



ALDA Boston – P.O. Box 600622 – Newtonville, MA 02460

Website: www.aldaboston.org

ALDAgram - March 2019

“WHAT IF MY HEARING AID OR CI BREAKS?”



PRESENTED BY

JESSICA RANDAZZO

AUDIOLOGIST AT MEEI, CONCORD

AND

**ALDA BOSTON’S ANNUAL MEETING &
ELECTION OF OFFICERS**

Date: Saturday, April 6, 2019

Time: 2-4 pm

Place: McAuliffe Branch (Framingham Library)
746 Water Street
Framingham, MA 01701



**Happy 30th Birthday
ALDA-Boston!**

ALDA-Boston will provide punch and birthday cake.

Please bring a snack to share!



RSVP by April 3 to Louis and Linda Sakin at Louissakin@aol.com or 508-620-1148 (V/TTY)

Accessible Theater – April



Huntington Theater, Boston

For more information on the Huntington's access programs, please call Meg O'Brien at 617 273 1558 or email mobrien@huntingtontheatre.org

Boston Opera House, Boston

For more information, go to <https://www.bostonoperahouse.com/accessibility>

A Bronx Tale

ASL Performance: April 13 at 2pm

Audio Described: April 7 at 1pm

Open Captioned: April 6 at 2pm

Les Miserables

ASL Performance: April 27 at 2pm

Audio Described: April 27 at 1pm

Open Captioned: April 20 at 2pm

Merrimack Theater, Lowell

Call the Box Office at 978-654-4678. Mention open captioning in order to secure the best view of the display.

The Haunted Life:

Open Captioned: Sunday, April 7 at 2 PM

New Repertory Theatre, Watertown.

All performances in the mainstage theater are looped. Use the code Audio 18 to get a discount.

Cardboard Piano: March 23 – April 14

Becoming Dr. Ruth: April 27 – May 19

Trinity Repertory Theater, Providence, RI

Open Captioned performances

Little Shop of Horrors: April 14 at 2:00 pm; May 1 at 2:00 pm. and 7:30 pm



Results of the Open Captioned survey

Tina Thompson had asked whether members were taking advantage of open-captioned performances, so we asked the membership. The answer is a resounding “yes,” but several factors go into that decision. Many members go from time to time but not on a regular basis. Some people have season tickets to performances, but sometimes the tickets do not coincide with open-captioned performances. Others have been disappointed with the captions and have not returned. Some say the tickets are too expensive. Some people don’t like having to deal with parking and the expenses of getting to the Boston theater district at night. Others have gone to smaller theaters, such as Babson, but frequently the captions have not been clear enough to read.

Jonathan O’Dell, who uses captioned glasses at the local Regal cinema in Bellingham, finds that the movie theater offers a greater variety of films than live theater does. But there are problems at movie theaters also. Some theaters have Assistive Listening Devices (ALDS) but no neckloops. Ginny Mazur and her hard of hearing group is working with the Kendall movie theater in Cambridge to get additional neckloops. At the Showcase Cinema in Lowell, the captioned words did not contrast enough with the captioning screen.



As Carol Agate and others have stated so well, “the effectiveness of the captioning depends largely on the seat. For many of the seats, the captions are too low because heads are in the way. They may be checking out the visibility in an empty theater. But even when there is a direct line of sight there’s the constant problem of having to decide whether to “hear” the actors by watching the captions or see the actors by looking at the stage. The experience is constantly turning my head back and forth.... Theaters don’t want to put the captions in a place where everyone can see them. I understand operas are now shown with captions visible to the entire audience. At least one performance of each play could have captions above the stage with anyone buying tickets informed that performance will be captioned. Or theaters should be required to provide the same devices as movies do, with captioning screens available on little stands since there are no cup holders. That would be real accessibility.”

Please keep sending comments and suggestions.