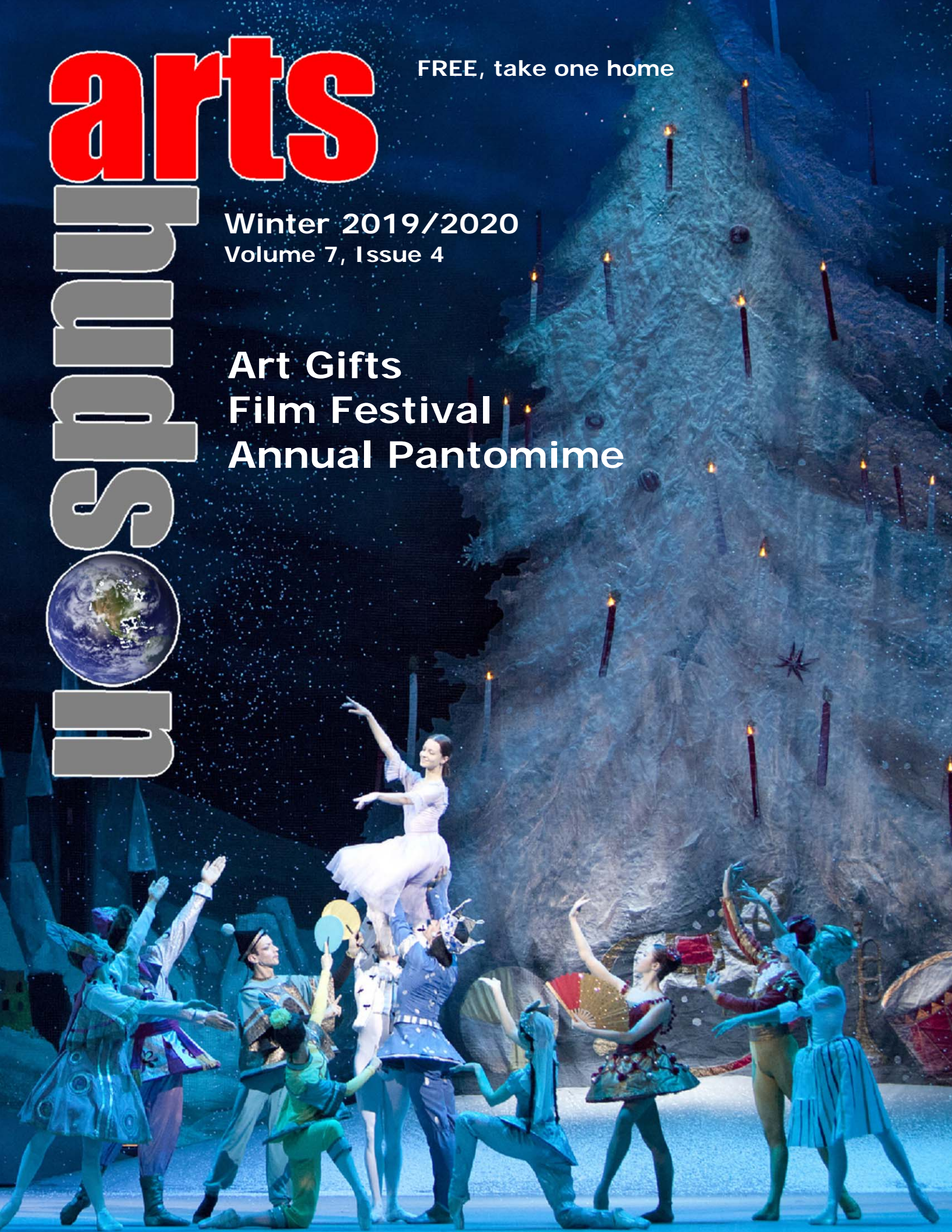


arts

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Winter 2019/2020
Volume 7, Issue 4

Art Gifts
Film Festival
Annual Pantomime



arts hudson

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Art's Hudson by Art MacDonald

Another successful Greenwood StoryFest, another great Village Theatre fall production and another early winter. Can't remember the Lake being frozen over completely this early - it's usually around Christmas.

StoryFest had a lot of interesting authors finishing off with Canadian astronaut Dave Williams. Greenwood Executive Director Terry O'Shaughnessy wants to pass on the reins and Greenwood is interviewing candidates for the position.

Village Theatre's production of Canadian Classic "Billy Bishop Goes to War" hit all the right notes and starred professional actor and Hudson resident Bruce Dinsmore. Kathryn Lamb has more on the production in this issue.

On the art side of things, Hudson is seeing some new initiatives. The Inuit Art Gallery across from the IGA in the old optometrists' building has opened and is showing an extensive collection of Inuit Art.

After retiring from teaching at John Abbott, Hudson resident Christine Davet has started a theatre program for seniors. Hosted at John Abbott College, the program offers courses in acting, playwrighting and directing. Chris writes about the program and gives more details elsewhere in this issue.

In the wake of the second "100 year flood" in three years, Tina Struthers has completed works of art commemorating the events. She has created one for Hudson and it was unveiled at the community Centre where it now hangs. James Parry has the details on page 1 of this issue.

While the Two Barn Owls completed their season and will do pop-up exhibitions rather than run the gallery in the barn, Hudson Gallery Plus in the old Habib's building welcomed exhibitions by Vivianne LaRivière, Rosalie Levi and the Hudson Fine Crafts Group.

Vivianne brought in some older works with her distinctive figures but also highlighted her new abstract landscapes. The Hudson Fine Crafts have a Christmas Market ongoing and are displaying scarves, bags, hand-made jewelry, knitware and aprons.

Rosalie's exhibition will be in the gallery until January with works in different media. The steampunk themed works are unusual and there are sculptures with Hudson themes such as golfing and yoga.

Two ladies recently bought works that were quite expensive and they both said more or less the same thing. They said they really should not be spending that much money but they were going to see the work every day and every day it would cheer them up. As the ad says, "Priceless."

Art Macdonald



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Tina Struthers Creates Permanent Memories of Past Floods in Vaudreuil-Soulanges

by James Parry

When it comes to transforming recycled materials into veritable works of art, Tina Struthers is truly in a league of her own. Creating, as she has, six stunning pieces all dedicated to the municipalities in Vaudreuil-Soulanges impacted by the flooding of 2017 and one of which, titled *Lignes d'Eau*, is now hanging in perpetuity at the Stephen F. Shaar Community Centre in Hudson.

Explained Tina in an exclusive interview with *Arts Hudson*, "The actual workshop phase of the project started in the fall of 2018 and an individual artwork was created for each municipality by participants from each town. All the materials were found or purchased on the territory of Vaudreuil-Soulanges.

"The driftwood that was used, I gathered in the different municipalities. I also used cedar wood that was sourced locally. And some of the other elements I found at L'Actuel and other second hand stores. The works that needed special frames were also made to measure on the territory. And all the wood and cloth was treated with UV protective varnish to protect them for years to come."

What do the finished works symbolize for her personally? Says Tina, "As I was working with the concept of the lines of debris left by the flood that became like scar lines that marked the earth, it was important to include elements in this linear style in the artworks. Physical scars heal much faster than emotional ones. And for each of the six artworks created, I individualized them to the participating municipalities.

"Following numerous meetings with each of them, I tried to respond in the choice of the selection of materials to reflect on their personal memories of the flood."

Added Tina, "During the creation process all the participants and flood victims had freedom to express their own creativity with the selected materials. They were also

invited to write secret messages of their emotions, gratitude and frustration which were wrapped and sealed, never to be read. But as a small step to start reflecting and healing, the works symbolize the emotional flood, and physical impact on the landscape."

Stressing that this was a real collaborative project on the part of many, Tina added, "I would like to thank firstly Marie-Julie McNeil and Annik Martineau who were present in all the workshops and supported the

(continued on page 2)

Tina Struthers with her work related to the Hudson floods, at the Hudson Community Centre.

Photograph by James Parry



(continued from page 2)

process from the start. Also all the cultural workers, mayors, and organizers from each municipality who were a fundamental part of the organization and planning with workshops and, of course, all the participants."

Respecting the initial project agreement between the municipalities and the CSSS, all of the works will be on permanent display in a public space accessible to all.

Said Tina, "To leave a trace and not to forget the community standing together during the flooding."

Was fascinated to learn that Tina has completed multiple projects in the region of Vaudreuil- Soulanges over the years and has exhibited her own artworks regionally and internationally. She has also constructed and designed costumes for several performances in Hudson including *The Great Gatsby*, *Peter Pan Pantomime*, and *Midsummer Night's Dream*.

And there's more to come. Having just completed the project *La Danse des Mains* exhibited at Place des Arts in Montreal in November, and working on two cultural mediation projects supported by community organizations and the town of Vaudreuil-Dorion, she is also working on her MFA at Concordia University, and is preparing two solo exhibitions that will be shown next year in Halifax and Saint Johns.

Hudson Artist Andrea Blanar Talks About Her Work at Willow Inn

by Bert Markgraf

Last November 20th, as part of periodic "Art Talks," the Willow Inn invited Andrea Blanar to speak about her works and how she creates them. Before settling in Hudson, Andrea has had her works exhibited across Canada and she talked about her unique style, techniques, approach and choice of colours.

She said she regards each painting as a window through which she sees the scene. As a result, she

often paints a frame first, so that she can look through it and imagine the landscape. Some of her works are painted on old doors, shelves or even an old radio. She says these items have to be old and damaged for them to work as a basis for her art.

Many of her landscapes are coastal areas and salt water marshes such as those of the Bay of Fundy. She chooses a detailed foreground, a middle view that is a more traditional

landscape and an aerial view for the back.

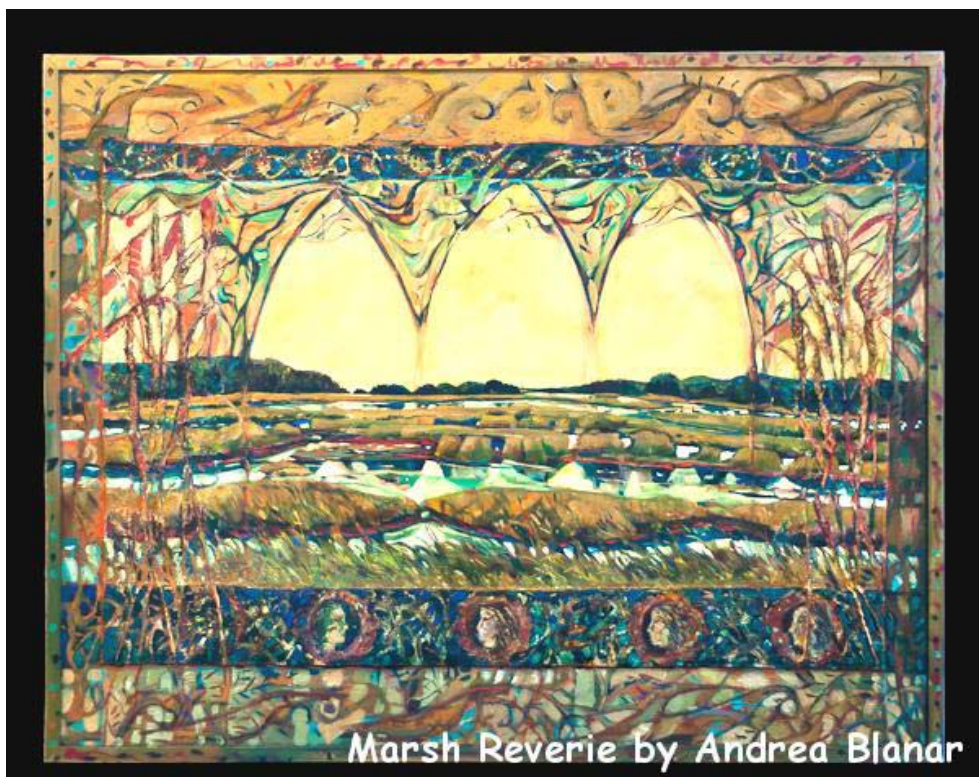
Her colours and arrangement give the paintings an ecclesiastical feel, which she says reflects her upbringing in the Eastern Orthodox Church of her native Hungary. She emphasizes that effect because, to her, the undisturbed landscape is sacred. But this sacredness is independent of any religion - she does not integrate religion into her works but rather explores the larger meaning of sacredness.

After painting the frame, Andrea often paints a barrier across the bottom. She said it helps her start the painting and emphasizes the window effect. She has to overcome the barrier and she then paints layer upon layer to get the depth and perspective. The window represents a transition from the profane everyday world to the sacred.

More about Andrea, her works and her approach to painting can be found on her website:

andreablanar.com

Some of Andrea's work is on exhibit at the Hudson Gallery Plus at 448 Main Road, Hudson. An exhibition of her work at the Hudson gallery is in the planning stages for next summer.



Marsh Reverie by Andrea Blanar

Treasure Island Notes by Kathryn Lamb

The 2019 Village Theatre Pantomime
directed by Steve Walters

The holidays are approaching and "Panto" madness has descended upon Hudson. It is scheduled to arrive at the Hudson Village theatre on Dec. 13 and will continue until Jan. 5, with many matinee performances to accommodate the younger (and sometimes older ...) audiences during this busy holiday season.

This year, *Treasure Island* will take over the stage with a double cast of actors and backstage helpers which totals over seventy people. In addition, volunteers, parents and families play an essential supporting role.

The book for this production was written by Ben Crocker and direction is by Steve Walters. Donna Stewart was the choreographer and Christine McCaffrey created the costumes.

The plot is loosely based on Robert Louis Stevenson's 1883 novel where a buried treasure map is found among the personal possessions of a dying pirate. To go in search of this treasure, a ship is procured and a crew assembled. Some are former pirates of a very villainous nature, but (and here's where this version diverts

from the original book) there is a contingent of volunteers from the Smuggler's Cove Women's Institute, who have found out about the expedition and decide they want to go too. They disguise themselves as able seamen, join the crew and everyone sets out for an isolated Caribbean island.

I was lucky enough to attend a rehearsal recently and was immediately struck by a tidal wave of "panto energy" that filled the theatre. Among the "evil" cast members, there was
(continued on page 4)

A snapshot of just some of the fabulous cast in *Treasure Island*. Willow Farkas (Ben Gunn), Frey Sheridan (Patty Lugg), Diane Roseman (Long Jane Silver), Joe Dineen (Mum Hawkins), Beatrice Johnson (Kittie the Maid) and Paul Richardson (Billy Bones).

Photo courtesy Michael Green Photography



(continued from page 3)

Long Jane Silver, a dreaded and merciless pirate with a wooden leg. Then there was his (her?) 70-year-old parrot (who feels underappreciated) and a cohort of bloodthirsty pirates with names like Blood Boiler, Gizzard Slitter and Fridge.

On the side of good there was the redoubtable Mrs. Henderson, chairwoman of the Smugglers Cove W.I. and Doris, a fast-thinking W.I. member with a creative mind, along with other stalwart ladies.

And then there was the mysterious matter of the Black Spot (no spoiler- you'll have to go and see the play!). Will this be a fair fight? Who knows! The only things that are guaranteed are that things will NOT run smoothly, conflict and hilarity WILL erupt, and who or what will prevail is anybody's guess.

A pantomime in a town the size of Hudson is a big undertaking, but its benefits are powerful. In the words of the script author, Ben Crocker, "Panto is incredibly inclusive. Both the cast

and the audience comprise people of all ages-from the youngest to the oldest among us. People with talent- and some with not so much talent. And so often, I hear how the pantomime really pulls the town or village together."

It was evident as I watched the rehearsal that the adults were all pros. In a pantomime, given the quantity of players, scope of movement and interaction with the audience, no two performances are ever identical. In every one, you have to be ready to improvise. I interviewed one of the parrots (who showed me a little hint of her rainbow-hued costume) and talked about the benefits, especially for young actors, of feeling comfortable with improv.

And the young actors positively sparkled. They were enthusiastic, offered ideas, and supported each other. None was too blasé or cool not to make every effort to perfect a gesture or tone of voice. One young thespian told me delightedly that the mistakes were her favorite part! Another, who played a dying pirate, wanted to know if I found her death

scene authentic. Where else can this happen?

So, I will be there in the audience when the panto comes to town. Hope to see you there! Anyone interested in the history and traditions of panto should consult the web site of the Hudson Village Theatre where it is described beautifully.

It should also be mentioned that this production is a fundraiser for the Hudson Village Theatre. So come and support your theatre. Tickets sell quickly - it is wise to reserve your seats soon. Tel. 450-458-5361 or www.villagetheatre.ca

Treasure Island
runs until

Sunday, January 5th, 2020

Matinees at 2:00 pm
Evenings at 7:00 pm

\$23.00

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Movies, Film, Opera, and the Hudson Film Festival "Spread Your Wings"

by Clint Ward

We live in an era of visual entertainment overload. I remember the days when every house had an antenna sprouting from the rooftop in order to bring in perhaps a baker's dozen black and white television channels. Now the choice is by cable or satellite, in colour and high definition with hundreds of choices including film.

The art of film and its delivery began with the Lumière brothers and their experiments with projected moving images in 1895 Paris. It was the birth of an art form that propelled their invention to an international success. Film companies and studios blossomed all over the world as the moving picture in a darkened room grew from a novelty to an established mass entertainment industry.

In the beginning a steady camera without sound produced black and white films only a few minutes long. Quickly a cinematic language developed by combining several shots through editing and using camera movement and varying camera angles to propel the narrative potential of film. In the early years Georges Méliès' fantasy films established the entry of special effects adding more magic to the experience of movies. Sound was added in the 1920s and colour in the 30s.

Theatres became larger and movies experienced a golden age. Then, in the 1950s, television arrived and the big screen experience was reduced to living room size. Video emerged in the 60s and moved from tape to disc with increasing quality, which flourished in the emergence of home theatres from the 80s on. Just after the turn of the century streaming media platforms entered the picture and helped to finally make a trip to the local movie house not always a first choice for the delivery of cinema.

Some suggest, the worst way to enjoy watching a film is on a screen attached to the back of an airplane seat because it comes with many distractions such as service announcements, a message from the Captain, moving passengers, drink and food delivery. Next could be on a small

home television set or on the computer. Where would we put the digesting of the film experience on a smart phone? Will 'streaming' be the death of the big screen adventure? A.O. Scott of the New York Times has this to say.

People have been watching movies at home since the early days of television. I doubt anyone is enough of a purist to refuse to watch them that way, but you don't have to be a film snob to prefer the big screen, the dark room full of strangers, the community and communion of what is now half-dismissively called "theatrical." The pictures look better that way.

The new television sets with their large flat screens begin to deliver the potential of the real film experience but the very best way is as Scott suggests, in a theatre with an audience. Community reactions enhance the dramatic intensity of a good film.

We are fortunate to be able to enjoy film the right way at our Village Theatre many times a year. The Monday at the Movies series provided by the Hudson Film Society gives us the opportunity to enjoy some of the best films that make the art form – as the Society's tag line states – "transform the way people see the world through film."

The Hudson Film Society also delivers two other activities that offer the opportunity to go beyond the occasional film attendance and search out new film adventures to spread our wings.

Opera & Beyond is a series that highlights ballet, music, opera and the spoken word. This year the first presentation, when the series opened in September,

was a documentary of Aretha Franklin recording her famous live album, **Amazing Grace**. The first opera was screened in October and was the Royal Opera's production of Giacomo Puccini's **Madama Butterfly**. The spoken word was featured in November with the Stratford Festival production of William Shakespeare's last play, **The Tempest** with the great actor Christopher Plummer taking centre stage. A seasonal favourite, **The Nutcracker**, from the famous Bolshoi Ballet, filled the screen in early December.

In 2020, **Opera & Beyond** will screen the remaining 4 items in its present season. Another Puccini, **La bohème** from the Royal Opera will be on Saturday, January 11 at 2.00 pm. The world premiere was in Turin in 1896, conducted by a 28 year old
(continued on page 6)

Cinématographe Lumière at the Institut Lumière, France

By Victorgrigas - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=36486714>



(continued from page 5)

Arturo Toscanini. Since then it has become one of the most frequently performed operas in the world. In 1946, fifty years after the first performance, Toscanini conducted a commemorative performance of it on radio with the NBC Symphony Orchestra. A recording was released by RCA Victor and it is the only recording ever made of a Puccini opera by its original conductor.

Giselle, as performed by the Royal Ballet, will appear at 2:00 pm on February 8. Its first performance was in Paris in 1841 and it was an unqualified triumph and became hugely popular. The ballet was quickly staged across Europe, Russia and the United States. It is now considered a masterwork in the classical ballet performance canon. The ghost-filled story tells the tragic, romantic tale of a beautiful young peasant girl who falls for the flirtations of the deceitful and disguised nobleman Albrecht. When the ruse is revealed, the fragile Giselle dies of heartbreak, and Albrecht must face the otherworldly consequences of his careless seduction.

One of the most popular operatic tenors today is Jonas Kaufmann and on March 30 at 2:00 pm he will be seen in **Otello** by Giuseppe Verdi. Based on Shakespeare's **Othello** it was first performed in Milan in 1887. After the great success of **Aida** in 1871, Verdi wished to retire at the height of his popularity. This did not sit well with his publisher as he considered it a waste of talent and possible profits. A lengthy plot was hatched to inspire Verdi to take on another story to set to his distinctive music. It took many years but eventually the new opera came to life and **Otello's** debut proved to be a resounding success.

For the Village Theatre's March, Royal Opera version one reviewer had this to say, "Directed by Keith Warner, the Royal Opera's 2018 production of Verdi's **Otello** marks Jonas Kaufmann's long-awaited debut in the title role, one frequently regarded as a turning point in the careers of tenors who have tackled it. His interpretation will doubtless deepen over time, but it is already an accomplished portrayal, sung and acted, for the most part, with consid-

erable intelligence."

The season of Opera & Beyond will end on April 11 at 2:00 pm. It is Easter Saturday and what better way to celebrate than with the famous oratorio composed in 1741 by George Frideric Handel. **The Messiah** is one of the best known and most frequently performed choral works in Western music.

Tickets for all Opera & Beyond attractions are available at the Hudson Village Theatre box office and on their website.

A great way to enjoy the power of cinema to tell stories that enrich our cultural life is to really spread those wings and attend a Film Festival. Put aside the time for the March 4 to 8, **Hudson Film Festival** and jump right in with a pass for all 10 films. The \$75.00 all in ticket is available until January 1 at an 'early bird' price of \$67.50.

The opening film on Wednesday Evening is **Marianne & Leonard: Words of Love** followed by a gala reception on the Village Theatre stage. There will also be a special guest soon to be confirmed for the



opening day. Other films being considered for the program are **Once Were Brothers: Robbie Robertson and The Band**, **Mouthpiece** and **The Grizzlies**.

And The Birds Rained Down was the best film I saw at this year's Toronto International Film Festival. Three elderly hermits live



deep in the woods, cut off from the rest of the world. While wildfires threaten the region, their quiet life is about to be shaken by the arrival of two women... A luminous octogenarian, unjustly institutionalized her whole life, and a young photographer charged with interviewing survivors of the region's deadliest forest fire. It is the story of intertwined destinies, where love can happen at any age and new life emerges in unexpected places.

Antigone won the best Canadian Film award at TIFF. It is an adaptation of Sophocles' classic Greek tragedy and updates the themes of family, exile, state power and sacrifice to reflect the struggles of a family of first generation Algerian immigrants in Montreal.

Both of these Quebec films are by women directors, Louise Archambault for **And The Birds Rained Down** and Sophie Deraspe for **Antigone**. The closing day of the Festival, March 8, is International Women's Day and what better way to celebrate that than to program both of these films on the Sunday. To further ice the cake what if we could get both directors to introduce their films and participate in a round table discussion with the audience. The Festival Committee will make every attempt to do that.

There are many excellent films to choose from to complete the 10-film program and the program will be finalized in January or early February. I am confident that the 5th **Hudson Film Festival** will be an excellent cinema adventure over 5 days.

Spreading those wings to embrace the varied big screen attractions available at the Hudson Village Theatre can have an enjoyable and exciting payoff – and a lot of fun too. Festival Passes and Reserved seats can be purchased through the Hudson Village Theatre box office.



Parrydise Hudson by James Parry

Who would have ever thunk it! Winter blasting us as early as the first week in November with snow blanketing the landscape here in our neck of the woods and continuing freezing well-below-average temperatures both night and day throughout the province.

Wild fires blazing out of control in both **Australia** and **Los Angeles**. And ferocious flooding in the historic city of **Venice** where the legendary **St. Mark's Square** was submerged under over three feet of flood water threatening irreplaceable, priceless artworks and architecture dating back centuries.

Yup, put it down to global warming despite the misguided musings of **Donald Trump**, the rampant reality of climate change, or just the natural evolution of our blue planet **Earth**. But to parryphrase the immortal words of **Bob Dylan** as he penned way back in 1964, *'The times they are definitely a-changin'. And not for the better!'*

MEMORIES COME FLOODING BACK

Unprecedented flood waters, of course, have struck closer to home for at least the past couple of years along both banks of the **Ottawa River** and the **Lake of Two Mountains** causing homeowners there untold damage and heartache while they are still bracing for almost certainly more of the same to come next spring.

Which brings me to a breathtakingly-beautiful work of art titled *Lignes d'Eau* now on permanent display at the **Stephen F. Shaar Community Centre** in **Hudson** and which was unveiled at the recent people-packed Town-hosted **Volunteer Appreciation Night**.

The brainchild of celebrated and multi-talented **Vaudreuil-Dorion**-based artist, **Tina Struthers**, it is truly one of a kind. Actually make that six. For there are five others, all different but with the same theme, in **Vaudreuil-Dorion**, **Pointe-For-**

tune, **Vaudreuil-sur-le-Lac**, **Terrasse Vaudreuil** and **Rigaud**.

It is a project born, she says, out of her frustration to not be able to really help friends that got flooded in 2017, other than filling sandbags. Explains Tina, "I think we all felt so useless in the face of the ongoing flood. And what marked me deeply was observing how all the communities came together, and how everyone tried to help each other in every way they could in terms of shelter, food, sandbags, and checking in on friends. There were so many **Good Samaritans** in our region and the big heart of our communities shone so strong." For the full story of this most praiseworthy initiative, go to page 1 in this issue. Truly a tale of art with a heart!

A REAL TREASURE OF AN ISLAND

And speaking of the big heart of community spirit and water-surrounded goings on, let's now turn the spotlight on the 16th century *commedia dell'arte* of **Italy**. A stretch? Not really. For believe it or not, this is said to be the origin - along with British stage traditions such as **Vaudeville** and **Music Hall** - of today's **Pantomime**. A fabulous, fun-filled festive tradition for the entire family returning to **Hudson Village Theatre** opening on December 13 and running through January 5.

For many years now, it has been **Quebec's** only Panto for more than one or two performances. And this time around, directed by Hudsonite **Steve Walters**, it is *Treasure Island*. Replete

with a motley bunch of dastardly pirates and inspired very, very, very loosely on the classic book by Scottish author **Robert Louis Stevenson** first published back in 1883. I say loosely, because I'm sure he never foresaw the day when his characters would be cross-dressing, spouting punny jokes - the punnier the better - and generally making a fool of themselves to uproarious laughter on the part of the audience.

But that is what Panto is all about folks. And this year it promises to be funnier and punnier than ever according to Steve who told me, "For more than ever this year, I have chosen to change the gender of the actors. All the pirates -albeit pirates are traditionally quite genderless - are being played by women and young girls. In my mind, it is quite fitting in this age. And many members of the **Women's Institute** (WI) founded in **Stoney Creek, Ontario**, in 1897, are men."

"In the Panto, the pirates - who are being played by women - disguise themselves as men. And the
(continued on page 8)

A snapshot of just some of the fabulous cast in *Treasure Island*.

Willow Farkas (Ben Gunn), Frey Sheridan (Patty Lugg), Diane Roseman (Long Jane Silver), Joe Dineen (Mum Hawkins), Beatrice Johnson (Kittie the Maid) and Paul Richardson (Billy Bones).

Photo courtesy Michael Green Photography



Hudson Film Society - www.hudsonfilmsociety.ca

Transforming
the way people see the world
through film

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WI members, many being played by men, disguise themselves as pirates. Makes for a really different Panto I can tell you!"

Ah, shiver me timbers Jim lad. I think I follow all that Steve. And just can't wait to see it actually transpire on stage at HVT, 28 **Wharf Road**, Hudson. For reservations, call the Box Office at (450) 458-5361. And for a more in-depth preview and a further incentive to boo the baddies and hurrah the heroes, check out the story by **Kathryn Lamb** on page 3 of this issue!

AMAZING AUTHOR AND ARTIST

Yet another Hudson festive tradition at this time of year, of course, is the plethora of Christmas fairs and bazaars in this beautiful year-round burg of ours. At **St. Thomas Aquinas Church, St. James Anglican Church, Westwood Senior High School**, for example and, again, back at the Community Centre. Where, quite serendipitously, I met a really exceptional and multi-talented artist and author by the name of **Patricia Strigley** who lives in **Dollard-des-Ormeaux** and who sometimes writes under the pen name **Annie Sweet**.

Was gobsmacked to learn that in just 15 years or so she has written, illustrated, and published 24 books, including three news ones this year alone. Comprising eight children's

books written by Annie, four pre-teen (9 to 12) stories, with the rest being teen/adult fantasy-adventure novels, plus one new book for adults titled *One Crooked House*, the first in her *Unreal Estate Series*.

So how did it all begin? I asked her. Explained Patricia, "I was a visual artist, specializing in collage, and rather suddenly, or so it seemed, I had the urge to write. I think this happened because I felt like I had lost my voice in real life, given some upheavals and difficulties in my own circumstances. So I found my voice in imaginative stories that always have happy endings."

Creating in many different media, including paint and words, collage and clay, printmaking, photography and even beads, the mother of two sons now in their early 30's, and a self-confessed 'bit of a gypsy at heart', Patricia added, "I have two grandchildren, the eldest is about to turn 10, and he is the real reason I started uniting my artwork and writing to create children's books. And since I did both, it was just a natural development."

As for her inspiration for her books, she adds, "It is really just my imagination. I like to write humour, and happy endings, things to make the reader smile. Nothing serious really. There's enough of that in real life." And her next project? Laughs

Patricia, "I always have a lot of projects on the go. Too many to count. But I am most looking forward to writing Book 2 of the *Unreal Estate Series* - *A Duplex to Die For*. And the sequel to the children's book *The Top-secret Life of Timbuktu-Kalamazoo*. Oh yes, and also some new collages."

What creative energy! What a prolific and passionate artist who can be

contacted directly at srigley@sympatico.ca, whose printed copies can be bought through srigleyarts.com and her e.books as **Kindle** versions on **Amazon**. Check them out. You will be amazed!

A HONEY OF A STORY

Still on fairs, one of the longest-standing and biggest in all of Canada has to be the **Royal Winter Fair in Toronto**. Where, just two months ago, a former Hudsonite and beekeeper now living in **Dalkeith, Ontario**, scooped up no less than five major prestigious awards as well as four other places in other categories for his honey.

His name? **John McCaig**, the son of 'Master Beekeepers' the late **Jim McCaig** who passed away three years ago, and his wife **Penny** who were beekeeping since 1974 and running their operation out of **Hudson** until John took over the business 10 years ago while still keeping the proud name of **McCaig Honey**.

Says John, whose hives cover about a 50-km radius around the township of **Stormont Dundas & Glengarry** as well as **Champlain** townships and who currently maintains close to 500 every year with about 50,000 bees per hive as the season progresses, "My parents had exhibited and won numerous awards at the Royal for over 25 years. I have always been interested and helped them with their bees. Indeed, they taught me most of what I know today about beekeeping. I have also learned, through practice, to develop some of my own techniques and have obtained a lot of knowledge about their breeding, which has helped me win several trophies and ribbons at the fair. But this year is certainly the most awards I have ever won at one time."

Being a gardener and therefore a bee lover myself, I know it's no secret that honeybees throughout **Canada** and the **U.S.** have been having a rough time of it these past few years. "What are the reasons and how are you personally tackling the problem?" I asked him.

Explained John, "With the agricultural changes that all of us beekeepers and farmers face, we are
(continued on page 10)



Exhibiting recently in Hudson, Patricia Strigley is already busy writing and illustrating more books to come.

Photograph by James Parry

Along the River's Edge by Vivianne LaRiviere

"'Tis the Season..."

Every year, around the top of December I find myself embodied with a feeling of an anticipatory peace ~ if there be such a thing; the first snowfalls with big, fluffy flakes, the beginning of the various parades of light, candle warmth, the seasonal colours, the savor of holiday cooking wafting across various kitchens, the 'Christmas' gone by ~ in other words a romantic notion, or at least my romantic notion of the philosophy of Canada's winter. This sense of seasonal nourishment never fails to tinge me with an indescribable silent and yet brimming song of joy this time of year. It also fills me with a sadness that needs to be named.

I was raised with the idea, that this time of year in particular, "Christmas time," was a time to consider "Peace on Earth." Not for these festivities to be the only time of the year that we contemplate what we sometimes believe to be the impossible, but rather to look at "the Birth" as a pathway towards the manifestation of the possibility of peace. To manifest peace as a reality not only in our intimate lives, but also into the world into which we engage. Peace within, and peace without. Undoubtedly, one of the most difficult challenges in life to face - is to live in peace. To live in peace despite what the chaos of the world can throw our way. To live in peace despite how many times we have suffered the indignation of another. To live in peace despite the undue weightiness of grief and suffering that may have come our way. To live in peace despite the rhetoric of confusing politics, and to live in peace despite the apocalyptic images of the world succumbing to fire and flood we see dazzling our brains 24/7.

A desperate plea for we are struggling with desperate times, as we are witness to the historical ongoing mass exodus of refugees, migrants, and environmental disasters across the globe, millions of people protesting the Earth's devastation, children in cages, corrupt governments, etc. The list is long and getting longer. We seem to be at war on so many fronts: globally and locally. I believe we need to be duly cognizant

of our capacity to lose sight of what peace is truly all about.

I am faithfully hopeful this year that as a community we can humbly exercise our spiritual well being to extend ourselves more peacefully into the world and peacefully into our community. Live in peace with hope in our hearts, that peace of mind is contagious. That does not mean we have to stop voicing our concerns, or not to move forward with good intention when our values are threatened, for the life of Mother Earth as we know it is at stake. No, on the contrary. We are responsible. We must act. However, warring will destroy us. We must find a way to be in this together, with one common goal: peace.

And how do we do that? Yes, we might engage with all of the family rituals, the concerts, the benefits, the fundraisers, the charitable extension of ourselves, the bazaars, the shopping, the singing, the mesmerizing deftness of present wrapping, the frenzied, scurried, last minute stress of finding "the perfect gift." But beyond that...to whom do we wish to extend ourselves and engage with in a peaceful manner? The answer should simply read: everyone. "Easier said than done," said a wise teacher.

We, at times think ourselves mightier than another, more powerful, smarter, and above all "right." I am right. You are wrong. Not different, but rather you are wrong. We are not saints. We've all been there. And yet "wrong" is such a powerful, negative word. In fear of what, I wonder? For surely anything that isn't about love, is about something fearful? How do we weigh in on the fear of the powerful? How do we approach these conditions with empathy and love? And



understanding? With patience, and perseverance? Taking a risk, being vulnerable, being truthful, honest and transparent takes courage. It takes wisdom, and it whispers of humility. And kindness. And care. And Love. And to have the discipline to hold a deep silent space, within. Often. And to Love this space as if it were absolutely everything there is to love.

There are many shiny baubles that beckon for our attention this time of year. Out there, bright! Exhilarating colour found everywhere against the lush drapery of winter's white. We are mesmerized as we star gaze at the many reflections of what this season is suppose to be about. And yet, is it not also the time to reflect within? At the brightness, and the goodness, and the capacity to forgive, the power within that can love unlimitedly? Infinitely? The power within that can re-shape us so that we may live in peace. We forget this. When truly... we are all asked to contribute to the one mission: to Love. Regardless of the holiday and its design. We need to love our planet, AND our neighbour. Otherwise is there any way out? We will have only ourselves to blame. We must move forward with hope and humility in our hearts. Hopefully, we may find ourselves sitting quietly by a manger, beholding a miracle. Hopefully we will look to the stars
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within as our guiding compass. Hopefully, we can consider, and re-consider the words of the wise.

We have choices. As in the great adventures of Charlie Brown, we can either choose to be a Lucy: "Good grief, Charlie Brown, you've got it all wrong." Or we can choose to be a Linus, hearing Charlie's heartfelt plea: "Isn't there anyone who knows what Christmas is all about?" Maybe we can hear Linus with a bit more depth or perhaps as if hearing them for the first time:

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this (shall be) a sign unto you; Ye shall find the babe wrapped in swaddling clothes, lying in a manger. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, Glory to God in the highest, and on earth, peace, good will toward men. (Luke 2: 8-14)

That's what Christmas is all about, Charlie Brown.

Regardless of how it is you celebrate the Holy Sacredness of the season, or interpret the story, I wish you all "Peace." See you in the New Year! Thank you for reading.

Peace for the journey,
Vivianne

www.theartofsoulcare.com

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learning to adapt and are working together with researchers in helping to make a more safe environment for the bees. Thus, I have taken on breeding my own selection of bees to help combat the many environmental and other obstacles that they have gone through in recent years. And as an **ORBS** (Ontario Resistant Honeybee Selection Program) member, my bees are tested annually by researchers out of **Guelph, Ontario**, to analyze the quality of those that I am raising, enabling me to maintain the highest quality of honeybees.

"As for Climate Change, this has definitely made it more difficult to prepare for the entire season from start to finish. For instance, this year started late, limiting the early crop and build-up of bees and ending abruptly. But it still met expectations of a hearty crop and a good quality product. Going into winter seems to vary from year to year with the temperature fluctuation. But there's no question that, ideally, a constant favourable temperature would be best."

In recognition of his own recent bumper crop of trophies, John added, "I have a few employees that have become a great asset to the company over the years. And my partner, **Alyssa Dines**, who took home our 1st Place ribbon with her **Chunk Honey** entry at the Royal this year, also helps with and is learning all aspects of the business." Their products, by the way, are carried locally at **IGA** stores in both Hudson and **St. Lazare, Les Serres D'Aoust** in **Vaudreuil**, as well as **Finnegan's Market** every Saturday when it is open, and where you will find the matriach of this great honey business, the ever-spry Penny, who still helps out with many of the required tasks essential for the smooth running of the continuing 2nd generation tradition that is McCaig Honey. Ah, how sweet it is!

A LITTLE BIRDIE TOLD ME

And now, in closing, let's switch from the bees to the birds. And no, absolutely nothing to do with sex education. But rather our feathered friends who year-round flit hither and forth around the **Vaudreuil-Soulanges Palliative Care Residence** on **Como Gardens** in Hudson. Snacking or feasting on the constantly-stocked bird feeders there as a result of a project started voluntarily by Hudsonite **Gerry Foliot** and fellow **Hudson Legion Branch #115** members back in April 2015.

It goes without saying that winter is a particularly difficult time for the birds. And with some 20 feeders, purchased and installed on posts built by those members and strategically placed outside patients' windows, the need for donated seed is even greater. To the tune of about 10-15 kilos a week and preferably of the sunflower and mixed bird seed variety.

Says Gerry, "These feeders are a great attraction and make for a more peaceful setting. Not only for the patients, but also for their family members who sit with their loved ones hour after hour."

Donations can be dropped off at the Residence at 90 Como Gardens or The Legion at 56 Beach Road and for more info email Gerry at gerry@foliot.ca. A wonderful Christmas gift, don't you think, that will make so many a little happier during their difficult times this festive season!

And that's a wrap!



John with Penny receiving the 2018 Canadian Honey Council Challenge Trophy

Pure Art

Preserving the Art of INCA Textile Traditions

by Robert McKinnon



Photograph by Robert McKinnon

A trip to the museum is like a trip of the mind ... how did they do it? The Inca civilization arose from the Peruvian highlands sometime in the early 13th century AD, and by the 15th century AD had grown to a prominence and size comparable to the Roman Empire.

While it defies imagination, their view of the world seemed surprising simple. The Incas conceived of the earth as a living presence - *Pacha Mama* (Mother Earth). While the Incas disappeared some 400 years ago, descendants still visit sacred sites and pay tribute to Mother Earth by wrapping symbolic objects in "gincunas" -woven ceremonial clothes with intricate designs passed down through the ages from ancestral weavers. Art prevails.

At the Pure Art Foundation, we have had the privilege over the last 10 years to visit cultural centres in Cusco, following our humanitarian work in the jungle. It's an experience that broadens our understanding further with each visit, and allows us to share deeper stories back home. This is one.

Weavers today proudly display their connection to Pacha Mama by continuing to weave the

the most beautiful, but challenging landscapes on earth.

Surprisingly, despite the long colourful history of this flourishing empire, no written language, as we know it, was ever developed. As a result, textiles took on a very significant meaning, serving as the prime means of expressing cultural ideas and symbolizing both wealth and status. Textiles became among the most prized of all possession, even more precious than gold and silver.

Today, Inca weavings display an extraordinary repertoire of techniques, types, patterns, colour combinations and symbols - a legacy that has been passed down for hundreds of years by word of mouth and leaned only through observation.

Over the last few decades an inspiring foundation:

<http://www.textilescusco.org/>

has created the "Centre for Traditional Textiles of Cusco" (CTTC), an organization dedicated to saving the heritage of the Andean textiles before virtuoso weaving techniques are lost forever.

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Today, these local artisans engage the youth of the villages in rural areas and create sophisticated patterns and complex layouts of their ancestors. Of note, they are still using the cochineal insects to produce the classic Andean red, indigo for blue and utilize natural local flowers like "kiko" for yellow as well as other indigenous materials in nature.

The CTTC operates as a non-profit organization that is dedicated to promoting the empowerment of weavers through the revitalization and sustainable practice of Peruvian ancestral textiles in the heart of the Incan empire, Cusco. By enabling the weavers to maintain their identity and textile traditions, they are enabled to improve their quality of life through education and promotion of their textile art. Their vision? By elevating the textile artisan as a recognized global artist, the continuity of ancestral practice can be assured.

Of particular note today, residents of our region here in Hudson, can witness the splendours of the Incan civilization at the "**The Incas, Treasures of Peru**" at a very special exhibition now on in the heart of Montreal (November 27, 2019 - April 13, 2020) at Pointe-a-Callière, Musée d'Archéologie et d'Histoire de Montréal, in the old port. See

<https://pacmusee.qc.ca/en/exhibitions/detail/the-incas-treasures-of-peru/>

Enjoy the richness and beauty of the Inca Empire, through an exquisite collection of diverse expressions of art. Art defining one of the most developed civilizations of its time.

If you go, be sure to stop in at the Pointe-a-Callière museum boutique right at the entrance to the exhibits and view the Pure Art boutique items carefully curated from the CTTC and artisans for Peru, that Pure

Art proudly displays in collaboration with the museum, for this special event.

In the end, recognizing the importance of the natural world and bringing natural resources to the consciousness of industrial societies, the Incan way of thinking, left an indelible mark on the world. Their presence holds great significance for all of us, as we make choices about our own land and how we use the gifts of nature.

Pure Art Boutique
"Shopping With A Purpose"

www.pureart.ca

Update! Pure Art will be welcoming a genuine Peruvian shaman direct from the Andes to share the Incan traditions with local residents in the region, August, 2020. See the next Issue of Arts Hudson for how to share in this very unique experience. More to

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Hudson Chamber Music Series: Elizabeth Dolin and Laurence Kayaleh

by Steve Ambler

After two successful concerts in the fall, the 37th season of the Hudson Chamber Music Series continues with two more concerts, in February and March.

The first of the two, on February 16, features a return performance by Elizabeth Dolin (cello) who will be

Laurence Kayaleh has performed as guest soloist with many distinguished orchestras: the Zurich Tonhalle, the Russian National Orchestra, the National Symphony Orchestra, the MSO, and many others. She has recorded the complete works for violin and piano by Nikolai Medtner, Arthur

with Impressionism.

Bach's works for solo violin and cello are foundational works for their respective instruments, and have a similar history. They were not published until decades after his death (the violin sonatas and partitas in 1843 and the cello suites in 1825). The first complete recordings were not made until the 1930s (by titans of their respective instruments, Yehudi Menuhin and Pablo Casals). The revival of period instrument performance in the 1970s led to an explosion of recordings and a profound exploration of their spiritual and emotional depth. Arkiv Music lists well over 100 available recordings of each of these works.

Kodály (1882-1967) studied in Berlin and also in Paris where he encountered the music of Debussy. With fellow student Bela Bartók, he published a collection of Hungarian folk songs in 1906. The Duo was composed in 1914 shortly after another folk-song collecting trip with Bartók. It bears the stamp of Hungarian folk melodies within a structure that reflects western classical traditions, with a hint of Impressionism.

The season's final concert on March 22 features the Diderot String Quartet playing works by Beethoven and Boccherini on period instruments. Further details concerning this exciting concert will appear in the Spring edition of *Arts Hudson*.

The Hudson Chamber Music Series is dedicated to bringing world-class chamber music to Hudson at affordable prices. All concerts take place on Sundays at 4pm in St. James Church Hall (642 Main Road in Hudson), an ideal setting for chamber music with an unparalleled view of the Lake of Two Mountains and perfect acoustics for chamber music.

Individual tickets will be available at the door (\$25, \$20 for seniors). More detailed bios of our musicians can be found at

<http://www.hudsonchambermusic.ca/>



Elizabeth Dolin



Laurence Kayaleh

joined by Laurence Kayaleh (violin). They will perform Reinhold Glière's Duos for violin and cello Op. 39, a selection of pieces by J.S. Bach for solo violin and solo cello, and the Duo for violin and cello Op. 7 by Zoltán Kodály.

Since her Carnegie Recital Hall debut in 1985, Elizabeth Dolin has been recognized as one of Canada's finest cellists, in demand as a recitalist and chamber musician throughout Canada and the United States, and as a soloist with major Canadian orchestras. An active member of Montreal's chamber music scene, she is Assistant Professor of Cello at the Schulich School of Music, McGill University, and Professor of Cello and Chamber Music at the Conservatoire de musique de Montréal.

Honegger, and Georgy Catoire. She plays a magnificent 1742 Pietro Guarneri that belonged to the eminent violinist and pedagogue, Carl Flesch. Performances by both musicians can easily be found on YouTube.

Glière (1875-1956) spent his entire career in the Russian empire and the Soviet Union except for four years of study in Berlin. He composed the Duos in 1909 just after returning from Berlin to Moscow to take up a teaching position at the Gnsssen Institute. This might give the impression that they were works written for teaching purposes, but right from the first notes it is very clear that these pieces are far more than that and that they show his mastery of small forms. They reflect his typical style that combines Russian national harmonies

It's all ACTION in the Dramatic Arts Program for 50+

by Christine Davet, Creative Director at ACTION

ACTION is a Dramatic Arts program for the older crowd. The idea is not new but it is an innovation in Montreal and Quebec. The program, run through the Continuing Education Department at John Abbott College, is geared towards the 50+ age group.

I'm frequently asked why I chose to create a program specifically for this demographic and the answer is simple. The people in this age group don't necessarily have the same goals as the 20s & 30s crowd when taking a course in acting or directing for theatre and film or don't easily recognize themselves in the promotional materials and course descriptions put out by the other institutions around the city. The artistic goals of a 28 year-old are very different from those of people aged 55 and over, many of whom have always wanted to try acting, writing or directing for theatre and film at different times in their lives but have been otherwise preoccupied with family, work and career.

Inasmuch, they have often felt limited in pursuing their creative endeavours. Unlike younger people, those who follow our courses don't especially want to work as professionals in the entertainment industry. They are more interested in writing, acting or directing for amateur theatre or excited by the idea of making a little extra income by participating in training ventures through role play and improv around the city.

We started ACTION in September 2019 with courses in acting and playwriting. These were so successful in attracting interest and registrations that we are adding more courses and workshops to our Winter/Spring roster.

Acting I, which was immensely popular the first time around, will be offered again in February/March for six weekly sessions and, for those who wish to continue, Acting II will have 8 weekly sessions in April/May.

Playwriting I will only be offered again in September 2019. However, a 3-hour Saturday, Writing for Stage & Screen workshop entitled: "Creating Believable Characters" will take place in April, followed by

another 3-hour Saturday Writing for Stage & Screen workshop on: "Creating Conflict" (conflict being the essential element of drama) in May.

Chris Brown, who has created the sets for a multitude of local and international theatrical productions, will introduce participants to the Art of Set Design with a full-day workshop on on May 30, 2020. Dates have not

yet been fixed for the widely anticipated new course: Introduction to Directing. For more information contact Program Creative Director:

Christine Davet:
christine.davet@johnabbott.qc.ca

or wait a week or two for registrations to open on the John Abbott website:

www.johnabbott.qc.ca

Set designs: *Peer Gynt*, John Abbott College 2009, set design: Christopher Brown, direction: Joan McBride; *The Anger in Ernest and Ernestine*, Hudson Village Theatre 2007, set design: Christopher Brown, direction: Alain Goulem



Billy Bishop Goes to War by John Gray and Eric Peterson

at Hudson Village Theatre
Reviewed by Kathryn Lamb

Billy Bishop Goes to War, a musical play that has become a Canadian classic, was originally written and performed by John Gray and Eric Peterson in 1978. It was a two-man show featuring Peterson as not only Billy Bishop, the World War I flying ace, but a total of 17 characters of varying age, sex and nationality. He was accompanied by John Gray on piano and vocals. Since then, the play has travelled to theatres across Canada, to London, New York and to Europe. At the outset, Gray and Peterson were 32. When they were 52, they revised the show to portray a much older Billy Bishop looking back on his war years. The version performed at the Hudson Village Theatre this past autumn was the original one. It was directed by Dean Patrick Fleming, artistic director of the Hudson Village Theatre.

Watching Bruce Dinsmore take over the Hudson stage as Billy Bishop, I felt as if I was a witness to history. This play, this actor, the seamlessly harmonized accompaniment of Nick Carpenter, spoke of another era. It was a time when true heroism was in the hands of people so young, they hardly understood the meaning of the word.

Billy Bishop was not an expected war hero. A youth from Owen Sound, Ontario, he missed two ocean crossings due to sickness and injury. Finally on board the "good ship vomit...latrine of the Atlantic," he was not a happy camper. At training camp

in England, the war still seemed distant, and he hated the ever present mud and rain. Bishop was disillusioned. The musical accompaniment, always present but subtle, was at this point sad and mournful.

Flying offered something different. Dangerous it was, to be sure, but somehow clean. It took place high above the muck and dreck of trenches, the poison gas, and the disease. Aviators were romantic heroes of the war. There was Albert Ball with 44 wins, who, on his return from bombing missions, habitually flew low enough to read the hour on the steeple tower, until the enemy figured it out and he got hit.

In this play, Bruce Dinsmore performs 17 different characters ranging from soldier, to general, to a pretentious female aristocrat. He does this without changes of costume or scenery. He is never off stage, and he effects these changes in less time than it takes you to blink your eye. You can tell exactly what he thinks about the people he portrays by his body language and the tone of his voice. It is a colossal feat. Nick Carpenter is the perfect foil- thoughtful, tuneful, ready to add, support, inject a note of humour, whatever is needed to ensure the smooth flow of the story. The set design and the lighting effects were elegant, powerful and either subtle or dramatic, as needed.

But *Billy Bishop Goes to War* is in no way a glorification of war. All the



"Hats off to Greenwood"
Audrey Wall, Audrey Gray and

standard war clichés were in evidence, those that persuaded young soldiers to volunteer for unimaginable sacrifices and yet absolved the older military hierarchy from guilt. "... It was a Great War..." "We were off to fight the Hun." Yet the world was changing. The way we thought about war was changing. As the play closes we were left with a plaintive and haunting refrain: "Sometimes it didn't seem like war at all."

2019 – 2020 Season

St. James' Anglican Church
February 16/le 16 février 2020
Elizabeth Dolin, cello/violoncelle
Laurence Kayaleh, violin/violon



Dolin & Kayaleh Duo
Elizabeth Dolin and Laurence Kayaleh return to Hudson as a duo. They will perform Reinhold Glière's Duos for violin and cello Op. 39, a selection of pieces by J.S. Bach for solo violin, solo cello and the Duo for violin and cello Op. 7 by Zoltán Kodály.



www.hudsonchambermusic.ca

Saison 2019 – 2020

Église St-James

March 22/le 22 mars 2020
Diderot String Quartet



Diderot String Quartet, named after the 18th century French philosopher and Boccherini enthusiast Denis Diderot, brings a fresh approach to works of the 18th & 19th centuries. The four musicians share a background in historical performance and a passion for the string quartet genre on period instruments.



December



until Sunday January 5th

Le Chenail Cultural Centre Art and Craft Market

Idyllic location in a historic building on an island in the Ottawa River in front of Hawkesbury

Centre Culturel Le Chenail, 613 632 9555, 2 rue John, Hawkesbury ON, K6A 1X3 (Maison de l'île)

lechenail1975.com

to Sunday December 22nd

Christmas Market

Hudson Gallery Plus

Art, Christmas Crafts, Gifts, Cards and Hudson-themed Products

Hudson Gallery Plus, 10:00 am to 5:00 pm, Wednesdays through Sundays, 448 Main Road, (450) 458-1319

galerieplus.ca

Wednesday, December 11th

Songs for a Mid-Winter Night

Greenwood Singers

St. James Church Hall at 642 Main Road, Hudson QC, from 7:30 pm, \$25

Greenwood Centre, 254 Main Road, 450.458.5396

greenwood-centre-hudson.org

starting Friday December 13th to Sunday January 5th

Treasure Island, Annual Pantomime

Lady pirates dressed up as men with a cast of (almost) thousands

Hudson Village Theatre, 450.458.5361, 28 Wharf Road, 2 pm and 7 pm, \$23 tax and fees included

villagetheatre.ca

Sunday December 15th

Greenwood Old Fashioned Christmas

Stories, Poems, Cookies, Christmas Drinks

Greenwood Centre, 1:30 and 3:30 pm, \$15, 254 Main Road, 450.458.5396

greenwood-centre-hudson.org

Monday December 16th

The Farewell

Hudson Film Society

A Chinese family living in England gathers the relatives together on the pretext of a wedding, to say goodbye to their dying grandmother.

Hudson Village Theatre, 28 Wharf Road, 2:00 pm and 7:30 pm, by subscription

hudsonfilmsociety.ca

Sunday, December 22nd

Festival of Nine Lesson and Carols - St. James Church

642 Main Road, Hudson, Quebec, 450 458 5897; 8:00 pm

parishofvaudreuil.com

(December continued on next page)

January



(December continued)

Tuesday, December 24th

English Family Mass - St. Thomas Aquinas Church

413 Main Road, Hudson, Quebec; 450 458 5322; 7:00 pm and English midnight mass at 12:00 am
st-thomasaquinas.org

Tuesday, December 24th

Christmas Eve Services - St. James Church

Christmas Pageant Service - the Christmas story, children welcome: 4:00 pm
Christmas Choral Eucharist: 9:00 pm
261 Main Road, Hudson, Quebec
parishofvaudreuil.com

January 2019

to Sunday January 5th

Treasure Island, Annual Pantomime

Lady pirates dressed up as men with a cast of (almost) thousands
Hudson Village Theatre, 450.458.5361, 28 Wharf Road, 2 pm and 7 pm, \$23 tax and fees included
villagetheatre.ca

Saturday, January 11th

La Boheme, Royal Opera Film Society Opera Series

Puccini opera about a love affair between a poor poet and a poor seamstress in Paris
Hudson Village Theatre, 28 Wharf Road, 2:00 pm, by subscription
hudsonfilmsociety.ca

Monday, January 20th

Parasite Hudson Film Society

The Korean Kim family members pose as unrelated skilled workers
to gain employment with the wealthy Park family
Hudson Village Theatre, 28 Wharf Road, 2:00 pm and 7:30 pm, by subscription
hudsonfilmsociety.ca

Saturday January 25th

Whiskey Jazz Celebrating Robert Burns

Idyllic location in a historic building on an island
in the Ottawa River in front of Hawkesbury
Tasting and Music, \$60.00, 7:30 pm
Centre Culturel Le Chenail, 613 632 9555, 2 rue John, Hawkesbury ON, K6A 1X3 (Maison de l'île)
lechenail1975.com

February



Saturday, February 8th

Film Society Opera Series - Giselle, Royal Ballet

Romantic ballet and in the classical ballet style

Hudson Village Theatre, 28 Wharf Road, 2:00 pm, by subscription

hudsonfilmsociety.ca

Wednesday February 12th

Re-Opening, Hudson Gallery Plus

New artists, new prints, new artisanal works, jewelry

448 Main Road, Hudson, 450-458-1319, info@galerieplus.ca

5:00 pm, to 8:00 pm

galerieplus.ca

Sunday, February 16th

Hudson Chamber Music Series

Elizabeth Dolin and Laurence Kayaleh, cello/violin

(see story in this issue)

St. James Church Hall, 642 Main Road

4:00 pm, \$25.00 at the door or \$70 subscription (\$20.00 and \$55.00 for seniors)

hudsonchambermusic.ca

Monday, February 17th

TBA - Hudson Film Society

Hudson Village Theatre, 28 Wharf Road, 2:00 pm and 7:30 pm, by subscription

hudsonfilmsociety.ca

March 2020

Wednesday, March 4th to Sunday, March 8th

Hudson Film Society - The Hudson Film Festival

Wednesday Evening, Opening Gala

(see story in this issue)

Hudson Village Theatre, 28 Wharf Road, (450) 458-5361,

festival tickets by subscription online at villagetheatre.ca

or tickets per film at the Village Theatre box office 20 minutes before each showing.

hudsonfilmsociety.ca

March



to Sunday, March 8th
Hudson Film Society - The Hudson Film Festival
Wednesday Evening, Opening Gala
(see story in this issue)

Hudson Village Theatre, 28 Wharf Road, (450) 458-5361,
festival tickets by subscription online at villagetheatre.ca
or tickets per film at the Village Theatre box office 20 minutes before each showing.
hudsonfilmsociety.ca

Monday, March 16th
To Be Announced
Hudson Film Society

Hudson Village Theatre, 28 Wharf Road, 2:00 pm and 7:30 pm, by subscription
hudsonfilmsociety.ca

Sunday, March 22nd
Hudson Chamber Music Series

Diderot String Quartet
St. James Church Hall, 642 Main Road
4:00 pm, \$25.00 at the door or \$70 subscription (\$20.00 and \$55.00 for seniors)
hudsonchambermusic.ca

starting Thursday March 26th to Sunday April 5th
The Full Monty - Hudson Players Club
Directed by John Sheridan

A group of steelworkers who have lost their jobs
decide to perform a strip act to make some money
Hudson Village Theatre, 450.458.5361, 28 Wharf Road, 2 pm and 8 pm, \$25 (\$22 reduced)
hudsonplayersclub.ca

Monday March 30th
Film Society Opera Series - Otello, Royal Opera
Based on Shakespeare's Othello tragic tale of jealousy and treachery
Hudson Village Theatre, 28 Wharf Road, 7:30 pm, by subscription
hudsonfilmsociety.ca

March 2020
St. Patrick's Day Parade
Organized by the Town of Hudson
and the Hudson Commercial Development Society (SDC Hudson)
Dates to be announced
email: info@hudsonparade.com; hudsonparade.com
sdchudson.com

Hudson-Related Arts Websites

- Rita Shellard's Paintings - art-inspiration.ca
- Hudson Artists Group Paintings - artisteshudsonartists.com
- Barbara Farren's Paintings - barbarafarren.com
- Jeweler Louise Seguin - bijouxartlou.ca
- Marcel Braitstein's sculpture - braitstein.com
- Daniel Gautier's Art - danielgautier.ca
- Greenwood Centre for Living History - greenwood-centre-hudson.org
- Annual Literary Festival Run by Greenwood - greenwoodstoryfest.com
- Hudson Galerie Plus, Markgraf Prints and Local Artists - galerieplus.ca
- Heather Dubreuil Fibre Art - heatherdubreuil.com and heatherdubreuil.blogspot.ca
- Christine Hunt's Art Classes for Children and Adults - huntartstudio.ca
- Sandy Ferguson's Ballet Classes - hudsonballet.ca
- The Hudson Chamber Music Concerts - hudsonchambermusic.ca
- Hudson Dance School - hudsondancecenter.com
- Monthly Movies at Village Theatre - hudsonfilmsociety.ca
- Hudson History and Books - hudsonhistoricalsociety.ca
- Hudson Music Festival - hudsonmusicfestival.ca
- Hudson Players Club - hudsonplayersclub.com
- Artist Joanna Olson - joannaolson.com
- Hudson Comedian Lorne Elliott - lorne-elliott.com
- Valerie Kimpton Conservation and Restoration - kimptoncr.com
- Enamel Painter Lorraine Bouchard - lorrainebouchard.com
- Jen Baumeister's Pottery - mapleleafpottery.ca
- Pure Art Boutique, Shopping for Art with a Mission - pureart.ca
- Robin Grinnell's Paintings - robingrinnellartist.com
- Rosalie Levi, Sculptor and Visual Artist - rosalielevi.com
- Christine Davet's Literary Magazine - sundayat6mag.wordpress.com
- Annual Tour of Hudson Area Artists' Studios - studiotourhudsonandregion.org
- Artist Susan Porter - susanporterart.com
- Vaudreuil-Soulanges Arts Website - talentsdici.com
- Heather Markgraf's Professional Theatre Company - theatrepanache.ca
- Vivianne LaRivière's Spiritual Website - theartofsoulcare.com
- Hudson's Theatre - villagetheatre.ca
- Hudson's Volunteer-Operated Library - warmemoriallibrary.blogspot.com
-

Hudson Area Artists

To advertise in this space, contact Arts Hudson
450.458.1319 or bert@artshudson.org

Gisèle Lapalme artiste multi-media

Peindre me donne libre
expression ... autant dans
les portraits, paysages et
personnages ... vie, magie
et mystère

2-1765 rue des Violettes
Saint Lazare, Qc.
514-231-1390
gisele.lapalme@gmail.com



Jeweller

Charles Becker
514 - 861 - 4915

Break or lose something?



Forget something ?



Spring cleaning !



Tired of the same
old thing ?



Walking down the aisle ?

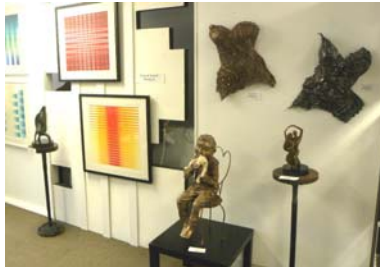


Losing track of time ?



Rosalie Levi

Rosalie's work is recognized
by the movement she
creates and the moments
she captures.



Rosalie's work is cur-
rently on exhibit until
January at the Hudson
Gallery Plus

Normand St-Vincent

Normand crafts sculptures and
walking sticks out of tree
branches, roots and trunks. At
right is his sculpture "Emer-
gence" with snakes, owls,
ducks and other animals
emerging from the wood.

His work can be seen at
Hudson Gallery Plus



Andrea Blanar

Andrea de-
picts marshes and
wet-lands in an
iconic style that
shows the land-
scape as sacred.



Andrea's paintings and more details on her artistic
work can be seen at andreablanar.com. Some of her
paintings can be seen at Hudson Gallery Plus.

James Parry

When he
is not writing,
James creates
magical mysti-
cal pen and ink
drawings of
fantastic fauna.



Some of his drawings can be seen at Hudson
Gallery Plus. They are available at the gallery and from
James directly at creation@videotron.ca

Chris Hall

Chris makes
cheerful use of
colour and shapes
to suggest per-
formances, danc-
ing or other ac-
tivities, often with
a musical theme



Some of the works of Chris Hall can be seen at
Hudson Gallery Plus and are available for purchase

Peter & Traudl Markgraf

Peter and Traudl
developed their silk screen
shading techniques while
they lived in Hudson and
then became very well
known for their misty west
coast landscapes.

Their work can be
seen at Hudson Gallery
Plus.

