

STORIES AND MUSIC FROM THE DREAMTIME

BY DEBORAH QUAILLE
ARTS EDITOR

Paul Morin doesn't like to begin illustrating a book before he travels extensively within the land about which the story is written.

That's why his own creation, *Animal Dreaming*, took him to northern Australia for many weeks, where he spoke with Aboriginal people and brought back a deep feeling for not only the land and its people, but the music as well.

"I drove out to Arnhem Land and found a small area to camp. From there I made forays out to take photographs, draw, and make digital audio and video tape. And then I released a CD of it," he remarked to a group of listeners at the recent Eden Mills Writers' Festival.

"*Animal Dreaming* is the story of an elder taking a young boy into the outback," Morin says, "where he teaches him about the Dreamtime. Dreamtime is creation from the very beginning through now and into the future."

Initiates into Australian lingo are given a simple glossary of words at the beginning of the story, to help children with the transition into a very different culture.

As the story progresses, Morin's paintings are very textural and vital, with bold colours and forms that attract young readers by their realism. He incorporates the "four sacred colours" of the native people, which also denote the points of the compass - yellow

(east), black (west), red (south) and white (north) - into carefully "dotted" images of planets and place.

Much of Morin's work is rough, but certainly not in an unfinished sense; the composition is richly 3-D, enticing the audience to touch each page and the images that appear to protrude from them.

He has also put together a collection of rhythmic and ambient trance music entitled *handprints = animal Dreaming*, with 13 tracks ranging from *Bog*, to *Emus on the Run*, or *Burial Ground*. The music is an interesting mix of instruments like the didgeridoo, shakers, synthesizer, or drums, and evokes primitive wanderings of the mind to a far-away place. And as a neat little bonus, inside the "spine" of each jewel case Morin has included a hand-painted replica of a didgeridoo. A portion of the proceeds from sales of the CDs will go to funding intertribal gatherings.

Throughout his work, Morin offers essential elements of life and cross-cultural teachings.

"Basically," he concludes, "I'm just trying to trigger emotions in people."

Paul Morin has kindly loaned the Rockwood branch of the Wellington Library several of his original works, which readers are encouraged to view. He lives outside Rockwood with his wife, Janine McGee, and their son, Palmer.

ANIMAL DREAMING
BY PAUL MORIN

SILVER WHISTLE/HARCOURT BRACE & COMPANY, 1998.

HARDCOVER, \$16 ISBN 0-15-200054-2
CD AVAILABLE AT ROCKWOOD LIBRARY, \$16.95
HANDPRINTS = ANIMAL DREAMING
1998 CD PRODUCED BY PAUL MORIN



Quaille

Reviews

LA VIEILLE AUBERGE

Upcoming events

Oktoberfest

Sunday, October 17

All you can eat brunch at 1:30 p.m., band plays from 2 to 5 p.m. Please call for reservations.

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Two sittings for dinner:

5:30 to 8:30 p.m., and 9 p.m. to 1 a.m.

Six course gourmet dinner.

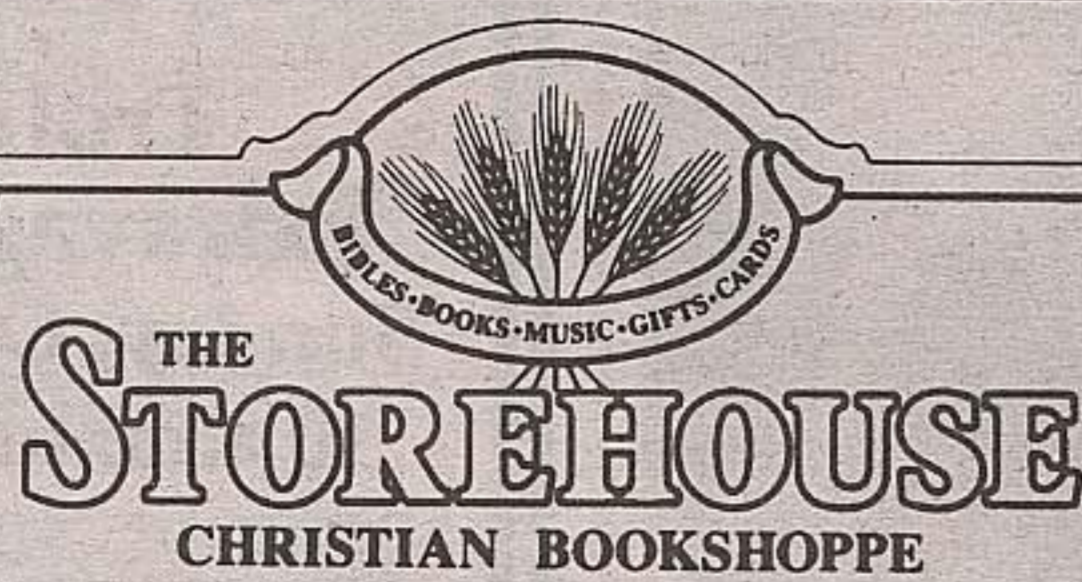
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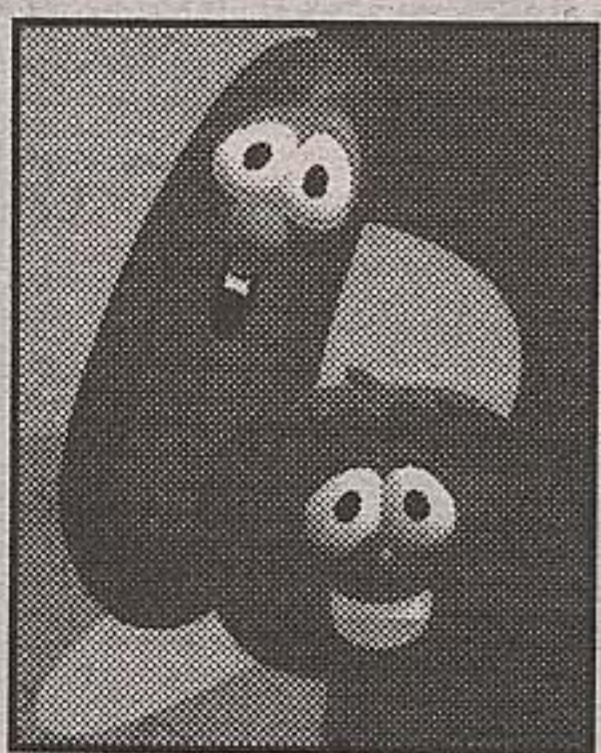


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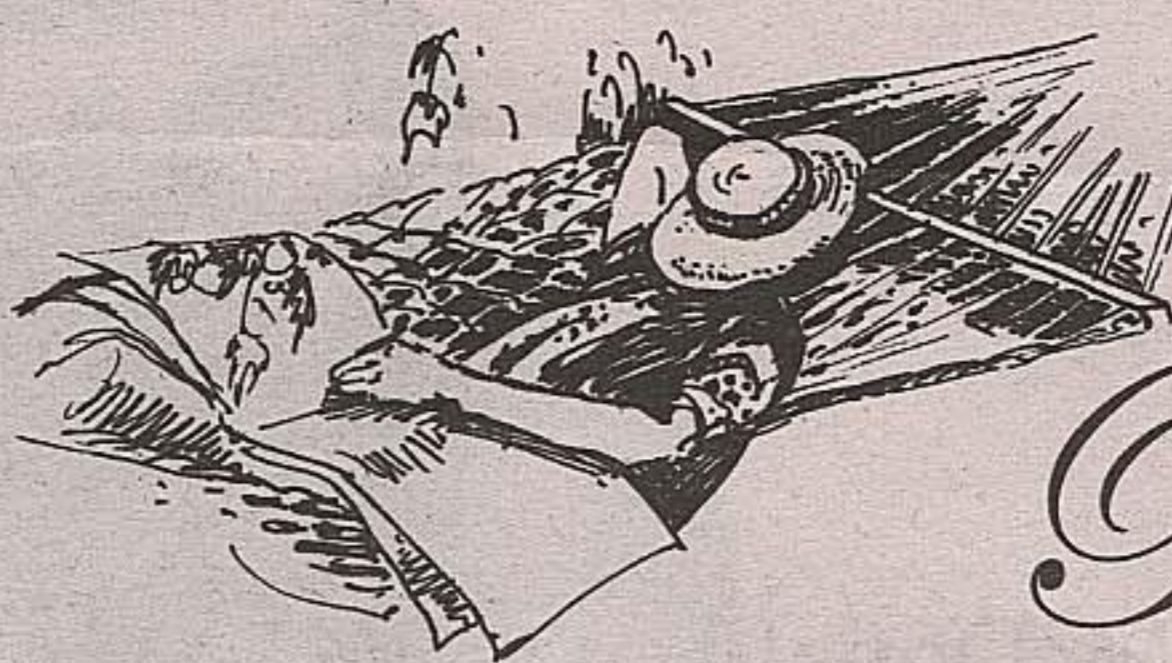
On Saturday, October 9th,
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Idle



Pursuits

A GOOD READ

BY DEBORAH QUAILLE
THE COMPASS

Idle Pursuits, in my mind, are what you do with your "idle" or free time. You may like to saunter through the woods, Thoreau-like, gathering your thoughts and a bouquet of autumn wildflowers along the way. You may wish to spend idle time not acting idly at all, but pursuing a vigorous sport. Or you may choose to settle into a hammock with a good read, as Eden Mills artist Janet Wilson has beautifully portrayed for me at the top of our Arts page.

A good book is the most endearing of companions, one that entertains, inspires, travels well and waits patiently. Such a read will draw you to tears or outright laughter, and leave you satisfied but hungering for more.

My taste in books is partially shaped by those volumes I had handed down to me, the old leather-covered tomes with gilt embossing from my great-grandfather, grandparents, and parents. I cherish their favourites. Generally, these books are reserved for "display only" but I occasionally pick them up and flip through the illustrations, the style of type, and, of course, the language unique to its time.

Whoever said that you can't take it with you obviously never read a good book. For everything you've ever read, loved, and remembered is now a part of your consciousness. What is once cherished can never perish.

Sarah Ban Breathnach

Reading other relatives' selections of books gives me an insight into their soul, especially to the people who died before I was born, or when I was too young to know them well. What did my grandfather think, I wonder to myself, when he read his thick volume of Burns? Obviously, he adored Dickens, Shakespeare and many works of the great poets - Mrs. Browning, Wordsworth, or Whittier.

My grandmother's tastes ran to "rural" writing of southern Ontario authors, like the late Kenneth McNeill Wells or Peter McArthur, and I have followed in her footsteps, tracking down their works through inter-library loans and old book shops, happily devouring their home-spun goodness. I now know the person she

was from the specific hardcovers she enjoyed.

The books that fill my house are also the windows to my spirit, a representation of myself throughout the years: the young child, the teen, the graduate, the mid-life woman. They speak of who I was or wanted to be, and who I am evolving into.

Like me, devoted readers of great Canadian literature should be immensely pleased that the Eden Mills Writers' Festival has been such a phenomenal success, right in our own backyard. It's one of my favourite ways to spend a Sunday afternoon, lounging on a hillside with the sun on my back, listening intently to someone I might otherwise only see on *Imprint*.

A good friend of mine recently said that it's not improbable for humans to live until 120 years of age - or thereabout. Even with that kind of spread, I still have to accept the fact that there's just not enough time to peruse everything I want. But I take comfort in the fact that what I've absorbed is now part of me, and that my reading has truly shaped my life - shaped it similarly to those that have gone before me.

DOWN EAST MUSIC WITH A WAGGLE O' THE KILT

SPECIAL TO THE COMPASS

Arts Alive presents *Celtic Colours* at Georgetown's John Elliott Theatre on Saturday, October 23. Cape Breton tenor Tom Leadbeater's captivating voice

has earned him the reputation of being one of Nova Scotia's finest vocalists. Five years ago he decided to pursue a professional career, singing and playing the

folk and traditional music of his home province that he'd been involved in all his life.

In late 1997, Leadbeater released his debut CD *Songs of Home*, which is featured regularly on CBC and other Ontario and Nova Scotia stations.

He will be joined on the stage by a piper, fiddler and three step dancers, as well as a band of four musicians. *Celtic Colours* promises to be a fun-filled evening. Get your tickets early before they sell out!

Tickets

are \$15; to order by VISA by phone call (905) 877-3700. The John Elliott Theatre is located at 9 Church Street, Georgetown and the show begins at 8 p.m.



STONE CHURCHES OF THE OLD TOWNSHIP

BY DEBORAH QUAILLE
THE COMPASS

To commemorate the recent amalgamation of Eramosa with Guelph, three local artists have depicted the 12 stone churches of the old township.

As artists who live in and around Rockwood, Rosalyn Insley, Gail Root, and Susan Strachan Johnson have always loved the picturesque stone churches of Eramosa. Most stone churches were built well over a century ago, and the women decided to focus on them not only because of their historic importance, but because of the artistic opportunity to represent stone in three different mediums.

Susan Strachan Johnson works in watercolour collage, Rosalyn Insley uses acrylics and Gail Root prefers chalk pastel. The paintings will hang in groups of three, and the viewer will thus be able to enjoy both the individual picture and its juxtaposition with two other artistic interpretations.

All paintings are for sale and they will be on display from September 30 to October 14 at the Art-in-Guelph Gallery, located at 3 Paisley Street. The gallery is open Thursday from 10 a.m. to 5 p.m., Friday from 10 a.m. to 9 p.m., and Saturday from 10 a.m. to 5 p.m. After October 23, the paintings will be at the Wellington County Museum and Archives in Fergus. For further information call Susan Strachan Johnson at (519) 856-2364.



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