

# arts

The Art of Living



2026 HUDSON  
FILM FESTIVAL

# Spring

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# arts hudson

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# Never a Dull Moment

by Kathryn Lamb

Despite mountains of snow and frigid weather conditions this year, the winter months in Hudson have been neither silent nor uneventful.

Undeterred by minus 25 degree temperatures, a contingent of sturdy Scots and friends turned out on January 24 to celebrate the birthday of their national bard, **Robbie Burns**. There was poetry, music (bagpipes, of course), and wild highland flings. The evening took place at the Community Centre, and was organized by the Hudson Legion. After a ceremonial presentation of the haggis, and a great dinner, the dancing continued with great

## Don't forget the Encore Musical!



energy, kilts flying, sequined ladies twirling, a truly memorable evening.

The Hudson Creative Hub has been keeping people busy and stimulated with a variety of events, beginning with a **Hudson Songwriters Spotlight**, featuring ten local songwriters presenting their own tunes. It was a great occasion for the artists to play their compositions, compare notes with each other and answer questions from the audience.

On February 8, the Hub hosted a well-attended vernissage of works by Rigaud artist **Mona Turner**. Her stunning, thought-provoking paintings are filled with mystery, magic and a deep reverence for nature.

On February 28, a long-anticipated concert by the folk-country trio **Steel Rail** is already sold out. The band has built a devoted following with evocative original songs, rich three-part harmonies, and their unique blend of folk, bluegrass, and country traditions.

The **Hudson Artists** group continue to organize monthly exhibitions in the lobby of the Community Centre. Featured artists



so far this year have included Jean Boisvert, in January, Heather Markgraf in February, and Marlène Luce Tremblay in March. This year their spring exhibition will take place April 17, 18 and 19.

In addition, participants of Gisèle Lapalme's plein-aire painting group last summer exhibited their work at the St. Lazare library in February. And, a little further afield, three artists, Val Cole, Merle Halpenny Roy and Albert Roy, are each showing their work in a very interesting show at the Arbor Gallery in Vankleek Hill entitled **This is Me**.

And just to finish things off, a very lively bunch attended the **Sound of Music Film and Singalong** at the Hudson Village Theatre in aid of rebuilding of St. James Church. I was sadly not there, but apparently the sounds of yodeling could be heard throughout the village.

# A Big WOW For MoW

*Hudson's Meals on Wheels celebrates 25 years serving up in fine style*

by James Parry

Having just celebrated 25 years of providing an invaluable and much appreciated volunteer-run and not-for profit service for so many Hudson seniors in need for whatever reason, the name says it all. **Meals on Wheels? La Popote Roulante** (MoW). Providing them with hot nourishing home-cooked meals twice a week prepared from scratch in the kitchen at the **Stephen F. Shaar Community Centre** on **Beach Road** provided by the Town at no charge and hand-delivered to their door all ready for eating at nominal cost.

Launched in the Spring of 2000 as a town-supported community project and coinciding with community millennium projects throughout **Canada**, it has done so 52 weeks a year without fail regardless of the weather

Preparing meals for delivery just before Valentine's Day and with the Winter Olympics making worldwide news, this MoW kitchen crew had a surprise for clients by attaching a little heart on the plates. A token of caring and love from (left to right) Cliff Earnst, Karen Rozon, Sue Butler, and Deborah Barclay.

Photo by James Parry

including this winter's bitter cold, heavy snow, and treacherous driving conditions on the roads.

Says **Simon Lagimodiere**, now going into his 8<sup>th</sup> year running the organization as President and responsible for overall coordination, staffing, and registration of new clients, "Because that is what we do. Carrying on the tradition that was first led by **Cathy Vincelli** who was **Parks & Recreation Director** up until 2005 with finances raised from a golf tournament fundraiser. Back

then we produced about 20 meals per day and, of course, the numbers always change. But right now we are preparing 30 meals a day at a very reasonable cost to our clients. •h

What exactly are those costs? Explains Lagimodiere, "Way back at the beginning and with 20 meals a day, it was \$36 a month which worked out at \$4.50 per meal. A

(continued on page 5)



# Parrydise Hudson

by James Parry

To respectfully parryphrase young Richard, the **Duke of Gloucester**, as penned by **William Shakespeare** in a stunning soliloquy delivered on stage as the opening lines of his tragedy *Richard 111* written at the very end of the 1500s,

*“Now is the past winter of our discontent  
Made glorious by this sun of Hudson.”*

And what a winter it has surely been! Freaking frigid bone-chilling temperatures for weeks on end, frozen pipes, stupendous snow, and slippery sidewalks making walking treacherous all over town. Ah, but let's look on the bright side and fast forward to Friday, March 20<sup>th</sup>.

For that is officially the first day of astronomical **Spring** and all the promise it holds for a glorious rebirth and renaissance of nature when trees burst forth in buds and long-buried bulbs begin to poke through the soil. Why, in my mind's eye I can already see great swaths of blue scilla carpeting lawns and old faithfuls like daffodils, tulips, hyacinth, pulmonaria, and crocus bringing joy to the beholder and lifting spirits for young and old alike.

One of the things that certainly lifted my spirits over the winter, and nothing do with gardening, was meeting a truly talented artist/craftsman who has recently opened his own sizeable studio on **Main Road** in Hudson. His medium? Stained glass. His name? **Dave Bourdon**. Tell you dear readers, I was blown away when I visited him to learn more about his passion for an art form that has appar-

Surrounded by exquisite stained glass pieces, some to be recycled into others still being created, Dave Bourdon, shown here in his Como studio, is one of the very few artist/craftsman of his kind in Quebec indeed if indeed not all of Canada.

Photo by James Parry



ently been practiced for centuries but which really came into vogue in **Europe** in the period between 1150 and 1550 when stained glass windows were a prominent feature of cathedrals and other churches, as well as city halls and homes for the elite.

Other than that, it is difficult to pinpoint the actual origins of the first stained glass, although it has been suggested that the technique arose from jewellery making and mosaics. Was fascinated to learn that many histories begin with **Pliny's** tale of its accidental discovery by **Phoenician** sailors. And the legend recounts the story of shipwrecked seamen who set their cooking pots on blocks of natron, a hydrated sodium carbonate evidently, from their cargo then built a fire under it on the beach. In the morning, it seems the fire's heat had melted the sand and soda mixture and the resultant mass had cooled and hardened into glass. Fact or fiction? Who cares. It's a jolly good yarn! And now let me introduce you to Dave, whose only cooking pot is in his kitchen! And here's how the interview went down.

## SENSATIONAL STAINED GLASS IN HUDSON FOR THE AGES

**Q:** So tell me a little about yourself David.

**A:** I'm a stained glass artist and restorer, was born in **NDG** in the late 70s, raised by my grandparents, spent most of my adult life living in the **St. Henri** district of **Montreal** until my wife, **Julie Craig**, and our seven year-old son, **Roger**, decided to move to **Hudson** about six years ago. Best move we have ever made!

**Q:** When, where, at what age, and with whom, did you first start working with stained glass and how did this come about?

**A:** I started working full time around the age of 16 installing carpet with my uncle. I was always drawing and sketching designs for furniture and just wanting to create something beautiful and functional. One day, we did a carpet job near a stained glass studio and I saw a sign in the window promoting classes. So I took one when I was about

20 years old.

It consisted of older women who were interested in making small sail boats and sun catchers. I immediately fell in love with the glass and the process and I was hooked. So I started working out of a small room in my little flat and I would go over to the same studio where I took the class to get materials and to chat with the owner.

He was **Cliff Oswald** and I guess he liked me because one day I went in for some glass and he told me he had landed a large church restoration, asked me if I wanted to work for him, and the rest is history. Never laid a carpet ever since!

**Q:** When and why did you decide to go it alone and launch your own studio?

**A:** When I first met Cliff his studio was in **NDG** and then he moved to **Pointe Claire** and we were there for almost 20 years. He is almost 80 years old now and, in September last year, we made an arrangement for me to take over the studio and I changed the name from **Cliff Oswald Studio** to **Como Stained Glass** which I thought was very cool as I discovered that there was an old glass foundry not far from my home in **Como** right here where we live. And the house came with a huge barn at the back perfect for what I was looking for.

In fact, it was always in my plan to some day take over Cliff's studio and move it here but never until he thought the timing was right. Moving the amount of glass and tools that he had was no small task. That being said I'm probably one of the only guys around who can match that cracked piece in your 1920s window but will never have the right shade of green. And I have loads!

**Q:** Do you work alone in the studio?

**A:** I mostly work alone although I will get old man Cliffie in sometimes when I need some advice and a steady pair of mitts. I also know a few good guys who have worked in the craft if I need to crank out volume and call them.

**Q:** You must be one of very few, if any, stained glass artists in our neck of the woods. If not all of Quebec and Canada.

**A:** Still some of us are still standing. **Studio du Verre** in **Old Montreal** and probably someone near **Quebec City**. But certainly not many that's for sure.

**Q:** How and from where do you acquire a lot of your existing stained glass pieces, particularly windows? Perhaps from churches that are closing and being given a new vocation and what are some specific examples?

**A:** Churches don't usually part with their windows. They sometimes try to move them along to other churches or put into storage never to be seen again. For example, **Mary Queen of the World Cathedral** in the basement in downtown **Montreal** has a virtual vault of treasures from closed churches including hundreds of stained glass panels. In fact, most of the church-type windows I have are from private collections.

**Q:** What is the principal motif of these windows and how are you using them? Recycling the glass into new creations?

**A:** I would never take apart a complete old window. I would restore it and move it along or keep it in my personal collection. One day I hope to have enough large windows to display them all. But I doubt that this will ever become a reality. That being said, sometimes if I get a window too damaged, I will cannibalize the glass to use in new creations. So the client gets a piece of history, or many pieces.

**Q:** From what you say, can't see a big demand for recycled church windows so where is your biggest demand coming from?

**A:** The last new church I did was about 20 years ago for a **Coptic** congregation in **Laval** but most of the work I do now is residential as well as some pubs and restaurants. In towns like **Westmount**, if you have an older home with stained glass windows and want to upgrade to newer thermo panes, you are forced to keep the original look. And whether I resize the old windows or sometimes make them all new, these can be installed on the new thermals with

little effort and usually a few mouldings and they can be really nice jobs.

**Q:** What are some of the smaller demands?

**A:** Oh boy! Every year right before Christmas, my phone is ringing off the hook with folks who just found that old Santa or Snowman ornament

that their old aunt Ethel made ages ago, and got broken the year before. They all need it fixed before the Holidays and I don't mind as I meet so many great people as it is so important to them

**Q:** As for repairs on existing pieces provided by clients, how does this work, and what are some of the pieces that you have worked on to date?

**A:** I do all sorts of repairs. From the broken **Tiffany**-style lamp to leaded panels from homes. Also I'm one of not many who still curves glass in the kiln for those broken curved glass lamps. Not an easy task. I also do traditional kiln-fired glass painting, so I can repair almost anything.

**Q:** Do you also custom design individual pieces for special gifts, new homeowners, interior designers, or those just wanting to add something new and truly unique perhaps reflecting their personal interests or collections to their existing property?

**A:** All my windows are custom, made to measure, and all are different sizes. I'm able to make a **Lily** window for your mum that hangs in her home, or reproduce a missing window from your own residence. But I personally find that if a panel is made for an existing window to proper size and installed in the house, it often looks like it was always there. I make these windows the same way they did 1000 years ago, except I have electricity for my kiln and iron!

**Q:** What does this involve on a step by step basis between you and the client?

**A:** Usually when a client comes into the studio for a commission, they bring some design that they found on the internet and I

Painstakingly drawing a sketch for a proposed new piece, Dave Bourdon takes pride in his work literally from start to finish.

Photo by James Parry



tell them I'm not making it! Because a lot of the images out there on the web are fake and do not really translate to proper stained glass. I let them go through my old design books and photo albums to find something they like and that can work with the space and their budget. I can't think of one client who was not happy when they came to get their new window and allowing me some freedom to play around with the texture and colours makes it exciting for all involved.

**Q:** What are the main factors to be taken into consideration when creating a custom piece? For example, size, function, colours, special interests, and anything I've missed?

**A:** Budget, budget, budget! For example, I could make a simple panel with six rectangles of heavy texture clear glass with an amber

***“Stained glass is in fact an art and a craft as it requires the artistic skill to conceive an appropriate and workable design, and the engineering skills to assemble the actual piece.”***

border for privacy which wouldn't break the bank. Or the same sized panel with hundreds of pieces of glass making up a flower bouquet that will cost much more. But I really try hard to work with every budget and keep everyone happy. And don't forget. Stained glass is for you to enjoy during the day, and for your neighbours at night.

**Q:** When and how was your involvement with the original stained glass windows that are now in storage at Hudson Greenhouse to be relocated from the church on Main Road to the one on Cote Sainte-Charles?

**A:** It was about 20 years ago. I was working for Cliff and needed some windows. I'm not sure what church they came from but they were beautiful. We restored the three lancets and added decorative borders and a dedication. I think it was for their centennial. And then about four or five years ago, we removed and measured all the panels and put them in storage.

**Q:** How do you personally feel about this and about giving them a new lease on life ideally for not only the current congregation but hopefully for generations to come?

**A:** I think it's great as this will be their third home now. They are beautiful, they should be seen by all, and I can't wait to see them in the

(continued on page 6)

**CHRIS CRILLY**

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# Almost Maine

Presented by the Hudson Players Club at the Hudson Village Theatre

Preview by Kathryn Lamb

Rehearsals for the upcoming play **Almost Maine**, set to open at the Hudson Village Theatre on April 9, are now underway. This play, written by John Cariani and directed here by Steve Walters, was written in 2004, and has become one of the most frequently produced plays in north America.

It is a play about love and relationships- happy ones, sad ones, surprising ones, disastrous ones. It is built on a series of vignettes between two people, that occur on a cold clear starry night, at the same hour (between 8:50 and 9:00), in the same place - a tiny town in northern Maine (that may or may not exist), under the spell of the northern lights.

It is an intriguing premise, boasting great actors from Hudson and the Montreal area who are skillfully matched up into couples of various backgrounds, ages and genders. However, all are suffering in one way or another. In these eight vignettes, (plus prologue, interlogue and epilogue), we meet a series of ordinary, but dignified rural individuals who are exploring what, in a relationship, makes them feel good, what causes pain, what needs explaining, and sometimes, what is the point?? These are relationships that are laid bare. And there are different ways of falling in and out of love. Although the rehearsals are still in early days, the actors project honesty and vulnerability. The conversations between them are

poignant, often humorous, and very authentic.

Almost Maine is a truly imaginative play, unlike anything I have seen before. The dialogue is clever, the music cool, and the acting inspired. Every relationship is believable and every word rings true.

But this play has something more, a magical ingredient in each episode that causes an action, emotion, or feeling to manifest itself in some concrete way. I cannot say more, but you will just have to go and see the play for yourself.

The play will run from April 9-19. Tickets are available at the theatre- 450-458-5361 or at [hvtbox@villagetheatre.ca](mailto:hvtbox@villagetheatre.ca)

(Meals on Wheels, continued from page 1)

quarter of a century later and as everyone is facing rising food costs, the fee is now \$60 a month which means \$7.50 for a full course meal including dessert cooked in our kitchen and delivered right to their home. Still a great deal by any stretch of the imagination. •h

And who can possibly disagree with that? So who qualifies to get on the MoW list? Says Lagimodiere, •gIn essence anyone who lives in Hudson aged 60 or older who has limited ability to leave home unassisted or to shop for and prepare nutritious meals or those recovering from surgery. •h

And as to who is on the current six-member volunteer Executive who each have their own specific duties to manage over 60 volunteer cooks and delivery drivers? Well, take a well deserved bow folks and here they are.

**Karen Ayers-Rozon**, cook coordinator who manages and schedules about 30 volunteer cooks in the kitchen. **Paula Mesa**, manager of **Manoir Cavagnal** and MoW treasurer who manages the finances. **Mary Hannon**, who manages and schedules some 25 delivery drivers. **Marlene Donegan**, who keeps in touch with clients and helps with their payments at the end of each month. And **Louise Chaddock**, who works with Karen to ensure that the pantry is full of all the essential ingredients.

Whenever possible, the team shops locally but, as Lagimodiere explains, given that they are on a very tight weekly budget of \$225 they are always on the lookout for the best

prices which are not always available in Hudson. And because of the rising food costs that we are all facing, this does present a big challenge.

So what is on the menu any given week?

•gActually, we don't have a menu,•h says Karen. •gOur clients receive what is prepared that day and our cooks are very careful to provide healthy nutritious meals usually consisting of meat and an assortment of vegetables. And in order to avoid any repetition, they check out our blogsite ([hudsonmealsonwheels.blogspot.com](http://hudsonmealsonwheels.blogspot.com)) to see what was previously made. •h

Interested in becoming involved and volunteering in some way? Then what are you waiting for? For as

Lagimodiere explains, while they always welcome volunteer cooks and drivers, they are now in need of a very special volunteer who would be comfortable visiting about 15 senior clients each month to arrange for payment and check on their wellbeing. If you think you fit the bill, call (514) 781-1194 or send an email to [hudsonmow@gmail.com](mailto:hudsonmow@gmail.com).

I can guarantee you that they would love to hear from you.

In closing, was fascinated

to learn that Meals on Wheels actually originated in the **United Kingdom** during **World War 11** and the **Blitz**, when many people lost their homes to bombing and therefore the ability to cook their own food. The **Women's Volunteer Service for Civil Defense** (WVS, later WRVS) provided for these people and the name Meals on Wheels derived from the WVS's related activity of bringing meals to servicemen. This concept of helping those unable to prepare their own evolved into the modern programs that deliver mostly to the housebound elderly and it was brought to **Brampton**, Ontario, in 1963 and conducted under the auspices of the **Canadian Red Cross**. And the rest, as they say, is history!

Heading up a great team of MoW volunteers are members of the Executive shown here from left to right. Karen Rozon, Mary Hannon, Simon Lagimodiere, Paula Mesa, Marlene Donegan, and Louise Chaddock.

Photo by James Parry



(Parrydisse, continued from page 3)

new restored church on Cote St. Charles.

**Q:** *Anything I've missed that you would like to add?*

**A:** Yes. I would like to stress that I am not a store or shop and I do not sell materials or glass directly to the public except perhaps by appointment only. But anyone who is interested in the art of stained glass and what

I am up to are welcome to call me at (514) 830-5023 and we can take it from there.

*Was going to close with the thought that anyone seriously thinking of window shopping locally should give him a buzz. But I won't. Simply too corny and totally inappropriate!*

### WYMAN CHURCH REBORN ON COTE ST. CHARLES

And still with the spotlight on **Wyman United Church**, which moved from its former location on **Main Road** in **Hudson** back in 2020 because it was too large for their needs and which is now a **Sikh** temple (**Gurdwara Guru Nanak Dabar**), here's an update on what is proving to be not only a labour of love but also a work of art in so many respects.

Visited it recently while work was still in progress and there is no question that, when completed ideally sometime in the Spring on **Cote St. Charles**, it will be something that not only the congregation - and just for the record I'm not a member - but also the community at large regardless of one's religious affiliation will be proud of.

Located on the very same site of the former sister **Cote St. Charles United Church** which was taken down to ground level after engineering professionals found that it was structurally unsound, it has been officially rebaptized **Eglise Unie Cote St. Charles United Church** while respecting all recent national building codes and retaining its original footprint except for the Sanctuary still to be officially named and which was built a little longer in length.

Now comprising not only the Sanctuary but also a spacious basement hall with kitchen for outside catering with a seating capacity of 80 to be made available for non-church, private, or community groups, office, kitchen and washrooms. And thanks to a generous grant from the **Federal Government** courtesy of **Peter Schiefke, Liberal MP for Vaudreuil-Soulanges**, it is also now fully accessible for the physically handicapped and to all with a mini elevator, outside ramp, and wheelchair-

accessible washroom fixtures.

Says Peter, "This investment by the Government of Canada is about making sure everyone, regardless of their level of mobility, is welcome and able to participate fully in community life. For the Wyman congregation and its parishioners, this represents more than an elevator, accessible washrooms, and ramps. It means that members of all ages and abilities can gather with dignity."

Adds Peter, "For our broader Vaudreuil community, it also opens the space to local youth, seniors, and parent groups, as well as not-for-profit organizations that will soon be able to rent and use the downstairs space. Accessible spaces strengthen our entire community, and I'm proud to have worked with Wyman Church to help bring this important project to fruition."

But in addition to the actual physical layout of the church, what I personally found absolutely stunning from an artistic and aesthetic viewpoint, was the custom-designed, hammer-beam, wooden-pegged pine timber frames soaring above the Sanctuary that for all the world reminded me of some of the great European churches and indeed cathedrals that I have visited over the years. Simply stunning!

As for the three large stained-glass windows still to be installed at press time but which will be immediately visible to all who enter

through the stone-clad main door, was intrigued to learn about their origin.

The middle one was in memory of **A. Homer Vipond** who died in 1941. To its left, *St. Andrew, The First Apostle*, dedicated to the congregations, past present and future. To the right, *The Good Samaritan* dedicated to **Jan Van Egmond** by **Catherine Van Egmond** and both of which were purchased way back when from **St. Andrews Presbyterian Church in Lachine**. What a loving lasting legacy!

And a big bravo to all the members of the Adhoc Committee comprising Chair, **Martin Smith, John Cacchione, Lisa Van Egmond, Errol Robinson** and **Michael Elliott** who have been overseeing the renovation. Also to general contractor, **Anomali Design Inc.**, and local electrical contractor, **Bowen and Girouard**, as well as painting contractor **Kevin Gray**, both of whom have connections with the congregation, as well as volunteer painters from the congregation who have also played a key role in the renovation, and **Jackson Hill Timber Frames** which designed and engineered those magnificent beams. To be seen to be believed!

And last but certainly not least, as somewhat of a passionate gardener myself, can't wait to see the landscaping in the 8 ft. set back from Cote St. Charles Road with most of the plantings being native Canadian species.

***And that's a wrap!***

Beneath magnificent timber beams and with the church still under construction, Vaudreuil MP Peter Schiefke (centre) is all smiles with former Wyman Minister Kent Chown (to his right) and Ad Hoc Committee members Michael Elliott, Martin Smith, and John Cacchione when officially announcing the Federal grant last year.

Photo Courtesy of the Office of Peter Schiefke



# The BIG little CANADIAN FILM FESTIVAL

## Award Winning Films and Guests are the Winning Formula

by Clint Ward

A Festival is a different animal than a film series or the Cineplex offering. There needs to be a variety of films from easy to challenging. That's the task faced by the organizers and it is not as easy as it might seem. For the film lover, being taken from your usual comfort zone and challenged to decipher complicated plot turns in a Festival setting can be informative and exciting.

Last year was very successful as the 10th anniversary was celebrated with 17 films including 11 coming from Quebec. This was emphasized by a first ever bi-lingual program booklet. It will be a tough act to follow but the organizers are well at work to meet the challenge of featuring memorable films from all parts of Canada.

The final program has not been sealed and delivered yet but here are some of the films that will grace the Village Theatre's giant screen.

**Shining Light (2025).** It's late April 1975 and the Communist North Vietnamese army has entered the city and thousands are desperate to flee. Mui is nine months pregnant with Anh and they are on the roof of the American embassy. When the last US Marine Chopper lifts off, they are still stranded on the roof. What transpires over the next three weeks is an improbable and remarkable sequence of events. Montreal director Robby Hart, aided by writer Gary Smith bring to life the story of the family's escape on the Truong Xuan, the last Cargo ship to leave Saigon with Anh's birth on that boat. 50 years later? mother, daughter and other key protagonists connected to their story, including a helicopter crewman and a Canadian immigration officer meet in Montreal to

reconstruct how it happened and who they've become today. Anh calls it "bringing together all the pieces of her survival puzzle? a reconciliation of the past and present." With luck we might have, Robby, Gary and Anh on our Village Theatre stage to answer audience questions about the miracle.

Traditionally the Festival features at least three films to honour First Nations' filmmakers and this year the schedule will include **Sweet Sumer Pow Wow (2025)** A romantic drama film, about a pair of Indigenous young adults who meet and fall in love on the summer pow wow circuit. The film is charming and often funny. Director, Darrell Dennis has spoken of creating Indigenous stories coming from a place of strength rather than trauma, and he succeeds here. The film premiered at the 2025 Victoria Film Festival, where it was the winner of the Audience Favourite Feature film.

**Nika & Madison (2025)** is a powerful Canadian crime thriller film, about two indigenous women who are forced on the run after a police officer's attempt to sexually assault Madison leaves the officer hospitalized in a coma. One of the great pleasures of festival-going is sitting in an audience that's discovering a fresh, urgent talent together. *Nika & Madison* could be one of those experiences. It tells a story that too many people are ignorant about, which too many others know far too well: the abuse Indigenous people endure from the police, who are supposed to protect them. *Nika & Madison* is a story about friendship, resilience, and survival within a broken

system. The director, Eva Thomas has been quoted, "As an Indigenous filmmaker, I wanted to move beyond the expected narrative of power and corruption and instead focus on the profound trust that exists among Indigenous women. This bond is more than a lifeline—it's resistance, it's love. This film sheds light on the intimate strength it takes to endure in a world not built to protect you. I wanted to tell a story that not only speaks truth to power but honours the lived realities of Indigenous women with nuance and care. I want audiences to feel not only the urgency of the issues at hand, but the depth of love and spirit that makes survival possible. I want them to root for Nika and Madison like they'd root for their own sisters."

A 3<sup>rd</sup> film of First Nations's stories is, **Florent Volland: Innu (2025)** "Florent is a quiet force. He has a sensitivity that he knows how to share," says his friend Isabelle Longnus, director of the film, searching for the right phrase. Florent Volland, an iconic musician of the Innu nation, feels the urgent need to tell his story like never before. Co-founder of the celebrated duo Kashtin, renowned for his acclaimed solo albums and as a political activist in defense of his culture, Florent now has limited mobility due to a stroke. As he enters a new chapter of his life, he remains committed to creating, transmitting and dreaming up new projects. This film is a beacon of humanity and love.

The winning Outstanding Audience Choice at Sudbury's 2025 Cinefest was, **The Mother and the Bear (2025)**. Sara is shocked to find her daughter has fallen into a temporary coma after a late-night slip on ice. Sara, travelling over 9000 kilometres, finds herself in the harsh, unfamiliar, and unforgiving environment of Winnipeg in the winter. A deceptively simple premise executed beautifully, filling the screen with gentle and warm humour while also balancing universal themes of hope, family and belonging. A uniquely charming, whimsical and occasionally surreal comedy about one woman's quest to discover more about herself beyond her role as wife and mother. While one assumes they know where the story is going, the conclusion is actually somewhat unexpected yet refreshing as it continues to follow the journey of a reluctant empty nester that blends comedy and drama

Nika & Madison

The two girls sitting at the table are: Madison - Star Slade; Nika - Ellyn Jade



(continued on page 8)

(Film Festival, continued from page 7)

with genuine care.

**Lilith Fair: Building a mystery (2025)** is the story of a group of women who were told their dream was unachievable yet pursued it anyway, and changed music history in the process. It's a story of artists who defied every convention of the music industry, that told them there was only room for one woman at the top. Of how Lilith Fair's camaraderie and a common cause created legendary performances and life-changing concerts for fans. And how the tour rocked American culture, only to have its success obscured, and its lasting legacy largely overlooked, in order to preserve the status quo. The documentary has the benefit of being able to draw on raw footage of Lilith's prize asset: its audience.

The opening film of the Quebec Film Festival has found its way to Hudson. **Mille secrets mille dangers (Lovely Day, 2025)**. Quebec director Philippe Falardeau was always a reliable *Monday at the Movies* presence, where we enjoyed *Monsieur Lazhar*, Falardeau's gentle 2012 Oscar nominee. *Lovely Day* is adapted with Alain Farah from his autobiographical novel *Mille secrets mille dangers* and tells the story of a stressed-out groom in a fractured timeline where the day repeats itself. *Lovely Day* promises a compelling view of multicultural undercurrents in Quebec society alongside the obvious comic potential of the big-day story. It's a light, breezy, sweet, entertaining affair with a distinct Quebecois flavour. In that tension between celebration and collapse, between music that promises harmony and the mind that insists on chaos, *Lovely Day* stands as one of the most honest and moving looks at anxiety in recent cinema.

A film that was the winner of the Best Canadian Film award at the 2025 Vancouver International Film Festival, winner at Sundance, included in the TIFF Canada Top 10 list and Canada's nomination for the 2026 Oscar just has to be part of the Big little Canadian Film Festival. **The Things You Kill (2025)**. Haunted by the suspicious death of his ailing mother, Ali, a university professor coerces his enigmatic gardener to execute a cold-blooded act of vengeance. As long-buried family secrets resurface, the police tighten their noose, and doubts begin eroding his conscience. Ali has no choice but to look into the abyss of his own soul. A riveting blend of Lynchian oddity and Turkish realism. It's absorbing, suspenseful, and deeply moving - a case study in how to make an

effective psychological thriller.

One of Quebec and Canada's top women directors is L?a Pool and she thrilled us last year with *Hotel silence*. She is back with her 2025 film, **On sera heureux (We will find Happiness)**. The film follows Saad, a young immigrant from Morocco ready to do it all to save his lover, an Iranian refugee threatened to be sent back to Iran where death could be waiting for him. To help him, Saad will seduce a governmental immigration official. This dangerous bet will start a series of events personal as well as politic, where each decision will engage more than just feelings.

The Best Canadian Film prize at the 2025 Windsor International Film Festival was **Montreal, ma belle (2025)**. Feng Xia, a 53-year-old Chinese immigrant and mother living in Montreal, meets Camille, a free-spirited young Quebecoise, and it ignites her long-repressed desire. Feng Xia is going through menopause. She has two kids and is trapped in a sexually and emotionally unfulfilling marriage. Soon, Feng Xia finds herself on a dating app, where she connects with 30-something Camille. Despite the age difference, Camille and Feng Xia begin a passionate affair that sparks profound consequences. Acclaimed actress Joan Chen is captivating as Feng Xia, a woman who risks everything to regain control of her life by being true to herself. Chen brings depth and soul to her performance, and Charlotte Aubin sparkles as Camille, her love interest. Writer-director, Xiaodan He crafts an intimate, sensual, and unwavering portrait of a middle-aged woman embracing her sexuality. *Montr?al, ma belle* reminds audiences that it's never too late to dare to live authentically.

Regular Globe & Mail Film Critic Barry Hertz has named a particular film as being a love-letter to Toronto. It is **Box Cutter (2024)**. Director, Reza Dahya's film is something like a low-key masterpiece. After aspiring rapper Rome's apartment is burgled, and his only copy of his music stolen, he devises a plan with the help of his friend Jenaya to track down his four producers and reassemble his album in time for an event with megastar music producer Richie Hill. A vibrant movie mapping out the changing face of Toronto and the people, still struggling to hold on, who give it some soul. Like them, Boxcutter has plenty of soul. It is a portrait of a city that feels both nuanced and universal - you don't need to know the specifics of Regent Park redevelopment to understand why Rome and Jenaya feel so unnerved when passing by its glass-box condos and giant construction pits.

**M?re, Dieu et Sylvie Vartan (Once Upon My Mother) (2025)**. A mother's unwavering devotion helps her son, born with a clubfoot in 1963, overcome physical challenges and social barriers. Her powerful promise drives their remarkable journey through life's ups and downs. A magnificent film with stellar performances by all the actors involved especially Ms. Leila Bekhti who, with wide ranging emotions, brilliantly portrays Mrs. Esther Perez. Maxime Demers of *Le Journal de Montr?al*, called it a heartwarming film that conveyed a message of hope in difficult times. Director ? Ken Scott - Runner Up ? Audience choice Sudbury Cinefest ? winner Outstanding Canadian Feature at Sudbury Cinefest. Leila Bekhti nominee for Best Actress at Quebec Cin?ma.

**Ma belle-m?re est une sorci?re (My Stepmother is a Witch) (2025) Comedy**. Margot, a young girl whose parents have separated, discovers on her way home from school that her father has found a new love. She is convinced that this new woman is a witch and that she bewitched her father. She will do everything to ward off this fate and to rebuild her original family.

**Nirvana the Band the Show the Movie (2025) Comedy** When their plan to book a show at the Rivoli goes horribly wrong, Matt and Jay accidentally travel back to the year 2008. The shrewd visual trickery and sleight-of-hand editing that collapse the distance between the original series of zero-budget aesthetic and this more comfortably subsidized version can't actually erase the passage of time. If anything, they deepen it. A thrilling, roof-shaking blast. The film has received positive reviews from the press and critics. Rachel Ho of *Exclaim!* wrote that "*Nirvana the Band the Show the Movie* is quintessential Canadiana - \ made by Canadians, for Canadians. In a time when our country feels more divided than ever, it offers us a reminder: although flawed in a multitude of ways, our potential as a nation remains. It is on TIFF's Canada Top 10 list. The film had its Canadian premiere in the Midnight Madness program at the 2025 Toronto International Film Festival, where it was the winner of the People's Choice Award, for Midnight Madness.

**Amour apocalypse (Peak Everything) (2025)**. Adam is a kind-hearted kennel-owner. Hypersensitive and borderline depressed, he hides his existential fears from his affection-avoidant father and lets his young assistant take advantage of his good nature. To help

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# God of Carnage

Review by Kathryn Lamb

God of Carnage, a play written by Yasmina Reza, translated by Christopher Hampton, and directed by Matt Holland, opened at the Hudson Village Theatre this past January. Reza, a prominent French novelist and playwright, is known to Hudson audiences for her earlier play *Art*, performed here in 2018. Her plays are often social studies of human behavior that investigate how deep our veneers of civility and sophistication go when put under pressure.

Walking into the theatre we see on stage a smart, modern, neutral toned living room. One large wall is beige, with black lines forming a broken, fragmented pattern, in the centre of which sits a large white canvas with red paint dripping from an upper corner. I am already feeling a premonition of trouble ahead. And I will also mention here that this play begins and ends with a hamster.

The four cast members enter, two couples who are meeting to have a conversation about an altercation that happened between their sons in a local park. One boy hit the other in the face with a stick and broke two of his teeth. As they introduce themselves, they are pleasant, but one senses underlying tension and the cordiality sounds forced. The visiting couple, Alan and Annette (Robert Di Loreto and Karine Dion) are wearing expensive business attire. The other couple, Michael and Rebecca (Adam Leblanc and Rebecca Croll), whose house it is, are more relaxed. There is a subtle suggestion of class and income disparity, aggravated by constant interruption caused by Alan's cellphone, forcing him to leave the discussion every few minutes. He is a lawyer in the pharmaceutical industry, and the tone of his conversations is angry and threatening. This irritates both his wife and the other couple, adding to a rising level of tension in the room.

The argument escalates, fueled by many issues- human rights, gender discrimination, animal abuse- everything anyone could possibly fight about gets folded into the ensuing dispute. Yet the original issue- the behavior of the boys, becomes less and less a part of the debate. As the conversation becomes more contentious, the opposing sides become more fluid, and the opponents seem to rotate. What begins with one couple against the other becomes

men versus women, then woman versus woman, then husband versus wife. Then the rum comes out, and with the addition of alcohol, everything intensifies. The men drink, the women want a shot, (or the whole bottle) and the phone calls keep vying for attention.

Then, among all this "carnage", a break point happens. One person becomes so ill that she vomits hugely over her husband and some special books. And something quite unbelievable happens. There is an imperceptible moment where the antagonism and rage that has been building up slowly over the course of the play, fueled by the intrusive phone calls, the vomiting, the alcohol and a vase of tulips (you had to be there), suddenly boils over, into something horrifyingly funny, not for the actors who continue in their conflict, but for the audience.

I expected this play to be devoid of humour, but I was wrong.

The careful, somewhat slow beginning of the play gained momentum, thanks to the complementary skills of all four actors. The set, by Adam Leblanc, Robert Di Loreto and Adele Reeves, was perfect. What also worked well was the role played by certain key objects- the cell phones, the vase of tulips, the bottle of rum, the vomiting (apparently, two "vomit" coordinators were required to pull it off) and of course, the hamster (again, you had to be there) in moving the plot along.

At the end of this play, as often in life, nothing reaches a satisfactory resolution. But we have been given an interesting, if fraught, journey. What was fascinating to me was how thin the boundary was between civility and savagery, and it seemed that the audience, who rose for a standing ovation at the end of the performance, appreciated and understood what this play was about.



# In Conversation

with Clint Ward  
Hudson Village Theatre  
Sunday, March 22 at 3.00 pm

The second of the Hudson Village Theatre's, *In Conversation With...* series will occur on a 3.00 pm Sunday afternoon in March at Hudson's Village Theatre. The conversation will be about the book **Human Rights in the Rhythm of Rock – Protest Music of the 1980s & 1990s** with author, artist, photojournalist and filmmaker, Scott MacLeod. The book is an enlightening, enriching and entertaining exploration of the rise of socially conscious music through some never-before-seen photos and accompanying text. *Human Rights in the Rhythm of Rock* is an enriching look at an important era in music. It seemed to be a moment when we went from "sex, drugs & rock 'n roll" to socially conscious lyrics that had deeper meaning. The discussion will delve into the research for such an interesting topic and will be accompanied by many of the photos on the Theatre's giant screen.

Scott MacLeod is an international award-winning artist, photographer, film director and author. He has directed and produced 11 films in collaborations with the National Film Board of Canada.

His artwork and photography have been presented internationally and are in many permanent collections, including the National Gallery of Canada and the Dr. Jane Goodall Institute.

Book review quotes:

Human Rights Rhythm of Rock is a brilliant time capsule of we Gen-X youth, when music had a political agenda – to build awareness about social and environmental injustices. Albums and mega-concerts united a "tribe" of people across the planet with the hope for a more just and equitable future. Innovators like Peter Gabriel produced incredible music that spoke to oppression far away

from the Western World, while brave heroines like Sinead O'Connor challenged conservative dogma at home that oppressed women in the boardroom and the bedroom. MacLeod's account as a photo-journalist capturing this era is soulfully candid, particularly around the Irish Renaissance. So is his existential angst for our children growing up in a fragmented

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Image above: "Amour Apocaypse - Peak Everything," Piper Parabo. and Patrick Hevon

(Film Festival, continued from page 8)

combat his eco-anxiety, Adam orders a therapeutic solar lamp. Through the lamp's supplier's technical support line, he meets Tina, a radiant woman with a voice that soothes all of his worries. This unexpected encounter changes everything: Earth trembles, and hearts explode... it's love! The phrase peak everything pretty much describes *Peak Everything*, the apocalyptic rom-com we didn't know we needed. A sprightly ode to the emotionally clarifying power of love in times of existential crisis, this is one of the most effusive, lighthearted romantic comedies to screen at Cannes in recent memory. Anne Mond, nominee for Best Director and Script at Quebec Cinema and Patrick Hivon, winner for Best Actor at Quebec Cinema. Closing film at TIFF 50.

The Film Festival also screens short films and this year we include an excellent local maple syrup-time film called, **Symphony of Spring** and our annual **Ben's Screening Room**. We will also feature two Oscar Nominated films, **The Girl Who Cries Pearls** and **Perfectly Strangeness** as well as a Sundance Winner, **Jazz Infernal**. Organizers are working on inviting many guests to introduce various films and follow with question-and-answer sessions for the audience to have a moment for clearing up some of the twisted plot confusion that might be present.

**Festival Passes are available at the Village Theatre or at [www.hudsonfilmsociety.ca](http://www.hudsonfilmsociety.ca) & go to the Festival page for details.**

**The BIG little CANADIAN FILM FESTIVAL** ends with an **on-stage reception**. *That's a Wrap!*



"Amour Apocaypse - Peak Everything," Looking at the Light Therapy Box

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# 2025/26 Annual Christmas Panto

## Peter Pan

Review by Kathryn Lamb

The theatre is packed, and around me, total chaos mixes with the smells and sounds of chips, drinks, candy wrappers and excited voices. Kids so filled with anticipation they can't sit still, and teenagers loath to turn off their cell phones as they report back to friends elsewhere. I was sitting close to the stage with seven-year-old boys on one side of me and a bevy of adolescent girls on the other, so it's possible my eardrums have sustained permanent damage, but it was still wonderful. **Peter Pan**, this year's Panto celebration had arrived at the Hudson Village Theatre!

Co-directed by Steve Walters and Jean Frédéric Samson (book by Tom Whalley), the first thing I noticed was the awesome set, one of five painted for this show by Hudson artist Adele Reeves.

The play opens in the nursery, where three Darling children, along with their lovely dog, Nana, are getting ready for bed. Peter Pan arrives with Tinkerbell through a window, and offers the children the "trip of a lifetime" to a place called Neverland! In Neverland, we meet Smee and Lady Starkey, two minions of the villainous Captain Hook, the lady sporting voluminous petticoats and a huge wig topped by a pirate ship! These two regale us with locally inspired puns and jokes ("A woman in her 60's is like Hawkesbury. Everyone knows where it is but nobody wants to go there").

But we gradually come to realize that there is trouble brewing in Neverland. The different factions are at odds. There are pirates, led by the villain Captain Hook, then the Neverlanders and the lost boys (little boys who fall out of their prams and are not claimed after seven days). The lovely Mermaids in their satin tails and bubble headdresses live in the lagoon and now Peter Pan appears with his guests!

When Hook kidnaps Bella Bella, daughter of Neverlander "Big Boss Willie", things boil over. Big Boss Willie tries to intimidate Hook (who now appears sporting pink foam hair rollers in his coif!), and Hook, in return, threatens to sink his hook where "the sun don't shine"...( like Pincourt, someone suggests), and fighting ensues. The gorgeous crocodile, Hook's nemesis,

enters to the tune of *Crocodile Rock*, his arrival announced by the ominous tick-tock of the clock in his belly. A gorilla joins the fray, and Tinkerbell is wounded- but she pulls through because the audience loudly and passionately promises to believe in fairies! Bella is then rescued before she has to walk the dreaded plank, and the pirates sail off singing "We're the scourge of the sea, but we love our scones and tea!" It's perfect!

This production was a hit in so many ways. With two complete casts comprising over forty actors, every performance was a good one. The music had a catchy 70's-80's vibe, immediately recognizable to both older and (hopefully) younger generations, and the arrangements were clever. It was clear right away that there were some great voices in the cast. Although the book for this production was written by Tom Whalley, the clever song choices and hilarious puns and jokes referencing local places that kept us chuckling throughout this production were the creation of its co-directors. The choreography (Karen Pearce) was fun and bouncy, and well executed by even the smallest members of the cast

And as usual, I cannot imagine how much time, skill and love went into the creation of so many brilliant costumes by Carla Labrosse and her team. Tinkerbell, Hook, Lady Starkey and the Mermaids were standouts, but even the lost boys' overalls were perfect.

And as usual for me, I loved the animals. So, whoever created the crocodile, the guerilla and Nana the dog, they were works of art. And hats off to James Berryman, Adele Reeves and team, who imagined and built the sets, backdrops and lighting, Peter Pan and Neverland truly came to life because you gave it a home on the stage of the Hudson Village Theatre!

Such a remarkable community event can only come to pass thanks to the participation of countless local volunteers who donate their time and skills to "Panto" and the Hudson Village Theatre, this year celebrating its 32<sup>nd</sup> anniversary. Congratulations to everyone involved, and see you next year!

(In Conversation, continued from page 9)

political age and the acceleration of climate change. The book is a reminder of what social action can accomplish and a challenge to re-infuse music with a social conscience. Candice M. Sage, PhD

I was hired to work at the mirror on a Friday the 13th, the day my dad died. He was very superstitious in the way that he thought good things would happen if we challenged evil omens like precarious dates. He was right because my short stint at the Mirror led me to working with Mike Reganstrief at the legendary Golem concert room and then as a booking agent for some reputed impresarios throughout the 80s and 90s. A flood of memories enveloped my soul as I read Scott's book. We had a peaceful, fighting spirit back then and the music we supported was our instrument to change the world for the good of mankind. When you were part of the audience you felt you were part of making the world a better place. It felt rewarding. It felt meaningful. The book describes an era full of determination, angst and proof of what we can achieve together. Both Billy Bragg and Luka Bloom were my local heroes and as Luka sang out 'You couldn't have come at a better time' at Club Soda, we all melted. Michelle Shocked was who I wanted to be. I wish our youth today a proper niche to express themselves fully so they may overcome the tumultuous world. Art for a start. Art is heart. Perhaps the heart of the world may learn to beat to their drum.

Helen Fortin Artist/Writer/Non-profit management.

**Tickets (\$15.00) available at <https://villagetheatre.ca>**



# Memories of Hudson

## The Passion Play

by Art MacDonald

Who knows why we do things. Hudson is full of facilities and services that someone once started. Some don't last but many continue and are taken up by others in the community, often on a volunteer basis. There are probably many reasons why someone decides to start an activity or found an organization, but we often don't know why they did it.

In the early 1970s, the ladies of St. James Church wanted to have a big presentation in the church for Easter. One of the ladies agreed to organize and direct a passion play. Passion plays originated in medieval times and depicted the crucifixion and resurrection of Jesus. The ladies selected a medieval play that followed closely the story in the Bible and started looking for suitable cast members in the congregation.

There was, even then, a shortage of young people in the church. The director quickly cast Romans, crowds and Mary Magdalene, but they wanted some younger men as disciples and as Jesus, so they opened up auditions to the Hudson community. A few

young men turned out and were cast in various roles but the director still did not have a Jesus.

Then, right at the end of the last audition day •Jesus•h walked in. He already looked the part: full beard but not too full or bushy, shoulder length dark hair, tall, and slim, almost gaunt. He even had some acting experience. So Jesus was cast on the spot and the group went into rehearsals.

Parallel to the rehearsals, the St. James congregation mobilized to paint backdrops, build platforms and construct the cross. While the main characters had extensive speeches in old English, the rest of the cast had few lines but elaborate costumes and props. They had to know when to come in, where to stand and there may even have been a sheep from the farm down the road.

The rehearsals themselves ran into a couple of snags. Symbolically nailing Jesus to the cross with wounds and blood was vetoed. Instead, Jesus was going to stand in front of the cross, with arms out.

Then there was the question of dress. Jesus in stop doing it. front of the cross in a kind of kaftan just did not look right. In the end, it was decided that Jesus would wear a loin cloth, just like in the

common depictions of Jesus on the cross. The wrapping of loin cloths was investigated and Jesus had to learn to put one on backstage.

But the loin cloth question was not completely solved. Mary Magdalene spent some time low down in front of the cross. She thought she should mention that, viewed from underneath, the loin cloth had gaps. So Jesus had to wear small, black bikini briefs under the loin cloth.

Easter Sunday the church was packed with people standing in the back and along the sides. The performance was a brilliant success. The congregation was not sure, at first, whether a round of applause was appropriate in the church but then clapped enthusiastically.

The parents of Jesus, who were not members of St. James, or indeed any church, had come to see the performance. One of the church ladies noticed them and walked over. •gGood Christ, your son,•h she said.

But despite the success, such a passion play was never performed again. While we don't often know why people do things, we usually know even less about why they don't do something or

*Almost love. Almost lost. Always connected.*

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# Arts Hudson Calendar of Events

## March 2026 Events

**Encore Musical Theatre and Village Theatre, [encoremusicaltheatre.ca](http://encoremusicaltheatre.ca); [villagetheatre.ca](http://villagetheatre.ca)**

**Thursday March 5th to Sunday March 15th**

"Head Over Heels," a new musical with songs by the Go-Gos  
Presented at Hudson Village theatre, 450.458.5361

**Soulanges Irish Society, [soulangesirishsociety.ca](http://soulangesirishsociety.ca)**

**Saturday March 21st**, St. Patrick's Parade Irish Festival, Main Road Hudson, 1:00 to 5:00 pm

**Hudson Film Society, [hudsonfilmsociety.ca](http://hudsonfilmsociety.ca)**

**Monday March 16th**, Monday Night at the Movies: Blue Moon (2 pm & 7.30 pm)

**Village Theatre, [villagetheatre.ca](http://villagetheatre.ca)**

**Friday March 20th**, Live concert Chris Crilly, Music for the Church of the Wailing Banshees, 7:30 pm  
This jaunty "between the jigs and the reels" is tinted by Chris's background not only in Celtic music, but by his childhood exposure to the music of West Africa and what we used to refer to as the "Middle East".

**Village Theatre, [villagetheatre.ca](http://villagetheatre.ca)**

**Sunday March 22nd**, In conversation with Clint Ward, G. Scott Macleod, 3 pm  
see article on page 9

**Hudson Creative Hub, [hudsoncreativehub.org](http://hudsoncreativehub.org)**

**Wednesday March 25th**, Live concert, "The Sultans of String." 8 - 10 pm  
An intimate evening with Sultans of String,  
one of Canada's most celebrated and boundary-crossing musical groups

## April 2026 Events

**Hudson Players Club and Village Theatre, [hudsonplayersclub.ca](http://hudsonplayersclub.ca), [villagetheatre.ca](http://villagetheatre.ca)**

**Thursday April 9th to Sunday April 19th**, Annual Spring Production "Almost, Maine," a romantic comedy.  
On a cold, clear winter night in the mythical town of Almost, Maine, the northern lights shimmer above as residents stumble into love in the most unexpected ways.

**Hudson Artists, [artisteshudsonartists.ca](http://artisteshudsonartists.ca)**

**Friday April 17th to Sunday April 19th**, Annual Spring Exhibition at the Community Centre  
Vernissage on Friday April 17th

**Hudson Film Society, [hudsonfilmsociety.ca](http://hudsonfilmsociety.ca)**

**Monday April 20th to Sunday April 26th**, Hudson Film Festival, award-winning films with guests.  
Festival Passes available at the Hudson Village Theatre Box Office, 450-458-5361  
see details in article by Clint Ward

## May 2026 Events

**Village Theatre, [villagetheatre.ca](http://villagetheatre.ca)**

**Wednesday May 13th to Sunday May 24th**, "Hurry Hard" by Kristen Da Silva  
A heartfelt, hilarious, and unmistakably Canadian comedy  
about a small-town curling club fighting to win what might be its final Bonspiel.

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## 2026 HUDSON FILM FESTIVAL



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