Views expressed in **Vision Access** by contributors do not necessarily reflect the views of the editor or of CCLVI. All rights revert to individual contributors upon publication. **Vision Access** welcomes submissions from people with low vision, from professionals such as ophthalmologists, optometrists, low vision specialists, and everyone with something substantive to contribute to the ongoing discussion of low vision and all of its ramifications.

Submissions are best made as attachments to email. Submissions may also be made in clear typescript. **Vision Access** cannot assume responsibility for lost manuscripts. Deadlines for submissions are March 1, June 1, September 1, and December 1. Submissions may be mailed to Mike Keithley, Editor, 191 East El Camino Real #150, Mountain View, CA 94040, mlkeithley@comcast.net.

**Publications Committee:**
Matt Kickbush
Joyce Kleiber
Sarah Peterson
Valerie Ries-Lerman
Mike Vogl
Mike Keithley.
Contents

Editor's Page, by Mike Keithley ............................................. 5

Organization News

President's Message, by Jim Jirak .......................................... 7
Minutes for CCLVI Transitional Board Call, by Lindsey Tilden ............................................................. 10
MCLVI Activities, by Ken Stewart ........................................... 16

Readers Want to Know, by Valerie Ries-Lerman .............. 18

Advocacy

Disability Advocates Question Accessibility of New Metro SmarTrip Dispensers, by Luz Lazo .............. 19

Conferences

Candle in the Window .................................................................. 26
Fall Let's Talk Low Vision Schedule ...................................... 26

People

Come On People, Have Some Vision, submitted by Lucinda Talkington ......................................................... 27
Fond Farewell to ACB Board of Publications, by Ken Stewart ...................................................................... 41
Quality of Life

Movies Depicting People with Disabilities, edited press release..........................................................44

Assistive Technology

Accessibility: More Than A Company Name, It's Our Mission,
by Pat Fischer, CEO, Accessibility dot Net.............49

Request for Contributions.................................................................52

CCLVI Membership Application.........................................................52

CCLVI Officers, Directors and Committee Chairs........56

Chapter Contacts........................................................................59

From the Editor

by Mike Keithley

Greetings and welcome to the fall issue of Vision Access.

In the summer issue, Joyce explained that she had to retire from being editor because of changes
in her life. I volunteered, and was appointed, to be the new editor of the newsletter.

For five years I edited the Blind Californian, the quarterly newsletter of the California Council of the Blind. I'm currently editing the Braille Writer, the semi-annual newsletter of the Braille Revival League of California; and I also am heavily involved with the production of SVCB In Touch, the newsletter of the Silicon Valley Council of the Blind. For over four years I've been responsible for production of the audio and CD versions of VA. I look forward to editing Vision Access for a long time.

Joyce gave me a helpful outline of all the articles that have been parts of Vision Access for years, and I hope those of you who have been contributing to VA will continue to do so. Please contact me, Mike Keithley, at 650-386-6286 or mlkeithley@comcast.net.

In this issue we have a President's Message from
Jim Jirak, who was elected at the ACB convention last July. There are several changes in the Board, so be sure to review them. Also be sure to check out the Advocacy section of this issue, where you'll read about the astonishing snafu surrounding the new SmarTrip Dispenser system on the Metro in Washington. Also look forward to meeting Marilee Talkington and the wonderful world of acting with low vision. Happy reading!

Organization News

President's Message

By Jim Jirak

Welcome to this issue of Vision Access. As newly elected President from the just concluded annual membership meeting in Louisville, KY, I wish to use my space introducing myself. I became involved with the American Council of the Blind of Nebraska, ACBN, in May of 1989. I
had been approached by a member about the idea of a cab-subsidy program that was discussed in earlier years but never acted upon. It was the intention of the member to meet to not only discuss the feasibility of the program but to get the concept going. As a result, my first ACB meeting took place in May of that year, where it was decided that surveys should be conducted to gage consumer participation, and we talked about potential funding and various grant opportunities. The cab subsidy program launched nearly four years later. During my tenure as a member of ACB of Nebraska, I held numerous positions both on the local and state levels. Most recently, I was state President. In addition, I currently edit, and circulate the email version of the ACBN Quarterly Newsletter as well as maintain the affiliate's website. In 2008, I became the ACB of Nebraska designee, as appointed by the
Nebraska governor, to serve a three-year term on our commission's Board. I was then subsequently re-appointed in January of this year to a final three-year term.

Since 1990 I have attended numerous ACB and CCLVI conventions, serving as the Nebraska delegate for many of those years. And in 2000, thanks to the coordinated efforts of our then Nebraska Vice-President oversaw the ACB of Nebraska sponsored first combined caucus for smaller state affiliates. Now several ACB affiliates have adopted this practice. I am also a life member of CCLVI thanks to Pat Price, and served as its nominating committee chair at our 2007 national convention. And at the 2008 annual membership meeting, I was elected to the CCLVI Board for a 3-year term. Choosing not to seek another term in 2011, I relinquished my Board position and served as chair of the constitution and by-laws committee until the adoption of the
revised document this past summer. In the spring of 2012, I assumed the role of CCLVI convention chair and, at its annual membership meeting, was elected President by a unanimous ballot.

Until the next Vision Access, remember that the only way to have a friend is to be one.

Minutes for CCLVI Transitional Board Call On 8/2/12

by Lindsey Tilden

[Editors note: These are unofficial Minutes.]

Roll call was taken. Those present were Jim Jirak, Lucinda Talkington, Donna Pomerantz, Lindsey Tilden, Mike Godino, Richard Rueda, Grady Ebert, Allen Casey, Michael Byington, Leslie Spoone, and Fred Scheigert. Bianca Knight, Brian Petraits, Reba Landry, and Dan Smith were not present.
Richard thanked the Board for their work the last few years and is looking forward to supporting it as past president.

Minutes from the 2012 Convention membership meeting were read and accepted with the friendly amendment that future Minutes include reports such as the Treasurer report at the end of the document.

The 2011 business meeting Minutes still need approval. It was suggested to ask Cathy Schmidt Whitaker for the file from her Victor Stream, and Lindsey will talk to Kathy about getting it.

Treasurer's Report
Checking: $37,099.14
Savings: $5.00
CDs: five-year: $12,081.04, four-year: $12,076.44, three-year: $12,074.13, two-year: $1260.29, 1-year: $12,032.53.

The five year is growing twice as fast as the one year.

Total Assets: $97,428.57
Mike has not received the Scheigert distribution for last year and will follow up with Fred. He does not have the figures from convention yet, and Donna requested a convention expenses breakdown. Mike will send this to the Board via checking log. The treasurer's report was accepted.

Committees: Jim is working on putting together committees. Web Committee: Annette has agreed to chair this. Others on committee are Richard, Reba and Donna.

Richard will continue the Twitter account, and Reba will take over the Facebook page.

Membership: Kathy Casey offered to forward names of potential members from the 800 number.

Scholarship: Mike Gravitt will chair, and committee members are Fred Scheigert, Lindsey Tilden, John McMahon, Leslie Spoone, Allen Casey, and Reba Landry. (Note: Reba Landry will be asked her desire to be on the committee upon returning from guide dog
school at the end of the month)

Genensky Video Magnifier: Committee members are Cathy Schmidt Whitaker, Bill Takashita, Tom Lealos, and Isolde Keilhofer.

The Carl Foaley scholarship is currently dormant. There is about $14,000 in the account.

Convention: Kathy Casey will chair the committee, and Richard will be on it.

Vision Access Editor: Mike Keithley will be editor. He is not currently a CCLVI member but will join.

The formats for Vision Access are large Print, print, CD, email, and cassette.

Jim is still working on filling the legislative, credentials, and resolutions committees. Michael Byington will serve on the legislative and resolutions committees, and Lucinda will serve on the credentials committee.

Jim is working on updating the officers and Board members listing on the website.
A motion was made to confirm and accept the above committee appointments. Motion carried.

Frequency of Board Meetings: After discussion, it was agreed that Board meetings will be held quarterly in November, February, May, and August. The convention meeting will not be included as a quarterly meeting.

The next meeting will be held sometime in November. Date and time to be posted on the email list.

Approval of 2013 Scholarship Funds: The Board approved the following funds for the scholarship committee:

Three $3,000 Scheigert scholarships: one each for a graduate, undergraduate and entering freshman. Expenses for each of these three winners to attend convention in Columbus in 2013. $96 for a P.O. box in Pittsburgh, PA for one year.
$225 for copying and mailing of scholarship applications.
Up to $600 for 60 hours for someone to assist Mike in the copying, collating and mailing process (60 hours x $10/hour).

Future of CCLVI: Jim wants to bring in younger individuals to CCLVI. His vision is that it be a "senior division" of ACB students. He also wants to focus more on technology, such as paying dues online. Donna recommended collaborating with state affiliate presidents to make it a successful endeavor. Jim will research the cost and benefits of switching from the 800 number to Google Voice and report back. He also wants to move the email list from Google Groups to Mailman.

Fundraising: Kathy brought up the need for fundraising, and Jim requested ideas.

We need to get the copy of "Going Blind" back from Lisa, and Jim will call her for it.
Next year's convention will be Friday, July 5 to Friday, July 12.

The meeting adjourned at 6:20 PST.

Respectfully submitted, Lindsey Tilden, CCLVI secretary

MCLVI Activities

by Ken Stewart

Metropolitan Council of Low Vision Individuals, with members in New Jersey, New York and New England: "Looking Good, Looking Close"

Chapter members have been getting many opportunities to advocate for those in our communities with vision impairments. In August, the New York City Department of Transportation received input on the design of curbside signage presenting textual neighborhood information accessibly, in a project they are calling "Pedestrian Wayfinding."

In September there will be an opportunity to
advise a personal hygiene product manufacturer on packaging design.

And the NYC Transit Authority will be showing samples of several new bus models. The primary focus of that process, of course, will be on the needs of wheelchair users. But it will also be an opportunity for MCLVI to emphasize the importance of such features as Off-board automated audible route name announcements at stops; announcement of all stops on-board; high visual contrast on interior step noses and exterior ramp edges; and importantly, presentation of the vehicle identification number (VIN) in braille and tactile high-contrast large numerals at an approachable place in the bus interior. The VIN is very helpful when a customer submits a complaint about the driver's conduct, and it is believed that the mere presence of that identification encourages good bus driver behavior.

Finally, the Pedestrians for Accessible
and Safe Streets coalition (PASS), in which MCLVI participates, got valuable coverage on the first page of the local news section of the July 30th New York Times, "above the fold"!

The story was accompanied by a photo of Chapter President Ken Stewart negotiating a Manhattan intersection with his white cane.

Readers Want to Know
by Valerie Ries-Lerman

In the last Vision Access a reader wanted to know how a blind person can get assistance in creating an exercise program, attend classes, etc.

In creating an exercise program, you need to ask yourself, "What kind of activity do I like?"

A simple walk can be quite satisfying, or a dive and laps at your neighborhood pool. If you want a more structured program, why not try your neighborhood athletic club. They could
surely tailor an exercise routine to suit your needs.

You might even take it a step further and ask for referrals to hire a personal trainer, who could assist you in the comfort of your own home.

To start out slowly why not check out your local blind or senior center and see if they have any classes. They may not have immediate classes available but once again can make useful referrals.

The most important thing is to find something you enjoy. And if your lucky you'll stick with it.

Exercise can help us in so many ways. I know it's helped me; and hope you, with your doctor's OK, will discover all of the ease and well being it can offer.

Do you have questions you'd like to have addressed in this column? Please send comments to sacramentovalerie@yahoo.com, using the subject line "Readers Want To Know." Have a great Fall!
Advocacy

Disability Advocates Question Accessibility of New Metro SmarTrip Dispensers


[Editor's note: The online version of this article is at www.washingtonpost.com/local/disability-advocates-question-accessibility-of-new-metro-smartrip-dispensers/2012/08/19/2da3c678-e865-11e1-936a-b801f1abab19_story.html]

Advocates for people with disabilities say Metro's plans to make SmarTrip cards more accessible to riders by installing new vending machines at every rail station fall short in one crucial area: the new machines are not expected to be
immediately accessible to all people with limited vision.

The machines, which are scheduled to make their debut Sept. 1, have no audio feature. Riders who are blind or have impaired vision or those with cognitive impairments may find them difficult, if not impossible, to use, disability advocates said.

"In this day and time I can't imagine how ..?.?. the Metro system [is] purchasing things and then .... installing them and paying for them and they are not accessible to everyone," said Denise Rush, who is blind and serves on Metro's Accessibility Advisory Committee (AAC). "It is not acceptable. It is ludicrous."

Dan Stessel, a Metro spokesman, said the transit system plans to have an audio prompt that will help people with hearing impairments installed on the new machines by sometime in the fall. It will be similar to ones used in automated teller machines. He did not
provide a specific timeline for the prompts to be functioning.

Transit users with special needs said trips on the system — known for chronically broken escalators and elevators, bad lighting on some platforms, and poorly functioning loudspeakers that make it difficult to hear the next-stop announcements on trains and buses — can be intimidating.

"Traveling with partial sight is very difficult as it is," said Barbara Milleville, president of National Capital Citizens With Low Vision. She said the lack of accessibility can be discouraging to those who depend on public transit.

"The transportation has to be accessible to people with disabilities," she said. "It is very important to be able to travel on your own safely and not have to ask for help."

Metro officials said that, also starting in the fall, the new SmarTrip dispensers will be equipped with braille decals. But advocates for
the visually impaired said many people with limited sight don't know braille and would benefit from an audible prompt.

"Why does this continue to happen?" Rush asked at a recent AAC subcommittee meeting where members said the audio component should have been a requirement in the purchase.

Although Metro said the dispensers will get the audio feature, Stessel also has called it "somewhat of a moot point." He said the new machines will sell only standard SmarTrip cards, not the reduced-fare cards someone with a disability would typically use.

To qualify for a reduced-fare SmarTrip card, a customer has to be a senior citizen or have a valid Metro Disability ID. The reduced-fare cards are sold only at Metro sales offices, Stessel said.

Advocates say some people who are beginning to lose sight may not qualify for the discount and would want to use a
machine with an audio feature. And they said some who qualify for the reduced-price cards may choose not to apply.

Under the Americans With Disabilities Act, Metro must provide equal access to public transit for those with disabilities. The transit system also encourages nearly 6,000 people with a disability to use its rail and bus services instead of the more costly door-to-door MetroAccess service.

"We sit here, we talk and we talk and we talk about why are all these people using paratransit and not using the fixed-rate system. And then we go and do something like this," said Deborah Brown, president of the National Federation of the Blind, a regular Metro user and member of the AAC.

The new machines are part of Metro's campaign to move riders from paper cards to the rechargeable SmarTrip cards, which Metro says are easier to administer and generally easier for riders to use. Transit users using paper
fare cards are charged $1 extra per ride.

Metro has purchased 100 dispensers — priced at about $12,000 each — that are being installed at Metrorail stations, and the agency is in the process of acquiring another 100 machines, officials said. Vending machines have been installed at 47 stations. Riders can also purchase the SmarTrip cards at Metro sales offices and some retail stores.

Eventually, the plastic rechargeable cards will be available at all 86 Metrorail stations on every mezzanine.

Ramon Abramovich, a project manager with Metro, said the machines already have the hardware for the audible prompt. "It is a matter of designing the software and recording the appropriate phrases and loading that software," Abramovich said.

He said the transit system is working with its vendor to incorporate the audio on the new machines.

The chairman of the accessibility commission,
Patrick Sheehan, who is blind, said the group expects Metro to set a deadline for adding the audio function.

"It concerns me that we are having to retrofit the accessibility, which should be a standard part of anything that we are buying," he said.

Conferences
Candle in the Window

Save the Date: Candle In the Window 2013
Where: Wooded Glen, Henryville, Indiana;
When: August 7-11, 2013; Topic: "Self Advocacy."
In addition to the conference sessions, there will be plenty of time to reflect, get to know other conference participants, relax and enjoy the outdoors and more! Stay tuned for more information as we move closer to Candle 2013!

Thank you, The Candle Board.
Fall Let's Talk Low Vision Conference Schedule

Each month CCLVI provides a forum addressing topics of concerns to people with low vision titled "Let's Talk Low Vision." We are fortunate to have Dr. Bill Takeshita as the moderator and master of ceremonies for these presentations. They occur on the third Tuesday of each month and start at 5:30 PM Pacific, 8:30 Eastern. To be part of the conversation, please call 218-339-2699 and enter the ID 764516.

Tuesday, October 16: Tips to help you travel and vacation with low vision.

November 20: Great gift ideas for people with low vision.

December 18: How to deal with people who are rude and difficult.
People

Come On People, Have Some Vision!

Submitted by Lucinda Talkington

Theater never interested me as a kid. I preferred sports and Nikes to musicals and wigs. But fate intervened in 1996 during my last semester of undergrad at UCSD. I was about ready to graduate with the oh-so-generic psych degree and a respectable minor in mathematics, and I needed one more GE class to get the hell out. So I followed one short funny dream of a boy named Frankie into an intro to acting class, clinging to the hopes that it would be an easy A. I quickly left San Diego three months later, trading in the dream of Frankie for the dream of Hollywood. It never occurred to me that I wouldn't be able to succeed just because I happened to be legally blind. I just thought it would be hard because I was a girl. I wasn't necessarily wrong about
the latter, but I came up against some startling revelations about what the entertainment industry thinks, or rather doesn't think, about people with disabilities.

Having been born with a rare eye condition called Cone Rod dystrophy, which I inherited from my mother who is also legally blind, I became quite used to navigating through the world without seeing what was directly in front of me. Cone Rod Dystrophy is a condition that prematurely ages the cones and rods inside the retina, causing total blindness in the central-vision field, blurred vision in the peripheral field, color blindness, and extreme sensitivity to light and glare. Which simply means, that if I'm looking directly at you, I don't see your face but rather a large TV static looking blind spot. I only see what's around your face. But if I, say, shift my eyes to the right (which would appear to you as if I was looking over your shoulder) then I would be able to see
you with my peripheral vision, which is currently corrected to 20/200 (legal blindness) and could be visually described as someone smearing an inch of Vaseline over your eyes.

The body is an amazing adaptive machine however. And I became "facile" at seeing with my fingers and ears. But since my mother had the misfortune of growing up in a time when disability meant death, and the fortune to see how the ADA (Americans with Disabilities Act) meant life, she bestowed on me two rules to live by: look people directly in the eye and pretend you can see them or you will be treated differently, and it is the law that you receive reasonable accommodations in this country.

And so, there I was, a sporty young girl, looking people in the eyes pretending I could see them. All the while I was receiving the law-enforced enlarged books, hand-outs, extra time on tests, personal readers, and enlarging machines
from high school through college. I "looked" normal. And because everything I needed was made available to me, I damned well acted normal too. And then Hollywood hit.

Quiz: What year does this statistic apply to? 1996, 2004, or 2010? "Only one-half of one percent of words spoken on television are spoken by a person with a disability."

Fast forward to my first audition in LA in 1997 when I received a script, walked into the room and was told to do a cold-reading. I'd never even heard of a cold-reading before. But I wanted to be an actor so I went in, sat down, pressed the paper to my nose so I could see the print, and started reading. I was quickly excused before finishing with no comment except titters of laughter from the director and his assistant that I heard through the thin door after it closed behind me.

Fast forward to my first audition with a prominent theater
director after having learned my lesson and was prepared to enlarge the script on my own.

"Hi there. I'm sorry to bother you, but I'm supposed to read for you and I was wondering if you knew if there was a copy machine in the building that enlarges. I can't see the script."

Director: "No, there isn't. But if you can't see the script, you don't belong on stage. Next."

I played a lot of sports when I was a kid, won MVP and was named to the Regional All Star team in basketball when I had no vision centrally; and I still don't even understand myself except to say that I had serious will-power and a willingness to incur a great deal of pain. My motto back then was "suck it up!" So since I didn't have the disability resource center to advocate for me anymore, I had to learn other ways of navigating this thing called show business, that apparently didn't seem to think too highly of folks like me.
So I decided I wouldn't tell the directors or anyone on the casting end that I was visually impaired, which always felt like a betrayal. And I would show up as early as I needed to to rewrite the entire script by hand in large print. I hadn't learned how to vocally advocate for myself yet in a way that didn't feel angry or demanding, so at times I flat out lied. I remember calling an audition hotline once using a different name and asked if someone who was visually impaired could get the script ahead of time to memorize. I was told that they couldn't because it would pose an unfair advantage over the other actors.

And so that was the way of things for years. That was the way of the grad school auditions to. I walked in, did my work and left my blindness at the door. I looked teachers in the eyes even though I couldn't see them, and pushed myself as hard as I could to listen and feel what I was supposed to see. And so
as not to pose any problems or extra work for any one on the staff, teachers or other actors, I spent hours enlarging my scripts for the readings in class and rehearsals; and basically doing what my mom taught me: pretend I could see. I got so good at it that most of the time I forgot that I couldn't.

But I do have low vision, and this truth has stirred quite different reactions from people. Some say that if you put a smile on your face, you will end up happy. Others say that smiling when you aren't happy is denying how you really feel. But what is most challenging is that the business still demands conformity. And the professional training systems still want actors who are commercially viable to come out of their programs. So when casting directors say that the reason they don't cast an actor with a disability to play a character with a disability is because they just aren't talented enough, it's both crap and truth. In one way it's an excuse not to take a
chance. In another way it's true because actors with disabilities are not being let into prominent programs to get the training they need to compete at higher levels. And if you say, well "Marilee, you got in?" Indeed, but you might want to know that I'm one of only two legally blind actors in the country to receive an MFA in Acting, and it's 2010.

When the heads of the American Conservatory Theater MFA program found out I was legally blind, they asked one question: Will you be able to satisfy all the requirements of the rigorous training program? Of course I answered "yes", and that was that. My vision was never brought up by the faculty or staff. (Well, save one enlightening interaction with a very well known Shakespeare instructor, who was brought in to guest teach. I was working on a monologue by Richard III; and I mentioned that because of my vision, I understood what it was to push against something
on a daily basis. His terse response was that I should get over my self-pity and stop using my vision as an excuse. I kept my challenges and experience of being visually impaired very close to me after that incident).

Fast Forward to 2005. My vision had been stable for quite a few years, and I had adapted fairly well to its current peculiarities. But during my first year living in NYC after grad school, I started experiencing some dramatic shifts in my sensitivity to light and sharp decline in my peripheral vision. I was fairly devastated at receiving confirmation by an NY eye doctor that indeed my vision was regressing again. And I finally hit a tipping point. All the fear and grief that I had been experiencing and swallowing for years came rushing forward. And I had no tools to move through the density of emotion. I didn't know anything else but to swallow, to move ahead with relentless stoicism. But that was no longer an
option. I hit bottom fairly hard and fairly quickly. And my boyfriend at the time, seeing that I desperately needed some sort of outlet, convinced me to write a show about it all.

I fought him tooth and nail as I was so not interested in telling this story, convinced no one wanted to hear it. Just because I needed to get it off my chest didn't mean I should expect others to listen. But he assured me over and over that it was indeed important, that I was an artist. So why not use the gifts I was given to offer some sense of freedom within the walls that I constructed around my eyesight? And as he happened to be a beautiful writer himself, he offered to help me navigate those waters so I could maintain the balance of artistry, self-expression and truth around my disability. I embarked on the adventure of writing Truce and telling my story. The process ultimately culminated into a fairly comedic piece about my mother's and
my tumultuous relationship as two blind ladies figuring out their ways in the world.

We produced it at the NY International Fringe Festival because I figured it would be large enough to feel like I'd accomplished something but small enough not to hit the mainstream entertainment world--thus keeping the risk of getting pegged as a disabled actor (which basically means you don't get cast at all) quite low. To my surprise, however, the show fared quite well. It received more notice than I had expected, and the phrase "sublimely theatrical" was even used in a review. It didn't have hoards of audience members, but those that came seemed to have been affected in a positive way. And I did what I needed to do for myself, which was for all intensive purposes to "come out." Truce was done.

Fast Forward to 2009: While acting as a disability consultant for the drama department at an east coast university, I
met a beautiful young actress who also happened to be blind. My whole paradigm of how I thought about disability suddenly shifted. Even though I did *Truce*, I still had been fervently trying to stay within the acceptable ranges of "difference" so I could get work in the homogeneous realm of mainstream acting, not realizing that I was denying a huge aspect of myself. When I met this young lady, I felt like I was looking into a mirror. She was actively battling to deny that part of herself: the blindness, the difference. And my heart just ripped open and screamed "Listen damnit! This is bigger than acting! This is about self-acceptance and realization. Don't turn your back on her like you have so many times on yourself."

It was one of the most intense moments of purpose in my life. I realized in full clarity that I had a responsibility to this person to lead by example, from a truly empowered place. It was
time to step into the largeness of my experience as a human being and let the Marilee who couldn't see stand alongside the artist Marilee with equal pride and ownership. And so, in one quick moment, I decided to re-investigate, re-write and re-mount Truce in 2010 in San Francisco with the unwavering commitment that it would be a beautiful and stunning piece of art that was absolutely authentic to who I am.

I'm not going to lie, it was terrifying, and I didn't know what the importance of it was besides just saying yes to my whole self. It was only when the first blind audience member came to see the show that I started understanding its impact. Because another came, and then another, and then families and teachers. And then the emails started about the universality of the piece, and then phone calls and articles in the SF Chronicle, SF Bay Guardian, and SF Weekly.
And then the BBC called and asked if they could run the show on BBC Radio 4. And I kept hearing the same thing: thank you for showing us.

Fast Forward to August 2012: It's been a whirlwind these past two years. I received a MacDowell Fellowship; a Center for Cultural Innovations Award; a New Works Award; and wrote, directed and produced my most ambitious piece to date: STICKY TIME, which was performed on a 360 degree stage with surround sound and video. And to top it off, I got married to an amazing man, started a new high-end event and experience design company, and am now in dialogue to take Truce back to New York for a run Off-Broadway! Woh!

It seems the director that told me way back when, that if I couldn't see the script I didn't belong on stage, turned out to be a wee off in his proclamation. And yet his perspectives are still quite prevalent, even now. But now I know how
to speak up for myself.
Now I know how to prepare adequately for auditions and not be ashamed that my script is one sentence per page.
Now I know that my artistic vision for theatrical creations is just that: mine. I came to realize that I needed to stop trying to win at other people's games and instead create a whole new game of my own. And so I have. And in that way, I have found more success and fulfillment than I could have possibly found trying to fit in to an industry that continues to say I/we are less qualified because we don't have proper eyesight.

As I say in Truce, I'm still negotiating my relationship with my vision loss. But I'm having a ball right now in life. The hard work hasn't ended, but it's quite clear to me now that anything is possible if I believe in myself. And to those others that told me otherwise along the way, I say to you. "Come on people. Have some vision!"
Fond Farewell to ACB Board of Publications
by Ken Stewart

Last July I completed my third consecutive two-year term (and final consecutive term as decreed by the ACB By-Laws) as an elected member of the American Council of the Blind's Board of Publications. I am now reflecting on my experiences on that body and on the role that Board plays on behalf of all partially sighted consumers of ACB communications. CCLVI is a "Special Interest" affiliate of ACB, and statistics suggest that there are many other ACB members, besides those in CCLVI, who are also large print users. In fact, the large print version of its magazine, THE BRAILLE FORUM, is the largest volume format distributed to subscribers. There are considerably more large
print subscriptions than audio, electronic or braille. Therefore it was quite gratifying to represent the reading interests of that substantial readership while on the Board of Publications.

To the credit of ACB Board of Publications Chair Paul Edwards, Board policy deliberations regularly solicited input from CCLVI through me, in recognition of the needs of that substantial portion of the ACB membership who utilize visual reading techniques in print materials, and on its website to. I want to acknowledge the assistance provided in these ventures by CCLVI Board member Tom Lealos, who chairs our Large Print Committee; Second Vice President Donna Pomerantz; and Webmaster Annette Carter; and other CCLVI leaders.

Of course, the need for feedback continues. Following the July Conference and Convention, Paul asked specifically how well the convention's large print
materials met the needs and preferences of large print users. Also, the Board of Publications now has the Best Practices and Guidelines for Large Print document produced by Tom's committee, which is available on the CCLVI website at www.cclvi.org. Comments as specific as the placement of page numbers, the appearance of the BRAILLE FORUM cover, and visual features on the ACB website should continue to flow to the Board of Publications.

Throughout my six years on the Board during these three terms, and during one previous two-year term too, I was pleased by the collegial atmosphere, even in the midst of our sometimes stressful attention to pressing business. The five voting members, three elected by the ACB membership and two appointed by the President, met by telephone, recently almost monthly, to wrestle with issues as diverse as how to facilitate the
membership's consideration of changing the name of the Organization's magazine and the best wording for fund-raising literature. The group even good-naturedly tolerated my silliness creating an acronym for the process I suggested during which we henceforth evaluated the particular production qualities of each format of each magazine's edition. I labeled it the Board Of Publications Editions Evaluation Protocol so that each month we could engage in a "little BO PEEP!"

Quality of Life
Movies Depicting People With Disabilities
Edited Press Release

Turner Classic Movies (TCM) to Examine Hollywood's Depiction of People with Disabilities in The Projected Image: A History of Disability in Film

Turner Classic Movies (TCM) will dedicate the month of October to
exploring the ways people with disabilities have been portrayed in film. On behalf of Inclusion in the Arts, Lawrence Carter-Long will join TCM host Robert Osborne for The Projected Image: A History of Disability in Film. The special month-long exploration will air Tuesdays in October, beginning Oct. 2 at 8 PM (ET).

TCM makes this announcement to coincide with the 22nd anniversary of the signing of the Americans with Disability Act (ADA) on July 26. And in a first for TCM, all films will be presented with both closed captioning and audio description (via secondary audio) for audience members with auditory and visual disabilities.

The Projected Image: A History of Disability in Film, features more than 20 films ranging from the 1920s to the 1980s. Each night's collection will explore particular aspects, themes, or types of disability such as blindness, deafness, and
psychiatric or intellectual disabilities. In addition, one evening of programming will focus on newly disabled veterans returning home from war.

TCM's exploration of disability in cinema includes many Oscar®-winning and nominated films, such as An Affair to Remember (1957), in which Deborah Kerr's romantic rendezvous with Cary Grant is nearly derailed by a paralyzing accident; A Patch of Blue (1965), with Elizabeth Hartman as a blind white girl who falls in love with a black man, played by Sidney Poitier; Butterflies Are Free (1972), starring Edward Albert as a blind man attempting to break free from his overprotective mother; Gaby: A True Story (1987), the powerful tale of a girl with cerebral palsy trying to gain independence as an artist; Johnny Belinda (1948), starring Jane Wyman as a "deaf-mute" forced to defy expectations; The Miracle Worker (1962), starring Anne Bancroft as Annie Sullivan and Patty Duke
as Helen Keller; One Flew Over the Cuckoo's Nest (1975), with Jack Nicholson as a patient in a mental institution and Louise Fletcher as the infamous Nurse Ratchet; The Best Years of Our Lives (1946), the post-War drama starring Fredric March, Myrna Loy and real-life disabled veteran Harold Russell; and Charly (1968), with Cliff Robertson as an intellectually disabled man who questions the limits of science after being turned into a genius.

The Projected Image: A History of Disability in Film, also features several lesser-known classics ripe for rediscovery, including the atmospheric Val Lewton chiller Bedlam (1946); the intriguing blind-detective mystery Eyes in the Night (1942); A Child is Waiting (1963), with Burt Lancaster and Judy Garland; the British family drama Mandy (1953); and a bravura performance by wheelchair user Susan Peters in Sign of the Ram (1948).
Each year since 2006, TCM has dedicated one month toward examining how different cultural and ethnic groups have been portrayed in the movies. Several of the programming events have centered on Race and Hollywood, with explorations on how the movies have portrayed African-Americans in 2005, Asians in 2008, Latinos in 2009, Native Americans in 2010, and Arabs in 2011. TCM looked at Hollywood's depiction of gay and lesbian characters, issues, and themes in 2007.

"The Projected Image: A History of Disability in Film, is a valuable opportunity to take a deeper look at the movies we all know and love, to see them from a different perspective, and to learn what they have to say about us as a society," said Osborne. "We are very proud to be working with Inclusion in the Arts on this important exploration. And we are especially glad to have Lawrence Carter-Long of the National Council on
Disability with us to provide fascinating, historical background and thought-provoking insight on how cinematic portrayals of disability have evolved over time."

"From returning veterans learning to renegotiate both the assumptions and environments once taken for granted to the rise of independent living, Hollywood depictions of disability have alternately echoed and influenced life outside the movie theater," said Carter-Long, who curated the series. "Twenty-two years after the passage of the ADA and over a century since Thomas Edison filmed "The Fake Beggar," TCM and Inclusion in the Arts provide an unprecedented overview of how cinematic projections of isolation and inspiration have played out on the silver screen--and in our lives. When screened together, everything from The Miracle Worker to One Flew Over the Cuckoo's Nest reveals another layer where what
you think you know is only the beginning."

Assistive Technology

Accessibility: More Than a Company Name, It's Our Mission!

by Pat Fischer, CEO, Accessibility dot Net, Inc.

Earlier this month I celebrated my 15th year in business, and looking ahead we are ready for the next 15 years. We ran reports to discover how many people we have served, and we have helped over 8500 people so far. Here is a review of what we are doing today and moving forward from here:

For the Blind: I created the Provider Discount Fund last December and we now have a website at www.providerdiscountfund.com. We will soon post details on exactly how the Provider Discount Fund works as it helps lower the cost of technology for the blind.
This year our Braille Shop at www.brailleshop.com produced all the braille programs for the Beep Ball World Series, including the menus at 17 local restaurants. I coined the concept of City of Braille as for one week (July 23 to 28) in Ames, Iowa, thousands of pages of braille were read. The team from Taiwan won this year, as well as the first team from Iowa making their debut. I am on a mission when it comes to braille and that is why we now have an office in Omaha called Braille Mission, located at 11110 Fort Street, suite 102. The Braille Mission touches people all over the US with our braille greeting cards, children's books and much more.

For Low Vision: The Vision Helpers showroom in Omaha has the largest selection of low vision low- and high-tech aides in Nebraska, while the Vision Helpers showroom in Des Moines now has the same serving Iowa. The Used Low Vision Store was opened in 2008 and now has a
consignment shop that provides great deals every day. We have hand-held, portable and desktop video magnifiers for the lowest price. We inspect, test and clean all used equipment and certify it is working properly before we offer it for sale. The Used Low Vision store helps you purchase solutions for less money than buying new. Access it at www.usedlowvisionstore.com. If you have technology you don't want or need any longer, please consider our consignment shop.

We introduced our own line of LED Magnifiers, and they can be purchased on-line at 2020 Helpers (www.2020helpers.com) or from our Amazon store.

We have acquired the rights to Large Print Shop, and over there we are producing our own line of large print products, as well as partnering with other manufacturers to produce calendars, journals, books, check registers,
address books, and playing cards. More products will follow in our upcoming and updated Vision Helpers Kits, which were originally designed as starter kits for seniors who find they can no longer read normal print. Be sure and bookmark www.visionhelperskit.com as it expands over the next month.

Going Forward: Our future work remains the same as it was when I started helping people who are print impaired have the technology to be able to read. We have always been committed to providing delivery, setup and training services as people demand. The next 15 years will be exciting as we expand our business and the number of people we have the opportunity to help.
Request for Contributions

CCLVI gratefully accepts contributions from readers and members to help pay for the costs of publishing Vision Access, the costs related to our 800 line and Project Insight, and for funding the Carl E. Foley and Fred Scheigert Scholarships. Please send contributions to CCLVI Treasurer, Mike Godino, 104 Tilrose Avenue, Malverne, NY 11565-2040. Our Tax ID number is 1317540.
Council of Citizens with Low Vision
International, An Affiliate of the
American Council of the Blind
2012 Membership Application

Name___________________________________________________________
Address_________________________________________________________________
City_____________________________ State ___________ Zip Code _________
Country ________________________Phone ____________________________
E-Mail ________________________________

Membership Status: I am:
___ New member.
___ Life member of CCLVI.
___ Renewing my membership.
___ Life member of ACB.

___ person with low/no vision.

I wish to receive the CCLVI publication, Vision Access in:
___ Large print ___ Cassette ___ E-mail
___ Audio CD _____Data CD _____Do not send

Please send the American Council of the Blind Braille Forum in:
___ Large Print ___ Cassette ___ Computer Disk ___ E-mail
___Braille ___ Do Not Send
_____ Life Member $150.00

Payment Due:
$_______ Annual Dues
$_______ Life Membership Dues (full or installment)
$_______ Additional Donations
$_______ Total Amount

Make check or money order payable to "CCLVI" and send to CCLVI Treasurer:
Mike Godino
104 Tilrose Avenue
Malverne, NY 11565-2024
Phone: 800-733-2258
www.cclvi.org

For Office Use Only:
Date Paid:_______, Date of Dep__________
Check #___________, $__________, Cash

Council of Citizens with Low Vision International
2200 Wilson Blvd., Suite 650
Arlington, VA 22201
800-733-2258
www.cclvi.org
CCLVI Officers, Directors and Committee Chairs

President:
Jim Jirak
jjirak@inebraska.com

First Vice President:
Lucinda Talkington
lucbobtalk@sbcglobal.net

Second Vice President:
Donna Pomerantz
dmpomerantz@earthlink.net

Secretary:
Lindsey Tilden
mariposa517@sbcglobal.net

Treasurer:
Mike Godino
mikeg125@optonline.net

Immediate Past President:
Richard Rueda
richardrueda@sbcglobal.net

Directors

Michael Byington
byington@cox.net

Leslie Spoone
lesliespoone@cfl.rr.com

Brian Petraits
petraits@gmail.com

Bianca Knight
biancaknight@comcast.net

Dan Smith
siempreotravez@yahoo.com

Rebecca Landry
landryrlq@gmail.com

Allen Casey
mahatmaac@aol.com

Grady Ebert
does not have email

Appointed Officers

Mike Keithley, Vision Access Editor
mlkeithley@comcast.net
Committee Chairs

Website: Annette Carter
annette.carter@pacbell.net

Membership: Jeff Harris
jdh9257@yahoo.com

Credentials: Lucinda Talkington
lucbobtalk@sbcglobal.net

Scholarship: Mike Gravitt
mgravitt2@gmail.com

Publications: Mike Keithley
mlkeithley@comcast.net

Convention: Kathy Casey
kcasey03@nycap.rr.com

International Relations: Jane Kardas
janekardas@internetspeech.com

CCLVI Chapter Contacts

California Council of Citizens with Low Vision (CCCLV)
Bernice Kandarian, President
650-969-3155
bernice@tsoft.net

Delaware Valley Council of Citizens with Low Vision (DVCCCLV)
Joyce Kleiber
610-688-8398
jmkleiber@hotmail.com

Florida Council of Citizens with Low Vision (FCCLV)
Barbara Grill
941-966-7056
grillbh@comcast.net

Metropolitan Council of Low Vision Individuals (MCLVI)
Ken Stewart, President
845-986-2955
cclvi@yahoo.com

National Capital Citizens with Low Vision (NCCLV)
Barbara Milleville, President
703-645-8716
ncclv@yahoo.com

New York State Council of Citizens with Low Vision (NYSCCLV)
Kathy Casey, President
518-462-9487
kcasey03@nycap.rr.com