

AN EVENING TO REMEMBER EBENEZER UNITED CHURCH

BY DEBORAH QUAILE
ARTS EDITOR

The glow of stained glass windows poured out into the night, and the strains of beautiful music could be heard in the churchyard.

In the warmth of old Ebenezer United, partons enjoyed the intimate surroundings, sitting close to the performers as they passionately played their way through a variety of pieces.

Running from October 21 to 24, The Speedside Festival's seventh season enjoyed a new venue at Ebenezer, offering space for about 200 attendants. The four evenings covered Rhapsody, Musical Roots, Mozartiad and a Closing Gala.

Nine skilled solo and ensemble musicians from Canada and the United States joined together for four evenings of beauty.

The Meet the Artists reception after the performance was unfortunately cancelled, but an impromptu chat over coffee and desserts occurred later.

The festival featured Martin Beaver, violin; Marie Bérard, violin; Russell Braun, Baritone; Phillip Bush, piano; Bryan Epperson, cello; Max Mandel, viola; Carolyn Maule, piano; Yizhak Schotten, viola; and Simon Wynberg, guitarist and Artistic Director.

Wynberg, a Toronto resident, is also the Artistic Director of Music in Blair Atholl in Scotland and the Guelph Spring Festival. As an accomplished soloist, accompanist and chamber musician, he as researched, recorded and performed a vast repertoire.

Georgetown resident Russell Braun, commented that he was "... overwhelmed by the atmosphere here..." and obviously enjoyed the charm of the rural setting so close to his home. "We're lucky we can get more people in here than in Simon Wynberg's living room!" he joked.

Braun, hailed as one of the most exciting young lyric baritones today, has had recent appearances at London's Wigmore, the Toronto Symphony, the Dallas Symphony and Lincoln Center's *Great Performers* series in New York.

The pleased smiles of the performers shone across the stage after each particularly successful interpretation, proving their enjoyment of the evenings' work and their glowing rapport.

Special mention must be made to the many local community members for their dedicated work organizing and running The Speedside Festival.

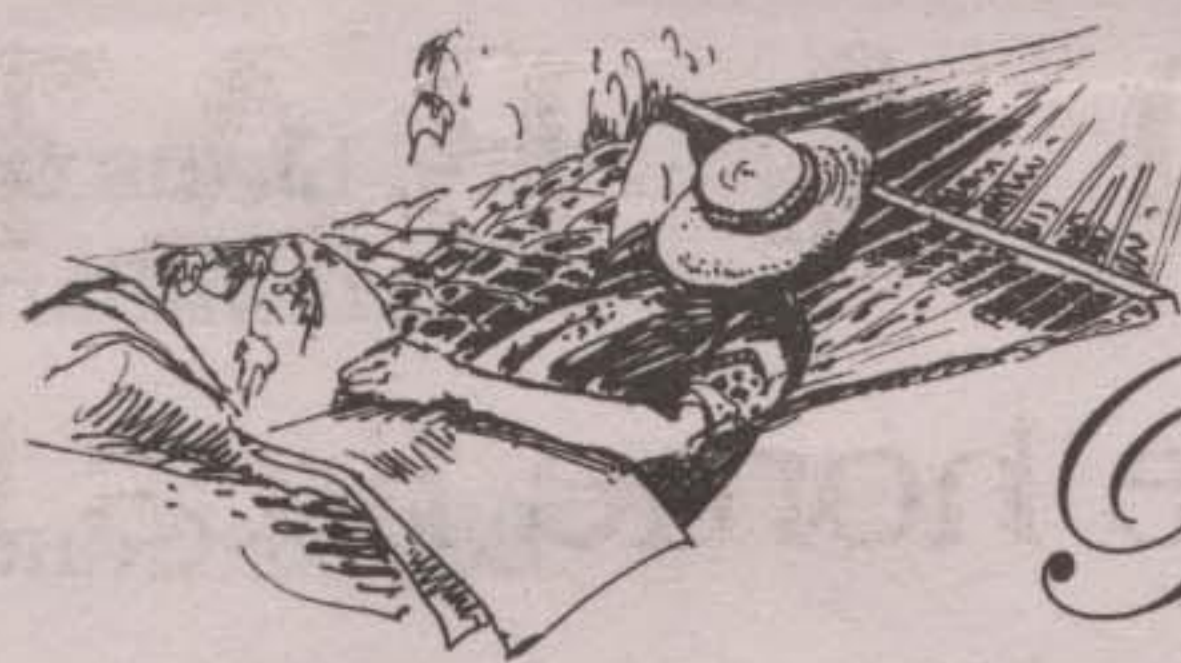


PHOTO BY DEBORAH QUAILE



Quaile
Reviews

Idle



Pursuits

LAUGHABLE VEGETABLES

BY DEBORAH QUAILE
THE COMPASS

I've come to realize that Hallowe'en is a flagrant waste of good vegetables. At Thanksgiving, we eat the season's harvest. On Hallowe'en, we disembowel a large member of the squash family, toss the innards into the compost, and light up his sufficiently scary face with a candle for a few hours. After that, the poor fellow often turns into road kill when some local monsters decide to place him under the tires of an 18-wheeler.

Still, I love Hallowe'en. It's the mystery of the evening, the magical transformation of ordinary local kids (and often adults) into superheroes, princesses, or horrible ghosts and goblins. Imagine being allowed to dress up, act out of character and go to neighbourhood houses for a handful of goodies. The entire concept seems too good to be true. To quote the immortal words of Charlie Brown's little sister Sally in *It's the Great Pumpkin, Charlie Brown*, "Are you sure it's legal?"

As children, my brother and I were content to visit just a few farmhouses. Six or eight homes were a big night out, and we certainly never dreamed of the pillowcase full of loot that seems to be today's standard. We'd get a six-quart basket and decorate it with orange and black construction paper, cutting out fiendishly grinning jack-o-lanterns, hissing

I don't know why, but there always seems to be something laughable about pumpkins - maybe it has something to do with the concept of growing a vegetable that is bigger than one's head, but about the same shape.

Marsha Boulton

black cats and what we hoped were gruesome monster faces. There was plenty of space for our Unicef boxes, too.

My children like to put Hallowe'en decorations up early, usually in September. They begin planning costumes sometime in July, but I don't necessarily sew something until a couple of weeks before the big event, since they frequently change their minds. The trouble is, it's hard to pick just one per year. When you're a kid, there are never enough years to be all the things you'd like.

On our small property I have two vegetable gardens, mostly in pumpkins. We don't bother to plant them, but let the seeds from the previous year's wonders come up by themselves in the spring mud. If I let them alone, I'd have about half an acre of ready-to-carve jack-o-lanterns, so I ruthlessly pull up most of the sprouts or we'd be overrun with big orange gourds.

In the years we've lived in

Rockwood, we've never been caught short of pumpkins. At one point I think the garden was so exhausted from the continuous crop that I had 29 pumpkins of four-inch diameter. The vines produced them, but just couldn't pop out something of significant size.

Even small, the pumpkins were a delight. My parents and my family had mounds by our front doors. You can also carve a lot of small squash in the same time frame as a large one. My brother and I cleaned out eight of the little fellows and lined them up along my driveway with tealights inside. A whole lot of grinning countenances lit up "the runway," as we've come to think of our driveway, and made a delightful display for young trick-or-treaters. Kids enjoy great fat jack-o-lanterns, but are just as thrilled with diminutive stature.

This year I added horse manure and a few wheelbarrows of compost to the pumpkin patch. The nutrients have done a lot to improve their size, although I have a few curiosities. Apparently there has been some strange cross-pollination from the bees and once again I've had a really weird crop to display throughout autumn. The neighbours may find them extremely unusual, but I'll bet that no one else on our street has as much fun with Hallowe'en vegetables as we do.

EXPLORING "THE WATER'S EDGE"

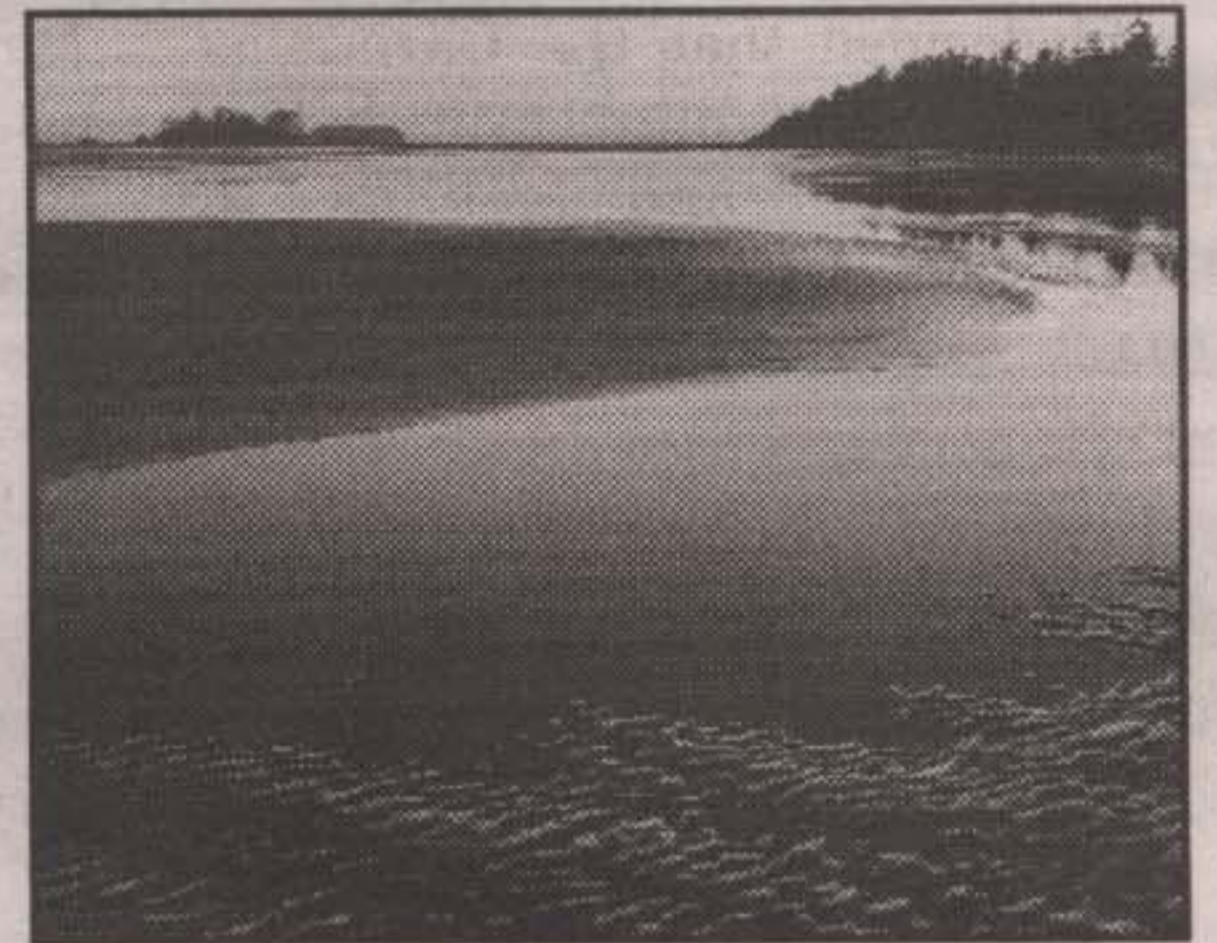
SPECIAL TO THE COMPASS

The Water's Edge is a new exhibit of photographic prints by award-winning photographer Alan McCord, at the Georgetown Cultural Centre Complex from November 8 to the 22, 1999.

The exhibit profiles the many facets of the Pacific Rim on Vancouver Island's west coast, and represents a look at an integral portion of the Canadian mosaic.

"The most diverse and captivating sights within a geographic area are to be found where one environmental community meets another - in this case, where water meets land. These edge communities embody a mix of environmental cooperation, confrontation and symbiosis," McCord remarks.

A reception for *The Water's Edge* will be held Saturday, November 13 at 7:30 p.m. with the photographer in attendance. Georgetown Cultural Complex is located at 9 Church Street, Georgetown and is open Tuesday through Thursday 9:30 a.m. to 8:30 p.m., Friday and Saturday 9:30 a.m. to 5 p.m., and Sunday 1 to 5 p.m. Admission is free. For information, please contact the Georgetown Cultural Centre Complex at 905-877-7915.



Illusions

by Jeanette Dodson
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