

JESUSLESFILLES

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Martin Blackburn : vocals and guitar / Guillaume Chiasson : bass / Benoit Poirier : drums / Philippe Hamelin : guitar / Azure De Grâce : vocals

Lots happened since 2010. First album *Une belle table* revealed franco post-garage rockers Jesuslesfilles to the indie mass, even reaching American + European publics (thanks Internet), the band traveled from Halifax to New York to Reykjavik. played on a boat in Toronto with Ty Segall, the universal language of riffs, language barrier = less and less. In 2013, the 4 guys and a gal took some time to trim their songs so they'd only keep the essence of them, and got into the studio with the more and more heralded engineer/producer Jean-Michel Coutu (PyPy, Silver Dapple) to lay down that second album, "*Le grain d'or*". 11 tracks in 24 minutes of melodic and noisy rock, \leq punk, \geq fort, 11 tracks about a clogged sink, a night gown, French 80s popper Balavoine, confusion and girls. "*Le grain d'or*" will be available on LP, CD and digital April 29th, 2014.

"*Le grain d'or*" was developed with the core of the band over the course of two years in a rehearsal space of Montreal Centre-Sud, through line-up changes and better ideas, until a beautiful something was reached. The album was then recorded during the fall of 2013 in a Rosemont studio with Jean-Michel Coutu, who understood and helped define the sound of the band. "*Le grain d'or*" puts aside the garage facet of Jesuslesfilles, in favor of more imposing perspectives, never running through the same river twice: succinct but not rushed, well thought in urgency, this is some permeable rock of broken standards, something bright in the face of contentment.

BIO

Jesuslesfilles are 4 guys and 1 gal (who you may have heard in Ponctuation, Les Vautours, Le monde dans le feu and Silver Dapple), who are doing it indie since 2008. In 2010, the band put out their first album *Une belle table* and played FMEAT, Mini-M + Pop Montreal, and got some int'l media attention thanks to an official showcase during M for Montreal. In 2011, they released the split cassette *Vol. 1* with female garage act The Peelies, and partook in Osheaga, NxNE (a show on a boat with Ty Segall), Pop Montreal (again), Halifax Pop Explosion and CMJ (two shows there, after a 16-hour car drive overnight). They were also nominated for a CBCR3's Bucky Award under the category « Best reason to learn French ». Language barrier = de moins en moins. In 2012, in addition to a CMW showcase, they were invited to play 3 shows during Reykjavik's Iceland Airwaves. 2013 saw the band return to CMW and appear in 2 documentaries about the Montreal music scene (Giuliano Bossa & Melanie Parents Montreal Underground + Thomas Griffins Je suis dans un band), and, at the end of the summer, they got back into the studio with the more and more heralded engineer/producer Jean-Michel Coutu (PyPy, Silver Dapple) to record their sophomore album, "Le grain d'or". After which, in 2014, they toured alongside Quebec's finest Solids and Chocolat and played Quebec City's OFF Festival + Pop Montreal again, and the album earned them the 2014's Rock Album Of The Year at Quebec Indie Music Awards (GAMIQ).

“LE GRAIN D’OR” *REVIEWS*

Matt Lee, *Matt Lee’s Top 10, The Big Takeover*, August 27th, 2014

Beautiful full length, just hatched by Montreal’s Jesuslesfilles . Brash and loud and sexy, the chord changes flow laconically over a stoned-out beat. There are mysterious rooms aplenty in this unique niche they’ve built for themselves, here veering into epic dream-pop harmonies that dive into hard as fuck garage slide. A joyful noise that makes pushes you gently into the debauched night of the soul.

<http://bigtakeover.com/top-ten/Matt-Lee-140831>

Olivier Robillard-Laveaux, *Voir recommande*, Musique, **Voir**, 1^{er} mai 2014

Voilà six ans que les Montréalais de Jesuslesfilles se font les dents au sein de différents combos rock explosifs plus ou moins brouillons. Or, cette fois, c’est la bonne. «Le grain d’or» porte très bien son titre et décroïssonne le groupe de l’esthétisme garage. À force de bûcher, le quintette a trouvé le parfait équilibre entre l’esprit spontané du rock punk lo-fi et l’avantage d’une production plus musclée et professionnelle. Réponse francophone au fuzz psychédélique des Ty Segall et Thee Oh Sees, Jesuslesfilles a acquis une maturité lui permettant de devenir enfin un incontournable de la scène rock québécoise. Ses pièces demeurent peut-être linéaires dans leur structure, mais les sons de guitares à la Pixies et les mélodies pop de Martin Blackburn et d’Azure De Grâce rayonnent et gardent l’auditeur attentif.

4/5

<http://voir.ca/fiches/cd/le-grain-dor/>

Mathieu Horth-Gagné, *Critiques CD, Journal Métro*, Arts et spectacles, 2 mai 2014

Quatre ans après *Une belle table*, Jesuslesfilles est de retour avec “Le grain d’or”. Un album à écouter ben fort, peu importe les circonstances. Les pièces sont courtes, mais pas garrochées. Et elles ne manquent pas d’envergure. En fait, c’est tout le contraire. Souvent, en à peine plus de deux minutes, le groupe réussit à nous faire embarquer dans son univers. Certaines chansons sortent encore plus du lot, dont *Helena*, *Fille à fille* et *Manteau de poil*. Après écoute, on arrive à deux constats. Premièrement, c’est bon. Deuxièmement, ça doit être encore meilleur en concert. Ça tombe bien, puisque le quintette est en spectacle vendredi soir au Divan Orange.

4/5

<http://journalmetro.com/culture/488891/critiques-cd-jesuslesfilles-apigeon-dear-criminals/>

Charles-Éric Blais-Poulin, *Jesuslesfilles : anarchie organisée ***1/2*, **La Presse**, 4 mai 2014

Sons de guitare distordus, gueulades inaudibles et batteries tapageuses forment l’essentiel du quintette rock Jesuslesfilles, en particulier celui de *Grain d’or*, un deuxième disque en germination depuis trois ans dans un studio du Centre-Sud, puis de Rosemont. Résultat? Vingt-cinq minutes de rock garage qui éconduisent toute possibilité de somnolence au volant. Vingt-cinq minutes de grunge garroché dans la face du confort et du conformisme. Sous l’apparent tintamarre, les quatre gars et «la» fille confectionnent des riffs qui s’incrument et des arrangements vocaux plus structurés mais tout aussi voraces que sur leur premier service, *Une belle table*. Parmi le bon grain, un peu d’ivraie: des textes très accessoires, des passages alambiqués et un goût de «revenez-y» limité. Du rock sale à écouter d’abord... en salle.

3.5/5

<http://www.lapresse.ca/arts/musique/critiques-cd/201405/02/01-4762988-jesuslesfilles-anarchie-organisee-12.php>

UNE BELLE TABLE *REVIEWS*

Bill Pearis, *That's right : Favorite Francophone Albums of 2010*, **Sound Bites**, December 29th 2010

3rd position : These Montrealers make a racket somewhere between the Pixies and early Dandy Warhols. Garagey, but not the blown-out levels kind, and the songs are very, very catchy.

http://soundbites.typepad.com/soundbites/2010/12/2010_en_francais.html

Jesse Locke, *weirdcanada.com : New Canadiana*, **weirdcanada.com**, October 15th 2010

With their wiry guitars, hopped-up hooks and Fin du Monde-soaked boy-girl vocals, Jesuslesfilles bring to mind a wickedly francophone Pixies. However, blasting through the 90s jangle of their debut full-length are nuggets of [Nuggets](#)-style psych-fuzz, and it's as much classic rock as it is [Come On Pilgrim](#). From the downcast drift of "Tes Yeux" to the ghostly ringing chords of "Mercredi", there's a wealth of melody crammed into these 11 songs, all clocking in at less than four minutes. Even if your understanding of french is as embarrassingly lacking as mine, *Une Belle Table* will speak to you in the international language of riffs.

<http://weirdcanada.com/2010/10/new-canadiana-jesuslesfilles-une-belle-table/>

Ongakubaka, <http://ongakubaka.blogspot.com/>, August 4th 2011

First heard these guys when they sent us their [split](#) with The Peelies a few months back, but I've been meaning to give this release from last year an actual post since then. Really been into this one. French Canadian pop/indie/garage that's filled to the brim with infectious vocal hooks. I don't even know what the fuck they're saying, but I find myself singing along anyway.

<http://ongakubaka.blogspot.com/2011/08/jesuslesfilles-une-belle-table.html>

Olivier Lalande, *Disque local, Musique, Voir*, November 18th 2010

On a craqué pour le quintette local à cause de ses prestations débraillées. Ce premier album est l'occasion de savourer plus pleinement ses qualités musicales, bien présentes derrière la réalisation brouillonne: des progressions d'accord colorées, aux sombres consonances mineures contrastant agréablement avec les mélodies guillerettes de Martin Blackburn et d'Azure Degrâce, ainsi qu'un agréable croisement d'influences rock garage et grunge. Il y a une certaine linéarité dans les compositions, mais ça n'empêche pas deux, trois extraits (*Cinéma*, *Mélodie*, *Pas dormir.*) de s'incruster dans le cerveau. Et au pire, il y a beaucoup de personnalité dans cette linéarité.

<http://www.voir.ca/infocenter/disc.aspx?zone=1§ion=6&disc=11166>

Jean-Philippe Tremblay, *Nightlife Magazine*, November 2010

Jesuslesfilles, c'est le nouveau bébé de certains membres des Vautours [...] qui s'éloignent du garage rock en gardant tout le mordant du genre. *Drum* rapide et lourd, murs de fuzz et de *feedback*, voix noyées dans le mix... La nuance est ici dans la structure des pièces, plus complexe et surprenante, et dans l'actualité des influences. On pense, à l'écoute d'*Une belle table*, à Sonic Youth ou aux Wipers plus qu'au rock sixties, et l'énergie brute, sale mais contrôlée qui se dégage de l'ensemble est définitivement punk.

<http://www.nightlife.ca/musique/jesuslesfilles/une-belle-table>

SHOW REVIEWS

Birkir Fjalur Viðarsson, *A Night of Grit and Momentum Inside The Temple of Doom*, **The Reykjavik Grapevine**, 4 novembre 2012

Leave it to spirited francophones in Jesuslesfilles to ignite a communion, eh. [...] People almost danced. No. Some did actually. We were swept up in their high octane New York proto punk meets Pixies, french kissing Pretty Girls Make Graves with Unwound on speed playing in the back. Loved it. Positive vibes, loads of energy and terrific sound coming from the mixing board. It was tonight's discovery. No one was left untouched by Jesuslesfilles. The punk drummer, the spine-providing guitarist, whiny voiced male vocalist playing [...], the constant-tambourinist female vocalist... Lest we forget dreamy Sideshow Bob, his sexy moves and dat bass.

<http://airwaves.grapevine.is/grapevine-airwaves-2012/a-night-of-grit-and-momentum-inside-the-temple-of-doom/>

Al Kratina, *Osheaga 2011 : Jesuslesfilles*, **The Gazette**, June 30th 2011

Apparently, Montreal's Jesuslesfilles don't like to label themselves garage rock, preferring instead to focus on their grunge and post-punk influences. But the young band definitely shares a power chord or two with the garage revival of the early 2000s, though with the mid-paced, melancholy mood of a Strokes rehearsal in a hotbox. But regardless of the genre, Jesuslesfilles delivered live. Songs like Tes Yeux were slow-building and bass-heavy without being oppressive. And drummer Benoit Poirier's fierce, artillery-level rhythms kept everything moving through some of the sludgier psychedelics, making parts of the set sound like Roky Erickson fleeing a war zone.

<http://blogs.montrealgazette.com/2011/07/30/osheaga-2011-jesuslesfilles/>

Lauren Metter, *Reporting Live : Last Day @ NXNE*, **digboston.com**, June 22nd 2011

I was fine during Jesuslesfilles' show (pronounced "Jay-zoo-lay-fee," though to my Attorney's dismay I repeatedly referred to them as "Jesus Fillet"). This French-Canadian punk band from Montreal blasted raw, low-fi Stroke-ish, sounds (surfer-punk, perhaps? Like if Surfer Blood was really pissed off one day). Others might deny it, but I'm sure the boat wasn't rocking until they started playing. Think of it as if you took a Beach Boys album and injected it with an astronomical amount of distortion ... and switched the front man to a girl with a tambourine for good measure.

<http://digboston.com/listen/2011/06/reporting-live-last-day-nxne/>

Bill Pearis, *M For Montreal 2010 - night 4 in pics & review*, **brooklynvegan.com**, November 24th 2010

First up was an all-Francophone afternoon. This might sound like drag to some, but I see it as a window to a world most Americans don't really know exists. And while a lot of it is heavy on the fromage, there's always a discovery to be made here. The only band that seems likely to make a dent below the border was [Jesuslesfilles](#), who make a racket somewhere between the Pixies and early Dandy Warhols. Garagey, but not the blown-out levels kind, and the songs are very catchy even with the language barrier.

http://www.brooklynvegan.com/archives/2010/11/m_for_montreal_9.html