

FOCUS ON DEAF ARTISTS



Change

What do you think of our new look? This new tabloid newspaper is an outward indication of the growth and progress going on at SPECTRUM. We have witnessed many changes within the organization during the last three months and they involve more deaf leadership, expansion of the office staff, and the creation of several thought-provoking projects. This newsletter reflects the overall transformation that has taken place at SPECTRUM.

Thanks to the efforts of departing Elizabeth T. Yndo, the Spectrum Newsletter was first published two years and five issues ago (plus the prospectus). The "poster" newsletter promoted communication between deaf artists and fostered increasing interest in deaf arts.

With this tabloid newspaper, we hope to further the process begun two years ago, by improving correspondence with deaf artists and interested friends, sharing more deaf arts information with the general public, and encouraging more input from our readership. The new Spectrum newspaper will include more pictures and articles to keep you current on what's happening in the deaf arts world.

We have our eyes on the future, and our long range goals include publishing a professional quarterly magazine which will feature deaf artists. We plan to call this magazine "Deaf Arts". Our present newspaper will be an exchange of information on deaf arts in general. It is named "Focus on Deaf Artists" (FODA) which is the last part of our Corporation name.

We'd like to remind you that there is no SPECTRUM, Focus on Deaf Artists without you. We welcome your suggestions, ideas and constructive criticism. We'd be especially interested to know what you think of our new format.

Let us know about it

Do you have comments or suggestions for SPECTRUM? We have reserved this space for your letters. Please feel free to write us. Correspondence that is of general interest to newsletter readers will be printed in future issues.

A WORD OF GRATITUDE:

SPECTRUM, Focus on Deaf Artists, a tax exempt non-profit organization, depends on your contributions and donations to continue our programs. We wish to express our profound gratitude to those who have helped us financially through contributions and grants and to those who have encouraged us with their letters and thoughtful guidance:

- Helen DeVitt Jones
 - Laurent Clerc Cultural Fund, Gallaudet College Alumni Association
 - City of Austin Manpower Training Division - CETA
 - National Endowment for the Arts
 - Texas Commission on the Arts & Humanities
 - International Business Machines
 - Mr. & Mrs. Irving Ravel
 - Worthy Charities
- Countless persons have made small donations. The names are too numerous to list, but we do appreciate your generosity. Those who wish to contribute may make your check payable to: Spectrum, F.O.D.A., P.O. Box 339, Austin Texas 78767. They are tax-deductible.

CHARLIE'S COLUMN

We've been busy here in Austin. Press packets have been sent out of our office to media all over the United States. Those include A.E. U.P.I., five Arts magazines, over 40 state associations of the deaf newsletters, ten of the leading deaf publications, and the Caption Center in Boston. If you should come across an article on SPECTRUM, please let us know.

We've also appeared on television twice. On Wednesday, March 16th, the entire SPECTRUM staff including the dancers, Betty Miller and Clarence Russell were featured in a live interview on the Carolyn Jackson Show on KTVV in Austin. Then, Yacov Sharir, Janette Norman and I made a 20 minute tape with Betsy Stanley. Betsy hosts a regular program, "Sign of the Times" Saturday noon on Channel 11 (Fort Worth). The show will be aired May 28th on over five hundred stations in the Southwest. We are in the process of making our own tapes of this show. If you are interested in seeing it, you may write to us and make arrangements to borrow a tape.

We were pleased to learn that Dr. Betty Miller has been appointed to the Arts Commission Division of the World Federation of the Deaf. Her paper "Arts and the Deaf" has been sent to France and will be translated into French for their publication.

Elsewhere in the United States, deaf artists have been making news. Tom Wood of Riverside, California was featured as the cover story for the January 1977 issue of the Deaf American. He is a deaf folk artist and a colorful exhibition of his work was on display at the art gallery of Riverside City College October 31st - November 18th 1976. The author of the article, Felix Kowalewski, described Mr. Wood's work as "unique, whimsical, appealing and captivating." He went on to explain that "his wood sculptures are carved into forms and then inlaid with a variety of wood tesserae from all over the world, giving the piece color and design interest."

The March 15th, 1977 issue of Gallaudet Alumni Newsletter reported on the ninth American College Theatre Festival, Region XI Awards Gala. Gallaudet received five awards for technical excellence in theatre for the production of 'Laurent Clerc: A Profile' which was performed in November of 1976. Awards were presented in the following areas: Graphics; the poster design was conceived by Gilbert Eastman and executed by Jeffrey J. Grandel. Mr. Grandel also won award for lighting, sets, and technical direction. Robert W. Swasey received an award for his costume designs. 'Laurent Clerc: A Profile' was written and directed by Gilbert Eastman, a deaf artist, who is chairman of the Gallaudet College drama department.

In the Winter 1977 issue of National Theatre of the Deaf Spotlight and Newsletter it was announced that NTD was awarded a \$7,500 grant by the Ford Foundation. This grant will be used to develop a project for deaf playwrights. This exciting program is scheduled to begin concurrently with the NTD summer school this June.

Brian Kilpatrick, co-director of Fairmount Deaf Theatre in Cleveland, Ohio and his wife Jacqueline 'nee Seaburg' have been active in the hearing community theatre. They have received praise on a number of original plays and lyric songs one of which, 'With these Hands' won an emmy award in Cleveland community from NBC. Their production, 'Alice in Deafinity', drew an invitation from the Lincoln Center in New York City sponsored by Exxon and New York Arts Endowment.

The Little Theatre of the Deaf 'LTD' performed at the Kennedy Center in Washington, D.C. during the Childrens Art Festival, held April 18th through the 24th. The play they performed was written for them by Dennis Scott, a Jamaican playwright. He based his work on a Middle English poem 'Sir Gaiwain and the Green Knight.'

Dorothy Miles, the deaf author of our poem 'Spectrum', was in the audience to watch her poetry being performed in sign language by the Washington Square Players. 'Signs of Life' was presented by the Program in Educational Theatre in New York City on March 30 - April 2nd. Two deaf actors, Alan Barwiolek and Julianna Fields performed with two hearing actors before a full house each night.

YACOV SHARIR



SPECTRUM Dance Project is led by artistic director and choreographer Yacov Sharir. We have had the good fortune to locate such an outstanding choreographer, teacher, artist, and dancer.

Mr. Sharir was born in Morocco, and graduated in sculpture and ceramics at the Jerusalem Bezalel Academy of Fine Arts. He studied modern dancing at the Jerusalem Academy of Music under Haisia Levy and at the Bathsheba Dance Company School of Dance.

He has danced with the Bathsheba dance company for eight years and appeared in the creations of Jose Limon, Glen Tetley, Martha Graham, Jerome Robbins, John Cranko and others. To complete his studies in progressive techniques of classical ballet, Mr. Sharir traveled to France, Holland, Belgium and the U.S.A.

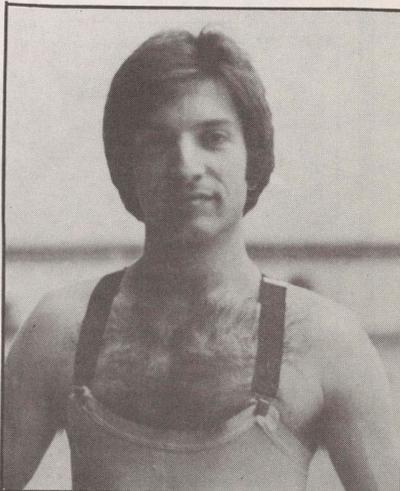
Jointly with Moshe Efrati he conceived, in 1970 the idea of founding the Efrati Dance Company, and since 1973 has worked for its realization. He was the director of the ballet school of Kiron, (belonging to the Efrati Dance Company Association).

In the last two years he has choreographed for several ballet companies, among them the Bathsheba Dance Company and the Israeli Ballet. In June of 1976 the Israeli Ballet performed his most significant creation, a full evening ballet entitled "Homage to Jerome Robbins". The work was done by special invitation for the Israeli International Festival of Music, Ballet and Theatre.

Mr. Sharir has also been rehearsal director for the Demama Group, an Israeli company of deaf dancers, for more than five years.

Yacov is an innovative and resourceful artist who incorporates observations and sensations into the ongoing process of his work. This trait of assimilating his outward experience in creative endeavors and his direction to the arts make him an outstanding dancer, teacher, and choreographer.

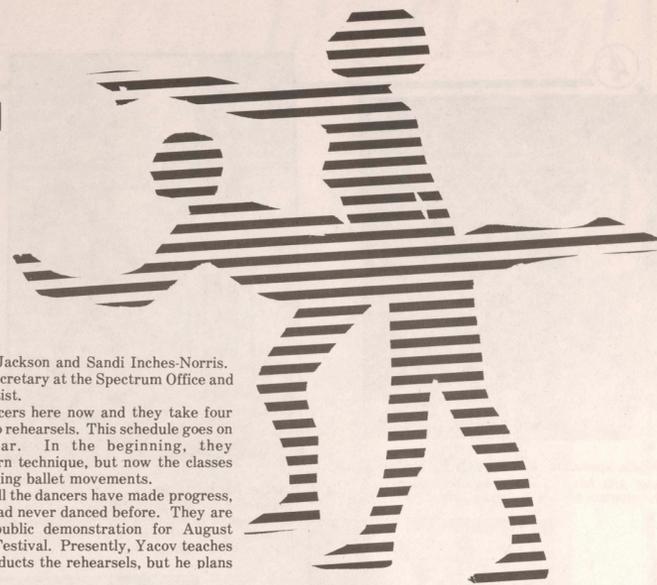
MARIO J. ILLI, JR.



DANCE PROJECT

In November of 1976, after months of painstaking deliberations and plans, Yacov Sharir traveled to Austin from Tel Aviv to begin the Spectrum Dance Project. When he stepped off the plane, there were four deaf dancers waiting to work with him; Bonnie Ramsey, Martha Remley, Beth Krusmark, and Rosie Serna. Classes were organized for those who were already in Austin, and Yacov started the difficult process of contacting other deaf dancers scattered all over the United States.

He took a trip to Washington, D.C. and New York City where he interviewed interested dancers from the East Coast Area. Among those he met were Linda Herenchak from New Jersey and Mario Illi of Syracuse, New York. Both moved to Austin shortly thereafter and Mario is now the rehearsal assistant. There are several other dancers moving to Austin in late May and early June as a result of this interview. Most of these dancers have had some prior training. There are two other regular dancers



in the project; Susan Jackson and Sandi Inches-Norris. Susan is the diligent secretary at the Spectrum Office and Sandi is the layout artist.

There are eight dancers here now and they take four classes a week plus two rehearsals. This schedule goes on throughout the year. In the beginning, they concentrated on modern technique, but now the classes are focusing on beginning ballet movements.

Yacov reports that all the dancers have made progress, especially those who had never danced before. They are planning their first public demonstration for August during the Deaf Arts Festival. Presently, Yacov teaches all the classes and conducts the rehearsals, but he plans



to have other teachers in the future. Preferably, these people would be deaf as Spectrum's policy is to have as few hearing people involved in the project as possible.

For communication in movement, a variety of drums are used. When someone pounds a drum, vibrations pass through the air and the dancers respond to them. "This system works well", Yacov explains, "It's not a new idea though. Drums have been used in this way throughout the United States". He is more than satisfied with the work that the dancers are doing. "They are taking the classes very seriously, and have been willing to sacrifice their own time."

The cultural community in Austin is intrigued with the idea of a deaf dance group but so far Yacov has not allowed spectators at rehearsals.

"I am being cautious with this project. I care very much about the group, and I want them to work as professionals in the future. For that reason, I am not taking any impulsive steps. I want this company to grow organically and face the public when they are ready."

The media has also been inquisitive. "I was asked to appear on radio and television to explain the project, but I've decided not to do that for the moment. We are funded by public money and I believe we reveal what we are doing."

In the meantime, the dancers are working to fulfill their high aspirations and all of us at Spectrum are eagerly awaiting their first demonstration.

Mario J. Illi, Jr., moved to Austin in March of 1977 to fill the position of Rehearsal Director in the SPECTRUM Dance Project. He came to us from Syracuse, New York where he was associated with the Syracuse Ballet Theatre.

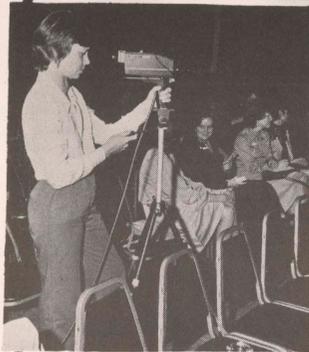
Born to deaf parents, Mr. Illi was educated at the New York State School for the Deaf at Rome. At fifteen, he was encouraged to dance by the dance instructor at the school, Marilyn Dubrisk. Mario had a natural flair for dance and it wasn't long until he was invited to perform with a public school dance group in Rome along with the local "Y" Dance class. He appeared in numerous presentations in Rome and nearby Utica while a student at NYSSD.

Not long afterwards, Mario joined the Syracuse Ballet Theatre. He performed with them in "A Christmas Carol"; "Beauty and the Beast" (Opera in Three Acts); "Miyabi"; "The Four Seasons"; "Star Crossed Lovers"; "Vienna 1888"; and "Aurora's Wedding" (Act III of Sleeping Beauty). He also designed masks that were worn in "Aurora's Wedding".

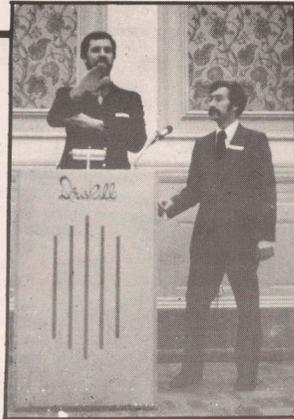
Mario participated in the 28th Annual American Dance Festival at Connecticut College in New London during 1975. The previous summer he was one of the few deaf dancers invited to attend the National Theatre of the Deaf's Summer Dance School.

While at NYSSD, he was part of the Board of Cooperative Educational Services Program and he received a certificate for satisfactory completion of a 1,000 hour Commercial Art Course. Before moving here to work with SPECTRUM, Mario was employed by the Multi-Image Corporation in Syracuse as an illustrator and printer.





Media specialist, Elizabeth L. Baird a Deaf Arts Advisory Board member, videotaped the program for documentation purposes.



J. Charlie McKinney greeted the guests assembled in the Crystal Ballroom and served as master of ceremonies for the afternoon's program. Jerry Mikus acted as interpreter for most of the speakers.



On March 13, 1977, the Ballroom of the Deaf Arts Center in Austin, Spectrum, was officially dedicated to the public. Introduction of the key figures of the Deaf Arts Center and D



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Sandi Inches-Norris read the goals and aspirations that were drawn up two years ago and related the progress that has been made towards achieving those goals.

SPECTRUM ARTS CENTER is guided by three distinct groups of individuals who work together to assure that the needs of deaf artists are met while maintaining the functions of a non-profit organization.

THE DEAF ARTISTS ADVISORY BOARD is comprised of artists from all over the nation who receive detailed information on the progress of all the Spectrum's endeavors. These people are responsible for formulating the goals of the organization and their ideas and opinions are taken into serious consideration before new projects are launched.

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THE WORKING BOARD is made up of three key members of the organization. Charlie McKinney is the President of Spectrum, Janette Norman is the Vice President, and Dr. Betty Miller acts as Director of the Visual and Performing Arts School. They take the ideas and aspirations of the Artists Advisory Board, along with the concrete directions of the Executive Advisory Board and mold the policy and administration of the Arts Center.

THE SPECTRUM ARTS CENTER is the outgrowth of two years' work in the singular needs and aptitudes of the deaf artist. The approach that Spectrum has chosen is one that will, hopefully, meet the requirements of the artists in residence while maintaining a full time community where motivated students can come for instruction and guidance. Ameslan will be the primary mode of communication with English considered as a second language. The emphasis will be on artistic ability rather than what the culture refers to as a communication disability.

The teachers and decision makers will be those deaf artists who are currently involved with projects. The artists themselves will form the heart of the center, but even this core will be in flux. Ongoing projects and instruction available will depend on fashion, Spectrum can offer a stable and unique environment to nurture artistic development while supporting a wide variety of creative endeavors.

THE ADMINISTRATION of Spectrum Arts Center will be through one central managing office. This will lower the cost of the overall budget and facilitate the center's functioning as a cohesive whole. The central office will handle budgets, payroll, correspondence, public relations and the coordination of projects and activities.

Besides the administration, there will be a number of

independent departments who will share resources and promote the other phases of the organization.

THE CLEARINGHOUSE AND LIBRARY will be responsible for collecting portfolios and pertinent information on past and present deaf artists. This part of the complex will also hold a collection of visual literature on videotape in Ameslan as well videotape interviews with particular artists. Everything that is stored in the clearinghouse will be made available through the library to interested students and organizations.

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A LEGAL AID SERVICE is available for deaf artists to assist them in drawing up contracts and to give professional legal advice. In the future, this program will be expanded to include workshops for artists in the area of contracts, copyrights, patents and legal rights.

As a service to the deaf community as well as a community at large and means of fostering financial self-sufficiency, a MARKETING PROGRAM is planned. Educational materials, such as specially designed puppets that communicate with sign language, are the first products Spectrum would like to make available. Books, videotapes, calendars, and T-shirts have also been proposed.

PUBLICATIONS will be an important part of the Arts Center. We plan to print the Spectrum quarterly magazine, books and plays by deaf authors, promotional materials and handbills for performances. Books, calendars and educational materials printed there can be distributed by Spectrum and the proceeds will be circulated into other financially dependent areas of the center.

THE VIDEOTAPE/T.V. STUDIO will be essential for the integrated center for deaf arts. Videotape will be used in most, if not all, phases of the operation. The Dance Project and the Visual and Performing Arts School have an obvious need for this department and of course artists who specialized in media require a studio for their work.

VOLUNTEERS will work in all areas of the Spectrum Arts Center. Coordination of their activities will be under the direction of the Secretary-Treasurer.

DEAF ARTISTS ADVISORY BOARD

- Charles C. Baird
- Elizabeth Baird
- Carolyn Bail
- Georgette Doran
- Patrick A. Graybill
- Juan Hoffman
- Duane Hughes
- Elisabeth C. Krusmark
- Dorothy Squire Miles
- Sandi Inches-Norris
- Tommie Radford
- Clarence A. Russell, Jr.
- John D. Smith
- Jane Wilk
- Harry R. Williams
- Guy C. Wonder, III

WORKING BOARD

- J. Charlie McKinney
- Janette Norman
- Betty G. Miller

SPECTRUM

ADMINISTRATIVE

- President: J. Charlie McKinney
- Vice President: Janette Norman
- Secretary-Treasurer: Betty G. Miller

OFFICE STAFF

- Secretary: Susan Miller
- Layout Artist: Sandi Inches-Norris

CLEARINGHOUSE AND LIBRARY

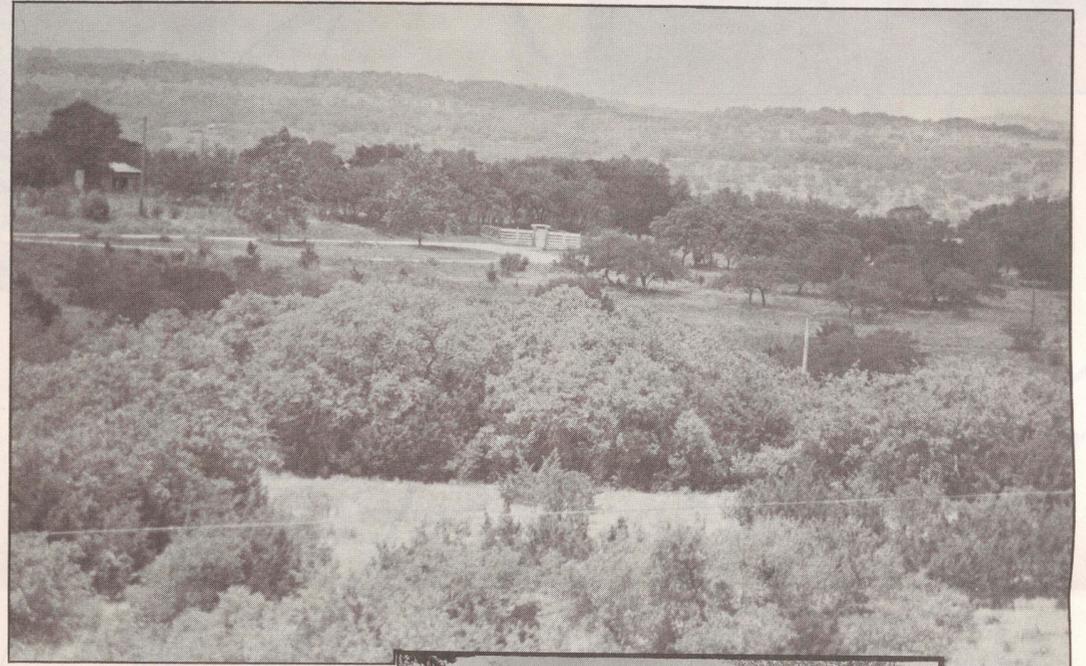
- MARKETING
- PUBLICATIONS
- RESEARCH
- VIDEOTAPE
- VOLUNTEER

SPECTRUM DANCE PROJECT

- Artistic Director & Choreographer: Yacov Sharir
- Rehearsal Director: Mario III, Jr.

flash! flash! flash! flash!

WE MOVE TO THE RANCH



Co-Editors' Note: Just before we went to press, the news about the Ranch became official. For that reason, we decided to add these four pages to share our news of joy. Photos were taken by Susan Jackson and Charlie McKinney. Map illustrations were done by Sandi Inches-Norris.

SPECTRUM, Focus on Deaf Artists has partially succeeded in fulfilling one of its long-time dreams, that of having a home. During the 1976 Summer Conference, one of the SPECTRUM priorities established was to seek funding for the purpose of buying land on which to build a permanent Arts Center and home office.

Thanks to the foresight and generosity of two deaf artists, Clarence A. Russell, Jr. and Dr. Betty G. Miller, a ten-acre ranch, thirteen miles southwest of Austin, was purchased. They have offered SPECTRUM, FODA a long-term lease.

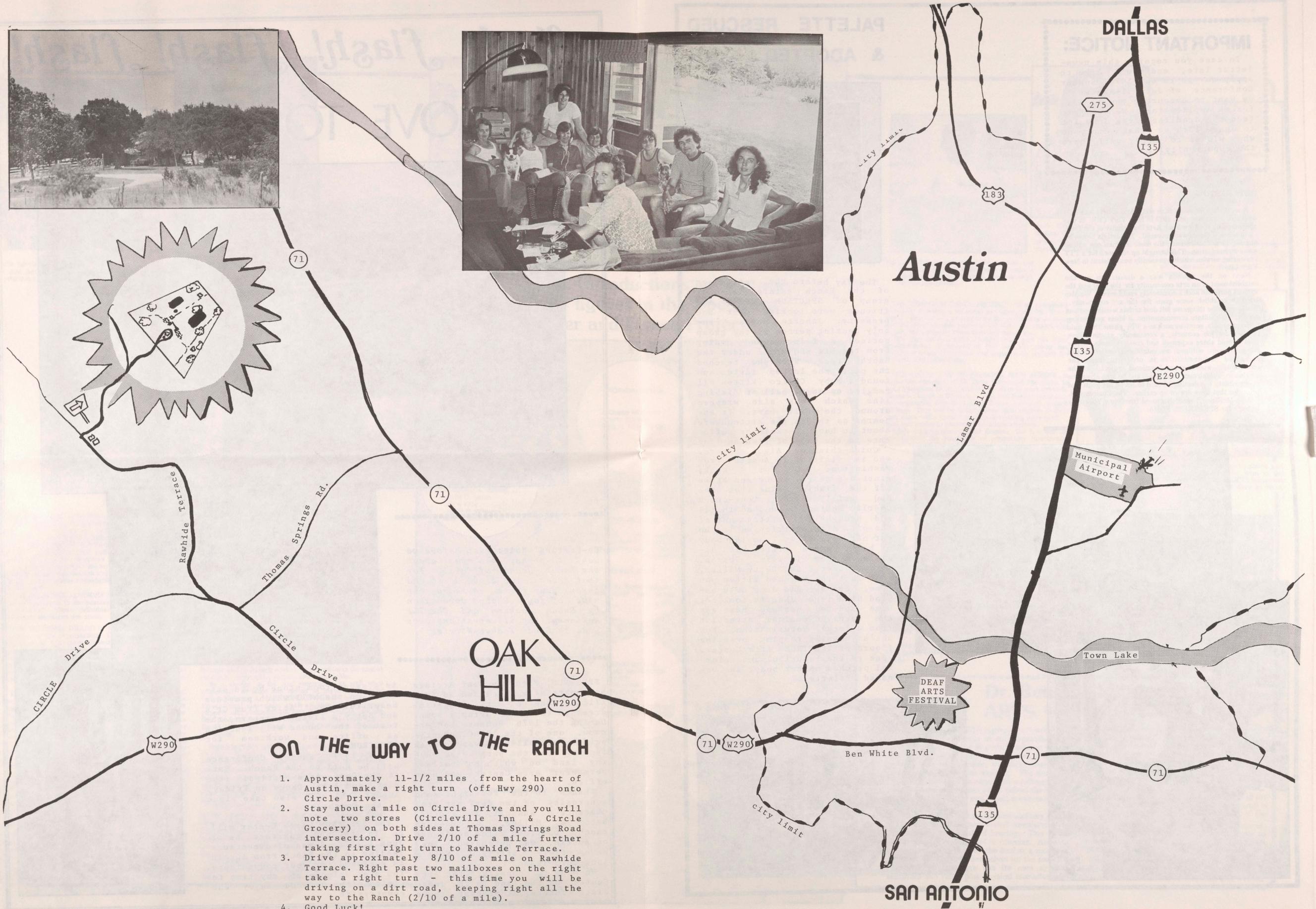
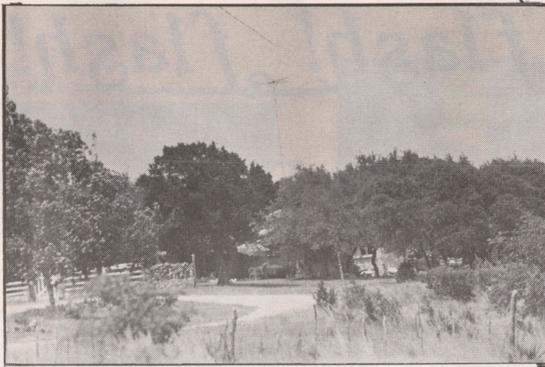
We hope to construct the Arts Center on the land in the immediate future. At present there

is a seven-room stone house situated on the hill which provides beautiful view. Aside from Cr's and Betty's living quarters, the rest of the house will function as office and workroom for SPECTRUM.

The 1977 Summer Conference will be held on the Ranch. Part of the Deaf Arts Festival (the Play and Barn Dance on Friday, August 5th) will also take place at the Ranch.

The SPECTRUM Arts Center will be in the new quarters as of June 1, 1977. A map of directions leading to the Ranch from Austin is enclosed for your convenience. You are welcome at any time to visit with us and enjoy the countryside.





ON THE WAY TO THE RANCH

1. Approximately 11-1/2 miles from the heart of Austin, make a right turn (off Hwy 290) onto Circle Drive.
2. Stay about a mile on Circle Drive and you will note two stores (Circleville Inn & Circle Grocery) on both sides at Thomas Springs Road intersection. Drive 2/10 of a mile further taking first right turn to Rawhide Terrace.
3. Drive approximately 8/10 of a mile on Rawhide Terrace. Right past two mailboxes on the right take a right turn - this time you will be driving on a dirt road, keeping right all the way to the Ranch (2/10 of a mile).
4. Good Luck!

IMPORTANT NOTICE:

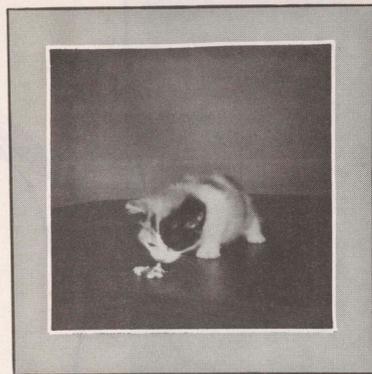
In case you receive this newsletter late, and you'd like to apply to go to our 1977 Summer Conference of July 31-August 4, we want to encourage you to send for an application. We will extend the deadline from June 1st to June 15th so that everyone who wishes to apply will have the opportunity.

ARTS MEETING

A workshop for more than sixty deaf artists was held on Sunday, January 9th, 1977 in New York City. It was sponsored by the New York Arts Community of the Deaf. A number of topics were covered. The artists began by sharing their frustrations; the most common one named was communication. This brought up the need for a TTY answering service which is presently non-existent in New York City.

Next on the agenda was a discussion on the establishment of an arts community for the deaf and the various purposes such a community could serve. We also tried to establish some goals for the art community. These were the things we felt deaf artists would need and expect: to facilitate communication of ideas and feeling between artists, services such as a TTY phone that could be used for job contacts, a community studio where artists could share expenses and creative ideas. After our goals were outlined, we established priorities and delegated responsibilities in order to make the community a workable and functional project. At the conclusion, a Chairman was chosen and he was given the responsibility of selecting a board to act on the goals and priorities that were drawn up earlier. The Chairman, J. Charlie McKinney, recently moved from New York City to work for SPECTRUM, FODA.

PALETTE RESCUED & ADOPTED



The day before the settlement of the Ranch estate, a small group of SPECTRUM staff and friends were looking over the property. Janette Norman, the only hearing person in the group noticed a faint sound coming from the big BBQ grill under the Ranch Trees. When she reached the pit, she looked inside and found a baby Calico kitten all tangled up in a ball of fishing line which was also wrapped around the grill bars. It appeared as though the kitten were about to hang herself or suffocate in the ball of fishing line.

Quick-thinking Alyce DeMers, who is visiting in Austin from Washington, D.C. for a week, grabbed a nearby stone and broke off the fishing line from the BBQ grill bars. Long-armed Charlie McKinney reached inside and brought the kitten out of the pit. After retrieving it, he cut off all lines from the body of badly-shaken kitten with assistance from his wife, Sharon, Alyce, Janette and Betty Miller.

At last the rescued kitten was free, but she had deep cuts behind hind legs. Janette took her home and fed her and next day she received medical attention from a local veterinarian. Now she's happily romping over the floors of SPECTRUM Arts Center. Due to the beautiful and colorful patches on her body, she was named "Palette".



1977, in the Crystal Driskill Hotel in Focus on Deafly announced to actions were made in the Spectrum Dance Project.



Yacov Sharir introduced the dancers and each one had the opportunity to make a personal statement about their feelings toward the project.



Beth Krusmark explained her musical background and how she is incorporating her knowledge of rhythm with dancing.



Rosie Sema expressed excitement at her opportunity to dance. "I've gained poise and self-confidence," she told the audience.

THE SPECTRUM DANCE PROJECT will be comprised of twenty dancers, a rehearsal assistant, and Mr. Yacov Sharir. Classes will be taught by the performing dancers and the most capable students will have the opportunity to join the company when there are vacancies. The Spectrum Dance Project will give its first demonstration in August of 1977 and the group has already received invitations and requests to perform for colleges and universities.

THE VISUAL AND PERFORMING ARTS SCHOOL is under the direction of Dr. Betty Miller and she plans to head a program for deaf artists who want to work towards a Master's Degree in Education. The first five students may be cooperating with the Lincoln Juarez Annex of Antioch College. They will be doing independent studies in their own areas while simultaneously developing undergraduate and graduate programs for future students.

While working towards their degrees, the five will be investigating the feasibility of connecting Spectrum's Visual and Performing Arts School with the larger Antioch network.



Dr. Betty Miller acknowledged Spectrum's largest patrons and sponsors and made presentations to those who were in the audience. Ms. Jacqueline Williams, director of CETA Manpower Division for the City of Austin, accepts a batik done by Sandi Inches-Norris.



An informal reception held after the meeting gave the participants and guests a chance to mingle and make friends.



BOARD

Charlie McKinney, D.Ed.

EXECUTIVE ADVISORY BOARD

Helen DeVitt Jones
Wayne Gronquist
Dr. DeWitt Holland
Dr. John Hughes
Andres Menchu

ARTS CENTER

ADMINISTRATION

Charlie McKinney
Janette Norman
Clarence A. Russell, Jr.

STAFF

Jackson
Sandi Inches-Norris

HOUSE SERVICE

TV STUDIO SERVICES

VISUAL & PERFORMING ARTS SCHOOL

Director: Betty G. Miller, D.Ed.

Dr. Betty G. Miller on ARTS and the DEAF

For the deaf, the ARTS represent a natural and readily accessible means of self expression and communication. Living in a world without sound, the deaf bring to their experiences a unique perception in which vision, vibration, movement and space have a special meaning. The deaf, are able to structure the universe with a rich system of visual and motor symbols which reflect the human experience of space and light, movement and gesture.

Because deaf persons are without auditory sense, they develop a deeper visual sensitivity to compensate for the lack of hearing. This visual sensitivity is clearly evident in Ameslan. Ameslan is a sign language used by the deaf as a means of communication among themselves for the past 100 years. The language has its own syntax, semantics and rules, plus physical characteristics

such as form, shape, line and movement. These physical characteristics are similar to those of design in the visual arts. This language has been constantly creative, depending on the situations, places, and emotions that may require new signs. Ameslan requires body movement, facial expression, and arm and hand movements to produce effective communication through visual means. Ameslan is a visual graphic. Images formed in the air appear and disappear. This temporary aspect is unlike permanent images created by most of the visual artists. To grasp such temporary images requires trained and highly perceptive persons so can they comprehend and express these visual pictures of thoughts and feelings.

Most professional people working with the deaf believe that the essential aim of education for the deaf is to teach deaf learners spoken and written



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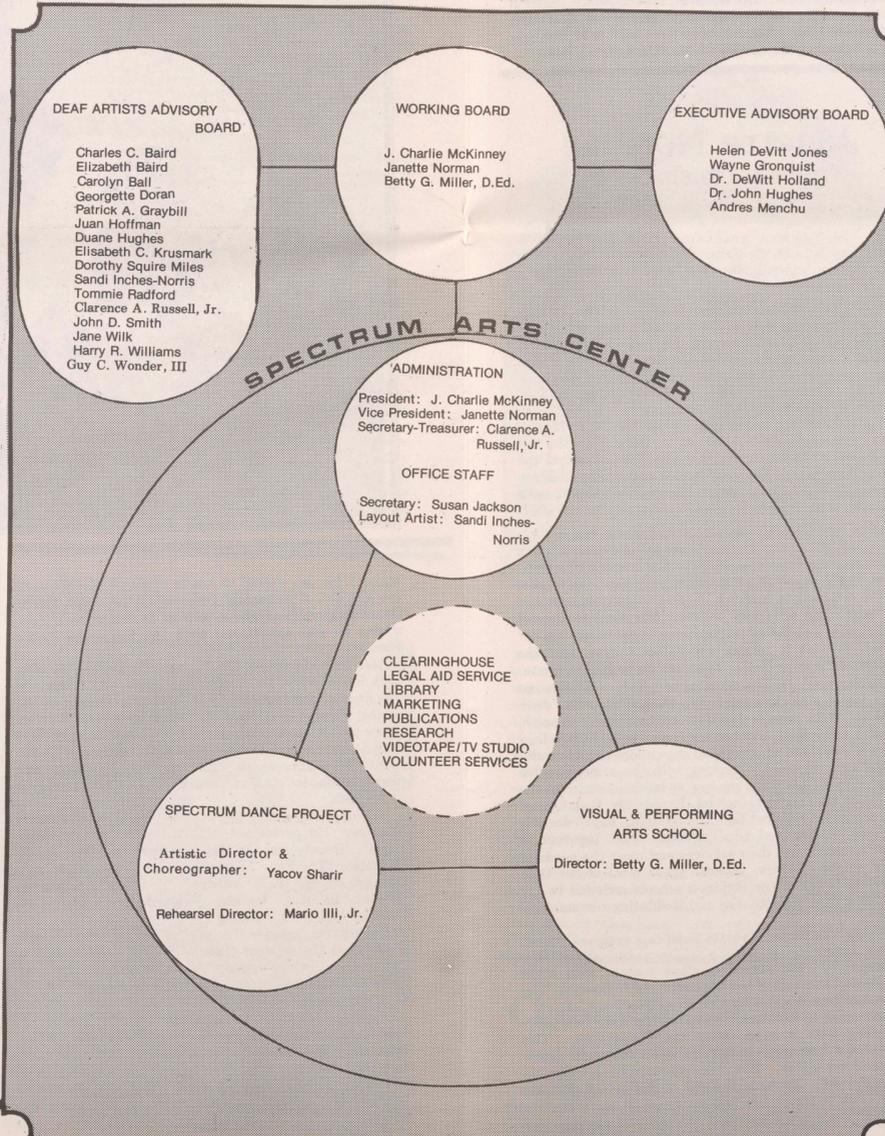
A LEGAL AID SERVICE is available for deaf artists to assist them in drawing up contracts and to give professional legal advice. In the future, this program will be expanded to include workshops for artists in the area of contracts, copyrights, patents and legal rights.

As a service to the deaf community as well as a community at large and means of fostering financial self-sufficiency, a MARKETING PROGRAM is planned. Educational materials, such as specially designed puppets that communicate with sign language, are the first products Spectrum would like to make available. Books, videotapes, calendars, and T-shirts have also been proposed.

PUBLICATIONS will be an important part of the Arts Center. We plan to print the Spectrum quarterly magazine, books and plays by deaf authors, promotional materials and handbills for performances. Books, calendars and educational materials printed there can be distributed by Spectrum and the proceeds will be circulated into other financially dependent areas of the center.

THE VIDEOTAPE/T.V. STUDIO will be essential for the integrated center for deaf arts. Videotape will be used in most, if not all, phases of the operation. The Dance Project and the Visual and Performing Arts School have an obvious need for this department and of course artists who specialized in media require a studio for their work.

VOLUNTEERS will work in all areas of the Spectrum Arts Center. Coordination of their activities will be under the direction of the Secretary-Treasurer.



Yacov Sharir introduced the dancers and each one had the opportunity to make a personal statement about their feelings toward the project.



Beth Krusmark explained her musical background and how she is incorporating her knowledge of rhythm with dancing.



Rosie Serna expressed excitement at her opportunity to dance. "I've gained poise and self-confidence," she told the audience.

THE SPECTRUM DANCE PROJECT will be comprised of twenty dancers, a rehearsal assistant, and Mr. Yacov Sharir. Classes will be taught by the performing dancers and the most capable students will have the opportunity to join the company when there are vacancies. The Spectrum Dance Project will give its first demonstration in August of 1977 and the group has already received invitations and requests to perform for colleges and universities.

THE VISUAL AND PERFORMING ARTS SCHOOL is under the direction of Dr. Betty Miller and she plans to head a program for deaf artists who want to work towards Master's Degree in Education. The first five students may be cooperating with the Lincoln Juarez Annex of Antioch College. They will be doing independent studies in their own areas while simultaneously developing undergraduate and graduate programs for future students.

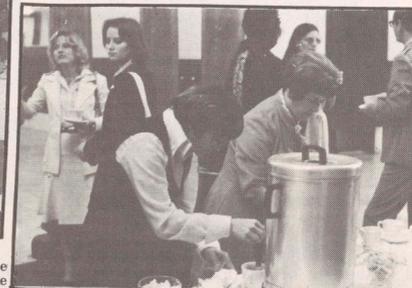
While working towards their degrees, the five will be investigating the feasibility of connecting Spectrum's Visual and Performing Arts School with the larger Antioch network.



Dr. Betty Miller acknowledged Spectrum's largest patrons and sponsors and made presentations to those who were in the audience. Ms. Jacqueline Williams, director of CETA Manpower Division for the City of Austin, accepts a batik done by Sandi Inches-Norris.



An informal reception held after the meeting gave the participants and guests a chance to mingle and make friends.



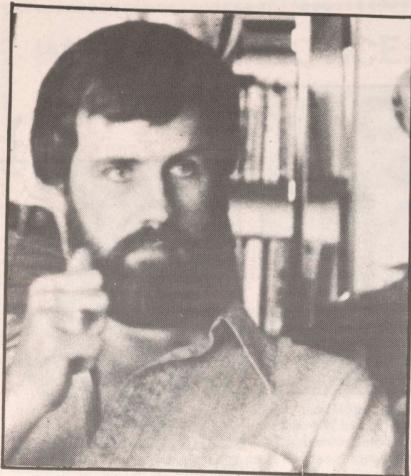
Dr. Betty G. Miller on ARTS and the DEAF

For the deaf, the ARTS represent a natural and readily accessible means of self expression and communication. Living in a world without sound, the deaf bring to their experiences a unique perception in which vision, vibration, movement and space have a special meaning. The deaf, are able to structure the universe with a rich system of visual and motor symbols which reflect the human experience of space and light, movement and gesture.

Because deaf persons are without auditory sense, they develop a deeper visual sensitivity to compensate for the lack of hearing. This visual sensitivity is clearly evident in Ameslan. Ameslan is a sign language used by the deaf as a means of communication among themselves for the past 100 years. The language has its own syntax, semantics and rules, plus physical characteristics

such as form, shape, line and movement. These physical characteristics are similar to those of design in the visual arts. This language has been constantly creative, depending on the situations, places, and emotions that may require new signs. Ameslan requires body movement, facial expression, and arm and hand movements to produce effective communication through visual means. Ameslan is a visual graphic. Images formed in the air appear and disappear. This temporary aspect is unlike permanent images created by most of the visual artists. To grasp such temporary images requires trained and highly perceptive persons so can they comprehend and express these visual pictures of thoughts and feelings.

Most professional people working with the deaf believe that the essential aim of education for the deaf is to teach deaf learners spoken and written



J. Charlie McKinney
PRESIDENT

J. Charlie McKinney was born in Liberty, Pickens County, South Carolina. He is profoundly deaf as a result of scarlet fever which he contracted at six months of age. His childhood was spent in South Carolina and he graduated from the S.C. School for the Deaf in 1960.

After deciding to go to college, Mr. McKinney moved to Washington, D.C. where he attended Gallaudet College. He received a B.A. degree in History with a minor in Education. In 1964-1965 he was named to Who's Who Among Students at American Colleges and Universities. He went on to do some graduate work in Secondary Education of the Deaf at Gallaudet. It was during his stay there that he met and married Sharon

English; to try to enable them to express, function, create and to think in terms of the English language. This is based on the common thought that the deaf learner must be able to live and communicate with the vast majority of society: the hearing world. Yet, deaf persons are still disadvantaged educationally. They still have an English language difficulty. Affectively, deaf persons have poor self-concepts, constantly comparing themselves with the hearing.

Because of much emphasis on the English language, deaf persons do not grow in their own right, but instead become crippled imitations of hearing people. Very little has been done to make use of a deaf person's visual and kinesthetic abilities.

Art education can serve as a promising instrument for individual self-fulfillment, and for developing in these deaf persons a greater acuity for visual cues in human interaction. Visual arts can enhance the self-image of deaf learners, thereby enabling them to become more advantaged, not disadvantaged. Why not focus on the abilities of the deaf instead of disabilities; i.e., the fact that deaf learners could never talk or hear like hearing persons. There is the visual and tactile compensation which deaf persons seem to have with great intensity that has yet to be tapped, in order to bring not only educational objectives to fruition but to free the deaf into a world of creative expression where their deafness is seen as an advantage.

This is why SPECTRUM, initiated by Janette Norman with the assistance of Elizabeth Yndo and Pat MacMahon (hearing artists), came into existence. We deaf artists and friends of these artists now join together as an active, decision-making group working to fulfill the goals of SPECTRUM, to establish equal opportunities for the arts at all levels of formal education, and to create more opportunities for other forms of communication by making use of our assets and our abilities. We deaf persons are proud of our abilities, including Ameslan. It is now time for us to contribute both to ourselves and the hearing world by pursuing the great mission as an administrative, decision-making, artistic and creative group to make these SPECTRUM goals a REALITY!

Wood who is now an actress with the National Theatre of the Deaf.

From Washington, D.C., he went to teach at the New York State School for the Deaf at Rome. He stayed there for six years. In 1972, tired of the harsh winters and homesick for a milder Southern climate, Mr. McKinney returned to the S.C. School for the Deaf as the Vocational Rehabilitation Counselor at the Cedar Spring Rehabilitation Facility. He worked there until 1975 when he decided it was time to further his education.

He returned to New York City and as a Berger Scholar, he received his M.A. degree in Deafness Rehabilitation at New York University. He also had administrative training in community services for the deaf there. He stayed on in New York after graduating teaching part time at La Guardia Community College and working as a research consultant for various agencies.

Very active in the deaf community, Charlie McKinney has received recognition for his widely varied services and accomplishments. He was T.V. "Newsign" interpreter for WSPA-TV in Spartanburg, S.C. for three years. He was founder, curator, and historian of Cedar Spring Museum at the South Carolina School for the Deaf. He served as President of the S.C. Association of the Deaf and then went on to a two-year term (1974-76) as Vice President of the National Association of the Deaf. While in New York City, Mr. McKinney was elected the Chairman of the New York Arts Community of the Deaf.

He was planning on pursuing a doctorate degree at New York University when Spectrum, Focus on Deaf Artists asked him to join them in Austin. Mr. McKinney decided that they were offering him a rare challenge and, consequently, he was elected as President of the non-profit organization at the March 17, 1977 board meeting. He will be responsible for the administration of Spectrum Arts Center which will include the Clearing house, Library, and all the other ongoing programs as well as the Spectrum Dance Project and the Visual and Performing Arts School.

Dr. Betty G. Miller
DIRECTOR OF VISUAL &
PERFORMING ARTS SCHOOL



Dr. Betty G. Miller was born in Chicago, Illinois, the third child of deaf parents. She has two older brothers both with normal hearing. Her father is a professional artist.

Her hearing loss was discovered when she was in the kindergarten. Her parents sent her to a school for the deaf which used the oral method in education. Dr. Miller learned mostly about speech, lip-reading and "very little else".

After high school, she attended Southern Illinois University but stayed only one year. She had serious difficulties emotionally and educationally due to her deafness.

She decided to enroll at Gallaudet College, then the world's only college for the deaf in Washington, D.C. which provided sign language in all classroom situations.

Dr. Miller graduated with honors and a B.A. in Arts from Gallaudet College in 1957.

She worked as an illustrator in D.C. until 1959 when she was offered a teacher position at the art department of Gallaudet College. Dr. Miller continued with her

Who's Who at Spectrum Arts Center

studies and received a M.F.A. in Studio Art in 1963 from the Maryland Institute College of Arts in Baltimore. In August 1976, she received her doctoral degree (D.Ed.) in Art Education from the Pennsylvania State University.

From 1958 to 1970 Dr. Miller was active in community theatre and performed in, and directed several plays. She participated in competition with 20 other community theatres (all hearing) and in 1969 received three awards: "Best Director, Best Play and Best Supporting Actress" in an excerpt from "Dark of the Moon".

Dr. Miller has attended three summer sessions in acting, technical design and directing sponsored by the National Theatre of the Deaf in Waterford, Connecticut.

For the last five years, Dr. Miller devoted more time to visual arts and in 1972 she presented a one-woman art show at Gallaudet College. The items of this show was "The Silent World" which expressed her thoughts and feelings about her deafness. She is now world-renowned for her satire on education of the deaf.

In Washington, D.C., Dr. Miller co-founded the "I Love You Foundation", to promote acceptance and understanding of deaf people as persons with the right to equal opportunity; equal employment; equal protection under the law and to help eliminate those barriers which prevent the integration of deaf and hard-of-hearing into society.

Dr. Miller is deaf with excellent speech ability, fluent in both Ameslan (native sign language of the deaf) and "signed english". She will head the Visual & Performing Arts School in the SPECTRUM, FODA Arts Center.

Janette Norman
VICE PRESIDENT

Janette Norman graduated from Texas Tech University in Lubbock, Texas. Her degree is in Special Education with certification in all eight exceptionalities of the handicapped.

Soon after finishing college, Janette realized that her particular interest was in the area of deafness, but she was also absorbed in the world of art. For many years, these two sides of her life were estranged. Deafness became her professional vocation while art was her private occupation. She took art courses and experimented with different mediums.

While Janette was in training at the New Mexico School for the Deaf she asked to work with the art department. It was there that she first observed the energy and enthusiasm with which many deaf children approach art. It occurred to her that art might be a natural and accessible means of expression for the deaf.

After her training was finished, Janette taught in a resource room for all the exceptionalities in San Francisco. On the weekends, she and a group of friends drove to the beach and worked on giant sand sculptures.

She returned to Lubbock, hoping to combine art and the deaf in an advanced degree. She went to the art department and the education department to explain her plan. It was a totally unexplored area and the departments were unable to cooperate or communicate.

Disillusioned, Janette traveled back to New Mexico and got a job as a reading teacher in a school near San Juan Pueblo. The schools there were trilingual, Spanish, English and Indian. She had not been working there long when she realized that many of the children had learning disabilities. She had a meeting with the administrative officials to discuss what she saw as inconsistencies in the education the children received. Eventually, they formed a group called Support Services System. Psychologists, teachers, nurses and administration meet together in order to coordinate their services and meet the needs of these unique children. Janette spent most of her time traveling between the eighteen schools included in the district organizing activities and facilitating communication.

During this period, Janette lived in a compound built by an artist. It was a creative and stimulating atmosphere. She stayed in close contact with other artists and this side of her life continued to flourish. She stayed in New Mexico for about two years.

Returning to Lubbock, she spent the next two years traveling with a band called the Flatlanders. This provided a free space in her life when she could renew drained energies. She also spent a lot of time in self-reflection. Towards the end of this period, Janette went back to the library and reviewed all the literature on deafness. She discovered that no real changes had

taken place since her graduation. When she realized this dismal fact, Janette was determined to follow her own instincts and direction with regard to the deaf.

Moving to Clarendon Texas, Janette started to work on a Bicentennial Project. She lived in Clarendon for a year and a half and her existence there proceeded on several levels. The most significant work was done in the area of spiritual growth. It was with the help and guidance of several exceptional people that she began to see her life's work in a new light. The two major pursuits of the last seven years merged in a single project. The future organization of Spectrum started to take shape in her mind.

On arriving in Austin, she arranged art classes for deaf children and found hearing artists to teach them. This undertaking failed for several reasons; an apparent one being the strained and clumsy communication between the hearing artists and the deaf children. She decided it was essential to make connections with professional deaf artists, not only to help with classes but also to validate her earlier observations.

When the classes fell through, Janette went back to her refuge in Lubbock and Clarendon to examine her ideas and focus her energies. One evening she was showing a slide show of the art classes for deaf children. Afterwards a friend, Johnny Hughes, told her there was a woman he wanted her to meet.

Soon after that, she was introduced to Helen Jones. She and Janette took an immediate liking to each other.



and although Mrs. Jones could only see ideas and possibilities she decided to take a chance with Janette.

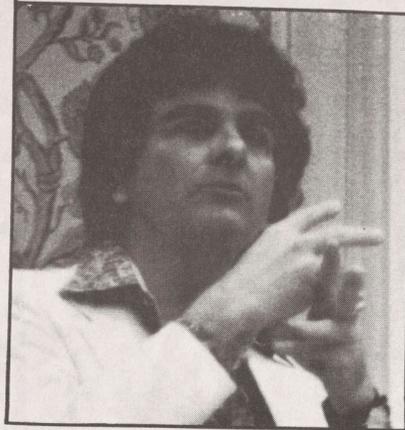
A few weeks later when Helen asked what she wanted to do first, Janette replied that she needed to attend the Seventh World Congress for the Deaf. It was total intuition that sent her to the Congress. She had no idea whom she might meet there. With a friend, Elizabeth Yndo, and \$1,500 from Helen, Janette traveled to Washington DC where she met Betty Miller and the dancer and choreographer Yacov Sharir.

She asked the deaf artists she met there what they would expect from an organization like Spectrum. The response was striking. The goals and aspirations of Spectrum were drawn up that day. They came home from the conference with fifteen names of professional deaf artists.

When Janette returned to Texas, she and Elizabeth reported their findings to Helen Jones. A week or two later, Johnny Hughes called to say that Helen had decided to give assistance to Spectrum. This was a new beginning for Janette and Spectrum.

Clarence Russell Jr.
SECRETARY-TREASURER

Clarence A. Russell, Jr., a protege of Maryland School for the Deaf at Frederick, graduated from Gallaudet College with a B.A. in Art in 1958. At Gallaudet he was awarded Best All-Round Senior Art Student.



Mr. Russell was employed as Computer Operator at Navy Department, Agency for International Development and Goddard Space Flight Center for sixteen years. Between 1972 and 1975 he supervised and trained "Out of the Campus" students from the Model Secondary School for the Deaf (MSSD) how to run the computer operators at Goddard Space Flight Center. In 1975 Mr. Russell was promoted to the position of Illustrator at Goddard Space Flight Center and he was responsible for all inhouse work and supervised two co-workers to do inhouse work. In June 1976, he was given cash award for the exceptional achievement group of the Presentation Section at Goddard.

Aside from employment, Mr. Russell was as well active in the Dramatics Guild and Hughes Memorial Theatre of the Deaf where he acted, set designed and directed numerous plays, e.g., "Edwina Black," "The Rainmaker", and "Who's Afraid of Virginia Wolf". He also directed numerous variety shows, and travelled in the Northeast as a paid performer in variety shows at the deaf affairs for about five years.

Starting last fall (1976), Mr. Russell was appointed as a spokesman of the arts center committee under Project Director Debbie Sonesthral. The National Center for Law and the Deaf sponsored this project with the grant from H.E.W. Mr. Russell was also involved, starting January of this year, as a member of the consciousness-raising group dealing with the problems and experiences of being deaf. And he was board member of I LOVE YOU Foundation in Washington, D.C.

Mr. Russell is moving to Austin later this month (May 1977) assuming the responsibilities of Secretary-Treasurer of SPECTRUM, Focus on Deaf Artists. He'd like to devote some of his spare time to painting and community theatre.

Susan Jackson
OFFICE SECRETARY



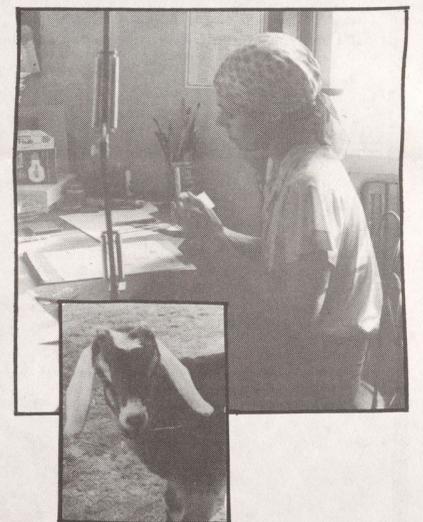
Susan Jackson, known as "SJ" by her friends, is the new Office Secretary at SPECTRUM Arts Center. From a deaf family (deaf parents and a deaf sister), she graduated from the Illinois School for the Deaf, and then went on to Gallaudet College where she got her degree in 1968.

SJ has been an actress since she was a child. She appeared in many Christmas productions and acted in various roles at the Illinois School. While at Gallaudet, she won Most Versatile Performer and Most Promising Actress Awards. She also attended National Theatre of the Deaf Drama School and is presently with the SPECTRUM Dance Project.

SJ has not restricted herself to acting. She also played an active role as a member of the Hughes Memorial Theatre for the past nine years. She has served on the Executive Board for five years as well as appearing as an actress in five plays. She has shown her versatility by working as Sign Language Coach ("Rainmaker"); Director ("Motherlove"); Producer ("Festival of One Act Play"). SJ has learned about all the other aspects of theatre by taking the job of Business Manager, House Manager, Stage Manager, Project Director, and Lighting Crew.

While here in Austin, she hopes to use her diverse knowledge to start a Community Theatre Project with several other interested deaf artists.

Sandi Inches-Norris
LAYOUT ARTIST



Sandi Inches-Norris is the Layout Artist for the SPECTRUM Arts Center as well as a visible member of the SPECTRUM Dance Project. Her layout duties include all the SPECTRUM Arts Center publications (both the newsletter and the magazine). Sandi moved to Austin directly from Gallaudet College where she majored in Fine Arts and minored in Art Education. She is anxious to apply all she learned in her new job at SPECTRUM.

A graduate of the Western Pennsylvania School for the Deaf, she also attended Churchill Public School where she took art classes and learned batik. It is one of her favorite art mediums and she was chosen as one of the best batik students at a Churchill exhibition.

Several of her batik works were entered in the Arts Exhibition at the Washington Hilton during the 1975 World Congress of the Deaf. She also won an honorable mention in batik in a Group Show at Washburn Arts Center at Gallaudet in 1976.

Aside from the arts, Sandi is an animal lover. She keeps an unusual Spanish goat at her house along with a Manx and Siamese cat with a crooked tail.

Sandi hopes that in the near future she will be able to teach art to the deaf.





Friday, August 5, 1977

Deaf Arts Festival 10 a.m. - 5 p.m.
 Gazebo, Town Lake (Downtown riverbank near
 the Civic Auditorium)
 Deaf Community Theatre (Name of Play to be
 Announced)
 8:00 p.m., The Ranch Amphitheatre
 Barn Dance, After the Play, the Ranch Trees

Saturday, August 6, 1977

Deaf Arts Festival 10 a.m. - 5 p.m., Gazebo
 SPECTRUM Dance Demonstration (To Be
 Announced)

FEES:

Festival - No Charge
 Play & barn dance - \$3.00

For more information or reservation, write
 SPECTRUM, FODA, P.O. Box 339, Austin, TX
 78767 or phone at (512) 472-2678 (both voice &
 TTY).

**SUMMER
 CONFERENCE
 FOR DEAF
 ARTISTS**

SPECTRUM Arts Center will hold a second Summer
 Conference from July 31st through August 4th. The
 Conference will take place on the "Ranch" which is
 thirteen miles out of Austin. Up to thirty deaf artists will
 gather to attend workshops that are specially designed to
 encourage and explore ideas on creativity, reveal
 feelings, and express our delight and frustrations with
 the artistic experience.

Dr. Betty Miller, Director of the Visual and Performing
 Arts School, will chair this Conference. She emphasizes
 that all workshops will call for both individual and group
 participation. It is assumed that those who attend will
 share their ideas and feelings with others.

A majority of the deaf artists on SPECTRUM's
 Advisory Board will be in Austin for the Conference.

During this time, they will meet to discuss SPECTRUM's
 goals and direction, as well as plan school programs and
 establish priorities for the Arts Center.

Each conference participant will pay \$50.00 which
 includes meals. Upon request, we will assist in locating
 lodging. If you are deaf artist and are interested in the
 Conference, please write for an application NOW. The
 deadline is June 1st.

Following the Conference, on Friday and Saturday,
 August 5-6 there will be a Deaf Arts Festival. More
 information concerning the festival can be found on this
 page.

LOGO CONTEST

Designs for the new Spectrum Logo were printed
 in our last newsletter. Votes have been coming in,
 but we haven't received enough to make a decision.
 There is still time to enter a design. HURRY, the
 deadline for entries is August 15! The best entries
 will be printed and then everyone will vote. The
 winner will be awarded \$ 100.00.

SPECTRUM

FOCUS ON DEAF ARTISTS

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I AM INTERESTED IN RECEIVING THE F.O.D.A.
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 to receive the newsletter.

CHECK ONE:

- Deaf artist Hearing Artist
 Deaf Support Hearing Support

FOCUS ON DEAF ARTISTS
 Spectrum Arts Center Publications

Co-Editors: J. Charlie McKinney
 Janette Norman

Advisory Editor: Sharon Oard

Illustrations & Layout Artist: Sandi Inches-Norris

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FOCUS ON
DEAF ARTIST

CHARLIE'S COLUMN

The 1977 Summer Conference, which included the Deaf Arts Festival and the world premiere of Spectrum's dance company, has come and gone, leaving us with many fine memories. There was a hectic breathless period before the *BIG* week of July 31-August 6. Many deaf artists and their friends volunteered countless hours to help with preparations. There was so much that needed to be done: painting, cutting and sewing the tent, building a stage and platform, making flags, printing posters, programs, and tickets. Of course there were long rehearsals for both the theatre and dance performances. The last minute details. Most of us worked overtime, into the night, and through the weekend. It was well worth it. We were rewarded with a beautiful week full of learning experiences, exciting moments, and the warm glow of fellowship. Those who attended the conference exchanged thoughts and ideas while opening themselves to wider possibilities and a large variety of artistic mediums.

The local press was generous. We received ample publicity before, during and after the big week. We couldn't have hoped for more, but now we can't help but think that bigger and better things are in store for Spectrum. Our thanks and sincere appreciation to the deaf artists, volunteers, and friends who took part in the conference. All of you were terrific.

A few weeks earlier, on July 16, Janette Norman, Sandi Inches-Norris, Clarence Russell, and I flew to Lubbock, Texas, four hundred miles northwest of Austin. A Saturday afternoon reception was held for Spectrum FODA at the Garden and Arts Center. Residents of Lubbock, including our patron, Helen DeVitt Jones, attended. They were presented with a slide show, a display of art work by deaf artists and photographs of the dance company. Afterwards, they asked some good questions. Refreshments were served and we made new acquaintances.

Five of the eleven participants in the First Summer Conference moved to Austin before the conference took place this year. They are Liz Baird, Chuck Baird, Sandi Inches-Norris, Dr. Betty Miller and Clarence Russell. Out of the thirty participants this year, several have already moved here with more contemplating doing the same. Carole Addabbo, Bob McMahon and Liz Quinn arrived for this year's conference and decided not to leave. Debbie Wood and Kathy Jones, who are new members of the dance company, moved shortly after the conference.

John McKeown, a freelance photographer from San Francisco, traveled to the conference in a dramatic way. He rode a motorcycle across the arid Southwest and showed up here sunburnt but smiling. When John left he made a short trip to Mexico with our volunteer interpreter, Jeff Davis, riding on the back. They went into the mountains of southern Mexico, drove over to Tampico on the eastern coast, and then stopped off at the Gulf of Mexico on their way back. After dropping off an exhausted Jeff, John continued his cycle journey to the east coast and Chicago before returning home. Last week of September saw him back in San Francisco after a two-month, ten-thousand mile motorcycle odyssey across the USA.

Bill Sparks, another conference participant and a portrait painter in Winston-Salem, North Carolina, will be working up a storm until Christmas. Bill is booked solid until December with all his weekends filled through September. Bernard Publishers Company in New York City prints and distributes his artwork. Bill's daughter, Cindy, a student at NCSD in Morgantown, is a member of the highly rated Mountaineer

Cloggers dance group. The NCSD Cloggers won first place in their division for precision clogging in a final competition at the Asheville Mountain Youth Jamboree in April.

"Performing for an audience of more than 2,000, the Cloggers were competing against teams from Western North Carolina, Virginia, Tennessee, and Kentucky. The award was the second that the group has won at a jamboree festival. On each occasion, the NCSD Cloggers were the only deaf group in the competition." (from the May 18, 1977 issue of *News Herald*, Morgantown, N.C.)

NCSD's Theater Troupe received a "Distinguished" rating which is the highest award given at the North Carolina High School Drama Festival, in Raleigh during April. This honor was conferred on the troupe for their presentation of "The Trial" written by cast members. The competition was especially stiff for this rating since the troupe entered in a class that was more advanced than was necessary. The group, directed by Michael Schwartz, entered the festival as the only deaf troupe with a deaf director. They qualified for the state festival after receiving a superior rating in the March regional competition at the Central Piedmont Community College in Charlotte.

The troupe won superior ratings last year with their own adaptation of Shakespeare's "The Tempest." According to Marilyn Williams, Title I Coordinator at NCSD, students in the drama program are instructed in original analysis and composition of plays. This year they decided that they were ready to enter their own script.

Temple, Texas, sixty miles north of Austin, held a Deaf Awareness Day on Saturday, September 10. Temple is the home of Dr. Andres Menchu who is a member of our Executive Advisory Board. The program was held to honor Miss Deaf Texas and Spectrum gave a slide presentation and a mini-art show. Prior to the evening's program, Spectrum staff, including several of the dancers, were taken to dinner at a nearby restaurant, compliments of the local Knights of Columbus.

Dr. Rawley Silver was honored with a reception by Mamaroneck (N.Y.) Artists Guild Sunday, March 20. They gave an exhibition of her watercolors and drawings March 18-31, 1977.

Dr. Silver sent us a letter saying that George Prabhakar, a native of India, exhibited his paintings and drawings in a one-man show at the Focal Point Gallery in City Island, N.Y. "Shout in Silence" features his work (#36 and #37). "Shout in Silence" is a Visual Arts and the Deaf catalogue compiled by Dr. Silver in cooperation with the Metropolitan Museum of Art.

While in India, Prabhakar gave shows of his paintings and was employed as staff artist in an advertising agency. He came to the United States in 1966, and since then he has been making his living as a calligrapher.

From the Focal Point Gallery, the exhibition went to Gallaudet College before moving on to the Kennedy Center in Washington, D.C. During October, it will be shown at the Westchester County Courthouse in New York.

It has been reported that the Thespians in Hartford, Connecticut, who performed the original version of Dot Miles' successful "A Play of Our Own" are planning a sequel. The new play will concern a wedding and be directed by Ed Waterstreet.

On the subject of theatre... Gallaudet College has announced their performance schedule:

"AH, WILDERNESS!" (Comedy)
By Eugene O'Neill
November 4, 5, 11, 12, 1977

"THE DIARY OF ANNE FRANK" (Drama)
By Frances Goodrich & Albert Hackett
February 17, 18, 24, 25, 1978

"SLEEPING BEAUTY" (Fantasy)
April 20, 21, 22, 1978

All three performances will start at 8 p.m. For further information and tickets, contact Gallaudet College Theatre.

Since Spectrum moved to the Ranch, there has been a steady stream of people coming through

our offices. Visitors, who come from all over the U.S. and even other parts of the world, often make interesting comments in our guest book. The following is a representative sample:

Bernard Bragg, National Theatre of the Deaf, Waterford, Connecticut:

"A world unto itself! The atmosphere is wholly conducive to the creative spirit!..."

Charles & Florence Corey, Oakland, California:
"Worth the hard driving from California a thousand times!!!"

Ralph Miller, Alexandria, Virginia:
"Hard to paint a scene of this country."

Patrick A. Graybill, NTD Actor, Waterford, Connecticut:
"Kudos to you for liberating us deaf artists. It is soul-refreshing for me."

Dr. Andres Menchu, Temple, Texas:
"Good start."

Barbara Simota, Austin, Texas:
"This place is beautiful. I may just die and go to heaven here."

Tom and Penny Posedly, Tucson, Arizona:
"Far-out."

SPECTRUM DEAF THEATRE
presents

"A PLAY OF OUR OWN"

IN THREE SHORT ACTS
RECORDED IN WRITING BY DOROTHY MILLES

DIRECTED BY CLARENCE A. RUSSELL JR.

Nov. 6 & 7 and 13 & 14, 8:30p.m., \$2.00 tickets:

ZACHARY SCOTT THEATRE CENTER

1421 W. RIVERSIDE AND SOUTH LAMAR
AUSTIN, TEXAS

FOR MORE INFORMATION ABOUT TICKETS CALL SPECTRUM, FOCUS ON DEAF ARTISTS, (512) 288-1888
OR WRITE TO SPECTRUM, F.O.D.A., P.O. Box # 339, AUSTIN, TEXAS 78767

512-288-1888

Take note of our new phone number. We want to apologize for any difficulty or frustration you've had contacting us in the past. Hopefully, our new phones have solved the problems. Our business address remains the same: P.O. Box 339, Austin, Texas 78767.

A Word of Gratitude

SPECTRUM, Focus on Deaf Artists, is a tax-exempt non-profit organization that depends on contributions and donations to continue its programs. We wish to express our profound gratitude to those who have helped us financially through contributions and grants and to those who have encouraged us with their letters and thoughtful guidance:

Helen DeVitt Jones
National Endowment for the Arts
City of Austin Manpower Training Division - CETA
Texas Commission on the Arts & Humanities
Laurent Clerc Cultural Fund, Gallaudet College
Alumni Association

Countless persons have made small donations. The names are too numerous to list, but we do appreciate their generosity.

INTERACTIONS The Premiere Performance of the Spectrum Deaf Dance Co.

"The sky, I thought, is not so grand;
I most could touch it with my hand!
And, reaching up my hand to try,
I screamed to feel it touch the sky."

—Edna St. Vincent Millay

Beginnings. There is often something quite awesome about beginnings. Spectrum's Deaf Dance Company gave their first performance on August 6 at the Hogg Auditorium on the University of Texas campus.

The performance coincided with the conclusion of the second annual conference for deaf artists and everyone was anticipating the event. Many of the conference participants attended rehearsals earlier in the week, but no one was prepared for the energy and professionalism the dancers displayed in their first public performance. It was a proud evening for everyone associated with Spectrum.

Approximately seven hundred people were present. Charlie McKinney, President of Spectrum, welcomed the audience and gave a brief history of the organization. John Aley, a radio announcer for KUT, explained the dynamics of the dance company.

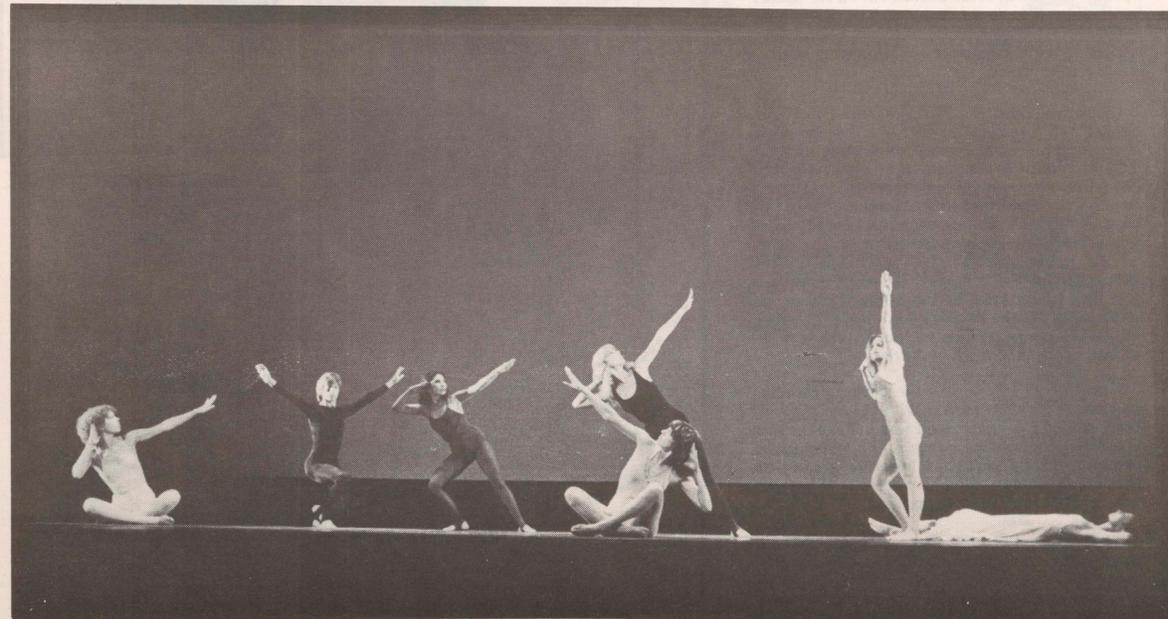
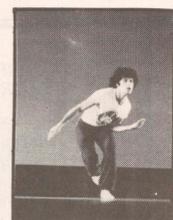
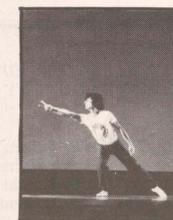
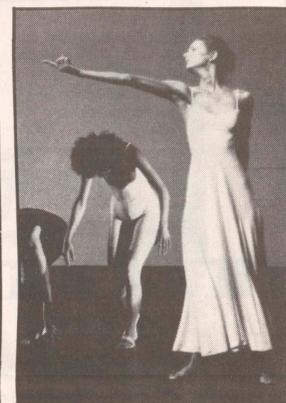
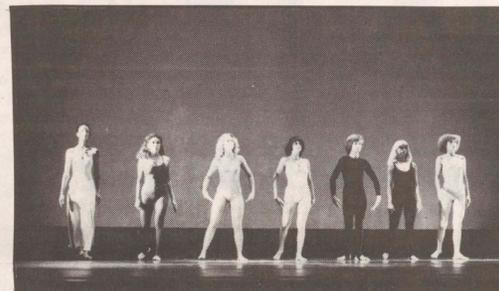
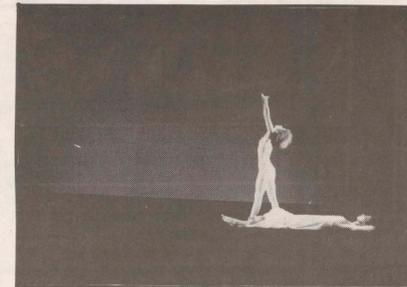
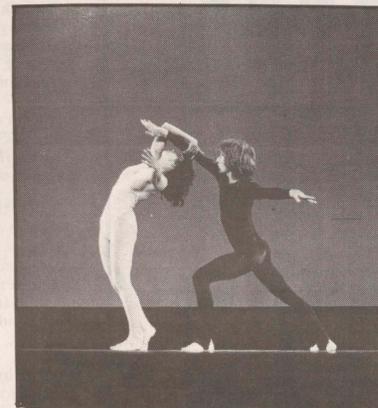
The choreography, by artistic director Yacov Sharir, explored the theme of human confrontation. Divided into four parts, each section traced the interactions between individuals and groups.

The audience was rapt throughout, and when the curtain went down the applause was thunderous.

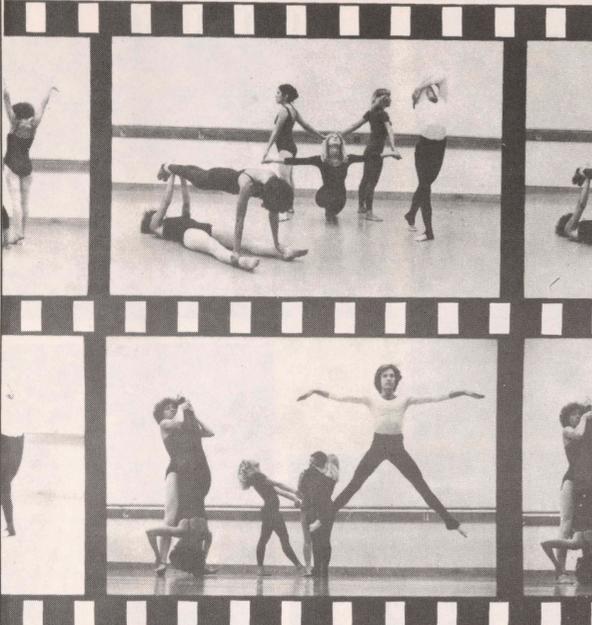
Since then, the company has been invited to perform in numerous Texas cities, and a trip to New Orleans is expected to take place sometime this winter.

The dancers are now in the midst of choreography workshops and several of their compositions will probably be added to the repertoire in the near future.

Six dancers have joined since the Summer Conference. The total number in the company is now 14, and the members are from all parts of the United States. A national deaf dance company is alive and working in Austin, Texas.



SPECTRUM
DEAF DANCE COMPANY
Artistic Director: Yacov Sharir



World Premiere
Performance and Demonstration
August 6th 8p.m. \$3.00 tickets: Hogg Auditorium, Univ. of Texas

Advance Tickets are Available at: Hogg Auditorium (Upstairs), David's Station, Inner Sanctuary, Arredondo T-Shirt Store

using the palm, then the back. It was a peaceful moment and the woman in front of me gasped a little bit."

(Austin Citizen) "(A) unique quality of Spectrum's performance was the strong sense of ensemble exhibited by the company while also maintaining individual identities. Each dancer displayed some special quality of movement and expression, so that it was hard to single out just one or two exceptional performances. This is a rare quality in dance companies..."

(Marvadene Brock, The Austin Citizen, August 11, 1977) "In the second segment, Mario Illi and Linda Herenchak danced a powerfully passionate pas de deux."

For the third segment, Yacov Sharir improvised a dance to music by Miles Davis, using the expressions and gestures the deaf dancers had been using. Throughout his dance, there was an interplay of lyrical, flowing gestures with rough, fractured motions. Subtle articulations of his hands and body were transformed into large actions.

In the fourth segment of the ballet, the company performed more complex unison movements. The one exception was (Rita) Corey, who remained outside the group. She walked among the dancers, but never joined them. Their actions served as a foil for hers.

Most of her actions revolved around a chair she brought onstage. She walked around it, sat in it, stood with one foot on it. While the others interacted with each other, she interacted with the inanimate object..."

(Daily Texan) "When Rita Corey sat on that ordinary chair, feet fully turned out to the fan sides, and opened her arms, she did something quite extraordinary. She embraced us all for a moment..."

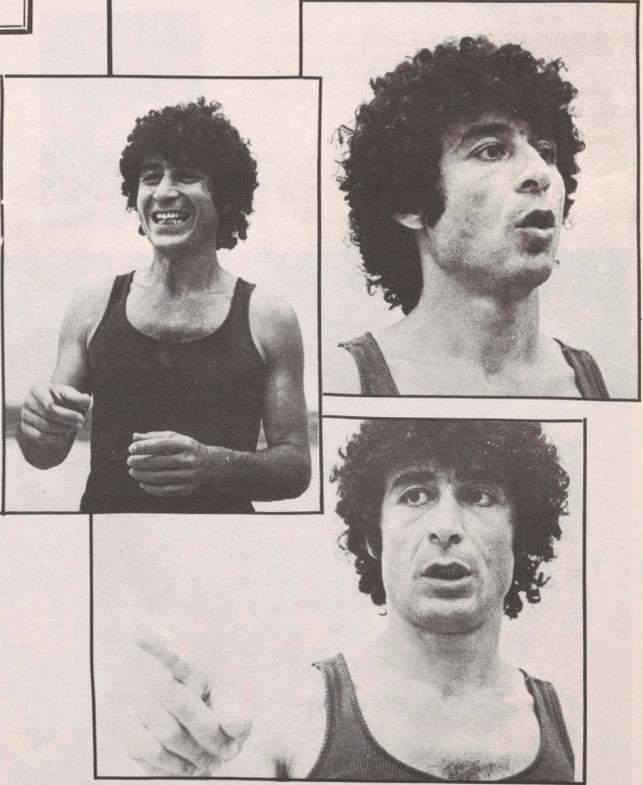
EXCERPTS FROM REVIEWS OF THE SPECTRUM DANCE COMPANY

(David Connelly, The Daily Texan, August 9, 1977) "The premier performance of the Spectrum Deaf Dance Company Saturday night reminded me of one of my favorite dance moments. Toward the end of Martha Graham's 'Appalachian Spring' the young bride pushes out on the space, her hands directly in front of her. Spectrum, under the artistic direction of Yacov Sharir, also is pushing out on space, challenging limitations..."

(Stephen Hogner, The Austin American-Statesman, August 10, 1977) "'Interaction' choreographed in four parts by artistic director Yacov Sharir, is a minimalist work, that is, dancers explore simple movement that is strung together to form an abstract dance study. In this case, Spectrum's dancers used the interactions of gestural conversation to create an artistic dance... An announcer at the beginning of the program said the company, based in Austin, is the first of its kind in the United States. He explained that the dancers don't move to music, which is heavily percussive, but rather feel the vibrations to keep track of the dance.

Uncanny, however, was the dancers blending movement virtually in time with the avant garde score so that the dance itself was in keeping with one major theory that dance is the visualization of music. I really don't know how they accomplish this, but the end result so wonderfully stimulates the eye, it doesn't seem to matter."

(Daily Texan) "In the first section, Mario Illi moves from an arabesque to a prone position over Sandi Inches-Norris, then shifts to her side. In a very sensual movement, he begins to move his hand over her body without touching it, first



Yacov Sharir
Choreographer and Artistic Director

A DANCE KALEIDOSCOPE

SPECTRUM has exciting premiere
By MARVADENE BROCK
Special to The Citizen
The premier performance of SPECTRUM Deaf Dance Company Saturday night at Hogg Auditorium was an exciting event for both the deaf and dance communities. Composed entirely of deaf dancers, the SPECTRUM company is the first such dance troupe ever formed in the United States. Saturday night's performance proved the viability of such a movement. Although deaf, the dancers' communication as dancers is clear. Yacov Sharir, artistic director, was the choreographer.

Deaf dance company fascinating to watch
By STEPHEN HOGNER
Staff Writer
Spectrum Deaf Dance Company staged their premiere work, "Interaction," over the weekend in Hogg Auditorium at the University of Texas.

Deaf artists unite in Texas
All Country reach home for national organization
Deaf dancers prepare for national convention in Fort Worth

Members of Spectrum perform at Hogg Auditorium.
New dance group debuts
Deaf dancers provide strong beginning

Surprisingly, I found Sharir's solo performance in the third section, "Around One Point," the most interesting. Around a central point, testing out the choreography, Sharir's movements were large and long. Gradually, all dancers assumed a position on stage and became still. Then they all pointed a finger in the air, seemed to grab a handful of vibrations, held them in clenched fists, and moved them in a rippling sequence. In one sequence, they dispersed into groups of two and repetitions, then between individuals. In that, a dancer would begin one movement that would be repeated in the next and then another round, similar to a like "Row, Row, Row." The dancers went into a solo as the first time out. The improvisation as a of his teaching method was his re- a lightrope walker point mid-stage. The dancers went into a solo as the first time out. The improvisation as a of his teaching method was his re- a lightrope walker point mid-stage. The dancers went into a solo as the first time out. The improvisation as a of his teaching method was his re- a lightrope walker point mid-stage.

Participants in the 1977 Summer Conference

Carole Addabbo, Silver Spring, Maryland—printmaker, commercial artist
 Charles Baird, Newark, Delaware—painter, set designer
 Liz Baird, Austin, Texas—layout artist and videotape specialist
 Carolyn Ball, Boston, Massachusetts—writer
 Rita Corey, Oakland, California—dancer, actress
 Reggie Egnatovitch, Philadelphia, Pennsylvania—artist/art historian
 John Fruge, Scott, Louisiana—yoga instructor
 Patrick Graybill, Waterford, Connecticut—actor for National Theatre for Deaf
 Lewis Hartland, Toronto, Canada—mime
 Lois Hoover, Reno, Nevada—commercial artist and photographer
 Sonny Hottle, Carrollton, Texas—photographer and media artist
 Ella Lentz, San Leandro, California—linguist and ASL poetess
 Bob McMahon, Chicago, Illinois—dancer and actor
 John McKeown, San Francisco, California—photographer
 Sharon McKinney, Austin, Texas—actress
 Al Quilla, Elmhurst, New York—photographer
 Liz Quinn, Chicago, Illinois—actress
 Paul Setzer, Silver Spring, Maryland—graphics artist
 Toby Silver, Silver Spring, Maryland—media specialist
 Pauline Spanbauer, New Orleans, Louisiana—actress
 Bill Sparks, Winston-Salem, North Carolina—portrait painter
 Betty Sparks, Winston-Salem, North Carolina—auditor
 Stephen Weikart, Hartsdale, New York—graphics artist
 Guy Wonder, New York, New York—interior designer

STAFF: All from Austin, Texas

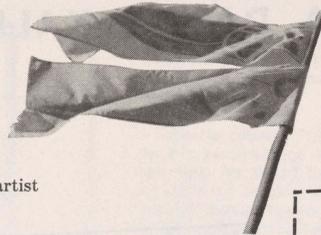
Sandi Inches-Noris — layout artist, batik artist, dancer
 Susan Jackson — actress and dancer
 Clarence Russell — media artist
 Betty Miller — visual artist/educator
 Charlie McKinney — administrator
 Janette Norman — sculptor
 Mario Illi — dancer
 Rosie Serna — dancer
 Martha Remley — dancer
 Bonnie Ramsey — dancer
 Linda Herenchak — dancer



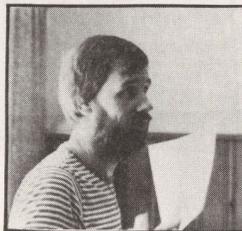
We don't make sexual distinctions; men and women worked equally well sewing.



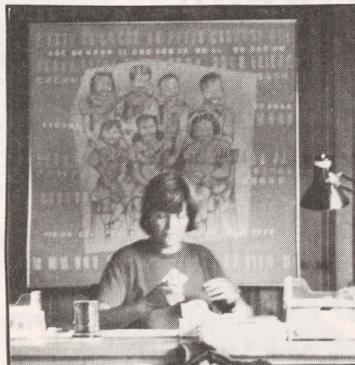
Artists are versatile; they do carpentry and ground digging too.



Flying flags signified high hopes.



"Are we ever going to finish on time?" Charlie wondered.



Susan Jackson took care of registration and information.



Schedule of Events During the Summer Conference for Deaf Artists July 31-August 4, 1977

Sunday, July 31, 1977

Arrival of participants
 2 pm Registration
 6 pm Dinner
 7 pm Introductions of Spectrum staff and conference members
 Introduction of the Summer Conference, including a discussion on the scheduled workshops (Betty Miller)

Monday, August 1, 1977

7 am Yoga led by John Fruge
 8 am Breakfast
 9 am **Photography Workshop** (Al Quilla discussed ideas and techniques he uses for taking photographs.)
Creative Writing Workshop (Carolyn Ball shared ideas with the group on the possibilities and prerequisites of a Writing Center for deaf artists.)
 11 am Raising the tent led by Chuck Baird
 12 pm **Advisory Board Meeting** (Charlie McKinney)
 1 pm Lunch
 2 pm Free time
 4-6 pm Yoga
 6 pm Dinner
 7 pm Ella Lentz talked about the "Creative Uses of American Sign Language." (a discussion followed on attitudes of the towards ASL.)

Tuesday, August 2, 1977

7 am Yoga
 8 am Breakfast
 9 am **Videotape Workshop** led by Toby Silver (she discussed the techniques and creative uses of videotape)
 11 am **Graphics Workshop** led by Guy Wonder, on sharing experiences in marketing and freelance graphics work.
 12 pm **Advisory Board Meeting**
 1 pm Lunch
 2-6 pm Free time
 4-6 pm Yoga
 4:30-6:30 Conference participants attend the Dance Rehearsal
 6:30 pm Dinner
 8-9 pm Deaf Community Theatre discussion led by Clarence Russell
 9 pm **Advisory Board Meeting**

Wednesday, August 3, 1977

7 am Yoga
 8 am Breakfast
 9 am **Watercolor Workshop** (Bill Sparks demonstrated his watercolor techniques.)
Theatre Improvisations led by Susan Jackson (these improvisations were later performed at the Deaf Arts Festival.)

11 am **Dance Workshop** (Yacov Sharir talked about the philosophy of the dance company.)
 12 pm **Advisory Board Meeting**
 1 pm Lunch
 2-6 pm Free time
 4-6 pm Yoga
 6 pm Dinner
 7 pm **Videotape Workshop** by Toby Silver (Participants were encouraged to experience using videotape equipment, and programming was explained.)
Drawing Workshop (Betty Miller encouraged the group to participate in making their own contour drawings of landscapes and portraits. Portraits were drawn from some of the participants in the group.)
 9 pm **Advisory Board Meeting**

Thursday, August 4, 1977

7 am Yoga
 8 am Breakfast
 9 am **Oil Painting Workshop** (Bill Sparks demonstrated portrait painting. Ralph Miller was the model.)
Theatre Improvisation
 11 am **Advisory Board Meeting**
Juarez-Lincoln University of Antioch (Delfina Landeros and David Kern gave a synopsis of their program and a question & answer session followed.)
 12 pm **Spectrum Logo Discussion** led by Sandi Inches-Norris
 1 pm Lunch
 2-6 pm Free time
 4-6 pm Yoga
 6 pm Dinner
 7-8 pm **Astrology and ASL** (Reggie Egnatovitch gave an explanation of Astrology in ASL.)
 8 pm **Advisory Board Meeting**

Friday, August 5, 1977

Deaf Arts Festival on Town Lake during the day.
 8 pm **Community Theatre Performance:** A variety show, "What Me Do," followed by a barn dance with music by the Butch Hancock Band.

Saturday, August 6, 1977

Deaf Arts Festival on Town Lake during the day.
 4 pm **Final Advisory Board Meeting**
 8 pm **Spectrum Deaf Dance Company, World Premiere Performance** at Hogg Auditorium on the University of Texas Campus.
 10 pm **Farewell Party** at the Ranch



Once Ralph Miller stood up, everyone sat up and



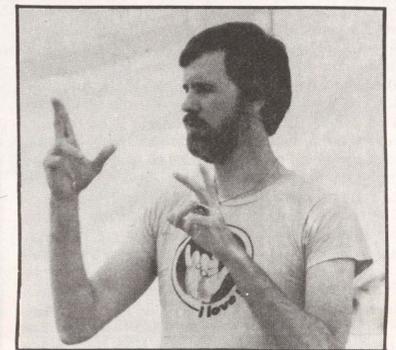
watched closely so as not to miss a word.



The tent raising was done by energetic conference participants



The tent was overflowing with enthusiasm during Advisory Board meetings.



Bless him. Charlie always clears things up.

The Deaf Artists Advisory Board Meetings

Another year has come and gone and Spectrum's Deaf Artists Advisory Board held their annual assembly during the Summer Conference. Meetings took place throughout the week, each lasting for several hours.

A review of the goals for the past year was one of the first topics the group heard. A report was given on the projects Spectrum completed and the achievements were compared with the priorities that were decided on in the summer of 1976. The results were very favorable.

Last year's priorities were:

1. increase funding
2. obtain land for future Arts Center
3. bring Yacov Sharir to Austin and start the dance company
4. expand the office staff
5. continue the newsletter
6. videotape project
7. Annual Summer Conference
8. Artist-in-Residence program
9. Touring Art Show

Most of these goals have been accomplished. Spectrum received funding this year from several foundations and organizations including Texas Commission on the Arts and Humanities, City of Austin, Manpower Training Division—CETA, and the National Endowment for the Arts.

We moved into our home office on the Ranch during the month of June and the Arts Center building is in the planning stages.

Yacov Sharir moved to Austin in November of 1976, and the dance company gave their first performance on August 6, 1977.

With the help of CETA, the office staff has been expanded once and is in the process of being expanded again.

Spectrum has published several issues of the

newsletter in the past year and, of course, the Second Annual Summer Conference was a satisfying success.

The videotape studio and artists-in-residence program have not been achieved but they are included in the list of goals for next year. The Touring Art Show was also delayed, but plans are underway for an exhibit at the Metropolitan Museum in New York City during January of 1979.

The Artists Advisory Board drafted a list of eleven new priorities for 1978 (see the box on next page for the projected goals). They are listed in order of importance with the Arts School being the most urgent and the legal aid service the least pressing priority.

Another topic that was discussed was the difficulty connected with locating and contacting deaf artists. Spectrum wants to have information on every deaf artist in the United States. However, many of these artists live quiet secluded lives and it is a monumental task to find out who and where they are. This is a dilemma that Spectrum has faced since the beginning and there are no quick solutions. There are still seventeen states with no deaf artists as representatives

The board was overwhelmingly in favor of continuing the Summer Conferences. Everyone agreed that it is a valuable individual experience and a significant yearly event for Spectrum. A decision was made to hold the Deaf Arts Festival on the ranch next year, tentatively on Saturday after the Conference.

Those present proposed that letters be sent to all Advisory Board members asking if they plan to continue their commitment on the board for another year. They also voted to expand the number of members from sixteen to twenty-one.

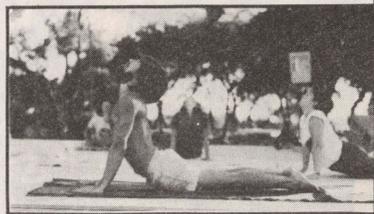
Credit to Individuals Given by Dr. Betty Miller, Conference Director

Preparations for the summer conference kept us busy for months in advance. By working weekends and evenings the last two weeks before the conference, we were ready for the conference and the results were well worth the effort. We learned a lot about ourselves and we were rewarded with a week of worthwhile experiences.

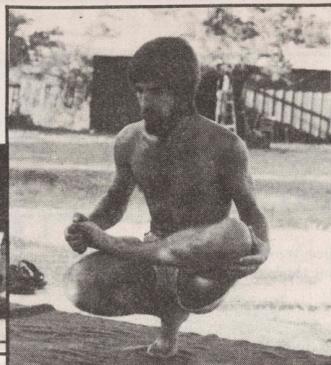
Spectrum staff helped tremendously by doing all sorts of jobs outside their usual line of duties. For instance, Marc Schmitz, Spectrum's receptionist and interpreter, made the arrangements for the meals. Almost everyone including Liz Baird, our Spectrum supporter, did their share of hammering, sawing, and sewing.

Chuck Baird arrived a week early. A superman in disguise, he was immediately appointed to head the construction of temporary structures for the conference. Chuck worked long hours every day to complete the project. The stage and platforms were completed before the conference began but the tent wasn't finished until early in the conference week. Luckily, the participants were full of energy and they chipped in and erected the tent for use the rest of the week. Several other people also came early to assist with the last minute details: Carole Addabbo, Ralph Miller, Lois Hoover, Reggie Egnatovitch, Rodney Williamson, Bob McMahon, Bobbi Simota, and Guy Wonder. We want to thank all the wonderful people who pitched in to make the conference a rewarding week for us all.

Special thanks to Pat Bacon, Janet Norris, Greg Whittmore, Debbie Kerne, Crystal Hurley, Blanche Gletzer, Joe McNutt, Richard Anderson, Patti Ace, and Billie Walker. They were volunteers rounded up by Jeff Davis, Spectrum's frequent interpreter, who helped us with the phone messages at the Spectrum office, and also with some interpreting during the conference week.



The cobra position



Yoga teacher, John Fruge, strikes a difficult asana.



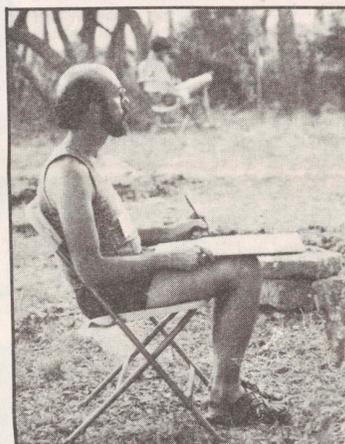
Al Quilla and his trusty camera.



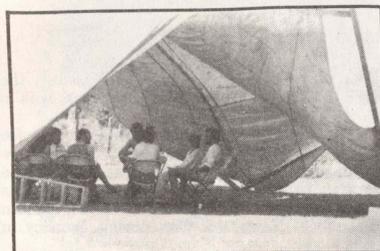
Carolyn Ball led a creative writing workshop.



Of all ages, the young and old shared together.



Patrick Graybill tries his hand at contour drawings.



The tent was an outdoor sculpture.



An explanation of the JLU program was videotaped by workshop participants.



Yacov teaches us about the art of dance.



A Pisces and a Leo at the astrology workshop.



Meals were a time to get to know each other.

SPECTRUM'S TOP

ELEVEN PRIORITIES FOR 1978

...as decided by the Deaf Artists Advisory Board during the Summer Conference 1977.

Priority	Project Name
1	Arts School
2	Deaf Dance Company
3	Summer Conference
4	1. Publications
	2. VT/TV Studio & Photography Lab
	3. Marketing
	4. Community Theatre
5	Arts Center Building
6	Touring Arts Show
7	Specializing Workshops
8	Artists-In-Residence
9	Recruitment of Deaf Artists
10	Writing Center
11	Legal Aid Service

PATRICK GRAYBILL'S REVIEW OF THE COMMUNITY THEATRE PERFORMANCE

On the evening of August 5, 1977, the Spectrum Community Theatre opened under the auspices of Spectrum, Focus on Deaf Artists. The show took place on their ranch in Austin, Texas and they put on a simple and pleasant performance. It was one of the closing events of the Second Annual Summer Conference for Deaf Artists.

The group's show started with an original skit, "What Me Do?," directed by Clarence Russell. Sharon Wood, Charlie McKinney, Susan Jackson, and a guest actor, Guy Wonder, took part. In the course of this skit, they revealed cleverly why they did not present Dorothy Miles' play, *A Play of Our Own*, as originally planned.

This skit was performed outdoors on a wooden platform and an audience of over 100 attended. Despite a late start due to technical flaws, Spectrum Community Theatre deserves kudos for its inventiveness and well-rehearsed presentation. Best of all, they practiced what they preached by using their official language, American Sign Language.

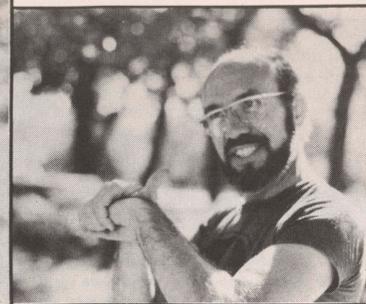
The second part of the program was made possible by volunteers from different parts of the United States and Canada who participated in the Conference. It was composed of Rita Corey's song-and-dance interpretation of "Cabaret," Guy Wonder's and Lewis Hartland's mime acts, Reginald Egnatovitch's skit and Elizabeth Quinn and Ella Mae Lentz's recitation of their newly-developed poem, "Spectrum." Interspersed between their skits, there were imitations done of Conference personnel.

The second half of the program was not so satisfying as the first part. Quinn and Lentz's presentation was the only piece that reflected the language policy of Spectrum successfully. Aside from that, it was disappointing to watch the under-rehearsed and less creative pieces.

On the whole, however, it was a witty and amusing evening at the ranch. This review will be brought to an end with hopes that the next Conference show will be more polished and that the entire performance will reflect the language policy of Spectrum, FODA.



Ella Lentz replied, "Sure... ASL."



"English?" signed Patrick Graybill.



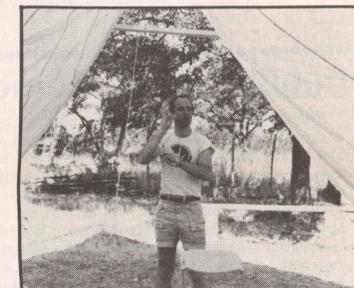
...led by Bill Sparks



The participants listened intently



Toby Silver with her better half, the videotape camera.



Guy Wonder on his life experiences in marketing and design.



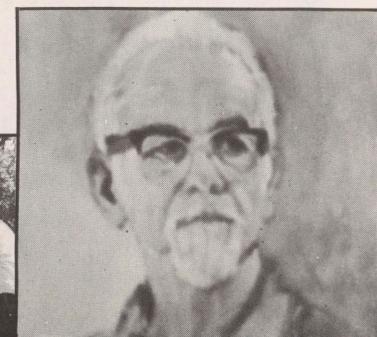
In theatre improvisations, participants posed as mirror images.



Ella didn't feel left out, she had just been introduced to Dorothy Miles' puppet



Improvisations were captured by videotape workshop members.



This remarkable resemblance took only two hours. Ralph Miller sat for Bill Sparks.



A watercolor workshop by Bill Sparks.

THE DEAF ARTS FESTIVAL

Everyone loves fun and the Deaf Arts Festival, August 5-6, provided two days of artistic entertainment. It took place on the steamy banks of Austin's Townlake and added a delightful touch to the Aqua Festival's water sports.

The Deaf Arts Festival, operated by Spectrum staff and participants of the second annual summer conference, promoted the talent and work of deaf artists while entertaining and educating the public who viewed them. Sharon Wood McKinney was the director.

Mime acts performed by the talented Guy Wonder of New York City and the Canadian mime Lewis Hartland provided the main attraction. "Hands Hands" conducted by Liz Quinn and Robert McMahon of Chicago was especially fascinating for the children. Ella Lentz of California brought Dot Miles' puppets and told a story through them in Ameslan.

Pauline Spanbauer of Illinois led a theatrical improvisation using the members of Susan Jackson's workshop. The audience gave the name of an object and then it was acted out in body language. A dog chewing on a rubber bone was one of the funniest. The actors could feel a roar of laughter in the vibrations from the audience.

There were two tents that housed the paintings and photography of Chuck Baird of Delaware, Bill Sparks of North Carolina, Sonny Hottle from Dallas, and Carole Addabbo of Maryland. The batik work of Sandi Inches-Norris was also displayed.

"I Love You" T-shirts, by Guy Wonder, were sold by the dozens and the bright yellow "Spectrum" T-shirts, done by Betty Miller, were worn by staff and participants. We're all looking forward to the festival next year.



Guy Wonder performs "In the Bathroom".



"I love you".



Lewis Hartland shows the art of makeup.



Entertaining at the Deaf Arts Festival



Lewis demonstrates his skill with hoops.

Dancin' the Night Away



A barn dance took place at the Spectrum Ranch, August 5, following the first performance of the Spectrum Theater.

The Butch Hancock Band, a progressive country group, played outside on a stage erected beneath the trees. It was a warm breezy evening and about one hundred people came out to see friends, drink and dance.

Members of the dance company, including artistic director, Yacov Sharir, got up on stage and boogied. Soon others joined in and the platform was crowded with musicians and dancers.

Soft drinks were served and two kegs were donated by Lone Star Brewery. Participants from the summer conference celebrated being together and everyone had a good time until the wee hours.

This United States map illustrates the distribution of deaf artists now on file at Spectrum. There is a concentration of artists in New York City, Washington, D.C., and Austin. However, there is still a list of states without a representative. If you are a deaf artist from one of these states, or if you know of one, please contact us. We want Spectrum to truly be a national organization.

STATES NOT REPRESENTED

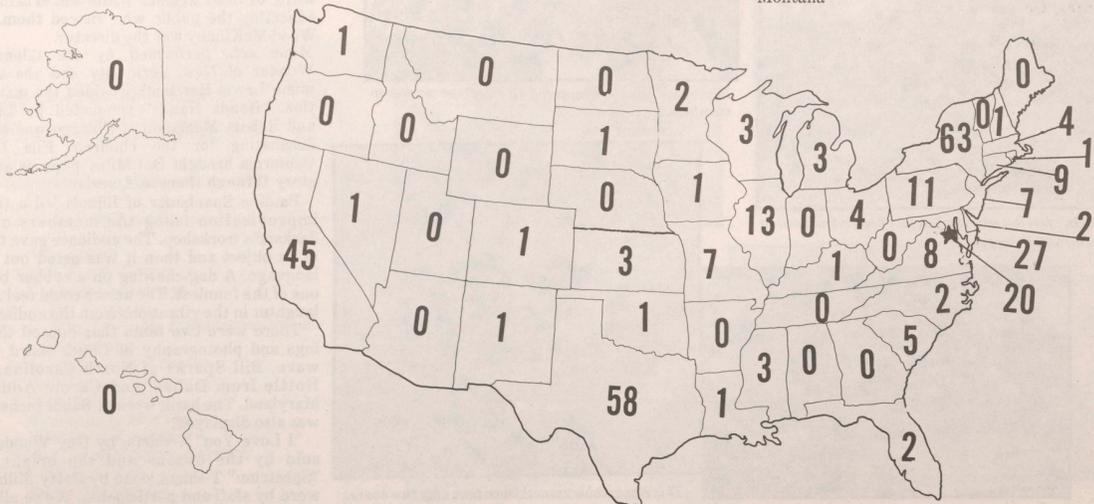
- Alabama
- Alaska
- Arizona
- Georgia
- Hawaii
- Idaho
- Indiana
- Maine
- Montana
- Nebraska
- North Dakota
- Oregon
- Tennessee
- Utah
- Vermont
- West Virginia
- Wyoming

Public Announcement

Spectrum is proud to announce an architectural design competition for the Master Plan of our Deaf Arts Center complex. We want to encourage all those who are interested to submit a design. A screening committee will select several plans, but the final design will be subject to the approval of the Deaf Artists Advisory Board.

It is our intention to construct the complex in several phases. The first phase will cover approximately two acres and we foresee starting work on it in the immediate future. The overall architectural design should be in harmony with the environment. We also request that it be practical, functionally as well as economically, and that it have its own inherent artistic value.

For more specific information, contact J. Charlie McKinney, President of Spectrum, FODA.



ON THE THEATER

Spectrum Community Theater, the newest program under the umbrella of Spectrum, FODA, was announced at the Second Annual Conference. Our primary purpose in starting a community theater is to promote a feeling of kinship and communication between Austinites and those involved with Spectrum. We also hope that it will give the deaf community in Austin an opportunity to participate in the exciting and rewarding world of the theater.

After the announcement was made, an open discussion was held in which we anticipated typical problems in community theater and possible solutions. The most obvious problem was that of auditions. It was suggested that those at Spectrum make up the cast of the first play. We are fortunate to have several people here with both theatrical and technical experience. The next step will be to hold workshops for local people who are interested in experiencing improvisation, working backstage, etc. Everyone agreed that workshops would be an excellent means of uncovering local talent.

The subject of plays, especially those written and/or adapted by deaf authors, was also discussed. Those affiliated with the Spectrum Community Theater expressed their wish that the plays performed be those of deaf artists. We want to actively encourage deaf authors to write original plays and to do adaptations for deaf theater.

We planned to perform Dot Miles' "A Play of Our Own," during the conference but the script never arrived. Nevertheless, this gave us a good opportunity to improvise and write lines based on the actual experience of waiting for the script to come in the mail. We added some funny dialogue to a play we called "What Me Do?" It worked out very nicely. Patrick Graybill's review of our play can be found on page 9.

We intend to produce "A Play of Our Own" November 6, 7, 13 & 14 at the Zachary Scott Theatre on Riverside Drive at South Lamar Blvd., Austin.

DEAF ARTS AND HISTORY...

Gathering information on the history of deaf artists is one of the priorities of Spectrum's Clearinghouse. The following excerpt is a quote from the *Washington Post*, Saturday, February 12, 1977. It was provided by Yerker Andersson.

"One, a rare life portrait of Lincoln's Civil War adversary, General Robert E. Lee, was painted in 1864-65 by Edward Caledon Bruce (1825-1901), a Virginia painter (who was deafened by scarlet fever when he was thirteen)."

If you come across any more material on this particular artist, or on any other deaf artist of the past or present, please share it with us.



DEAF AUSTRALIAN ARTIST ON U.S. TOUR

Spectrum received our first international deaf artist as a visitor this summer. Kenneth James Donnell is touring the United States on a Churchill Fellowship to study theatre of the deaf. He is associated with the Queensland Theatre of the Deaf (QTD) based in Brisbane, Australia.

With the Winston Churchill Fellowship, he intends to study theatre of the deaf in the USA and the United Kingdom. He is particularly interested in the use of percussion instruments in theatre to create vibrations for rhythm purposes.

He is the first deaf Australian to be given a Churchill Fellowship Award.

Austin and Spectrum, FODA were first on his itinerary. He flew here directly from Australia via San Francisco. He spent his time here watching our dance rehearsals, observing the office in operation, exchanging ideas, and comparing notes. He also visited the Texas School for the Deaf (TV studio, drama and rhythm classes).

On leaving Austin, Kenneth will attend the National Theatre of the Deaf Summer School program in Waterford, Connecticut for five weeks. Afterwards, he plans on traveling to Washington, DC for four days where he'll meet with theatre members from Gallaudet College. Next, he'll go to Paris, France to study mime for approximately two weeks and then on to a ten-day course with the British Theatre of the Deaf in London.

Kenneth became fascinated with deaf theatre after a visit of the National Theatre of the Deaf in his hometown, Brisbane, three years ago. He is a foundation member and Honorary Treasurer of QTD which is now two and a half years old. He has appeared on QTD's productions, "The Evening with the Theatre of the Deaf," "Snow White," "Odine," "Interior," and recently "Tales-Folk and Fairy."

He pointed out that the New South Wales Theatre of the Deaf (in Sydney) and QTD are the only two deaf theatres in Australia at this time. Both groups have their own theatre facilities in the Deaf Societies which are charity organizations.

Mr. Donnell is married with two children. His wife, Monica, is also deaf. He was educated at the Queensland School for the Deaf in Brisbane. After completing a plumbing apprenticeship, which took five years at the Central Technical College, Kenneth received a license as Plumber in July, 1961. He has been with the State Works Department since 1955. He was the first deaf person to be granted such a license in Australia.

We want to congratulate Kenneth Donnell on his fellowship and welcome him to the United States. Happy touring, and come back to see us again soon!



Marc Schmitz

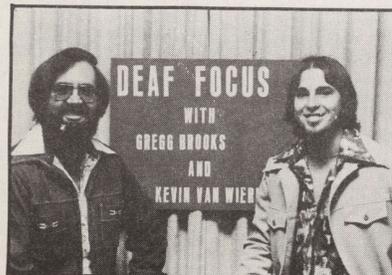
Spectrum's Receptionist Interpreter

I moved to Dallas from rural North Dakota about twelve years ago. I lived there for ten years and graduated from Jesuit College Preparatory School. When I finished school, I worked as a baker for four years.

Moving to Austin two years ago, I became interested in the deaf through a church I attended. After training for about six months, I felt fortunate to be employed as a receptionist interpreter at Spectrum.

My exposure to the deaf and their culture is limited but, in a way, I feel that is advantageous. My appreciation of deaf people comes through the arts; a moving and emotional means of communicating joys and frustrations. I think that my insight is unique since I've had the opportunity to experience deaf culture first hand. Usually, hearing people who work with the deaf are teachers. In my case, the deaf are doing the teaching. It's my hope that I can become an interpreter, thus bridging the gap between the two worlds through encouraging people to express themselves.

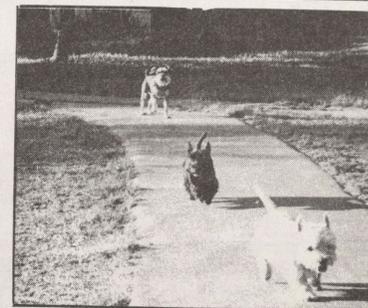
Deaf Culture on TV



Theta Cable Television in California began airing their new program, Deaf Focus, on May 17. The show is on Channel 3 (Los Angeles) every Tuesday night at 10 o'clock.

Deaf Focus, which is based on the national award winning special of the same title, is a weekly program in sign language that features information on the deaf culture. There are weekly interviews with notables from the deaf world. Each segment will also give a small lesson on sign language for the interested hearing audience.

Gregg Brooks, Emmy Award winner, is the show's host and producer. Kevin Van Wieringen, a newcomer on television, is the sign language instructor.



Our voluntary greeting committee is always on the job to meet visitors and employees.

LOGO CONTEST



The deadline for entries in the Spectrum logo contest was August 15, 1977. During the 2nd Annual Summer Conference, Sandi Inches-Norris chaired the workshop on the Spectrum logo, and she displayed all the entries for everyone in the Conference to see and study.

A recommendation came out of the workshop that the Deaf Artists Advisory Board select five deaf artists to screen the logo entries. The selected five are:

- Clarence A. Russell, Jr., Chairman
- Chuck Baird
- Elizabeth Baird
- Alfred Quillia
- Guy C. Wonder, III

The Logo Screening Committee met several times and decided on the one that is most representative of Spectrum, FODA. It will also be adapted for various uses such as letterheads, business cards, flags, T-shirts, etc.

.....
 Yes _____ No _____ Do you approve this design as Spectrum's official logo? Please mail us your vote today. The deadline is December 1, 1977.

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