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Spring/Summer 2006
Volume XLIX, No. 1

WHAT'S INSIDE:

Call for Papers 2007

Book Review: A Touch of Genius

Are Transcribers Obsolete?

The Multipurpose Indicator

JOURNAL

The official publication of the
California Transcribers and Educators of the Visually Handicapped

Message from the Editor

As always I want to thank our Specialists for sharing their expertise with us. I also want to thank Winifred Downing for her beautifully written review of "A Touch of Genius".

** Please also note the **Call for Workshops**, Conference 2007 is just around the corner. There is no better way to learn something than to teach it!

THE CTEVH JOURNAL

Editor:	Lisa Merriam
Braille Transcription:	Joanne Call
Embossing:	Sacramento Braille Transcribers Inc.
Tape Recording & Duplication:	Volunteers of Vacaville

The CTEVH Journal is published four times a year by the California Transcribers and Educators of the Visually Handicapped, Inc., 741 North Vermont Avenue, Los Angeles, California 90029. ©2006 by California Transcribers and Educators of the Visually Handicapped, Inc. except where noted. All rights reserved. No part of this periodical may be reproduced without the consent of the publishers.

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Deadlines for submission of articles:

Fall Issue
October 1, 2006

Winter
January 1, 2007

CTEVH JOURNAL

Spring-Summer 2006 Volume XLIX, No. 1

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PRESIDENT'S MESSAGE

I would first like to say thank you to Jane Vogel and John Zamora for putting together an exceptional 2006 conference. Also, thank you to all the wonderful volunteers and committee chairs that helped make the conference possible. Your many, many hours of hard work are highly appreciated from all who attended. I hope everyone who attended had the opportunity to enjoy all the sights and attractions in Anaheim. Pat Leader has been busy planning our 2007 conference that will take place in beautiful Santa Clara. Hope to see you all there.

As your new president I feel it would benefit us greatly to receive feedback from the members of CTEVH. I would like to hear what the CTEVH members need and want from our conferences and journals. If we are doing a great job, we would love to hear that also! The hard work and time we put into the conference and journal are all for you, the members. Your opinions are very important to us. I will be posting a survey in an upcoming journal and on our web-site. Please take this opportunity to speak out and let us know how we are doing. If you can't wait for the survey, please feel free to email me at bgrimm@brailleinstitute.org.

Sincerely,

Bonnie Grimm

48TH ANNUAL CTEVH CONFERENCE 2007 CALL FOR WORKSHOPS

March 2 - 4, 2007
Santa Clara Marriott
"Check Your Resources"

New this year: PLEASE SUBMIT ALL PROPOSALS ELECTRONICALLY. IF UNABLE TO DO SO, PLEASE CONTACT THE CONFERENCE CHAIR at 408-832-4935.

Proposals must be received by October 15, 2006.

Name: _____

Title/Affiliation: _____

Address: _____ Day Phone: _____

_____ Evening Phone: _____

E-mail: _____

Title of workshop: _____

Description for Registration Packet (less than 100 words): _____

Panelists: _____

Seating preferred: Classroom: _____ Theater: _____

AV equipment required (Please provide your own, if at all possible.)

I will supply my own AV equipment: Yes ___ No ___

Send completed proposals to:
Pat Leader, 2007 Conference Chair
<pleader@comcast.net>
408-832-4935

GIFTS AND TRIBUTES

Contributions to the CTEVH Gifts and Tributes Fund will be used to improve services to persons who are visually impaired.

Editorial Note: The Summer 2005 and Fall 2005 donations were erroneously listed as "in memory of Elinor Savage". To quote Mark Twain, "The rumors of my death are an exaggeration." We are happy to let you know that Elinor Savage is still very much with us.

GENERAL FUND

Lynn Carroll
Helen Matthews
Maria Janier
Adele Nishimori
Ken Smith in memory of Diann Smith

KATIE FUND

P. Donald Riffe

DONNA FUND

P. Donald Riffe

Donor's Name, Address, ZIP

In honor of: _____

In memory of: _____

Name, Address, ZIP for acknowledgement:

Please direct contributions to THE CTEVH-KATIE SIBERT MEMORIAL SCHOLARSHIP FUND

Please direct contributions to THE DONNA COFFEE MEMORIAL SCHOLARSHIP FUND

All contributions to CTEVH are tax deductible.
FEID number available upon request.
Make checks payable to CTEVH and mail them to:

CTEVH Gifts and Tributes
Iona Luke
1301 Ashwood Court
San Mateo, CA 94402

Katie Sibert Scholarship Recipients 2006-1985

2006 Erin Lee Brewer, Educator, San Francisco Connie Diaz-Lopez, Transcriber, San Diego Cathering Quigley, Braille Instructional Aide, Apple Valley Dana Sanders, Transcriber, San Diego Total given \$3,010	1997 Mary Baumann Cheryl Kamei Lynne J. Koeller Nancy L. McKinley Debbie Wey	1992 Frances W. Dubel, Transcriber Gerald L. Fish, Educator Kristin Hoefler, Educator Carol A. Vasquez, Transcriber
2005 Judi Biller, Transcriber, Oceanside Keith Christian, Teacher, Anaheim Cheryl Hewlett, Transcriber, Grass Valley Melisa Liao, Transcriber, Los Angeles Elizabeth Perea, Teacher, Whittier Rosalind Rue, Teacher, Placentia-Yorba Linda Kathryn Swanson, Transcriber, Lemoore Total given \$4,500	1996 Dean'a Mae Banasky, Madera County Office of Education Eileen Howard, Fresno County Office of Education Mary Lou Martin, Contra Costa Braille Transcribers Joan Schwartz, Washoe County School District Linda Hilbert Sekiguchi, San Francisco State University Joyce Turner, Iditarod Areas School District Evelyn Wright, Burnett, Madera County Office of Education	1991 Joyce Baboian Carol Franks Kathlene Oliver-Kearly Alice McGary Julia Moyer Ruth Roberts
2004 Rhoda Bruett, Transcriber, Davis Lordes Corpuz, Transcriber, San Ramon Total given \$1447	1995 Colette Antoine, Grass Valley Tracy Lynn Hallak, Fullerton Maxine Hulsing, Sacramento Judith Ann Lutenske, Watsonville Barbara MacQuiddy, Nevada City Yvonne Rodriguez, Port Huenene Richard Ruhe, Escondido	1990 Doris Denton Margaret Parente Theresa Postello Sylvia Taylor Helen J. Zillmer
2003 Cindy Grimmett, Teacher, Anaheim Lynnelle McCray, Transcriber, San Bernardino Kathryn Swanson, Transcriber, Lemoore Lois Wood, Transcriber, San Bernardino Total given \$2,000	1994 Margaret "Peg" Bolinger, Transcriber Elizabeth Cooper, Educator Cheryl Mallinson, Transcriber Terry Lee Pastel, Educator Juanita Renney, Transcriber Robert Rehahn, Educator Evelyn Samartha, Educator	1989 Michele Germany Nancy Johnson Rebecca Weissberg
2002 Joanne Call, Transcriber, Roseville Janis Hynd, Transcriber, San Diego Jan Patterson, Transcriber, Watsonville	1993 Susan Dickerson, Educator Candy Drury, Transcriber Linda Jamerson, Transcriber Rebecca Kinsey, Educator Janine Robinson, Transcriber	1988 J. Equas Ed Godfrey Phyllis Rickson Victoria Rostrom
2001 No applications were received.	1987 Dorothy Bassett Penny Blanchard Deborah Friederichs Jane Ketcham	1986 Sharon Ferguson
2000 Sara Janus Katherine Moreau Yvonne Sullivan	1985 Jeffrey W. Jones	
1999 Jeanine Castillo Jannice Flakes Sheh-Chin Lin Shirley Logan		
1998 Anne Roeth Yvonne Thompson		

Book Review: A Touch of Genius

REVIEW OF LOUIS BRAILLE: A TOUCH OF GENIUS

by C. Michael Mellor

by Winifred Downing

It has been several years since readers of THE MATILDA ZIEGLER MAGAZINE (itself of historical importance) learned that Michael Mellor, the former editor, intended to produce letters written by Louis Braille that had never been translated. Now, in 2006, a full-length biography including the letters is being published. In the Preface, the succession of events leading to the collaboration of Mellor and National Braille Press are set forth, an inspiring blend of talents, meticulous research, and the obvious affection and devotion of everyone associated with the project. Reading it is a never-to-be-forgotten experience.

Having a tiny boy born in a rural village in France who experienced what the family viewed as a tragedy become the single individual who has contributed most to the advancement of opportunities for blind people all over the world is an astonishing event. Mellor, however, adds to this widely known occurrence details that greatly enhance our appreciation of the person involved: "... allowing Louis Braille to speak for himself through his letters and other writings--by examining in more detail the often unhealthy environment in which he performed his pioneering work, the awful sadness he faced, and his chronic poor health, but also his friendships, his extraordinary musical talent, his doggedness in the face of prejudice against his code, even traces of wry humor--then we will at last have had a glimpse of the real man."

The structure of the book is unusual and reveals the great care expended in its preparation. It begins with a discussion of the life of Louis

Braille and then goes back to furnish additional material on various aspects of that life, the people and places associated with Louis Braille, the early developments of work for the blind, the birth of the braille code, and the emergence of blind persons' determination to control their own destiny.

Page numbers occur at the top of the page for print pages and also at the bottom in the braille edition. "Endnotes," providing scholarly details of the research conducted, are placed after the text in each volume with each group headed with the name of the section they concern. The print page number, the number of the note itself, and the braille line number on which it occurs assist the reader who may wish more information on the source of the note. The careful details furnished make it possible for anyone to seek further information, especially anyone with a knowledge of French. The inclusion of a bibliography and an index add to the stature of the work.

Of particular interest are the many pictures in the book which add much to our knowledge of the people and events involved. Those who read it in braille may well want a print copy to share with family and friends just for the pictures. Because of the importance of these pictures, National Braille Press has exerted every effort to bring the information they contain to braille readers. Allusions are made to the pictures where they occur in the print text, and a brief description occurs there after the words "Picture caption"; but, since many of the representations contain much more detail than could be included at that point, many make reference to a "figure" which is numbered and can be found after the Endnotes. After each figure is introduced, the print page involved is given so that readers can easily associate what they learn from the figure with the text.

Since Boston has been the city of origin for so much of the art of audio description, it was to

these describers that NBP went to find expertise. The fact that a textbook has been written to train people in this art indicates that description is a real skill supported by training and experience, clearly obvious in the figures. Here, for example, is a figure describing Helen Keller's hands as she read in 1952 at a ceremony when Braille's body was transferred from Coupvray to the Pantheon in Paris:

"This close-up photograph shows a page of braille, Helen Keller's hands, and the cuff of her sleeve at her wrist. Her aged hands have thickened knuckles with soft wrinkled creases. Her wrists hover above the page as her fingertips touch the raised dots." Mellor tells us that it was reported that she spoke in "faultlessly grammatical" French but then in an endnote explains that Keller could say only a few intelligible words and regarded her inability to speak clearly as her most serious handicap.

Also described are many postage stamps from all over the world celebrating Louis Braille and other persons of note mentioned in the book. The stamps have been magnified to make it possible to observe their details.

For those who are able to visit Coupvray, the experience is similar to that of persons who can go to the shrine of a much loved saint. That reaction is reflected in the Epilogue, where Geraldine Lawhorn, a well-known deaf-blind person and long-time teacher at the Hadley School for the Blind, expresses her reverence when she touched the baptismal font where Louis Braille was Baptized.

Mellor takes the reader with him to Coupvray as he describes Braille's home: the room on the second floor with a bed similar to the one in which Braille was born, the stone sink, utensils, table, baking oven, and, beside it, a warm place for processing

bride cheese. Details are also given of the workshop on the first floor where Braille's father plied his trade as a harness maker and where Louis, at the age of three, injured his eye, leading to his total blindness. In an economy based on the horse, Simon-Rene Braille, who achieved distinction as a master harness maker, was a valued member of the community. Mellor explains that the skills required for that trade were quite different from those necessary for saddle makers, and Braille's harnesses were often decorated with fringe. His son early realized the importance of excellence in work.

Early, too, the Braille family determined that Louis would receive whatever education was available and would not be a mendicant or a town crier, bell ringer, or water carrier, tasks often done by blind persons. Abbe Palluy, the parish priest, became his first teacher and when the boy was seven years old, obtained agreement from the new teacher, Antoine Becheret, to accept him in the village school. Three years later, he entered the National Institute for Blind Youth in Paris. A fascinating account speaks of his arrival, of the school building, and of the life of the children there.

Inspiring accounts are given of the lives of a number of people who sacrificed their own personal convenience and monetary gain to force advancements in opportunities for blind children so that their adult expectations would be improved. Chief among these persons was Valentin Haüy, who opened the first school for blind children. There is nothing known that would establish that Louis Braille ever met him, but Braille was present at a benefit given for Haüy at the Paris school to relieve his poverty.

The ideas which governed education for the Students differ markedly from more recent

emphases, for the entire effort was to teach students to write so that sighted persons could read what they had to say. Hauy realized, however, the importance of reading and achieved, with the help of one of his students, Francois le Sueur, a way of embossing print so that very sensitive fingers could feel the letters produced in relief. Those were the books which Louis first read.

The next significant figure affecting education was Charles Barbier, a military engineer who produced a method of using dots that could be read at night by soldiers in the field. He used a 12-dot cell and a grid of 36 dots producing characters that expressed, not single letters or words, but sounds in the French language. Barbier showed this method to the students at the school, thus suggesting dots as the means for touch reading. Since his system did not have letters, though, it could not support spelling and had, therefore, no grammar either. Braille, not yet 16 years old, saw that a 12-dot cell produced characters too large to be recognized by a fingertip, so he modified Barbier's slate of six lines to produce two groups of three lines and set about composing the braille system. Letters, punctuation signs, numbers, and, finally, the entire music code were produced and eagerly absorbed by the students so that, when in 1840 a new director was assigned who opposed and forbade the use of braille, the students continued employing it. Its acceptance by sighted educators in France was most influenced by a public contest held as part of the ceremony inaugurating the new home for the school for the blind in February, 1844. Guadet, a deputy of the director Dufau, sketched the history of dot reading and then had one student write verses in the new code and another write some music phrases. Students who had not been present when the writing occurred were asked to read the material and did so perfectly. Louis's mother and brother were in the audience on his great occasion.

Throughout these years, Braille gave a great deal of his time and attention to the development of a Raphigraphe, a printing machine that produced print letters composed of dots, the principle of the dot matrix printers of our own time. Using it permitted blind persons to write in print, thus fulfilling the original expectations of directors and teachers.

Louis Braille's letters, the impetus for this book, are placed where they relate to the subject being discussed. Some are written in his own handwriting, some he wrote with the Raphigraphe, and some were dictated to a scribe. With rare exceptions his handwriting is completely legible and only occasionally in lines that slant rather than being straight, whereas the ones done by the scribes are full of misspellings, words run together, and anything but straight lines. Many of them relate to Braille's affection for Coupvray, especially when he went there more often to rest as his illness worsened. The familiarity of the surroundings and the rural character of the village were balm to his soul. In the letters written to directors, teachers, and others of a more official nature, the formality Braille used may seem strained by present standards as in this closing of a letter to Pignier, the director of the school for most of Louis's years there: "Please accept the wishes that my family and I address to you and Mademoiselle your sister." In his letters to Pignier, he always referred to his sister, of whom he was very fond.

For more than 20 years, Braille suffered from tuberculosis. Mellor includes writings from others who had that disease and give graphic details of their sufferings so that readers have some understanding of Braille's final days. Serious illness brought him close to death in December, 1851, and he requested the Church's last rites. The next day, however, he rallied and spoke to his friend about his life and faith in words the reader will always remember. In succeeding

NEWS OF GROUPS

days, he forgave the debts owed to him, made arrangements for the care of his family, and carefully disposed of his possessions among friends and those who had been kind to him. He died on January 6, 1852, just two days after his 43rd birthday.

Near the end of the book, Mellor writes of modern developments regarding braille and summarizes some of the efforts toward changing it. "These questions reflect the inquiries voiced by leaders in the blindness field over 100 years ago. Perhaps the answer is that now with modern braille transcription technologies braille can be what it needs to be for all its readers. But ultimately, braille belongs to its readers, and their voices must be heard and abided by in the crusade for unification."

The 4-volume braille edition of LOUIS BRAILLE: A TOUCH OF GENIUS costs \$25; the full-color hardcover print book is \$35; and the hardcover braille book intended for libraries is \$50. Order at 1-800-548-7323 or on line at the Web site www.nbp.org

News of Groups

The San Fernando Valley Braille Transcribers

Interesting Transcriptions:

DIAL-A-ghost

by Eva Ibbotson

Copyright 2001, in 2 Volumes

Mirror, Mirror on the Wall

the Diary of Bess Brennan

The Perkins School for the Blind 1932

by Barry Denenberg

Copyright 2002, in 1 Volume

Code Talker

*A Novel about the Navajo Marines of
World War II*

by Joseph Bruchac

Copyright 2005, in 2 Volumes

Ventura County Braille Transcribers Association

VCBTA is proud to announce three more literary certifications: Joyce Walling, Nancy Alison, and Sharon Michaels.

VCBTA is currently sponsoring two on-going literary braille classes

ANNOUNCEMENTS

Hadley Wins Golden Trumpet Award

Winnetka, IL— The Hadley School for the Blind accepted a Golden Trumpet Award for its 2005 Annual Report in the category of excellence in non-profit annual reports from the Publicity Club of Chicago.

“We are thrilled to have been acknowledged for the creativity that went into Hadley’s 85th commemorative annual report,” said Susan Dennison, Director of Development and Communications. The 2005 Annual Report illustrated the history of Hadley with a timeline and acknowledged the many famous people who have visited Hadley and the school’s supporters.

More than 500 public relations and communication professionals attended the award ceremony on Friday, May 5, at the Palmer House Hilton in Chicago hosted by ABC 7’s Janet Davies and CBS 2/Chicago Sun-Times.

The awards are given to those who exemplified special creativity, address an issue to improve the quality of life or exhibit the best overall public relations. The entries for the awards were evaluated by a select group of public relations executives. A total of 100 Silver Trumpets were awarded and 58 Golden Trumpet. The Hadley School received gold, the highest honor.

The Hadley School for the Blind’s Marketing and Media Specialist Jennifer Koch of Evanston, and Hadley Senior Vice President of Educational Operations Dawn Turco, of Winnetka, accept a Golden Trumpet Award for its 2005 Annual Report in the category of non-profit from the Publicity Club of Chicago. The award ceremony was held at the Palmer House Hilton in Chicago on Friday, May 5th.

Editor’s Note: The Hadley School for the Blind is the single largest worldwide distance educator of blind and visually impaired people. Since its founding by William Hadley and Dr. E.V.L. Brown in 1920, all of Hadley’s distance education courses have been provided free of charge. Today, the school serves more than 10,000 students annually in all 50 states and 100 countries. Hadley relies on contributions from individuals, foundations and corporations to fund its programs. Visit us on the Web at www.hadley.edu.

Success Story!

The SF chapter of the CA Council of the Blind is pleased to announce that the winner of the 2005 Good Neighbor Fund Award of \$1,000 is Austin Sanchez.

Austin is a freshman at George Washington High School in San Francisco who began to losing his vision about 3 years ago due to a rare eye disease. He will use the prize money to purchase software, enabling him

to read material on his computer screen. Austin is an excellent student whose favorite subject is Algebra, and he plans to attend college. Austin is continuing to learn Braille and recently got accepted into honors Geometry!

Austin was also featured in an article in the SF Chronicle.

The mission of the Good Neighbor Fund Award is to assist people with visual impairments in the Bay Area to secure better education or employment and improve their general welfare. Could we help you?

Who: A legally blind resident of San Francisco, Marin, Alameda, Contra Costa or San Mateo County

What: \$1,000 or \$1,500 awarded to 2 individuals that best demonstrates a significant need to improve their education, job or general welfare.

Where: Submit essay to Charlie Dorris, 966 Union St. SF CA 94133

When: Must be postmarked by September 30, 2006 Award recipient to be notified by November 30, 2006

For further Details contact:
Charlie Dorris: 415-77-0487
tyreedorris@aol.com
Ellie Wong: 415-378-6079
elliesf@hotmail.com

ACCESS AVAILABLE ON-LINE

CTEVH announces an updated version of **ACCESS TO RESOURCES FOR STUDENTS WITH VISUAL IMPAIRMENTS** is now available online. Technology sections have yet to be finished and added, but we wanted to get it out now, as some teachers have been waiting for it for a long time. Thank you for your patience.

A decision was made to publish it online rather than in hard copy, as revisions and additions have to be made so frequently as vendors and info changes. Students can use ACCESS as part of their Internet training and/or the document can be customized to any font and printed. Disks are available through the program administrator. Braille copies will be embossed upon request.

To access ACCESS, go to
<http://ctevh.org/access.htm>.

The remainder in division problems consists of a letter with a number following it. The multipurpose indicator is used here too.

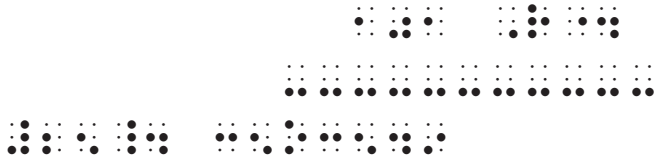


Figure numbers commonly use a letter number combination. The multipurpose indicator is used before the number.

Refer to Figure P23.



Letter and number combinations are found in numbering of math problems. The multipurpose indicator is also used here.

D45. $35+67 = \underline{\quad}$



Pokadot

POKADOT

Free Braille Transcribing Software

CTEVH Pokadot Specialist

Major Update of Pokadot and BrlProof

A major update of Pokadot and BrlProof in a folder named POK80_PLUS has been released and is available as described below.

Features include:

- 1- The installation of the braille back-translator program BrlProof has been greatly simplified and the size of the program on disk reduced accordingly.
- 2- Pokadot has been modified to accommodate a change in the BIOS chip of certain Toshiba laptop computers. POK80_PLUS will display all Pokadot screens including those that had been previously prevented by the new Toshiba BIOS .
- 3- More complete help screens have been added to Pokadot.
- 4- The display window for braille in the Winprint program has been enlarged to display a full 25 line page of braille. This improves its use for proof-reading on screen in addition to its original use as a step in printing inkdots for proof-reading.

BrlProof as an Aid in Learning Braille On-Line

The coordinated use of BrlProof, Winprint, and Pokadot can greatly expedite the lesson correction process in learning braille either on-line or by exchange of inkdot print-outs made by Winprint. By back-translating the braille file into regular text BrlProof can show the brailist most of her mistakes (but may not be all) before taking the time of the person who will do the correction of her lesson file. This can speed up the learning process substantially. The procedure complies fully with the requirement to prepare lessons and manuscripts only with six-key input programs or Perkins brailers.

Help: I offer free personal help via e-mail at lend@braille-pokadot.com or phone: (360) 574-6167 after 9 AM Pacific time

Source: Pokadot and BrlProof are both contained in the folder POK80_PLUS which can be downloaded for free from the internet at www.braille-pokadot.com. Both are also available on a single CD named POK80_BP80 from the National Braille Association, 3 Townline Circle, Rochester, NY 14623-2513 for \$5. Their phone number is 585-427-8260.

Textbook Formats

Joanna E. Venneri

CTEVH Textbook Formats Committee member

For Example ...

Textbooks usually have reviews, exercises, tests, drills, and quizzes and textbooks frequently have accompanying workbooks that consist ONLY of reviews, exercises, tests, drills, and quizzes. Transcribers need to be well versed in the rules and practices for this material because it occurs so often. In this article, all this material is referred to as exercise material.

Despite the variety of print appearance and names given to this material, it is usually easy to recognize. Some of the most common are multiple choice questions, true-false questions, fill in the blanks, and matching columns. Exercises almost always have directions and an illustration of how to implement those directions, usually called an example.

The example is intended to show the student what the completed item looks like. The task of the transcriber is to show the blind student what the completed item looks like as well, and sometimes the way to do this is not obvious in braille because showing what something looks like is basically VISUAL.

There is one short paragraph in Braille Formats that comprises the entire rule on how exercise examples are to be handled in braille. Rule 13 §4 defines exercise examples and delineates rules.

Here is a summary:

- Examples have answers or solutions provided.
- The special typeface for any identifying label of sample material is retained.
- No blank line is required before or after examples.
- Indentions and runovers of samples questions and their answers should be the same as the exercise.

Music in Education

Richard Taesch CTEVH Music Specialist

ONLINE FORUM FOR TEXTBOOK TRANSCRIBERS

One very exciting outcome from our workshop on music textbooks at the CTEVH conference is that of a new online subscribers' list for textbook transcribers. Many work in tandem projects with music transcribers, and others sometimes only need a source of minimal information regarding music excerpts.

Textbook transcribers are able to meet with common interests and post questions and solutions to typical music / textbook issues. To register, simply go to the site:

www.musictextbooks-subscribe@menvi.org. Once subscribed, feel free to join the group and share your information and expertise with us. Thanks to Superior Software, and our MENVI Webmaster for contributing his time, and for offering the MENVI domain for this important project. Everyone is invited to visit the Music Education Network for The Visually Impaired anytime at: www.menvi.org.

NEWS FROM THE SCCM BRAILLE MUSIC DIVISION

At a meeting in January of 2006 with Los Angeles City College Center on Disabilities, Richard Taesch (SCCM), and Braille Institute of America, it was decided to proceed with a preparatory support training program in music braille and related studies for blind students entering the LACC Music Department. Susan Metranga, Director of LACC Disabilities Services, then contacted the Director of the Center on Disabilities at

California State University, Northridge, Dr. Mary Ann Cummins-Prager. A concept of community college training for blind students not yet ready to enter the university was enthusiastically received. SCCM Braille Music Division would provide support and advise the effort. Richard Taesch's course, "An Introduction to Music for The Blind Student," Part I was chosen to become the text and training system. The course is now being taught at Braille Institute of America located next to Los Angeles City College.

SCCM Braille Music Division Support Services are available for blind students at California State University, Northridge - For blind students entering the CSUN Music Department, the following support services and opportunities are now available to the university through a special new partnership:

1. Referrals through SCCM and the MENVI Network (Music Education Network for The Visually Impaired) to California State University, Northridge (CSUN is located geographically close to the Conservatory.)
2. SCCM recommends CSUN as a viable VI-friendly and supportive educational environment for blind music majors.
3. As Music Specialist for the California Transcribers and Educators for the Visually Handicapped (CTEVH), Richard Taesch provides information on music braille and specialized counseling to CSUN (and others) without charge.
4. SCCM offers concurrent support study enrollment and preparatory training for all blind CSUN music students. Braille

- transcribing of special music materials is provided through the Braille Music Division.
5. The SCCM library of braille music and music reference books is available for use by CSUN at any time. SCCM's database of music braille is well over 4,000 titles. Many more braille books on music, methods, articles, and resource texts are also available for reference in the SCCM library.
 6. SCCM presented - with the CSUN Center on Disabilities - a workshop on music and career options for blind students on March 21, 2006 at the Conference on Disabilities in Los Angeles. The conference is presented yearly by California State University, Northridge, and is the largest in the world.

For further information on any of these activities, please contact:

Dr. Mary Ann Cummins-Prager, Director, CSUN Center on Disabilities at 818-677-2684

Susan Metranga, Los Angeles City College - 323-953-4000, ext. 2273

SCCM Braille Music Division - 818-704-3819

Adama Dyoniziak, Braille Institute of America - 323-663-1111

A VERY SPECIAL MUSIC BRAILLE LIBRARY

Portions of the following have been excerpted from the Library of Congress "Update" periodical (October-December 2005, Vol. 28, No.4)

As many know, John di Francesco - opera singer & musician, educator, and braille music authority - passed away on September 20, 2005. He was eighty-six years old. John di Francesco

as mentored by opera star Ezio Pinza in his early training years, and in 1949 appeared as Pinza's protege on a CBS television special. He graduated summa cum laude in 1944 from New England Conservatory of Music in Boston. He conducted many sighted choirs, and became music director and teacher at California School for the Blind in Berkeley. He founded the Vista College Chamber Chorale in 1979, and served as protestant choir director at the Alameda Naval Air station. He also served for decades as a proofreader for the Library of Congress, and generously accepted the appointment for us as a MENVI Advisor.

Although it may or may not be on any official record, the donation of a large braille library by the estate of Carlton Eldridge - musician, educator, lecturer, and theologian - brought a very interesting parallel to our attention by Mr. Eldridge's widow.

Southern California Conservatory of Music received Mr. di Francesco's entire braille and print vocal and choral library through his donation some years before he died. Later, Mrs. Eldridge related a story of how Carlton and John, as colleagues and music braille authorities, had been in vigorous disagreement as to how vocal format would become standardized as we know it today. Carlton believed that the music line should be first, at the margin, and that the lyrics should occupy the second line of the parallel. John believed that the reverse was best. History has proven that John di Francesco's formatting preference prevailed, and is now the standard.

How special it is that both libraries of these reat men now exist in the same archive.

ARTICLES BY MENVI SPECIALISTS

The last "Music in Education" column presented Part 1 of a fine article by MENVI Specialist and President of Dancing Dots, William McCann. Subjects covered were "Role of the Vision Teacher," and "Considerations." [see our Journal - Winter 2006] Following is the second of the two-part article.

Note: The following article first appeared in the fall newsletter of AER's Education Curriculum Division and is reprinted here with permission.

INCLUDING BLIND STUDENTS IN SCHOOL MUSIC PROGRAMS

By Bill McCann

[PART 2]

The author is a blind musician, entrepreneur and the founder of Dancing Dots Braille Music Technology, L.P. of Valley Forge, PA. He holds a Bachelor of Music from Philadelphia's University of the Arts and has worked in the information technology and assistive technology fields since 1982.

Common Problems and Challenges

Problem 1: Imagine what would happen if a sighted student walked into a scheduled audition for your school's band and the band director tells him that he need not learn to read music. He can just listen to the others and imitate them. Or maybe the sighted student announces that he does want to join the band but, naturally, he would not read that print music because he had heard that it is "so hard to read". But, all too often, blind students are told that they have no other option than to sit and imitate the sighted band or orchestra members. They believe their

teachers who, after all, are the authorities that braille music is just too hard for them to learn or perhaps that there is no way that a blind person can read music at all!

Recommendation: If your student is a braille reader, make sure that his music teacher knows that there is a system for reading and writing music in braille.

Who's Afraid of Braille Music By Richard Taesch and William McCann:

A Short Introduction and Resource Handbook for Parents, teachers and Students
<http://www.dancingdots.com/prodesc/whosafraid.htm>

An Introduction to Music for the blind student, Part I & Part II By Richard Taesch
[www.dancingdots.com/prodesc/currdet.htm]

This is deliberately designed to assist teachers who do not know music to help a student get started.

Problem 2: The talented blind student does not learn to read but imitates others who play his instrument and soon takes on a leadership role. Johnny or Susie is soon a featured soloist with the band or orchestra and receives a great deal of positive approbation and encouragement from teachers and classmates. After a few years, as Johnny or Susie approaches high school graduation, teachers begin to realize that their student has a possible career in music and may very well go on to study it in college. It soon becomes clear that the student should learn to read and write music in order to be able to succeed as a music major in college since, in virtually all college-level music programs, students are expected to analyze musical scores for multiple instruments, take "dictation" and write down the notes they hear, compose counterpoint exercises and other written work, etc. But the student who has not never learned to read or write music and balks at the notion of learning to do so because it

seems to him that he's doing just fine with music and so never does acquire the skill. Over the years we have seen a number of talented blind musicians who have to drop out of college or change their major because they lacked basic music literacy skills.

Recommendation: Again, if the student reads literary braille, insist that he or she begin to read music in braille at the same time that sighted classmates are learning to read print notation.

GOODFEEL 3.0 with Lime Aloud JAWS users can navigate through a musical score hearing each note accompanied by a verbal description and simultaneously feel the equivalent music braille on a braille display. Even the non-braille reader can learn new material more easily and independently than working with a sound recording of someone performing his part.

<http://www.dancingdots.com/goodfeel3.htm>

Problem 3: Music educators usually have never had to include a blind student before your student turned up! They may resist or try to marginalize the student's participation. Issues are not just about literacy: how can the student "see the conductor?", how can the student march at the football games?, how can the student participate fairly in competitions?

Recommendation: I encourage you to visit www.menvi.org and consider joining the Music Education network for The Visually Impaired. There is no cost to join. You will connect with MENVI members who have been there and found creative solutions to these and other difficult questions. [www.menvi.org] Another excellent resource is www.BlindMusicStudent.org, a site maintained by the National Resource Center for Blind Musicians of the Music and Arts Center for Humanity in Bridgeport, Connecticut.

Contact your state's chapter of the Music Educators National Conference to get in contact with the Chair of their "Special Learners" committee. See www.menc.org

Problem 4: You, the Vision Teacher, don't read braille music but you've been asked to create your student's braille scores. The school may even have provided you with our GOODFEEL software but you don't know where to begin and you've been told that there's no money in the budget to get you formal training. You've approached the music educator but he's just as put off by anything to do with braille as you are with anything to do with music!

Recommendation: We have found that the best solution is a division of labor. The musicians can learn to use our software to scan in or play in the music. They see on their screen what they already know, staff notation. Once they've created the notation file, you or your local braille production person can take it, run it through GOODFEEL and emboss it on the same embosser you already use to make literary braille for your students.

We invite you to join our online discussion group for GOODFEEL users and those interested to know more about automatic braille music transcription: <http://www.DancingDots.com/listserv.htm>

I hope that this brief article has inspired you to act as your student's advocate and guide in the area of participating in music making in school. The practice and performance of music teaches all of us so many valuable life skills such as self-discipline, working with a team, taking direction, taking responsibility, and on and on. We at Dancing Dots stand ready to support your efforts.

www.DancingDots.com

NOTE: Following is a recent article prepared at the request of Roger Firman, editor of the BRAILLE MUSIC MAGAZINE. The magazine is a British product which is published under the auspices of the Royal National Institute for the Blind. (Reproduced here with permission.)

**BRAILLE MUSIC:
ALIVE AND THRIVING IN THE USA
by Karen Gearreald**

[PART 1]

The author is Braille Music Advisor and Transcriber Training Instructor for The Library of Congress. She is a blind musician and music educator, and also serves as MENVI appointed Specialist under the title of: "Music Transcriber Training and Certification."

As recently as the 1990's, users of braille music were wondering whether music was a dying or at best a shrinking aspect of the braille code. The corps of sighted music braillists seemed to be dwindling, and young blind musicians were not learning the code as a matter of course. Moreover, the relationship between technology and braille music seemed unclear. Could computers and audio recordings threaten or even supplant the braille music code?

Today the situation is healthier and happier. New braillists are being trained and certified, young students are studying the code, and technology has proved to be a boon rather than a bane. At Roger Firman's request, I am happy to provide the following detailed report. For the benefit of readers who have computer access, I am including a number of pertinent web sites. I will also be delighted to provide additional information to anyone who makes direct contact with me by postal mail, by telephone, or by email: <hadley@exis.net>

Though this article necessarily focuses on the United States, I hope to continue strengthening my contacts with users and providers of braille music throughout the world. We all need to work together, share, communicate, and appreciate one another. As users of braille music, we applaud the efforts of librarians, educators, braille printing houses, and individual braillists—anyone and everyone who champions braille music. After all, music is such a compact form of braille that even in a small space of relatively few shelves, a serious blind musician can house an impressive library of important works. As a congenitally blind pianist and singer, I have gradually acquired a personal collection of treasured braille scores from many countries. Now, as braille music advisor for the United States Library of Congress, I have the privilege of furthering the cause of braille music for users in North America and beyond.

For many years the official source for training and certification of braillists in the United States has been the Library of Congress, National Library Service for the Blind and Physically Handicapped. <jhan@loc.gov>. For those transcribers who complete the basic course in literary braille, advanced training has long been available in mathematics and music. Moreover, the Music Section of the National Library Service maintains and circulates a large collection of music materials in braille, audio, and large-print formats. The head of the Music Section is Dr. John Hanson

Since 1971 the textbook for the braille music transcription course has been *INTRODUCTION TO BRAILLE MUSIC TRANSCRIPTION* by Mary Turner de Garmo. To accommodate recent trends and changes in braille music, this book has now been thoroughly revised and splendidly expanded by a dedicated

team. The principal reviser, Dr. Lawrence R. Smith, has been ably assisted by Bettye Krolick, Beverly McKenney, and Sandra Kelly. After first being circulated to four pilot students, the book was made available in manuscript form in the spring of 1993 for all new enrollees in the music course. By the time you read this article, the officially published version of the book should be available in ink-print and in braille. In addition, the book will be posted on the NLS web site in "pdf" format. Requests for the ink-print or braille edition should be directed to Dr. Hanson. Though primarily designed for students of the transcription course, the book will be valuable to a much larger community of educators, librarians, and braille readers.

Part 2 will be continued in the next issue of our JOURNAL ...

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Education

Sheila Bonito CTEVH Education Specialist

What a memorable conference this was in Anaheim this March! The weather outside was unusual, but with so much to do inside with the lectures, the organization meetings and keynote addresses, the exhibit hall, we were all more than happy to focus on the matters at hand.

Many teachers, a special education administrator, and others attended our Itinerant Roundtable and we discussed important issues in our field. In an hour and a half, we were able to share many ideas and receive guidance from the co-presenters, Ron Brawley and Dennis Kelleher. Some of the topics included keeping up with technology (electronically formatted books, use of laptops and wireless Internet), and delivery model issues (serving private school students, public relations with regular education teachers.) We did not have time in our session to cover other important topics such as the California Standards and VI goals, primary disability determination, and serving huge caseloads of SMH students. These will be topics of future articles in the coming year – your input on each of these challenges is welcome!

I was able to attend the conference this year with a colleague, Lisa Rhody-Buttner, who is an excellent teacher of students with severe handicapping conditions. We share 9 high school age and Transition adult students this year! She and I were hard pressed to decide which session to attend at each time period, as every topic was so important! She found that the people she met were as concerned as she and I are about our students who are visually impaired and have other handicapping conditions! The discussions we had in our room as we shared new information with each other were some of the best collaboration we have ever had!

I spent much of my time at the pre-conference and during the workshops to learn as much as possible about the electronic delivery of information for our students, using excellent products such as the BrailleNote. In other sessions I attended:

- I learned more about how the brain works – fascinating new research ably explained by our colleague, Amanda Lueck.
- Donna McNear introduced herself as a “collaborative teacher of visually impaired” as she is choosing to label her job description by the major function of her profession rather than as a driver of a car!
- Practical ways we can emphasize the recruitment of teachers of visually impaired throughout our country was discussed!
- A review of assessment materials devised and revised through the past 3 decades by teachers* in the Los Angeles Unified School District was received by a crowd which was too large for the original room – a hot topic!

As has happened at each and every conference that I have attended in the past 30 years, I learned at least as much between the formal sessions and keynote speeches as I did when seated in a ballroom hearing new research or learning new teaching strategies. The time spent chatting over coffee, walking around Disneyland, talking with the other people at the hotel about their experiences or visiting with the exhibitors – each of these activities gave me many new perspectives to consider, experiences to share, topics for future thought and action.

If you weren't one of the 1,000 people

who had the opportunity to attend this years' conference, set aside the time and funding for next March in Santa Clara – you, your students and their family members, and your districts will all benefit far more than can be quantified! Having your students and their friends and family attend, especially on Saturday when many presentations are targeted particularly for parents as well as for students in transition to adulthood, is particularly valuable!

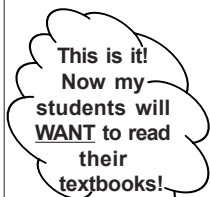
I look forward to hearing your thoughts about the conference and am eager to obtain your input about the topic for the next article in this space concerning writing goals for our students which coordinate the Expanded Core Curriculum and the California Standards.

- Do you use a specific IEP resource or goals bank in your district?
- Do you feel secure in your efforts to write IEPs that would stand up during a rigorous review by the state or in a fair hearing?
- Do you write your IEPs a week or more in advance or wait until the night before?
- How do you deal with the inevitable stress of writing an IEP for a child who has parents with different expectations than yours?
- Do you ever experience “writers block” and how have you overcome or dealt with it?

Please send me your thoughts via e-mail at tvi@ctevh.org

Enjoy your summer – rest, relax, and return ready to learn more from your students as you teach them what you know and they teach you what they need to know!

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Are Transcribers Obsolete?

Take a short trip with me and decide if technology has made the Braille transcriber obsolete.

When I started this journey, I listened to veteran transcribers telling stories of the “new” system that would decrease the need for transcribers. The “new” technology meant anyone could create Braille. They were talking about the proliferation of the Perkins Brailier. The slate and stylus would no longer be necessary. Note: everyone still uses the Perkins Brailier and the slate and stylus. They are both tools used in the production of graphics or for occasionally changing a page number.

I came to the CTEVH conference in 1994, promoting a movement to use computers and leave the Perkins behind. Surely, with the use of the computer (IBM XT) and fast computer programs (Pokadot and Microbraille) we could do the job with fewer transcribers. Even with the use of computers, I still found a shortage of Braille materials in the classrooms. Faster computer programs (Duxbury and Megadots) promised to fill the gap. AFB started the Braille forum to determine what steps needed to be taken to get the Braille in the hands of the readers. The primary deficiency cited was **not enough transcribers**.

What about addressing the problem closer to the print source? More and more states requested a magnetic copy of the books from the publishers. So, with “Publishers’ Files” and the new and improved Duxbury and Edit-PC, fewer transcribers could create more Braille pages. However, not all the kids were getting their books on time. What would it take? Duxbury/Edit-PC and Publishers’ Files not enough? How about Braille 2000 and Publishers’ Files?

We still needed **more transcribers!**

Perhaps if we had better Publishers’ Files we could eliminate a few transcribers. Starting in November of 2006, the publishers will be required to produce all instructional material in a standard format: **NIMAS** (National Instructional Materials Accessibility Standard). This year at conference, the “obsolete” rumor came up again: “With NIMAS and Braille 2000 you don’t need a transcriber”. Before making that leap, read the minutes from the NIMAS Development Committee Meeting (Orlando, Jan. 17-18, 2006). NIMAS is a good first step but it is not even close to the end of the race. While at the conference, I talked to the top three computer Braillists in the nation. Two things became perfectly clear. First, technology isn’t replacing transcribers. Technology is just making them more productive. Second, the transcriber of tomorrow will be more technologically advanced.

I talked with Bob Stepp (inventor of Braille 2000), and he came up with the most logical answer to the “obsolete” question. There are a number of value judgments made by the transcriber while Brailleing a book and we don’t have a computer program capable of judgment. The human element is what makes transcribing a profession, not the process followed to put a dot on a page. The human element is what will guarantee the transcriber will never become obsolete.

I hope these articles will be ongoing. If you have any questions, comments, or ideas you would like for me to explore, please write to me at bigonbrl@yahoo.com. If nothing else: the more I know, the more I don’t know; the more I know, the more I know you know a lot!

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Executive Board 2005

President:	Bonnie Grimm	2006(1 st)	17336 Owen St., Fontana, CA 92335 email: bgrimm@brailleinstitute.org
Vice President:	Grant Horrocks	2007(1 st)	7407 Quakertown Ave., Canoga Park, CA 91306 email: siloti@sbcglobal.net
Secretary:	Stuart Wittenstein	2008(2 nd)	500 Walnut Ave., Fremont, CA 94536 email: swittenstein@csb-cde.ca.gov
Treasurer:	Sharon Anderson	2008(1 st)	9401 Westminster Ave., Garden Grove, CA 92844 email: sande8181@yahoo.com
Member-at-Large	Jeanne Brown	2007(2 nd)	2127 Moonstone Circle, El Dorado Hills, CA 95762 email: jea75bro@comcast.net
Member-at-Large	Ann Hinshelwood	2007(1 st)	400 Hoover Lane, Nevada City, CA 95959 email: anniehinshelwood@yahoo.com

Committee Chairs 2005

Access	Theresa Duncan
Awards	Jeanne Brown
BANA Representative	Sue Reilly
CSMT Representative	Rod Brawley
LIDAC Representative	Stewart Wittenstein
Gifts and Tributes	Iona Luke
Historian	Cath Tandler-Valencia
JAC Representative	Jane Vogel
Journal	Lisa Merriam
Katie Sibert Scholarship	Stuart Wittenstein
Membership	Christy Cutting
Nominating	Paula Lightfoot
Bylaws/Policies & Procedures	Grant Horrocks
Sitefinding	Christy Cutting (Southern California)
Sitefinding	Steve Goodman (Northern California)
Specialists	Bonnie Grimm
Website	Christy Cutting
Donna Coffee Youth Scholarship	Steve Goodman
2007 Conference Chair	Pat Leader

Board of Directors and Committee Chairs

Patty Biasca	2007(2 nd)	1139 Westmoreland Cir, Walnut Creek, CA 94536-6334 email: patbiasca@aol.com
Rod Brawley	Ex officio	P.O. Box 944272, Sacramento, CA 94244-2720 email: rbrawley@cde.ca.gov
Christy Cutting	2007(1 st)	379 Claremont St., Boulder City, NV 89005-2640 christy.braille@cox.net
Sue Douglass	2009(1 st)	925 Talbot Avenue, Albany, CA 94706 email: 2sonias@msn.com
Theresa Duncan	2007(2 nd)	1980 Sutter St. #205, San Francisco, CA 94115 email: tduncan@guidedogs.com
Tracy Gaines	2009 (1 st)	1553 West 7th Street #117, Upland, CA 91786 Upland, CA 91786
Steve Goodman		2 La Serena Ct., Alamo, CA 94507 email: sgoodman@csb-cde.ca.gov sagoodman@aol.com (yes, 3 o's)
Ann Hinshelwood	2007(1 st)	400 Hover Lane, Nevada City, CA 95959 email: anniehinshelwood@yahoo.com
Pat Leader		1553 Hamilton Avenue San Jose, CA 95125-4540
Paula Lightfoot	2008 (4 th)	743 Harper Street, Simi Valley, CA 93065 pmbrownl@yahool.com
Iona Luke		1301 Ashwood Ct., San Mateo, CA 94402 email: ionasl@aol.com
Debi Martin	2009 (1 st)	4300 Mulford Avenue Sacramento, CA 95821 email: ortenza@comcast.net
Lisa Merriam	2007(1 st)	555 N. El Camino Real Suite A #341, San Clemente, CA 92672 email: lisa@readmydots.com
Sue Reilly		4100 Normal Street Annex 7, San Diego, CA 92103 email: sreilly@sandi.net email: sreilly@cox.net
Peggy Schuetz	2008(1 st)	10675 Harris Road, Auburn, CA 95603 email: peggys@juno.com
Fred Sinclair	Emeritus	4271 Euclid Ave., Sacramento, CA 95822 PV 22312-70, 435 Calle Mina, Puerto Vallarto, Jalisco, Mexico
Cath Tandler-Valencia		1036 Olympic Lane, Seaside, CA 93955 email: eyebabe@aol.com
Jane Vogel		35 Granada, Irvine, CA 92602 email: jrvogel@earthlink.net

CTEVH Journal
California Transcribers and Educators
of the Visually Handicapped, Inc.
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