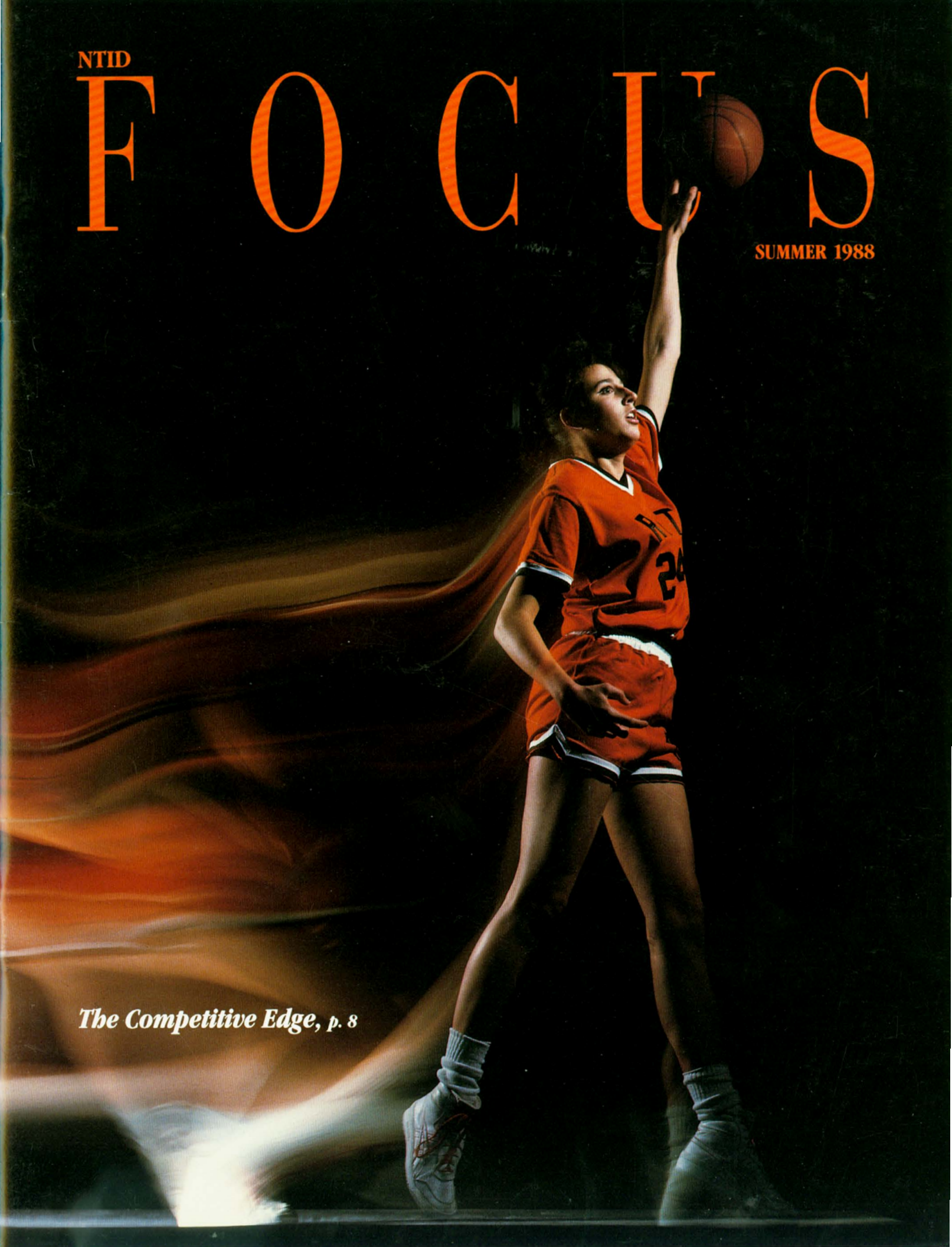
NTID

FOCUS

SUMMER 1988



The Competitive Edge, p. 8

Three-wheel fund raising *Anthony Dodge, a fourth-year Information Systems student, and other members of Kappa Phi Theta raised $2,200 for the United Way this spring by tricycling around campus for 48 consecutive hours. Each brother rode the tricycle for one hour.*

Photography by Chris Quillen

NTID

FOCUS

CONTENTS

Summer 1988

NTID FOCUS is published by the Division of Public Affairs at the National Technical Institute for the Deaf and Communications at Rochester Institute of Technology, Rochester, New York.

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Julian Gonzalez—p. 8
David Bashaw—pp. 9, 10 (top), 11 (right), 25
Rod Reilly—p. 21
Lydia Mychajluk—p. 22
Steven Purcell—p. 27 (top)
Mark Wilson—pp. 28, 29
Chris Quillen—p. 32

About the cover Marika Kovacs, a first-year Accounting student and center on RIT's women's basketball team, is the model for this photograph by Andrew Davidhazy, professor in RIT's Department of Imaging and Photographic Technology and a recipient of this year's Eisenhart Award for Outstanding Teaching. The special effect is achieved by firing the action-stopping electronic flash at the end, rather than at the (conventional) beginning, of an exposure.

This material was produced through an agreement between Rochester Institute of Technology and the U.S. Department of Education.

Talent Exhibition

The abilities of those associated with NTID are expressed in various ways and in an array of settings—on stage, in the classroom, on athletic fields, in an art exhibit, on the job, and on the air.

Through the medium of television, NTID is utilizing its Real-Time Graphic Display system to help WOKR-TV 13 provide closed-captioned newscasts for nearly 50,000 hearing-impaired people in the Rochester community. A story about the cooperative venture among NTID, WOKR, and Wegmans (a local supermarket chain) that made this service available is featured within.

Another technological service developed at NTID is making the hearing world more accessible to deaf students in Australia. Linnett Sanchez, an audiology instructor at the South Australian College of Advanced Education, spent a seven-week internship in the Speech-Language Department, in part, learning more about DAVID (Dynamic Audiovisual Interactive Device), a computer-assisted interactive video system that allows users to learn speechreading at their own pace. DAVID currently is being adapted for use in Australia.

At the same time that the hearing world is becoming more accessible, deaf people also are working to create new opportunities within their culture. This fall, NTID was the site of the first National Deaf Poetry Conference. Inside, we take a look at deaf poets and the art of American Sign Language poetry.

Our cover story explores the challenges faced, opportunities accepted, and skills developed by RIT's deaf athletes as they play with and compete against hearing teams and individuals. The roster for RIT's first women's basketball team included six NTID students.

Our students also shine in areas other than athletics. Barbara Fallon, featured in this issue, is one such student. A fourth-year Accounting student cross registered in RIT's College of Business, Fallon consistently makes the dean's list, serves as an RIT ambassador, and tutors fellow students—deaf and hearing.

Students are not the only talented group at NTID. Maria Shustorovich, a Russian immigrant and assistant professor of Physics and Technical Mathematics, excels in the classroom. She was one of four RIT faculty members to win an Eisenhart Award for Outstanding Teaching last year. Shustorovich is our "Focus On..." feature. Another faculty member, Thomas Bohrer, visiting instructor in Physics and Technical Mathematics, enchants audiences with his theatrical talent. His *T. Bohrer's One and Only Punch and Judy* show has delighted deaf and hearing people across New York State, including Governor Mario Cuomo.

On display in December in NTID's Switzer Gallery were examples of the artistic talents of 25 other faculty and staff members. Inside, *Focus* highlights seven of those artists and their works.

Mostly though, NTID faculty and staff members expend their talents and energies helping students develop skills. Our two featured graduates have built successful lives around those skills. John Roberts, the first deaf student to earn a master of science in teaching degree with a concentration in Art Education from RIT in 1971, teaches elementary and high school students in Rochester, Vermont. In Boston, Peter Gile works the "graveyard shift" to keep the *Boston Globe's* Business Computer System Department on target.

Keeping the nation's telecommunications industry on target is the responsibility of Frank Blount, president of AT&T's Network Operations Group and chairman of NTID's National Advisory Group. Through his leadership over the past five years, NTID has been better prepared to meet the challenges of the next decade. I invite you to learn a little about Frank Blount and all the other people featured in this issue of *Focus* who have helped NTID create a 20-year history of which we can be proud.

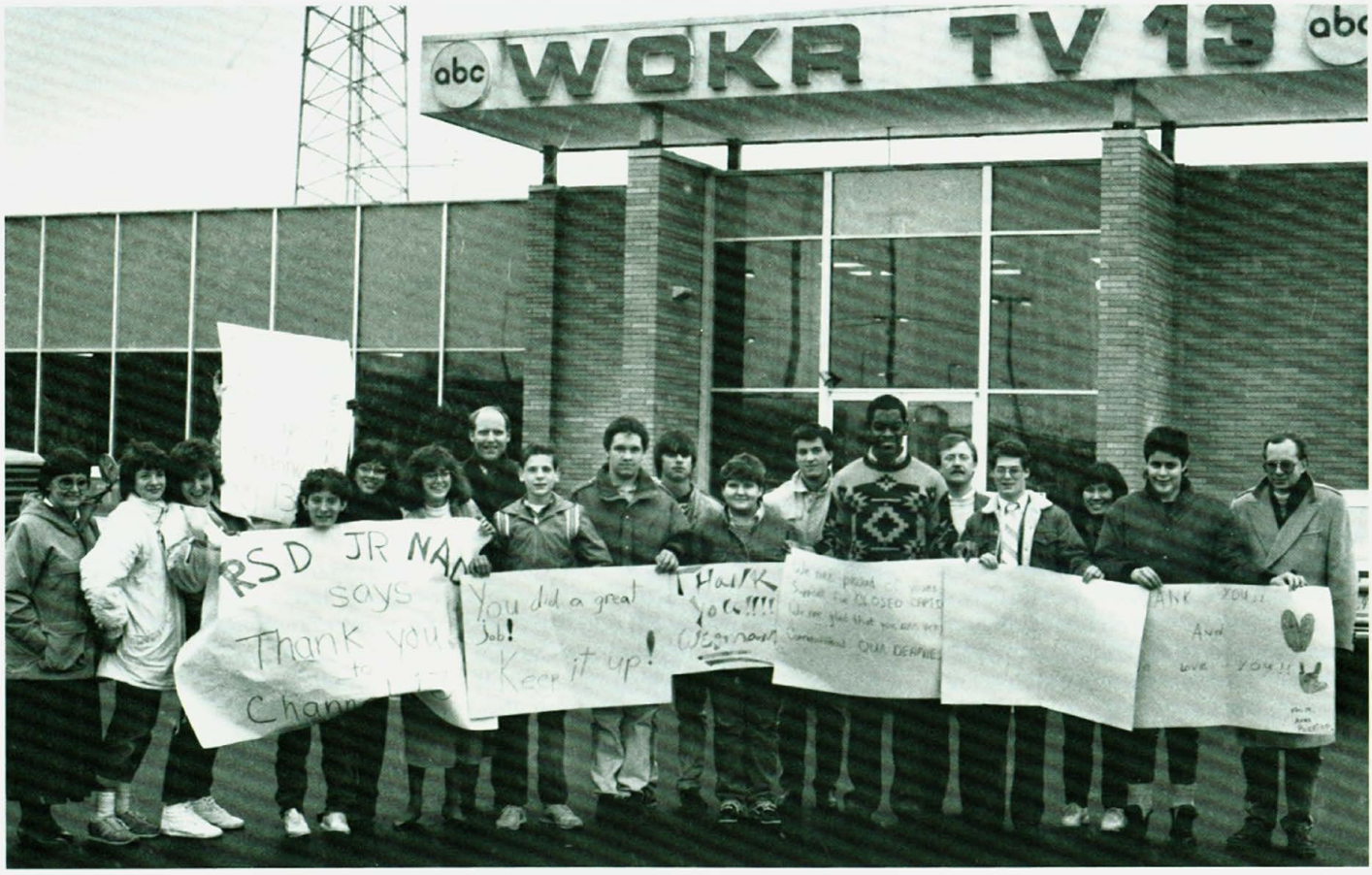
William E. Castle

Dr. William E. Castle

Closed captioning opens local news to deaf community

TUNED IN TO THE NEWS

by Vincent Dollard



***Big thank you notes** Members of Rochester's deaf community demonstrate their appreciation to those involved in the captioning project by gathering outside of WOKR's studio with placards saying "Thank You" and "We Support WOKR and Wegmans."*

Deaf citizens in Rochester, New York, no longer have to rely on the sports page to find out who'll be coaching the New York Yankees this spring. Now they can catch it on the evening news.

WOKR-TV 13, Rochester's ABC affiliate; Wegmans, an innovative Rochester-based supermarket chain; and NTID have bulldozed through logistical, technical, and economic obstacles to provide real-time closed-captioned local television news for Rochester's sizable deaf community.

"Closed captioning means we can participate as citizens," says Jacqueline Schertz, a 1980 Social Work graduate and program director for the Monroe County Association for Hearing Impaired People (MCAHI).

"The deaf community is entitled to information through as many different media as possible," she says. "Now, we have another resource for local news."

Paul Taylor, associate professor in NTID's School of Business Careers, points to the importance of this development by explaining that hearing people tend to take their auditory sense for granted.

"Imagine," he says, "what you would do if you couldn't understand your favorite movies or TV programs. Now, we can watch and understand what is happening on TV. This is very important to deaf people."

Closed captioning is a process that provides dialogue, narration, songs, and sound effects in the form of subtitles along the bottom of a television screen. The captions cannot be seen, however, without the use of a decoder unit that must be hooked up to the viewer's television set.

The closed-captioning system was adapted from the Real-Time Graphic Display (RTGD) system that has been used on an experimental basis in RIT classrooms for three years. On the RTGD system, a specially trained court stenographer uses a stenotype keyboard and a computer to translate signals from the stenotype into words that are displayed on a television screen in the classroom.

For real-time closed captioning, the same equipment is used, but it is interfaced with the live WOKR video signal for television broadcasting.

During the newscast, Linda Miller, NTID's coordinator of Real-Time Captioning, watches and listens from a monitor in her office at NTID. She inputs what is being said into the computer, which transmits it back to the WOKR studios through telephone lines.

At WOKR, that signal is processed through a "smart encoder," which combines the data from Miller's computer with video signals from the television cameras. The captions appear along the bottom of the screen, but cannot be seen without a decoder.

WOKR is the first television station in New York State to real-time closed caption its news, and joins WGBH in Boston; WJLA in Washington, D.C.; and KDKA in Pittsburgh in using real-time captioning technology to provide captions for local newscasts.

Vincent DeLuca, president and general manager of WOKR, and a driving force behind implementation of the system, says that he became interested in captioning in 1986, when a deaf visitor to the station commented that he was unable to receive up-to-the-minute weather information via television.

The men behind the movement *Vincent DeLuca, left, president and general manager of WOKR-TV, and Christopher Pruszynski, manager of NTID's Instructional Television and Media Services Department, discuss closed captioning in WOKR's computerized engineering room.*

"That was the beginning," says DeLuca. "He told me that there was no way of knowing about dangerous weather conditions, particularly snowstorms."

Shortly after that discussion, DeLuca heard from Christopher Pruszynski, manager of NTID's Instructional Television and Media Services Department (ITV).

Pruszynski had contacted the three major television stations in the Rochester area about the possibility of captioning their local newscasts. WOKR responded immediately.

Pruszynski provided WOKR with technical background information, financial considerations, and logistical angles. It was a perfect match, since both Pruszynski and DeLuca shared seemingly boundless energy and enthusiasm for the project and for what it would mean to the community.

Their dedication became evident when they sponsored visits by NTID and WOKR staff members to other stations that provide real-time captioning of their local newscasts.

Engineers from WOKR and NTID dove into the task of adapting RTGD to required specifications. Last summer, it became apparent that Rochester's deaf community might be able to view closed-captioned local news sooner than anticipated.

Miller, ITV Chief Engineer Frank Romeo, and ITV Captioning Coordinator Ruth Verlinde began "trial runs," testing equipment and occasionally actually broadcasting some "sneak previews" of closed-captioned news.

An "ad hoc" group of deaf individuals viewed sample captioned newscasts and made suggestions for when the actual broadcasts would begin.

Plans were drawn to seek financial support for the venture from various businesses in the community. Wegmans made it all a moot point, however, by agreeing to fund the entire project itself.

"We went to Wegmans early," says DeLuca, "because it's my role model regarding community involvement. I felt that if we could get Wegmans in on this, we would have a perfect marriage."

Mary Ellen Burris, director of Consumer Affairs for Wegmans, says, "We agreed to WOKR's proposal quickly because of our prior involvement with NTID and the deaf community."

Thanks to several deaf awareness workshops, conducted by Melinda Hopper, NTID cross-cultural educator, Wegmans employees have an understanding of deafness and the needs of deaf customers.

Linda Ross, personnel manager at Wegmans' Marketplace store, says that the store's proximity to NTID necessitated a better understanding of deafness in order to maximize service to a large clientele.

With Wegmans on the team, DeLuca decided to try for the "best of all worlds" and approached Frank Chiaino, president of Greater Rochester Cablevision, Inc. (GRC), for support.

This local cable television company stepped in and offered decoders, free to deaf customers and at cost to others in the community.

On October 19, 1987, WOKR ran its first official real-time closed-captioned 6 p.m. newscast.

"The cooperation we received from NTID was the reason we finished early," says DeLuca. "Also, we made this project a priority here. That helped move things along, though I must say that it was a labor of love. The response we've received has been overwhelming."

Rochester's deaf community is well organized and tightly knit. Its initial response, as a group, was a carefully orchestrated and heartfelt declaration of appreciation.

On a raw and windy December afternoon, nearly 200 deaf Rochesterians gathered outside of WOKR and Wegmans offices simultaneously. They carried signs that in bold, colorful letters said "Thank You" and "We Support Wegmans and WOKR." Officials from both WOKR and Wegmans invited the "demonstrators" in to warm themselves and offered impromptu tours.

Later that afternoon, at a reception in NTID's Switzer Gallery, Paul Taylor and Gary Meyer, president and chairman of the Committee on Television Accessibility for the Rochester Civic Association of the Deaf (RCAD), presented plaques to DeLuca, Pruszynski, Burris, and Chiaino.

"We felt we had to say 'Thank you' somehow," says Taylor. "The idea for the demonstration came from a few of us at RCAD, and Gary and I promoted it within the community."

The accolades continue to come in and DeLuca proudly presents a stack of letters from area residents praising WOKR, Wegmans, GRC, and NTID.

RCAD subsequently invited Miller to present the "nuts and bolts" of the system at the Rocheser Recreation Club for the Deaf.

While Miller is the person who actually inputs the evening news into the computer, and therefore is the "lead" in the process, she is accompanied by a team of individuals essential to the smooth operation of closed captioning.

Miller notes that the process is fairly straightforward during the newscast itself. She describes the hectic schedule that begins at least two hours before air time. This sequence of events outlines how neccessary Miller's "team" of assistants is to the operation of the closed captioning.

Christine Tistskovich is NTID's classroom captioner and back-up news captioner; student captioning assistants Dawn Blankenhorn and Mary DeFranco often provide last-minute assistance in tracking down information on stories that will be featured on the newscast; and "script runners" DeFranco and Terrence Clark are responsible for making at least two daily trips to the newsroom to bring the scripted portions of the newscast back to NTID so that, before air time, Miller can input those portions onto a floppy disk.

***Here's how it works** Linda Miller, left, NTID's Real-Time Captioning coordinator, explains the closed-captioning system to members of the Rochester Civic Association of the Deaf.*

At 4 p.m., Miller searches the major news stories of the day for vocabulary and names that the computer's dictionary might not have. By 4:45, a script runner has driven to WOKR to pick up a script and a "rundown sheet," which details the order of the news stories. This sheet can, and often does, change at the last minute when a late-breaking story occurs.

Miller enters the script onto a floppy disk for recall during the newscast, adding names and vocabulary to the dictionary and re-reading applicable stories in the newspaper to familiarize herself with background information.

By 5:40 p.m., a second script and rundown sheet arrive via script runner, and Miller repeats the process.

The excitement doesn't stop at 6 p.m., however, since a third script—sports stories—is brought to Miller from the studio after the newscast has begun.

While Miller captions the non-scripted parts of the newscast so that they appear on screen only seconds after they are spoken, a student assistant inputs the sports script into the computer's dictionary, including names and vocabulary.

"After all this, if nothing disastrous happens during the program, everyone breathes a sigh of relief," Miller jokes.

Pruszynski, NTID's "point man" from the moment the RTGD system was ready for adaptation and introduction into the community, notes that the undertaking "was a natural for NTID."

"This project," he says, "is consistent with our outreach mission and with the operating principles developed by NTID's Educational Development Outreach Project.

"We've been able to respond to the needs of the consumer, as articulated by deaf individuals, MCAHI, and the RCAD. In addition, with Wegmans' involvement, the project will be fully self-supporting."

The process has not stopped with the closed captions, however. NTID and WOKR are putting together a panel of deaf and hearing Rochesterians to provide feedback on the closed captions.

Gerry Walker, WOKR's director of Community Affairs, and Verlinde are directing the evaluation efforts.

"We would like to bring together a small group of people," says Walker, "to provide us with suggestions. We'd like to meet periodically and discuss what can be accomplished in the future.

"Closed captioning," she says with a smile, "is one of the best projects this station has ever undertaken."

›

Physics Instructor Packs a Punch (and Judy)

by Ann Kanter

In an age when science fiction movies such as *E.T.* cop Academy Awards, it is noteworthy that audiences still clamor for a traditional entertainment form that reached its peak of popularity in Victorian England. Such a notable entertainment is the *Punch and Judy* show, and one of its skilled practitioners is Thomas Bohrer, visiting instructor in Physics and Technical Mathematics.

T. Bohrer's One and Only Punch and Judy, as the sign over his 10-by-4 theater proclaims, has achieved considerable visibility in upstate New York and beyond. Since 1978, Bohrer has given an average of 30 shows each year, performing at local sites and in Toronto, Canada. In 1987, he was invited to perform for New York Gov. Mario Cuomo's Capital Days Celebration in Albany and for the South Street Seaport Museum in New York City.

Traditional *Punch and Judy* shows rely on one puppeteer and present no more than two puppets on stage at a time. Because Bohrer likes someone "to play against," he enlists the assistance of another puppeteer. Usually, this is Cindy Boyer, who plays all the parts but Punch, while her husband, David, acts as front man, an intermediary between puppets and audience.

Four years ago, David Boyer, cousin of NTID student Christa Ingraham and a 1978 graduate of RIT's College of Applied Science and Technology, offered to interpret Bohrer's *Punch and Judy* performances for the enjoyment of deaf people.

Bohrer liked the idea and told Boyer to try it, but interpreting his own lines as front man as well as the puppets' proved too much for one person.

For children of all ages Thomas Bohrer brings to life the classic Punch and Judy *show, using humor, satire, and an abundance of puns.*

Nonetheless, encouraged by people who'd enjoyed the first interpreted performance, Bohrer sought another interpreter. He asked Victoria Robinson, assistant professor in Physics and Technical Mathematics, who'd worked in theater at the University of Illinois at Champaign, from which she received a master's degree in Deaf Education. She interpreted the puppets' lines, and Boyer continued to interpret his own role as front man.

To get a deaf "perspective" on the interpreted performance, Bohrer next solicited the attendance of Thomas Halik, a second-year Electromechanical Technology student in one of his physics classes.

"I went to one performance without an interpreter and one with," says Halik. "What a difference! You can't lipread puppets, so without the interpreter, I couldn't tell which one was talking. She [Robinson] not only interpreted the lines, but she also pointed to the puppet she was interpreting for."

So far, Bohrer has given five interpreted performances and plans more, as the demand arises.

Bohrer, who has a bachelor of science degree in Physics from the South Dakota School of Mines and Technology and a master of Business Administration from the University of Rochester, sees nothing strange about a physics/math instructor having a second career as a puppeteer.

"It's all performing," he says, adding quickly that performing "isn't necessarily synonymous with pretense."

Bohrer loves hands-on demonstrations of scientific principles and is in his element "performing" for students in Physics Lab. He sets up an experiment, has a student assistant run it, then orchestrates the "performance."

The experiment deals with a problem regarding a DC circuit, and as he instructs, Bohrer, normally a quiet, almost diffident man, himself seems charged with electricity. He rises on his toes to peer over a student's shoulder; seconds later rocks back on his heels, observing with a smile so delighted, it is hard to believe he has performed this same experiment countless times before.

For 25 years a teacher in the Rochester City School District, in 1982 Bohrer took early retirement to devote himself to the full-time pursuit of his master's degree. At the time, he felt in need of a

change, but as he started interviewing for jobs in the business world, he realized that was not the lifestyle he wanted.

It was 1983, and fortuitously, at just that time, his wife noticed an NTID ad for a physics instructor. Bohrer, who believes that seeing the ad was "fate," enjoys the challenge of teaching deaf students.

"You have to be able to interpret feedback. If you're not getting through with one method, you've got to be flexible enough to try another. Often, that means converting abstractions into concrete situations."

Confirmation *Bohrer delights in the challenge of converting abstract principles to concrete situations during his physics classes.*

He recalls a time when some physics students had memorized the process for calculating the amount of work done and power developed during a task, but he saw that they didn't really understand its application to their lives. So, he led them to the stairwell and discussed ways in which they could calculate their daily effort expended in climbing stairs and the power they developed doing that.

"Did they ever achieve horsepower? Could they? What would it take to do that?"

Eventually, they saw that they needed only a few measurements, and they were able to take them with the equipment at hand.

"Calculating their own power and seeing how it changed according to the way they climbed the stairs seemed to make sense," says Bohrer, "and it inspired new interest in the standard calculations."

It is possible that calculations about Bohrer's future interests might accurately have been made early in his life. Fascinated by puppets since his childhood in St. Paul, Minnesota, Bohrer by the age of 7 was giving shows, making his own puppets, and creating costumes.

"My mother made the first few for me," he explains, "then, out of self-defense, she taught me how to sew them myself. My parents are very 'normal' people," he adds. "They were rather amazed at my choice of such a non-traditional avocation."

In college, Bohrer became intrigued with the idea of a play with historic roots, especially one that also allowed freedom for interpretation. *Punch and Judy* filled the bill on both counts.

He gave his first *Punch and Judy* show in Rapid City, South Dakota, in 1953, while attending the South Dakota School of Mines and Technology. After several weeks research in the public library, he unearthed a Victorian *Punch and Judy* script and set to work making the puppets, recycling some from earlier shows he'd given.

Punch and Judy shows have a standard plot revolving around the irascible Punch; his wife, Judy; and their baby. Judy goes shopping, leaving Punch to care for the baby, who soon begins to cry, irritating Punch, who throws it out the window. Various other characters intervene to chastise Punch, and when Judy returns, horrified at Punch's deed, he hurls her out the window also.

Although many today consider *Punch and Judy* children's fare, its origin was as adult entertainment. Early shows, spiced with ribald humor, often were political satires, offering a safe outlet for discontent with local officials.

Even today, Bohrer laces his scripts with risqué innuendoes, confident that they are over the heads of the children present. The dialogue is rich with puns and wordplay, such as, "Punch, you're supposed to see that the baby's diaper is checked."

"Don't be ridiculous! Anyone can see that the diaper is white."

Carrying on a running banter both with Punch and with members of the audience, Boyer, in a 19th-century brocade vest, frock coat, and top hat, encourages the audience to join in group singing as well as in dialogue with Punch.

Bohrer's audiences, therefore, rather than being mere spectators at a performance, become actively engaged in a participatory experience. Although traditional shows did not always include a front man and Bohrer's early ones didn't, he added the role about 10 years ago, and since it "worked," he kept it.

The Boyers joined the little troupe about five years ago, replacing Bohrer's wife, Mitzie Collins, a well-known local folk singer, who needed more time for her music; and Bohrer's son, Stephen, who went off to Princeton University.

For a Halloween performance one year, Bohrer added the character of a ghost, who became so popular that he was retained as a regular member of the cast. This coveted role often is played by 10-year-old Padraic, Bohrer's and Collins' son.

A collector and serious student of authentic *Punch and Judy* lore and memorabilia, Bohrer owns more than 125 puppets, prints, and photos, and has compiled a bibliography of more than 140 books, magazine articles, and related works on *Punch and Judy*. He has visited England to see the homegrown performances and hopes someday to give one of his own on British soil.

Speaking of England evokes thoughts of history and inspires Bohrer to philosophize about his two seemingly divergent interests.

"In earlier times, all educated people were familiar with the natural sciences," he says, "even if their chief area of interest was the liberal arts.

"Even today, I don't consider people well educated unless they have a basic knowledge of the principles underlying the operation of the universe—in other words, the principles of physics. It may be an affectation on my part, one more suited to the Renaissance man than to the 20th century, but there it is.

"I plan to pass on this idea, actively or passively, as long and as often as possible."

GAINING THE COMPETITIVE EDGE

From workout to workday

by Jean Ingham

Although few college athletes contemplate their careers while sliding into home plate or returning a tennis serve, many parallels exist between the two arenas of competition. As they play, athletes develop skills that can serve them well in their professional careers.

The confidence and self-discipline learned through athletics inevitably carry over into one's personal life, says Leonard Williams, a 1979 College of Business graduate.

Williams, a New York State patient resource agent at the Rochester Psychiatric Center, played hockey for RIT from 1973-75, tried out for the Olympics twice, and played on the U.S. World Games team in 1972 and on the U.S. World Games for the Deaf team in 1975.

"Through playing sports," he says, "the tenacity to keep trying—to succeed—is developed. You must continually strive to prove yourself.

"Also, as you play on a team you learn the interpersonal and communication skills so important in the workplace. I've never regretted the time or effort I put into sports."

Williams is one of many deaf athletes who have competed on RIT's intercollegiate teams.

"Over the years we've had many outstanding deaf athletes; some even have achieved All-American status," boasts Louis Spiotti, RIT's director of Intercollegiate Athletics.

Sports—or any physical activity—is important for all students, Spiotti says, because it provides them with a healthy outlet and allows for balance in their lives.

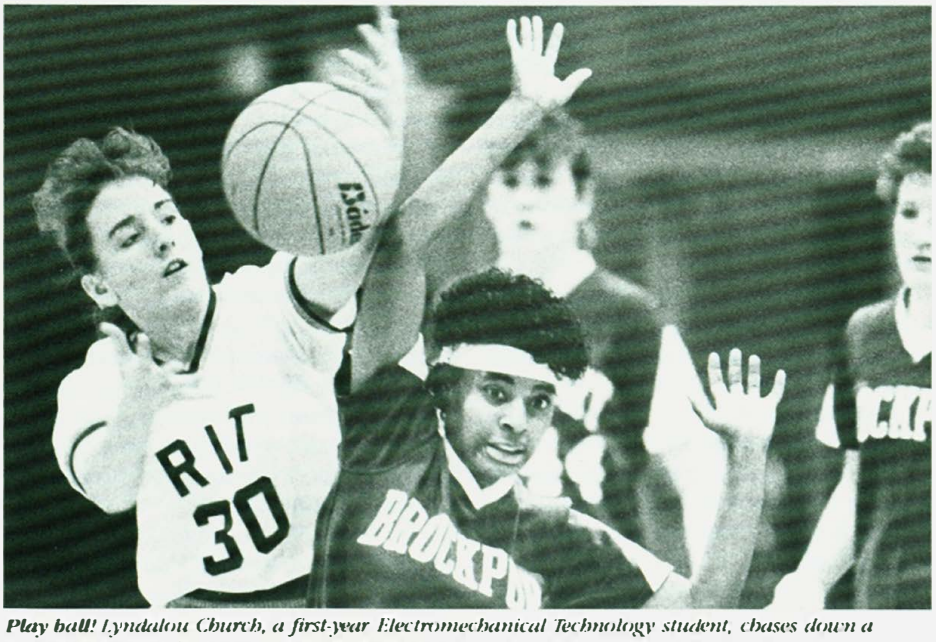
As a learning experience, Spiotti believes that the athletic participation of deaf students provides a healthy environment for hearing athletes as well.

"They learn to interact and to be sensitive to other people's feelings," he notes. "It is a tribute to RIT's commitment to bring together deaf and hearing students."

The ratio of participating deaf athletes on RIT intercollegiate teams, Spiotti notes, is similar to the ratio of NTID students to the total RIT enrollment.

Most NTID athletes come from mainstreamed high schools, so they are accustomed to competing with hearing peers. Many were standout players on their respective high school teams.

"I remember the first time I played with hearing teammates in Dearborn [Michigan] High School," says Marika Kovacs, a first-year Accounting student on the women's basketball team. "They



***Play ball!** Lyndalou Church, a first-year Electromechanical Technology student, chases down a loose ball in RIT's first women's basketball game.*

didn't know how to communicate with me and they were afraid, I think, that if they bumped into me I'd break. They soon found out I wouldn't."

A fellow team member, Lyndalou Church, a first-year Electromechanical Technology student, attended high school at the New York State School for the Deaf in Rome. For her, the transition to "integrated" college athletics was a bit more difficult.

"At first," she says, "playing with hearing teammates was hard. We didn't communicate well, but now some of the players are learning sign language, and others are careful to look at me when they speak. We are a team—out to make history."

Since this is RIT's first women's basketball team, a little history already has been made.

"It will take time to develop the program," says Coach Mark Storm, "but our players are working hard and playing to the best of their abilities. In four years, we hope to be at the top of our conference."

Storm finds coaching deaf and hearing athletes challenging.

"I must work harder to get my ideas across," he admits. "I don't know how I'd manage without an interpreter. I've taken some sign language courses and can do pretty well in one-to-one situations, but games—even practice—can get so intense that I need help."

Both the Interpreting Services Department and the NTID Physical Education and Athletics (PE&A) Support Team are integral parts of RIT's sports scene.

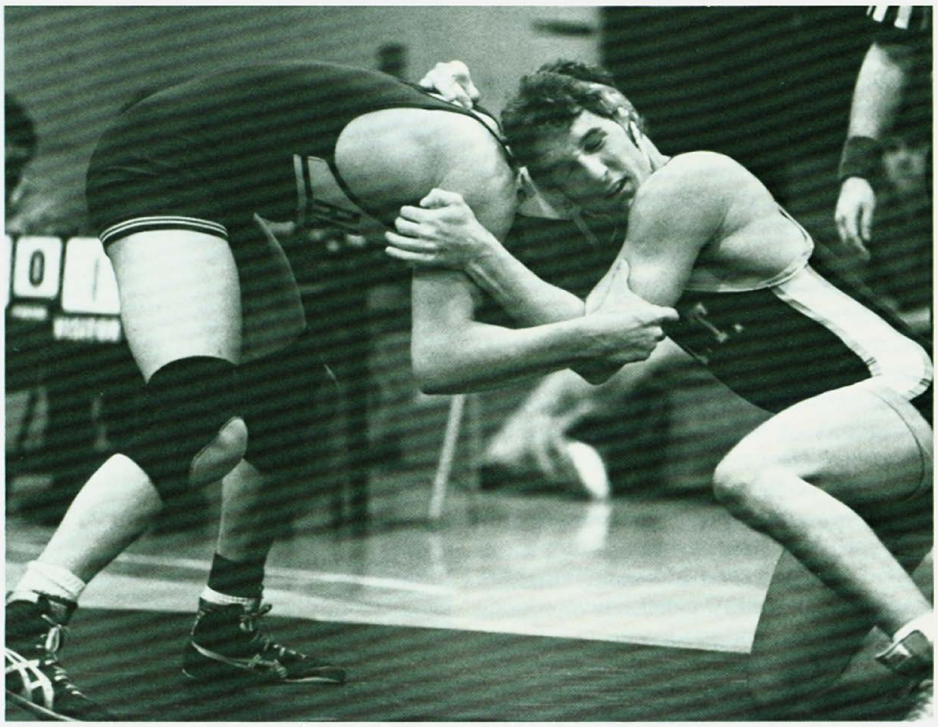
Interpreters work with teams during practice and interpret pre-game instructions from coaches. They also interpret for scorekeepers and other public address system users for the benefit of deaf fans.

Support team members prepare and conduct workshops on communication, leadership development, and interpersonal skills.

Because many of the deaf athletes felt like "outsiders" during high school years, they appreciate it when coaches try to communicate with them directly.

"In high school, I sat on the bench much of the time," says Jennifer Church, co-captain of the basketball team. "Here it is much nicer. It is easier for me to communicate with my teammates, and coaches understand me."

Understanding and patience are prime criteria for coaches of integrated teams.



Take 'em down RIT "grappler" Curtis Jenkins, an Industrial Drafting student, wrestles with an opponent for a takedown.

It is important that deaf athletes are treated like their hearing peers.

"Occasionally deaf athletes feel left out," says Kathleen Robords, women's swimming coach. "It isn't intentional. When we are traveling in the van, the other swimmers sometimes forget that Kathy [Borrone], Lisa [Chiango] and Kathleen [Long] are deaf. They're laughing and carrying on so much that it's easy to lose contact with what is happening.

"I try to sit close to the deaf swimmers, especially if there is no interpreter with us," she adds. "I'm not an expert signer, but I try to keep them involved. I don't want them to be in a shell or in their own group—I want them to feel a part of the team."

Janet Jones, women's softball coach, echoes Robords' remarks.

"It is very important that they feel included," she says. "There are three deaf players on the softball team this year. As their coach, I feel it is my responsibility to promote communication between the players.

"One way we do this is by socializing as a team. We go to breakfast and have dorm parties together. It not only promotes communication, but makes a more cohesive team."

Jones has conducted workshops with the PE&A Support Team to help hearing players better understand deafness.

The workshops, coordinated by Educational Specialist Nancy Hargrave, are offered to all teams and promote better communication between team members. One workshop allows hearing students to wear "maskers" that simulate deafness.

"Hearing students are curious and try the maskers," Hargrave says, "but by the time the workshop is over, they are more than willing to take them off. The experience, even though short lived, creates more empathy for deaf teammates."

Referee Lyle Porray has an understanding of deafness and what it can mean to work with deaf athletes. Although Porray has officiated basketball games for the Rochester School for the Deaf, this was his first year refereeing at RIT. Before his first game, he was told that there were deaf players on the RIT women's team. "But I couldn't tell who they were," he says.

"When refereeing a hearing team," Porray continues, "you voice the infraction, and sometimes your hand signals are quicker and noticed less by the players. When working with deaf athletes, you whistle the infraction a second or two longer and your mechanics take on added importance. You tend to slow down your signals and make them very clear to everyone involved."

"Working with deaf athletes makes you more conscientious," says Earl Fuller, wrestling coach.

"But basically, deaf athletes are no different from hearing athletes. An athlete is a person," he maintains, "not a machine."

Students are eligible to participate in athletics if they are full time, enrolled in either day school or evening programs, and making satisfactory progress toward graduation. The latter criterion often is the most significant and most difficult to meet.

To help students understand what is expected of them and to encourage academic success, RIT has an informal network of volunteer faculty and staff members who serve as mentors to student-athletes. The job of each mentor is to help a group of athletes achieve and maintain eligibility, get the best education possible, and graduate.

Mentors develop personal styles and procedures for working with students. One may elect to lead special topic seminars—perhaps on test taking—while another may develop a "buddy" system, matching upperclass athletes with freshmen.

In addition to the mentors, some faculty members prefer to become "friends" who, although not connected to any individual team, are available to the athletes for help with particular subjects or problems.

Career Development Counselor Robb Adams is the women's softball team mentor.

"Robb is really super," says Jones. "He comes to the games, and many times to practices as well. Team members feel comfortable with him because of his high visibility. When problems arise, they have the confidence to go to him for help."

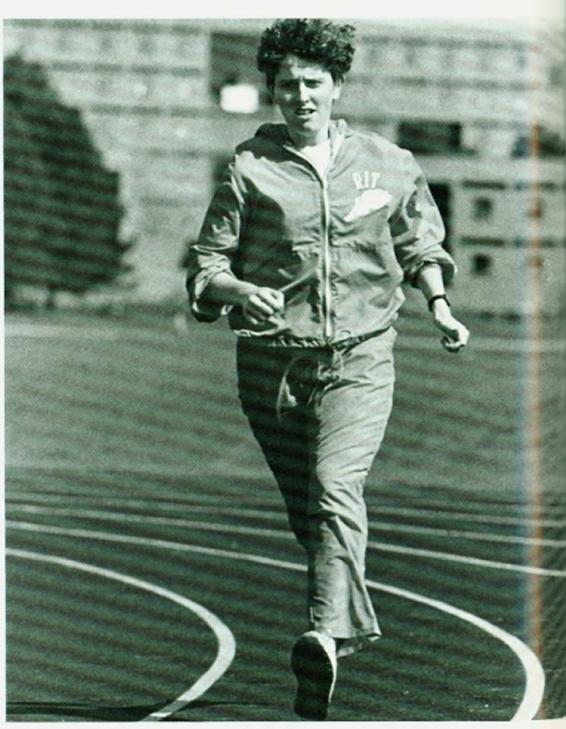
Edward Stockham, a professor in RIT's School of Hotel, Tourism, and Management, has been the wrestling team's mentor for three years.

"I provide assistance to young wrestlers when studies become a burden," he explains. "However, in my three years, I've had only one wrestler come to me for help. Good athletes follow coaches' instructions and keep their grades up."

Stockham fully believes that teamwork learned in sports pays off in business and industry.

"Athletes learn," he says, "that winning is exhilarating, but sometimes, no matter how hard you work, there is someone out there who is better. The confidence, leadership, team spirit, and ability to win—and lose—gracefully all are essential qualities, not only for athletes but for executives as well."

You don't say *Marika Kovacs, left, and Lyndalou Church, center, concentrate on Co-captain Jennifer Church's explanation of basketball strategy.*



Winning form *Graphic Arts student Bridget Connolly practices for cross country competition.*

> **"The confidence, leadership, team spirit, and ability to win—and lose—gracefully all are essential qualities, not only for athletes but for executives as well."**

To reinforce those lessons, a series of seminars is offered to athletes. Conceived by RIT Athletic Trainer Luigi Rende and his staff, the Student Athlete Assistance Program thus far has covered the topics of nutrition, drug and alcohol abuse, and AIDS. Coaches encourage athletes to attend the seminars—"Not because we think they need help," says Rende, "but because we want them to be aware of the help available to them.

"Most people don't realize that athletes are motivated people," continues Rende. "They have a mission in life to excel in all they do. It's not easy. Their time is limited—they have practice, studies, and little social life."

The athletes find this to be all too true. "There is a pressure to do your best, not only in sports, but academically as well," says Kovacs. "In high school, there wasn't this much pressure."

"You also need more time for practice," chimes in Long, a swimmer and first-year Optical Finishing Technology

Catch it Shortstop Cindy Lin makes a throw to home plate.

***Swimming Tigers** From left: Kathleen Long, Lisa Chiango, and Kathleen Borrone pose in front of the diving board before a swim meet.*

Grounder Karen Niles, first base, snags the ball.

student. "We practice every day, November to March, from 5 to 7:30 p.m. You learn to budget your time."

As a team member, there is some consolation in knowing that teammates also are juggling hectic schedules of classes, practices, and studies. Imagine what it must be like to be the only member of a team—as is women's cross country runner Bridget Connolly.

Connolly's training sessions are solo efforts, a fact that makes her accomplishments this year even more impressive.

"Not many runners—track or cross country—are as dedicated," says her coach, Ronald Hardy. "Bridget was the only member who maintained her enthusiasm and dedication throughout the season. Other women tried out for the team, but dropped by the wayside. Bridget stuck to her training and won two of four invitational meets. She is a credit to RIT sports."

"I've been interested in sports since I was a small child," says Connolly, a first-year student cross registered in RIT's College of Fine and Applied Arts. "At first I played soccer, but as a teenager I followed in my brother's footsteps and began cross country running and track.

"It's a challenge for me because I feel it's important for hearing people to realize that deaf athletes can perform as well as hearing athletes. I try to be an inspiration to others."

Connolly is one of several deaf athletes who became interested in sports quite young. Wrestling team captain Curtis Jenkins, a third-year Industrial Drafting Technology student; and Christopher Madden, a second-year Business Careers student, both wrestled when they were in elementary school.

"My dad was a state champion in school. When he realized I shared his interest, he encouraged me," says Jenkins, who recently won an NCAA Division III Coaches Association Scholar All-American Award.

Madden's experience was similar. He worked out with a neighbor, then wrestled in a peewee league before entering high school.

Another wrestler, Edward Borrone, a first-year Engineering Technologies student, began his athletic career as a high school basketball player, but switched to wrestling.

"I found team participation more difficult," he says. "Wrestling is more an individual sport."

In this Olympic year, many NTID athletes have set their sights on the 1989 World Games for the Deaf, often referred to as "The Deaf Olympics." They draw inspiration from figures like Jeff Float, a hearing-impaired swimmer from California who captained the 1984 U.S. Olympic men's swimming team and won a gold medal.

John Macko, a cross-registered College of Business student, is a member of the U.S. volleyball team that will participate in the World Games in New Zealand in January.

For Macko, going to the games means "a lot of things—such as an opportunity to help build the United States' reputation as a country that recognizes the abilities of deaf athletes.

"Of course, I hope to bring home a gold medal," he adds, "and I'll enjoy traveling to a foreign country.

"But mostly, it is the thrill of representing America."

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NTID know-how goes "down under"

Australian Audiologist

by Ann Kanter

In November, when the Australian summer sun was warming the beaches and cities of the "land down under," Linnett Sanchez and her family left their home there for a trip to wintry Rochester. The reason: Sanchez, an audiology instructor at the South Australian College of Advanced Education (SACAE) in Adelaide, had arranged a seven-week professional internship at NTID.

At SACAE, Sanchez teaches audiology to students in their final year of the Speech Pathology program, of which clinical audiological training is an important part. She also supervises students in a clinical program who work with hearing-impaired students from Strathmont High School, a public school with classes for hearing-impaired students.

Sanchez, 39, always was interested in medicine and the helping professions, and after graduating with honors in German and English from the Australian National University, she decided on a career in speech pathology. She has no deaf relatives and, at that time, had no experience with deafness.

As a first step toward her goal, she earned a further degree in Speech Pathology from the University of Queensland, and later specialized in Audiology. Before taking her current position in 1984, she worked for more than 10 years as a clinical audiologist in various hospital settings.

When Sanchez saw an article on NTID's internship program in a colleague's copy of *Focus* magazine, she wrote a letter of inquiry to Jane Bolduc, the program's coordinator. She wanted to learn about NTID's audiological testing and speech therapy so that she could apply this knowledge to programs for Strathmont students.

"In terms of services, speech-language pathology, in some areas, is less developed in Australia than in the United States," she says. "Our students get less therapy in school, and one of my objectives was to see what techniques I could bring home to them."

***Linnett meets DAVID** Linnett Sanchez becomes familiar with NTID's Dynamic Audiovisual Interactive Device (DAVID), a video system used to develop speechreading skills.*

Sanchez's candor was noted by Dr. Marietta Paterson, Speech-Language Department chairperson.

"Linnett was always open and willing to discuss the differences between speech-language strategies in Australia and the United States," she says. "We were able to learn from her as well as she from us."

Because Sanchez had read about NTID, she was aware of its international scope and position as a producer of educational materials. She was nonetheless unprepared for what she found.

"The number of students and staff members surprised me," she says. "So much is available for students within NTID, and for those who can cross register at RIT. It's thrilling just to see the Institute, its size, its operational style, and the depth and breadth of its resources."

The Institute's size offered Sanchez definite advantages. Its large student population gave her the opportunity to gather a wealth of information on student capabilities with and without hearing aids.

Eventually, she hopes to expand the SACAE program to include other metropolitan high schools. "We'd like to have enough students so that it would be practicable to divide them by speech level," she says, explaining, "That would facilitate more efficient teaching."

Sanchez attributes much of the success of her internship to her mentor, Dr. Barbara Johnson, visiting assistant professor of Speech-Language Pathology.

"Dr. Johnson was sensitive to the way I wanted to operate," she says. "Her nondirective, non-possessive attitude gave me freedom to spend time with many different people in both the Speech-

Sitting in Sanchez observes her mentor, Dr. Barbara Johnson, as she conducts a speech therapy session with student Brian Haldeman.

Language and Audiology departments. This was important, because it's stimulating for speech pathologists to share experiences with other professionals. Different experiences affect philosophies and, through them, different approaches to therapy."

To prepare for the kind of internship Sanchez requested, Johnson arranged a network of professional contacts who had expertise in the various areas of her interest.

"Linnett obviously was an experienced professional who brought substantial knowledge, experience, and talent to her internship," says Johnson.

With "an equal foot" in the Speech-Language and Audiology departments, Sanchez spent considerable time observing NTID students as they experienced audiological and hearing aid evaluations, received aural rehabilitation training and speech-language services, and attended classes. She was interested in learning what assessment tools NTID's speech-language pathologists use and how different faculty members approach and carry out speech-language therapy with students.

"Linnett is a good example of a professional who is interested in interdisciplinary thinking and effort," says Sidney Barefoot, assistant professor in the Speech-Language Department.

"She listened and interacted well with diverse professionals and seemed ready to synthesize their input into her own work. I was impressed by her positive attitude toward her profession and her students."

Sanchez worked with computer-aided instructional tools, such as DAVID (Dynamic Audiovisual Interactive Device), an interactive video system developed at NTID that allows users to learn speechreading at their own pace.

Sanchez has a special interest in DAVID. After a lengthy correspondence between Keith Chiveralls, one of her colleagues at SACAE, and Dr. Donald Sims, acting chairperson of NTID's Audiology Department and one of DAVID's developers, in 1986, SACAE purchased the system. However, because neither American tapes nor discs are compatible with Australian equipment, and because American speakers with their different accent would pose a problem for Australian speechreaders, SACAE will have to develop its own software. Sanchez met with Sims to learn more about the modifications that will be necessary in the Australian model.

The difficulties of speechreading a speaker with a different accent also presented problems for Sanchez personally during her internship, when students had difficulty understanding her. She found this especially frustrating, she says, since sign language communication was impossible.

Both Signed English and American Sign Language are completely different from Australian Sign Language; even the fingerspelling is different, as Australians use a two-handed system. Although Sanchez would have liked to study American Sign Language, the brevity of her internship, which began during a break in classes, precluded that possibility.

She was, however, able to pursue not only pre-defined objectives, but also some she hadn't known existed. She attended professional development workshops for faculty and staff members, special events such as a November presentation by well-known deaf actors Phyllis Frelich and Edmund Waterstreet, a National Theatre of the Deaf production, and a holiday performance by NTID's Department of Performing Arts.

"The holiday production was a highlight of our visit," comments Sanchez. "My family was with me, and there couldn't have been a better way to show them the life of the deaf theater and the eloquence of deaf culture."

Because it was summer in Australia, Sanchez's children—Marian, 5, and Lincoln, 9—were off from school, and her husband, Dr. David Turner, found it a good time to take leave from his work in molecular biology research at Flinders University in Adelaide.

"Living in Rochester was a wonderful experience for my family," says Sanchez. "While I worked, they played, and on the weekends I tried hard to catch up.

"For its size, Rochester offers such a wide range of activities. One Sunday morning after a snowfall, we went to the Cumming Nature Center and felt the quiet beauty of a winter wonderland. We do get snow in the Australian Alps," she explains, "but that's a distance of about 500 miles from Adelaide."

Sanchez was glad her family had the opportunity to establish roots in Rochester, however briefly, rather than seeing it as tourists. She observed the experience of life determined by climate.

"The Rochester winter sets the pattern of life, with the dark falling early in the afternoon. It was always cozy indoors, but we never got used to the shock of the cold outside."

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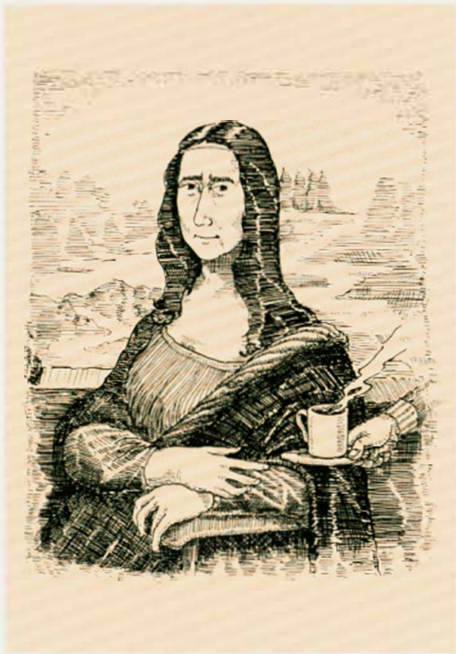
John Roberts
A master of arts

SMALL-TOWN RESIDENT...
BIG-TIME TALENT

by Jean Ingham



A trio of take offs John Roberts shares his humorous vision of some classic artworks.

With wire-rimmed glasses pushed back upon his bald pate, John Roberts leans forward to squint at his drawing. He makes a few final pen strokes, leans back with a satisfied grin, and hands a caricature to his delighted model.

"Expression is the need of my soul," says Roberts, explaining why he chose art instead of a more structured career.

While his own soul is well nourished, Roberts also encourages expression from other souls.

He uses the education he received at RIT's College of Fine and Applied Arts to teach elementary and high school art in his hometown of Rochester, Vermont. Roberts was the first deaf person to receive RIT's master of science in teaching (MST) degree with an Art Education concentration.

After completing a bachelor of fine arts degree in Illustration at the Rhode Island School of Design (RISD), Roberts in 1969 applied for admission to RIT's MST program through NTID. At that time, his communication skills weren't considered strong enough for him to succeed in the program.

Not one to shy away from a challenge, Roberts dug in his heels and began the difficult climb to better communication.

"He was assigned to me for help," recalls Nicholas Orlando, speech pathologist in the Division of Communication Programs. "I've known few students as motivated to succeed as John. He understood the importance of communicating with the hearing world, and he was a real worker. His fantastic success is his reward."

"I worked with John when I was a member of NTID's first Applied Art Support Team," says Dr. Thomas Raco, now assistant dean/director of the School of Visual Communication Careers. "It's incredible to believe that John accomplished so much in such a short period of time. He has an inquisitive mind, and is an articulate writer and avid reader."

After earning his MST in 1971, Roberts taught art for three years at the New York State School for the Deaf in Rome. When a teaching position opened in Rochester, Vermont, he returned "home."

In this rural village of 1,000 people, Roberts enjoys teaching, although at times it gets hectic. In typical small-town fashion, teachers often take on extra tasks. One of Roberts' extracurricular activities is designing sets for the annual Christmas and spring plays, both of which require a good deal of planning and many late hours.

According to Eugene Childers, music teacher in the Rochester schools, Roberts' sets turn the plays into extravaganzas.

"We work together," Childers says. "I write the scripts, then give a germ of an idea to John, and he runs with it. His sets are fantastic—each one better than the last. The entire town looks forward to the productions.

"One production featured a toy machine—about 12 feet by 20 feet—that spewed out children as toys. Another time, the auditorium was decorated to resemble a spaceship. The doors looked like those of a rocket ship, the windows showed the view from inside, and a control panel was set up at the front of the stage."

Roberts, reports his friend, is detail oriented and dislikes doing anything that is not "just right." Childers tells of the time a group of sixth-graders planned a skit on cavemen and wanted to include a dinosaur.

"John said that dinosaurs were gone long before the arrival of cavemen," Childers says. "I finally persuaded him to make one—but he wasn't happy about it."

Roberts laughs at the memory and says the blue dinosaur is still in his workshop, ready to be used again sometime. A child can get inside the large animal to move its head up or down, and walk around.

Animals aren't the only things walking in this small town nestled in the Green Mountains about 35 miles northeast of Rutland. The residents walk, too. The post office is on the main street, and the grocery store is only a block away. Roberts and his wife, Dian, walk everywhere. For shopping, Roberts concocted, from some lumber and a couple of old bicycle wheels, a cart that holds as many as six bags of groceries.

In fact, it was while walking that Roberts, then a student at RISD, met his wife.

"He was going along, head down so that he didn't have to speak to anyone," Dian remembers. "My son, Seth, who was about 2 at the time, was standing at the curb waiting for me before crossing the street. John saw him and looked up to see who was with him."

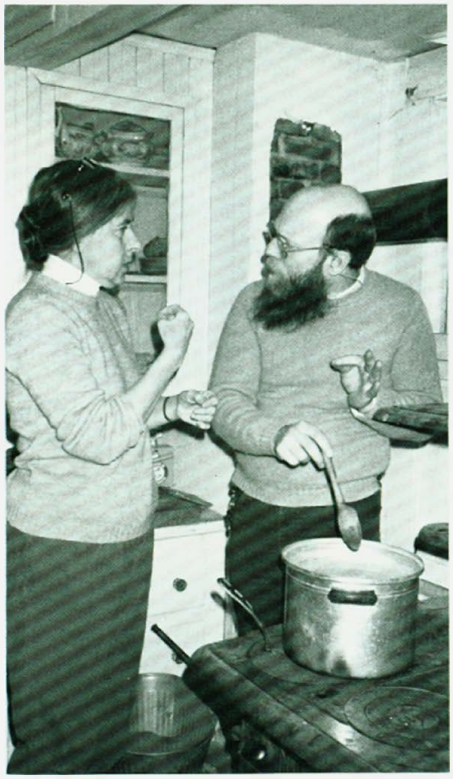
At this point in his wife's story, Roberts grins and pats her hand. "I'm so glad I looked up," he says.

The two complement each other. Because of his hearing impairment, Roberts wears two hearing aids. Dian, who had a cerebral hemorrhage when she was 15 and another when she was 20, is partially sighted. He is her eyes, and she is his ears.

On May 24, 1975, they married and moved—on the same day—from Rhode Island to Vermont. For Providence-bred Dian, the move was quite a change and somewhat wrenching. Because of space limitations in their new home, many things, including her beloved piano, were left behind.

The house was old, and it took a while to get it settled. But now they have a home, with a garden in which they grow most of their own vegetables, and a root cellar to keep produce fresh throughout the winter.

The piano, happily, has been replaced. At a benefit auction for the Lions Club about a year ago, Dian bid $5 for an old upright piano. The auctioneer made fun of her bid, thinking it was just a starter. However, most of the attendees at the auction knew something he didn't—



A pinch of this, a pinch of that Dian and John stir up some delectable fare in their Vermont kitchen.

that the piano had spent time in a barn with chickens. Everyone assumed it would be fairly odoriferous, and no one else bid on it.

"It really wasn't bad," Roberts says. "It hadn't been in the barn as long as people thought. I cleaned it up and gave it a place of honor in the living room."

Roberts, an intense man, puts his heart and soul into everything he does. And most of what he does is for other people. His enjoyment comes from sharing his accomplishments—most notably his pen and ink drawings and woodcarvings.

The ink drawings illustrate events in his life. For instance, each time the family moves, he produces a humorous booklet depicting the trials and tribulations of "pulling up stakes."

The holiday season offers a special opportunity to showcase his talents. Each Christmas, he sends out special cards. One year, Roberts drew family portraits as parodies of old masters' paintings.

"Dian loves coffee," he says, " so I 're-drew' *Maidservant Pouring Milk* by Vermeer, substituting Dian's face and a coffee pot for the pitcher of milk. I made a whole series of them, including one of the Mt. Rushmore Memorial, substituting the heads of Seth, Dian, our cat, and myself."

To wrap family presents, the Robertses illustrate their own wrapping paper. One year, an old man cranked a Victrola while his wife wound the musical notes around a Christmas tree.

Roberts' woodcarvings have become more detailed over the years. In one of his early carvings, a bas-relief, he depicts a fiddler sitting on a porch railing with mountains and pine trees in the background. Large wooden spoons, each with a different theme, were recent holiday gifts. His latest project is a maple trivet depicting a woman stooping over an iron kettle hanging over a fire. He hopes to have it cast in iron.

When he's not creating, Roberts loves to read.

"One of my fondest memories of RIT is the fine library," he says.

"John does a lot of reading in the tub," says Dian. "I've never been able to figure it out, but he can fall asleep in the tub with an open book, yet never get the book wet."

Roberts feels his love of reading probably came from his mother, who taught him so much about speech, and from his father, Henry, who, after 20 years at Columbia University, taught Russian history at Dartmouth College.

"My father was a unique man," Roberts says.

Unique also describes Roberts, according to his friend and co-worker Childers.

"He's the most perceptive person I've ever met. I'm proud to work with him."

Some friends wonder why Roberts stays in this small, out-of-the-way town. With his talent, they believe, he could earn fabulous fees in some larger city.

"Cities are just concrete and people," explains Roberts. "Here there are blue skies, pine trees, and changing seasons—and you can see them. Here I can really express myself."

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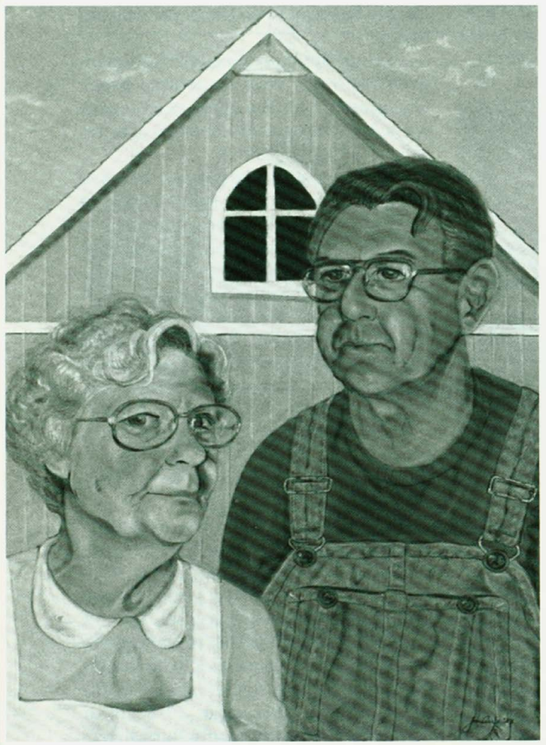
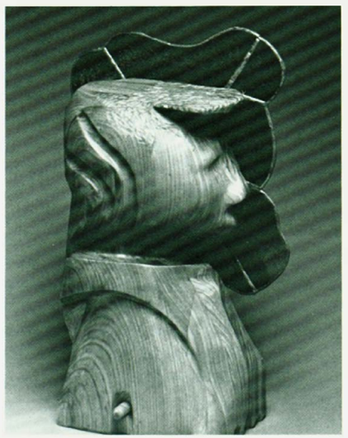
On Their Own Time

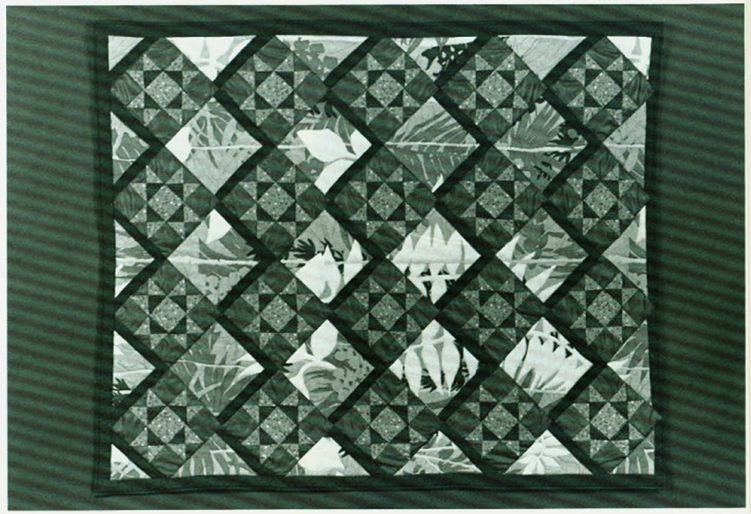
by Lynne Bohlman

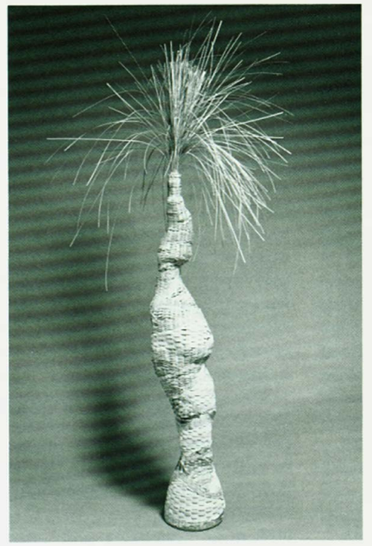
NTID faculty and staff members typically work "behind the scenes," devoting energy to encouraging students to showcase their talents. In December, however, 25 of these individuals stepped into the limelight. Putting aside books, notes, and pens, they devoted themselves to fabrics, glass, metals, paints, reeds, and wood, and with them created the original artwork that was displayed in a Switzer Gallery exhibit titled On My Own Time. *In this story, seven of the artists discuss their works and feelings about the creative process.*





Myriad media *Clockwise from top left: James Orr's take off of* American Gothic *was a gift to his grandparents on their 50th wedding anniversary; Julius Chiavaroli's interest in architecture extends to photography; this wall hanging by Marsha Young, like all of her quilts, was made as a gift; Gerri Kingsford recaptures 19th-century America with her theorems; Caroline Maw weaves baskets that tell their own stories; Michael Powers' jewelry pieces reflect special interests; and Robert Keiffer's wood/stained glass sculpture depicts human evolution.*





Caroline Maw
Institute Receptionist

Caroline Maw's baskets and basket sculptures may be visually pleasing to those who view them, but it is the sense of touch that is most important to Maw as she creates her pieces.

"I enjoy feeling the art as I'm working on it," she says.

Sometimes, Maw's tactile senses lead her to sink her hands into clay and form pottery; other times, to weave hand-spun wools and other yarns into tapestries and wearables; and most recently, to shape wet reeds and splint into baskets.

A 1983 Studio Art graduate of Nazareth College of Rochester, Maw's background is in weaving and pottery. She branched into basketry three years ago.

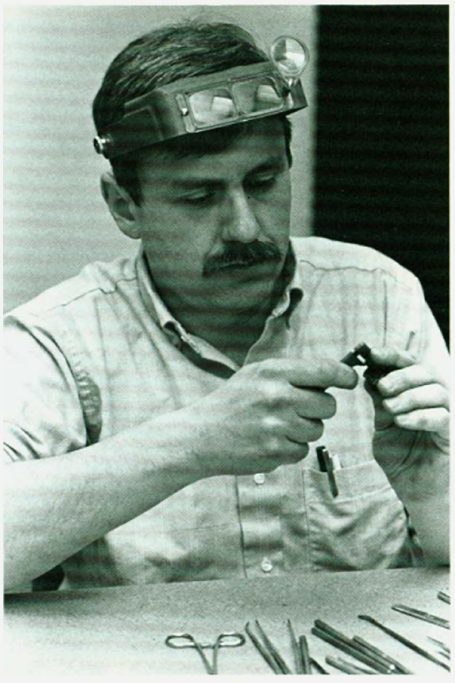
In addition to creating functional pieces, Maw recently has begun experimenting with freer forms.

The basket sculptures Maw exhibited in *On My Own Time* are examples of that form. Titled *Kaleidoscope: Kolossal, Kontemporary Kreation* and *Totem Reed Hearts*, the baskets stand about five feet tall and vary in width. Pastel-colored reeds and splint brighten the otherwise tawny color of the curving sculptures. Each basket is crowned—one with a spray of eucalyptus, the other with a kaleidoscope of reeds.

"I enjoy taking a few strips of 'mess' and shaping it into something functional or nice to look at.

"I had a lot of fun doing the sculptures," Maw says. "I never know what will come of it. I just let the basket shape itself and tell its own story."

"I never know what will come of it. I just let the basket shape itself and tell its own story."



Michael Powers
Assistant Professor,
Industrial Technologies

In work exhibited by Michael Powers, a viewer can see the wind blowing through a horse's mane and the scales on an open-mouthed bass. Powers' artwork, however, is not a large painting, hut rather pieces of fine sterling silver jewelry, pins about the size of one's thumbnail.

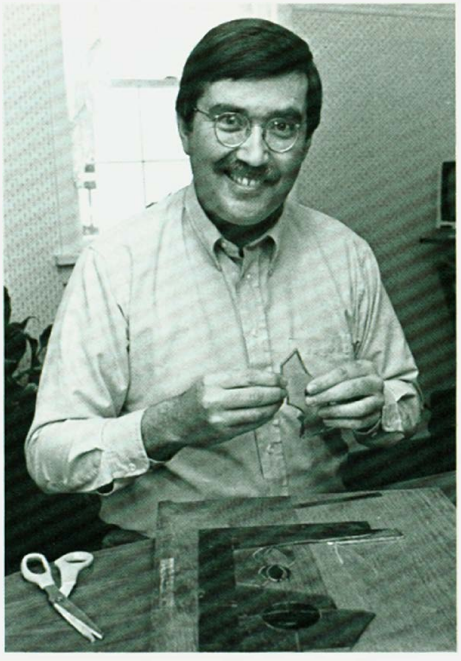
"I enjoy the challenge of creating something exact and lasting," he says. "My jewelry will last lifetimes, and there is only one of each piece. That's why I do it, because it's so enduring."

Always an admirer of fine jewelry, Powers simply decided one day that he could improve upon the pieces he saw in stores, using more detail. Over the past 20 years, he has completed thousands of mostly commissioned pieces, including necklaces and earrings, as well as pieces similar to the ones he exhibited—a mother's ring and pins that reflect special interests like bass fishing and horses.

Making jewelry, he says, is an expensive and detailed process. He works with precious metals and stones, and uses wax molds, special scalpels, and modified dental tools, as well as tools he made himself.

While some of his pieces are made as gifts, most are produced on commission.

However, Powers says, "I don't consider it a business. I enjoy it and I'd do it even if no one bought my work."



Robert Keiffer
Associate Professor,
Construction Technologies

Robert Keiffer describes himself as an engineer who doesn't like to watch television. Instead, he spends his evenings and weekends woodworking, quilting, or shaping stained glass objects.

"Most of the projects I do professionally," says Keiffer, "take months and years to complete. Occasionally, I feel the need to undertake something I can get done more quickly, something for which I can see the finished product."

When Keiffer undertakes an artistic endeavor, he does so intensely. Depending on his mood, he might work solely on stained glass for months or only on a quilt for weeks. Keiffer completed the stained glass hanging he exhibited in *On My Own Time* in one evening, and the quilt in about six hours over three evenings.

Stained glass and quilting are crafts Keiffer picked up within the last few years. He became interested in making stained glass objects after his wife took a course on the subject. He fell into quilting, he says, "out of necessity."

"My wife doesn't sew," he adds. "I got a sewing machine because certain sewing that needed to be done fell to me."

Compared to most of his other skills, says Keiffer, quilting is not one of his strongest, and he considers himself "a beginner at best." Still, quilting does have its advantages.

"I enjoy giving them away," he says. "Babies are special and should have special gifts."

Friends sometimes are surprised by his interest in quilting, Keiffer notes, not because he is a man, but because it seems incompatible with his conservative personality. He exhibited another piece in the Switzer show, however—a wood/stained glass sculpture—that seems, he says, "even more inconsistent."

The three sides of the sculpture depict human evolution: primitive life form; a pre-historic type creature; and modern mankind still evolving.

More typical of Keiffer's talents is the cedar chest he also exhibited.

Interested in woodworking since high school, Keiffer still uses many of the tools passed down by his grandfather and great-grandfather, both cabinetmakers.

Whether he's woodworking, quilting, sculpting, or making a stained glass hanging, this artist contends, "It's the change of pace and the product itself, not the process, that are important."

Marsha Young
Instructional Developer,
Communication Research

Fifteen years ago, Marsha Young began making quilts as something useful to do with scraps of fabric. Today, she buys new material to make her quilts.

The first quilt she made, before taking any classes on the subject, was a wedding gift for a graduate school roommate. Since then, she has made about 20 quilted pieces, in sizes varying from small wall hangings to queen-size bedcovers, and has given them all away.

The quilting classes Young takes are important not only because she learns new techniques, but also because they provide a stimulus to start new projects.

"When I finish a quilt," she says, "I'm drained. I need something to get me going on a new project—and that's either a class or the birth of a friend's baby."

Young attempts something new in each quilt she makes, sometimes in the pattern, other times in technique. She has made tied and appliqued quilts, dabbled in Amish designs, and experimented with color to create special effects.

"An idea for a quilt starts with a new approach I want to try," she says. "Who it's for and the technique drive the design."

A traditional craft, says Young, quilting now is becoming an art form. Quilts always have provided an outlet for creative expression, she notes, but in the past, they were made primarily as a means to keep warm.

The techniques for producing quilts also have been modernized with the development of machine quilting. Although Young does some of her work on the sewing machine, she prefers quilting by hand.

"I like hand quilting better," she says, "because I can sit back in my chair and relax. My mind can wander and think about other things; it doesn't attach to my hands."

James Orr
Outreach Coordinator,
Performing Arts

Although he has been painting on and off from the time his parents enrolled him in art courses when he was 6, James Orr still is awed by the art form.

"You really put yourself on the line when you paint something," says Orr. "You put your ego, self-esteem, everything on that canvas.

"There is the potential to bare your soul to the world, the potential to hide

"You really put yourself on the line when you paint something. You put your ego, self-esteem, everything on that canvas."

nothing of yourself," he adds. "And people could say, 'This is rotten.'"

Because most of his paintings are gifts, Orr practices a variety of styles. The two paintings he exhibited in *On My Own Time* exemplify his range.

Walt and Millie, a pastel and pencil takeoff of Grant Wood's *American Gothic*, shows an elderly couple standing in front of a farmhouse. Clouds in the painting, which was a gift to his grandparents on their golden wedding anniversary, form a wispy "50th."

Woman and Chair, a garish acrylic painting, is the result of Orr's desire to experiment. A modern, angular painting, Orr admits its colors are harsh—individually. But, the artist says, he likes the way the purple, green, and yellow work together.

Interestingly, it is this variety and range of possibilities that awes Orr.

"A blank canvas," he says, "is almost intimidating because it could become absolutely anything—a still life or a splash of pretty colors, a piece of junk or a masterpiece. And the canvas just sits there, staring at you, saying, 'Create something, and do it good—real good.'"

For many of his fellow exhibitors, the creative process is soothing. Not so for Orr.

"At times," he says, "I feel anxious and jittery. At other times, I feel like I'm completely in control—the master of my creation. Sometimes though, I just have to sit back and watch where the painting takes me."

Gerri Kingsford
Secretary, Office of the Vice President/Director

As a theorem artist, Gerri Kingsford is part of a historic and artistic revival.

"In a way, my pictures are a chronology of my life."

Originally from China, theorems first gained popularity in America during the 19th century. These paintings, based on mechanical formulas, were part of young women's social training from approximately 1800-40.

Today, with the popularity of "country" crafts, theorems also are considered fashionable.

But that's not why Kingsford became interested in theorems five years ago.

"A friend showed me her work," Kingsford explains, "and said, 'You can do that.'"

Since then, Kingsford has painted approximately 250 theorems.

The craft, a sophisticated form of stenciling, is based on the premise that even an untrained person can produce acceptable "art," if provided with clear, logical instructions.

Although the process of tracing and cutting the stencil and the actual painting are somewhat mechanical, says Kingsford, theorems do allow for self-expression, particularly in the mixing and use of colors.

"You have to be a little bit of an artist," she says, "but you don't have to possess a lot of talent."

As a modern theorem artist, Kingsford attempts to reproduce what was created in the 1800s, including the muted colors (a result of more than 100 years of fading) and the traditional subjects of fruits, birds, and flowers.

"It's one of the most fun things I've ever done," says Kingsford.

Julius Chiavaroli
Associate Professor, Construction Technologies

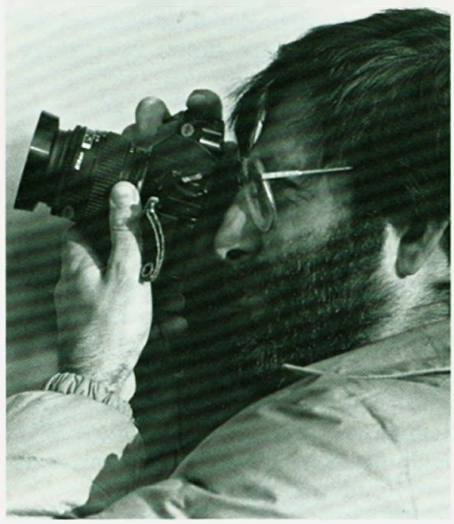
While Kingsford's art may attempt to recreate a period of history, Julius Chiavaroli tries to preserve it.

Through the lens of his camera, Chiavaroli captures and preserves special moments.

"It's so enjoyable to me," he says, "to perceive something special in a situation and to be able to capture and save it. It's challenging."

The most important technique to develop in photography, says Chiavaroli, is what photographers call the "mind's eye."

"A lot of thought goes into what to shoot, from what angle to shoot it, and what lighting to use.



"Good pictures come from good situations," he says. "Cultivating that situation is the difficult part, not the actual photography."

Although the majority of pictures he now takes are of his two young children—a tradition he inherited from his father—Chiavaroli's favorite subjects show people in relation to their environments.

In photographs taken in and around Rome, Italy, where he studied for a year while in college, and in India, Nepal, and Bangladesh, where he traveled on a Rotary International scholarship, Chiavaroli captured many of the great structures of the world—Roman ruins, the Taj Mahal, the Vatican, and Venetian palazzi.

In all of those pictures, he tried "to give a spirit to the building by including people and other signs of life."

Photography is not only an artistic outlet for Chiavaroli; it's also a teaching tool he uses in NTID architecture courses.

"Fifteen to 20 years ago—even before I knew I wanted to teach—I knew I would use those photographs someday to explain something to someone."

And photography is more than a teaching tool; it's a chronicle of life.

"In a way," Chiavaroli says, "my pictures are a chronology of my life. Although I'm not in many of them, they are a record of my life and a good way to record memories."

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by Ann Kanter

The Right Choice

NAG Chairman Frank Blount is a first-class communicator

Frank Blount worked his way through college as a lineman for the Georgia Power and Light Company and began his career at AT&T nearly 26 years ago as a transmission engineer with Southern Bell in Atlanta. Today, he is president of AT&T's Network Operations Group.

The drive and acumen that got him where he is, warmed by a lifelong love of people, are the qualities that induced Dr. William Castle, director of NTID and vice president for Government Relations for RIT, to invite Blount to join the Institute's National Advisory Group (NAG). In 1980, Blount had been one of the special speakers in NTID's year-long series of seminars designed to develop long-range plans.

"At that time, Frank was director of training for AT&T," recalls Castle, "and he brought us a wealth of insight and experience that was relevant to our own training programs. His contribution to the seminars was so impressive that I was convinced he would serve us well as a member of NAG. Clearly, he has proved me right."

Appointed by RIT's Board of Trustees, NAG was established in 1966 by mandate of the same legislation that established NTID. The prestigious and diverse group of 24 men and women who compose NAG meet at the Institute twice each year.

Their purpose is to advise the president of RIT and the director of NTID in formulating and carrying out the basic policies governing NTID's operation. The group includes persons professionally concerned with education and technical training at the postsecondary school level, those professionally concerned with activities relating to education and training of deaf people, and members of the public familiar with the need for services provided by the Institute.

Meetings are co-directed by Castle and the NAG chairperson, who serves a four-year term of office. Since 1983, that office has been held by Blount, who currently is serving his second consecutive term.

During his first term, and following the federally mandated divestiture of the local Bell Telephone Companies from AT&T, Blount was named to lead the organization responsible for building and maintaining AT&T's long-distance network.

At the helm Frank Blount, president of AT&T's Network Operations Group, is serving his second term as chairman of NTID's National Advisory Group.

Later, his job was expanded to include responsibility for all of AT&T's internal information management services as well as for the installation and maintenance of business equipment sold by AT&T. He now is responsible for 75,000 people throughout the 50 United States as well as in overseas branches. Knowing this, Dr. Castle was "amazed" when Blount agreed to accept a second term.

To accomplish all that he does, Blount rises each morning at 5, and by 6:30 often is enroute to various company facilities. His calendar is programmed into a computer next to his desk, and by January, the screen's color display already shows meetings scheduled a year in advance.

Why then did he agree to a second term?

"For the same reasons I accepted the first time," he says. "I believe that I gain by working with a group of people as professional, unselfish, and focused as NTID's administrative and core people—people like Bill Castle, [Associate Vice President] Jack Clarcq, and [Dean] Jim DeCaro. Their work is important to

many young people in our world, and it's important to my company to maintain its association with NTID."

As NAG chairperson, Blount also serves on RIT's Board of Trustees. Dr. M. Richard Rose, president of RIT, says, "It's been a pleasure working with a talented individual with Frank Blount's extensive management experience. He understood a trustee's role from day one, and his technical background enables him to appreciate the new educational programming we've been considering. If we could create a prototypical trustee, Frank Blount would fit the mold."

Blount is the first NAG chairperson who has not had professional experience working with deaf people. Dr. Richard Silverman, former NAG chairperson and director emeritus of the Central Institute for the Deaf, is "impressed with his [Blount's] grasp of the needs of deaf persons and their potentials in the world of work," and adds, "As a representative of private industry, Frank is in a position to increase employment opportunities for NTID graduates in a way that we professionals could not."

Although there is no history of deafness in Blount's family, his father experienced a hearing loss as an Air Force navigator in World War II, when he flew missions over Germany at heights of 30,000 feet in a B-17 bomber with a non-pressurized cabin.

As a child, Blount himself had multiple ear infections that resulted in a mastoidectomy and the removal of a section of his left eardrum. Although the resulting loss of hearing is not noticeable to the casual observer, both these experiences have sensitized Blount to the special needs of people with hearing impairments.

In addition, Blount is keenly aware of the legacy of Alexander Graham Bell, a teacher of deaf students who only coincidentally invented the telephone while working on a device to help deaf people.

He recalls that AT&T and Bell System employees always have maintained a strong tradition of working with people with disabilities, principally deaf people, through the Telephone Pioneers of America. The Pioneers, the world's largest such service organization, is made up of both retired telephone industry employees and those with many years of service.

"But despite this background," says Blount, "I would not have thought to work with NAG had they not sought me out."

Captured by the camera Blount poses with Dr. William Castle, director of NTID and vice president for Government Relations for RIT, and Dr. Diane Castle, telecommunications specialist and professor in the Division of Communication Programs, at the May 6 Alexander Graham Bell Association for the Deaf Gala Evening Saluting Women in Science and Exploration, held in Washington, D.C.

Blount has vivid memories of that first trip to NTID.

"I saw terribly dedicated people. I saw how deaf students, with the support of an institution like NTID, could make tremendous successes of their lives, and I wanted to be part of that effort. I knew that if my own children were deaf, I'd feel blessed that there was a place like NTID for them to go."

During that first visit, Blount attended a job-interviewing class and engaged in lively discussion with the students. He talked about employers' expectations, the kinds of jobs available at AT&T, accommodations the company could make for deaf employees, and the kind of training available to help employees get ahead.

Fulfilling employer expectations is one of the reasons that Blount considers NTID's integration as one of RIT's nine colleges most appropriate.

"The original concept of mainstreaming deaf students on a campus with hearing students is still valid," he says. "And for technological training, there couldn't be a better place. RIT is on the move. It's one of the 10 most important colleges in the technical arena."

Because Blount was so impressed with NTID students and graduates and with the employer training provided by NTID's National Center on Employment of the Deaf (NCED), in 1985, he asked Wayne Pacine, manager of AT&T's National TDD Center, to accompany him to a NAG meeting. Blount hoped that Pacine would be inspired to hire an NTID graduate to work in the center.

The center is one of three AT&T special service programs for people with disabilities. Equipped with TDDs to assist deaf customers with questions about their telephone bills, the National TDD Center at that time was staffed completely with hearing representatives. Blount felt it was a perfect spot for a deaf representative, who would be able to relate to the deaf callers. His hopes were realized when Pacine hired a 1984 graduate.

Pacine, a close friend of Blount for more than 25 years, attributes Blount's accomplishments to drive and "an extremely well-organized mind. He can account for every minute of his days," says Pacine. "He's always thinking, and rarely totally relaxed."

Talking to Blount in his peaceful office on the second floor of AT&T's corporate headquarters in Basking Ridge, New Jersey, it is easy to believe that he's always thinking, and difficult to believe that he's rarely relaxed.

In a soft, Georgia drawl, he speaks of AT&T's support of RIT, which has included equipment donations and cash gifts.

"RIT is an important institution of higher learning. It's growing, and it's beginning to focus on microelectronics, which is right in our field, so this could benefit AT&T in the future."

A concern for the upward mobility of NTID graduates has stimulated planning sessions between Blount and Kathleen Martin, senior career opportunities advisor with NCED. Their planning efforts facilitated the two organizations working together to determine the best entry point for a particular graduate, plot that person's potential track as an AT&T employee, and identify the training programs in which he or she might participate.

Blount and Martin first met in 1980. Following Martin's presentation to NAG members about the employment of NTID graduates, Blount sought her out to suggest that AT&T and NTID establish an ongoing relationship. Soon afterward, he organized a meeting at AT&T's New Jersey facility to convene the people who would enter into that relationship.

"A man in Frank Blount's position didn't have to seek me out," says Martin. "But it was clear that he saw many possibilities for AT&T and NTID to assist each other, and he didn't want to lose the opportunity to make it happen."

She pauses to reflect, then adds, "I think the way Frank makes other people feel important is one of the reasons for his success."

Pacine corroborates this. He tells how Blount keeps computer records of the birthdays and service anniversaries of associates and employees, whom he remembers each year on these occasions.

Pacine describes him as "...sensitive, caring, a man with a tremendous heart." But he doesn't seem to have let his considerable accomplishments go to his head. "He is frugal," says Pacine. "He doesn't act any differently than he did 25 years ago."

Apparently the lessons learned years ago have left deep impressions. Blount recalls his early days of marriage to Mary Ellen Morgan, "my best friend." The two had dated since high school, and married during his junior year of college.

"We didn't have much money—not enough to open a savings account. We'd pay the rent, put the rest in a jug, and have enough left for groceries and a movie."

Rose admires what he calls Blount's rare facility to shift gears from thinking on a conceptual plane to considering the world of personnel relations. Retired Maj. Gen. Stuart Sherman Jr., senior vice president of Syllogistics, Incorporated, in Springfield, Virginia, and a NAG member, calls Blount "skilled at facilitating a group of people with similar, but different, capabilities to arrive at an approach to a problem."

> *"I saw how deaf students, with the support of an institution like NTID, could make tremendous successes of their lives, and I wanted to be part of that effort."*

Bonnie Tucker, a former NAG member and an attorney and faculty member at Arizona State University College of Law, describes Blount as "...a dynamic man, who, despite being incredibly busy, always finds time for NTID. He's a good leader," she says. "He knows how to keep the group focused and moving."

Blount attributes these skills to his education and early experiences dealing with people from a variety of backgrounds.

His academic credentials include a bachelor of science in Engineering from Georgia Institute of Technology, a master of Business Administration from Georgia State University, and a master of science in Management from Massachusetts Institute of Technology.

"An engineering degree helps," says Blount. "Engineering is simply an analytical way of looking at problems. As a student, I learned to be an avid listener and notetaker. And on co-op, I learned to apply the theory I'd learned in the classroom."

He recalls his college years, when he alternated each three months of study with another three of co-op work experience for the Georgia Power Company. During the five years that it took to complete the work for his bachelor's degree, Blount spent his co-op sessions living in a succession of boarding houses, where he shared a room and single bath with 10 other linemen.

"I learned as much about people in those five years as I did about academic subjects," he says.

Working his way through college probably increased the driving ambition he'd learned from his father.

"When I realized I had to send myself through school," he says, "I think I became more intense about the things I did and how I spent my time."

No matter how hard Blount worked, he always felt that he could work harder and do better. Even today, he fills every minute, stashing away up to five books at a time in various locations of his home, and reading a chapter or two as time allows.

Perhaps the secret of his seemingly boundless energy is partly due to his insistence on a regular time for relaxation and self-renewal. A frequent jogger, he also enjoys tennis and golf, and acknowledges a years-long competition to best his father-in-law at that game.

"If I could beat him, it would be the thrill of my lifetime," he says.

If there is a common denominator between Blount's work at AT&T and for NAG, perhaps it is his caring about people and his urge to share his knowledge and experiences with them.

"The objective of all organizations is to learn. That's what I enjoy at NTID, AT&T, and Georgia Tech [where he also serves on the Board of Trustees]. I view my role not so much as a strategist or problem solver, but as a teacher, counselor, coach, and cheerleader—to set the environment where learning can take place. I see NAG's purpose as greater than that defined in the charter, which is to advise, but also to enhance the ability to give advice, because an organization grows through learning."

The energy that drives Blount's enthusiasm seems fueled from some self-perpetuating inner flame.

"I'm an avid learner," he says. "I can't sleep late—there are so many remarkable things to learn. I have to get up and going because it's a brand new day and there's something exciting to learn about. I want to learn as much as I can so I can give back as much as possible."

Figuring for the Future

by Jean Ingham

***Student and teacher** A fourth-year College of Business student, Barbara Fallon also serves as a tutor to some of her fellow students.*

Take a little friendly advice: Don't tell Barbara "Bobbie" Fallon that she can't do something.

"One phrase that will get me going is 'You can't do it,'" Fallon admits. "When someone says that to me, it means I most certainly will give it my best—and I usually succeed."

Fallon, a fourth-year student in RIT's College of Business, succeeds in a big way. She's consistently been on the dean's list, which is no mean feat for someone entering college after a 15-year accounting career in Nebraska and Missouri.

Although she was happy in her work, Fallon didn't feel totally fulfilled. One evening, when friends were talking about college, she expressed a desire to go. They asked why she didn't. After all, she was a high school graduate, intelligent, and certainly aggressive enough.

"My excuse for not going was that I am hearing impaired," says Fallon. "Besides, I didn't think I could."

Her friends persisted, and when one dared her to try an evening course at Penn Valley Community College in Kansas City, Missouri, she took her up on it.

In the fall of 1980, she began with a single course. By the spring of 1984, she was taking two courses while continuing to work full time. When she received a full scholarship from Penn Valley Community College, her friend, Gerard Buckley, an RIT Social Work graduate, suggested she apply for admission to RIT's College of Business. Fallon had met Buckley through the Kansas City Chapter of SHHH (Self Help for Hard of Hearing People, Inc.), which she founded in 1984.

When she arrived at NTID in the spring of 1986, Fallon felt as if she were in another world.

"It was a cultural shock," Fallon says, "to be placed in the dorms and in a totally hearing-impaired environment. Although I've been hearing impaired most of my life, until I was 23 I'd never met another hearing-impaired person. At NTID, I met students who had grown up deaf. They went to schools for deaf

students. I was fascinated. I never knew such schools existed.

"At first, other students didn't accept me because I was older and considered a 'fake deaf person' because I had residual hearing and spoke better than many of them," Fallon remembers.

After living alone for most of 15 years, dorm living was a change. Fallon knew very little sign language when she came to NTID, and communicating with her roommate and fellow students was difficult.

Today, her signing has improved and, because of her negotiating skills, she is sought out as a person who understands both sides of a situation. If she can't solve the problem, she can probably find someone who can.

Outside of graduating, Fallon's main objective is to make the campus a better place for the entire student body. She has poked her nose into many organizations and offices on campus.

"Being so much older than her fellow students, it would have been easy for her to sit in her room, concentrate on her studies, and leave the 'kids' to do their own thing," says the Rev. Lawrence Mothersell, General Education professor. "But Bobbie's not like that. She rolled up her slacks, pulled off her socks, and waded into the stream."

Within a few weeks of her arrival, Fallon became involved in helping deaf students register for classes at RIT. She is a participant in a campus Big Brother/Big Sister program and tutors both deaf and hearing Business students.

"Much of my tutoring is done on an informal basis," she explains. "I understand accounting concepts because I worked in the field."

Her leadership on campus is well known. Fallon became the first deaf person to hold an office on the Student Directorate's Board of Directors, RIT's student governing body. She served as financial director, a position that involves overseeing budgets that fund more than 70 clubs and the internal budget for the government as well. In January, health problems forced her to leave the position.

Nancy Shapiro, coordinator of Group Development for Complementary Education, served as advisor to the Student Directorate during Fallon's term on the board.

"Bobbie sets and meets high standards for herself," Shapiro says. "She is a person who does not quit no matter how many blocks are placed in her way. She proved herself a skilled financial director for the Directorate, with a strong sense of honesty and outstanding dedication."

"I was reluctant to step down," Fallon explains. "I had opened a door for deaf persons and I was afraid it would close. There are so many barriers and I want to knock them all down."

One more incentive Richard Orlando, chairperson of NTID's Business and Computer Science Support Department, presents Fallon with a Scholarship Incentive Award. Describing Fallon as a hard-working and tenacious overachiever, Orlando says, "She has demonstrated a consistent work ethic and underlying quest for knowledge that deserves recognition."

Sara Kersting, counselor for students cross registered in the College of Business, also recognizes Fallon's talents.

"Bobbie is consistently on the dean's list, which is difficult for a cross-registered student," Kersting says. "In addition, she has served as a tutor for both deaf and hearing students and has taken countless students under her wing."

Mothersell adds, "She comes on like a locomotive, but she shows tenderness to others."

In addition to winning an RIT Davis Scholarship, Fallon's academic achievements have garnered her an NTID Scholarship Incentive Award and admission into the Mark Ellingson Association.

The Ellingson Association was inaugurated in 1987 by RIT President M. Richard Rose to recognize exemplary students with leadership potential and to utilize them in the process of cultivating and informing various RIT constituencies. The goal is to involve students in the process of promoting the image and goals of RIT.

"I'm proud of RIT and want to make it known across the country," Fallon says. "As part of this association, I'll give tours of the campus and sometimes represent RIT at different functions."

Through her involvements in various organizations, including the Student Directorate, WITR Campus Radio Advisory Board, and the NTID Student Congress, Fallon hopes to show deaf students that they *can* fully participate in campus organizations. She would like to see deaf and hearing students work together as a single unit.

"When I arrived at NTID, I couldn't communicate with my deaf peers," she tells hearing students. "I struggled, I learned, and so can you, if you're willing to put forth a little effort."

Fallon's service to the RIT community has not been hampered by her deteriorating hearing loss. When she arrived at RIT, Fallon wore hearing aids. But within the last year, she has become allergic to the material used for earmolds. Due to an infection caused by this allergy, she now is profoundly deaf and unable to wear any type of aid. She knew that her hearing was degenerating, but didn't expect deafness so soon.

"At times this bothers me," she says, "but not really. What I miss most is being able to talk to my mother on the telephone. She doesn't have a TDD and I can't hear her anymore."

Because of this hearing loss, Fallon relies on NTID support services. She also works with a tutor for some of the more difficult courses she is taking in preparation for the Certified Public Accountant examination.

"Notetakers and interpreters are indispensable," she says. "I couldn't continue my studies without them."

Despite obstacles, Fallon has high hopes for her future. She would like to obtain a master's degree, but first she must complete her bachelor's degree requirements.

She plans to do a cooperative work experience with Peat Marwick, a New York City accounting firm that hired her simply on the basis of her resume.

Paul Seidel, Fallon's career opportunities advisor, knew that the firm was looking for a deaf person with experience and English skills sufficient to do some writing.

"Bobbie's resume fit the bill, and she was hired sight unseen," he says.

After that? "It depends on this position," Fallon says. "I must return to complete my bachelor's requirements. If it turns out that Peat Marwick offers me a permanent position, I'll probably accept. However, no matter what happens, I'm going to continue my education."

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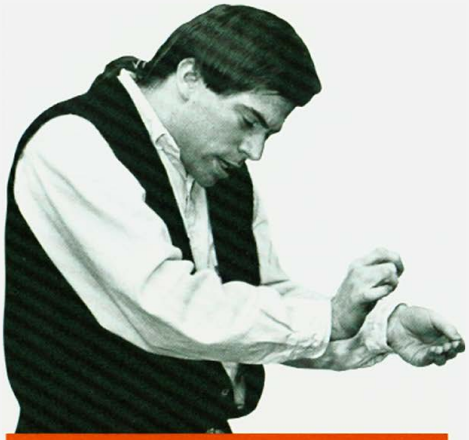
Evolution of an art form

VISUAL POETRY

by Vincent Dollard



Performing in poetry *Peter Cook presents a poem using a combination of American Sign Language and mime.*

Within the context of a world in which tiny computer chips guide 10-ton rockets into deep space, a poem without words may not cause much commotion.

One would do well to notice, however, since these "sign poems" reflect, through a crisply original medium, the evolution of an art form.

Poetry in the hands of deaf poets leaves standard rhythm and meter to rest on the printed page. These artists run their concepts through air and develop rhymes with handshapes while addressing political or whimsical concerns through their motion poems. The physical mix of American Sign Language (ASL) and mime provides for a stimulating blend of poetry and theater.

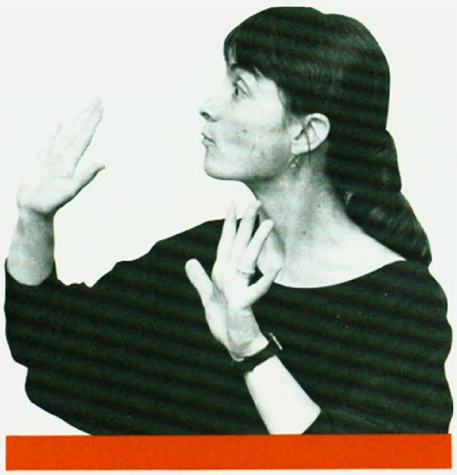
ASL poetry, as it often is called, is an attempt to break from the English language and the written word.

"The difference," says Patrick Graybill, visiting associate professor in NTID's Department of Performing Arts, "is that with English poetry, we play with words; in ASL poetry, we play with signs."

Graybill notes that although ASL was recognized as an authentic language in the early 1960s, deaf people only recently have begun to make use of its nuances in this creative way.

"It took 20 years for deaf people to become proud of their language, and to use it as a tool for their art," he says.

While deaf people have been writing poems and performing them in sign language for many years, ASL poems present a new face to both the language and the art.



Handshapes that rhyme *Debbie Rennie explains how handshapes are used to create rhymes in ASL poems.*

The main difference is that ASL is being used as the primary medium, and, as a result, neither English nor the printed word plays a leading role in the poem. While some ASL poets might write down their initial concepts in the development of a poem, the piece eventually moves to a structure that is based upon the nuances and linguistic parameters found within ASL.

Ella Mae Lentz, an ASL curriculum developer at Ohlone College in Fremont, California, notes the importance of linguistic research in ASL as a way of developing the tools that ASL poets have at their disposal.

"The more we understand about the standard language," says Lentz, "the more we can deviate from it."

While she says that there is not much interaction between members of the artistic community and linguistic researchers, Lentz does feel that both can benefit from each other's work.

"Linguistic research is very focused. Research can't teach application, but creative people can teach researchers," she says.

ASL poetry recently took a leap forward when deaf and hearing poets gathered for the first National Deaf Poetry Conference, held at RIT last fall.

Organized by James Cohn, a poet and former instructor in NTID's Liberal Arts Department, the conference featured performances and workshops by Graybill; Lentz; Debbie Rennie, an award-winning performing artist; Peter Cook, also a performing artist; and Clayton Valli, an instructor in Gallaudet University's Department of Linguistics and Interpreting.

The conference helped establish ASL poetry as "the real thing," says Graybill.

Throughout the course of the three-day conference, participants discussed topics ranging from the linguistic analysis of a "line" in deaf poetry to the effects upon the deaf poet composing works in native and secondary languages.

The meeting was underscored by discussions of freedom and expression. Many deaf poets noted that English traditionally has been thrust upon deaf people as a "first language."

"The hearing culture has pressured deaf people to express themselves in English," says Rennie, who, in addition

to being a poet, also is a professional actress, clown, and mime, and considers English her second language.

"It's hard for deaf people to hear the rhythm that is part of poetry in English," she says. "ASL poetry allows me to express myself in my own language."

It's difficult to determine where or when ASL poetry began, since deaf people have written poetry and performed it in sign language for many years. The evolution of ASL poetry may, in fact, be indiscernable from the growth of the language itself. Some hold, however, that a major turning point occurred in 1984, when poet Allen Ginsberg visited NTID.

During conversation with students and faculty, Ginsberg witnessed Graybill's ASL interpretation of Ginsberg's poem "Howl." The performance convinced Ginsberg and many others of the compatibility of ASL and poetry.

Graybill's short performance also had a lasting impact on Cook, a 1986 Graphic Arts graduate. After watching Graybill perform, Cook began to understand the possibilities that ASL presented and he began to gain confidence in creating his own poems and his own presentation style.

The difference between Cook's and Graybill's performance styles might best be compared to the difference between Marlon Brando and Fred Astaire. Cook is hulking, expansive, and grand; Graybill is succinct, elegant, and precise.

In yet another contrast, Rennie, whose influences include the Japanese haiku form of poetry, is graceful, and can dominate a stage through the sheer strength of her gestures.

These differences in style not only contribute to the richness of a performance, but also create challenges for interpreters of the poems.

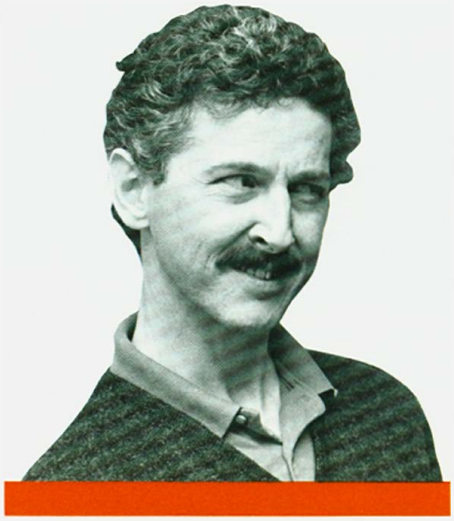
All three poets spent months preparing for the conference. Much of this time was spent with their interpreters so that translations were true to the poems, the language, and the poet.

Lentz and Valli also devoted much time to preparation. However, since Lentz is from California and Valli from Washington, D.C., they were not able to spend time with their interpreters.

Marie Bernard, Interpreting Services coordinator for the City of Binghamton, New York, translated for Valli throughout the conference. Beforehand, she received copies of his work and his workshop presentations.

"There's a fine line between performing and interpreting," she says. "We're not the performers, but we have to convey the same emotions and our interpretations have to be performance quality."

Poetic energy Rennie and Cook present a poem called Psychotic Memory, *using body language and facial expressions, both integral components of ASL.*



***Workshop without words** Gallaudet University Instructor Clayton Valli offers tips to poets.*

Indeed, at conference workshops, considerable discussion ensued regarding the applicability or necessity of interpretations for hearing people.

For each performance during the conference, interpreters were well hidden and spoke quietly into microphones. Hearing audience members who needed interpretations used headsets and a loop system to listen to translations.

Cook and Kenneth Lerner not only are poet and interpreter, but also collaborators and friends. For Lerner, the interpreting process is as much a development of the poem itself as it is a translation, since he collaborates with Cook in the "writing" of each poem.

After Cook puts his initial ideas for a poem on paper, he and Lerner develop it further and translate it into ASL. Lerner then is able to understand the poem's origins and meanings. Lerner says that his translation into English is a clear representation of the poem, thanks to this process.

Cook says that there are basically two schools of thought on interpreting poetry. The first is to voice everything possible and leave little to interpret through mime. The second is the "minimalist attitude," in which few words are spoken, leaving the audience to rely on the mime presentation aspect of each poem.

The future looks bright for ASL poetry. Graybill says that another conference now is "in the talking stage." He points out that the main concern is networking and staying in touch with deaf poets throughout the country in order to offer support and share ideas and the language that is the foundation upon which poems without words are built.

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Peter Gile presses on with full-court determination

Boston Globe Trotter

by Lynne Bohlman

Peter Gile should have his face on a box of Wheaties cereal.

A 1987 graduate who earned an associate degree in Data Processing, Gile isn't a great athlete, but throughout his life he has demonstrated the same determination as Wheaties personalities.

Like Pete Rose, Mary Lou Retton, and the Minnesota Twins, Gile, 26, is marked by a will to achieve and an aura of success.

"When Peter wants something," says Robb Adams, career development counselor in Science and Engineering Careers, "he makes it happen."

Despite several obstacles, Gile has made many positive things happen in his life, not the least of which is a promising career as a computer operator in the *Boston Globe's* Business Computer System Department.

With his career on track, Gile feels like a champion, and he credits NTID at RIT for that.

"The most important decision I ever made was to go to NTID," he says. "I really believe if I hadn't gone there, I wouldn't be at the *Globe* now."

Gile didn't always feel that way, though.

When a high school guidance counselor first recommended NTID, Gile refused to consider it. He wanted to attend a college for hearing students.

Having experienced education at schools for both hearing and deaf students—he attended classes at the Crotched Mountain Rehabilitation Center in New Hampshire until he was 13, and then attended public schools—Gile felt the quality of education at the hearing schools was better.

"This is an emotional thing for me to say—I grew up in the hearing world. When I went to the deaf school," Gile says, "I felt like I was being forced into that environment. Growing up in the hearing world helped me be what I am today.

***A Globe-al perspective** Peter Gile enjoys a number of Boston "institutions," including the Celtics and his employer,* The Boston Globe.

"I refused to go to NTID because I felt like I was being forced to go back to the deaf world again."

Still, a year and a half out of high school, Gile was unable to get into a college for hearing students because his English skills were too weak. He also could not find a job.

He returned to his high school guidance counselor, who asked him, "Well Pete, what are you going to do now?"

Gile applied for admission to NTID and was accepted in August 1983. When he arrived at the Institute for the Summer Vestibule Program (SVP), it was in "bitter defeat."

This attitude didn't last long, however. Today, Gile says, "I'm glad I went to NTID. I was able to learn more about the deaf world and to gain a better understanding of myself."

"Pete really put his life together here," says Adams. "NTID provided him with the structure to grow and to find himself."

At NTID, he adds, Gile came to a better acceptance of his deafness. He also found direction—which may have had something to do with his improved eyesight.

When Gile went through the visual screening process as do all entering students, examiners discovered three serious eye problems: his eyes did not function as a pair; they turned in; and his eyeball was elongated and his cornea inappropriately curved, causing nearsightedness and astigmatism.

Some of Gile's vision problems could be traced to the same source as his deafness—his 10-week premature birth.

When he arrived at the Institute, Gile wore glasses that "looked like Coke bot-

tle bottoms," says Dr. Donald Johnson, senior research associate in Communication Research and director of NTID's Eye and Ear Clinic.

In an operation performed at Rochester's Strong Memorial Hospital in March 1984, Gile's eyes were straightened and made to function as a pair. Although he still uses only one eye at a time to see, Johnson says, "Cosmetically, Peter's eyes look very good now, and his vision with contacts is within normal limits.

"The surgery did a great deal for Peter psychologically," he notes. "It was super for his ego."

When Adams visited the recuperating Gile, he was nonplussed to find Gile bandaged and with pins in his eyes, but, "Peter was his same old optimistic, bubbly self.

"He talked about the surgery the way you'd talk about working on your car," Adams adds. "Peter's willing to work through whatever he has to; he's not a 'poor me' kind of guy."

Gile conquered other problems while at NTID in the same positive, mature manner.

When he entered Eileen Biser's "World Literature" class, he came, she says, as "an enthusiastic but unprepared student."

Although Gile had always enjoyed reading and indeed, had read as a child to teach himself to speak, he had not previously been exposed to sophisticated literature and critical analysis. Together, he and Biser, assistant professor in Liberal Arts Support, decided he would not pass the class the first time.

"Peter was unprepared for the great conceptual leap the class required of him," Biser says,"but I knew he could do it, given time."

Gile withdrew from the class, but through a contract agreement with Biser, continued to audit the course, attending classes and even taking the final exam. The next quarter, in addition to the help he received from RIT's Learning Development Center, Biser tutored him once a week.

What Biser remembers most vividly from those sessions is Gile's awe in achieving a deeper understanding of literature.

"He would say, 'Gee, wasn't that great?' like he'd known all along something wonderful was there, and now he finally understood it.

"There's a difference between reading to learn language and reading to learn," Biser adds. "I don't think Peter will ever read the same way again."

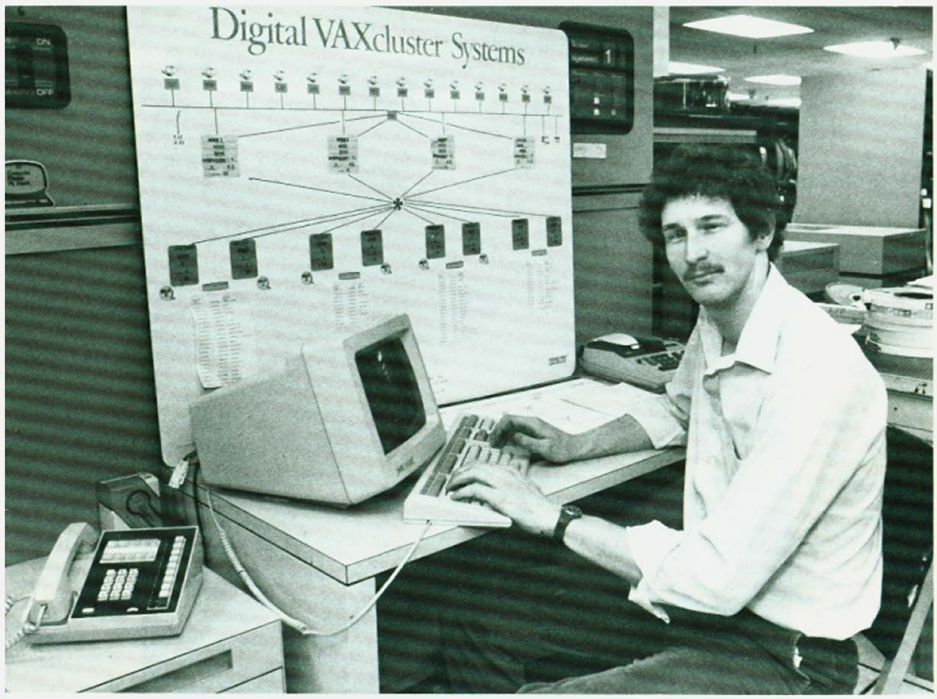
As a student, she says, Gile had an attitude a teacher couldn't resist. Rather than wanting to know what his teachers could do for him, Gile wanted to know what he could do to learn.

Gile is as anxious to learn on the job as he was in the classroom. He arrives at work an hour early every evening, reports James Geary, Gile's supervisor.

"Peter is positively exceptional," says Geary. "He's so eager to learn."

After two cooperative work experiences at the newspaper, Gile was offered a permanent position last fall. This is the first time, however, that he's been assigned the night shift. He works from 12:30-8:30 a.m.

While most of Boston is asleep, Gile and one other employee produce reports on the day's advertising and revenue; process accounts payable, billing, and any unfinished payroll files; back up all production files; and update personnel, circulation, and billing reports.



Night owl Gile spends his nights working in the Business Computer System Department at the Globe.

Although Gile is the only deaf computer operator at the *Globe* (10 other *Globe* employees are deaf), communication has not been a problem. With patience and a little extra effort from both Gile and his hearing colleagues, barriers have been eliminated. Lights have been installed in his office to indicate a ringing phone, and Gile, who has an unaided hearing loss of 72 decibels in his left ear and 88 decibels in the right one, rarely has a problem with the 10-20 phone calls he handles nightly.

"I deserve to be in this position," Gile says, "because I've tried very hard."

Gile's slim frame and bloodshot eyes intimate the determination that has driven him to overcome the difficulties associated with his deafness and vision problems, and to accept his limitations and who he is.

"My motivation," he says, "is that I want to be the best I can be."

That motivation is part of the reason Gile began playing his favorite sport, basketball, in the fifth grade.

"I wanted people to see that I could do things just as well as they could.

"Basketball," he adds, " was my way of earning respect both as a player and as a person."

At a basketball camp he attended while in high school, Gile, not surprisingly, won the Most Determined Player award three consecutive years.

Today, he still is a basketball enthusiast, and fortunately is in the right place to see plenty of his favorite professional player, Larry Bird of the Boston Celtics.

"I don't like players who think only about money," says Gile. "I like players, like Bird, who think about the game, the pride—players who play their hearts out."

According to Gile, Larry Bird plays basketball like a champion. Peter Gile lives like one.

FOCUS On... Maria Shustorovich

by Susan Cergol

"You never know what will happen around the corner" was one of the first expressions Maria Shustorovich learned in English. In truth, her life has been a winding road filled with many blind curves—and she has been surprised more than once.

Born and raised in Moscow, where she taught high school mathematics for 15 years, Shustorovich emigrated from the Soviet Union with her husband, Evgeny, and their then 11-year-old son, Alexander, in 1977. The family arrived in this country without any family or friends to greet them.

Because she knew very little English, Shustorovich feared she never again would be able to teach.

There wasn't enough money to take formal English classes, so Shustorovich had to learn on her own. She kept a vocabulary list on the refrigerator, and tried to learn a new word every time she went to the kitchen. "And of course," she says, "I spoke all the time with the American friends I had made."

When her husband accepted a job with Eastman Kodak Company in 1979, Shustorovich and her family settled in Rochester. Missing the classroom environment, she decided to apply for a substitute teaching position with the Rochester-area public schools.

"I remember sometimes they would call at 6 a.m. and ask me to come to various high schools," she says.

"We didn't have a car in Moscow, so it was my first driving experience. Winter driving was quite an adventure."

Her hopes of getting a permanent teaching position fading, she began taking computer courses in COBOL and data processing at Monroe Community College.

Later that year, Shustorovich was offered a long-term substitute position, teaching math at Brighton High School. There, she became good friends with Chita Duval, then chairperson of the Math/Science Department, who told her of an opening at NTID.

"I asked her what NTID stands for," Shustorovich recalls. "When she told me, I asked, 'For the deaf? What would I do there?' and she replied that I would teach mathematics.

"I almost fainted when she told me I would have to teach using sign language," says Shustorovich. "How could I teach in sign language if I didn't know enough English?"

She decided to apply for the position anyway, "99 percent sure that I would never get it." This reasoning, she believes, enabled her to remain very calm during the interview.

"I said to myself, 'Okay, this is my first try and I have to go through this process to see how it works in this country.'"

"Maria was the most qualified applicant," says Dr. Marvin Sachs, chairperson of Physics and Technical Mathematics. "She had studied with mathematicians in the Soviet Union whom most of us know only through their textbooks. I was quite impressed!"

To her surprise, Shustorovich was offered the position. In the summer of 1980, she began sign language classes, which she enjoyed tremendously.

"It helped me, not only with sign language, but at the same time with English," she says. "I remember very well going to class with my dictionary because at times, I would have to look up the English meaning of a word before I could sign it."

When Shustorovich began her teaching career at NTID, she received a great deal of support from her co-workers.

"My colleagues are wonderful, sensitive, helpful, and creative," she says. "It's a challenging atmosphere, and this helped me all the time, especially in the beginning."

Warren Goldmann, employment advisor in NTID's National Center on Employment of the Deaf, has been both friend and colleague to Shustorovich for the past eight years.

"I felt an immediate rapport with her," he says, "because she had to struggle with the language just as I did."

Goldmann, who is deaf, was working as an associate professor of Physics and Technical Mathematics at the time. He helped to familiarize her with the workings of the department, and their "made-to-order" friendship blossomed.

Another colleague who helped Shustorovich is Dr. Paul Peterson, associate professor in the department.

"She came to me frequently for tutoring in sign language," says Peterson, a registered interpreter.

She learned quickly, and, according to Peterson, has not had any trouble communicating either in sign language or in English.

"Maria is an excellent mathematician," he says. "She has a tremendous love for students, and will give any amount of time to them—in or out of the classroom."

As assistant professor of Physics and Technical Mathematics, Shustorovich teaches virtually all math courses offered by the department.

Her interest in teaching math goes back many years. "I always liked mathematics," she explains, "and I always liked human contact. I decided to combine the two and become a teacher of mathematics."

She finds teaching deaf students both enjoyable and challenging.

"Conceptual understanding is more difficult for deaf students," she says, "so you have to find a better way to explain the concepts. You really have to apply all of your skills.

"What is special to me about teaching here is that it requires a lot of patience, good humor, and extensive preparation. I enjoy it very much."

Indeed, Shustorovich radiates enthusiasm for her work. "You cannot be a teacher if you are emotionally dry and indifferent to other people," she says. "You should be a person whose words and thoughts can be trusted.

"A teacher is both an actor and a playwright," she continues. She likens the art of teaching to a theatrical performance: each show must be fresh and new, whether it is the first or the hundredth performance.

"Teaching is very repetitive, but the goal is to make it appear that you are teaching for the first time, to just this one student," she says.

"From my training and experience in both the Soviet Union and here in the United States," she says, "I have learned that there are no incomprehensible subjects, only poor and boring presentations. You have to awaken a student's curiosity."

Extra help Maria Shustorovich provides assistance to a student in the Math Learning Center.

In recognition of her dedication to teaching, Shustorovich received RIT's Eisenhart Award for Outstanding Teaching in 1987.

"When she was nominated," recalls long-time friend Julie Cammeron, "she was sure she wouldn't win."

Cammeron, associate professor in General Education, met Shustorovich at an NTID reception for visiting dancer Mikhail Baryshnikov in 1981.

"Maria is one of the most unusual women I've ever known," she says. "She has such style and grace, and she's so giving to others. If you need Maria, she'll be there."

Aside from teaching, Shustorovich enjoys listening to music (especially classical and opera), attending the ballet, visiting art museums, and traveling.

"It was difficult to travel when I was in Russia," she says. "If you want to go to any country outside of Russia, even to Eastern Europe, you need special permission.

"In this country I take every opportunity to travel, coast to coast. I have been to the Grand Canyon, Yellowstone Park, and Yosemite National Park, all of which are breathtaking."

Shustorovich also has traveled to Western Europe. The first trip began in Vienna, Austria, when she and her family were refugees from the Soviet Union. They visited again six years later, after they had become U.S. citizens. She still marvels at the freedom of travel that citizenship allows her.

"The main reason I wanted to come here is the freedom," says Shustorovich. "It is something that you probably take for granted if you were born here. You have the freedom to think, to speak out, to travel—to choose your way of life.

"In Russia," she says, "most decisions already are made for you. In this country you can do what you want. It's a different reality. Sometimes, people don't know how to use this freedom, but if you know, it's great."

It is a freedom that was not easily secured.

Citizens of the Soviet Union must get permission from their employers before they apply for emigration. Since teachers rarely are granted such permission, Shustorovich had to quit her job, not knowing when—or if—she would be allowed to emigrate.

She and her family were among the more fortunate, however. After applying for emigration in December 1976, they waited only four months before they were granted exit visas. Her brother-in-law, who applied in December 1977, waited 10 years.

"Hopefully things are changing now with *glasnost*," explains Shustorovich, referring to the recent Soviet policy of a more open attitude toward the Western world. "More people are visiting Russia, but it is still very, very difficult to leave."

Having rounded the corner to a new life, Shustorovich feels she has been successful in meeting the challenge.

"I'm proud of myself for overcoming many barriers," she says, "the most difficult being language and culture. You also have to overcome fear—will you get a job here, can you live here, will you enjoy your life, have you made the right decision, will you have any regrets? You never know...a lot of things go through your mind."

Despite some initial difficulties, Shustorovich has no regrets about her decision to come to the United States. In fact, she feels she is a better person for it.

"My unusual background allows me to see some important issues a bit differently," she explains, "and to contribute a different perspective on some problems.

"I love this country, and I am very happy," she says. "People go through middle-age crises, but I have no time for that. I have a new life; this is my second life. In some ways, I feel younger than I did while in Russia."

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NTID NEWSLINE

A 2,000 calorie thank you NTID's Printing Production Technology Department this winter created invitations for the Epilepsy Association of Greater Rochester's (EAGR) annual "Chocolate Ball." The department also added a chocolate fragrance to the invitations. Pictured with the invitation and a "Thank You" plaque presented to NTID are, from left, Elaine Michael and Ann Marie Scibetta, EAGR general co-chairmen; NTID graduate Thomas Perry, who coordinated the project; Carl Palmer, production supervisor and Printing Production Technology instructor; and Rena Weiss, visiting lecturer in Printing Production Technology. Not pictured, but also involved in the project, is Karin Dishau, EAGR invitations committee chairman.

NTID Students Participate in Protest

NTID students in March joined students from Gallaudet University in Washington, D.C., to protest the appointment of Dr. Elisabeth Zinser, who is not deaf, as president of Gallaudet. Hundreds of NTID students participated in information sessions, campus rallies, petition signings, and other events that attracted local and national media attention. Many NTID students also went to Gallaudet for a weekend march on Capitol Hill.

NTID administrators had to remain neutral, but did not discourage students from expressing themselves. Dr. William Castle, director of NTID and vice president for Government Relations at RIT, said, "We are pleased with the quality and sophistication of the student leadership group and with the responsible actions being taken."

As a result of media attention, NTID Professor Emeritus Dr. Robert Panara appeared on the nationally televised NBC *Sunday Today Show* to offer his perspective on deafness.

Less than a week after her appointment by the Gallaudet Board of Trustees, Zinser, vice president of Academic Affairs at the University of North Carolina at Greensboro, resigned. She was replaced by Dr. I. King Jordan, dean of the College of Arts and Sciences at Gallaudet, who is hearing impaired.

***Student salute** Dr. William Castle, director of NTID and vice president for Government Relations for RIT, recently received the Staff Humanitarian Award from the NTID Student Congress (NSC). Pictured with Castle, center, are left, Bruce Beston, outgoing NSC president, and Eric Gjerdingen, 1988-89 NSC president.*

Get Out and Vote!

The National Organization on Disability (NOD), of which Dr. William Castle, director of NTID and vice president for Government Relations for RIT, is a board member, has produced a public service announcement that details the importance of voter participation by disabled people in this year's presidential election.

Presidential Press Secretary James Brady and former member of Congress from Texas Barbara Jordan are appearing together in a bipartisan media campaign to increase registration and voting by disabled people for the 1988 elections.

The campaign publicizes a toll-free telephone number (1-800-248-ABLE) through which citizens can learn how, when, and where to register to vote in their communities. NOD is the first disability organization to provide this service on a national scale.

Sunshine Too Crosses the Atlantic

Sunshine Too, NTID's professional touring theater company, performed at the Third World Convention of the World Organization of Jewish Deaf in Tel Aviv, Israel, in April.

In addition to its presentation at the convention, *Sunshine Too* gave performances and workshops at a school for deaf students in Tel Aviv and participated in Israel's 40th anniversary celebration.

The group, made up of three deaf and three hearing actors, then visited Denmark, Holland, and England, performing at schools for deaf students as well as at mainstreamed schools.

Sunshine Too's European tour was made possible, in part, by grants from the Elaine P. and Richard U. Wilson Foundation and the Botwinick-Wolfensohn Foundation, on behalf of Mr. and Mrs. James D. Wolfensohn.

Artful Accolades, Communication Research Recognition

NTID recently has received recognition for its contributions in two different fields.

Deaf Artists of America (DAA) in recognition of NTID's 20th anniversary and in appreciation of the Institute's contribution to DAA's success presented Dr. William Castle, director of NTID and vice president of Government Relations for RIT, with a framed certificate of appreciation and a sculpture by Gary Mayers. Dr. Robert Panara, president of the DAA Board of Directors and NTID professor emeritus, made the presentation April 4 in NTID's Mary E. Switzer Gallery.

On May 12, Dean James DeCaro accepted the Scientific Achievement Award from the National Council on Communicative Disorders at the Kennedy Center in Washington, D.C. The award was given in recognition of the significant scientific contributions made by NTID's Department of Communication Research in the area of communication problems of hearing-impaired people.

Dear Friends of NTID,

RIT athletes—deaf and hearing—are a source of pride and enthusiasm to us all. The Institute's nationally recognized men's and women's intercollegiate athletic programs offer RIT athletes an opportunity to compete against the best and to develop the best within themselves. When these students leave RIT, they take with them those qualities learned on playing fields—teamwork, leadership, and pride. As you read about NTID athletes, and other sources of Institutional pride, in this issue of Focus, *I believe you will come to share the enthusiasm that abounds on campus.*

M. Richard Rose
President

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Rochester Institute of Technology

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ADDRESS CORRECTION REQUESTED

Thomas Bohrer welcomes you to his One and Only Punch and Judy, *p. 6.*

Photography by A. Sue Weisler