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Partici-Paper

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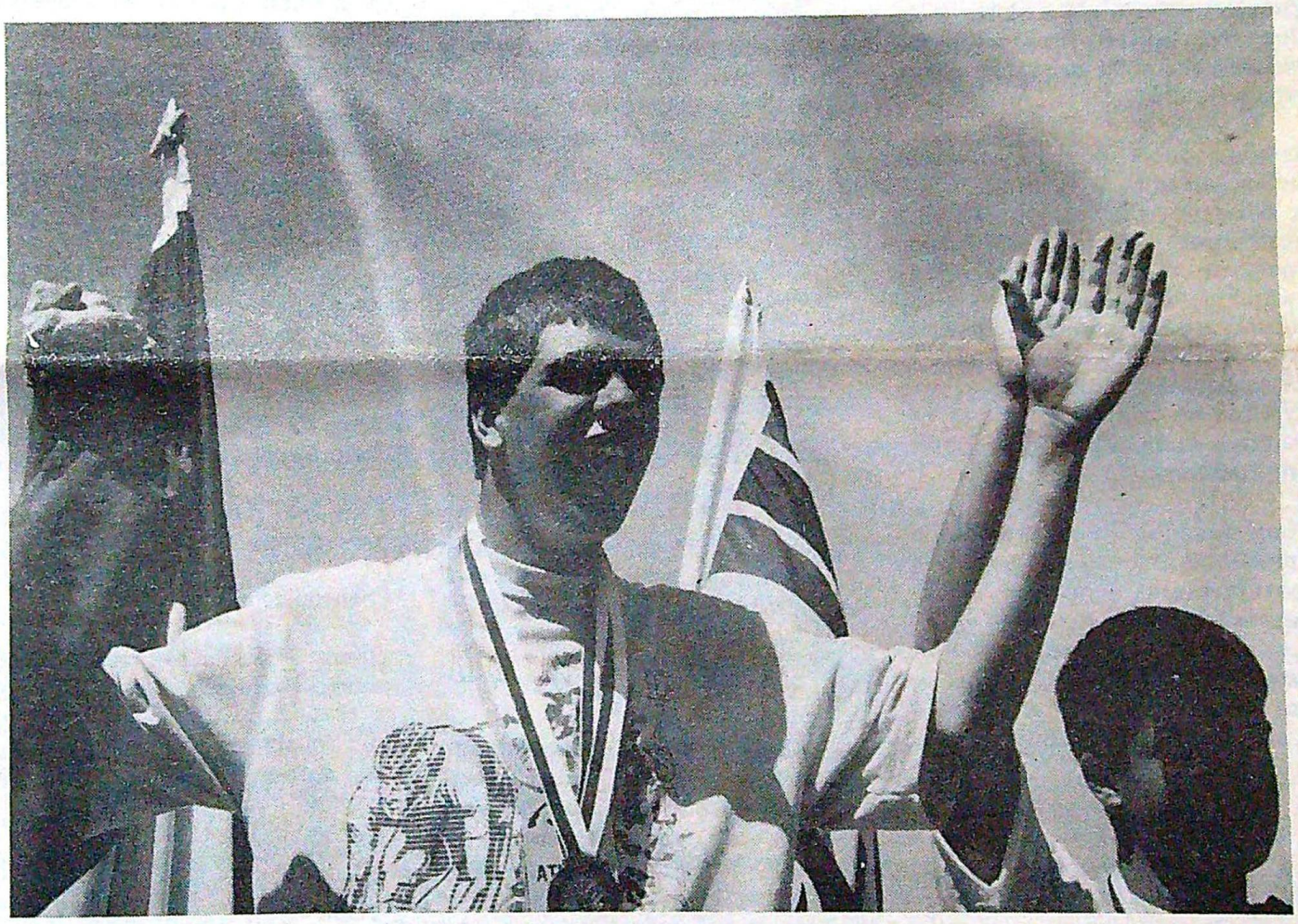

The Roddie Graham Story

He'll never walk

by Mary Anne Ducharme

"He will never walk or talk," the neurologist said, shaking his head regretfully. He looked at the young parents with sympathy. "There are a couple of institutions, " he said, handing them a slip of paper with addresses and names of contacts on it. "Visit them, and decide which one. I'll help with the arrangements. He'll get good care."

Morag Graham, who was holding her infant son, was exhausted with worry, as was her husband Gerald. But what the doctor was saying did not touch them as any real solution, not giving Roddie up to an institution: they glanced at each other. NO! Neither of them could ever consider it seriously, leaving him in a special home in Halifax. It was too far away. He was nestled, warm and secure in his mother's arms, and she would not let him go.

But there was no doubt now. He was brain-damaged, though in all the batteries of tests in the arsenal of the hospital they had yet to diagnose the exact cause. But the EKG's did not lie, nor did the seizures that afflicted the tiny boy; he would never be "normal." Probably it was a birth accident, oxygen deprivation.

So Roddie went to his home on the Baxter Cove Road near Judique with his parents, joining his older sister Alison. "It wasn't so bad," Morag remembers. "The seizures stopped, and he seemed to be physically healthy, so we treated him as a normal child as much as possible. I was very, very proud to bring Roddie for one of his checkups in Halifax when he was 17 months old. He was walking! Everything seemed possible. The sky was the limit!"

Roddie was not isolated, as are many handicapped children. Where his growing family went, he was there too. Sisters Kari Ellen and Joanne arrived on the scene, two healthy girls who, along with Alison, soon displayed talents in sports of several kinds. Whatever activities they were involved in, he was there, in the thick of things, observing. He went swimming, jogging; he did 'work-outs' with his sisters; he was with his father when he cared for and walked the family's race horses; he went to the racetrack; to dances at Glencoe; on walks and visits. He became social and fun-loving. Even now, he is at his happiest at dances at Glencoe where he dances with people he knows well, especially older adults.

But small motor skills, especially in his hands, were poor. He still has little strength in his hands. At age 16, he has difficulty with zippers, buttons and shoelaces, and with anything requiring finger dexterity, such as using a can opener or

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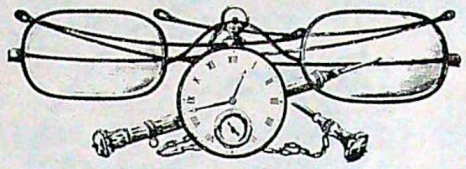
August Artswatch



Joe's Scarecrows

In the summer issue of *Arts Atlantic 37*, is featured an article by arts writer Terry Graff on *"Joe's Drive-in Theatre of Scarecrows,"* which is open for the public in Cap Le Moine from June to October.

Joe Delaney, now seventy-three, a former school janitor, does not claim to be an artist, but a hobbyist. He began his collection of scarecrows for the traditional purpose of scaring crows from his garden, and the originals were three basketball-player height figures which immediately attracted tourist attention--so much so that the plants were tramped down by people trying to get a closer look. Joe was advised to forget the veggies, and plant more scarecrows, which he did.

Despite Joe's disclaimers about being "an artist," Terry Graff has a different opinion. He calls the scarecrows "a mute roadside spectacle of divine awkwardness {which} represents a truly collaborative relationship between artist and audience"-- "it jubilantly explodes the distinctly felt schism between so-called 'high' culture and mass or popular entertainment."

Graff describes the scarecrows as "phantoms arrested in time . . .with metaphysical powers." He concludes thus: "What Joe Delaney has created is a theatre for the psyche . . . reminding us that we are both the authors and actors-out of our own fictions."

L'Ensemble Claude-Gervaise in Cheticamp

L'Ensemble Claude-Gervaise from Montreal will present a concert at l'Eglise St-Pierre in Cheticamp on Monday, August 27th at 8:00 pm. This outstanding group uses renaissance music and dance. To complete the image, they perform in period costumes.

Twenty years ago, l'Ensemble Claude-Gervaise began as a group of four recorded players who pursued a long and passionate quest about early instruments: how they were played, when they were used, and what kind of music they could play. To date they have gathered a collection of over 300 instruments and an elaborate library of musical scores and treatises on early music. They use their wealth of information to present concerts in which the life and atmosphere of the French Renaissance is recreated.

The group has released six records and compact discs. The Cheticamp concert is entitled "Music in the age of Jacques Cartier."

Tickets for this concert are on sale at Les Trois Pignons in Cheticamp. Admission is $13.00 for adults and $10. for students and seniors.

For more information, contact Daniel Aucoin at 224-2642, or 224-2612.

Quilts of the Island

A travelling exhibit *"Quilts of the Island 1990"* has been travelling to several communities in Cape Breton, with a Cheticamp venue at NDA School, starting on August 8, from 7-9 pm, and August 9-12 at 1-8 pm.

Among the 24 quilts in the exhibit are three by Anne Comfort Morell of Margaree Valley, and one by the Ladies of Orangedale.

Anne's entries:

Rosenfeld's Nightmare. Created to "celebrate the gardens and creatures loved and hated by Nova Scotians."

Heart of Nova Scotia. Depicts founding ethnic groups, occupations, provincial symbols and the provincial motto.

Lady of the Lakes. Traditional pattern from the 1880's.

Orangedale entry:

Orange Peel. Pattern created when oranges were served at a banquet in 1825. A marquis peeled them in four equal sections forming painted oval shapes, and a lady used this shape to design a new quilt.

Zimmerman's Architecture

Another Inverness County artist, Carl Zimmerman, is also featured in *Arts Atlantic* this summer. His recent work was featured in an exhibition at *Studio 21* in Halifax last fall, and is interpreted by arts writer Astrid Brunner.

Brunner speaks of his concern "with architecture as a moral-social force." The works under discussion, *Tiered Structures, Hydrostats, Temple Projections, Shelving Units, and Grain Elevator,* express human folly and grandeur in the "ubiquitous medium of architecture."

Folk Art Show

Cheticamp folk artist David Stephens has collected a number of works by wood carver Sidney Howard, a 76 year old living in Albert Bridge. His work, which can be found in the *Museum of Civilization* and the *Art Gallery of Nova Scotia,* was gathered from private owners to be displayed at *The Cape Breton Centre for Heritage and Science,* 225 George Street, in Sydney. The exhibition ends on August 24th.

The show includes trademark works--his fish, owls, and bird carvings, as well as carvings of deer, moose, and Mounties. His eight foot tall depiction of Giant MacAskill is also part of the exhibit.

Other Cape Breton artists also have works in the display: David Stephens, Bill Hess, Lorne Reid, Dick Tutty, Murray Gallant, Herb MacDonald, George Munroe, and Joseph Deveaux.

David Stephens owns the *Seaflower Folk Art Gallery* in Cheticamp, and is director of the August 5th Nova Scotia Folk Art Festival held in Blockhouse, Lunenburg County.

Spirit of Cape Breton

The Spirit of Cape Breton Art Gallery will be open until mid-August in Baddeck at the Centre Bras d'Or Festival of the Arts.

Located at the Baddeck Rural High School, the gallery features forty Cape Breton artists who have work for display and sale.

This is the sixth year for the gallery and curator Sam Brooks says that one of the most valuable functions of the gallery is to allow local artists to see what others in Cape Breton are doing.

Year of Metal Arts and CBSC Outreach

The Nova Scotia Department of Tourism and Culture has proclaimed 1990 as *The Year of Metal Arts.* To foster activity in the area, The Cape Breton School of Crafts has made available a travelling jewellery tool kit.

Among those participating in the CBSC Metal Arts Project was Darryl MacLeod of Port Hood, who made his talent in jewellery crafting available to a class of six. They designed and executed new pieces of jewellery, repaired and re-constructed old pieces in silver, gold and bronze, with stones and without.

The funding for the program, by Enterprise Cape Breton, covers the cost of instructors' fees, travel, and equipment.

This Outreach Program fulfils the vision of Patricia McClelland, the School's Executive Director, in which the School reaches out to ALL of Cape Breton, not just the industrial area. She believe that is the school's mandate to get out into the rural areas where crafts have flourished over the years. She hopes that craftspeople from all over the Island will contact the School and make their needs and wants known.

Fall classes at the Cape Breton School of Crafts will begin on September 17. Anyone interested in further information may contact Patricia McClelland, Director, Cape Breton School of Crafts, P.O. Box 1686, Sydney, Nova Scotia, B1P 6T7. Phone: 539-7491.