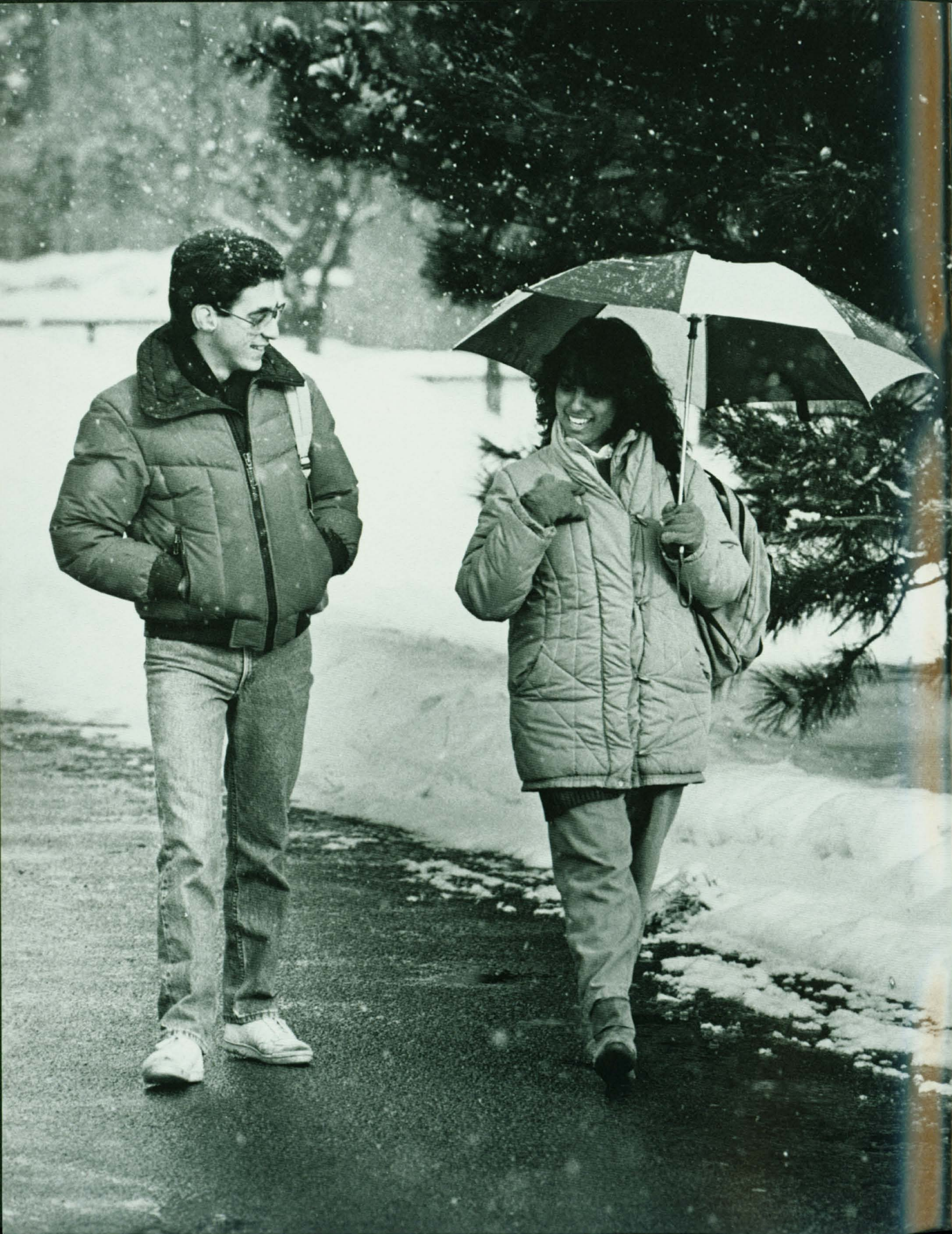
NTID

FOCUS

Winter/Spring 1987

Percussionist Evelyn Glennie



NTID
FOCUS

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Winter/Spring 1987

Signin' in the Snow NTID students Frank Giaime, left, and Reab Kumar do their version of singin' in the rain on the residence hall quad. (Photograph by A. Sue Weisler)

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Accentuate the Positive

From the Director's Desk

When Peter N. Peterson, a profoundly deaf vocational teacher of deaf students, conceived of the National Technical Institute for the Deaf in 1930, he had every reason to believe that young deaf persons, if properly educated in technical and professional fields, would be *able* to compete with their hearing peers in the labor force.

When, in the early 1960s, the deaf community and parents, educators, and vocational counselors of deaf persons spoke up loudly and clearly about the appalling underemployment and unemployment rate of our deaf population, they were expressing their certainty that, if young deaf persons were given educational opportunities equal to those of their hearing peers, they would also be *able* to achieve equal employment opportunities.

When the Congress of the United States unanimously passed a federal law in 1965 to establish a national technical institute for the deaf, they expressed their faith that young deaf persons could be trained to be better *able* to fit into the mainstream of society—educationally, socially, and economically.

When President Lyndon Baines Johnson signed that law in that same year, he confirmed the faith that had been declared by Congress.

When Rochester Institute of Technology applied for and received the contract for establishing NTID on its campus, it expressed its certainty that young deaf persons had the *ability*, if given the right support services, to succeed in technical studies at all levels of the Institute and be prepared, thereby, to successfully compete with their hearing peers in the job world.

When those of us who were first hired to plan, design, and implement the establishment of NTID at RIT came together, we decided immediately to focus on *ability* not *disability*—to emphasize the *can* rather than the *cannot*! We had faith that our deaf students had the *ability* to gain technical skills and knowledge, the *ability* to grow personally and socially, and the *ability* to improve their communication skills.

In 1968, the first 70 young deaf students entered NTID at RIT to pursue certificate, diploma, associate, baccalaureate, and master's degrees. In 1983, the number reached 1,260; and in 1984, 1985, and 1986, the number averaged 1,300.

In 18 years, nearly 2,160 young deaf students have demonstrated their *ability* to complete their study programs and to become productive citizens. Seventeen percent of these graduates showed that they were able to complete baccalaureate and/or master's degree programs from seven of the other colleges of RIT. All have then been able to go on for further study or have been able to become accountants, biologists, business administrators, clinical chemists, computer graphics and graphic designers, computer programmers, electrical engineers, environmental designers, fine artists, instructional technologists, master craftsmen, mathematicians, mechanical engineers, photographic illustrators, printing technicians, professional photographers, social workers, and systems analysts.

Another 42 percent of deaf graduates from RIT have shown themselves to be *able* to complete associate of applied science degrees in Applied Accounting, Applied Art, Applied Photography, Architectural Technology, Civil Technology, Data Processing, Electromechanical Technology, Industrial Drafting Technology, Media Production, Medical Laboratory Technology, Medical Record Technology, Photographic Finishing Technology, and Printing Technology. For the most part, they since have been employed in related jobs.

This issue of *Focus* clearly expresses its own interest in emphasizing ability instead of disability and serves to illustrate why Peter N. Peterson, Congress, President Lyndon Baines Johnson, and RIT were right in their assumptions.

William E. Castle

Dr. William E. Castle

BEHIND THE GREAT WALL

Charles Struppmann scales theatrical heights in China

by Jean Ingham

What theater company has made more tours abroad than any other American theater troupe? The National Theatre of the Deaf (NTD) claims this distinction. The troupe has performed in, among other places, Australia, Austria, Belgium, Denmark, England, France, Germany, India, Israel, Japan, New Zealand, and Yugoslavia.

Based in Chester, Connecticut, the NTD was founded in 1967 to "blend the spoken word with sign language to create a dual-language theater."

In May 1986, it became the first American theater group to tour the People's Republic of China. Arrangements for the one-month trip were made through Professor Chou Wen-chung, director of The Center for United States-China Arts Exchange at Columbia University; and Liu Housheng, secretary general of The Chinese Theatre Association.

Charles Struppmann, a 1975 graduate of NTID, was part of this historic group. Struppmann, whose theater credits as a student included performances in NTID's *Arsenic and Old Lace, Italian Straw Hat,* and *The Tempest*, studied acting at Lansing College in Michigan after completing an architectural technology program at NTID.

His studies continued at the NTD's Professional School. While attending, he was accepted by the troupe, and joined as the 1985 recipient of the pres-

Scenes from China Clockwise from above, Chuck Struppmann marvels at the total concentration of a Chinese student; takes a break with fellow cast members; offers an informal fingerspelling lesson to a young admirer; discovers that handshapes have different meanings in Chinese; and draws smiles of delight from children at the Nanjing School for the Deaf.

tigious Itzhak Perlman International Award. This award is presented annually to a promising young performing artist by the National Committee, Arts with the Handicapped; and the Omega Watch Corporation.

While in China, Struppmann was amazed by the number of bicycles he saw.

"There were more bicycles in Beijing [Peking] than cars and buses," he says. "You'd think that would make it easier to cross the street, but it wasn't. I quickly had to develop weaving, dodging, and leaping skills!

"Chinese bicyclists, on the other hand, are at ease mingling with the traffic."

Buses were so crowded that they reminded Struppmann of "sardine cans—people packed in so tightly that they couldn't move."

Beijing, Struppmann discovered, is a rapidly growing city.

"Yet I saw hardly any machinery," he says, "except for cement mixers—not even cranes to transport materials up the buildings. Chinese laborers use pulley systems instead."

As one of the troupe's newer members, Struppmann says he hasn't yet had the time—nor the desire—to "read up" on the countries where he will perform.

"I prefer to find out about the culture myself," he explains. "I don't want my viewpoint colored by someone else's."

Even so, Struppmann was surprised how few Chinese people wore Western-style clothing. "Most adults," he said, "wore the dull 'Maoist' grey or blue outfits.

"But the children—how cute they are!" Struppmann raves. "They wear the most colorful clothes. It seems the adults take more pride in their children than in themselves. They love them and spoil them."

The Beijing theater where the NTD performed seated 1,000 people. The 10-member troupe (two hearing and eight deaf actors) also performed in Shanghai, Guangzhou, Nanjing, and Hangzhou.

Performances were voiced in Mandarin (the native language of China) and English, and were signed in American Sign Language. Although Chinese theatergoers in the past were forbidden to clap during or after a performance, the troupe found this is no longer true.

"We received a standing ovation," Struppmann grins.

"In the city of Nanjing's theater, we had an unexpected performer," Struppmann remembers. "A bat! It whizzed past our heads a couple of times during the play, *In A Grove*. As Charles Homet [a voicing actor] and I began to lift a white cloth banner overhead, I saw the bat flying toward it. I was so sure that it would hit the cloth that I braced for the consequences. But it made a U-turn and flew out into the audience. I couldn't believe it!"

At a performance in Hangzhou, Struppmann's costume required bare legs. "I could feel five or six mosquitos biting me at once," he grimaces. "It was extremely hard to concentrate and keep a straight face. I just clenched my teeth until the blackout at the final curtain."

Although Struppmann often eats Chinese food at home, he found native Chinese cooking different.

The sweet and sour pork, for example, was better than at home.

But he had never encountered fish served with head and tail attached.

"And duck—oh my! Instead of a whole duck," he explains, "they serve it cut into pieces—right through the bones. As I ate, I pulled slivers of bone from my mouth.

"Oh, how I missed McDonald's cheeseburgers at that moment!" he laments.

Struppmann also missed being able to drink water. Most overseas travelers are warned not to drink the local water, so most of the time he drank beer. But because the beer was placed on the tables before the cast arrived to eat, it generally was lukewarm. One night, the NTD's playwright-in-residence, Shanny Mow, convinced Struppmann to try soy sauce in his suds.

"It wasn't too bad," Struppmann says with a wry face, "but not habit forming, either."

Although class segregation is not prevalent in China, the separation of Westerners and Chinese is, Struppmann found. "The train seats in the cars reserved for Chinese people were hard benches, but the Western cars have soft cushions," Struppmann relates, "and certain hotels are reserved exclusively for Westerners."

The Chinese people, he noticed, were curious about his shopping habits. Every time he found something he liked in a display case, 10 or more Chinese people gathered behind him, peering over his shoulder to see what he chose.

"They watched me buy baskets, masks, a small Chinese folding screen, Ying Yang balls ['They're supposed to increase brain power'], and a bamboo comb," he says.

The group visited many famous sights, including the Guangzhou Zoo to see the giant panda. "All it did was sit and flick its tongue in and out," Struppmann says as he mimics the animal.

However, he was impressed by the Great Wall of China.

"It was grandiose, massive, and imposing," he says. "I was determined to reach the highest point. It was a steep and difficult climb. I climbed as long as I could, but I ran out of breath and time!

"I was amazed to learn that it is the only manmade structure that can be seen from outer space. It was the highlight of the entire tour.

"I enjoyed the trip very much," Struppmann says, "and look forward to many more . . . maybe we'll get to South America some time."

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Reflections on a SILVER ANNIVERSARY

by Jean Ingham

In the early 1960s, President John F. Kennedy exhorted young people to "Ask not what your country can do for you, but rather, what you can do for your country."

His dream, however, went further than that; he hoped to extend America's knowledge and technology to other countries as well.

Fifteen members of the RIT community heeded that call. In the span of years between 1961 and 1986, these teachers and administrators each spent from two to three years as Peace Corps volunteers in developing countries.

They gathered at RIT in September to celebrate the Peace Corps' 25th anniversary with a conference titled, "Making a Difference in Third World Development." The event highlighted volunteer contributions and the continuing challenges that face today's Peace Corps volunteers.

The two-day conference included workshops, panel discussions, and an "international dinner" featuring Arlan Erdahl, Peace Corps director of recruitment and training, who spoke on "The Future Direction of the Peace Corps."

Barbara Letvin, director of International Student Affairs at RIT and one of the "first generation" of Peace Corps volunteers, was co-chairperson of the conference.

"When I joined the Peace Corps, during the Kennedy era, a special spirit existed," she says. "I was eager to take up the challenge."

Letvin and her husband, Richard, both Ohio State University graduates, left for their teaching assignment in Bangkok, Thailand, seven days after their wedding.

"Thai students were so eager to learn English," she says. "They valued education and learning. After school, my home was always full of students."

The transition from America's "luxuries" to the simple living of Bangkok was not easy, Letvin recalls. "But I learned to enjoy the less cluttered way of living. I found that I could be quite happy without the frills."

Letvin believes that the Peace Corps gives volunteers "the chance to get inside another culture—to understand that there is a different way of looking at the world."

That was then, this is now Top, Barbara Letvin poses with teachers in front of a Thai temple. Above, she talks with two international students at RIT.

Lunch is served John Albertini and some Iranian friends enjoy a lunch.

She says that she would return to the Peace Corps, although "23 years changes your values. But the ultimate reason would be the same—to work side by side with people from another culture and to solve problems together."

Still reaching out Albertini now trains hearing students interested in becoming teachers of deaf persons.

John Albertini, an associate professor in NTID's Communication Research Department, decided to travel after graduating from Drew University in Madison, New Jersey, in 1967.

Fascinated by the opportunity to live in an Islamic culture and to learn Farsi, he applied to the Peace Corps as a language teacher.

"The Peace Corps trained us well intellectually—all about the language and customs," Albertini says. "Nevertheless, it took some time to adjust emotionally.

"Luckily, I had a lot of classes to teach, and my colleagues and students were enthusiastic, helpful, and friendly."

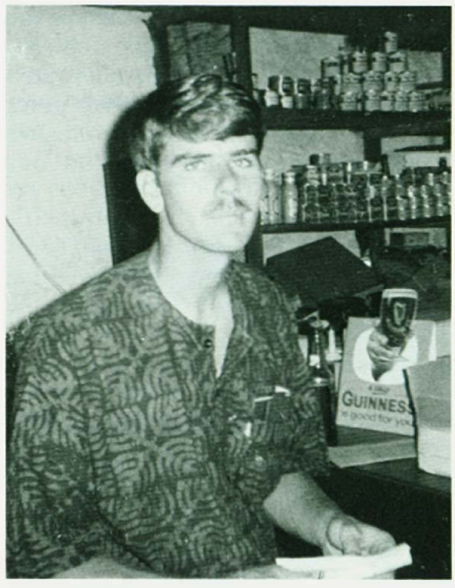
When Kent Winchester, a developmental educational specialist at NTID, was a high school student in San Carlos, California, his family hosted a foreign student from Africa. Winchester was so intrigued by stories of life on that continent that he decided to visit it someday. After graduating from the University of Oregon at Eugene in 1967, he joined the Peace Corps.

In training, Winchester learned about African culture, how to build schools and buildings, and how to plant rice and vegetables. He also endured 400 hours of intensive language instruction, including Limba, one of the languages of the small northwestern village in Sierra Leone, Africa, where he would be stationed.

"I'm not too successful with foreign languages," Winchester admits. "However, I was really motivated and had made significant progress. The last night of training I was transferred to a different part of the country . . . so most of my studying was in vain."

Winchester worked on the development of a vegetable and cattle cooperative. Of the 150 people who began the program with Winchester, only 30 completed their two-year stint—fighting frustration, heat, locusts, and apathy.

"When the natives had a good growing year," says Winchester, "some of them either spent their money on things we would consider frivolous, or they relaxed and did nothing for the next year. They had different values, which I learned to appreciate and understand in their context."



From Sierra Leone to skiing Top, Kent Winchester purchases supplies in a Sierra Leone store in 1969. Above, he explains ski binding functions to a deaf RIT student.

While in the Peace Corps, Winchester communicated every day with people of other cultures and languages.

"I do the same at NTID," he says. "The deaf culture is different from the hearing culture. Our deaf students are challenged to communicate in a hearing society. Sign language is a special language, the same as Limba was in Africa.

"My philosophy is similar to the Peace Corps'—we should explore the process of working and living together to its utmost. The subtle process of climbing a mountain, catching a trapeze, or learning a turn on skis often is more important than accomplishing the obvious challenge. It's valuable to learn together about ourselves."

Geoffrey Poor, a sign communication specialist at NTID, was raised in Port Washington, New York, and joined the U.S. Army in 1967. After serving in Germany and Vietnam, he returned to the States and used the GI Bill to attend Vassar College in Poughkeepsie, New York. In 1974, after graduation, he decided to go back overseas and signed a two-year contract with the Peace Corps.

Poor, like Winchester, was assigned to Sierra Leone. But his village of Rog-

bunga, located eight degrees above the Equator, was "hot and buggy.

"I marvel," he says, "when I watch actors in tropical movies. They never encounter bugs. In Sierra Leone, we were always brushing bugs off our bodies."

To accomplish his agricultural development work with native farmers, Poor relied on "Krio," a creole language which is the country's *lingua franca,* as he taught farmers to irrigate their rice swamps to get the greatest yield.

"One of the biggest challenges of the Peace Corps," Poor maintains, "is using available technology. I brought a wheelbarrow... the most advanced equipment used in the village."

Poor lived in a 12-house village, hours from any other white person. The only person who spoke any English was the village chief, and he often wasn't available for conversation.

"I tried, unsuccessfully, to learn the village language," he says. "Krio, which is a mixture of English, French, German, and the local dialect, was understood by several people in the village and so that's what I spoke.

"It was similar to the linguistically plural situation here at NTID... communication is achieved through flexibility and accommodation."

Donald Beil, an NTID Data Processing professor, applied to the Peace Corps in 1964, after graduating from Washington University in St. Louis, Missouri.

Beil was sent to the Somali Republic, which he describes as "a small East African desert country with fewer than five miles of paved roads."

***From Sierra Leone to signing** Left, Geoffrey Poor lived in a house made of mud and plaster in Sierra Leone. Above, he teaches sign language to NTID faculty members.*

As was the case in many sections of Africa, Beil's initial housing compound was far from the village. It took three months to cut through the "red tape" so that he could live in the village.

"The house that they finally gave me had most recently been a 'house of ill repute,'" he laughs. "For several weeks, I had many surprised visitors."

Beil taught high school mathematics "with no textbooks, no curriculum, and no electricity.

"It was quite different from teaching in the States, but it didn't really matter. If a student wants to learn and a teacher wants to teach—learning takes place."

Beil says that his Peace Corps experience taught him "tolerance of people and of other cultures."

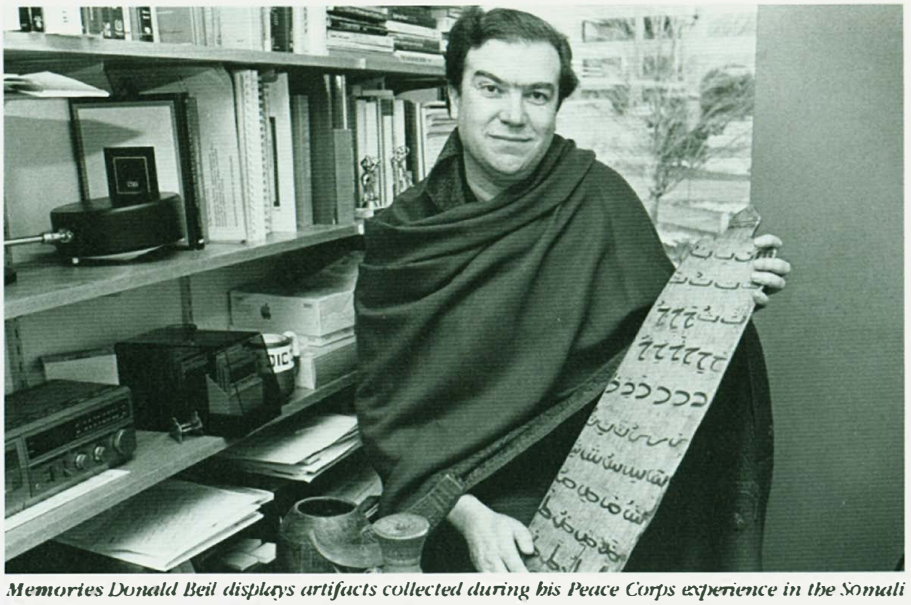
Joseph Brown, a professor in RIT's School of Printing Management and Sciences, took a different route to the Peace Corps.

In 1965, he was successfully ensconced in a teaching job at RIT.

Why, then, did he pull up stakes and join the Peace Corps?

"JFK," Brown says. "He was the one who made me want to do it. He made the times so different, so challenging.

"It was a part of the 1960s," Brown says, "to do something specific, not just to protest, but to try to make a change."



***Memories** Donald Beil displays artifacts collected during his Peace Corps experience in the Somali Republic.*

Born to teach Top, Joseph Brown supervises RIT printing students as they examine fiber structure in a papermaking laboratory. Above, he assists Malaysian students in a small engine class.

Brown became a teacher in a small Malaysian town. His specialty was teaching industrial arts—wood, metal, and small engines—to junior high school students.

"It was a fantastic experience," he says. "Beautiful country, warm weather ... we were so close to the Equator that only a few minutes separated the longest and shortest days of the year."

Malaysia is a multi-racial country of Malaysians, Chinese, and Indians. All three cultures are honored on religious holidays, "making it nearly one long holiday all year," he laughs.

Karen Jackson, a residence director at NTID, spent 1983-84 in the small country of Republique Populaire du Benin in West Africa. She worked as an agricultural extension educator with the school districts, instructing teachers in vocational skills, improving sanitation and agriculture, and teaching animal husbandry.

"In the Peace Corps, every day was an adventure," she says. "It was exciting and—at times—scary."

Jackson traveled to 26 area schools on her motorcycle, teaching natives how to find water, working to change the school systems from French tutorial to applied vocational, and teaching skills that could be applied by students in their villages.

From hot to cold Above, Karen Jackson traveled many miles over the République de Bénin, West Africa's tropical terrain. Top, in Jackson's current position as residence hall director, she still enjoys the challenge of working with young people.

This included digging holding wells to use the water for sanitation, irrigation, and daily use. In her travels, she also encountered scorpions, snakes, and a swarm of angry killer bees.

"I was taking pictures when I noticed my subjects running past me," she says. "Then I heard someone yell, 'Killer bees!' By this time, it was too late—they were in my hair and up my skirt. I ran to an irrigation ditch and submerged myself in the water."

Jackson, who is hearing impaired, was encouraged to come to NTID by her brother, a fifth-year engineering student at RIT. In her role as a residence director, Jackson shares with deaf students the philosophies that she learned in the Peace Corps.

"The Peace Corps taught me to accept other cultures, to be resourceful, to accomplish a lot with a little, to believe in myself, to utilize my skills daily, and to appreciate what I have," Jackson says.

Many of these volunteers believe that they did a great deal of good in their particular part of the world—but they also wonder how long the "good" lasts. Are the people still using the methods they learned, or have they reverted to the old ways?

All agree, however, that the Peace Corps made them change, grow, and become more capable.

David Strom revives student network

Leader of the Band

by Ann Kanter

While a tape recorder blares Paul McCartney's "Band On The Run" and upperclassman Mark Pryor "lip synchs" the song, David Strom interprets, shifting smoothly from American Sign Language to mime as his seemingly jointless body swivels and turns, his hands strumming an imaginary guitar. Not only is Strom a performer in this NTID Student Television Network (STN) show, he also is the producer. In fact, he is chiefly responsible for STN's very existence.

Strom would like to make a career in television. However, aware of the highly competitive nature of the television industry, he says, "It's hard enough for talented hearing people to get jobs in TV—my hearing loss is a handicap that might detract from any edge I would otherwise have."

For that reason, instead of concentrating his studies in film and television production, he is piling up solid credentials for a career in Manufacturing Management. To that end, he began studying Electromechanical Technology upon his arrival at NTID and later switched to Manufacturing Processes because the former "required too much math."

"As it turned out, Manufacturing Engineering required even more math," he says ruefully. "And math is one subject that's not easy for me. But I'm up to Calculus II now, and somehow I'm managing to pass."

After receiving a diploma in Manufacturing Processes in 1984, Strom wanted to enroll in the bachelor of technology degree program in Manufacturing Engineering Technology at RIT's College of Applied Science and Technology (CAST). He did not have the necessary mathematics and science credits to do that, however, and the only way he could get them was through an associate degree program in Manufacturing Engineering Technology. RIT's College of Continuing Education (CCE) is the only college on campus to offer that program.

Enrolling at CCE made Strom "a real trendsetter," according to Dominic Bozzelli, associate professor of Science/Engineering Support, as no deaf student had ever graduated from that college.

"Many of the courses that David needed were in the evening," says Bozzelli. "CCE faculty members come from industry and teach part-time in the evenings. Unlike instructors at other RIT colleges, they are unaccustomed to having deaf students in their classes."

"Some CCE instructors weren't sure how to lecture a class with me in it," says Strom. "After class, I met with them individually and described my limitations. After the initial meeting, we generally reached an understanding on how to communicate with each other."

In addition to establishing rapport with his instructors, Strom received support services that he says "played a key role in my success.

Looking at the world with his "third eye" *That's how David Strom refers to a camera, and here he poses in Studio B with one of ITV's new ones.*

"I took advantage of the availability of interpreters and notetakers as well as of the services of the science and engineering support team. They were all great! They understood my needs and helped smooth the transition."

In March 1986, Strom received his degree in Manufacturing Engineering Technology and became CCE's first deaf graduate.

In June, he began a 10-week cooperative work assignment with a temporary agency that placed him at Hewlett-Packard in Palo Alto, California. He worked 20 hours a week as a studio technician, duplicating videotapes and setting up studios.

"The best part of the job," he says, "was going out on 'remote' with a crew and working as a grip, carrying and setting up equipment."

"David is a driving force," says Tracey Rosenthal, Strom's supervisor at Hewlett-Packard. "He's very assertive and always asked for more work."

Regarding Strom's ability to communicate with his hearing co-workers, Rosenthal says, "Although David wears two hearing aids, you need to face him when you're talking so he can read your lips. Other than that, he's not treated differently from anyone else."

While Strom was living in San Jose, he spent his free time playing softball with a team of deaf players whom he met through his roommate and fellow NTID alumnus John Hayes. He also taught sign language to interested Hewlett-Packard employees.

After graduating from RIT, Strom will be qualified to work in the manufacturing quality control field or in computer-aided drafting or design.

"I'm organized and attentive to detail," he says. "Those are qualities I understand are necessary in quality control."

If he pursues this career path, Strom eventually would aspire to a position as a manufacturing supervisor or consultant.

"We need to develop a manufacturing system that will enable the American labor force to produce superior products at reasonable prices," he says. "In order to cut prices, the electronics industry has set up manufacturing plants in Korea, where they can get inexpensive labor. But that costs the consumer higher import taxes, not to mention unemployment in this country."

Strom has not worked out a solution to this problem—yet. But problems and their challenges appeal to him, and history proves that he has the skill and tenacity to solve them.

Not long after he arrived at NTID in 1981, Strom, together with classmates Andy Crovo, Lisa Hermatz, and Teri Worrell, formed an independent performing group called Prism and Company. One of Strom's goals at the time was to perform on NTID's student television network. Discovering, to his dismay, that no such network existed, he immediately set out to establish one. It wasn't easy.

The words didn't get in the way. *Lisa Hermatz, Mark Pryor, David Strom, and Andy Crovo interpret "Band on the Run" for students at the Rochester School for the Deaf.*

Frank Argento, associate professor of Applied Photography/Media Production to whom Strom turned as a mentor, recalled earlier efforts to set up a student TV network.

"In 1977," recalls Argento, "the students got some good footage of the Miss NTID Pageant and some panel discussions; they even did some good planning and production work. But they had no leader of David's caliber to organize things and give them direction."

At Strom's urging, Argento agreed to serve as faculty advisor and to work through the STN constitution, policies, and procedures of obtaining facilities for a network. He also cautioned Strom, "Don't disappoint me."

To acquire the expertise necessary for professional quality TV production, Strom requested and received special permission to enroll in television production courses usually open only to students majoring in the field. Because he lacked the necessary prerequisites for those courses, Argento tutored him.

"David is a learner," says Argento. "He always asked for more information than we gave out."

The fledgling TV network's problems in securing funds for equipment and space were complicated by rivalry from another student organization that went so far as to attempt a takeover.

Strom admits to becoming frustrated and discouraged, but says, "Frank Argento was so supportive—he kept me on course when the going got rough."

"David took his lumps," agrees Argento. "Student politics kept the Institute without TV programming for a couple of quarters, and the students were annoyed with me, but I told them, 'When you're done arguing, we'll have TV again.' No matter what obstacles he encountered, David persisted. He proved that students can organize and produce quality TV programs."

This persistence paid off. Dr. William Castle, director of NTID, supplied a start-up grant; subsequent funding was supplied by the NTID Student Congress, and office space and equipment loans were obtained. Strom was elected executive director of the network, and he planned and produced a variety of programs, including general entertainment, sports, a news magazine, and segments on deaf heritage.

The network's chief communication mode is sign language; it also uses a voice interpreter for the benefit of oral deaf and hearing audience members. Strom says he would like to see the programs captioned as well, but while they have the technology, they lack enough trained members to implement it.

Although the new network had access to several channels, finding open air time was difficult.

"If we got two to three hours a week, we were lucky," says Strom.

During the summer of 1986, Frank Kruppenbacher, coordinator of television programming for Instructional Television and Media Services (ITV & MS), encouraged his department to open up a new channel for STN. It can be received throughout the RIT campus and provides available airtime 24 hours a day, seven days a week.

Now that STN is off the ground, Strom has stepped down from his role as director to act as student advisor. He predicts that the network will continue to grow, involving an estimated 50 students this year.

Although the network seeks talent from all quarters of the student population, most participants are those majoring in media-related courses such as photography and media production. The new channel gives them an opportunity to experiment with creativity while getting hands-on experience producing independent television programs.

"Deaf culture has long been an integral, vibrant part of American society," says Strom. "We deserve a regular spot on American network or cable TV."

Although he has an 80 decibel hearing loss and wears two hearing aids, Strom communicates equally well in speech and sign language and is extremely articulate.

In addition to performing, he enjoys the production end of television and would like to write as well. Eventually, he would like to earn a master's degree in journalism or in the communication/media field.

He already has ideas for a master's thesis—a documentary on deaf clubs throughout the world, particularly in Europe. But although his sights may be set on the stars, Strom's feet are planted firmly on the ground.

He is 27 years old and engaged to NTID alumna Leisa Boling, whom he met at the Institute. Boling has an associate degree in Applied Art and currently is working on a bachelor's degree in Graphic Design at RIT's College of Fine and Applied Arts. She plans to graduate in 1988—the same year that Strom should receive his degree.

"When David graduates with his bachelor's degree in Manufacturing Engineering Technology, he will be in an enviable position," says Bozzelli. If there should be an opening in TV production, he will be well qualified for it, but if not, he has excellent credentials for a job in manufacturing quality control or in computer-aided drafting and design."

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COVER STORY:

Evelyn Glennie has a passion for Percussion

by Emily Andreano

She looks like a Sloane Ranger, London's version of the preppie as popularized by Princess Diana. She shares the same feathered bob, the nonpareil complexion dusted by freckles. She even shares her Hampstead flat with three female friends, as the Princess of Wales once did.

But the similarity between the two women ends there, for if percussionist Evelyn Glennie's life has had a fairy-tale quality, it is the result of what one radio program called "The Glennie Determination."

Glennie, 21, is a soloist who has been touring professionally for approximately a year, a remarkable accomplishment in that it is rare indeed for a percussionist to be able to make a living as a soloist. What astounds about Evelyn Glennie is that she does this, and she is deaf.

In an unprecedented joint sponsorship venture, NTID and the University of Rochester's Eastman School of Music brought the young musician to Rochester last September for a concert performance at each school. She also spoke with students, as did her instructor and mentor James Blades who, at 85, is known as Great Britain's "Dean of Percussion."

Glennie grew up on a farm in Aberdeen, Scotland. She did not begin to lose her hearing until age 6, long after she had acquired her lilting brogue and flawless diction. In addition to English, she can speak French and "a wee bit of Japanese," and has studied Latin.

There was a piano in her house, although it lay untouched until she began noodling on it, around the time her hearing began to fail.

"I had a very good ear," she remarks without irony, "and picked out tunes quickly. My mum might have said something like 'Oh, gosh, she's not too bad, she's a natural,' but I had to ask to take lessons."

She commenced formal training at the age of 8, continuing until she was 12, when her hearing loss became profound. At this time she grew increasingly frustrated and had to give up her lessons finally at 14, not without having first attained distinction as a pianist. She next attempted the clarinet, an instrument she had always wanted to learn to play, but found it equally impossible without the use of her ears.

"It was a bad spell in my life," she says, and because she is otherwise so unrelentingly cheerful, one can only imagine the depths to which her spirit sank.

Fortunately, both for Glennie and for musical circles, she found solace in her study of the timpani and other percussion instruments, which she had begun several years earlier. Her virtuosity was brought to the attention of officials from England's Beethoven Fund for Deaf Children, who arranged for her to play for Blades. Blades in turn advised her to audition for London's Royal Academy of Music (R.A.M.), which she entered in 1982, earning a slew of awards, including its highest honor—the Queen's Commendation Prize.

An anecdote from Glennie's experience at the R.A.M. reveals how hard won this Prize must have been.

"Toward the end of my time there," she says, "I came upon a room I had never entered in all of my time there—the listening room [a common feature of most music schools]. I thought, 'My word, what a convenient way that must be to learn a piece of music.' I used to have to get a score and learn all the parts individually. It takes much longer, but in the end I think it's more rewarding."

Since graduating, she has appeared both as a soloist and an orchestral player, although she prefers the former. Her chief aim in performing solo is to heighten the public's attention to percussion instruments, of which she says there are more than 600. A particular target of hers is children, whom she claims can be introduced to the concept that percussion is "music, not noise" by nothing more complicated than being shown precisely where to strike a triangle when the instruments are trotted out in a classroom, rather than being allowed to bat randomly at them.

"I had a very good ear, and picked out tunes quickly."

"I'd love to make a video in which I show them how to hold the stick properly upright and so forth," she exclaims.

Although she regards children as potential fellow percussionists, she sees no place for them in the fabric of the life she has woven for herself.

"I see too many musicians who have far too little time to spend with their children," she says firmly. "I couldn't do that to any child of mine."

Her own childhood, by way of contrast, seems to have been relatively placid. Her brothers Roger, 25, and Colin, 23, remain on the family farm, as do her parents. Curiously, her brothers have never attended one of her concerts.

"They're not musical," she says with a good-natured shrug. "No one in my family is. I keep reminding myself that I wouldn't want to go to a farmers' meeting, either. They like traditional Scottish music, and Colin tried the piano when he was young, but wasn't interested. Now he has a record player, but that's about it."

Her parents do come, "to cheer me on," whenever she appears in Scotland. They were baffled when their daughter initially announced that she was leaving home to study in London.

"Why can't you just go to Glasgow?" they asked. "Isn't that a big enough city for you?"

Patiently, Glennie explained that it was only at the R.A.M. that she could obtain the necessary training, and her parents have since raised no objection to her somewhat solitary life. For her part, Glennie claims that she enjoys her own company ("very important, because musicians spend so much time alone").

Much of her social life is spent attending the concerts of friends, a true act of devotion in Glennie's case, since what she derives from their performances is only by way of what she is able to observe. Touring has taken her to such far-flung spots as Australia and Japan, where she studied with eminent percussionist Keiko Abe.

After her Rochester appearance, she was scheduled to appear in New York City's Trinity Church and at Yale University in New Haven, Connecticut. Upon her return to England, a second television documentary of her life (the first, "A Will to Win," was produced by the BBC) is to be made, this one titled, "Good Vibrations."

The title refers to Glennie's extraordinary method for tuning her instruments, which involves a complicated combination of feeling the vibrations produced by them when struck with a mallet, followed by a swift dive of her head. With her face poised above the skin of a drum, she is able to discern whether or not it is properly tuned. A similar method is followed for the marimba, vibraphone, and xylophone, relying mainly on the response generated by the notes as they are struck. The lower the note, of course, the more pronounced the vibration, but since these notes also are affected by the length of the individual keys, only someone with an exceptionally keen touch like Glennie could notice a difference.

She first began paying attention to vibrations in response to a resourceful teacher of hers at Ellon Academy in Aberdeenshire.

"He would tune two drums to two different notes, and then get me to go as far away as possible, but to where I

Star pupil Top, Evelyn Glennie and James Blades rehearse a stirring march on the timpani. Bottom, Blades shares a bit of sotto voce *musical wisdom with his protege, which she graciously accepts.*

could still feel the vibrations, and *concentrate* on what I was feeling. He would strike the drums, sometimes loudly, sometimes softly, with very narrow intervals between beats. This helped me become aware of what sound was coming from which direction."

She was not so successful in other realms at school.

"I kept failing general history," she murmurs apologetically. "The teacher would talk throughout the class, and it was difficult for me to watch him and write at the same time. I tried to get everything by reading the book, but it was impossible."

In this school of 1,300 pupils, there was one other deaf child, a boy from a family without the means to provide him with a phonic ear, which he had tried and liked.

"The teachers assumed he wasn't bright and sort of shoved him aside," she remembers. "They thought, 'What's the point in spending £500 on something only one pupil can use?', so I decided we must do something for him and got the school to sponsor a concert during which I played non-stop until the money was raised. As soon as he got it, all his test results went whizzing up. Only then did they realize that his problem in school was that he wasn't *hearing* everything. He liked the phonic ear so much that he eventually bought it so that he could have it for his own. I couldn't see spending the money, since by then I had become quite accustomed to speech-reading."

She has tried wearing hearing aids, and while they "boosted the sound" for her, she found them in other ways discordant, particularly in performance or rehearsal.

"They upset my balance and coordination," she explains, "both of which are particularly important in an ensemble or orchestra."

She has managed well with her ensemble work—better than the hearing players, in some instances.

Fearing that she will appear "big-headed," she is reluctant to relate this story, but does so after some prodding.

"One time, I was performing with an orchestra and was playing a rather difficult piece of Hindemith on the tubular bells. The conductor kept telling me that I was not on the beat. I did something unforgivable—I talked back and suggested to him that he have the other members of the orchestra watch me instead of him during this thorny passage. He stormed offstage, but we tried it, and it went smoothly. I think I made my point—in an orchestral situation, watching the music is more crucial than listening to it."

While she may derive as much satisfaction from performing percussion as she would from hearing it, there are some sounds she will admit she misses, chief among them the sounds of nature. And there was, she says, a "special person" whose voice she wanted to hear.

"So I placed my hand on his throat," she says. "It was like a slack timpani—low and deep."

Such disappointments as these must be assuaged by performance, for while onstage her absorption is total. The mesmerizing quality of her work is broken only by the accompanying patter of Blades, whose English music hall roots are apparent as he introduces each piece.

Part of the concert is a duet performed by the two. Her devotion to him is evident, and he is proud of his star pupil.

John Beck, percussion professor at the Eastman School, agrees with Blades' prognosis for Glennie.

"She can take the simplest piece of music and make it absolutely come alive. That," he says, "is her genius."

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Two Kenyan students pursue

The American Dream

by Emily Andreano

The American Dream has tarnished a bit this year; the surfeit of phony glitter attached to the Statue of Liberty's restoration has dimmed its luster. It's that much more refreshing, therefore, to meet a pair for whom the concept still shines.

Educators Margaret Kweya and Kigunda Nchebere came to America from their native Kenya, East Africa, in the hope of acquiring skills and knowledge they could pass on to other teachers of deaf students. They have not been disappointed.

The two had never met before arriving in Rochester in the late summer of 1985 to embark on a master's degree program sponsored jointly by RIT and the University of Rochester for teachers of deaf students.

"Generally, we have one or two foreign students every year," says Dr. Kenneth Nash, academic advisor to the pair and director of the Educational Specialist Program. "The presence of our two colleagues from Kenya was an enriching experience for our students and faculty members alike. We hope that Kenya and the Joint Program, through Margaret and Kigunda, will develop a long-term special relationship."

A rigorous year of study left little time for socializing, but the two became friends whose paths may continue to cross.

They have returned to Kenya and hope soon to be sharing their newfound wisdom at the Kasarani Institute for Special Education (KISE) in Nairobi, which, fueled by donations from the country of Denmark, opened its doors in May 1986.

***A little bit of home** Kigunda Nchebere and Margaret Kweya, two graduates of the University of Rochester/RIT Educational Specialist program, hadn't met before arriving in Rochester from their native Kenya, but were agreeably surprised by each other's presence.*

Nchebere, 38, is from Meru, also the name of his tribe. Despite the fact that it is tucked at the foot of Mount Kenya, the city of 100,000 is a mile high. It is situated directly on the equator, which makes the average 78 degree temperature—that varies less than 10 degrees—even more surprising.

Meru tribe members occupy Kenya's eastern half, relying on the cash crops of coffee, cotton, pyrethrum (an insecticide), and tea for income. Tourism is another major industry; in Meru National Park are the world's only white rhinoceroses.

It was in this agricultural atmosphere that Nchebere was raised as the fourth of seven children, but, after receiving his high school diploma from Chuka High School in Meru in 1969, he elected to attend Egoji Teachers College.

Teachers colleges are free in Kenya. However, graduates are expected to take posts selected by the government and, "out of the blue," Nchebere was sent after graduation from Egoji to teach at Kaaga School for the Deaf, and then to do postgraduate work at Siriba Teachers College, where he was certified to teach elementary-level deaf students.

"I resisted the government's choice at first," recalls Nchebere, "but once I discovered how much help deaf students need in our country, and how grateful they are to receive it, I realized that I had found a useful purpose for my life as a Christian."

Deaf, Kenyan, and proud *Students in Kenya's schools for deaf children are taught native dances, just as are their hearing counterparts. At right, boys from Kaaga School for the Deaf perform at Moi Stadium in Meru. Far right, girls perform a dance at the Kaaga School, which is located at the foot of Mount Kenya, the country's second-highest mountain.*

In addition to their regular course of studies, Nchebere and Kweya undertook to learn American Sign Language (ASL), hoping to teach it to students and teachers in Kenya, thus developing a standard sign language for their country. At present, an informal system of signs has arisen from the culture at each of the 23 schools for the deaf there, presenting a veritable Tower of Babel to teachers like Nchebere and Kweya, who are transferred from school to school.

Nchebere, for example, has had several assignments since he received his initial training. His first was at the Tumu Tumu School for the Deaf, where he worked until 1977.

In 1978, he was transferred back to Kaaga School for the Deaf. His career there was brilliant, earning him in 1984 the highest promotion available to a Kenyan classroom teacher who has had graduate training, "A.T.S."—Approved Teacher Status. His duties consisted of teaching English, social studies, and speech and language development. He also is qualified to teach Christian religion, geography, and elementary mathematics.

But Nchebere wanted to bring them more than the resources of the Kenyan government enabled him to do. So in 1985, he applied for and received a scholarship from UNESCO and the Fairfax Circle Baptist Church in Fairfax, Virginia, granting him the opportunity to study in the United States. Nchebere could not resist the allure of furthering his education in this country, although it meant leaving behind in their newly built home two sons and his wife, Jennifer, who teaches mentally retarded students.

Kweya left behind no family, only memories of her hometown of Kisumu, Kenya's third largest city. Coincidentally, an effort currently is underway to establish Kisumu as a "sister city" to Rochester.

Kisumu has another link with Rochester. It is but 60 kilometers from Mumias, the home of one of Kenya's schools for the deaf, which Kweya watched in 1960 as a 12-year-old girl when it was being erected behind her elementary school.

"I think that's when my awareness of deafness was first developed, almost subconsciously," she muses. "I felt that someday I'd like to try to work there."

And so, after college, she did begin working there, but found the work so frustrating that she considered quitting. However, her supervisor would have none of that.

"He kept telling me, 'You have the heart to do it,'" she recalls.

Nonetheless, she did take a brief hiatus from the position, during which she trained as a teacher of hearing students. But she found herself drawn by the memory of her deaf students, by "how grateful they were for each little thing you taught them." In 1976, she returned to her original post, a decision she never has regretted.

"I find that," she says, "perhaps unlike a 'regular' teaching job, teaching deaf people is different every day. It's very exciting. The chief drawback is that—like any teaching job—it is poorly paid."

She took time off again from 1977 through 1979 to further her training, and then returned to the same school, where she remained until 1983.

That year, she traveled to Saint Michielsgestel, Holland, where there is a world renowned training center for teachers of deaf students. Once again, she returned to her home school, the Mumias School for the Deaf, which was partially funded by the Dutch and German governments. In 1984, she was transferred to the School for the Deaf in Maseno.

Her first trip to the United States was in that same year, when she attended a conference in Newark, New Jersey, on teaching religion to deaf people. The trip was enough to convince Kweya that America was where she wanted to earn her master's degree. Thus, when she learned that she had been awarded a scholarship to do so by Rotary International, she called it "a dream come true," an oft-used phrase that takes on new meaning when seen by the light in her eyes.

Kweya had little time to prepare for her journey, for she learned of the scholarship in August 1985 and, like Nchebere, arrived one month later. She had applied for the Rotary Scholarship many years before, but had "given up all hope" of receiving one, for, she explains, many countries (including the United States) had tightened their assistance to Third World nations following the OPEC oil crisis.

Since it was UNESCO that granted Nchebere his scholarship, he is appealing to the United States government to rejoin that organization, from which it pulled out in 1984, or to devise other

ways of helping students from developing countries, or Third World nations.

Before receiving her scholarship, Kweya had never heard of NTID. Rotary International officials, she explains, choose a school they feel is most appropriate for the applicant, and it was they who selected NTID.

"It was money well spent," says Kweya with conviction. "I learned more than I ever could have bargained for in any other country. You have everything here—access to materials, books, courses, and deaf people. It's an ideal learning environment."

Rotary International apparently is as enthusiastic about Kweya as she is about them, for they suggested that she reapply to them for a scholarship so that she might pursue a doctorate in education of the deaf in the United States as well. She is trying to convince Nchebere to do the same.

Since they both are hoping to return, it is clear that the year of study proved satisfactory, although the two agree that it was "rather hectic" trying to accomplish the sum of their goals in the space of one year.

"When I saw the workload I was facing," says Kweya, "I said to myself, 'OK, I'll just bury my nose in my books and forget about socializing.'"

She did manage to sneak in some traveling, visiting Chicago, San Francisco, and Gallaudet University in Washington, D.C.

"A silent world," she marvels at the latter.

Kenya, on the other hand, still approaches education for deaf students from a largely oral perspective, according to Kweya and Nchebere, and both agree that it will "take some time" before sign language is accepted both as a teaching tool and means of communication in their country.

Nonetheless, in light of the other work they were expected to complete, they returned to Kenya armed with a reasonable facility with ASL. They intend to put it and the other knowledge they acquired to constant use. Their longing to return to the States focuses mainly on their desire to do the research required of all doctoral students, perhaps thus uncovering information that will prove useful to their students, be they children or other teachers.

Kweya is twisting Nchebere's arm to return with her because, despite their not having known one another before, they found it helpful to have a comrade-in-arms abroad.

"It was useful to have someone else from home," Kweya remarks. Nchebere also has spent some time "out in the world" like Kweya, and unlike many of the American students.

The breadth of the new information they acquired is so great that they have trouble quantifying or detailing it in conversation. But there is one specific area they studied that was completely new to them.

"No one ever had told us why deaf students have trouble with reading," says Kweya. They cite a course on the subject taught by Dr. Kathleen Crandall as having been particularly enlightening.

"It makes me feel guilty to think about what I was doing to my students before this," she continues. "But what I did, I did out of ignorance."

"We also learned," says Nchebere, "that there is so much more to assessing students' abilities than can be discovered by an audiology test. Learning how deaf students acquire reading and writing skills has unveiled so many weaknesses in the methods we used; I wish we had had more time to develop our proficiency in that area."

Basically, says Nchebere, "NTID taught me that deaf people can do everything. In Kenya, we don't even allow them to drive; this is a holdover from the British educational system."

The two learned some things about Americans, too.

"I think I'm in love with the people—they're so open and outgoing," Kweya says. "But there are some cultural differences. In our country, for example, a student would never eat at a table where other students are studying without automatically offering to share the food. Also, people form extended families in Kenya even where there is no blood relation. If Kigunda ever needed me to care for his two children, for example, I would automatically do so without any thought of recompense."

Perhaps it is that native Kenyan generosity that colors their attitude toward their jobs, for they are so effusive in their enthusiasm that their words might ring hollow on American lips. As it is, their joy is contagious, and their gratitude for their experience abroad is genuine.

For Nchebere, the relatively low wages are trivial when contrasted with the prospect of toiling at a job that does not provide what he calls "an element of satisfaction.

"I like doing work that I love," he says simply. "It makes me want to do a good job; I wouldn't be happy being bored."

"There's something new to learn about deafness all the time," says Kweya, "so we constantly have different things to offer to the students. I really can't put my finger on why I find this work so rewarding; I guess it's because we can make an enormous difference in the lives of these people."

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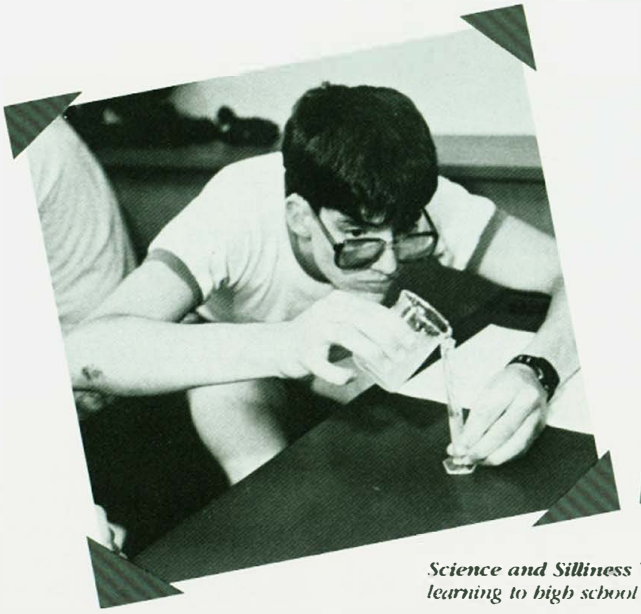
GREAT EXPECTATIONS

Getting a taste of college life

by Vincent Dollard



***Science and Silliness** "EYF" offers a busy week of fun and learning to high school students from around the country.*

She inches to the ledge and grits her teeth. A lonesome trapeze bar hangs motionless several feet away. She bends her knees and flies; it is a leap of faith analogous to the leap many high school students take as they enter college.

Cheers erupt as she swings widely, gripping the bar and smiling to her friends below before "floating," via ropes, pulley, and a harness, back to the floor of the Red Barn, RIT's Outdoor Education facility.

"Explore Your Future" (EYF) is in full swing, and during the week of July 6-12, the RIT campus becomes home to 53 deaf high school students from across the United States.

The week-long summer camp combines classroom activities with outdoor adventures to heighten students' technical and personal awareness.

Karen Hopkins, director of the Division of Career Opportunities, points out that specific events throughout the week are designed to illustrate a variety of career options.

"The emphasis," she says, "is on 'hands-on' experience to provide insight into technical careers that students might want to pursue in their home towns."

An example of that "hands-on" philosophy is the Computer-Aided Design/Computer-Aided Manufacturing (CAD/CAM) class where students are introduced to state-of-the-art computer design facilities.

Students' facial expressions alternate between excitement and bewilderment as Jules Chiavaroli, associate professor in the Construction Technologies Department, explains the process of "logging on."

Two young men lean earnestly into the keyboard and bring up a schematic drawing of the space shuttle—then exchange a "high five" as if they'd just scored a touchdown.

In addition to these classroom adventures, EYF students are paired with career counselors and advisors to discuss what might be learned during the course of the week.

Counseling sessions complement the array of non-curricular activities, such as the Red Barn rope climbing exercises, which promote leadership, independence, and trust building—three important attributes that often are little more than words to students entering their senior year in high school.

These words develop substance, however, as students find wellsprings of confidence they might not have known before.

Kathleen Szczepanek, 18, from Albany, New York, thinks that the Red Barn is "great."

"I learned that if I want to do something and fail the first time, I didn't really fail—I can try again," she says.

Szczepanek points out that she came to EYF to "learn more about careers and

computers. Also, I want to know more about myself."

Paul Howland, of Esperance, New York, says that he is interested in learning more about a wide range of subjects.

"A lot of fields are interesting to me," he says. "I like photography but I want to explore what other careers are available."

First conducted as a pilot project during the summer of 1985, the program initially accepted only 18 students. Last summer's program was designed for 60 students, and openings filled so quickly that a waiting list had to be established.

"When I talk about 'Explore Your Future,' " says Jean Bondi-Wolcott, assistant to the associate dean of Educational Support Services Programs and coordinator of EYF, "I talk about three things: technical, personal, and career awareness."

The idea of giving deaf high school students a better understanding of themselves and the increasingly technical world around them began in 1978 when the Model Secondary School for the Deaf (MSSD) at Gallaudet University and NTID began the National Project on Career Education (NPCE).

This program provided in-service training to educators of deaf students. Dr. Judy Egelston-Dodd, associate professor and instructional developer at NTID, helped pioneer the NPCE.

While the program was well received, Egelston-Dodd notes that, "career education for the educators was not enough. We found," she says, "that the information needed to be supplemented with specific instructional materials for the classroom."

This realization prompted development of "Explore Your Future," which, as Egelston-Dodd points out, "gives high school juniors the exploration phase of career development."

The program is designed specifically so that any public school facility can utilize it.

Students are arranged in groups of 12, each led by a career development counselor who attends all the technical awareness programs with the students.

Throughout the week, students are given plenty of opportunities to talk with faculty and counselors on a one-to-one basis. While the schedule is a full one, many activities promote creativity among the students.

One such activity is a required daily "journal" in which students include thoughts and perceptions of the day's activities.

A campus-wide scavenger hunt gives students the opportunity to test their resourcefulness and communication skills.

Tours of the Rochester area include on-the-job visits with deaf professionals and tours of industrial facilities, including Kodak Park.

As the week progresses, students provide critiques on the variety of activities.

Bridget Connelly, of Closter, New Jersey, is looking ahead and thinks EYF will help.

"I'm curious about careers in the future. Some things I've learned this week will help me make decisions."

Read directions carefully before proceeding
Students sample courses from various majors typically offered in college.

Asked if she has enjoyed EYF, she says, "I'm having fun, but some of the classes are kind of long."

Students, however, are not the only ones who benefit from EYF. Liz O'Brien, communication specialist in NTID's Technical and Integrative Communications Studies Department, and Kathie Finks, visitation specialist in the Department of Career Outreach and Admissions, conduct a half-day Parent's Transition Workshop on the last day of the week.

"We use the word 'separation' a lot," says Finks. "That's what needs to be discussed.

"We simply encourage parents to listen actively and discuss the process of 'letting go.' We try to help them set realistic goals for the kids."

O'Brien points out that parents often need "strategies" for dealing with this transition.

"We offer advice on practical as well as emotional matters," she says.

The workshop is broken into two segments: a discussion, led by Finks and O'Brien, about "letting go" and other related concerns; and a panel discussion led by four parents whose children either have graduated from college or currently are enrolled.

The discussion during both segments is lively. A multitude of emotions surface as parents tell stories that others immediately recognize as their own.

"I feel as if I'm on the *Phil Donahue Show*," says one parent.

Many comments center around leaving EYF participants at airports and bus stations for their trip to NTID.

"My son was given a button to wear so the stewardess would know he needed help," says one father whose son was attending EYF. "He didn't wear it."

"My daughter was apprehensive when I left her in Chicago because she had to change planes in Detroit," says another parent.

After several such comments, all punctuated by nods of agreement, Finks brings a clear perspective to the discussion with a simple statement: "You can see here that you're not alone."

Norman and Martha Kurth, of Rochester, Minnesota, point out that they find the interaction with other parents valuable.

"It's nice to hear," says Mrs. Kurth, "that no matter where you're from, some of the experiences are the same."

After the workshop, parents join their sons or daughters for lunch in RIT's Grace Watson Hall. For many, it is the first time they are able to sit down and talk with their children about the week's activities.

Karl and Lynn Zentmaier, from Livingston, New Jersey, brought their daughter, Heidi, 17, here so that she might "get an idea of what she'd like to do after high school."

"It was interesting to listen to the views of other parents," says Mrs. Zentmaier, as her daughter chats with newfound friends. "And our interview with the counselor gave us a view that was a little different from that of our own VR counselor."

Mr. Zentmaier adds, "Kids at this age only know what they are exposed to. Heidi has gotten a look at a lot of different things this week—now she just has to sort them all out."

Next summer, EYF will expand to accommodate 120 students. Bondi-Wolcott points out that while the number of students will increase, most of the programming, including its length, will remain the same.

"If it were longer than a week," she says, "we might lose some of the spontaneity."

A Notion in Motion

by Jean Ingham

Shuttling back and forth across the RIT campus these days is a Dodge van that carries a special group of passengers.

Informally dubbed the "mobility van," it transports motor-handicapped people from one side of campus to the other. Thanks to this service, students, faculty, and staff members who have a mobility impairment or other physical limitation can negotiate the quarter-mile distance between residence halls and classrooms faster and more easily.

The service resulted from the efforts of two women—Jean Bondi-Wolcott, assistant to the associate dean for Educational Support Services at NTID, and Marie Giardino, director of RIT's Office of Special Services, who spent many months collaborating on a proposal to get reliable transportation for motor-handicapped people on the RIT campus.

"This van allows students to make independent decisions," Giardino says. "By providing it, RIT has taken an important step toward making the campus more accessible."

Bondi-Wolcott is a strong advocate for enabling disabled people to "make their own way in life." Without much prompting, she eagerly talks to listeners about "her" students—how marvelous they are, how hard they try, and how, if given equal access, they too can succeed.

Users of the new transportation service include hearing students with mobility impairments as well as deaf students whose physical handicaps are the result of the rubella epidemic of the early 1960s.

In the past, these students relied on a transportation service provided by RIT's Physical Plant or Campus Safety Departments, or on an escort service initiated through the Office of Special Services. Both systems were discarded because of driver liability and turnover, as well as the lack of a good back-up system.

"Many times," Giardino remembers, "student drivers didn't show up—and I ended up being the chauffeur."

In January 1985, the offices of the Vice President for Government Relations and the Vice President of Student Affairs supported a proposal offering solutions to the transportation problem.

Going in style Stacey DiMaggio and Rene Pearson share mutual interests on the ride across campus.

The proposal noted: "The ability to succeed in this age of high technology should not depend on a person's background, but on the desire to achieve life goals. The fact that a [transportation] service is provided to able-bodied students makes it all the more apparent that a similar service should be extended to disabled students.

"We can no longer afford to sit back and rely on good intentions. We must respond to these students who have been accepted into our institution," the report concluded.

Later that year, RIT purchased a modified Dodge van that provided easy access for individuals in wheelchairs, as well as for those on crutches. It accommodates a maximum of 14 passengers, with slots for two wheelchairs.

Coordinators in each of RIT's nine colleges work with incoming disabled students to identify their needs for assistance and then compile a schedule for RIT's Physical Plant Department. From these schedules, a master list is generated and given to a dispatcher who coordinates the van's route.

At the beginning of an academic quarter, Bondi-Wolcott may "run interference" for deaf students in order to change their class schedules, or encourage a faculty member to change class times. This support is necessary because of the location of the Lyndon Baines Johnson Building, NTID's main academic building.

When it was built in 1974, planners placed it on the east side of campus, near the residence halls and dining facilities. (Other RIT classrooms are clustered together on the western side of a "quarter-mile" walkway.) As RIT's student population—both deaf and hearing—grew, new facilities, including the Hugh L. Carey Building, were added to the western side of campus.

Bondi-Wolcott explains, "It's impossible for a student in a wheelchair or on crutches to get from the Carey Building to the Johnson Building in the amount of time allowed between classes. Students, therefore, leave class five minutes early to catch the van.

Where to now? Top, mobility van driver Nancy Rhoda talks with the dispatcher. Above, exiting via a wheelchair elevator is a two-person operation.

"Even this sometimes is difficult," she continues. "In wet weather, or in winter, extra time is needed to put on outdoor clothing and to maneuver slippery walks. The drivers, however, understand this, and wait until the student arrives."

Drivers use a radio to keep in touch with the dispatcher, so that additional pickups or cancellations can be noted.

"All students are reminded to adhere to the schedules," Bondi-Wolcott says. "If we allow too many changes, chaos will reign and the entire venture would collapse. The students understand and do their utmost to keep everything running smoothly."

"This is our second year, and we're getting more riders," says Giardino. "RIT's Development Office is helping us by raising funds so that we can buy a second van next year."

"One of our biggest problems," Bondi-Wolcott says, "is convincing disabled students, faculty, and staff members that, by using the service, they are not being singled out or labeled in any way. We just want to make their goals easier to obtain."

NSC Prexy Is in Control

by Ann Kanter

James Kemp is not afraid to take risks. "I make some mistakes," he says, but the ledger indicates that his achievements outweigh them by far.

A third-year student in Data Processing, Kemp has almost a straight "A" average and has been on the Dean's List for five quarters. He manages to carry a full credit load, in addition to being involved in many time-consuming activities as president of the NTID Student Congress (NSC).

"He knows how to manage time well," says Kathy Davis, career development counselor in the School of Business Careers. "He knew he wanted to get involved in student activities, but first he made sure that he'd be able to handle his academic responsibilities. He's an outstanding person academically and personally," she says. "And he gets along beautifully with everyone."

Asked why he thinks this is true, Kemp shrugs his shoulders and smiles modestly. "I respect people the way they are, I have a friendly smile, and I don't get angry."

Kemp admits that this was not always true. At 22 years of age, he feels he has matured since arriving at NTID in August 1984.

"I used to lose my temper," he says, "but I learned to ask myself whether I might have made a mistake or whether I might have misunderstood the other person."

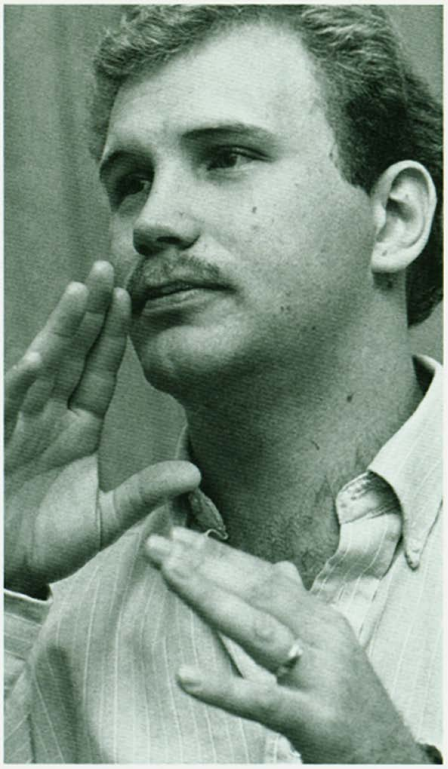
Kemp does seem unusually mature for his age. Married since August 1985, he and his wife, Patricia Ann, had their first child in December 1986.

"I think the fact that Jim is married gives him a perspective on life that most other students don't have," says Eileen Biser, Liberal Arts Support instructor who has taught Kemp English composition and "Genres of World Literature."

"Jim is an asset to the class," she says. "He takes a thoughtful approach to the literature we're reading and integrates his own experiences into what we're learning and discussing. In English composition class last year, he often explained concepts to the other students in his own words. He was such a leader in class that I dubbed him my 'assistant.'"

Daniel Pike, assistant professor, Business Occupations, calls Kemp, "One of my best students," adding, "He makes my job easier. I remember once when the students in my Accounting I course were having difficulty understanding my explanation of the rules of debit and credit. Jim stepped to the front of the room and was able to clarify it for them."

Kemp's leadership qualities surfaced at the Indiana School for the Deaf in Indianapolis, a residential high school where Kemp was president of Student Council and Junior Achievement, chairperson of the Cafeteria Committee, and class sergeant-at-arms.



James Kemp

The eldest of three children in a hearing family, Kemp became deaf from unknown causes at the age of 2½ years. Although his mother learned "a little fingerspelling," most of Kemp's communication with family members is oral.

Born in New Albany, Indiana, Kemp was visiting friends in the nearby city of Louisville, Kentucky, in 1984, when he met Patricia Matheny, who soon became his wife. A graduate of the Kentucky School for the Deaf in Danville, Patricia studied professional child care and would like some day to have her own daycare center. For the moment, however, she is concentrating on her responsibilities as a wife and mother.

Kemp admits that juggling his responsibilities as a husband, father, and student has presented some problems, in terms of both time and finance.

"Patricia and I have survived so far," he says, "and we look forward to the next years with confidence." They share in cooking, cleaning, and child care, and Kemp comments, "We love each other so much that we never have a problem about who does what."

In addition to the usual student academic responsibilities, Kemp has assumed the added charge of NSC leadership, and he probably is one of the more assertive leaders that group has been fortunate enough to have.

His term of office is one year, beginning and ending in April, and what

Kemp hopes to accomplish during the next year is impressive: strengthen communication among students, administration, faculty, staff, organizations, and NSC; assure that students are enabled to reach their personal educational goals; and increase the number of available campus activities.

Kemp attributes his election as president to the accomplishments he made in each of these directions last year when he was NSC academic director. During that time he became aware of increasing student dissatisfaction regarding certain education, registration, and placement procedures.

Consequently, he called an open forum meeting where students could express their concerns.

One area of dissatisfaction concerned availability of information at open registration and during the "add/drop" period, specifying which classes at RIT's eight other colleges have been assigned interpreters. Another involved the Liberal Arts Placement Test (LAPT), a one-hour exam used to identify placement levels for all RIT students.

Because English is a second language for many deaf students, it may present problems not relevant to hearing students. Deaf students believed they should be allowed more time, therefore, to take the exam. In addition, they thought that difficulties with the English language should not prevent them from entering liberal arts courses at levels for which they were otherwise eligible.

At a second meeting to which he invited NTID Dean James DeCaro, the assistant and associate deans, and faculty members as well as students, the administrators were able to suggest solutions to many of the students' concerns.

One result was a new procedure for the provision of interpreting services. Under the new system, students are informed during the first few days of the quarter as to which mainstreamed RIT classes will have interpreting services. Thus they still have time to decide on their options, which include remaining in the course with the possibility that Interpreting Services may be able to locate an available interpreter from the community, or dropping the course and substituting one that does have an interpreter.

Regarding the LAPT, an interim decision was made to extend the exam to two hours for deaf students.

Dr. Jeannee Sacken, visiting assistant professor and writing coordinator, NTID Department of Liberal Arts, who taught Kemp in Written Communication II, also participated in the open forum.

"It's been exciting working with Jim and observing his progress in critical reading and writing abilities," she says. "He is highly motivated and a good student. In addition, his sensitivity to the educational and political concerns of his peers make him a fine student government leader."

Speaking from a student's point of view, Shari-Lynn Curtis, NSC administrative assistant, says, "James has worked hard at finding out students' needs and communicating them to the faculty and administration."

Describing some of the qualities that have made him successful, she says, "He's flexible about many things, but when it comes to abiding by the NSC Constitution, he's very strict."

"I've never heard a negative comment about him," adds Martin Shapiro, NSC vice president. "He's a good president because he's an activist, and he controls the weekly meetings."

Kemp also has been active in assuring that a variety of activities such as welcome back parties and various athletic events are available for students' free time.

Richard Walton, assistant professor of Data Processing, who has taught Kemp, says, "If I had to describe Jim in one word, I would ask for two—'personable' and 'curious.' He has an inquisitive mind, and he digs to learn."

After graduation, Kemp would like to start out as a computer operator and eventually would like to be a computer programmer. He also is interested in business administration and might like someday to own his own business.

"Jim's success as a student leader results from a unique mix of talent, integrity, and personality," says DeCaro. "I'm confident that those same qualities will continue to serve him well in his career and personal life."

Top level conference Kemp confers with Thomas Holcomb, Student Life instructor, and Gregory Springer, NSC advisor.

From "Dallas" With Love:

Susan Howard

The power of the pen Susan Howard encourages students to write letters to the networks expressing their views about deaf representation on television.

by Ann Kanter

In the midst of an especially rainy week, September 29 was nonetheless notable for its torrential and persistent downpours. However, at 10 a.m., the sun briefly burst through the clouds above NTID's Lyndon Baines Johnson Building, just as an entourage of four visitors crossed its threshold. Star of the group, as well as of the CBS TV show, "Dallas," was actress Susan Howard, who plays Donna Culver Krebs in the Friday night prime-time soap opera set in the oil-rich state of Texas.

Accompanying her was Solomon Smaniotto, the 13-year-old deaf boy who played Krebs' adopted son, Tony, for nine episodes last season; Todd Rutherford, Smaniotto's teacher at the California School for the Deaf at Riverside (CSDR) and technical consultant to "Dallas"; and Calvin Chrane, Howard's husband and manager.

Howard had come to participate in NTID's observance of "Deaf Awareness Week" in response to an invitation from Julie Cammeron, coordinator of NTID's Special Speakers Series.

"The 'Dallas' segments involving Tony won the show a loyal audience of NTID students," says Cammeron. "On Friday nights, when 'Dallas' was on, nothing else happened on this campus."

Students who packed the NTID Theatre to hear Howard speak were eager to know how she reacted to the news that she would be working with a deaf child. They learned that, in an indirect way, she was responsible for Tony's being written into the script.

During a series of discussions with the show's directors, Howard suggested that Donna have a baby. The directors thought there were enough children in the show. In a compromise intended to soften the character of the career-minded Donna, the directors decided that she should become pregnant, but then have an abortion.

Howard refused, and another compromise was reached—Donna would lose her unborn child in an accident. To

sublimate her grief, Donna became a volunteer worker in a school for deaf children, where she became so attached to Tony that she and her husband, Ray, adopted him.

To prepare for the role, Howard spent a day with Smaniotto and Rutherford at CSDR.

"I was scared at the thought of learning sign language," she admits. "I didn't want deaf people to say, 'She doesn't know what she's doing.'"

Meeting with the third estate *Howard and Solomon Smaniotto answered questions at a press conference following their address to students.*

Because of time constrictions, she explains, she did not "really learn" sign language. Instead, Rutherford taught her how to sign her part in the script.

Nevertheless, she did pick up some sign language from being with Smaniotto.

"It's my dream to become fluent in sign language," she says. "I'm learning slowly, but I keep telling myself, 'Some day, some day....'"

The students wanted to know how the rest of the "Dallas" cast reacted when they learned that a deaf actor would be joining them.

"At first, they were intimidated," says Howard. "They thought of Solomon as 'That poor little deaf boy.' Then they realized that he really wasn't—that he's most capable. When Barbara Bel Geddes saw him, she said, 'He's a natural-born actor. But don't tell him—he'll get "the big head."' He didn't, though."

How did Howard feel, then, when she learned that Tony would be written out of the script for the 1986-87 season?

"I screamed and hollered," she says, "but the producer told me that 'the dream' was the only way that Bobby Ewing could be written back into the script."

(The opening episode of this season had Ewing, who last season had been killed in an automobile accident, step from the shower to reveal that his death, and with it all of last season's events, had taken place in his wife Pam's dream.)

Despite the necessity for the dream, Howard says, "If enough people would write to say how much they loved Tony and the presence of a deaf character in the show, he might be brought back. If you write enough letters, you make an impression. You have power. If you use it well, you can get other deaf people on other shows, because the sponsors care about what the public wants."

She cautions, however, against writing letters that are critical.

"Think of the good that came from this," she said. "'Dallas' is the number one show all over the world, and it made the world aware of deafness. It made people realize that deaf people live and play like everyone else."

Howard herself believes in the power of God to affect people's lives. A native of Texas, she grew up as Jeri Lynn Mooney in the small town of Marshall, 120 miles northeast of Dallas, where she began acting in plays at age 7.

She excelled in dramatic arts at Marshall High School, won the Best Actress Award in a regional one-act play competition, and went on to study drama at the University of Texas in Austin. Although she returned without a part from her first venture to Hollywood, she made a second trip and joined the Los Angeles Repertory Company. She persisted until she won a screen test at Screen Gems, which resulted in a part in the TV show, "Love on a Rooftop" and a place in Columbia/Screen Gems New Talent Program, where she was named Hollywood Deb Star of the Year.

Subsequently, she appeared in television programs such as "The Flying Nun," "The Outcasts," "I Dream of Jeannie," and "Bonanza." Her role as Maggie Petrocelli in the "Petrocelli" series won her an Emmy and a Golden Globe nomination.

Now Howard talks about the type of show that "Dallas" is—a show populated by beautiful people.

"The women always look as if they just stepped out of Jose Eber's [a famous Hollywood hairdresser]. It's a show that traditionally does not get involved in issues."

She sees a special significance, therefore, in the fact that CBS did permit the script to deal with the issue of deafness. She also feels that she contributed something by standing up for the principles in which she believes.

"All the fame and fortune wouldn't mean 'diddleysquat' if I didn't do something so that somewhere, someone will remember that something happened that added to humanity."

Howard notes a parallel between actors and deaf people.

"People tend to put actors in slots," she says. "They'll say, 'You can only do this,' or 'You can't do that.' Some people say the same thing about deaf people, but they're speaking lies. It's up to you. You can choose to believe the lie or the truth."

Howard also spoke about the amount of favorable media attention that deafness and deaf people recently have received.

"Hearing people have been made aware of what deaf people are like by plays like 'Children of a Lesser God' and by segments on TV shows like 'Little House on the Prairie' and Tony's part in 'Dallas.'"

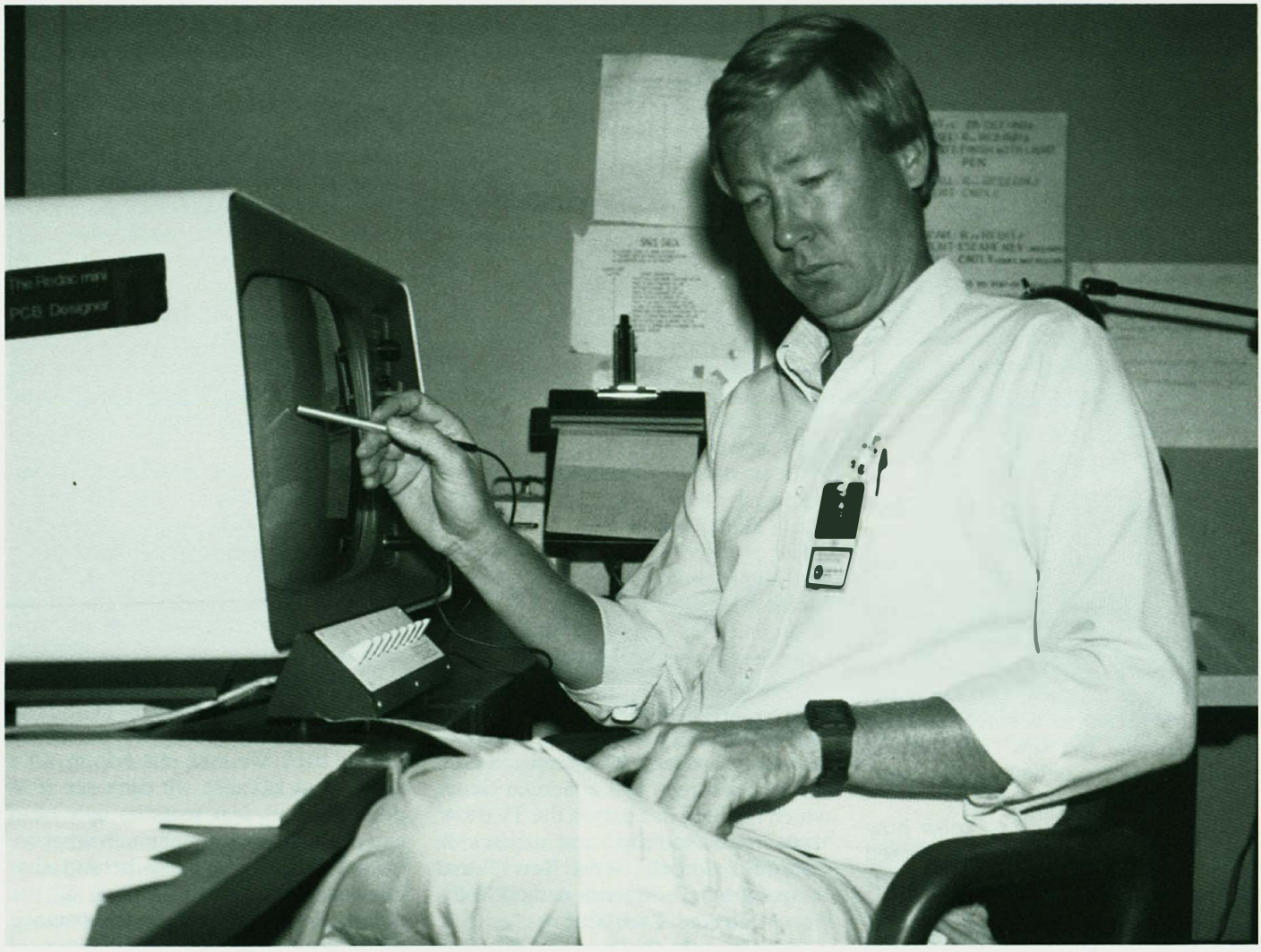
She noted a recent television commercial for McDonald's that stars NTID's own Beth Ann Bull.

"Right now," she says, "you've got a place in the sun. We actors also reach a point where our names are in headlines and everyone is interested in us. Take advantage of it. Some of you are interested in going into the media—I encourage you.

"There's an imaginary line that holds people back. We look out, hoping for a future, but because we can't see it in perfect detail, fear rears its ugly head and tells us we can't believe in what we cannot see. So we stay behind that imaginary line, never fulfilling all the potential we have. Faith is the substance of things hoped for, the evidence of things not seen.

"This is your opportunity," she concludes. "If you think of writing or producing, the doors are open now. Nothing is impossible, but anything worthwhile is worth working hard for."

A RISING STAR AT NASA



***Follow that line** Using a light pen, Bill Vance designs a chassis on a computer.*

by Jean Ingham

"Smile pretty," says a co-worker, poking his head into an office where William Vance is being photographed.

"Way to go, Bill," cheers another, giving Vance the thumbs up sign.

Vance grins goodnaturedly at this attention. His winning personality makes him a popular employee at the National Aeronautics and Space Administration's Langley Research Center in Hampton, Virginia.

At Langley, Vance is an electronics technician, creating electronic packages and printed circuit boards for spacecraft, aircraft, and ground support.

Currently, he is working on a chassis for computer boards that measure stress caused by air pressure on airplanes and space vehicles. The stress measurements, obtained from gauges in a wind tunnel, are converted by the computer boards to data used by engineers, who work to increase a vehicle's stability.

Vance uses an engineer's schematics to work up chassis drawings on a computer and then transforms them to working prototypes. In 1985, he was honored by Langley for "excellence in electronics packaging development."

Vance graduated from NTID at RIT with an associate degree in Electromechanical Technology. Although at the time he was well prepared for his job, computer-assisted design and computer-assisted manufacturing capabilities had not been developed when he joined Langley in 1979. These skills he has picked up on the job.

"He amazes me," says Larry Harvey, Vance's supervisor. "He has no problems dealing with people.

"If he doesn't understand a project, he will seek out the engineer, discuss the situation, and work it out. It doesn't matter that he may never have met the person."

Much of Vance's self-confidence, "is the result of family influence," says his mother, Betty Greenwood. "His sisters and I worked hard with him to make him self reliant."

Vance's education began when his mother enrolled in the John Tracy Clinic correspondence course that provides guidance to parents for the education of preschool deaf children. By age 16, he had attended four schools—the Clarke School for the Deaf in Northhampton, Massachusetts; the Maryland School for the Deaf in Frederick, Maryland; the Texas State School for the Deaf in Austin; and the Model Secondary School for the Deaf (MSSD) in Washington, D.C.

"While attending MSSD," Greenwood reminisces, "Bill developed a keen interest in repair and maintenance of TDD machines. Because of this, he was selected to spend two summers learning TDD repairs at Stanford University in Palo Alto, California. Stanford then hired Bill to maintain the TDD equipment at MSSD."

After graduating from MSSD, Vance attended St. Petersburg Junior College in Clearwater, Florida, where he developed his love of sailing. He lost "sailing time" while attending NTID, but made up for it during his summer co-op work experience at NASA. Today, he and his wife, Cheryl, are trophy-winning Hobie Cat racers.

"One year," he relates, "we were scheduled to race against friends in a state championship. But the weather was bad and the women didn't want to sail. So my friend and I raced my Hobie and won."

Energetic employee Above, Vance and co-workers examine a chassis prototype. Left, Vance explains a chassis function to Supervisor Larry Harvey. (Photographs courtesy of NASA)

Vance also sails on "Jonathan," a racing boat owned by his friend, William Gibbings. They sail at least once a week, from April to December, out of the Hampton Yacht Club.

Richard Johnson, a longtime friend of Vance's, is another member of that crew.

"Bill works hard on the boat," Johnson says. "He has worked his way from small jobs to one of the hardest and most demanding—trimming the mainsail."

When he's not out on the water, Vance concentrates his energies on several committees. He is a member of the Employee Satellite Handicapped Workforce Committee, which is composed of and managed by handicapped Langley employees. He also serves on the Handicapped and Disabled Veterans Workforce Committee that is staffed by Langley directors and managers.

Randy Manning, handicapped coordinator for Langley Research, says that Vance's "viewpoint and contributions are valuable. He is active on both committees."

Clarence Bailey, who has worked "across the desk" from Vance for seven years, says, "We get along just fine. Bill does lots of little things for the people he works with. He often works in the computer room, so he hooked up a flashing light and connected it to his TDD. Now I don't have to let him know when he has a call. He's a very considerate fellow."

Asked about his future plans, Vance displays a picture of his daughter, Kathleen Ann, born in October.

"My only plan now," he says proudly, "is to be the best father I can possibly be."

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On the set with "Sunshine Too"

Before the Curtain Rises

by Vincent Dollard

Jerome Cushman is a director who can take six diverse personalities and slam-dunk them into a cohesive acting unit within four weeks.

The Performing Arts Department assistant professor coaches, cajoles, bellows, and befriends to produce a professional theater company that specializes in teaching without preaching.

"Sunshine Too" travels throughout the United States and Canada presenting original theater and songs using sign language and voice.

The vital statistics associated with the show are impressive; Sunshine Too annually averages more than 650 performances and workshops for approximately 70,000 students and adults. Its repertoire includes a children's show for kindergarten through sixth grade and a variety show for junior high school students as well as adults.

Numbers, however, don't tell the whole story.

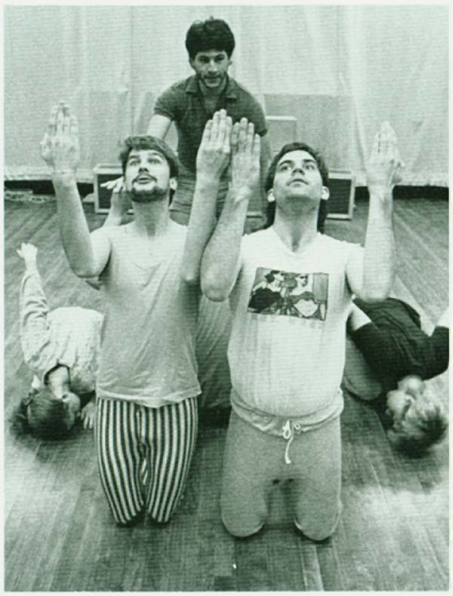
Each year, a new cast is chosen from numerous applicants. During their first working session, in early August, cast members meet each other for the first time.

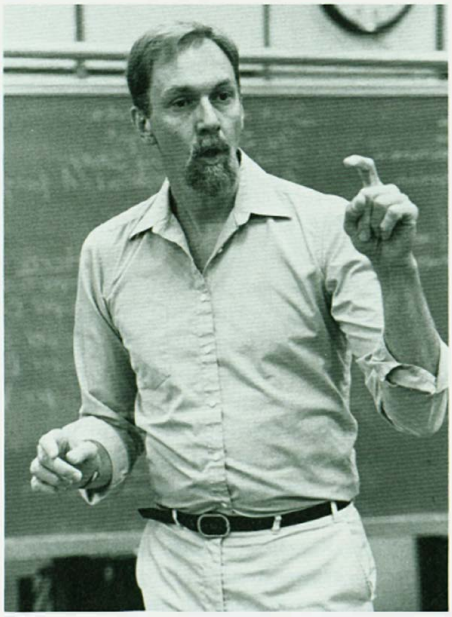
Comfortably attired in sweatpants, loose-fitting T-shirts, or tights of rainbow hue, cast members recline in various postures on the floor of NTID's Lab Theatre. Cushman's lanky frame sits atop a tall stool. Mirrors along one wall make the room seem expansive.

Cushman begins by telling these young artists—three deaf and three hearing—who they are.

"You are actors," he says leaning into the final word. "You are teachers, and to many people, you are the face of NTID."

Serious and silent, the actors listen intently as Cushman, in his sixth year of directing Sunshine Too, explains the creative process that he will employ to develop the 1986-87 production.





Gobots! Top, cast members combine their talents to create a "gobot"-like monster during a rehearsal for the children's show. Above, director Jerome Cushman exhorts them to remember that they are "the face of NTID."

"My approach is probably different from what you are used to," he says. His arms fly from his sides and his shoulders hunch high. "I can't write a play for six people. *We* will develop, *we* will create this production."

He pauses for effect and the actors shift slightly, a small chain reaction.

"If you participate in developing your own play," Cushman's pace quickens, "you develop your own characters and the changes that always happen when you're on the road become easier for all of you."

The changes Cushman talks about are built into every Sunshine Too performance, since each show presents different physical challenges. According to Cushman, past performances have been staged on "everything from an altar to a ski jump in the middle of a lake." For this reason, the actors and their material must be adaptable to any environment.

For Cushman, this enhances the creative process.

"Developing a play like this works better with restrictions," he says. "If you don't have limits, if the process is open ended, you can get lost."

While the six actors are primarily responsible for ideas that will evolve into a performance, it is Cushman who pulls it all together.

"I keep in mind that these people have to live with this show all year long," Cushman says. "They have to perform it over and over again. If they're comfortable with the material they've created, the necessary changes come easily."

He mentions that in preparing the Sunshine Too performance, he tries to anticipate every possible scenario, from technical problems to personnel changes.

"I plan for the rare happening," he says.

Part of that planning is seen in the actors chosen. Not one to mince words, Cushman tells the cast that they weren't hired simply on the basis of their acting abilities.

"There were candidates who may have been better actors than any of you," he says. "But we hired individuals first. The characters you develop will come from your personalities."

This is followed by another shifting of positions. Cushman looks at each face in front of him.

"Objectives," he says suddenly, fingerspelling the word and drawing an arc in the air with the final letter.

He discusses objectives in human terms, talking about kids and reasons why they might get into trouble or not do well in school. He says that the actors need to realize how few role models deaf children have.

"When Sunshine Too plays at schools for the deaf," he says, "you will be looked upon as heroes."

As Cushman expounds upon these topics, he is animated, almost frenetic. He makes it clear that while the development of this show will be a creative, spontaneous venture, it is not necessarily a democratic process—Cushman's word is final.

The first few days are filled with discussions and brainstorming. The group works from 8:30 a.m. to 5 p.m. and rarely leaves the Theatre. Two large chalkboards are rolled in—scribbles, circles, and lines—and seven different handwriting samples soon fill both boards.

Within a week, they have whittled down countless ideas. Cushman's voice is raspy, his hair pointing in 14 different directions.

"This is a **very** good group," he says to a visitor before bounding out of his chair shouting questions, prompting more ideas.

Koli Cutler, 26, from Freemont, California, worked his way through college delivering singing-signing telegrams.

A graduate of the National Theatre of the Deaf's (NTD) summer training program, Cutler fired off an audition tape shortly after reading a brochure about Sunshine Too.

He called two friends whom he had met at NTD, Collin Allen and Diane Lux, to persuade them to audition, only to find that they already had sent in their tapes.

Allen, 24, is from Sydney, Australia. The most experienced actor in the troupe, he is a founding member of The Australian Theater of the Deaf and has traveled in theatrical road shows for the past eight years, most recently with the Fairmount Theatre of the Deaf in Cleveland, Ohio.

Lux, 24, received a degree in accounting from NTID in 1984. The Pittsburgh, Pennsylvania, native has set those skills aside indefinitely to pursue her interest in acting. She also comes to Sunshine Too after a year with the Fairmount Theatre of the Deaf.

"I'm interested in deaf theater because it can have an impact on hearing audiences," she says. "And we can help deaf people understand their culture through theater."

Understanding deafness is the basis of Sunshine Too.

During the long process of building this production, the impact that Lux mentions—on both deaf and hearing audiences—is key to the decision-making process.

Summer's humid grip loosens as August heads for September. Cushman harnesses the group's rampant creativity and focuses their energies on specific ideas. Sunshine Too begins to take shape.

Cushman still shouts and throws his arms about in wild gesticulations. He walks toward his straightback wooden chair and says quietly to himself, "There's not enough time to pull this together."

This also is part of Cushman's creative process: a constant worrying that serves to keep energies sharp. He is stingy with praise and the cast works hard. They are supportive and confident; loose yet disciplined. Extraneous comments are kept to a minimum during rehearsals.

"I've learned a lot about flexibility here," says Susan Thompson, 20. The Omaha, Nebraska, native, who studies elementary education and special education at Nebraska Wesleyan University, says working with Cushman has given her a different perspective on acting.

"Starting a theater production with absolutely nothing, no base at all, has been a new experience for me," she says. "We're building the show to suit the actors."

Daniel Stoffler, 28, from Greeley, Colorado, has gone through this process before. A veteran of the See-Saw Little Theatre for the Deaf and Hearing and the Little Peasant Improvisational Theatre Company, both Colorado-based theater groups, he has experience creating theater from scratch.

"It's the 'long run' type of thing I'm learning about here," he says. "Working with a production again and again and always presenting it as if it were the first time enables me to work on acting as a craft."

Peter Cook, 24, mentions the same concern. The 1985 RIT graduate is an experienced performer. He has been involved in several NTID Theatre productions and, as a poet, has performed his special brand of visual poetry at many clubs and bookstores in the Rochester area.

"These are good people," he says, referring to his fellow actors. "They can do the show and make it fresh each time."

Cook looks forward to the responsibility he shoulders as a member of Sunshine Too. When questioned about the role model aspect of this job, his face comes alive and he signs "Wonderful, wonderful."

"It's a good opportunity," he says, "for kids to see and talk with deaf people. I know I'm different. I can teach kids something about deafness... and about themselves."

The cauldron of ideas that Cushman and company cook up eventually produces two messages for the children's show: "Be a friend to yourself" and "You can't solve problems by avoiding them."

The variety show evolves into an entertaining mix of skits, poetry, songs, mime, and story telling.

Jim Orr, outreach coordinator for the Department of Performing Arts and manager of Sunshine Too, points out that, whether for children or adults, both shows are geared toward teaching an audience about deafness.

"The shows are so enjoyable," he says, "an audience can't help but learn."

During the last few rehearsals, Cushman leaves the cast members to themselves. They iron out several problems with the production and work on expecting the unexpected.

"We're ready," Collin Allen says just before their September debut. "We threw ideas into the bowl and mixed them up. We've worked hard and feel confident. These actors have a lot of heart."

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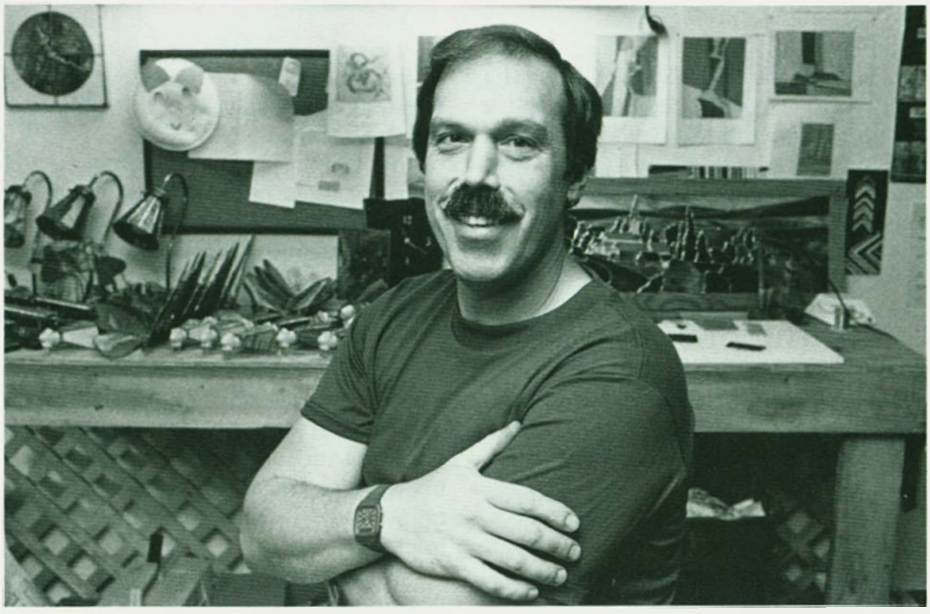

FOCUS ON *Michael Krembel*

by Ann Kanter

Studios often are cauldrons of creativity, where artists stir their brews, creating works of art amidst chaotic seas of pigment, oil, and palette knives.

Michael Krembel's studio is different. He creates sparkling, jewel-toned objects of stained glass in an immaculate, white-walled workshop converted from a garage behind his suburban Rochester home.

An intercom on the wall allows him to keep an ear open for 7-year-old Jason and 5-year-old Elizabeth while his wife, Deborah, a nurse at Strong Memorial Hospital, is at work. Krembel, 42, has captured his wife's graceful, bending form in a charming pastel acrylic that portrays her feeding ducks amidst a field of green.

Until 10 years ago, the associate professor of Applied Art channeled his creative energy into teaching and painting. Then a friend noted in one of his abstract canvases qualities reminiscent of stained glass, and asked Krembel if he had ever considered working in that medium.

Piqued by the question, Krembel researched the subject, and, after reading several books, produced a series of small glass objects. He then graduated to larger pieces, such as lamps, windows, and doors.

Larger pieces, he says, usually are commissioned works. One resulted from an assignment to fit 14 panels of beveled "glue chip" glass into seven oak-paneled doors in a Canandaigua, New York, mansion. Others include panoramic scenes for three residential clerestory windows and a scene of the Jordan River for a local church.

The early transition from paint to stained glass was difficult because, "When you want to change a painting, you can paint over it, but when you work with glass, you have to consider the structural consequences such as glass stability, cut lines, and integration of the leaded lines with the overall design."

Consequently, Krembel developed the habit of critiquing each piece after he finished it and planning ways to correct his mistakes the next time.

Krembel, who has both bachelor's and master of fine arts degrees from RIT's College of Fine and Applied Arts, says: "Teaching is a lot like working with stained glass. There may seem to be a dichotomy between the two, but in fact there are many similarities. In both, you need to keep an open mind and remain flexible. In both, you try different approaches, and you learn from your mistakes."

Before coming to NTID, Krembel's only experience with deafness was with a few deaf students in a class he taught as a graduate assistant at RIT in 1968-69. He had hoped to enter the teaching profession immediately after receiving his master's degree, but as there were no appropriate openings at the time, he became a graphic designer with Eastman Kodak Company in Rochester.

In 1972, a friend told Krembel of an opening at NTID, and he jumped at the chance to get into his chosen profession.

"Working in stained glass," says Krembel, "you have to arrange the lines to be esthetically pleasing, but they also must provide adequate structural support for the piece.

"A typical decision in a landscape painting," he explains, "might be whether to show more sky, in which case you'd want to eliminate lines in the glass you use for the sky.

"When you're dealing with students," he says, "some of them are ready to work independently on their projects, advancing from one step to the next without direction, while others need more attention along the way. You learn to approach each student differently. The teacher, like the artist, must keep an open mind."

In class, Krembel takes a positive approach. As he explains color separations to a group of students, one of them suggests a different way to handle the colors.

"You're right," says Krembel. "That *is* another way to do it. This year, you'll learn a variety of ways to do a mechanical. It's important for you to learn what is easiest, best, or most cost effective. When you select the best method, you'll save money for the client, and your art director will sit up and take notice."

"Mike is an outstanding teacher," says Jack Slutzky, a professor in NTID's Visual Communication Support Department. "He enjoys what he does and communicates it to the students. He really cares about them."

Because he cares, Krembel gets upset when he feels that students are not fulfilling their responsibilities or reaching their potential. He recalls a talented deaf student who later enrolled in RIT's College of Fine and Applied Arts. Krembel had invested considerable time in helping her develop a sense of "taking charge" of a project. When she wanted to start a new project midyear, she

approached him, saying, "I don't know where to begin."

Krembel saw months of progress going down the tubes.

"I turned my back on her and went to work with another student," he recalls. "Three hours later, she came to me with a good start on her project. She couldn't believe what she had accomplished. She wasn't angry that I had been tough with her—and I think it paid off."

The "pay off" or "bottom line" is what it's all about, according to Krembel. That was why, when the department decided in 1983 to include client-based work assignments in the third-year curriculum, Krembel jumped at the chance to get involved.

"He built the client list from 25 in the beginning to 60 this past year," says Dr. John Cox, Applied Art chairperson. "The clients rave about our students, and most important, students leave NTID confident in the knowledge that they can do the job. Mike's efforts have made a great contribution to that success."

The new class, Graphic Applications, is an extension of an in-house co-op system that had outgrown its bounds.

"We used to do in-house co-op projects on Fridays," says Krembel, "but then our workload increased to the point where we needed Fridays to schedule other classes. Graphic Applications meets for 10 hours a week, and the students get the opportunity to work on jobs for real clients. They learn employable skills—and they also acquire 'moxie.'"

They receive academic credit for their work, and the clients benefit from having their work done for the cost of materials only. As their payback, students get the experience of being critiqued by someone other than their teachers. They also amass printed work for their portfolios to present at interviews with prospective employers.

Projects include posters, programs, newsletters, logo designs, brochures, flyers, annual reports, local histories, and workbooks. These are produced for on-campus clients, local and out-of-town schools and colleges, and nonprofit national and international organizations.

The students' feelings about the class and about Krembel can perhaps best be expressed in this excerpt from a letter written by Mary Fracassini, Julie Greenfield, Robin Shayew, Kathy Koberowski, and Leon How of the class of '86, who said, "He encourages us to be successful. He makes us laugh when the day is long and hard, and he guides us in reaching our greatest potential."

An upcoming project of the Graphic Applications class may involve doing a 40-page brochure for Medicab, a privately owned transportation firm that provides transportation for disabled individuals.

"You learn to approach each student differently. The teacher, like the artist, must keep an open mind."

I see what you're saying Krembel confers with students during his Graphic Applications class.

"A lot of good feeling has been generated by the prospect of our students working on a job to help disabled people," says Krembel.

Mark Lewis, executive director of The National Organization on Disability (NOD), concurs. "NOD enthusiastically endorses the efforts of NTID students to expand the participation of disabled persons in all aspects of everyday community life, and especially in transportation," he says.

Krembel's interest in students involves him in Institute activities other than teaching. For example, he is coordinator of career "sampling" assistants for the Summer Vestibule Program (SVP), NTID's student orientation. (Sampling assistants are older students who work with faculty and staff members during SVP to help new students select careers.)

"Mike has a zealous attitude toward the students with whom he works," says Mark Rosica, coordinator of SVP. "He knows that the career choices SVP students make will affect their futures."

Jean Bondi-Wolcott, assistant to the associate dean, Educational Support Service Programs, coordinates NTID's "Explore Your Future" program (EYF). She agrees with Rosica's assessment.

"Mike loves young people and he's great with them," she says. "He makes work fun because of his positive, upbeat attitude. He participated in every aspect of the program, even staying in the evenings for the tour of Rochester, the pizza party, and the ice cream social.

"He always approaches with that big, beautiful smile and makes you feel that no obstacle is too big to overcome. He's a model faculty member, but he has a light-hearted zest for life that spills over to the people he works with."

During the regular academic year, in addition to a teaching load that he estimates at more than 20 hours per week, Krembel is a technical advisor to 15 students, serves on NTID's Tenure Committee, the SVP Steering Committee, and is an NTID representative to the College of Fine and Applied Arts Safety Committee.

He also helped develop a new computer curriculum with Katherine and Michael Voelkl, instructor and assistant professor in Applied Art, respectively.

"The new curriculum," says Krembel, "raised the art department to the leading edge of technology with respect to computer applications in the Applied Art field."

Despite this busy schedule, Krembel realizes the importance of staying in shape. At one time a trophy-winning amateur softball player, he now runs three to four times per week, usually in the company of Slutzky.

"Running cleanses the mind," says Krembel. "It's wonderful for thinking out everyday classroom situations."

He and Slutzky have dubbed themselves "The Rhinos," saying, "We see the young gazelles zip by us, but we continue plodding along. We all end up at the same watering hole."

Somehow, one doubts that Krembel plods in running any more than he does in his teaching. He is too fired up for that. There's no disguising the sparkle in his eyes when he talks about "the unique profession" of teaching.

"There's happiness you achieve when someone learns from you," he says. "The greatest thrill is when your students come back to visit after they've been working for a while—when you see the satisfaction on their faces and the way they talk about themselves on the job."

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NTID NEWSLINE

Distinguished Alumna Named

And the winner is...Darlene Rhoads Sarnouski accepts the 1986 Distinguished Alumna Award from Gerard Buckley, the 1985 recipient.

Darlene Sarnouski, MRT '80, received a Distinguished Alumna Award during NTID's Homecoming Celebration in November. Sarnouski is a senior coder of medical records at the Saint Barnabas Medical Center in Livingston, New Jersey. She is a member of NTID's Medical Record Technology Advisory Board, the American Medical Records Association, and the New Jersey Medical Records Association.

TDD Relay Centers Planned

A recent Associated Press news story notes that New York State utility regulators have tentatively approved a plan creating a $10 million-a-year program designed to allow deaf and speech-impaired persons to communicate with anyone in the state by telephone 24 hours a day. Under the new Public Service Commission plan, one or two TDD relay message centers would be set up in the state by New York Telephone.

This initiative was the result of the efforts of three NTID staff members: **Paul Taylor,** associate professor in Data Processing; **Dr. Alan Hurwitz,** associate dean/director of Educational Support Service Programs; and **Patricia Lago,** career development counselor in NTID's Business Careers/Counseling Department.

Shanghaied *Three RIT faculty members visited Hong Kong and mainland China in December, gathering information about their schools for deaf students, sharing the knowledge and resources of NTID, and visiting Assistant Professor Richard LeRoy, who currently is teaching at Hangzhou University, as part of RIT's Faculty Exchange Program. The three are Dr. Diane Castle, professor and telecommunications specialist in the Technical and Integrative Studies department; Dr. William Castle, Vice President for Government Relations, RIT, and Director, NTID; and Rev. Laurence Mothersell, professor in the General Education Instruction department. Pictured are the latter two about to take a tour of Shanghai University with a student and faculty member.*

Silent Communicator *Mime Bill Carwile performed as a part of this year's celebration of Deaf Awareness Week at RIT.*

Marilyn Fowler, *associate professor and director of the Medical Record Technology Program, has received the Distinguished Member Award for 1986 from the Medical Record Association of New York State.*

A bedtime story for the world *Actor Richard Thomas teamed up with Jason Aristy, poster child for this year's Better Hearing and Speech Month campaign, which will promote understanding and awareness of those with hearing and speech disabilities during the month of May. In a continuing role of cooperation with this organization, NTID produced a public service announcement and a poster for the campaign.*

Dear Friends of NTID,

You have before you an issue of ***NTID Focus*** *that amply demonstrates the achievements of our deaf graduates, as well as the ability of NTID to attract interesting visitors. In both cases, there is occasion for pride at RIT.*

When you read a story about a graduate who has found a challenging and successful career, it validates the principles upon which NTID was established at RIT. By choosing NTID, deaf students are able to take advantage of the academic resources of all nine RIT colleges, an opportunity that is unique to this institution.

Additionally, we are delighted when NTID visitors have the opportunity to see the entire RIT campus, for invariably they discover the Institute's academic breadth. It is these state-of-the-art academic resources in combination with the range of support services offered to deaf students that we believe make RIT a truly unique learning environment.

M. Richard Rose
President

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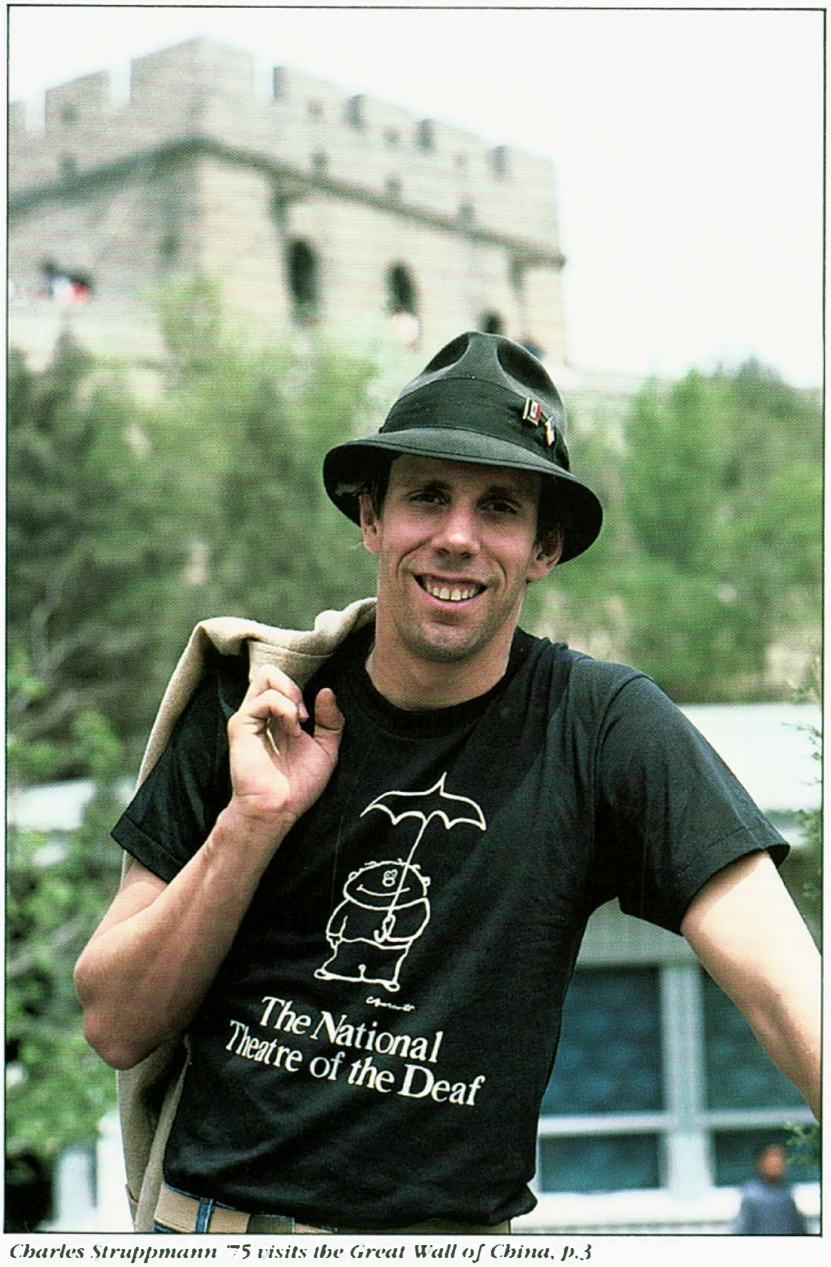

Charles Struppmann '75 visits the Great Wall of China, p.3