

CHAPTER FOUR: RESULTS OF THE STUDY

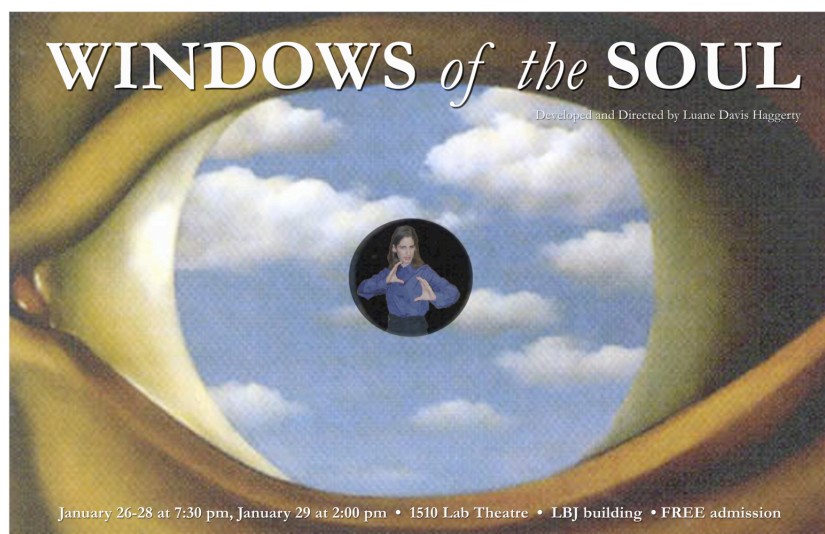


Figure 4.1. *Windows of the Soul* first poster.

According to Charmarz and Mitchell (1997) scholarly writers are expected to keep their voices out of the articles they produce. “Silent authorship comes to mark mature scholarship. The proper voice is no voice at all” (p. 194). Since the community I have chosen to study – the Deaf community – is traditionally seen as having no voice, I find that perspective inappropriate. For my work, I am adopting the qualitative reporting style introduced by Ron Pelias in *Methodologies of the Heart*, which outlines several acceptable ways to report on qualitative research.

Many avant garde innovations in qualitative research have been made by researchers studying minority communities. The traditional approaches overlook cultural differences that a more subjective perspective is able to find and document. In addition, many researchers are skilled at their work but by no means have a specifically theatre-based background. Since my study focuses on the Deaf community and it requires knowledge

of language and culture for even the most rudimentary of studies, and since my strength and professional experience is in the professional theater, I have determined that the best way to guide the reader through this journey is through the use of journal writing, photos, video clips, essays, and manuscript and academic analysis.

This dissertation illustrates the person/professional/political emancipatory potential of ethnographic performance as a method of inquiry. Ethnic performance is the convergence of the "autobiographic impulse" and the "ethnographic moment" represented through movement and critical self-reflexive discourse in performance, articulating the intersection of peoples and culture through the inner sanctions of the identity. (Denzin, 2005)

List of Ethnographic Data

Essay #1:

Narrative Summary of Field Notes January 22, 2005 through March 13, 2006

Script development

Translating raw data into a script

Character circles based on the patterns suggested by hermeneutics

Poster of the show

Essay #2:

The Haggertarian Characters

Rehearsal Process

Rehearsal Script and ASL gloss

Performance Photos

Representative Responses from the Rochester production

Representative Responses from the New York City production

DVD of the performance in Rochester with "extras" of rehearsal footage and interviews with the cast.

A Narrative Summary of the Field Notes for the Production
Windows of the Soul

I began conception of this research project *Windows of the Soul* in January of 2006 in Seattle at the Antioch Residency. My faculty advisor Carolyn Kenny and I discussed several ideas that might be appropriate:

1. *Windows of the Soul*, a production that would use ethnographic methodology to explore lived experience in the deaf community and support those observations with pieces of published Deaf literature;
2. *Sound of Silence*, a project with two deaf student who were writing their own songs. They planed to record the music and then perform it in sign; and
3. *IRT History*, a project involving my theater company as it approached its 20th anniversary. Reflections and preparations for the celebration could be compared to the changes in the IRT organizational structure that were happening now.

I preferred the *Windows of the Soul* project, but I was afraid it might be too ambitious. Dr. Kenny, however, was encouraging and so the process began.

My first volunteers to participate in the project were members of the National Technical Institute for the Deaf (NTID) Drama Club in Rochester, New York. I had been their faculty advisor for four years and when I discussed my goal of researching Deaf leadership styles through a production, they suggested a community setting since Deaf leadership most often evidences itself within a group. We established the location for the work as an apartment house. Each apartment was to reflect a different part of the

community and to have its own story to tell. A narrator/character would act as a through-line and provide the historical and literary comparison.

As a playwright, it helps to focus the work when you have an established structure to build on. With the structure of an apartment house and each lit window representing a different soul, my muse was sparked. However, I needed stories, real ones, and so I asked my literature students at NTID to write a monograph expressing a personal experience of community. These monographs were written in English, but really came to life when I asked students to record their monograph in video. I could see a long road ahead in the creation of the work, but the approach and the structure seemed strong enough to begin soliciting support for a production.

I then started campaigning for the project to be included in the NTID performing arts schedule for next year. I discussed the idea with several of my Deaf colleagues, most notably, Dr. Matt Searls (Humanities), who liked the idea and offered suggestions, and Dr. Karen Christie (Women's Studies), who was open to the idea and willing to read a write-up of the idea. I was also able to get very helpful feedback on the script development from Dr. Harry Lang (Research). With these supporters, I felt that a proposal for the production to be an official part of the Performing Arts Department season was viable.

The process for acceptance into the season is a long one and fraught with roadblocks. Although many people have expressed surprise that a faculty member's proposal would not be a *fait accompli*, the NTID Performing Arts Department does not necessarily fast-track faculty work. So the regular form for submitting a play proposal

was written and I continued to lobby for support among my colleagues. There had been frustration on the part of the Literature Department that their proposals were often turned down or relegated to the smaller theater, and so I learned to casually discuss the work with anyone and everyone, hoping they would become advocates for my proposal when the decision was made.

As I waited for the NTID Performing Arts Department to decide if they would support the production, I also contacted the Interborough Repertory Theater (IRT) in New York. I am the co-founder of the company, but the theater has been running without my daily input for the last eight years. Again, I did not expect to have the show accepted for production but I was optimistic. Not all of this practical production work and politicking stopped the creative process of writing the play.

When I hit upon a time period for the production, it allowed me to include many of the published works I wanted. I determined that the action of the play would occur over a weekend. One of the basic needs of a theatrical production is a sense of unity of time and place. As I began the process of listening for stories and documenting them, I was able to envision these stories within a time frame of a Friday evening and Saturday morning and in or near a Brooklyn-type of brownstone apartment building.

A third element to juggle was to have the project accepted as an appropriate study for my dissertation. Since my work in qualitative research in general and ethnographic research in specific is unconventional, I was worried that I would get everything in place for a production and then find out that this production wouldn't be acceptable as a dissertation subject. I am not the type of person who makes idle promises and so the

possibility that I would have committed to creating a production that would not fulfill my dissertation needs was very real. How could I work on another project and this one at the same time if Antioch turned down my dissertation proposal? This period of time was very stressful.

I entered into the discussion of who my committee would be and how they might feel about my research project. I was again in the position of seeking encouragement, support, and cooperation for my project, but this time with an entirely different group of people.

By March, I had presented my play proposal to the Literature Committee charged with suggesting a play for next year's season. I hoped that if they would support the idea then the Performing Arts Department would feel it had to approve a project with so many faculty members behind it. However, nothing happens as smoothly as one would like. Other plays by Deaf playwrights were recommended, the decisions for season choices were put on hold, and the Antioch Ph.D. Program could not give me any clear decisions until after my residency in Santa Barbara. Therefore, I turned my energies to continuing to write.

By April, I became a candidate for Ph.D. and my proposal was approved. I wrote the IRB forms for both Antioch and RIT, and with a bit of paperwork juggling and adjustments in both IRB forms, both were approved. I was finally ready to begin the process of collecting the stories. As I continued to work on the structure that would hold these stories, I came across a character description monograph from the early 1600's called the *Overburian Characters*. This led me to play around with the characters in my

own community in a similar way. I wrote an essay titled *The Haggertarian Characters* as I worked on which members of the community needed to have stage representation.

By May, I was informed that the Performing Arts Department had added my show to the production season. Since it was not a show with name recognition and because it was still of unknown quality, it was scheduled at an unfavorable time in the production season (winters in Rochester can get harsh and it was after a three-week Christmas break disrupting rehearsals) and in the least favorable performance space (a theater lab not the theater proper). However, this suited my immediate needs and the smaller production would be more under my control and more easily transportable to New York City later on. I was grateful to have this part of the work supported. A production budget of \$30,000 was assigned and colleagues in the department were assigned to assist with the technical aspects of the show. This was a great help and a lessening of the burden to produce what I would create.

Later on in the month, I was chosen to represent Pen International in Japan. The group that went there consisted of several of my students who write haiku and who had won a contest to visit and perform in Japan. My exposure to the country, the culture, and this group of haiku writers caused me to decide to add haiku poetry to the script and work on a poem for each of the proposed characters that would appear.

By June, all of the paperwork for the IRB's, the dissertation, and the production had been approved and I was free to go ahead. I was worried that gathering groups of people together to have discussions would be hard to do during the summer when so many people would be out of town. However, I discovered that the NTID Hispanic Deaf

Club (HDC) was still in Rochester. I asked them to attend, and several of my neighbors joined us for the first discussion group, which I called salons. We started with theater exercises as outlined in the IRB under rehearsal practice and then settled in for a wide-ranging discussion of whatever topic came to mind. At the end of two hours I asked people to videotape stories, poems, or dances they thought might represent “community” or “leadership.”

Meanwhile, IRT was still discussing the possibility of a production, and to encourage them to work with my idea I traveled to New York and hosted a workshop in my acting technique called “Del-Sign.” This is a physical acting technique using elements of François Delsarte’s codified movement and the foundations of American Sign Language. I have been developing it for over 15 years and many people have asked for further training in the technique. While I was there, we contacted people on the theater company mailing list and invited them to a salon. Nearly 40 people attended a lovely evening at Urban Stage Theater and at a restaurant in the West Village. There was a mix of hearing and deaf, all involved in Deaf theater in some way. I followed the same procedure as before but I videotaped the entire evening.

At the end of June when I returned to Rochester, a friend teaching summer school invited me to come to her 4th grade class. I began with the same warm-ups I did with the adults, but no videotaping was allowed. Board of Education policy forbade it to protect the children. As my friend facilitated, I wrote bits and pieces of the conversations that were happening as accurately as possible (translating from ASL into English in the moment). We also repeated the process during recess with a range of children from third

grade to sixth grade. In all, over 30 children participated. Finally, several more salons were scheduled with adults throughout the summer in the form of pool parties, dinners, or barbecues.

I was surprised and honored by the honesty of the stories so many people were willing to tell. Some were personal, intimate stories. Some were even unflattering. I was told it was because of the trust built up by me and because of the Deaf cultural-friendly environment created that people were so free. Nearly all offered to be of help in anyway I might find useful when the full production happened. The salons were so well received that I found out additional salons were being organized – without me!

By August, I started to write the first draft of the script. I let Peter Haggerty and Harry Lang read pieces of it as it appeared. This felt like ethnographic writing as outlined by Ron Pelias and Norman Denzin. I fit the stories into the plot structure previously written and struggled to maintain the integrity of the original flavor of the characters and the perspective. I was surprised that it seemed to be a rather smooth process. I had worried it might end up very patchwork and episodic. I also had to struggle to not be pulled in the direction of the more dominant personalities. I added a section for those who wanted to collect funds to support Deaf people in Afghanistan or spread information about resources for Deaf victims of abuse. I said that everyone could bring promotional materials to have on a table at the performance, but that the focus of the show was not “issue oriented.”

September began the production process and I had to have a first draft of the script to give to the production manager. This was fine. Since I thought I would never be

completely satisfied if left to my own devices, this imposed deadline forced me to just write something that could be used. Since I was not as invested as I might be with a “perfect” script, it left me more open to adapting, adding, and deleting parts as we rehearsed.

Next, I had to provide an ASL gloss of the script. Hearing actors simply analyze a play and interpret the role as they feel. Deaf actors are often in the position of needing to translate everything before they can begin that same process. Translation is a completely different skill from acting, and many wonderful actors simply do not have that skill. Therefore, I wrote out a suggestion of a translation to help them start on the same footing as their hearing counterparts. I also edited the videos of the interviews and created a DVD of “clips” that I intended to use in the order in which they appeared in the script. That way the Deaf actors would have a visual reference as well as a written script. This helped maintain the integrity of the stories. It also empowered the actors to assist the research process.

Our first design meeting was canceled due to budget cuts and understaffing. The Production Manager was overwhelmed. Little did I know that this heralded an ongoing problem with the department production team, and in the end I would be put in the position of having to design my own set and costumes – although the staff to their credit did, at least, carry out the designs I created. This too helped maintain the integrity of the stories since script, set, costumes, projections, and props all supported a single vision.

By October, the rehearsal script was finished and submitted. I also sent a copy to Dr. Carolyn Kenny. The rehearsal DVD was nearly finished. I began soliciting skilled

actors to come to the auditions. My first choice was Simon Carmel, a man who literally wrote the book *Deaf Folklore*. He lived in Florida and I did not think I would have the money to fly him in and house him for three weeks even if he was willing to give me that kind of time.

On November first auditions for *Windows* commenced. Forty-six people attended and I cast twenty. Simon Carmel accepted the role of Custodian and many of the cast members were actors who had worked together and with me before. I cast more people than I actually needed so that if anyone got uncomfortable with the process or had to leave the production, we could cover the roles from within the cast.

By mid-November, I was amazed that rehearsals were going so smoothly. I began the daily rehearsal process with a Del-Sign warm-up. Most of the actors were familiar with this approach to acting and helped the newer folks get comfortable. There was already an ensemble feel to the group – partly because half the cast had worked together in the past. I did not give out scripts immediately; instead, we watched footage from the salons and I showed the actors the real people whose stories they would be portraying. Their initial exposure to the material was in Sign Language, not in English. Once they were given the script (written in English and in an ASL gloss) and a copy of an edited DVD of the interviews, they were off book in three days. The familiarity with each other, the material, and the first exposure to the characters in sign language all seem to have contributed to a fast pace for the first steps in the rehearsal process.

After Thanksgiving, however, reality set in as problems started to occur with the production. For example, the actress playing the role of Janice Ryder identified with the

character too closely and did not like being perceived as a “hearing thinker” (Uncle Tom). She was not creating a “mask” or persona; instead, she was not acting at all. She just played the lines as if she were actually saying them. In future rehearsals she would have to begin to act or she would not be able to protect herself enough to do this role in public. I also noticed others who I had cast in roles closely tied to their own personalities were doing the same thing and I wondered if they would need to drop out before we finished.

On the positive side, I rehearsed with Simon via videophone. I had never used one before and it was incredibly easy – telephones are definitely on the way out! Several cast members joined me for my weekly videophone call to Simon. This helped since they ran lines together and saw alternative sign choices. This helped make the flow of dialogue more natural once Simon joined us.

In addition, I had virtually become Simon’s agent around RIT, and that turned out to be an unexpected boost for the production. In order to accept my offer Simon needed plane fare from Florida, housing, a rental car, and an honorarium. I got Joe Bochner (my chairperson) to find the plane money. Next, I got Simon several honorariums to do lecture gigs around campus on his book. This meant coordinating different departments and agencies within RIT. The American Sign Language and Interpreting Education (ASLIE) Department, the Commission on Pluralism, The Professional Development Program, and the NTID English Department all requested Simon to give a presentation (for which they paid him). This benefited the production by providing our star with income and by functioning as a virtual promotional tour around campus for the

production. We were getting requests for reservations before the show opened, which is not how the box office was used to running the experimental theater lab space. Generally, it is first-come first served for the lab theater's seventy-seven seats; however, this time there were entire classes that wanted to come as part of their course work.

By mid-December, there was still no set or lighting design for the show and we had already blocked and rehearsed both acts. Therefore, I designed a simple setting and gave it to the designer, saying, "This is what the show has been blocked on." The Chairperson was handling the problem (sort of) and I trusted something would emerge; but it was odd that the standard hearing cultural model of collaborative work that happens in any theatrical production between the design staff and the director was completely non-existent. I guessed that the reasons probably had to do with budget and personnel cuts, but even still, I knew the standard structure would not be very strong if one person did not do their part. When that happens the entire project is often foisted onto the shoulders of the director – which is what happened here. I did, though, have help from unexpected places that filled in the gaps. For example, I arranged for a lobby display by contacting the architecture department for help. A colleague in this department, Jim Fugate, stepped up and had his class build a three-dimensional house with a window (see figure 4.2).



Figure 4.2. Jim Fugate’s architecture class built the lobby display. This is an example of how the play community extended to more than those directly involved in the production process.

The photography department (Mark Benjamin) took all of the headshots and publicity shots and created the poster. One actresses’ mother (Yolanda Santana – Jasmine) had a contact at the *Rochester Democrat & Chronicle*, the city daily newspaper, so we had a lead on publicity. I provided a lot of the specific costume pieces needed – particularly for the running scene – and I supplied props. Therefore, in effect, I manufactured the collaborative process almost alone. Of course, that process should have been in place and should have been created with much more help from other team members. However, to make things work, I became a one-woman collaborative, doing far more than just the writing, directing, and researching. Because of this, in many ways the production work and the fundraising became overwhelming.

In contrast to my one-woman collaborative and the dysfunction of some areas of the Performing Arts Department, the Deaf model of collaborative work functioned better than I had ever seen it. When I was wise enough to ask for help, everyone jumped in as

their skills and strengths were called for. One actor helped with publicity, several cast members helped with props (they cooked the food for the second act block party themselves) and everyone worked on fundraising to help bring the show to New York. Moreover, the rehearsals themselves were still going very smoothly.

During the three-week break that the academic calendar imposed, several problems with the actors needed to be addressed. The actress that I was previously worried about was still not doing well in the role of Janice Ryder. However, the cast came together and a different actress took over the role. She did not have a cochlear implant and so separating herself from the character was easier. The actress who had to step down did so with grace and without tears. We had one run-through before facing a three-week hiatus. (The RIT academic calendar insists on a three week Christmas break, and since so many of the cast members did not live in Rochester, we were all on hold as well. I hoped we would return in January, rested, relaxed, and not back at square one. Simon would be with us and I anticipated ten full days of rehearsal before we hit tech week.)

Nevertheless, over the break an e-mail forewarned of more difficulties than I had prepared for. One cast member decided to leave the show. This caused some trauma when we began to rehearse again in January. However, since I had cast more people than I actually needed, I was able to blend two roles into one and didn't have to add any new people. Had I not been able to do this, I would have had to deal with a new dynamic in the process, something that I did not want at this point.

I prepared as best I could but when we all returned for rehearsals, I found out that three more actors had left the production. However, when I went to the first rehearsal and discussed it, the actor who had stepped down from the role with a cochlear implant was happy to do the role of the person who uses hearing culture to their advantage. The Stage Manager took on the role of the Hispanic girl whose best friend has a cochlear implant and an actor with a small role was willing to take on the role of the “CODA.” We were once again fully cast and rolling without adding anyone new to the process. However, we did need more time because of the changes so I added Saturday rehearsals.

We had a “dry tech,” which meant running through all of the technical lighting, the sound, and projection cues without the actors. This rehearsal went as smoothly as these things generally do – five hours for a two-hour play.

However, opening night our child actress was sick and we got word that she was not coming only a half hour before the show. The audience had already begun to arrive. One of the Assistant Stage Managers who knew the role went home to get clothes that looked child-like and she literally stepped in at the last minute. “God bless Beth Applebaum!” was all I could say. Opening night went smoothly and the audience’s reaction was extremely positive. We had a sold-out house.



Figure 4.3. *Windows of the Soul* performance photographs.

The production ran successfully to sold-out houses. The last performance turned away over 40 people. Interborough Repertory Theater (IRT) accepted the show for a March production. *Windows of the Soul* would now be a part of the NYC Deaf Theater Festival that IRT put together. Audience members contributed money to help bring the show to New York and response was very good. The cast was high with success.

The following responses are from the after-show talk-back sessions videotaped nightly:

“It reminds me of *Our Town* by Thornton Wilder or *A Chorus Line*” – Bob Panara, NTID Retired English Professor

“I didn’t want it to end – I want to live in that building” – C. Cogswell, NTID student

“It’s important that people with cochlear implants were well represented – I was very impressed and pleased with how my story was used.” – Mary Karol Matchett, NTID Counseling Department and contributor to the script

“I had no idea how important it was for me to learn sign language. I want to know that my daughter can talk to me when she becomes a teenager. I’m starting Sign Language classes next week.” – Carlos Santana, Father of Yolanda Santana (actress)

“It should be called *Avenue D!* and taken to Broadway” – Dr. Jerry Argetsinger, NTID Creative and Cultural Studies Department

“I felt embraced and engaged, I can’t wait to participate more in the Deaf community so I can become a member.” – Holly DeGloma (ASLIE, interpreting student)

“I liked seeing people like me on stage. I’m Deaf but even the Deaf shows around here make me feel like I’m not the right kind of Deaf. This show I can own!” – Corey Jordan, NTID student

“The feeling of looking into a mirror that reflected another mirror that reflected me was weird and exciting when I watched the parts of the script that were taken from my life. It was better than I imagined – very powerful to see my voice on stage.” – Lamar Ray, ASL Instructor and contributor to the script.



Figure 4.4. Cast of *Windows of the Soul* on opening night in Rochester (Beth Applebaum is kneeling center)

We met a few times in February to keep the show fresh. Simon Carmel continued in his role, Yolanda Santana continued in her role, and since they were the hardest to cast due to age range, I felt we would be all right. However, as the date drew closer more problems

arose. Three of the voice actors left the production. I replaced them with New York City professionals who were able to do a role in four rehearsals. Then, the equipment and set pieces disappeared. It took two full days of labor to re-collect them. Notwithstanding all of the problems, we got ready, packed up, and drove to New York on time on March 5, 2006.



Figure 4.5. The New York City cast of *Windows of the Soul* on Christopher Street. [photo by Peter Haggerty] Left to right, top row: Jamila Assaf, Holly Dzimidas, Julie Mason (stage manager), Maxwell Lance (replacement for Karrieh Norman), Becky Randall, Luane Davis Haggerty, Jonathan Fluck, Simon Carmel, Kori Schneider (role of Debbie), Wesley Williams (new voice actor), and Kate Haggerty (new voice actor); left to right, bottom row: Idalia Vazquez, Joe Fox, Eileen Thorsen, Dan Bugosh, and Sam Hemphill (running crew).

The cast was very dedicated and accepting of the new ensemble members.

Rehearsals took off. I made small changes to the script based on some of the Rochester feedback and we had sold-out houses again. Notable members of the New York City

Deaf community attended and gave very positive feedback. We returned to Rochester about 4:00am (yes, true!) on Monday March 13, 2006.



Figure 4.6. The last “salon” held in the Dyer Art Gallery, Rochester, New York.

Translating Raw Interview Data into a Theatrical Script

Step One – I struggled to identify the main characters needed and the best stories from those I had collected, i.e., those stories most appropriate for dramatization. I began by creating the structure of a character wheel.

The characters and the stories that I thought had the most dramatic potential at this point were:

1. (Mary Beth) hard of hearing friends – one gets a cochlear implant and “pities” the friend who doesn’t have the surgery.

2. (Mary Karol Matchett) family of five all get cochlear implants.
3. (Lamar and Debbie) African-American Deaf man marries older white hearing interpreter.
4. (Monica Violante) Hispanic girl refuses to clean boyfriends bathroom – “not cheap” monologue.
5. (Nicolo Artese) didn’t want to socialize with Deaf but once I got into the community I became proud of being deaf.
6. (Brian Strother) no tips, use your friends, circumvent the system – the ten rules of rebelling against the hearing majority.
7. (Mark Harrison) a common language between deaf and hearing is running.
8. (Jarret Mitchell) no barriers in an all Deaf world – move to Deaflandia starting up in South Dakota!
9. (Melissa) being 5 years old in a hearing world – assumptions about hearing people/assumptions about Deaf.



Figure 4.7. Rehearsal photos from *Windows of the Soul*, November 28, 2005.



Figure 4.8. The Del-Sign warm-up.



Figure 4.9. Our backstage crew.

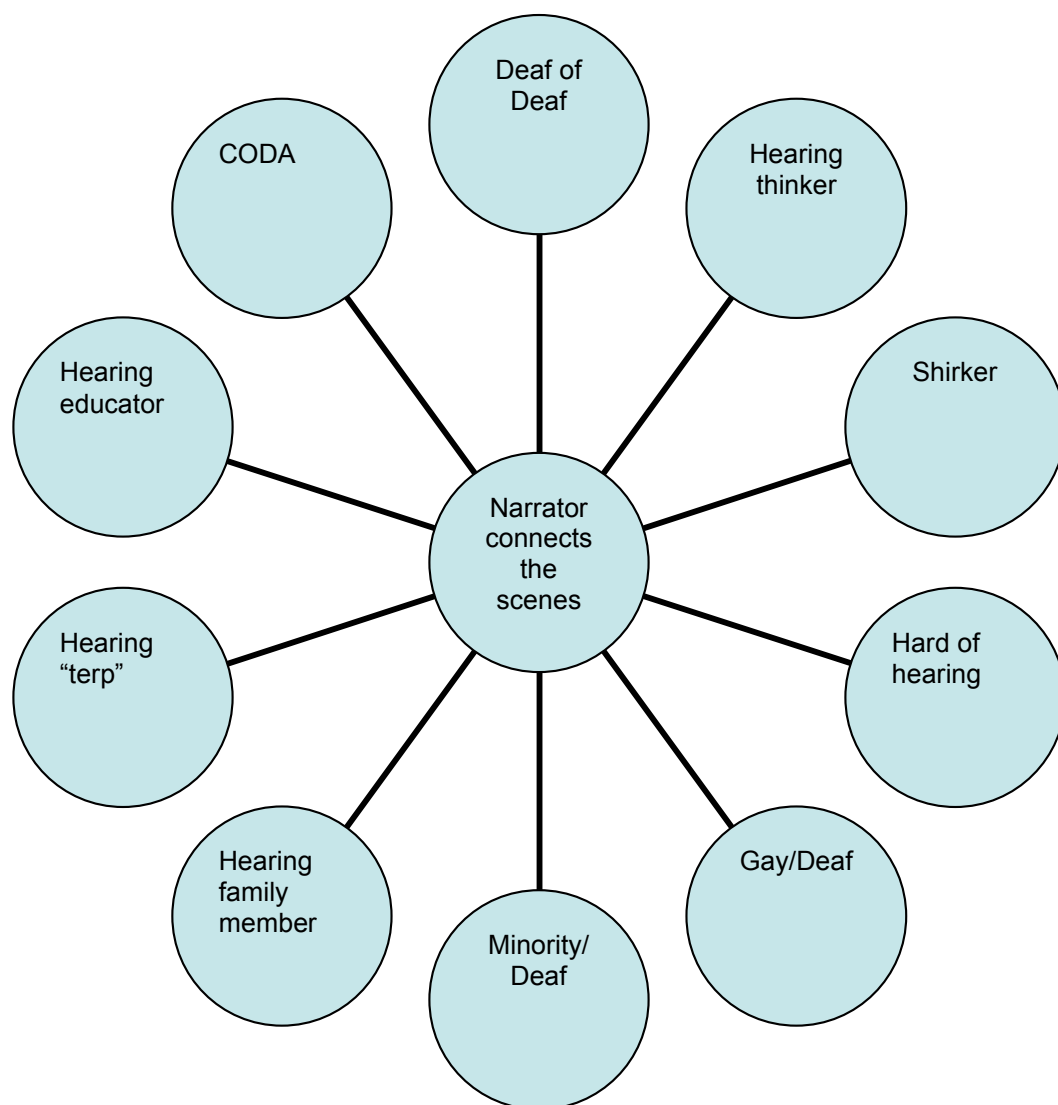


Figure 4.10. The main character types in the Deaf community.

Transcription of writer's journal – Notes on how to build the stories into a script

(Cochlear implant hearing thinker and Deaf of Deaf)

Skit #1 hard of hearing friends argument about cochlear implant (Mary Beth). The girl with the cochlear implant lives in apartment #1A

Skit #2 – the girl in apartment #1A takes her garbage out, the door closes behind her. She doesn't have her keys and can't get back into the building. The Deaf militant guy from apartment #2B comes out and teases her about not letting her back into the building until she tells him what she needs in Sign. He asks her to go with him to see a friend perform and she accepts.

(Gay Deaf and Afro-American Deaf drummer-musician)

Skit #1 – gay Deaf complains to custodian about the constant vibrations running through his floor in apartment #2A. The custodian tells him about the drummer in #2C – discussion of music as a “Deaf” thing.

Skit #2 – dance/music number with African-American dance and drumming in apartment #2C. The performance is stopped by a doorbell (light flicker). The gay neighbor has come to complain. What is more annoying: an anti-deaf gay lifestyle or music? The gay neighbor stays to watch the rest of rehearsal.

Skit #3 – The gay neighbor gets the drummer a performance gig at the block party and the deaf/C.I. couple come to see the show together.

(Shirker, hearing spouse [Debbie], interpreter, hearing educator)

Skit #1 – early morning running group gather on the front stoop of the building. 7am they are tired and stretching, know each other well – they run every Wednesday together. As they begin to jog hearing spouse teases shirker about not leaving a tip when they went to a restaurant recently. Shirker gives his ten rules of rebelling against the hearing majority.

Skit #2 (Add African-American Deaf spouse)

They end their run and go back to apartment #1B for coffee that the Deaf spouse has prepared – the story of Debbie and Lamar.

(CODA and hearing parent of deaf child)

Skit #1 – hearing parent has asked to meet with her Deaf child's teacher because of lack of progress in school and discipline problems at home. The teacher has been putting off

this meeting and finally agrees to meet her for lunch at her home – apartment #1C. The hearing parent talks first about difficulties, what she wants for her child – conflicting advice from family, doctors and the deaf community. The teacher reveals she is a CODA and shares some of the same experiences but in reverse from the child’s perspective.

Skit #2 – the CODA performs Ella Mae Lentz’s “To A hearing Mother”. Invites the mother and her child to the block party to begin to expose the child to more of the Deaf community.

Skit #3 – mother doesn’t sign and is afraid to go to the party. She admits this to her child and promises to learn sign language.

ACT TWO (insert all Skits #3 outlined above into this act)

Block party – baseball game, CODA divorce story

Ella Mae Lentz “Baseball”, story from NTD’s play *My Third Eye*, Clayton Valli’s “Dandelions”

Performance to benefit Deaf in Iran/Iraq/Afghanistan - Hurricane Katrina(drums and dances)

Mary Karol Matchett’s family in the news

Definition of “Deaf” monologues

Rain storm

Final words about community.

Who lives in which apartment in the building and their backgrounds:

The apartment building

1240 Flournoy Street (named after the 1887 proponent of Deaflandia, J.J. Flournoy)

First floor –

#1A – Janice Ryder (name of a character in *In This Sign* a novel by Joanne Greenberg) 30 something single professional woman. Daughter of hearing parents with three hearing siblings went to mainstream schools. She admires deaf people and is intrigued by Sign (she is conversational) but has often been told that she isn't "Deaf" and doesn't fit in. She has had success as a computer programmer for a large corporation in the hearing world, but it is a daily struggle and she believes that she would achieve more if she could hear. She can be defensive.

#1B – Custodian – narrator/magician.

#1C - Jasmine and Marissa Garcia – Jasmine is a 6-year-old Deaf girl getting ready to start school in the fall. Marissa is hearing and works as a nurse at the local hospital. Her husband is hearing and is a National Guardsman gone to Iraq.

Second Floor –

#2A – Mathew Brennen – mid-twenties gay graphic designer/photographer. His parents divorced when he was young – he believes it's his fault because his Dad couldn't handle his deafness. He hasn't seen his father in years and is still very close to his mother (an interpreter).

#2B – Al Berkowitz (Al B.) – 30 something single, He is a gourmet chef at a local restaurant. He has one brother and Deaf parents and went to a residential school growing up. He graduated from Gallaudet University. Is very open, funny, and confident.

#2C – Norman Michaels ("T" sign for tribesman) – African-American drummer/poet works during the day at UPS in the warehouse.

Third Floor –

#3A – Debbie and Lamar Comstock – (their niece, Sharon, an 8-year-old hearing child of Deaf parents is visiting for a week).

#3B – Eliza Yee – mid-twenties, hearing teacher of the deaf. She is single and is the only hearing person in her family. Her parents are still together and live in a nice house in the suburbs. Roommate Jessie Hodges – Hispanic (Black?) Deaf avant garde writer/poet has a day job writing sales copy for an insurance company.

#3C – Brian Jones – early twenties, dropped out of the local community college (blames it on the interpreter), has never held a job for more than three weeks. Has little or no contact with his hearing parents ("they don't understand me") even though they still send him money to live on.



Figure 4.11. The cast of *Windows of the Soul* during the daily warm-up before rehearsal.

The Haggertarian Characters

written with inspiration from *The Overburian Characters*
by Sir Thomas Overbury

These sketches of characters who appear in the Deaf community across ethnic and national lines were inspired by the *Overburian Characters* by Sir Thomas Overbury originally printed in 1614. I used this exercise to begin the construction of a play that would give glimpses of the Deaf community titled *Windows of the Soul*. The characters were developed through several “salon” type meetings with Deaf actors and were

developed in-depth through my own observation of these characters. They were broad strokes and may be somewhat stereotypical at first glance as is true of the tradition in literature of writing character sketches.

Leo Jacobs in *A Deaf Adult Speaks Out* (1974) originally identified nine categories of the deaf community:

1. average deaf adult
2. prelingually deaf adults from deaf families
3. other prelingually deaf adults
4. low-verbal adults
5. uneducated deaf adults
6. products of oral programs
7. products of public schools
8. deafened adults
9. hard-of-hearing adults

The descriptions of these characters were not of individuals but of groupings, and some of the groupings were based on hearing educational categories. Nearly 30 years have passed since Mr. Jacobs outlined his perspective on the categories of deaf people in the community, and naturally the shape and face of this community has changed, as is to be expected in a living society. The educational system has also shifted. The Americans with Disabilities Act (ADA) is in effect, and segregation is no longer tolerated. (Note: Gallaudet only started accepting African-American students in 1968). Therefore,

although I kept an eye on the original categories created, I hoped to update and flesh out these categories into more contemporary characters.

As a hearing member of the community I expected that my explanation of these characters might occasionally be offensive. I was attempting to write as truthfully as I knew how and I offered the limits of my natural bias as a hearing person and the limitations of the process of creating these sketches through discussion and observation as my apology and excuse. I believed, also, that perhaps these sketches could be used as a jumping off point for a more informed discussion of this nature.

The first character sketches written independently of any theme are from the Greek writer, Theophrastus (373 – 284 B.C.). His writings inspired Joseph Hall, who wrote the first collection of English characters in 1600. These sketches inspired the character sketches prefixed to the comedy *Every Man Out of His Humour* by Ben Jonson in 1608. I believe that the standard inclusion of a list of characters in a dramatic manuscript is one of the modern manifestations of this exercise. Joseph Hall's sketches are also credited with creating the tradition of the satire and epigram grafted onto the stock of English literature in general. The descriptions of types are, of course, found embodied in many even earlier works in English literature. But for the purposes of this work I used this process as a way to go back in literary tradition to form the rough shape which would hopefully lead to creating more three-dimensional characters that would have specific context and relationship in a completed dramatic script.

This creation of characters was done in broad strokes. As Leo Jacobs originally noted, characters emerge in groupings in the Deaf community and not individually as I

was attempting to do. It was also expected that these characters would not represent actual individuals since real people are infinitely complex. However, for dramatic purposes these sketches served the function of primary colors with elements able to be mixed, matched, and blended to create the complex characters necessary for dramatic representation.

The Politically Correct “Honorable” Deaf Person—Leading Player



Figure 4.12. Lou Labriola as Al B.

This person ideally is born deaf to Deaf parents. Even more ideal would be if this person is third or fourth generation “Deaf of Deaf.” They are clear on their heritage and identity, valuing their connection to the Deaf community above cultural, ethnic, and sometimes even national allegiance. Although this person can be found at any age, they are most likely to be self-realized after graduating from college and so should be represented no younger than 23 years of age. The stereotypical character of this type would be in their 30’s.

At the present time, this person most often appears as a white, college educated professional who prefers to use American Sign Language and avoids using spoken English, even if he is able to speak clearly and comfortably. They can often be found in academic or arts-based environments. This person also avoids the use of hearing-enhancing technology. They proudly show disinterest in any level of hearing aid or hearing device and publicly abhor and revile the practice of surgical cochlear implant. They are, however, on the cutting edge of communication advancements in technology. The use of pagers, e-mail, videophones, closed captions, internet and other communication aids is embraced whole-heartedly.

This character prefers to focus energy on and spend time in the Deaf community and reluctantly enters the “hearing world” for purposes of work or political lobbying. This person strongly feels that only a very special few are the actual body of the Deaf community. Other deaf people who prefer alternative Sign Language styles, who self-identify as male/female or as having an ethnic/racial background and who see their Deafness as only a small indicator of identity are viewed as un-evolved, self-hating, and wishing to be “hearing” or other. This character approaches others who are only physically deaf with pity or condescension. Their goal is to “turn” the non-embracing deaf person and help them realize priorities, re-calibrate their self-identity, and embrace their physical deafness as a spiritual and intellectual advantage. In its most extreme, this character can appear to be almost evangelical.

This character becomes evident in two main behavioral patterns: Character “A” maintains their ownership of Deafness as a culture internally and only reveals his cultural and

political views when genuinely asked. This person speaks and signs when necessary although they prefer to use only American Sign Language most of the time. They are open to new experiences, curious about other cultures, and have a strong self-identity and self-esteem. Character “B” maintains his ownership of the Deaf culture publicly. They refuse to even mouth English words, avoid any signs that are remotely English-based, and dislike anyone who is different. Hearing people are suspected of discrimination and a separatist lifestyle is preferable.

The Shirker—Villain or Comic Relief



Figure 4.13. Jeanna Rebecca Randall as Brianna.

This character is the bane of the Deaf community’s existence. Historically, this character is found in Deaf literature as the “peddler” or beggar. With his hand out and his Sign Language ABC business cards at the ready, he felt able to fool the hearing community into giving him a free living, much to the embarrassment of the majority of hard-working deaf people. This character trades in hearing world pity. This character can be found at

any age, although age can be a good teacher and many are most easily seen when they are late teens or early twenties.

At the present time this character, most often American from a privileged background and upbringing, uses Pigeon Signed English (PSE) and calls it ASL. This character rarely holds a job and sustains himself by living off the generosity of family members and Social Security Insurance. These characters are often found in supported environments, such as a college, a rehabilitation center, or a vocational training environment. This person uses any technology that can be accessed for free. Hearing aids, surgery, communication devices – anything goes if it can be gotten free or cheap. This character is notorious for never leaving a tip, and even when borrowing equipment, goods, or services, it would take a blunt requirement for reciprocation in order to have an equal exchange. This character is manipulative and has no ethical or political boundaries – whatever works to get ahead or to obtain what is desired is acceptable.

When this character is given help, they often revile and disrespect the assistance, believing that those who are able to be manipulated by pity are foolish and deserve to be taken advantage of. When this character is confronted by others in the community as lazy or a burden, they charge their own community members as being egotistical and superior. This character prefers to spend time in the company of people who are easily dazzled by their charm and manipulations. They target either people new to the community, like student interpreters and social workers, or they target softhearted and compassionate members of the Deaf community and family members. When those who they surround

themselves with reach saturation and are unable to continue to support this person, they are thrown off with a variety of excuses that blame the victim.

This character is evidenced most clearly by the individual who blames others or who blames discrimination when things don't work out to their liking. This person is very creative in the ability to find excuses for bad behavior and broken commitments.

Character "A" will never (or rarely) put the letter "s" to his chest in apology and will make it clear that the apology is insincere if he is forced to do it. Character "B" constantly says "I'm sorry" in perfect approximation of sincerity, but never changes his behavior or spends a sleepless night in regret.

"Honorable" Hard of Hearing and Ethnic Minority Supporting Character—Comic Character



Figure 4.14. Troy Chapman as Lamar, Jamila Assaf as Jessica, and Karrieh Norman as "T."

This character shoulders the burden of the double minority. As is true in characters of any type who struggle to span two worlds, like immigrants crossing class barriers or

economic barriers, this person often believes that they must prove himself or herself better than the person who naturally fits into the setting. This person struggles to maintain his or her own moral and ethical base while holding the desire to advance in the world. In the Deaf community, ethnic minorities are often encouraged to compete in a hearing environment. Their families are already bi-lingual in spoken language and often do not learn much sign language; they are frequently kept at home and educated in a mainstream environment. They often evidence through action the expectation to have to work harder than everyone else does in order to achieve the same level of success.

At the present time this character is often African-American or Hispanic and sees their deafness as a minor piece in the puzzle of self-identity. This character is often found in environments that are ethnically in sync with their own racial background. Both African-American and Hispanic deaf persons are comfortable with music and dance and are not hesitant to express themselves in broad physical and vocal ways. These characters reside in a surface acceptance from both hearing and deaf worlds but find themselves daily in situations that offend. Hearing friends try to joke with them about Sign Language and deaf culture and deaf friends accuse them of trying to pass as hearing or not being “deaf” enough.

Multiracial or multicultural individuals may find it economically advantageous not to advertise their backgrounds. Mixed people should identify the way they want.

(Mireya Navarro, “When You Contain Multitudes,” *The New York Times*, April 24, 2005)

This character has found that advancement educationally and with employment is to emphasize the part of their cultural heritage that reflects the preferences of those in

power. It is a point of pride not to take SSI and to maintain economic independence – even with a job well below their class and educational level. The conflict of being a part of two cultures and not fully accepted in either can result in relatively low self-esteem. This character often evidences himself as mainstream educated, tolerant of cultural differences, and able to use a wide range of communication styles depending on the situation. Preferred method is to speak and sign using a street-wise style of Signed Exact English (SEE) full of slang and self created signs. When with deaf friends they will switch to ASL; when with hearing friends they will switch to voice and minimal sign. Of note is that while this person is public speaking there is a real dislike of signing only and having an interpreter voice. It is understood that this method is more formal and more acceptable in mixed company, but the desire to maintain their own “voice” politically, ethically, and morally is contained in that physical symbol.

Variations of this character include a lower-class (or extreme upper-class) white person who is kept out of Deaf residential schools due to financial reasons (or over protection) and lives in an all hearing family that is actively in rejection of deaf community, Deaf culture, and Sign Language of any sort. This character chooses to use speech even if his words are unintelligible and refuses to sign even if they know signs. They are usually academically competent but socially immature from lack of interaction.

In the most extreme variations on this character, this person might not have had access to either sign or spoken English for much of their childhood, which results in a sense of extreme isolation and self-hatred, and renders them nearly non-functional in society. The extreme opposite is also true in that they may have been raised as the only deaf person in

an all hearing family that embraced Deaf culture and sign language, resulting in a personality similar to a deaf child from a deaf family.

Hearing Child of Deaf Adults (CODA): Supporting Character—Tragic Figure



Figure 4.15. Crystal Campbell originally rehearsed and informed the role; Holly Dzimidas took over the role of Sharon in performance.

This character shoulders the burden of being born “the other.” Imagine a white child born to Black parents and the initial confusion of cultural contradictions, the innocent but wounding comments of outsiders (often only heard by the child), and the struggle of the child to become a member of and to embrace a culture that will never fully accept him.

That is the internal conflict carried by this character. Although this person faces many of the same conflicts as a multi-cultural Hard of Hearing person, they are never fully able to set foot in both worlds. With family they are easily Deaf culturally and in communication method, but with the rest of the world they are expected to take their place in the hearing world. No residential school or deaf class opportunities to mingle with children from their

home culture are offered. Close friends tend to be the children of their parent's friends and are met and interacted with in fits and starts rather than in daily contact. They are often embarrassed by their parents in front of their hearing friends from school and grow up attempting to "protect" their parents from the harsh misunderstanding of the hearing world. This need to protect the parent causes confusion and conflict that never resolves itself.

At the present time this character either leaves home for college and never really returns or joins the Deaf community in service as either an educator or, in the majority of cases, an interpreter. They often evidence a defensive exterior, and are angry, expecting to be held at arms length by both cultures. They resent the seemingly easy entry into the community by hearing people who study to be interpreters and, when in the environment of other interpreters, constantly need to establish their superior connection to the community by denying other's sincerity, understanding, and depth of knowledge. Those other interpreters never know the truths and hardships of the CODA and yet the Deaf community often puts CODAs in the same class. There are many stories of CODAs who are asked to interpret for a parent's medical exam or during divorce proceedings by insensitive hearing authorities – similar to stories of children whose immigrant parents never learned English.

These characters often choose deaf environments over hearing environments and yet hold a bit of the hearing community close. For example, this character may know trivia and lyrics to all of the popular music surrounding them. There is a wide variation in educational background of CODAs – the first type may have little or no education

beyond high school and studies in interpreter training are done with very little work, knowledge resting in experience rather than scholarship. Others are highly educated, and the education is used as a weapon of defense against charges of being part of the “deaf and dumb.” Due to the conflicted nature of their environment many CODAs seem more isolated than the deaf are in the general hearing perception of what it is to be deaf.

Hearing Interpreter—Minor Supporting Character



Figure 4.16. Patricia MacAllister, Scott Christian, and Danny Maffia played the hearing neighbors to the Deaf community.

Traditionally, this character comes to the community as an adult who has been moved or inspired by contact with the community in some way. Several mention friends, but many are brought into contact through church or because ASL is a “pretty” language. As the Registry of Interpreters for the Deaf (RID) directory shows, most are female and many are extremely conscientious and hard working. Their profession becomes a source of pride, and their identity is rarely contained by a 9:00 – 5:00 work schedule.

At the present time this character is often overzealous and could quite possibly be diagnosed as co-dependant. They are do-gooders who can become evangelical at the most extreme, empowered by their belief that God has directed them to help those less fortunate. They are vehement about issues in the community that are divisive and tend to be more pro-Deaf culture and community than those who are deaf (similar to a born-again evangelical). There is no room for gray in their black and white understanding of the gap between the two cultures. To them cochlear implants are bad, teachers of English to the deaf are oppressive, ASL is the only real language, and the other communication styles are symbols of historic oppression. This character secretly believes that they know more about the language and the culture than deaf people do.

Most interpreters have had a college education and think of themselves as middle class, although interpreting (for the most part) is still a freelance profession and regular paychecks with insurance coverage can be hard to find. This character evidences himself as artificially cheerful and rigid. Those who disagree or approach the community in a different way are suspect and they often feel they are not just advocates but protectors. This leads to a defensive, harsh approach to the uninitiated hearing person who is unfamiliar with the “rules” of the culture and can even backfire onto the deaf person who is not as culturally Deaf as the interpreter thinks they should be – deaf people who speak and sign are confusing and those who use the telephone are an anathema to this character.

Hearing Spouse—Minor Supporting Character

Figure 4.17. Eileen Thorsen as Debbie.

Traditionally, this character has been a member of the deaf community for most of their lives. They are conversant or fluent in both spoken English and Sign Language. Due to the fact that they are called upon by the majority hearing world to serve as impromptu interpreters they tend to maintain a low key profile and at times will not even identify themselves as a hearing person. Ironically, in professional life they are often found in leadership positions (teachers, managers, etc.).

At the present time this character is often female, white, and has a past of interpreting – perhaps even continuing that profession after marriage. They tend to follow strong ideological positions on issues of relevance to the deaf and can be fierce advocates of extreme political perspectives. Most have to come to terms with the “outsider-in” relationship and never feel totally accepted by the community as a whole. There is a delicate balance constantly maintained by both partners – similar to a racially mixed couple. For example, even though at present the community as a whole rejects cochlear

implants, a mother or father might still want to provide that surgery for a child. This is a difficult situation even if the entire family is deaf. The Matchett family of Rochester, who were followed throughout their process of getting cochlear implants by local television and newspapers (Livadas, 2003), evidenced this. When any member of the family is hearing, they risk being ostracized by the community. Examples of this are seen in the movie *Sound and Fury* (2000). Even smaller issues can cause conflict beyond the male/female negotiations that have to happen in any successful marriage.

This character is often found in educational or interpreting settings and maintains a very private personal life. This person often has no close friends other than their spouse and puts family interests above all else. They are often tolerant of people new to the community and try to make the transition smoother for them. They are very outspoken to outsiders who are ignorant or discriminatory toward either the deaf or hearing community, but will often wait to express their outrage when they are no longer in “mixed” company.

Hearing But Is Employed in the Deaf Community (Educator)—Minor Supporting Character



Figure 4.18. Morgan Tucker as Eliza.

Traditionally, this character is a white male educator.

Many of these characters have been in the community their entire lives and can trace a

family lineage full of educators of the deaf. Many of these types see themselves as representing a bridge to the hearing world of work. Most are deep into the Deaf culture and community but maintain a strict representation of hearing world standards in order to be able to prepare the deaf scholar for the harshness of a hearing work environment. This strictness is often misinterpreted as insensitive or uncaring. An extreme example of “things my parents didn’t tell me,” which even the loftiest of college professors will take time to do (in addition to the course material being covered), is to explain to college students how to control inadvertent bodily sounds that could cause humiliation in a professional setting. They can be perfectly honest about the clarity of speech a deaf person has, giving a variety of strategies to help a hearing person unfamiliar with a deaf accent to understand them. On the surface these actions can appear to be harsh or judgmental, but the truth of the intention is generally understood by the deaf student to be in support of their struggle for independence and education. To support that observation you only need to look on the other side of this relationship. There are numerous stories in Deaf cultural history of deaf students standing up for, protecting, and even saving the lives of their hearing teachers. Hearing interpreters and political militants recognize that pedagogy can be political and oppressive, but they also often confuse the position with the person.

At the present time this character comes in many shapes, sizes, colors, and genders. There is still a predominance of white males but women and minorities are certainly visible in all environments where this character can be found. These characters are seen in all educational settings, after school programs, sporting events, and living in neighborhoods

of high Deaf concentration. This character type is generally between 30 and 60 years of age and is highly educated. They do not attempt to appear deaf and nearly all will not interpret in any formal situation. Although, if needed, they will speak and sign for themselves, their sign skills vary between extremely weak SEE to artistically fluent ASL. Nevertheless, these persons have a commonality. They are visual personalities and frequent users of pictures or visual references. They tend toward extreme body language, often over gesticulating, and they often even have very loud speech.

Hearing Parent or Family Member of a Deaf Person—Minor Character



Figure 4.19. Idalia Vazquez as Marissa.

Traditionally, hearing parents of deaf children do not use sign language themselves although they may have developed some “family or home” gestural communication system. In countless stories from deaf people, their parents appear initially dismayed at having a child with a disability, and the parents carry the weight of that disappointment with them for the rest of their lives. The parents often feel the heartbreak of the disability much more than the person who is deaf.

At the present time family members of deaf people are more aware of the benefits of Sign Language, the pitfalls of deaf education, and the strength of the laws protecting against discrimination. By the time the child has become a teenager, most family members have learned at least basic sign. In one-on-one conversation the depth of love shared overcomes any language or communication barrier; but at any larger gathering – family dinners, holidays, crises, etc. – the deaf person is often left to their own devices, creating an environment that emphasizes the isolation and the handicapping condition of deafness. This character will normally only be seen in the deaf community when their children are young, as statistically high numbers of deaf adults maintain only minimal contact with hearing (non-signing) family members.

This character can be very defensive and opinionated. The range of information given to these parents turns their world into a kaleidoscope with a medical perspective, an educational perspective, a cultural perspective, and a personal perspective, all shifting and vying for importance in the rearing process. Some of these characters find a single fact or belief they can hang onto and that becomes an immovable fixture in their perception of relationships. They can become very rigid and judgmental in their desire to do what is best for their child.

Also presently represented are single mothers with a deaf child. Statistically, parents of deaf children are more likely to divorce than parents of hearing children. The common background usually contains the element that an already strained relationship could not bear the added burden of a disabled child. Often these mothers become so involved with

their children that they enter the deaf community as interpreters or educators and strong advocates for connection with and to the deaf community and its culture.

The character of the sibling of a deaf person deserves special note. Traditionally, they are represented as being noble supports and strong advocates of their sibling; but more analysis has shown a high percentage of siblings of the deaf feel jealous and wish to be deaf, too. The added attention and beauty of sign language often leave siblings with a feeling of being less important and rather unremarkable. Some reactions to this situation send siblings off in anger and resentment causing a huge divide that is never bridged. On the other hand, other siblings embrace and nearly hero-worship the deaf sibling, building a relationship that is the most significant relationship in their lives.

The Poet, “Unacknowledged Legislator” (Shelley)—Narrator or Bridge Character



Figure 4.20. Dr. Simon Carmel as Simon the Custodian.

This character appears in all cultures and ethnic backgrounds. In the deaf community, they are traditionally Deaf storytellers or poets. This character uses his strengths at observation and natural curiosity about “the other” to cross over and move between cultures fluently and with an apparent ease. Throughout the 1970’s this character tended

to be focused inward, absorbed with the core or central issues of the deaf community, using his skills in storytelling, poetry, visual art, and/or photography to help the majority hearing world see the deaf community in perspective. Even militant political issues could be brought to the foreground in clever, witty, and visual ways, letting the hearing world slowly adapt to the change of perspective needed to gain cultural acceptance.

While political militants marched, lobbied, and held protests, the artists invaded Broadway, movies like *Miracle Worker* and *Children of a Lesser God* were made, and the establishment of a funded National Theater of the Deaf (NTD) occurred. As hearing people of good intentions argued with angry advocates who had been held back for too long to be “polite,” Deaf painters, photographers, and sculptors took the lead in International Art shows. Dance and movement studies embraced Sign Language and deaf dancers who were willing to show their language to non-users were accepted.

At the present time this character is most often an ASL fluent, Deaf American. Their self-realization occurs in their early twenties and from 30 to death they are seen in every setting, deaf or hearing. There are only a few hearing Deaf community members (theater people, poets, and film makers mainly) who continue to add to the discourse. These types face internal and external suspicion (similar to how white New Orleans Jazz musicians feel) and even if they have grown up in the community, are ASL fluent, and have new ideas to share, they keep a lower profile than their Deaf counterparts do. They may often express frustration and have a feeling of being marginalized, even though they are physically able to fit into the majority hearing culture without a problem.

This character's behavior evidences itself in a vivacious and joyous approach to life that is infectious. Communication style ranges from universal gesture to mime to several national sign languages. Most are unafraid of risks and will use their voice willingly for fun, for creative reasons, and to communicate. Many of these characters will push the boundaries of both cultures, shocking or even outraging the Deaf community and insisting on a presence in places that confuse the hearing community. For example, one way to do this would be to record a music composition. Although they make contacts and build bridges easily, this sort of character tends to hold a higher level of loneliness in the core of his joyous independence than almost any other member of the community.

The Writer

These character sketches were developed through years of immersion in the deaf community and through focused discussion with representatives of all types outlined above. They are, however, presented through my own lenses. Accuracies are from those who have helped; offending items are solely my own inadequacies revealing themselves. At present, I am 44 years old. I am a hearing, white, college-educated, married woman with no children. My Grandmother was deaf and I was very close to her when I was very young. She died when I was 4 years old but her influence never left. I have been a member of the deaf community for most of my life and have been an interpreter, an educator, and a theater artist. I would offer this sketch of myself as evidence that individuals with real life complexity will necessarily be a mix of the types of characters I have outlined.

This effort at writing character sketches was part of the process of an ethnographic performance study that concluded in a full production of *Windows of the Soul* at NTID in November of 2005.



Figure 4.21. From left to right are *Windows*' actors, Dan Bugosh as Deaf Proud Dan; Joseph Fox as Mathew Gay/Deaf; Gabrielle Nocciolino as Recent Cochlear Implant; and Yolanda Santana as The Future.

Performance Process: Director's Notes as Published in the Program

Theater, by its very nature, is a more collaborative process than other arts. "Miracle" plays, a creation of the Middle Ages, offer one historical example of this process drama can use to tell a story. *Windows of the Soul* follows this tradition. It represents an ensemble approach to the creation of a play.

I am listed as playwright, but as you read the program, anyone who contributed and who wished to reveal their contribution to *Windows* is credited. It was, thus, not one voice but many that created this work. It may be the voice of a neighbor on a back porch, or a friend in the hospital, or maybe someone sitting beside you tonight!

Today, we are often in the frightening white water of transition. Technology and diversity offer the Deaf community visions of a future that swings from brilliance to destruction.

Theater has always been the place to examine such fears and dreams. Therefore, tonight you may feel uncomfortable at times. The issues we raise and the languages we use are real and unvarnished. The variety of communication styles on stage, for example, may be a challenge. However, this play represents community so pains were taken to be clear, but the range of sign choices is our way of celebrating diversity. Some of the actors share roles, interpreting for each other. Do not let that confuse. It's intended as a symbol of the community's spirit and support. The custodian's voice is coming from within the audience to represent that he is speaking for all of us.

In the end, I trust you will find that these modern characters tell recognizable, yet untold stories that

“...hold as it were a mirror up to nature to show virtue her own feature, scorn her own image, and the very age and body of the time its form and pressure.”

(Shakespeare's *Hamlet*, Act III, Scene II)

And the collaborative process does not end tonight. Your feedback and comments to us will be incorporated into the play as we move the production to New York in March. We want to share *Windows*' stories with a wider world that, we hope, will see through theater that Deaf life stories show a people whose “blood runs as red” as anyone who can hear.



Figure 4.22. Rehearsal process photos.



Figure 4.23. Rehearsal process photos.

Production Script

WINDOWS OF THE SOUL

Life stories from the Deaf community

Conceived, developed and directed by Luane Davis Haggerty

With stories shared by friends

The creation of this piece is in partial fulfillment of the requirements

Of the Antioch University Ph.D. Program

Leadership and Change through the Arts

Special thanks to the National Technical Institute for the Deaf the Performing Arts Department and my colleagues everywhere who have assisted in this project

This script reflects the production that took place in March 2006 as part of the NYC Deaf Theater Festival at the Interborough Repertory Theater (IRT)

Set Description

The front stoop of an apartment building is represented (relatively realistically). It is surrounded by a scrim which can be used to project exterior cityscapes or interiors of apartments. Captioning of “news reel” type movies can be shown on it as well. An assortment of window sills can be floating and used for inner monologues – people will pose in their own light and be framed by a window sill for direct addresses to the

audience or for inner monologues. These spaces can also be used by the voice actors or sign actors who are representing someone else's thoughts – providing access.

NOTE: Ideas for images to be projected are listed in the far left-hand column.

Cast

(Note – genders and ages of characters may change when the pool of actors is auditioned. For example, the two little girls could easily be little boys, and ethnic background could be altered as well)

Custodian

Janice Ryder & Jessica Smith – Twenty-something roommates Deaf

Al B. – Twenty-something Chef, Deaf

Mathew Brennen – Twenty-something computer graphic designer, gay Deaf.

Norman Michaels “T” – Thirty-something drummer, African-American, Hard of hearing

Marissa and Jasmine Garcia – Hearing mom/ Deaf daughter (ages can vary)

Debbie, Lamar and Sharon Comstock – Debbie – white, fifty-something, hearing married to Lamar – Black, forty-something Deaf, and their nine-year-old hearing niece (whose parents are Deaf)

Eliza Haggerty – Twenty-something Educator of the Deaf (and CODA)

Brianna Jones – Twenty-something African-American Deaf

Total roles – 7 female, 6 male

NOTE: The script is in three columns: the far left column contains the character name and attribution if the lines are quoting or in reference to a story or poem that belong to another writer; the middle column contains the English language (spoken) text of the play; the far right column contains the ASL gloss translation. Because ASL is a three-dimensional language, the gloss translation is not to be used as frozen. It is to be used as a starting point for an actor's own translation. Additional translation support can be found in the attached performance DVD or on the dissertation web site

<http://www.rit.edu/~lrdnpa/diss> which contains edited clips showing the poems as performed by their authors, original interviews that yielded the stories that appear in the script, and signed versions of haiku by poets who are intimately familiar with that style of poetry.

Also, note that the gloss is written in a style appropriate to theatrical glossing, not in the traditional linguistic style of it being all in capital letters. Furthermore, in this gloss capital letters denote which words are fingerspelled.

ACT ONE

<p>Custodian: Note this is “Windy Bright Morning” written by Clayton Valli Translation by Karen Willis and Clayton Valli (Padden & Humphries, 1998, pp. 105–106) IMAGE – start with the poster image of light coming through a window,</p>	<p>Through the open window With its shade swinging, sunshine, playful, Taps my sleepy eyes. Breezes dance in my room, Around me, not shy but gentle, Letting me know its time To get up! Slowly I wake, My eyes stung by sunlight Flashing past to the swinging shade</p>	<p>Window open Shade swing swing Sun shine on me light/dark/light Sleepy eyes sun touch Wind dance dance in my bedroom Surround me shy? Not! Gentle. Inform time wake up Me slow wake up (act this) Eyes sun sting sting</p>
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<p>move to window frames with curtains blowing</p>	<p>That seems to know I'm deaf.</p> <p>I stand up, tired, ignoring the light. Chilled in the dancing air That meets me by the window I shut it. And with the shade still, My room darkens.</p> <p>Happy back under the covers, I'm drowsy, purring, warm...</p> <p>But suddenly, how strange! The shade flaps wildly, Bright, dark, bright, dark, bright Fierce wind flung open the window... So bitter cold, so cold, the wind, the shade, The storm!</p> <p>Slowly I rise and try to make the shade calm down.</p> <p>The wind, the shade, dancing gracefully happy. One bright ray gently pulls me To raise up the shade Like unwrapping a gift. Warm sunlight tickles me, Morning breeze laughs with me... Joyful I welcome the day</p>	<p>Window shade move sun light/dark Know me deaf me?</p> <p>I stand tired ignore light Air dance surround me I chilled close to window I shut window shade stay room dark</p> <p>Me happy me slip in bed Sleepy eyes, warm (act happy sleep)</p> <p>Suddenly, strange window Shade flaps Light/dark/light/dark/light</p> <p>Strong wing hit window force open , strong cold, wind , shade storm come will</p> <p>I stand slow try calm shade</p> <p>Wind shade Dance gentle happy Sunshine soft pull me Shade raise up Idea same gift unwrap Sunlight warm tickle me Morning wind laugh I laugh together Happy I welcome good morning</p>
<p>IMAGES – city streets and neighborhoods</p>	<p>(He gets his broom and dust pan and begins to sweep the stoop of an apartment</p>	

	<p>building). Hello... Welcome to my building – 1240 Flournoy Street. Does it look Different? No. Look at the other buildings you pass on your way to work...all the buildings are the same. But my perspective is different from yours... that building is not a simple apartment building. No. That building represents my deaf world (community). In each apartment, each person lives their own lives but it is important that all of them become members of the community (or deaf world).</p> <p>Not all the people who live here are the same. They might be surprised to know I care for them... to them I am only their landlord, the guy who takes care of the building...protects their home.</p> <p>But they are wrong. I know so much more. Inside this building they have worries, fears, happiness, sadness, and laughter.</p> <p>Allow me to show a brief picture of my people. Imagine that one night you are out walking and notice people by the lighted windows—you see people inside.</p>	<p>Welcome that (refer to building) my building 1240 FLOURNOY street. Look different? Not. Other buildings you pass pass go to work same. But my perspective different. That building simple apartment? No that represents my community. Apartment room room room each person different, important all-together become community</p> <p>People live here think same? Maybe not. They surprised I think that. They look-at-me inferior only landlord take-care building, protect their home</p> <p>But they wrong, I know all. Inside they have worry, fear, happy, laugh. Allow me show short look my deaf community. Only quick look idea same dark night you walk by lit windows see people inside.</p> <p>Maybe next time you walk pass building. You stop, look, want know same-as-me</p> <p>Allow me show short image. One night you walk look in window see people, you happy but distant.</p>
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	<p>Maybe the next time you walk past the building. You stop, look and want to get know the people inside as I do.</p> <p>This building has its souls displayed in many windows. What do I mean by that? You see, different people in that building have their different personal experiences and backgrounds in their windows. You will see what I mean throughout the play. Each window has its own “soul” or perspective that is different from others.</p> <p>Gosh! It is now Friday evening...that is when everyone returns home from the hearing world.</p>	<p>Maybe next time you not pass you stop and visit.</p> <p>This building has many souls reflect many windows. Each window represents different person, their experience, background. Means? Will understand next next</p> <p>Each window has its own soul or perspective.</p> <p>Now time Friday night happen what? Everyone come home. Leave hearing world</p>
<p>Full cast:</p> <p>Haiku inspired by work with Dr. Jerome Cushman and the Pen International Panara Haiku Contest winners: Jack Williams Jessica Thurber Steve McDonald IMAGE – Project the haiku in English as each person signs their poem</p>	<p>(All enter from different directions, through the audience, backstage and create a street scene. Each time the custodian sweeps his broom they freeze and the spotlight picks out an individual who steps to a window frame and signs a haiku poem. They will also fingerspell their name and assign a sign name to be used for the rest of the show. This repeats until everyone has come home.) – MUSIC UNDER, maybe “Making My Way Downtown”</p>	

Janice Ryder	Fearing people I'm still attached to life Through a cold metal ear	Me fear people Me connect life how? Metal ear - cold
Jessica	Beautiful flowers Melting in the sun My strength stays	Beautiful flowers wilt But I strong
Marissa Garcia	Autumn begins In my mirror I see The sad face of my love	Leaves fall off trees Mirror I look (into mirror) Face sad show my love
Jasmine Garcia	Little birds chirp With no noise They sing with my voice	Birds open mouth open mouths noise none Bird sing how? My voice!
Mathew Brennen	Words overlap Hands dance in the warmth My lover's gentle voice	Word (l) word(r) Hands move warm My lover soft speak
Al B.	Tasting sour lemon A sweetness others miss My dream girl	Lemon sour taste? I taste sweet other people Miss I know my dream girl
Norman Michaels	Trembling under my touch Warm skin speaks for me My drum – boom boom!	Warm skin vibrate I touch, drum (act out)
Debbie Comstock	Many colors Mingling in one vase A summer bouquet	Colors many Mix, one vase Beautiful summer flowers
Lamar Comstock	A voice with no sound Still speaks To my heart	Talk hear none Communicate still Touch my heart
Sharon Comstock	Wildflowers perfumes Mingle mid-river A covered bridge	Me bridge, one side wild flower smell good other side smell good scent mingle middle of bridge
Eliza Haggerty	An owl heard your scream Flew away not driven away	Bird owl hear your scream fly fly Want fly not force
Dan	My watchful eye Collects Stories of the heart	Everyday I observe Collect stories Save in my heart
Brianna Jones	In bleak city winter Some houses have sun I want mine	Empty city winter House house house some sun have. I want
Daniel, Scott and Patti	Moon over sun We watch but can't join	Sun (Patti) moon (Dan) stars (Scott) Dance turn both watch

		Want shake head no
Custodian: IMAGES – city streets	(As he puts away the broom and dust pan lighting returns to “realistic”) Those deaf people you recently saw, all live WHERE? My building. All of them get along fine, huh? Not always. Suppose one person needs help; every one of us will support him/her. That represents something more than a group of people. This is the strong community of the deaf world. . (He goes into the building and passes Janice on her way out to put garbage in the trash cans.)	Recent people all live where? My building. All get-along? Not always. Suppose 1 person need help all surround support. That symbolize more than group symbolize community
Janice:	(struggling with a large bag of garbage – to custodian who holds the door) Thanks. (She puts the garbage in the can, closes the lid, and feels in her pockets – she doesn’t have her keys. She hopefully tries the front door but it is locked. She sits on the stoop trying to decide what to do)	Thanks
Al B	(heading out to work he walks past Janice)	
Janice	(running after him to get his attention – she speaks without sign) Excuse me!	(no sign)
Al B	(He signs) hi what’s up?	Hi feel you?
Janice	I locked myself out	(no sign)
Al B	(he understands her, but decides to tease her) I can’t	I can’t understand. You need sign.

	understand you if you don't sign. (He gestures as if she is stupid) I'm D-E-A-F.	Me (point to ear and shake head no) DEAF
Janice	Oh for heaven's sake! (she does an elaborate mime) I (runs to the door and shakes it)I locked myself out. I... (she strangles herself) can't get in (hands through the mail slot.	(no sign, mime this communication)
Al B.	In the building people will die from something that came in the mail? An Anthrax letter? Are you a terrorist?	Oh-I-see our building. Inside people die will from bad mail – ANTHRAX You terrorist you?
Janice	(she hesitatingly signs) I am stuck. I can't enter. I don't have my keys.	Me stuck Can't enter I not have keys
Al B.	Well why didn't you say so in the first place. You are going to make me late for work.	Why not tell me before I help you now I arrive work late
Janice	Sorry.	sorry
Al B.	(getting out his keys to open the door) I've seen you around. Why don't you sign more. We'd have more to talk about.	I see finish you before Why you not sign more? Two-of-us talk more can
Janice	I don't want to talk to you. I just want to get into my apartment.	Don't-want talk Want enter
Al B.	Relax, you're so defensive.	Relax defend (drop)
Janice	I am not! Just open the door!	Not! You open door
Al B. "Total Communication" by Dorothy Miles Translation by Padden and Humphries	(opens the door) You and I, Can we see eye to eye Or must your I, and I Lock horns and struggle til we die?	(with handshape letter – I) I (represents you) I (represents me) come together or need I (you) and I (me) butt heads hook together struggle struggle die
Custodian	(enters to fix something) Is there trouble?	Problem?

Janice	I don't have my keys	
Custodian	(makes them appear behind her ear) There they are!	
Janice	(signs Custodian) Thank you (glares at Al B)	
Al B.	(with a big flourish) YOUR WELCOME! (As he exits he passes the custodian returning) Hey! Thanks for getting us all organized for the block party tomorrow. My restaurant said they would donate food and I am happy to cook...	(exaggerate)Welcome! Thanks help organize party tomorrow. My work restaurant say willing donate food, me donate cook
Custodian	With your skills as a chef, we are going to have a very fancy block party!	Skilled you! Tomorrow party block together fancy!
Al B.	It should be fun and a great way for us all to spend some time together! See you tomorrow! (he exits)	Fun will – all together chat chat great time will Tomorrow!
Custodian	There was a time before pagers, computers and e-mail when we would all get together at the local Deaf club. It was a way to keep informed since even news programs weren't captioned until 1967. So to keep on top of the news and each other we... (he is interrupted by Jasmine who comes banging out of the building) Turning toward the audience: Long time ago we had no pager, no email, no tty... how we deaf people communicate with each other...How? We deaf people went to a deaf club every weekend. We picked up the news ... no CC on TV ! Finally, CC appears on TV in 1967.. it was the best way to know the news ! We all share.....
Jasmine	(She is playing with sound and raps on the glass of the door, then the wood. She hops down each stoop step	

	singing to herself). Tomorrow, Tomorrow, Tomorrow!	Tomorrow tomorrow tomorrow
Custodian	(joining her hopping on the steps) Tomorrow! Tomorrow! (to the audience) Lots of people think that Deaf people don't have music. Oh but we do! See if you can sing with us! Jasmine, sing with me the animal song	Tomorrow tomorrow Many people doubt deaf, music have. Wrong! Have! Copy us Two-of-us together Animal song
Jasmine Song performed in a video of the Los Angeles Club for the Deaf by Charles Krauel (1994, translated by Ted Supalla)	The birds sing, sing, sing, but I hear them not at all darn darn darn.	Birds sing sing sing I hear none Darn darn darn
Custodian and Jasmine IMPORTANT NOTE: Keep the rhythm of this very strict: 1-2 1-2-3	The cats meow, meow, meow, but I hear them not at all. Darn! Darn! Darn! (encourage the audience to join in) The dogs bark bark bark, but I hear them not at all. Darn! Darn! Darn! The cows moo, moo, moo, but I hear then not at all. Darn! Darn! Darn! (they put the garbage can lids on their feet and bang in time with the song) People talk talk talk, but I hear them not at all. Darn! Darn! Darn!	Cats fang, fang, fang I hear none Darn darn darn Dogs bark bark bark I hear none Darn darn darn Cows (start with "m" handshape and as you open mouth close in an "o" handshape) I hear none Darn darn darn People talk talk talk (hand talk) I hear none Darn darn darn
Matthew	(exits the building and stands watching the custodian and Jasmine until they notice him) Excuse me, may I speak with you?	Excuse me, don't mind I talk?

	(Jasmine comes clomping over – he says to her) in private! (she clomps over to the stoop, takes off the garbage can lids, and starts to draw a hopscotch board)	Alone!
Custodian	How can I help? Is it an emergency?	Help how? Emergency have?
Mathew	My entire apartment is vibrating like it's hooked up to an alarm clock.	My apt. shake vibrate idea same alarm
Custodian	Vibrating?	Vibrate?
Mathew	Vibrating! (he grabs the custodian and shakes him)	(act out)
Custodian	Maybe it's the refrigerator – I can go check.	Maybe your refrigerator vibrate strong I go look
Mathew	It's not the refrigerator. Its my neighbor.	Refrigerator not. My neighbor.
Custodian	He's shaking your walls? Is he alright? Is it a seizure of some kind!	Your neighbor shake walls? You sure he alright? He seizure have he?
Mathew	No! no! no! he drums.	Seizure not – he drum
Custodian	Why does that bother you?	Drum. Why drum bother you?
Mathew	It goes on all the time. He has this group of friends come over and they all have these dreadlocks and weird clothes. They talk when they sign and swear all the time. They stamp around...I moved here because I thought there would be other Deaf professionals here not some...	Drums all day all night. His friends come stay all black hair braids(describe), clothes weird, voice blah blah blah curse curse curse. (act out stamp stamp) understand I move here why? I think high level Deaf professionals not low level
Jasmine	(banging the lids of the garbage cans again)	
Custodian	I'll talk to him about only playing during daytime hours. But it seems like you have more problems with him than just having your floor vibrate.	I talk your neighbor... will ask him drum only day, not night. I think you have problem with him – I notice that you complain about his drums plus hair, clothes,

		different talk... Really, the floor vibration only one problem.
Mathew	Music is ridiculous. It has no place in a Deaf world. It reminds me of all the hearing people who want to learn how to sign to songs and end up mindlessly repeating themselves with the same three signs (mockingly) I believe I can fly I believe I can fly I believe I can fly	Music hearing-thinking ridiculous! Deaf world not need music! I feel vibrate I think back all hearing people want sign songs. They look ridiculous sign same same I believe I can fly I believe I can fly I believe I can fly
Jasmine	I believe I can fly fly fly Touch the sky sky sky	I believe fly fly fly Touch sky sky sky
Marissa	(Stepping out of the front door she speaks and uses gesture to communicate) Jasmine! Jasmine! Come here don't bother the custodian! (to custodian) Pardona. (He shakes his head "no" he is not bothered - she goes to Jasmine and turns her so she is looking at her and gestures) You're not listening to me I told you to come in 20 minutes ago. (She swats Jasmine on the bottom and sends her into the house)	(wave hands to get attention) (gesture) come (shake head no – point to custodian) (look at custodian enunciate clearly – sorry) (grab child and turn her to face you – wave finger in face, point to watch, spin her toward the door and push)
Custodian	Hearing and deaf have to live together but sometimes hearing culture can be frustrating and oppressive. Its easy to want to throw out everything that is considered "hearing." But	Hearing and deaf people must live together ...BUT deaf people can be frustrated with the hearing culture. Deaf people want to throw out hearing things... But idea is the same music

	poetry is part of Deaf culture, rhythm is part of Deaf culture, dance is part of Deaf culture. The Deaf world has always had music. Just different from the hearing way of melody.	but poetry is same as deaf... beats the same as deaf, dance same as deaf... Music have different hearing
Mathew Story from Chris Fiorello IMAGE – close ups of piano parts, sheet music etc.	My father was hearing and he loved music. He used to play the piano all the time. When I was small he would lift me up and lay me on top of the cover of the big black grand piano to feel the vibrations. As I got older I got more and more curious about the music that he loved so much. I remember one time peeking into the piano and seeing the strings vibrate as each hammer touched them. I wanted to feel them, but each time I tried to touch them he would say “NO” “STOP” and finally he slammed the lid of the piano down nearly breaking my hand. As I got older we argued more and more. I couldn’t understand “Why do you love music more than you love me?” He finally had enough of me and my Mother. He divorced her and left the family I haven’t seen him since. I know it’s not my fault but I’ve always felt guilty and music makes me think of him.	Happen past my father himself hearing, love music. He piano play play. He grab me, piano big black long flat, I lie on-top. I feel vibration. I grow up I curious want to see inside piano (act it out) Sometime I try watch he piano play play, big black long open, inside strings small hammers hit hit, can see string vibrate, happen one time I touch string. Father yell-“NO” “STOP” and he slam lid on my hand. I grow up we argue Why you love music more than me? Father fed-up divorce Mother left family I see him again? Never. My responsibility not but I feel guilty. I see music I think of Father
Custodian	I’m sorry...I didn’t mean...	Sorry..your bad experience
Mathew	No, I’m sorry. I don’t know why I told you all of that. I	No I sorry me, don’t know express express. Push away

	really just want you to get the guy in apartment #2C to stop. I can't live in a vibrating apartment.	I really want you go apt #2C tell my neighbor stop drum. I can't live if apt vibrate
Custodian	Fine. I'll take care of it, but you really ought to go talk to the guy yourself.	Fine fine, I go talk will but true biz best way you go talk yourself
Mathew	(exiting) Just do your job.	my job, NOT
Custodian IMAGES – abstract images of sound – a sound board with lights showing volume, heart monitor with lines, shape and lines that suggest music etc.	(to audience) Sound is a complicated thing for Deaf people. We can all hear some sounds or at least we know that things make sound. The trick is we don't know how they will be interpreted. For example – farts! Why aren't farts like coughing or sneezing? Well there is the smell that can smell as bad as it sounds, Let me ask you why did God put both smell and sound together in a fart? (waits for audience to answer) Because God didn't want Deaf people to feel left out! Watch this (he goes to the hearing actor on stage and laughs) See his expression? Deaf laughter bothers hearing people. If they are not used to the sound, they make faces! The real problem is all about control (Lighting alters to change scene to inside of the building. We are in the second floor hallway) Do we have to learn how to control sound while we live in a hearing world?	SOUND can be complicated for deaf people. We deaf people cannot hear but we still can sense some sound. If I can't hear, I still know sound happens. When we make some sound, we notice how hearing people react at us. For example, farts ! Coughing and sneezing make sounds no one reacts at them...however, why not farts the same thing. Well, one thing is the smell. Let me tell you something: do you know why God decided to put both sound and smell together? So that God don't want to see that deaf people won't be left out. Another example --- Hearing people react when deaf people laugh so loud... is it serious problem for deaf people... how could we help that... Do we have to learn how to control sounds while we live in the hearing world?

Mathew IMAGES – city streets	(Exits the building past “T” and his group, turns and decides to talk with them directly. Taps “T” on the shoulder to no effect, he taps again “T” turns to answer him)	
“T”	(just looks)	
Mathew	Hi. I’m your neighbor.	Hi I live next door
“T”	So?	so
Mathew	I spoke with the custodian about all of the noise you make and he told me I should talk to you.	Before I talk-finish with Custodian I complain you drum drum drum bother me. Custodian say I must discuss with you
“T”	He cool.	Cool custodian cool people
Mathew	Your noise really bothers me. Can you please limit the time you do it?	Your drum drum bother me a lot! Don’t mind limit time drum only day time
“T”	You’re deaf right? (Mathew nods yes) So what’s your problem? you can’t hear it.	Drum Bother you how? Drum music beautiful! Anyway you can’t hear – you deaf
Mathew	That’s not the point. I thought you were deaf too.	Right same-as-me
“T”	Yeah so why you got to be complaining about my music. You wasting my time.	Right so why complain. You waste my time.
Mathew	That’s not the point I need all of the noise coming out of your apartment to stop.	(speak and sign for himself) Off-point you bother me must stop
“T”	You got some bad noise coming out of your apartment, too. (means gay sex)	Noise in your apt bad same (mimes gay sex)
Mathew	What are you jealous? I can’t see why you all do this – can you just please not do it all night – its hard for me to sleep with my bed bouncing off the floor	Maybe but I start understand why you like drum drum – please not continue all night – I try sleep hard my bed bounce bounce
“T”	We’re not the only ones	I notice your bed bounce

	making noise. If my ears don't deceive, I notice your bed bounces even when we don't play drums. You seem to have many other friends to make vibrations – all men!	bounce without drum. I feel my wall vibrate feel you in bed with lover make-love wall vibrate, my wall vibrate. Night time you vibrate my wall many times! Graphically signs different forms of gay male sex.
Matthew	I can't believe you're saying that. I am so insulted!	Insult me!
"T"	Relax my brother. You're gay I'm a black musician We are equal ok?	Calm calm you gay me black musician equal
Lamar	<p>What's going on? (To Matthew) Look we need to get on with rehearsal. Why don't you come in and see what we're doing! (To "T") Why you so mean? Invite the boy in! ("T"'s friends come an pull Mathew into apartment #2C – he is intimidated and sits where they put him. He is nervous and wants to leave. But they begin to start a hip hop beat and movement)</p> <p>EQUAL? EQUAL! You try to keep us in our place We will stay right here in your face! EQUAL? EQUAL! Deaf can't compete in hearing world – they so elite but we do not go away instead we beat! EQUAL? EQUAL</p> <p>EQUAL? EQUAL</p>	<p>Happen? Bring boy here. We bother will!</p> <p>Equal? Equal! You force (us) stay we confront</p> <p>Equal? Equal! Deaf compete hearing? Hearing look down snob, deaf overcome</p> <p>Equal? Equal!</p>

	(all of these signs have the same handshape) EQUAL, Community, share, open doors, hearts beat, (everyone crosses hands and shakes hands) We EQUAL!	Equal? Equal! Equal, community, share, open doors, hearts beat, agree We equal!
Mathew	You ARE really good. I'm very impressed. You know, we are having a block party tomorrow. I can arrange for you to perform. Maybe it will help you have gigs outside of the apartment if other people can see how good you are.	Agree. Thank you Idea! Tomorrow block party happen you want drum drum for party I set-up can You party perform audience see enjoy hire you future will. Audience understand you skilled
"T"	No, I am not playing no fag party!	Refuse fag party
Al B and Lamar	Come on it's not a Fag party. It's a people party!	Fag party NOT people party please please
"T"	(To Mathew) Well ok Do you need anything from us to make it happen?	Need me do anything?
Mathew	No I can have flyers and everything ready by tomorrow	No I have cds flyers ready no problem
"T"	Cool! Can I speak to you for a minute?	Cool don't mind I talk to you
Mathew	Sure (they walk away from the group)	
"T"	Listen, I'm sorry I insulted you back there. I'll try to keep the music down.	
Mathew	Ok, I'll try to be more subtle. See you tomorrow at the block party. I will ask for a time for you to play your music.	Thanks. See-you tomorrow go party. I set-up time you play drum
"T"	Cool. See you then. We will be ready. (Shakes his hand and virtually mauls him in a	See-you tomorrow we ready drum

	hug)	
Marissa	(Marissa and Eliza enter and sit on a park bench discussing Jasmine) It's such good luck that Jasmine has you for her teacher this year. I hope I don't bother you by asking so many questions.	NOTE – the deaf actors will interpret for their voicers. OR this dialogue needs to be projected and read as visual English.
Eliza	Jasmine is such a bright shining little person. I am happy to help even after hours!	
Marissa	How do you do it?	
Eliza	What?	
Marissa	you blend into the Deaf community so well. I feel I will never fit in...never be accepted.	
Eliza	It all part of being in my weird family. My grandfather shook the hand of someone who shook the hand of Edward Miner Gallaudet. Someone in my family has been in Deaf education forever. We've always considered this community to be our community. Its part of who I am	
Marissa	But you are hearing. Why are you so attached to the Deaf community? My daughter is deaf and I still can't feel a connection. Jasmine and I communicate but not the way everyone seems to think I should. Doctors tell me one thing, teachers tell me another and my own instincts confuse	

	me even more. It's hard to know what to do.	
Eliza	The most important thing is you are trying.	
Sam	Hey, what's up?	
Eliza	Nothing, we're just talking about fitting into the Deaf community	
Sam	Why?	
Marissa	My daughter is deaf and I want to be a part of who she is and who she is becoming. I don't want to lose her. I would love to be like Eliza.	
Sam	You want to be like her? You already have a language and a culture. Why do you want to go to all the trouble of learning that?	
Marissa	I already have two languages English and Spanish and two countries but I'm not done defining myself or learning or growing. Life hands me challenges and I want to accept them, not run.	
Sam	You should see holidays at Eliza's house. People talking half the time and signing the other half. I feel like such an alien there. Its like being behind a brick wall – I never know what's going on!	
Marissa	Its all a part of finding a cultural home – in Spanish I am home, but in English I always feel like a visitor. And in Sign I can't even knock on the door the right way!	

Eliza	Its so hard to talk about. Deaf culture is so much a part of me. Sign Language is my window on the world. The ability to communicate from a distance, with my mouth full – just kidding. Really, the artistry and creativity it allows me when I am in the Deaf community and communicating in Sign Language I feel as though my soul has been unlocked. Its not about an inability to hear, its about being a visual “seeing” person.	
Sam	WOW ! I never knew you felt so strongly about it.	
Eliza	Its embarrassing to tell you my real feelings. Besides, I figured you wouldn’t understand. Deaf culture is precious to me. For a Deaf person they can own it. Everyone recognizes them as a member of the community. But for me, I am in constant danger of losing it so it becomes doubly precious to me.	
Rob	Ready to go to the movies?	
Sam	(to Eliza) I always wanted to learn sign but it so hard and I never know what’s going on.	
Marissa	Imagine how Deaf people feel in an all-English world	
Sam	It just makes me feel like such an outsider.	
Eliza	But you could be in if you tried. The Deaf community doesn’t discriminate if you show your heart in your	

	actions	
Marissa	I'm going to try to learn. I have to.	
Rob	Yeah. It's a beautiful language! I'd like to learn sometime too.	
Eliza	Think of all the people right here in this building who could become your friends	
Sam	You're my best friend and if I want to stay a part of your life, I should see if this could be a part of who I am, too.	
	We're having a block party tomorrow. All three of you should come. Why not start your journey into the community there?	
Sam	Wanna go Rob?	
Rob	Sure I guess	
Sam	Will you be there Marissa?	
Marissa	Yes.	
Sam	And Jasmine too?	
Marissa	And Jasmine too!	
Sam	Then I guess we'll see you there	
Rob	Great! let's go! (Sam turns back as they exit and signs ILY to Eliza. Eliza and Marissa look at each other and laugh and sign back ILY awkwardly – one of the deaf actors exits past Sharon and Jasmine.)	
Sharon The following dialogue is from interviews with kids from Rochester School for the Deaf – they prefer to not be identified in order to protect the safety of the	(speaking and signing) Hello	Hello

children.		
Jasmine	(to Sharon as a deaf cast member goes into the house) Is he hearing?	He hearing?
Sharon	Nope he's deaf.	No, he deaf
Jasmine	Oh. Are you deaf?	Oh-I-see you deaf?
Sharon	Nope, I'm hearing.	No me hearing me
Jasmine	Oh. Does that mean you can hear through walls like superman?	Oh-I-see you hearing mean you hear far through wall idea same Superman?
Sharon	Sometimes. When its loud enough like that guy on the second floor drumming.	Sometimes can. If sound loud! Idea same that man drum drum
Jasmine	Oh yeah I can feel that. So am I hearing?	(touches front door) oh yeah I feel can. Mean I hearing me?
Sharon	I don't think so.	no
Jasmine	My friend Marybeth is hearing.	My friend "MB" hearing herself
Sharon	Can she sign too?	Can sign?
Jasmine	No, poor Marybeth. It must be hard for her to do anything.	No pity-her MB I can't do anything
Sharon	Why?	Why
Jasmine	She can't talk in sign. I can't tell her anything. I play with her anyway. I just have to point and pull her around. It must be very hard to be hearing.	Communicate can't, I conversation? Communication break-down. Pity-her. I play with her anyway. Do do? I point pull, drag her pity-her hearing
Sharon	Some people think it's hard to be deaf.	Some people opposite think deaf pity
Jasmine	Weird!	Weird
Sharon	Yeah! I think being hearing is harder. I wish I were deaf.	Agree. My opinion hearing harder than deaf. I wish me deaf me
Jasmine	I'm glad you are staying with your Aunt and Uncle so I can play with you	You stay here with Aunt Uncle me happy me, now I play with you can

<p>Sharon</p> <p>The following story is taken from <i>Me Too</i>” a series of monologues sponsored by Advocacy Service for Abused Deaf Victims written by Patti Durr and Directed by Aaron W. Kelstone</p>	<p>I like you, too. You don't ask me dumb questions about my parents. Sometimes other hearing kids will say, “Oh your parents are deaf so your parents won't know if you stay up late and watch TV” or “They can't hear you if you want to say bad words so you can do whatever you want.”</p>	<p>Same-as me. Enjoy why? You ask-me ask-me stupid questions about my parents not. Happens hearing kids tell-me “your parent deaf means don't know you watch TV all night” or tell-me “you curse, parent can't hear you you curse can do whatever you want parents not control you.”</p>
<p>Jasmine</p>	<p>They don't know much.</p>	<p>Empty-head</p>
<p>Sharon</p>	<p>Nope. Can I tell you a secret?</p>	<p>Empty-head Don't mind I tell-you secret</p>
<p>Jasmine</p>	<p>I won't tell.</p>	<p>Secret keep</p>
<p>Sharon</p>	<p>I'm staying here because there are problems at home. Sometimes when I say that people think it's because “oh, your parents are Deaf so your Dad beats your Mom when she can't understand him right?” So now I don't feel like I can tell anyone</p>	<p>I stay with Aunt and Uncle now. Past my parent problems have. Sometimes I say parent problem have people tell-me “understand reason your parents deaf means your Dad abuse Mom happen can't understand him. Since I not tell people</p>
<p>Jasmine</p>	<p>You can tell me. I can keep a secret.</p>	<p>Tell-me can I secret protect</p>
<p>Sharon</p> <p>IMAGES- Dreamy images of a ball in the air, flashes of an angry older man and a woman with a bloody nose and black eye, back to images of the ball in the air.</p>	<p>Don't get me wrong. My Mom and Dad love each other. They tease and are happy most of the time. My Dad likes to say that the good outweighs the bad. But there have been a few times when that's not true. I have a dream where my Mom and Dad are throwing a ball back and forth but I can't catch it, I try but I can't. Sometimes in my dream there's a cop and he has the ball and it's covered</p>	<p>Understand, Mom Dad love each other tease, happy. Most time My Dad tell-me good stronger than bad time But sometimes I disagree</p> <p>Happen I dream imagine Mom Dad throw ball Mom catch/throw Dad catch/throw me stuck middle can't catch. I try catch jump jump can't catch. Sometimes my dream</p>

	<p>in bad words, swear words, and I try to erase the words from the ball. It's like when the cops come to the house and I have to interpret for my Dad and he's so mad and I'm so scared. I don't say all of the bad words he signs. I take away all the bad words.</p> <p>In the dream when my Mom throws the ball and I catch it I want to add words, tell them about the black eyes and the bloody nose. But I never catch the ball. Once a lady cop came to the house and she understood some sign language. She said, "It must be hard for you, you're like the monkey in the middle." She was so right!</p>	<p>cop appears cop has ball covered bad words, curse words, I try erase bad words but can't</p> <p>Real life happens cop comes my house my turn must interpret for Dad. Dad mad, me scared me. I don't voice all words he signs. I take away take away bad words.</p> <p>In my dream happen Mom throws ball, I catch I want add words tell cops about black eye, blood out-of nose. But I can't catch ball. Real life happens lady cop come my house cop understand sign herself. Cop tell-me hard for you, you idea same monkey in middle" cop right</p>
Jasmine IMAGES- city streets	I don't like that game – I think its mean. Little kids can never win.	Don't like monkey in middle game mean game little kids win? Can't.
Sharon	Nope. But you know I think that lady saved my life. I realized I can't save my parents. I can only save me so that's why I'm staying with Uncle Lamar and Aunt Debbie.	Can't win But that lady cop cave me. I realize I can't save my parents but save myself can, now I stay with Uncle Lamar and Aunt Debbie
Jasmine	Oh – let's play something that's NOT monkey in the middle	Oh-I-see two-of-us play different game
Sharon	Tag you're it! (as the girls run off playing tag they pass Jessica and Janice)	(act this)
Jessica (Story by Monica Violante)	(to Janice in the middle of a conversation) ...then I realized I had to stop my	Happen I realize relationship break-up. Past I bathroom kneeling floor I-

	<p>relationship. I was on my knees in the bathroom scrubbing the floor by the toilet. Because you know guys. They just pee wherever and I thought to myself - Enough! That's it!. He can clean his own apartment. I'm a girlfriend not a slave. So I went to him, handed him the toilet brush and told him to clean it himself. He laughed and said there are only two kinds of Spanish girls. Girls who clean or girls who are cheap! I said, Whoa Buddy! There is one more kind of Spanish girl and you had better pay attention! I am not your girlfriend and do not scrub your floors and I AM NOT CHEAP!</p>	<p>scrub scrub close toilet. Why? I live with boyfriend, men stand (mime peeing all over) I think enough! Finish! My boyfriend clean his apt himself can. I girlfriend! Slave NOT!</p> <p>I hold toilet brush I give. I say "you clean your bathroom yourself!" He do do? He laugh tell-me Spanish girls two kinds : (l)girls work work clean (r)girls themselves cheap! I say two Spanish girls? Not pay-attention third Spanish girl me! Your girlfriend NOT Scrub your floors? NOT Me cheap me? NOT</p>
Janice	Good for you! I'm happy to see you stand up for yourself.	(use SEE for all dialogue and speak) Good for you I happy see you stand-up for yourself
Jessica	That is just the kind of girls we are - friends forever! Growing up together, going through school together...	Two-of-us same strong girls Friends forever! (use two hands each representing a person) grow up together enter school together
Janice	Going through boyfriends together (they laugh). I really want to thank you for going through my surgery with me too.	Boyfriends break-up break-up together. I really want to thank you for support my surgery with me too.
Jessica	I'll always stand by you. Even when I don't like your choices I still like you.	Support you always Don't like your choice anyway I like you still
Janice	You still think that I shouldn't have gotten my	You still think I should not have C. I.?

	cochlear implant?	
Jessica Story by "M.B."	It's a personal choice. I respect your choice. I wouldn't want one for myself.	Personal choice. Respect. Me don't want C.I.
Janice	I can't believe you still wouldn't want to see what it is like to hear and to speak clearly enough to get a better job in the hearing world.	Can't believe you still not want to see hear speak clear enough get better job hearing world.
Jessica	I already have a great job.	Great job have, finish
Janice	You know what I mean.	You know mean
Jessica	No I don't.	no
Janice	I really pity you.	Pity-you
Jessica	You WHAT??!	WHAT??
Janice	You're just not living up to your full potential.	You not live your full potential
Jessica	You are becoming someone I don't know. That is the very reason people don't like cochlear implants. You think you can pass as hearing? Forget it. You are still deaf. I pity you for being in denial about who you really are and who your friends are.	I don't know you now. You change become hearing thinking. People don't like C.I. that! You think you hearing? Finish you still deaf Pity-you, you deny your identity, you deny your friends
Janice	I'm just being honest with you because I want the best for you.	I honest with you because I want best for you
Jessica	Well, you don't know what is best for me. I'm not even convinced you know what is best for you. Look, I didn't criticize you when you decided to do this unnecessary surgery. I went with you to the doctor's appointments. I visited you in the hospital. I cried with you through the months you had to learn what all the	Best for me you don't know! I think best for you you don't know same. Understand I not criticize you happen you decide stupid surgery. I do do? I go support you doctor's appointments, visit hospital, cry, struggle month month month you try learn learn learn new sounds. I pity-YOU don't want experience

	new sounds were. I would never want to go through that and I don't see how you think you are so much better off than you were before. But I didn't judge you. You are my friend. I stood by you.	same don't understand you think you superior. You before inferior fake ears you improve don't understand. Me judge you? Not. You/me friend I support
Janice	And I want to stand by you. I don't think you are living up to your full potential.	And I want stand BY you I not think you live your full potential
Jessica	My full potential can only be reached by having something drilled into my head, risking having my face paralyzed, and losing the little bit of hearing I do have? For what? So I can never find peace and quiet again, so every breath I make and sound (gas) I pass interrupts my thoughts. No thank you	My quote full potential unquote goal succeed how? My head drill? Risk face freeze, become completely ears closed. For For? Goal never have peace quiet, must hear beathing, stomach grumble, fart, let noise bother my thought? No thank you!
Janice	I can't believe you are so close-minded about this.	Can't believe you stubborn
Jessica	I can't talk to you anymore. You may be able to hear but you can't hear me.	Talk finish Maybe now you hear But you pay-attention ? NOT!
Janice	When did you become a hearing-hating militant?	When you become hearing hater radical?
Jessica	Probably when you became hearing. (she exits)	Yes happen same time you become hearing
Janice	(sits on stoop with her head in her hands)	
Al B.	(enters with catering trays and stuff from work to cook with at the block party. He almost steps around Janice and then makes the decision to try again. He puts down the equipment and taps her on her shoulder) Don't tell	You stuck? Locked out?

	me you locked yourself out again!	Again?
Janice	(she laughs) No I'm not locked out of my apartment. But I may have just locked myself out of a friendship.	No I not lock out my apt. But maybe I locked out friend
Al B.	(not sure he understood her) Sorry. I have so many things to carry up to my apartment. Would you mind holding the door open for me?	Don't understand you. I have many things carry, don't mind hold door open?
Janice	(She unlocks the door and holds it open while Al B. struggles to get everything through the door. Its awkward and as things start to fall Janice catches some of them – it's a little like a bad juggling act and Al B. ends up on the ground with most of the pans he is carrying) I'm so sorry. I just seem to destroy everything I come in contact with lately. Here let me help.	(no sign)
Al B.	I can't understand you when you don't sign.	Can't understand if you not sign
Janice	I said I'm sorry!	SORRY!
Al B.	How sorry?	Sorry how-much?
Janice	What?! (getting angry)	WHAT?
Al B.	Sorry enough to let me make you dinner?	You sorry want me forgive must come to dinner
Janice	I don't know you that well.	I don't know you well
Al B.	I'm a very good cook. People pay me a lot of money to make dinner.	I skilled cook. People pay me money big-pile I cook dinner
Janice	What are all of the pots and pans for?	(Points to stuff) For for?
Al B.	I'm cooking for tomorrow's block party.	Tomorrow party, I cook
Janice	Really (getting interested)	True
Al B.	I told you I was good.	Told finish I skilled

Janice	I'm pretty good, too.	I sort-of good also
Al B.	(he thinks she is flirting with him) That's what I'd like to find out.	I want know more about you "good"
Janice	Let's see who is better. I'll make something for the block party, too, and we can taste each other's creation tomorrow at the party and go from there.	(stops speaking) Competition you cook, I cook bring food to party exchange taste during party decide you me match now-on
Al B.	I like a challenge – I like it that you've started to sign again, too.	Challenge! Accept! Appreciate you sign also
Janice	No more signing – more carrying pots and pans. Let me help you get this all up to your place.	(only talks)
Al B.	Thanks, I accept the help! (they both go into the building)	Thanks your help I accept
Custodian IMAGES – charts – circle within a circle, hierarchy top down chart, circles intersecting (look at the template for the power point versions of discussing business.)	Inside the community we are all struggling with who to trust. So we protect ourselves by drawing boundaries. Now consider: you can think of Deaf people in 3 groups. In the first group there are Deaf people divided into two sub groups. Deaf born from Deaf families who love sign that's one and the second are Deaf people born to hearing families who go to mainstream schools. The second big group are hard of Hearing people who are also divided into two groups. First, people who have not accepted their hearing loss and don't want to be a part of the Deaf community they don't sign	Deaf community not easy trust. Deaf community protect how? Deaf group divide into two deaf born deaf parents go-to deaf school sign sign deaf born hearing family go mainstream school. Hard of hearing divide Group not accept hearing loss go-to mainstream don't want deaf or group accept hearing loss go to deaf school sign sign, socialize with deaf, sometimes last minute interpret for deaf friends, Hearing divide Group born have deaf parents stay in community interpret or education or no connection to community but fascinate sign later

	<p>and prefer hearing culture and second, those who do sign, go to Deaf schools and hang out with Deaf people – sometimes even do last minute interpreting for their deaf friends.</p> <p>Finally, the third big group are hearing people who also are divided into two groups. First the hearing people with Deaf parents who go on to stay in the community. Second hearing people with no formal connection who become fascinated with the language and culture and join the community. Ah! all these different groups have so many more colors than I can describe here. I like to call them a rainbow – a colorful rainbow community.</p>	<p>become interpreter educator stay in community.</p> <p>Many more groups idea same colors blend become rainbow become rainbow community.</p> <p>(Deaf actor should elaborate using different specific examples of each sub group at each performance.)</p>
Al.B IMAGE – Shady tree lined streets	(comes out of the building in fancy running clothes and starts to warm up)	
Lamar	(runs in through the audience – a little sweaty already, in old t-shirt and running clothes)	
Eliza	(loose baggy “jock” running clothes she comes out of the building looking like she isn’t really sure she wants to run)	
Jessica	(from the backstage area)	
Al. B	(to Lamar) Ready to go?	Ready?
Lamar	Let’s wait for Brian	Brianna not here wait
Eliza	Why is she always the last one to show up?	Brianna last appear always

Jessica	Her time is more important than ours I guess	She busy, she think we not busy same
Al B	No, she just likes to fake the Deaf time thing. If she says its Deaf time, we all laugh and pretend its just a part if the culture	Wrong she always late “deaf time”. Happen she appear say “Deaf time” we accept, laugh she continue late
Eliza	Well it is, isn’t it?	Deaf time accept right?
Al B.	Sure, just like leaving bad tips is part of the culture	True, precious Deaf culture but some things not help us. Idea same bad tips
Jessica	I don’t like bad habits being blamed on the whole community. He’s late because he can’t manage his own time, not because of some ancient deaf cultural memory.	Deaf time, bad tips individual deaf habits blame blame blame community don’t-like Brianna late why? She bad time manage. All deaf people not (past to present) same
Lamar	She’ll be here. Chill out!	Calm calm Brianna will come soon
Brianna	(super friendly and dressed in fancy running clothes) Hi everyone! Ready to go?	Hi! Ready?
Eliza	Yeah like 10 minutes ago.	Ready 10 minutes past
Brianna	Let’s go!	Go ahead
Al B. IMAGES – images move with the runners along tree lined streets (urban not suburban)	(after running for a while) So Brianna, do you leave tips?	Curious, you go restaurant, dinner finish you tip leave?
Brianna	What?	Don’t understand
Lamar	We were talking about bad habits people have before you came. How some people don’t leave tips.	Before you appear all-of-us discuss deaf bad habits. Some deaf not tip waiter
Jessica	Or don’t show up on time.	Some deaf never on time
Brianna	(to Eliza) Do you have something to say?	Two-finger-hit-in-face
Eliza	Yeah, why are you always late for everything? You act like your time is more	Right! You late late late. Insult-me you think you busy we not?

	important than ours.	
Brianna	Just trying to get as much done before I get here as I can.	I busy yes before I arrive I work work
Al B.	So do you leave tips?	Off-point you tip leave?
Brianna	I don't have a job – I live on SSI. I don't have money for tips.	Don't have job. SSI My money not enough leave tip
Jessica	You had enough money to go to college – most of those waiters don't even have a college degree.	Your money enough go college. Inform you hearing waiters not go college sometimes
Brianna	I went to college because it was paid for by government disability support.	I go college how? VR support
Jessica	You are always talking about finding ways to take advantage of hearing people.	You talk talk hearing take-advantage take-advantage
Brianna	If they want to pity me instead of see me as an equal? why not!	Hearing pity-me. Look down think I not equal I take-advantage! why not?
Eliza	You make us all look bad	Bad habit hearing think all deaf same-as-you
Brianna	Right, and when you go to a happy hour and ladies drink for free you always refuse the free drinks and pay for yours. So do you make all women look bad?	Right same-as-you you go bar time "happy hour" women free drinks you do do? Turn-down free drink (act out) "I'll pay for mine" you accept free drink blame all women same-as-you?
Eliza	Its not the same.	Same not
Brianna	Why not? why doesn't that make all women look like gold diggers?	Why? I disagree you think I bad I think you take-advantage men
Al B.	Hey, let's just run for a while.	Finish talk – run now
Lamar	It's not about taking advantage. Its about trying to find a balance between being oppressed and pitied and affirmative action. I had financial aid, too.	Finish talk – not yet. I agree with Brianna, balance pity/oppress must affirmative action. I go college how? VR same

Jessica	Yeah, but at the end of all the races when they offer food, you don't take home bags of food when you are only supposed to take one sandwich like some people (meaning Brianna)	You accept VR but happen everyday not example race end have free food you grab grab a lot of food not – only take your share
Brianna	I try to be smart about getting what I deserve.	I want smart get my deserve
Al B.	You could get some ASL cards to sell on the street corner, too.	Remember ASL cards? You sell on street can.
Brianna	You guys are just pissed that I was late. You all take advantage of a good deal when you can too. Don't tell me you (to the hearing girls) don't take theater seats in the deaf section when you can sit closer to the stage. Don't tell me you (to Al B and Lamar) don't take discounts or accept your S.S.I. It cuts both ways.	Finish pick-on-me you mad why? I late. You-all same-as-me. Hearing sit in deaf section for best seats You accept lesser price, accept SSI common
Lamar	fine let's take advantage of my wife – she invited you all up to our place for coffee and snacks after the run.	Fine fine we all accept free food from my wife come my apt for coffee after run
All	Great! (they finish the run and cool down)	great
Brianna IMAGE – image changes back to city neighborhood street and stops moving	We should talk about what you guys were saying. I'm feeling insulted. You all think I take advantage too much but we all do when it benefits us.	Insult me must finish discuss. You-all think me take-advantage too much. Depends if benefits you, you-all same-as-me
Lamar	We were just busting on you.	Insult-you not
Brianna	You all know the 10 rules of how Deaf people resist hearing, right?	Insult-me – you know 10 rules for deaf resist hearing?
Eliza	What rules? (they stop	Rule??

	running and start to stretch)	
Brianna	Well now I get my chance to bust on you all – we have all done things that annoy when we get frustrated with hearing culture	Two-fingers-hit-their –faces You-all know how deaf bother hearing if hearing frustrate
Al B	Meaning?	Means?
Brianna NOTE – after each number a mime depiction of the “bad habit” happens.	#1 Deaf time – why does Deaf time mean being late? Why doesn’t it mean being early?	Number 1 – Deaf time means late, why not mean early?
Al B	Oh No! here it comes!	Ready he exaggerate now
Brianna	#2 No tips - we usually get bad service and are on strict budgets (skit about a waiter comparing a hearing couple who leave a bad tip and a Deaf couple who leaves a bad tip) #3 Discount tickets to events for seats in front – even if we don’t need to lip read (skit about a hearing person trying to pass as Deaf when buying tickets and the ticket seller does funny hearing reactions)	Number 2 no tips happens why low budget and bad service Number 3 less price tickets and front row seats anyway read lips
Jessica	Man I NEVER do that. You sit in front you might as well be wearing a label. Besides you can see the interpreters from most seats.	Never happen. I sit back can still see interpreter. Happen sit in front audience stare – all label me deaf pity-me
Brianna	You don’t do that because of the label but you will let a guy buy dinner at restaurants you can’t afford to go to and then not see him again – there’s a label for that too! (the two of them fight and	Don’t like label deaf pity-you but accept label men pity-you allow men buy dinner fancy restaurant but don’t want relationship. I label that slut! (the two of them fight and have to be pulled apart.)

	have to be pulled apart.)	
Al B.	#4 Pretending you don't understand when you don't want to do something. (Skit about being pulled over for a ticket by a cop and not understanding him)	Number 4 fake don't understand happen you don't want work
Brianna	Ha ha! Look! You have the wrong perspective. These are not ways to take advantage. These are all forms of resistance to conforming to hearing culture.	Ha ha understand your perspective wrong. I take-advantage not I resist hearing culture
Al B.	So you are not a good-for-nothing. You are really a political activist	Oh-I-see you not deaf beggar you political leader
Brianna	Depends on your perspective! #5 Laugh loud and often or if you have a noise maker use it especially when you know it is most quiet. (skit – scare the hearing actors with laughter)	Depends your point-of-view Number 5 laugh LOUD or make noise best time if quiet can bother hearing big time
Al B	You know actually I remember a teacher telling me not to laugh because the sound would bother hearing people. I ignored him but I have one friend who still won't laugh out loud, even in his own home!	Happen past I look-back remember my teacher tell-me stop laugh, sound bother hearing will. I ignored teacher don't care but my friend "P" still refuse laugh doesn't matter he alone!
Brianna	# 6 close your eyes when you get in an argument. (skit boyfriend tries to talk about the relationship and girlfriend closes her eyes and makes noise "la la la")	Number 6 happen argue close eyes
Jessica	I had a hearing boyfriend once – that made him CRAZY!	Happen past relationship hearing boyfriend he hate I close eyes he crazy!

Brianna	# 7 If you get caught doing something wrong – IRS misfiling, stopped for a speeding ticket, bad grades in school. Just say you didn't know – communication was bad, the interpreter was unskilled. (skit – hearing teacher and interpreter tell a student he is failing – the student blames the interpreter who quits)	Number 7 happen you mistake example- IRS file, car ticket, bad grade do do? Not my fault! Interpreter bad! English unclear. I not understand
Jessica	Oh, wait, now that really happens. You don't need to pretend that...	Finish, trick not! Real problem
Lamar	But some people say it happens even when it doesn't – that happened to friends of mine in college. Bad grades VR support will be cut but they complained they had bad interpreters and they stalled getting cut off	Serious problem yes but some people say don't understand for for excuse. Past college time friend have bad grade fear VR cut my friend complain interpreter bad, fire interpreter and VR continue
Brianna	#8 How about the people who go to a Deaf college or use Deaf support systems but don't want to stay in the Deaf community – some of them don't even really think of themselves as deaf! (all just look at the audience as if they can tell who is here for the free ticket) #9 Getting the news out through gossip. (skit a game of “telephone” goes across the stage spreading gossip about one of the hearing actors – she	Number 8 some HH accept VR accept deaf benefits but don't want involve deaf community. They accept deaf benefit but hearing thinkers Number 9 gossip!

	think she understands the signs and says to another hearing actor – “they think I’m hot!” and he responds, “that isn’t the sign for hot - it’s the sign for slut” she gets mad and sits alone angrily).	
Al B.	It’s true. You can find out more information faster in the deaf community than anywhere – but the personal gossip really hurts.	+ can get information fast in deaf community negative personal gossip can hurt.
Brianna	That’s why I’m glad you were picking on me to my face – it still hurts but at least now we can talk about it. #10 Figuring out how to get SSI, income from a job, and borrow money from friends and family. (skit one actor is broke and begs money from everyone – even the audience, he finally goes to Brianna and asks about how to get SSI – she just brushes him off).	Right so you-all pick on me confront me my feeling hurt but better you talk with me not hide gossip about me Number 10 figuring out system to get money SSI, family, friends
Al B.	That’s you, too. Aren’t you getting money from your parents and SSI and living high?	You skilled number 10 you have SSI and parents pay-you. You live good!
Brianna	You’re funny. No I am more like...	Funny-you I not number 10 no I same-as...
Jessica	Well, I know what I’m like– I’m hungry. Let’s get some coffee! (They all go into the building. Brianna isn’t sure she will join them. She hesitates and walks off alone. The others feel bad but all go into the building)	Same-as me want coffee come my house
Custodian	The Deaf can turn nearly	All experiences Deaf make

<p>Quoted from Simon Carmels's "<i>Concepts of Culture and Deaf Culture.</i>" Chapter Two of his book on Deaf Folklore</p> <p>IMAGE – images of groups of people – symbolizing community</p>	<p>anything into entertaining stories. Truly, inside the traditional stories and narratives told by deaf storytellers live the hidden meanings and representations of deaf people's personal experiences and related lifeways. I say lifeways to mean "way of life," like "lifestyle." Maybe you've seen the term "deafway." Lifeway comes from the same place and, in general, can be referred to a culture or a cultural way of life.</p> <p>Culture is always linked to a group of people, not to individuals. Culture is created and maintained by members of a given community or society which shares the same <i>lifeway</i>.</p>	<p>into stories. Deaf stories ,jokes, inside hide what? Deaf people personal experiences see pictures of life. I title lifeways Means what? Idea same way of life Life style Maybe you see finish Quote deafway Life way idea same and represents culture or culture perspective on life</p> <p>Culture connect group Connect individuals not Who create culture? Center strong group deaf share experience, perspective, understanding, "lifeway"</p>
<p>Lamar Quote from Jack Gannon (Signed in ASL – no voice)</p> <p>IMAGE – English projected on screen)</p>	<p>To me, 'Deaf Culture' means accepting myself as being 'different' and appreciating my difference, meeting and overcoming the challenge of living in a world of sound in a positive way, sharing a common identity and heritage with so many outstanding d[eaf]/D[eaf] persons, possessing appreciation for and pride in American Sign Language, a beautiful expressive and visual</p>	

	language”	
Dan Quote from Harry Anderson IMAGE – project the quote on a screen	“Deaf Culture helps us to understand who we are and why our behaviors are different from hearing people. It gives us pride...	
Al B.	When the Deaf community needs to work together you see natural collaboration. Each of us does only what we have skill doing, jumping in to do our part, stepping out to let the person with the next skill take over. Those who try to lead as traditional individual leaders find themselves stuck doing everything alone.	Understand! Community, inside we argue argue, accept not accept different different. But happen all need work together, patience natural collaboration happen will. Each person jump in, jump out, jump in jump out. Each do small part not whole project but small pieces eventually goal succeed can. Happen traditional individual leaders have idea want tell other people work work not good result, community backs-off leave leader alone burn-out will.
Custodian IMAGES – of French Revolution (people arguing with a tribunal) Images of Deaf social clubs Images of World War I Images of World War II Images of protesters for the ADA Video clip of Gallaudet Deaf Prez Now	You may see the community rise together – just like we have done through history (during the next speech the Custodian does a magic trick that creates a “growing tree” from a newspaper.) This represents Deaf history (as it grows) hmmm...Greece, Rome, ahhh! Here is a good example – during the French Revolution the Director of the Paris Institute for the Deaf was arrested and the	Group succeed together. same as past history will happen community work together Deaf always Same past community work together French Revolution Paris School for Deaf Director arrest court say kill him Deaf community argue no and his life saved. More history 1600, 1700 1800 Oh-I- see All American Deaf come together create National Association of Deaf N A D to protect work and support

	<p>Revolutionary Tribunal planned to execute him, but the community argued with the tribunal and saved his life. (tree grows) hmmm.. 1700's, 1800's ahhh, here is a recent one. All of the Deaf Americans in the country came together to form the National Association of the Deaf, which lobbied for employment opportunities and fought discrimination. (the tree continues to grow) hmmm... Ahh! 1900's, and of course, you know 1987 as an important date – the community was a force to be reckoned with during the Gallaudet student protests for a Deaf Prez Now (show TV news clips – Music under) I can't wait to see what the future holds!</p> <p>BLACK OUT</p>	<p>not allow discrimination</p> <p>1900's</p> <p>Ah I see famous date 1987 you know that day?</p> <p>Deaf College was pick new president but hearing person hired community say NO and protest get new Deaf president Work together for Deaf Prez Now</p> <p>Future I wonder what happens</p>
<p>IMAGES – (during the break notable Deaf leaders can be projected on the set) Take pictures and names from Bonnie Meath-Lang's Book <i>Notable Deaf Americans</i></p>	<p>INTERMISSION</p>	

Act Two

<p>Full cast enters IMAGE – The poster fades to city streets – neighborhood images</p>	<p>People mime setting up for the block party – tables up – start setting out food. (Al B prepares to cook and Janice brings out her creation. They taste each other's food and end up feeding each other romantically), start setting out informational tables (Jessica for Deaf education, relay service etc.), set out things to buy (garage sale) and flyers on shows/ relief efforts for Deaf of Afghanistan and Hurricane Katrina victims. Children run around and parents set up a semi circle. Dan picks up the magic trick newspaper from the garbage can and asks Simon what it is</p>	
<p>Simon</p>	<p>That is an important image in Deaf culture. It is a tree. Do you know about the lumberjack and the tree? (Dan shakes his head “no.”) There was a man who walked through the woods. When he saw a good tree, he would yell, “TIMBER” and chop it down. This happened several times. Until one day he came to a special tree. He chopped and chopped and yelled, “TIMBER” but nothing happened. Finally, he called in a tree doctor who examined the tree and informed the lumberjack,</p>	<p>(Dan picks up the newspaper tree left from Act One on the garbage cans and looks at Simon quizzically) That, important symbol Deaf culture. That tree that. Happen you know story Tree/ man cut trees? (Dan shakes his head “no”) Happen man walk walk woods notice tree , saw saw, yell T-I-M-B-E-R (voice this), tree fall, repeat, repeat. Happen one day notice tree saw saw, yell T-I-M-B-E-R (with voice) tree stay not fall. Curious man go find doctor, doctor come examine tree understand</p>

	<p>“This tree is deaf.” The lumberjack smiled and asked the doctor to stand back! Now he knew how to make the tree fall. He fingerspelled T-I-M-B-E-R And the tree fell.</p> <p>(music under)</p>	<p>“tree deaf!” man nods oh-I-see ,roll up sleeves (fingerspell) T-I-M-B-E-R tree falls.</p>
Custodian	<p>That’s my community. Even if you aren’t sure if you fit in, even if others tell you you are not “Deaf enough” actions speak louder than words and members identify themselves by their presence. For example, There is a tradition in the Deaf culture that you can’t choose your own sign name, you have to wait for it to be given to you by a person who is really Deaf. (the cast goes around and shows their sign names) So it follows that you can’t declare yourself a member of the community. You have to participate, and eventually through your actions membership in the community will be acknowledged.</p>	<p>My community, that! Some members don’t know match, don’t know if community accepts. Often see “not deaf enough” but community diverse who fits? People who live, work in the community. Deaf community who??? Look-around. Deaf culture tradition create own name sign can’t. Must wait stay in community, when Deaf person feels you sincere deaf give sign name. (cast shows name signs) Same concept become member of deaf community. Can’t identify as “deaf community” must wait participate, over time you sincere community accepts</p>
Debbie	<p>My niece Sharon is having a hard time fitting in. Her parents are working out some problems in their relationship so she is staying with us for a while, and as a hearing kid of Deaf parents she feels like she is between worlds.</p>	<p>Happen my niece, “Sharon” hard time match. Her parents marriage struggle, Sharon stay with me “L”. Sharon herself hearing, parents deaf. She tell-me she feel stuck (l)deaf (r) hearing middle</p>

Lamar	I hope living in the Deaf community and seeing how Debbie is accepted as an “honorary member” Sharon will see that she can be bi-cultural and that it doesn’t mean she is disloyal to either side.	My hope Sharon watch Debbie, stay deaf community can see Debbie hearing but accept Debbie “honor” member. Maybe help Sharon understand both hearing deaf accept can. Not mean hurt dead or hearing
Jessica IMAGES – me Newspaper of the articles on the Matchetts	Sometimes the protective barrier that the Deaf community surrounds itself with to prevent oppression can be hard to get through. Look at what happened with Mary Karol Matchett and her family. She her husband and her two children were all deaf. Deaf parents, and deaf children. But when they decided to get cochlear implants, it made all of the local newspapers and TV channels. People wondered if she had given up on being Deaf.	Sometimes happen deaf community protect suspect more oppression. Happen protect too much suspicious. Know story about Mary Karol Matchett and her family? Deaf parents, deaf children all four surgery C.I. local newspapers report, local TV news report. Community wondered can’t trust family?
Lamar	I spoke with her. She was just doing what we all do – trying to figure out the best way to be a parent. One of her kids wanted to try the surgery, but before she could let them do she felt she should do it so she could lead them through the experience. Her experience was positive so her husband had the surgery. And then, the kids. But they never lost their Deaf identity! They are still in the community, still signing, still working for the best interests of the	Mary Karol tell-me she same-as us try support children “good parent”. One child ask-her want surgery. She doubt but not want child have surgery, if Mary Karol not know process. Happen Mary Karol have surgery first lucky success, Her husband next have surgery lucky success, then they allow children. But they feel they stay deaf culture, protect deaf identity, stay in community, still sign, still works help

	deaf. One surgery doesn't change your whole personality!	deaf college students. She say one surgery not whole person change
Al B. IMAGE – Deaf children in different situations	It seems so many children in our community have to figure out where they fit in the hearing/deaf mix. My brother's kids are deaf with Deaf parents – it's so much clearer where you fit.	Many our children must figure out match deaf match hearing which. My brother deaf his children deaf – easy for his family
Marissa	(she signs awkwardly) I worry about Jasmine. I want her to know about her community, her language, and her history, but I am so afraid that if I can't be "deaf" too she will grow up and away from me.	I worry about JASMINE I want know about her community, her language, her (asks how to say then signs) history but I fear I not deaf, she grow Leave me
Eliza IMAGE – city streets - neighborhood	(talks and signs to make her feel more comfortable) It's good you are trying to learn sign and keep her in a deaf community. It means so much.	Good you try learn sign keep her with deaf community You learn sign important
"T"	My parents didn't sign, but we found a way to communicate with writing and making up home signs. But I missed never really being able to talk to them deeply about trouble at school, girlfriends – even music. I used to write letters to my sister and she would write long letters back – as if we lived on opposite sides of the world. In a way, I guess, we did!	My parents refuse sign but communicate can write, home sign. True biz I miss deep conversation with parents want discuss school trouble, girlfriends, music. My sister, me past write letters. We live same house bedroom close still write-to-her she-write-to-me same we live world different sides. Maybe true we on different sides.
Mathew Ella Mae Lentz "To A Hearing Mother"	This conversation reminds me of that Ella Mae Lentz poem "To A Hearing Mother"	Conversation I remember poem writer Ella Mae Lentz Title "To a Hearing Mother"

<p>IMAGE – trees and tree roots</p>	<p>You and I are different We grow up different our experiences are different Our languages are different You know nothing about Deaf culture or maybe you hear about Deaf culture here and there but I know hearing culture It was forced upon me Now you are pregnant and you have a son who is Deaf You're shocked depressed – me I'm amazed and excited You want to encourage him to grow and become the same as you I applaud you but he will grow up to be the same as me Your hair and eyes and body are the same But his soul and thoughts and feelings are the same as mine He is your son, but my people Yours or mine which He is like a tree that when left alone withers Without Deaf or without you he loses Either our beautiful culture and language or your heart You and I argue over him its like we are sawing down the tree and we will cut it down. But if the two of us work together he will grow and grow and grow</p>	<p>***see Mrs. Lentz on the DVD you me different grow up different language different zero on head deaf culture hear hear over there over there hearing forced on me I push off now pregnant born soon son he deaf you shocked depressed me amazed excited you strong want encourage same I clap but he grow-up same-as me your hair, eyes, body but my soul, mind, feeling your son but my people yours mine which he ideas-same tree no Deaf surround tree melt same you leave tree melt no beautiful language, people culture he loses no you he loses you I struggle argue idea same saw tree down but we work together he grow grow grow can</p>
<p>Marissa</p>	<p>Your poem scares me. I am just learning to sign and</p>	<p>(she speaks and interpreter signs for her)</p>

	<p>coming here today is the first time I am signing to anyone other than my teacher or Jasmine. I don't want to lose my child and I don't want to hold her back. Its so hard to know what the right thing to do is and everyone else seems to have an opinion – doctors, teachers, deaf, hearing. It's enough to make you crazy! (she exits with Jasmine)</p>	<p>your poem fear me. Recent study sign. I come here party today first time I communicate sign with deaf adults. Don't want disconnect from my daughter. Don't want stop her grow. Don't know right path. Everyone has opinion different – doctor, teacher, deaf community, hearing family. I feel I become crazy</p>
<p>Custodian IMAGES – city street - neighborhoods</p>	<p>(talking about Marissa) She doesn't yet know she is not alone. We would support her if she asks. It takes a community to raise a child. Individuals are valued, but becoming separate in the deaf community means isolation and the destruction of culture.</p>	<p>(about Marissa) she not know we support her Children grow up grow up requires community support. Independence good, individual good but separation from deaf community means isolation, culture destruction.</p>
<p>Janice</p>	<p>(interrupting to get "T"'s attention) You should start setting up to perform. I'll hand out flyers until you are ready. (Janice hands the custodian a flyer.)</p>	<p>Interrupt you need set up for perform. I advertise, you tell me ready</p>
<p>"T"</p>	<p>I'll be right there. (notices everyone making faces – eyes rolling, etc. after Janice leaves) Why you all got to be like that? She's just finding her own way. (he leaves to start setting up his drums to perform)</p>	<p>Touch finish soon (copy faces) You don't like Janice why? She not finish decide her future.</p>
<p>Jessica</p>	<p>She can find her own way right into the hearing world and out of my neighborhood. (goes to custodian)</p>	<p>She decide her future need far go hearing out my area</p>
<p>Al B.</p>	<p>But you notice she hasn't</p>	<p>Notice she still in deaf</p>

	left yet. Maybe the surgery on her ears didn't also cut out her heart.	community. Maybe surgery-ears not surgery-on-heart
Jessica	Good luck "Romeo," I used to be her friend - she can be very stubborn.	Good luck ROMEO Past me/her friends She stubborn
Lamar	So can you.	Same-as-you
Debbie	Would you like a glass of water? Oh! The wine seems to have run out.	
Custodian	Thanks hmmm no problem-- I think I can help with the wine. (pours the water into the newspaper flyer, it seems to be gone -- he turns it upside down. When he pours it back out, he gives it to Debbie.) Here is the wine you wanted	Wine that
Debbie	How does he do that ?	Not understand cool!
Custodian	Magic surrounds us all. You just have to open your eyes to it. Now, let's watch the party and see if more magic will appear!	We surround magic. We watch party maybe more magic appear will.
Janice IMAGES – Deaf survivors of hurricane Katrina	(talking to the audience and signing in SEE) We will now start the performances to benefit our brothers and sisters who have been hurt by the war in Afghanistan and by the hurricane in New Orleans. (she hands out flyers with the address of Louisiana School for the Deaf – collecting for deaf hurricane survivors and the Red Cross address for handling support for Deaf Afghan Refugees. Jessica offers to take some of the flyers. Janice is worried that she is still mad. Jessica	We will now start performance for for benefit our brothers and sisters hurt war AFGHANISTAN also hurt by hurricane New Orleans

	decides to forgive her, takes the flyers, she hugs her and the girls hand out flyers together)	
Eliza	Have you heard the stories? We all depend so much on technology. Many Deaf people have let go of their regular phones to save money – no need for TTYs now there is e-mail and text messages – but you can't call 911 from a pager!	You hear stories finish? We-all depend technology. Many deaf regular phones don't have – save money. TTYs not need. Have e-mail Have pager Problem can't call 911 from pager
Matthew Story from 9/11/05 article in the Rochester Democrat & Chronicle newspaper page 17.	I had a friend stuck in the Superdome in New Orleans – when he gestured to ask for a bathroom (holds himself) the person helping thought he was being sexual!	My friend live New Orleans happen hurricane hit friend go to superdome. All hearing surround, can't find bathroom try gesture communicate screw-up hearing person think bent – sexual!
Eliza	Typical, brings back all the stories of cops who yell at a deaf guy to stop and when they don't because they can't hear the warning, they are shot dead.	Past to future same Old story cop yell tell deaf man run stop! Deaf man continues run Cops shoot deaf man dead
Mathew	That's not the worst. Two of my friends made it through the hurricane, but didn't know how bad it was. All of the electronic communications were down. They came out of their house to find out that the street was abandoned. After four days with no food or water they got picked up from their roof and sent to the New Orleans convention center. They became targets for the thugs and were beaten so badly	Worst not! Happen two my friends new Orleans hurricane hit two-of-them survive but no information electronic communication disconnect. Two-of-them out of house street empty. Four days no food no water pah! Helicopter pick up from roof, sent to convention center. Thieves see deaf, think weak, abuse two-of-them hurt bad, must go hospital.

	they needed medical care	
Eliza	Did they get it?	Succeed go hospital?
Mathew	They are among the missing. That's the last I heard about them and no one knows where they are.	Don't know two-of-them missing still. No more information. Where! Don't know.
Janice	We need to look past our little community to the bigger deaf community and help.	We focus local must open mind see world community
Jessica	I have to admit she's right. We don't always help each other, support deaf businesses, set up schools for deaf culture or even go to deaf theater. But for this we really need to come together.	Admit right right. Sometimes self focus too much forget buy from deaf business, establish own deaf culture school, not attend deaf theater. But now war, natural disaster must help other deaf.
"T" IMAGES- City images – buildings, graffiti, "rough streets"	Brothers and sisters, copy me! (He invites the people in the block party to dance. Then, he gets people from the audience to join him on stage. He lets the audience members go back to their seats and a "competition" dance starts with each character showing off their personal style)	Bothers sister copy
Sharon	(after the applause she runs to Lamar) The kids are getting ready to play baseball come on let's play, I want to play!!	Kids want play baseball want play come not want play. I want play
Custodian Images of old time baseball And Dummy Hoy	Baseball has always been one of the Deaf community's favorite sports. It was a Deaf man, William "Dummy" Hoy, that made his team into a community by teaching them gestures that communicated the baseball	Baseball special deaf community favorite game. Why? Deaf man William "Dummy" Hoy teach his team sign/gesture. His team change from team into community, can communicate baseball happen (show gestures)

<p>Story adapted from landmark National Theater of the Deaf play <i>My Third Eye</i> IMAGE – Images of summer green fields and baseball game shots</p>	<p>plays (he demonstrates safe, out, ball, strike etc.) I love baseball myself. When I grew up there was not TV we had a radio but it didn't do me any good (smile). I remember one time I was at a friend's house there was a whole group and I was the only deaf one. They were all listening to the baseball game on the radio. One of my hearing friends noticed I was sitting alone and couldn't hear the game. He talked to the other guys and they came over and said Simon come with us. I followed them outside and they took the radio outside, the chord running through the open window. They told me to sit and watch and they acted out everything that happened in the game. I could see the whole game in my imagination. (does a mime to show each of the players and mimics the moves of famous players.) It was wonderful.</p>	<p>Myself love baseball I look back remember baseball game hearing listen radio. Happen once group friends all listen to radio baseball game. Me hear nothing I sit alone. One boy notice, talk to group. Come to me "follow us" go outside. Radio chord through open window plug in. I sit they listen act out game for me. (mime how that is done) Look-back wonderful!</p>
Sharon and Lamar	(they enter and Sharon is very upset)	
Jessica	What's wrong?	Wrong?
Lamar	She wanted to play and the boys wouldn't let her.	She want play boy not accept
Jessica	(to Sharon) Don't feel bad. You'll show them what they missed when you get older.	Alright alright you grow up they beg you play with them
Marissa	(she speaks and signs, slowly but clearly) You can do anything you believe you can. We'll just start our own	You can do anything you believe you can. We'll (asks for sign) start baseball here maybe they come join

	baseball game over here and maybe they'll come and join us!	
Jessica	(to Marissa) Hey, you know there is a Deaf softball league. If you want to join, you'll have a way to improve your sign, get into the community, and share a sport with Jasmine – it could help you and Jasmine stay closer. You can do anything YOU believe you can too you know. (Marissa thanks her by hugging her and the three of them go off playing catch)	Inform you deaf baseball team have. Boys/girls together. If you want join you sign improve will, plus share game with Jasmine. Can help both stay connect. Inform you can do anything YOU believe also.
Lamar A story adapted from the poem "Baseball Game" by Ella Mae Lentz	(To Sharon) Don't feel bad there is a good story about a girl just like you (he sits her down) There was a picnic and all of the people in the community came. There was a group of men that talked about cars, sports, and business, and a group of women who talk about clothes, children and boyfriends. The men's group decided to play baseball! "Who wants to play!" One girl sees them and decides she wants to join in. She says, "Can I play?" The guys aren't happy, but they let her come along as they choose up sides. Two captains start to choose, (mime each of the	(to Sharon) worry not I know wonderful story about girl same-as you Happen picnic community people come (open "5") (right) group men chat chat discuss cars fix, sports, business (act out) (left) group of women chat chat discuss clothes, children boyfriends (act out) Men discuss sports want play baseball "who wants join?" many hands raise one girl hand raise "I want join!" (act out) not happy roll eyes, men accept come team captain/ team captain long line (act out choosing and the different types of people) last one alone girl team captain (right) girl yours team captain (left no

	<p>characters they choose – last one is the girl) They begin the game and the girl is the last one allowed to hit. The team captain for the other side laughs and tells his guys to move in closer. He pitches a nice easy ball to her and she...</p> <p>HITS IT OUT OF THE PARK!</p> <p>She runs to first base and remembers all of the women who helped soldiers in battle. She runs to second base and remembers all of the women who fought for the right to vote. She runs to third base and remembers all of the women in business who fight for equal pay for equal work and she runs home.</p> <p>Her team goes wild cheering: they swarm the field and as they try to congratulate her. She signs “UNDERSTAND!” with her middle finger.</p>	<p>girl YOURS. Finally one captain accept come, start play game (act out different position hitting the ball playing) PAH! Last one to bat is girl pitcher laugh, looks over shoulders (mime calling men in closer to in field) pitcher toss ball gently girl hits ball “pow” she runs to first look back remembers women help soldiers in war, run second look back remember women fight vote, third look back remember women business own want equal pay equal work, run home. Win game (“4” represent crowd cheer) popular girl angry understand (using middle finger)</p>
<p>Custodian IMAGE – Images of equality – men/women bathroom signs, abstract + = signs etc.</p>	<p>We all fight for our place in the world in different ways. Funny, that reminds me of how I fund my place in the world through humor. I got asked some pretty crazy questions growing up like these: Do you know Braille?</p> <p>Do they let you get married? How can you have pillow talk with your</p>	<p>We-all struggle establish myself different different different You-all know (act out – ask audience) Do you know Braille? You allow marry? How you hear whispers in the dark? Happen dream can hear?</p> <p>Deaf stories jokes problem solve with hearing people</p>

<p>From Simon J. Carmel's book-- <i>Deaf Folklore</i> slated for publication in 2006</p> <p>IMAGES – motels at night</p>	<p>spouse? Do you hear in your dream? In Deaf cultural stories and jokes we find unique solutions to our problems sometimes with the help of hearing people Ok here's a story about that.</p> <p style="text-align: center;">The Motel Incident</p> <p>A young couple got married in a chapel and then took a long honeymoon trip by car. This was a time when there was no sex before marriage so it was going to be a big night! They drove all day and evening until they became very tired and decided to stay at a motel overnight. They found a place stopped and got a room. However, the wife was a little tired so as she lay down she said she was thirsty. He was a good guy, very patient and to give her time and to get her what she wanted, he went out to find a soda machine. He put money in the machine. He got a cold soda can and "Oh, my God!" Disaster! He had completely forgotten what his motel room number was. What would he do? The best night of his life would be ruined! He looked at the office – closed. He looked at the motel doors. All the same. OUCH! How could he miss his honeymoon night after</p>	<p>help.</p> <p>Happen honeymoon couple in car park motel first night alone together. No sex allowed before marry exciting night! Enter motel front desk register (act out desk guy women shy/guy nervous) have room key look for room gind room unlock enter bags down relax, wife ask sweet me thirsty me don't mind soda you get from machine for me?" Husband smile say sure, he leave walk to machine (act out trouble with machine finally get drink) walk back can't remember room number do do? No honeymoon night? Oh no! Oh-I-see gets in car blow horn see lights on (in different rooms) only one dark still oh-I-See that's my room</p>
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	<p>all this time? Suddenly, he got an idea. He rushed into his parked car. Inside it, he blew the car horn, “Beeeeep! Beeeep! Beeeeep!” The lights started to go on in every motel room on both sides of the motel. Except for one. It was still dark. Ah! The one room that was not lighted was his. The young groom got out of his car and entered the darkened room. Why? Of course, it was simple. Because his wife was deaf, she could not hear the horn blow! The best night of his life was saved!</p> <p>Now, notice: this Deaf character didn’t get stuck. It’s the same with all the Deaf characters Deaf people create in their stories. They just problem solve creatively and cleverly.</p>	<p>Notice Deaf characters solve problem creative – never stuck!</p>
Lamar IMAGE – Return to city street-neighborhood Images	(entering apartment) We’re back from the baseball game. Is lunch ready?	Arrive! Pah! Lunch ready?
Debbie	Come on over. Come on. Its all ready. (she shows them the table and everyone starts to pick up a plate and help themselves to the buffet – everyone ad libs as they get into line)	Come come ready yes
Jessica	Wow! This is great	Wow wonderful
Eliza	Coffee! (begins to help herself)	Coffee!
Al B.	Do we have salt? pepper?	Salt have? Peper? Need

	Plates? Spoons?	plates spoons have?
Debbie	Its all there.	Look look there!
Al B	Great. Attention everyone! I have an announcement to make. I hope you all enjoy the food. I want to thank Debbie who made so much of the food. Thanks to Janice who made the best dish on the table. Last of all the person who got the food donated, the plates and utensils and worked and slaved over this lunch for you all and that person is..... Me!	Great (to people getting food) please enjoy food I cook that (points) Janice cook that (point) Debbie cook all that (point)
All	Thanks, looks great, I'm so hungry.	(overlap signs) Finally! Thanks hungry, looks good
Brianna Special thanks to Lamar and Debbie (my neighbors) for these personal stories about their relationship.	(to Debbie) I'm always fascinated by how people meet. What is your story? You are both so different how did you get together?	Fascinated you Lamar tell me how two-of-you meet. You white/older/hearing Lamar black/younger/deaf different but easy together how?
Debbie	You mean we are different because I'm so much older??	Focus on older?
Lamar	No we're different because you're an interpreter!	No interpreter
Debbie	We're different because you're a Deaf militant?	(to Lamar) you deaf resist
Lamar	You are more militant than I am!	(to Debbie) you resist more than me
Debbie	Well, it all started with my friend Roxanne...	Happen past my friend name Roxanne "R"
Lamar	Roxanne is my friend too and she told me I had to meet this wonderful interpreter. At the time I wasn't interested in hearing people and especially not an interpreter.	"R" my friend too she tell-me wonderful woman must meet her, she interpreter. I not-interest special not-interest interpreter
Debbie	He seemed quiet and at first	I met him he seem quiet

	I thought he was a shy guy who wouldn't stand up for himself. I found out he just expected me to tell him what to do like his other interpreters or that I would need him to help me learn my job.	shy, I think he not confident himself. He think I will look down tell him do do same past interpreter oppress or he think I clueless need him tell-me my job
Lamar	She wasn't like other interpreters. For example - the interpreter in my psychology class in college. I needed to pass this course and yet every other concept she would miss and just wave her hands. "I didn't get that", she'd say. I got mad and told her off and she started to cry. I ended up giving her therapy during the psychology class!! Anyway Debbie is different. She wasn't like that she was very skilled. She was open and warm and funny, too.	Deb same as other hearing interpreters NOT! Example I go college psychology class interpreter weak. I must class pass, I watch interpreter miss miss concept lost. Interpreter say "sorry I not understand". I mad me yell-at-her. Interpreter cry I shock. I calm calm her Idea same I give therapy-to-her in psychology class! Ironic! Anyway Debbie not same. High skill. she warm open, funny
Debbie	And older!	older
Lamar	Well, there are a lot of benefits to an experienced woman.	Experience, benefit have!
Debbie	We believe we will be together forever. Also, my friend Roxanne, who was also black, had already given me the gift of letting me into the Black community – she shared stories and perspectives. She even said things white people rarely hear.	we believe together forever will. Also friend "R" herself black woman help me enter black community – "R" tell-me stories her perspective many white people hear that never.
Debbie	You all see us as different, Ages, colors, hearing/deaf but we're only different in	You-all loot-at-us see different different age different, color different,

	small things. Our spirits are completely the same.	hearing/deaf different surface unimportant, inside spirit same
Debbie “Signing is Like Breathing” by Deborah Bernard-Ray	(she signs to Lamar) Each sign expresses your life In a whirl of symmetry signs say What is unspoken. Like a breath that comes from within Exhaling all your energy. And sighs. Like a breath you hold till it bursts forth with emotion, exposing your heart’s expression. Signs are like butterflies, tenderly saying your quietest dreams and unspoken fears, floating and fluttering, signs that are gentle and caressing. Expression that finds a way out of the heart into the air. Like Breathing.	Sign sign express you life compare match Sign express can Voice silent Idea same breath inside heart Exhale energy out (show sigh) idea same breath hold express emotion open heart express sign become butterfly gentle tell quiet dream fear hold mouth float wave fingers sign soft touch express heart open air allow me breath
Marissa	(to Eliza) She’s hearing and she signs like that?	She hearing she signs
Brianna	I would help you sign if you want .	
Dan	(to everyone) See she isn’t as selfish as you think. I’m proud of you, Baby! (they hug)	
All	She is a little bit selfish – come on	Little bit little bit!
Janice	(speaking and signing) I don’t mind helping you find a place here in my deaf community.	I help you establish in my deaf community
Al B.	(hugs her)	
	(It starts to rain and	

Lightening starts them off IMAGES – rain on city streets	everyone reacts. They immediately turn to each other and help pack up the food, tables, chairs and things used for the block party. like drums, flyers, and papers, etc. Suddenly the group becomes a smooth coordinated “machine” loading the things into the building, protecting the children, handing out umbrellas etc. Each character steps downstage center and speaks/signs directly to the audience before exiting into the building.)	
Janice	I don't want to lose my Deaf identity just because I want to hear I AM Deaf!	I deaf accept not worse I don't want lose deaf identity myself I want stay deaf same-time me hear want Me Deaf!
Jessica	I grew up mainstreamed not in a deaf school. However, I am a proud Spanish woman and I AM Deaf!	I grow-up mainstream Me Deaf!
Marissa	(inner monologue) I'll struggle to be accepted into the deaf community, but I need to find a away in for Jasmine. We ARE Deaf community!	Sign SEE
Jasmine	(inner monologue) My Mommy is hearing, my Daddy is hearing, but I AM Deaf!	DEAF hearing world confuse me why not all-same why not all accept my people mine
Mathew	I am gay and I prefer to speak and sign. I AM Deaf!	I prefer speak/sign both Me Deaf!
Al B.	I like girls who want to	I date hearing girls

	hear. Deaf power!	(right hand covers ear- left hand power salute)
“T”	I like music and I want to keep my own voice not use an interpreter. I AM Deaf!	I like music hearing thinker Me Deaf!
Debbie	I can hear, but I’m still Deaf community!	I hearing Me Deaf community!
Lamar	I sign differently! I AM Deaf!	I sign black style Me Deaf!
Sharon	I don’t like labels! I am a CODA, but I want my own identity not my parents! I AM Deaf community!	Labels don’t like! Me CODA but want my identity not my parents identity I deaf community!
Eliza	I’m hearing. But as a Deaf Educator my whole life is deaf community I AM Deaf community!	Myself hearing deaf not accept me but I teach deaf all my life Me deaf community!
Brianna	People think my habits embarrass the community I AM Deaf!	deaf accept me not they-all think I make deaf look bad I Deaf!
Dan	I am a strong, silent, Deaf man. I AM Deaf!	Me strong silent! Me Deaf!
Custodian IMAGE – Back to city streets – neighborhood End with the image from the poster	Did you notice that all of the people in the community were separated before the rain? However, did you also notice that as soon as the rain hit they forgot their differences and helped each other? that is the real spirit of Deaf community. When trouble hits we pull together, whatever our differences. (He starts to leave) Hey, I don’t want to leave you out in the rain and cold. You are welcome to come in and visit – learn more	Notice rain happen different different groups come together to help – that is same as trouble and shows spirit of Deaf community I not want you in rain come in you can visit learn more in future become members of Deaf community too! (grabs two or three people from the audience) Come ON!

	<p>about us, and in the future you too can become part of our Deaf community. (he grabs two or three people from the audience and ushers them into the house)</p> <p>Come on!</p>	
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THE END



Figure 4.24. Performance photos.



Figure 4.25. Performance photos.

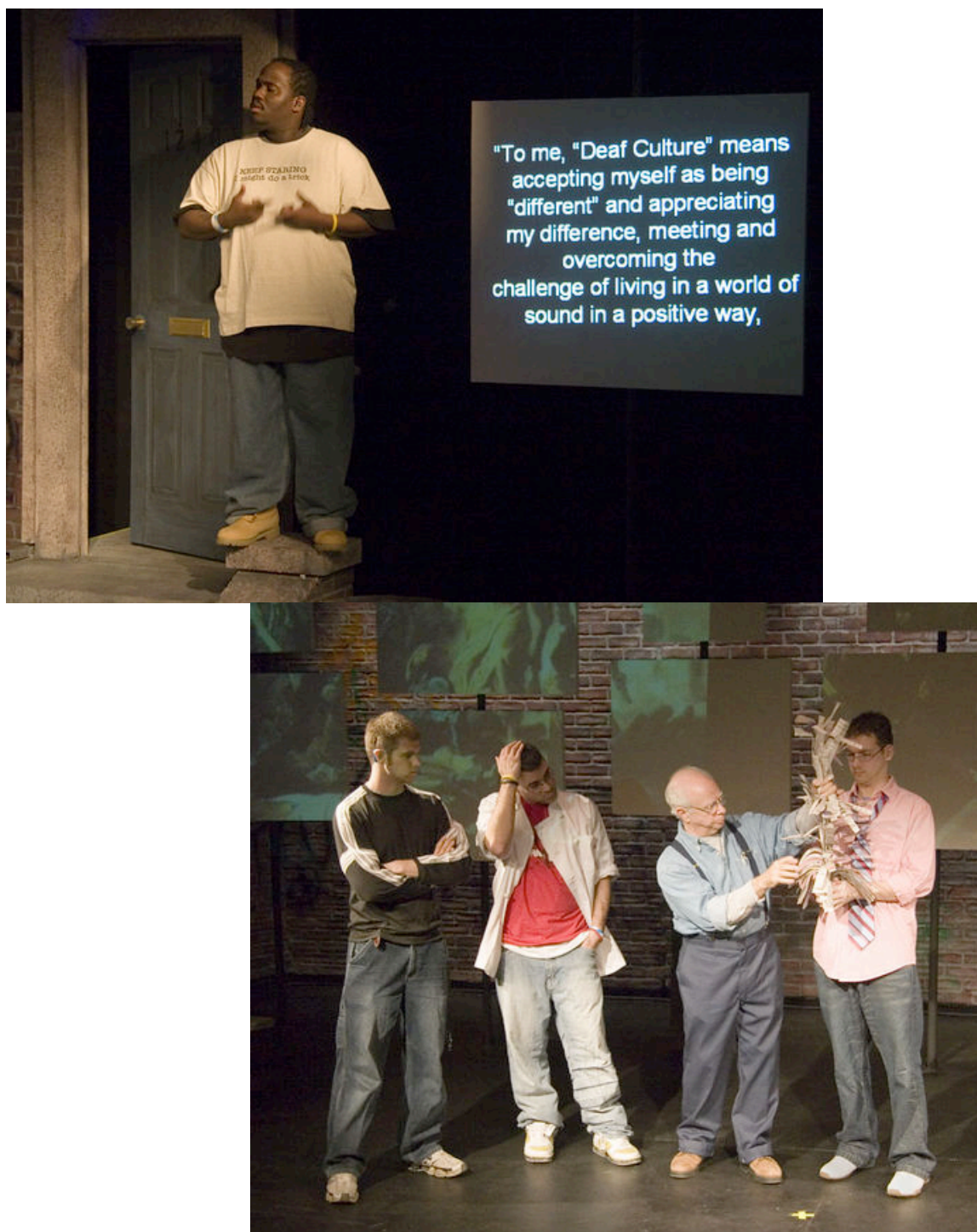


Figure 4.26. Performance photos.



Figure 4.27. Performance photos.



Figure 4.28. Performance photos.

Comments From the Talk-Back Sessions, Email, and After-Show Feedback From the
Rochester Audience

“I LOVED it! It was the best show I have ever seen – that’s why I came back four times.”
–Victoria Gonzales, NTID student

“I feel like I finally saw people I know on stage, not just people from long ago or Deaf
people trying to act hearing.” – Hyatt Bolanos, NTID student

“When you are ready to write the next one, I would like to give you my story to add too.”
– Michael Spady, NTID student

Transcription of ASL Conversation About Deaf Identity
(Rehearsal Video Tape)

Linda Siple NTID Faculty Chair of American Sign Language Interpreting and Education
Department (ASLIE): (to L. Haggerty) “Why are you writing this? You aren’t Deaf!”

Karrieffh Norman NTID student/actor: “She’s one of the people, she comes to all the
events, lives in a Deaf neighborhood, works in a Deaf school. She’s Deaf!”

Linda Siple: “It’s not right to call yourself Deaf community. That designates a special
group of people who are Deaf and born to Deaf parents.”

Simon Carmel retired Professor NTID Creative and Cultural Studies/actor: “No that
would be the foundation of Deaf culture, I think you are confusing the two. Luane is Deaf
community, even through heritage – her Grandmother.”

Linda Siple: “I’m not trying to be the bad guy here, I’m trying to protect you (Luane)
from ridicule or embarrassment. There will be people who will be mad that you consider
yourself Deaf community.”

Karrieffh: “Yeah, but they think even Deaf people aren’t deaf enough – hell to them I’M
not Deaf!”

Simon Carmel: “There is a protection of the precious culture we have built up and a fear
that hearing people take over everything they see. So Deaf culture must spring from the
Deaf people. But I think people are confusing the difference between culture and
community. The community is a much bigger thing. Maybe if you just change the script
to emphasize that we are talking about community NOT culture. I could even make one
of my monologues explain that.”

Luane NTID Assistant Professor Creative and Cultural Studies/writer: “So am I Deaf
community? I’ve always thought I was.”

Karrieffh: “Whatever you are you are my people – welcome to the family!”

Email Correspondence

From: Patrick Graybill –retired NTID Faculty Creative and Cultural Studies
Sent: Monday, January 30, 2006 12:20 PM
To: 'lndnpa@rit.edu'
Cc: Joseph Bochner (NTID Chair Performing Arts Department; Bonnie Meath-Lang (Artistic Director, Performing Arts Department)
Subject: My reflection on "Windows of the Soul"

Dear Luanne,

Congratulations for making time to conceive and direct “Windows of the Soul.” Some audience members told me that they liked it very much. I honestly did not have the same feeling. When you introduced it, you asked for inputs before taking the show to New York City in March. In this e-mail message, I will share my inputs and questions with you.

First, I assumed that it would be a magical and educational revue depicting young deaf people’s stories of their experiences, dreams, and questions pertinent to the Deaf Studies. I was ready to listen to them. I liked the structure of the show. However, I left the theater feeling sad and hurt and having more questions because of the content and the confusing message the cast demonstrated. One of them is that when you conceived the piece of work, were you focusing on diversity instead of your description of the show in the “Spellbound” booklet? Maybe you changed your vision during rehearsal and were under the influence of the cast. The reason is that the revue was the “Saturday-Night-Alive” type ridiculing the Deaf Studies. For instance, whenever the custodian made a remark or told a joke or story, some cast members did not pay attention to him. It was distracting and revealed a lack of respect for the custodian of the Deaf heritage or even the heritage per se.

Secondly, American Sign Language does not consist of only signs but also non-manual markers. You cast some actors to play like native signers, and they did not know how to use the prosody of the language effectively. Instead, they exaggerated or debased the language. Even when they recited poems in ASL, they did not catch their depth and deliver them with respect. After the show, you asked the audience to stay for a short time to discuss the show or ask questions, and I liked the technique very much. When the actors made remarks, I realized that they were honest and true to themselves, and I felt moved to watch them. I want more of the quality in the show. Is it too late to revamp the show before taking it to New York City? If not, what will deaf audience members there

say about NTID?

Thirdly, I was glad to see the selected Haiku poems in the beginning of the show and had to see the show twice to be sure if their meaning was properly maintained in translation. What I saw was weak transliteration instead of translation and the loss of meaning. Before the show goes to New York City, I suggest that your actors work with a master translator. It will be a wonderful training experience for them, I guarantee.

Please don't take it personally. My inputs and questions are offered for your consideration.

Sincerely yours, Patrick Greybill

Hi Bonnie, (NTID Artistic Director, Performing Arts Department)

On re-reading your part of the e-mail sending Patrick's comments on to me, I am assuming you also felt that the show was insulting to Deaf studies and that the actors riffs did, in fact, overshadow their respect for the acting process. Was that what you saw? Did you think the heart and soul of the message was lost? Do you really think this show will be an embarrassment to NTID if it goes to New York -- really? I was open to the feedback given by everyone who attended rehearsal and the actors followed what they were told - nothing was discounted (occasionally forgotten maybe but not disregarded). I also think that their skills can be improved, but questioning their respect for the work is hurtful - so I won't be sending that part of the feedback to them verbatim.

I believe Patrick's comments are important and worth addressing (I invited him to join us for rehearsals when we go to New York -so they can get information from the "horse's mouth" so to speak) but I also feel that as a workshop/first production the actors gave generously of themselves to the process, included their own stories, respected the original interviewees (in fact the feedback from people who were actually portrayed was rather positive) and they did indeed, respect the acting process, and looked to Simon and I for guidance on that.

Their exuberance and joy in the process caused moments that will need to be reigned in for a New York production but I didn't think the result was a production that was an embarrassment or a disrespect to the values we all cherish. I hope that you were not (or ever will be) embarrassed by me or the work that I do here. Luane

Hi, Luane--

Absolutely NOT! I was talking about how we explain the implications of performance choices to students.

I am not sure which performances Patrick was responding to (where he talked about inattention to Simon's stories--I think that is an acting thing, where they just have to be reminded about 'anticipating' and listening, and seeing the story for the first time EVERY time); but yesterday's 5:00, where I stopped in after rehearsal, I felt some went over the top "riffing" at the cop moment and others. I was in and out because of a design meeting; but the show was lengthened as a result. And Patrick felt "saddened" by some of it at whichever performance he was responding to.

I don't think the students have a general disrespect for the overall work at all. As I said, the experience in general was wonderful for the actors. But I'm not sure that they all understand that when you deviate, you appear to compromise respect for the script and respect for the audience. This is not YOUR problem alone, Luane. Remember the program meeting in early January? Aaron faced it in "Lysistrata" and I did in "Midsummer". Aaron (and the program) were killed in the "Reporter" review as a direct result of the fooling around at the Sunday performance (I'm sure you noticed Julie's performance note mentioning the "Sunday tradition"). We have to kill that insidious little misconception as a group. They are not meaning to convey disrespect to the audience, but, as that Code of Ethics you've been kind enough to share and I use, that gets communicated (especially to more savvy people like Patrick).

I do not feel that the show was an embarrassment AT ALL. If I did, I'd ask for any allusion to NTID or the program be removed in NYC. We're an educational program, and this is part of the education, and this production is a process. That feedback is valuable, and the students will learn a lot from it. I'm sorry if I wasn't clear in communicating that I cherish your work! Let's get a glass of wine when we can find an hour or two in the next couple of weeks--

Appreciatively--
Bonnie

Hi Luane

Thanks for forwarding Patrick's letter to me. I loved the show and wonder if he wasn't a little jealous of the attention Simon was getting in this role. The play really stays with you long after its over. I have been thinking some time about the play after seeing it on Saturday evening.

First of all, let me say that I do appreciate the changes in the ending related to the characters saying they are part of the Deaf community. Thanks for taking my feedback when you were in the script writing stage. I think that makes me feel so much more affirmative about the community and being Deaf...

I also apologize for not being able to attend any rehearsals because of my MSSE schedule...however, I can offer a few comments for the sake of NYC..smile.

First of all, I think the play has a bit of an identity crisis...I'm not sure the audience you are aiming at...when you give the #10 stuff related to being Deaf, that is 'insider' kind of jokes....it kind of assumes you already have the experience of Deaf people...however, at the end you tell people to come in and join...so that implies they are new to the community (and the invitation should be for a VISIT, not membership...at least not yet)....If you want to serve two audiences, you need to balance it...

Nit pick: if you have the woman playing a cochlear implantee wearing a fake implant, why not have the deaf actors who are playing hearing people take off their hearing aids??? Really I think all the mixing up is fine, but as Eyob stated it needs to be a bit more clear...

A few comments: simon did a beautiful job signing the poem at the beginning....the translations were less successful of the haikus (and I'm not exactly sure if they offer more insight to the characters or what their function is), To a Hearing Mother..I think Joe really signed this beautifully, but he left out my favorite line (he's your son, but he's my people, oh well)...I also had a problem with the Baseball Game....the way Troy signed it was like a story, not a poem...and I wonder if another woman could sign it instead of him...but...

You get such lovely energy happening...the play was popular, the signs around were cool, the discussion at the end was precious...but still still at the end, during the discussion, I wanted to stand up and say...hey, I am grateful to the deaf community, they gave me my language, they welcomed me home, they told me I belonged...they made me part of the family...maybe it is just because there are people in the audience who maybe don't know what life is like as an deaf individual outside of the deaf community...

Also I love the idea of the older deaf person being a custodian of the community.....if he could somehow communicate this without being so 'lecture like' it would be cool..but I'm not sure how....(also if you could add a few famous Deaf women in the pictures for the break...Id be happy to help with you know Nancy Bloch or BJ Woods or Agatha Tiegel...)

I am sure you are exhausted yet psyched...the students who were involved clearly were enjoying themselves....it is really tricky to do theatre with a culturally disenfranchised group....and I hope that this has also been a good experience for you to draw on for your dissertation...

Take care,

Karen Christie NTID Associate Professor Creative and Cultural Studies

.....
 "Worlds Apart," a Poem by Patti McAllister (Voice Actor in *Windows of the Soul*)

We pass in the street
 not known to be living
 just faces in the crowd
 who are we to know each other?

The sun is to the moon,
 like the clouds are to the sky
 passing many times in a small world
 never to be truly known

will destiny bring us together?
 has fate not set a course for our meeting?
 seeming only different
 who are we to know each other?

We can be anything that we dream of being
 no boundaries hold us back
 does it mean our meeting has been in vain?
 never to be truly known

voices speak along a gentle breeze
 you do not even turn your head,
 I hear, but keep walking
 are we just ignoring each other?

One of a world of sound
 the other drifting in silence
 it seems we are from different worlds
 perhaps not so different at all....

Representative Responses From the New York City Production

“We should do a Deaf Theater Festival every year – look at the quality of the work produced in this week! Especially the *Windows of the Soul* piece. When I left the theater there were groups of Deaf people still talking about it at every corner.” – Gerald Small, President, IRT Board

From: "Kori Schneider" <sushibubble@hotmail.com>
 >Subject: letter from Ed Waterstreet
 >Date: Mon, 13 Mar 2006 16:41:20 -0500

Hey Luane,

I just wanted to thank you for the wonderful experience of playing a role in Windows of the Soul. I had sent an invitation to Ed Waterstreet who is the Artistic Director of Deaf West Theater. They are the folks who did Big River on Broadway recently. He couldn't come to see the show – she lives in California but the Deaf grapevine sent word – he had already heard about the show and He would like a copy of the script and would consider producing it at his theater too.

Kori Schnieder. IRT Board member/actor

Dear Luane Davis Haggerty,

My husband and I have just returned home from the wonderful experience of seeing your play "Windows of the Soul". We are on the Board of Directors for many small theater companies that produce Deaf theater but I must compliment you on this productions. It is one of the best representations of the Deaf community that I have seen in a long time. I hope that the script find a home in a larger venue in the future. I know we will certainly talk it up!

Mr & Mrs Albert Hlibok, Deaf parents and educators
 (NOTE: Their son Greg started the Gallaudet Protest, their son Bruce worked with IRT and was in the Broadway production of RUNAWAYS)

"I had to run and meet someone after you show. I wanted to let you know how touching, wonderful, incredible...your show was! Congratulations on all of your hard work, commitment and dedication it must have taken to create this amazing piece of work." – Lisa Dennett, interpreter

"I feel I have learned so much more about my own culture." – Joseph Fox, NTID student/actor

“I was excited to be a part of the NYC Deaf Theater Festival, but now that I have seen this production – I am even more honored. To be associated with a play of this quality in anyway is a dream!” – Eddie Swayze, Rochester poet/artist/actor

“I was ready to find fault with the show. I don’t like hearing writers using Deaf characters, but it was good enough to think the writer were deaf!” – Cat Burland, Deaf Studies, LaGuardia College NYC

“My only negative comment was that I wish it didn’t have to end!” – Eileen Forrestal, Interpreter Training Program, Union County College N.J.

Hi folks,

I left my stack of books about arts based research and took a train to New York City yesterday to see *Windows of the Soul: Magical Life Stories from the Deaf Community*. Reading theory about arts based research pales compared to seeing and hearing research (re)presented as art in real time and space. Our own Luane Davis Haggerty translated her qualitative interviews with people from the deaf community into a play. The performance, conceived, developed, and directed by Luane, took place at the Interborough Repertory Theatre, a tiny venue in New York City where a group of nineteen actors collaboratively brought the interviews to life. The presentation included spoken words for the sign impaired. A weave of audible and visible language created a tapestry of ideas. Classic Deaf Poetry, projected as text on a wall, moved in space as the hands of performers animated them in sign. Stories of the trials and joys of maintaining a deaf lifestyle in a dominantly hearing world took theatrical form in conversation, history, storytelling and narrative explanation. Diagrams and power point-like lists punctuated the performance. I felt as though a work of research had magically peeled itself off the printed page and had come to life. I learned much about the deaf community that I did not know before. A powerful sense of “tribe” emerged through the stories and enactments. There are insiders and outsiders. People have poetic names in sign, like nick-names, given by “the community.” There has been a long history of struggle for equality, justice and understanding. Stereotypes about deaf people abound in the hearing community. Approaches to sign language are diverse. With an elegant syntax, beauty and grace, the many forms of signing are a complex “language” dance.

Using the metaphor of an apartment building with many windows as a unifying theme, the play gave the audience an opportunity to peek into the lives of a group of deaf and hearing neighbors. The “windows” offered insights into the lifestyles, long established culture, struggle, and celebration of pride in community. One character quizzically wonders why a deaf person would want a cochlear implant that would result in then becoming a hearing person with “noise” filling the mind. As a musician, I love music and sound. Yet watching the beauty of physical language I empathized and wondered about the serenity of silence, pattern and design. Deaf people exuberantly sign with their whole bodies and souls, play music with their hands, feel vibrations, and create intense connection. I left the theatre feeling as though I had been given a rare gift, a generous glimpse into a rich and profound world.

Heather Forest, Antioch University Ph.D. Leadership and Change candidate

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“Places People,” a Poem by Lou Labriola (Deaf Actor in *Windows of the Soul*)

The anticipation
 A bead of sweat rolls down my forehead
 I’m standing in the dark awaiting my call
 Not knowing what to expect
 What will go wrong?
 Will they like me?
 What if I trip?
 Shit, what do I say, where I do go next!!??
 Its time.....
 The warmth of the light turns into Caribbean heat
 A smile grows
 Hundreds of eyes are now on me
 And I deliver
 I deliver ever so brilliantly
 My moves are crisp
 I move swiftly with a deadly stance
 I woo so cleverly
 One wink
 One smirk
 I have them charmed in the palm of my hands
 The anxiety is gone
 I have no idea what to do next
 But im flowing more beautifully than a waterfall at dusk
 My light
 The sun feeding my universe dims

I find myself in the dark
Again
Why did she have to stand in the wrong place!
Did they notice?
20 seconds to change
Shit, its on backwards!
Fuck, I spilled my water!
Its time.....
I find myself in the light again
Only this time im soaked in my own glow
What was a cool Caribbean heat
Is now a dry desert
Before I can hear the call of the vultures
Ready to ravish my very soul
I breathe
One deep breath
Inhale, exhale
And I move
I sing
I dance
I spin
I laugh
I smile
I cry
Hundred of souls are now on my palate
Ready for me to devour
But I embrace them
I place them ever so gently in my hands
And I hold them close to my heart
We've never met before
But I bared myself for you, you know
Emotionally raw now
We're family
Don't deceive me
If u love me
Show me
Please.....?
What? The lights are dimming again
Im in the dark now
I don't want to do this anymore
Something is bound to go wrong
Sooner or later
Its not over yet

Where is that fucking water!!
Fuck it....
Its time, no go !.....GO!!
Im back in the light again
Only this time hundreds of lights are on me
All different colors
I carried your souls through the end of this
And now they lift me high
Higher than Ive ever been before
I never want to land
The light dims to a perfect cool breeze
Trust the light
itll take u to places unknown
Make you do things you thought impossible
Trust the light
Pure white snow falls to my feet
I'm surrounded by the love I once gave
So....
You liked it?
Really?!
You're coming again?
I cant wait to do this again!