

THOMAS DITTO

Born: Thomas David DeWitt August 1944, New York City (NYC) Changed surname to Ditto at marriage.

Married the former Beverly J. Botto on July 14, 1994 One child, David DeWitt Ditto, born October 27, 1996

Artist/Inventor/Teacher

Residence: DeWitt Pond, Ancramdale, NY 12503-0083

Formal Education

- 1958-62 Oakwood School, Poughkeepsie, NY (Diploma)
- 1962-64 Columbia College, NYC
- 1966-68 San Francisco State College (B.A., Industrial Design)

Professional Employment

- 1984-87 Vice-President for Research, Raytel, Inc., Troy, NY
- 1993- Vice-President for Research, DeWitt Brothers Tool Co, Inc., NYC

Academic Affiliations

- 1975-82 Adjunct Research Associate, Electronic Music Studio, State University of NY at Albany (SUNYA)
- 1982-87 Adjunct Research Associate, Image Processing Laboratory, Rensselaer Polytechnic Institute (RPI)
- 1991- Adjunct Instructor, Dept. of Communication, Performing and Visual Arts, Dutchess Community College (DCC)

Teaching Experience

- 1971 Central Michigan University, “Minority Workshop in Radio, Television & Film,” with Dr. Robert Manning
- 1972 Northern Michigan University, “Video Production,”
- Antioch/Center for Understanding Media, “Advanced Film Production,” with Dr. Gerald O’Grady
- State University of NY at Buffalo/ Media Study, “Introduction to Video”
- 1973 Danmarks Radio/TV Byen, Copenhagen, “Video Synthesis Workshop,” with Ronald Nameth
- 1976-7 State University of NY at Albany (SUNYA), School of General Studies, “Video Art,” with Vibeke Sorensen
- 1979 RPI, Dept. of Language, Literature and Communications, “Video Art,” with Dr. George Barnett
- 1981 RPI, Dept of the Arts, “Principles of Motion Media”
- 1985 RPI, Dept. of Electrical, Computer and Systems Engineering, “Image Recording Laboratory”
- 1991- DCC, 3D modeling and rendering, Animation, Digital Photography & Advanced Video Production

Lectures with Media Presentation since 1971

Anthology Film Archives · Art Center College of Design · Art Institute of Chicago · Bard College · Belgian Film Archive · Berks Filmmakers · Boston Film and Video Foundation · California College of Arts and Crafts · California Institute of the Arts · Calumet College (Indiana) · Catskill Center for Photography · Central Michigan University · The Cinematheque (San Francisco) · City University of NY (CUNY) · Columbia University · Contemporary Media Study Center (Dayton) · Cooper Union · Danish Royal College of Art and Architecture · Films and Art School/UCLA · Global Village · Henie-Onstad Museum · Hotchkiss School · Ithaca College · The Kitchen · Long Beach State University · Media Study, Inc. · Millennium · Mills College · M.I.T. · The Museum of Modern Art (NYC) · National Association of Media Educators · National Film Theater (London) · New York State Library Association · Pacific Film Archives · Paul Smith’s College · Pittsburgh Filmmakers/Carnegie Art Museum · Pratt Institute · Public Libraries of NYC, New Paltz, Woodstock, Poughkeepsie, and Port Washington · RPI · San Francisco Art Institute · San Francisco State University · State University of NY (Albany & Buffalo) · Syracuse University · The Tech Museum of Innovation · Tyler School of the Arts · University of Cincinnati · University of Iowa · University of Maryland-Baltimore County (UMBC) · University of New Mexico · University of Rochester · Upstate Films · Utica College · Vassar College · Video Free America · Virginia Commonwealth University · Walnut Street Theater (Phila.) · Washington State University · Yale University

Grants and Fellowships

1974

- Creative Artist Public Service (CAPS), Video Art Fellowship
- Peg Santvoord Foundation, Video Production
- New York State Council on the Arts (NYSCA), WNET/TV Lab residency

1975

- American Film Institute, Film Production
- NYSCA, WNET/TV Lab residency
- National Endowment for the Arts (NEA) Public Media, Fellowship to study electronic technology

1976

- NEA Public Media, WNET/TV Lab residency
- NYSCA, Construction of computer vision system for video systems (Pantomation)

1978

- Guggenheim Foundation, Video Fellowship
- NEA Media Arts, Video Fellowship

1979

- NEA Media Arts, Workshops in Pantomation at RPI

1980

- CAPS, Video Fellowship

1981

- NEA Media Arts & NYSCA, Research into new methods of image processing and computer animation at RPI

1982

- NYSCA, Festival of Visual Music at New York State Capitol and RPI

1987

- NYSCA, Demonstrations of use of laser art in the instruction of pantomime

1993

- National Science Foundation (NSF), Diffraction Range Finding for 3-D Machine Vision

1994

- New York State Science and Technology Foundation. Range Finder for Occlusions and Cavities

1995

- Experimental Television Center, Finishing Funds
- NSF, SBIR Phase II, Hand-held 3-D Scanner

More than any other source of income, I have relied upon grant funding to pursue my work..

36 YEARS AT FRONTIERS

Avenues of investigation

- 1. Artist-in-Residence** Institutions with capital equipment have allowed me to create my own works of art using their facilities. These have included WNET, WMHT, Teletronics, EUE Video, Media Study (Buffalo), SUNYA, RPI, Northern Michigan University, Syracuse University, California College of Arts and Crafts, Mills College, and the University of Maryland.
- 2. Resource and research facilities** One good turn deserves another. Many of my grants went into building public facilities for artists, most particularly the Video Synthesis Laboratory at RPI which held workshops in pantomime/dance recording under equipment and administration grants made to Electronic Body Arts in Albany by NYSCA and NEA (National Endowment for the Arts). I also administered public art exhibitions, such as The Visual Music Festival, held in Albany and Troy in 1982.
- 3. Innovative technology development** Prototypes of computer vision systems for use by artists have been funded by grants from NYSCA, NEA and NSF. The most recent grant in this series was a coveted NSF SBIR Phase II which led to the development and demonstration of a prototype 3D scanner over a two year period with total funding of \$300,000.

DITTO Vitae

Festivals

1966

- 10th San Francisco International Film Festival, Zellerbach Award, *AtmosFear*

1967

- Cinethon, Toronto, *AtmosFear*

1968

- 3rd Independent Filmmakers Competition, Award of Merit, *TheLeap*

1969

- 8th Foothill Film Festival, 2nd Prize, *The Leap*
- 13th San Francisco International Film Festival, Gund Award for Best Short Film, *The Leap*

1970

- The Kinetic Art, Lincoln Center, *The Leap*

1971

- 5th Independent Filmmakers Competition, 1st Prize, *Fall*

1972

- 4th Yale Film Festival, Honorable Mention, *Fall*
- Berkeley Film Festival, 2nd Prize, *Fall*

1974

- Computer Arts Festival, CUNY, *Philbarmonia*
- 11th Avant Garde Art Festival, NYC, *Philbarmonia*
- 5th International Experimental Film Competition Knukke-Heist, Belgium, *Philbarmonia* and *Zierot*

1975

- Refocus 75, University of Iowa, 1st Prize, *Zierot*
- Urban Focus, Columbia University, *AtmosFear*
- 12th Annual Avant Garde Festival, NYC, *Zierot*

1976

- 2nd Ithaca Video Festival, excerpts from *CRT*
- Computer Arts Exhibition, Tokyo, *Philbarmonia*
- VideoExpo, Woodstock, NY, *Multiple Identity*
- Hudson Valley Film and Video Festival, *CRT*

1977

- 7th Open Encounter on Video, Barcelona, *CRT*
- 13th Annual Avant Garde Arts Festival, *CRT*
- Electronic Visions, New Orleans, *CRT*

1978

- TV South/Sinking Creek, Tenn., This Is TV Hometown USA, National Federation of Local Cable Programmers (NFLCP), Tour Selection, *This Is TV America*
- Vermont Community Video Festival, *This Is TV America*
- National Conference on Public Access Cable TV, San Diego, *This Is TV America*

1979

- Global Village Documentary Festival, *This is TV America*
- Video 79, Rome, *Cathode Ray Theater*
- Public Access Festival, Seattle, *This Is TV America*

1980

- Video Shorts, Seattle, *Dancing on Lakes Unknown*, with Vibeke Sorensen
- 15th Avant Garde Art Festival, NYC, *My Mime*
- VideoRoma 80, *My Mime*
- CAPS Video Festival, *My Mime*

1981

- Atlanta Film and Video Festival, *Aquarelles*
- Infinity Forum, Oakland, *Koan*
- Video Shorts II, Seattle, *Aquarelles*

1982

- AFI National Video Festival, *Little Wing*
- International Visual Music Festival, UCLA, First Prize, *Tempest*
- VideoRoma, Collected WTV works

1983

- World-Wide Video Festival, The Hague, *Little Wing*
- Video Culture, Toronto, Collected WTV works and Pantomation

1996

- Viper Film Festival, Austria, "True Hallucinations", DeWitt Retrospective

1997

- Video Shorts, Seattle, *Forevermore*

1999

- Shake the Nation, SF MoMA, *Fall* and *OFF ON*
- The American Century Part II, Whitney Museum, *The Leap*

DITTO Vitae

Distributed Films

1966

- *AtmosFear*, 6 min., Museum of Modern Art (MoMA)

1967

- *OFF ON*, 10 min, with Scott Bartlett, MoMA

1968

- *The Leap*, 8 min., Canyon Cinema

1971

- *Fall*, 16 min., NY Filmmakers Co-operative

Telecast Videotapes

1969

- “An *Intravien*”, 28 min., **Camera Three**, CBS

1971

- “*Fall*”, 28 min., **Camera Three**, CBS

1973

- *Zierot*, 30 min., **Brooklyn College** series, WNYC

1974

- *What is TV?*, 25 min., **Public Access**, London Weekend

1975

- *Cathode Ray Theater*, 28 min., **VTR**, PBS

1976

- *CRT*, 28 min., **VTR**, WNET

1979

- *This Is TV - America*, 28 min., **NALCP** series, cable

1980

- *My Mime*, 28 min., **CAPS Video Festival**, cable

1981

- *Koan*, 3 min., WTV (Dean Winkler, Tom DeWitt, Vibeke Sorensen), **Night Flight**, USA Cable

- *Tempest*, 5 min., WTV, USA Cable

- *Voyage*, 8 min., WTV, USA Cable, CBS Cable

1982

- *Little Wing*, Jimi Hendrix, 4 min., WTV, USA Cable

1990

Steel Wheels Tour, “2000 Light Years from Home” & “Paint It Black”, **Rolling Stones Special**, 8 min., with Gerald Marks, Fox

Gallery Exhibits of Computer Graphics

1985

- Art Show, ACM SIGGRAPH, “Quake”
- Hamm-Brickman Gallery, Albany, NY, “Valentine”

1986

- Art Show, ACM SIGGRAPH, “Vassar”
- **Landscape Competition**, Rensselaer County Council for the Arts, “Birches on the Verge”
- **Computer Art**, Catskill Center for Photography

1988

- “DeWitt ex Machina,” The Hotchkiss School Gallery

1990

- **CyberPunk**, Suzan Cooper Gallery, Woodstock, NY

1999

- **Programmed Art**, DCC., “Hurt,” “Homage to Redon,” and “Escher Ipso Ditto”

Interactive Installations

1984

- “Pantomation/Painter Power,” **Electra**, Museum of Modern Art of the City of Paris

1986

- “Pantomation,” with Alan Jackson (laserist), Art Show, ACM SIGGRAPH
- “Laser/Pantomation,” with Image Engineering, **Surrealist Ball**, Computer Museum, Boston

1987

- “Finger Space,” Art Show, ACM SIGGRAPH

1991

- “Die Fledermaus”, SCAN

1997

- “Moly a hand held 3-D scanner”, **Technology 2007**, Boston, SBIR Sensor and Instrumentation Technology of the Year

Gallery Exhibits of Videotapes and Videographics

- 1975
- **The Video Show**, Serpentine Gallery, London, **Zierot** and *Philharmonia*
- 1976
- **Artists' Video**, Biddick Farm Art Centre, England, *Cathode Ray Theater*
- 1979
- *The Rhythm Machine*, Paula Cooper Gallery, NYC
 - **Political Art**, Brainard Art Gallery, SUNY at Potsdam, *Zierot in War Mime*
 - **Artists' Video**, Biddick Farm Art Centre, *This Is TV*, *The Rhythm Machine*, and "Underwater Adventure"
- 1981
- Visualizations Gallery, NYC, *Dancing on Lakes Unknown*,
- 1982
- Art Show, ACM SIGGRAPH, *Voyage*
 - **Visual Music Festival**, Shellnut Gallery, RPI, WTV
 - **The Voice in the Machine**, Mercer College, NJ, WTV
 - **Southern Regional**, Corcoran Gallery, *Aquarelles*
- 1983
- **The Artist and the Computer**, Long Beach Museum of Art, *Tempest*
 - Art Show, ACM SIGGRAPH, *Calypso Cameo* (with Vibeke Sorensen)
 - **The Next Juried Show**, Virginia Museum of Fine Arts, collaborative work with Vibeke Sorensen
 - Kathy's Waffle Shop, Albany, NY, Retrospective
 - Rensselaer County Council for the Arts, "Spectrum"
- 1987
- **Art in the Computer Age**, Everson Museum, *Video Wallpaper*, with Dean Winkler et al
- 1997
- **Summer of Love: Revolution and Evolution**, Ansel Adams Center for Photography, S.F. Art Institute, *The Leap & OFF ON*

Published Papers

- 1968
- "OFF ON, the Binary Hangup" and "Bridging the Magic Gap," *Film Magazine*, S.F. State Univ., No. 1
- 1976
- "Tom DeWitt," *Video Art*, Edited by Schneider and Korot, Harcourt Brace Jovanovich, pp. 36-37
- 1982
- "Pantomation Demonstration," *SIGGRAPH Film and Video Review*, No. 2, Section 9 (Videotape)
 - "Pantomation - A System for Position Tracking," with Phil Edelstein, *Proceedings of the Second Symposium on Small Computers in the Arts*, IEEE Computer Society, No. 455, pp. 61-70
- 1983
- "A Pantomation Interface for the Apple II," *Proceedings of the Third Symposium on Small Computers in the Arts*, IEEE Computer Society, No. 499, pp. 25-29
 - "Interactive Tools for Computer Graphics," *The Artist/Designer and Computer Graphics*, ACM SIGGRAPH 83 *Tutorial Notes*, Vol. 18, pp. 37-42 1983
 - "Art and Technology," *Proceedings of Visual Dynamics Showcase*, ACM SIGGRAPH/ LA Chapter
- 1985
- "Pantomation, Scoring and Performance Interface," *ear Magazine on New Music*, V.9, No. 5, Fall '85
- 1987
- "Novel methods for the acquisition and display of three-dimensional surfaces," *Optical and Digital Pattern Recognition*, SPIE, Vol. 754, pp. 55-63
 - "Visual Music - The Search for an Aesthetic," *Leonardo*, Vol. 20, No. 2, pp. 115-122
- 1988
- "Range Finding with Diffraction Gratings," *Advanced Imaging*, No. 12, July/August '88, p. A50 ff
 - "Diffraction Range Finding for Machine Vision," *Proceedings of Robotics12/Vision 88*, SME. p. 5/139 ff

Published Papers cont.

- 1989
 - “Rangefinding by the Diffraction Method,” *Lasers and Optronics*, V. 8, No. 7, April ’89, pp. 118-124
 - “3D Image Acquisition by Diffraction Profilometry,” Paper Summaries, 1990 *SPSE Conference*, pp. 51-54
 - “Dataism,” *Leonardo*, Supplemental Issue, SIGGRAPH 89 *Art Show Catalog*, pp. 57-62,
- 1990
 - “A Guide to 3-D Surface Acquisition,” *Proceedings of SCAN 90*, University of the Arts, Phila., PA, pp. 40-46
- 1995
 - “Range-finding method using diffraction gratings” co-author Douglas Lyon, *Applied Optics*, Vol. 35, No. 14, p. 2510
 - “Microscope with diffraction grating,” co-author Douglas Lyon, *Three-Dimensional Imaging and Laser-Based Systems for Metrology and Inspection*, SPIE, Vol. 2599
- 1997
 - <http://home.earthlink.net/~scan3d> Paul Friedlander co-author and web master
- 1999
 - “Moly: a prototype handheld 3D digitizer with diffraction optics” *Three-Dimensional Image Capture and Applications II*, SPIE, Vol. 3640
- 2000
 - “Moly,” *Optical Engineering*, Douglas Lyon co-author, January 2000, Vol 39 No. 1, pp. 68-78
 - “Anamorphic magnification using a chirped grating in grazing incidence mode” *Machine Vision and Three-Dimensional Imaging Systems for Inspection and Metrology*, SPIE Vol 4189

Patents

- US Patent 4,678,324 awarded to Tom DeWitt on July 7, 1987 for “Range Finding by Diffraction”
- Pending - 5 patents filed for improvements on the diffraction range finder.

some Published References

- 1968
 - OFF ON, photo, *Life*, Vol. 65, No. 26, p. 19
- 1970
 - *Expanded Cinema*, by Gene Youngblood
- 1972
 - “Fall,” by John Fell, *Film Quarterly*
- 1981
 - “Video Art and Computer Graphics,” by Vibeke Sorensen, *Richmond Arts*, Virginia Commonwealth Univ.
- 1982
 - *Art Show Catalog*, SIGGRAPH, photo, “Voyage”
- 1983
 - *Art Show Catalog*, SIGGRAPH, photo, “CalypsoCameo”
 - Exhibition of Computer Graphics, NHK Culture Center, photo, “Calypso Cameo”
 - “Voyage,” photo, *Home Electronics and Entertainment*
 - “Visual Music,” by Ancona and Greenhouse, *Videography*
- 1984
 - *Art and the Computer*, by Melvin Prueitt
- 1985
 - *Photonics Spectra*, photo, “Tempest”
 - *Rensselaer Engineer*, cover photo, “I Left My Heart”
- 1986
 - *Art Show Catalog*, SIGGRAPH, cover photo, “Vassar”
 - “Artists and Computers - A Retrospective,” by Patric Prince, *IEEE Computer Graphics and Applications*
- 1987
 - *Clip, Klapp, Bum*, by Body and Weibel
 - *Digital Visions*, by Cynthia Goodman
- 1984-88
 - *Who’s Who in America*, Marquis Publications
- 1992
 - *Eigenwelt Der Apparate Welt, Pioneers of Electronic Art*, Vasulka, Ars Electronica
- 1993
 - About the Cover, “Making Faces”, *IEEE Computer Graphics*, January issue

Some Examples of Work by the Artist

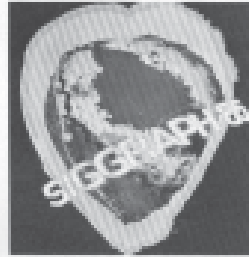
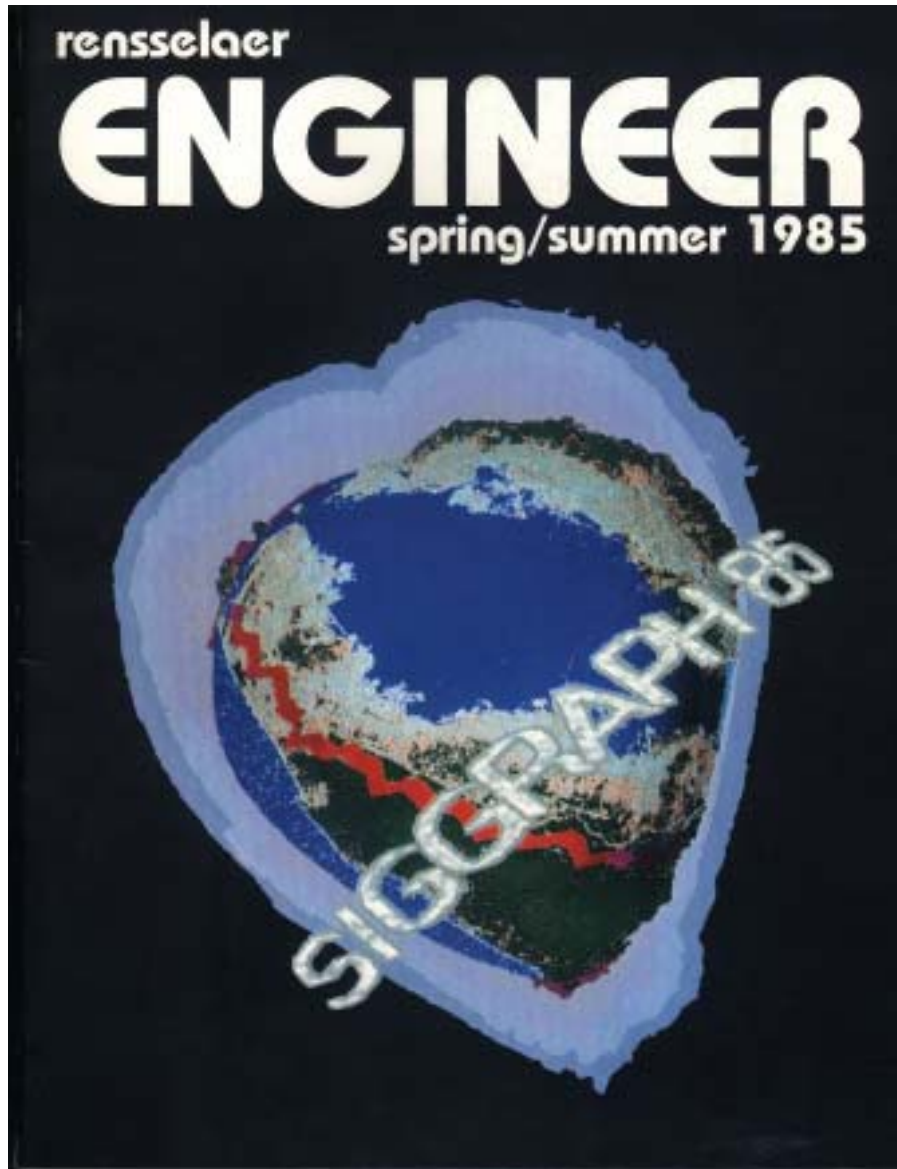


1

2

3

Recursion is a process that returns one calculation back into the next. The method was exploited in three exercises, 1. *Aquarelles*, 2. *Koan* and 3. *Amulet*. The process of recursion was differently applied so that *Aquarelles* examples motion water color effects, *Koan* has a palette knife in oil feeling, and *Amulet* is in the Art Deco style. The three pieces were recorded on videotape by the production group, WTV (Winkler, Tom and Vibeke). Dean Winkler and Vibeke Sorensen were one time students who became collaborators. Vibeke is a Fellow in Video of the Rockefeller Foundation, and Dean was president of Post Perfect, a NYC video post production house.

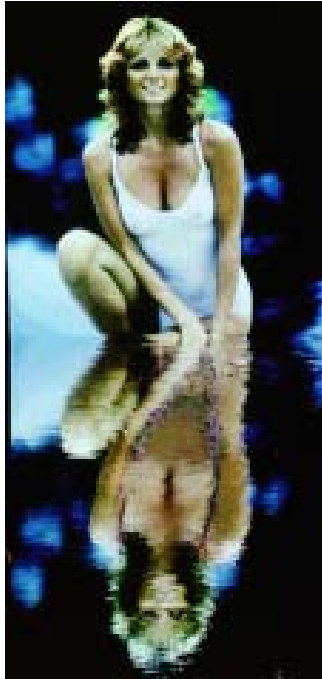


On the cover: Computer art by Thomas DeWitt, a Guggenheim Fellow and Adjunct Research Associate in the Department of Electrical, Computer, and Systems Engineering at RPI. Entitled "I Left My Heart," the work was created by wrapping a three-dimensional model of San Francisco around a heart. The heart is broken along the San Andreas Fault. This was exhibited at the Art Show of Siggraph '85, a national computer users' conference.

Life at the RPI Image Processing Lab

For five years I was the artist-in-residence at a research computing facility. I was assigned programming duties with the IBM 7350, a specialized peripheral computer that was capable of performing a wide variety of tasks when programmed in the APL language. My works of art were published carrying the RPI name and in return I was given free access. There were many outcomes from the employment. I innovated a technique today called Particle Systems, developed autostereoscopic displays, and researched methods of recording 3D surfaces.





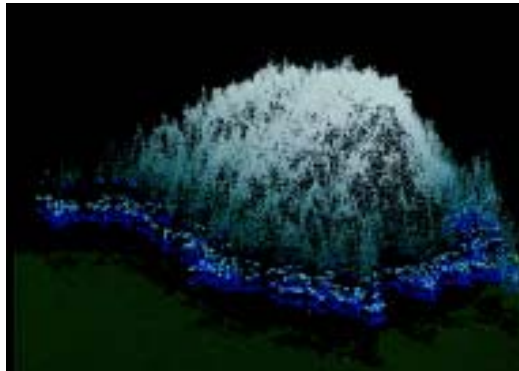
The Cheryl Tiegs Scandal

As an exercise while learning APL, I took the swimming suit off this stock shot which was widely circulated among scientific labs at the time. Scandalized, the Lab Director sent me a memo requesting that my work be deleted. I flipped the the nude upside down and introduced a water ripple. The combined image, *Nymph*, was permitted back on the Lab's hard drive.

APL A Programming Language

Created by a mathematician and replete with inscrutable Greek characters, APL has had a checkered history. It is today on a black square, but in the early 80's it was the language of choice for artists working at Digital Effects in NYC.

From my years at Columbia College in an advance placement math program, I knew I had an affinity for vector algebra, and APL was the perfect tool for that talent. Computers render images to the raster of the display screen, a two dimensional array. The rendering can be derived from a similar array in three dimensions.



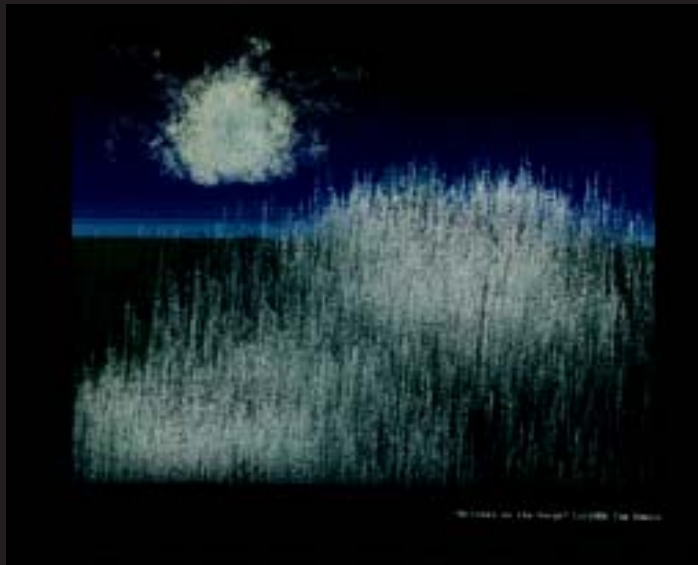
I found that I could model smoke, fire, water, and hair. Today the procedures I investigated are called Particle Systems. Another contemporaneous invention that I called Pantomation is now called Motion Capture.

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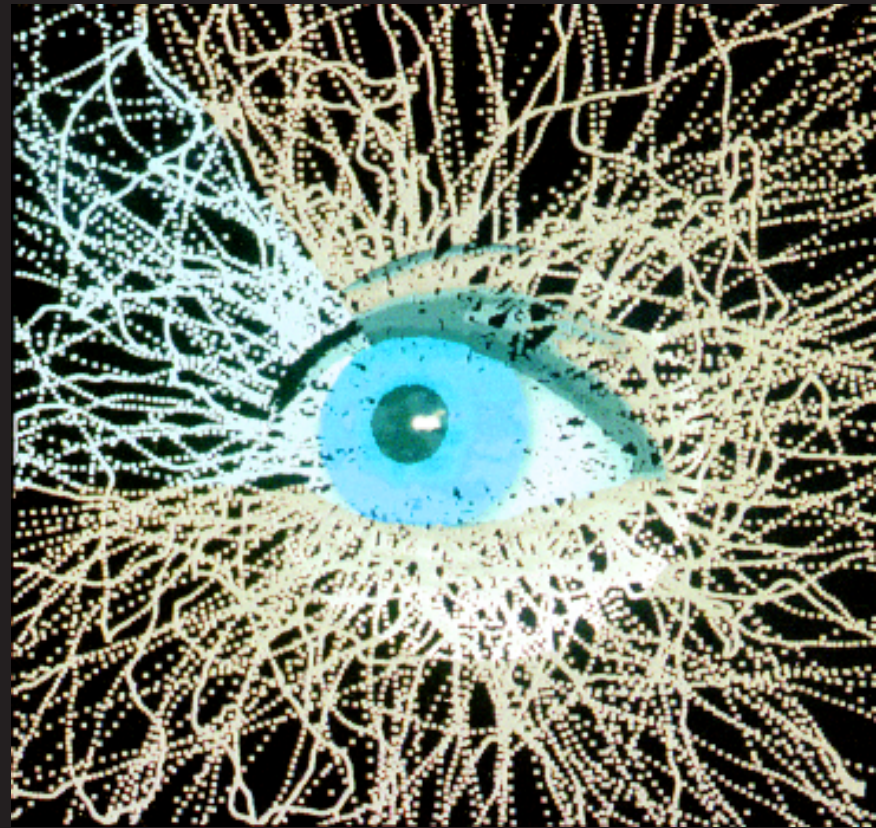
V FRACTAL;DIO:X:Y:LX:LY:L:XY:SC:J:VECTOR
[ 1] DIO+1
[ 2] VECTOR+1.0
[ 3] X+0.50001
[ 4] Y+0
[ 5] L+S0000
[ 6] LX=L[1]
[ 7] LY=L[2]
[ 8] SC=L[3]
[ 9] CALL 'WASVEC(115;115;1:0)'
[10] J+0
[11] LOOP:+(100J+J+1)/ENDLOOP
[12] XY=(X,LX) S=000(Y,LY)
[13] X+XY[1]
[14] Y+XY[2]
[15] +LOOP
[16] ENDLOOP:
[17] D='ENTER COUNT: '
[18] COUNT+1p=0
[19] TS=OTS
[20] (OTS[4]),',',(OTS[5]),',',(OTS[6])
[21] J+0
[22] LOOP2:+(COUNT<J+J+1)/ENDLOOP2
[23] VECTOR+VECTOR,(X S000(Y,SC))
[24] XY=(X,LX) S=000(Y,LY)
[25] X+XY[1]
[26] Y+XY[2]
[27] +LOOP2
[28] ENDLOOP2:
[29] CALL 'WAWVEC(1023[0]VECTOR;(pVECTOR)[1]:1)'
[30] TS=OTS
[31] (OTS[4]),',',
-----
V
V XY+X S1000 Y;
[ 1] T+Y
[ 2] S+((X*X)+(Y*Y)
[ 3] Y+((S-X)+2)
[ 4] +(Y>0)/CONTIN
[ 5] Y+0
[ 6] CONTINUE:Y+Y+
[ 7] X+((S+X)+2)
[ 8] +(X>0)/CONTIN
[ 9] X+0
[10] CONTINUE2:X+X
[11] +(T=0)/RETURN
[12] X+-X
[13] RETURN:XY+X,Y
V
V LXY-LX S2000 L
[ 1] S+(LX-LX)+(LY*
[ 2] LX++4*LX+S
[ 3] LY+-4*LY+S
[ 4] LXY-LX,LY
V

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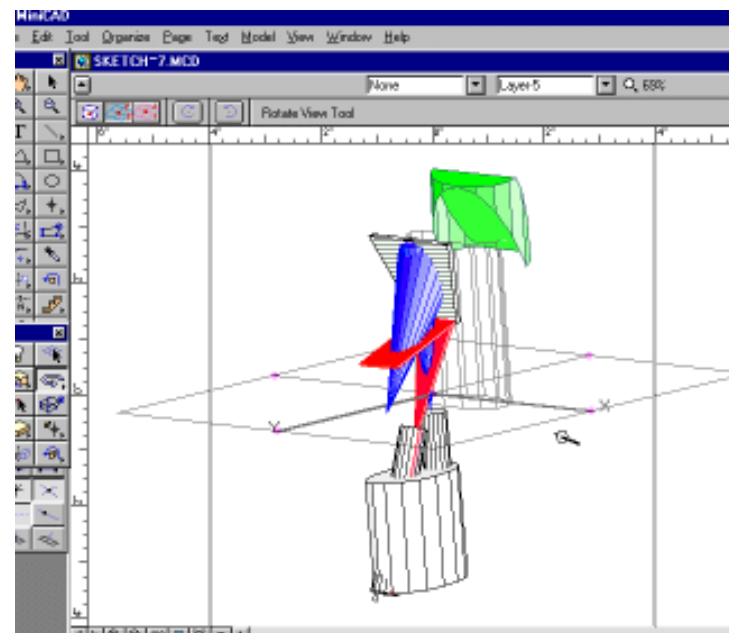
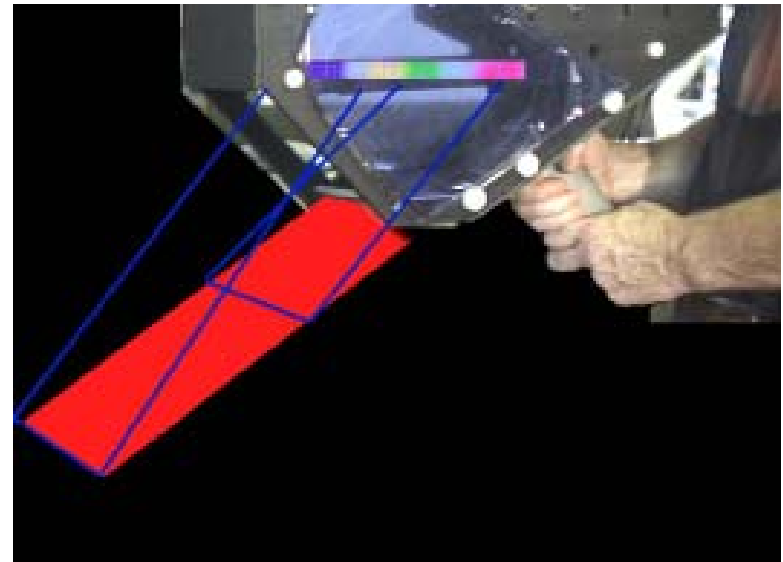


IBM abandoned its 7350 Image Processor in 1988, but this the computer was prescient. By arranging six parallel buffers to pass through an address generator, it gave the programmer a means to form geometric models in real time. The process would later be borrowed by the Amiga Toaster and a less well-known instrument, the Aspex Pipe, which I also learned to program in its native assembler in 1990.





Some work at RPI was just plain fun, like the many works of blithe whimsy created at the Video Synthesis Lab, exemplified by the this leaf. Other work was quite serious. In 1984 I uncovered a novel means to record in 3D. This has led to the development of a working prototype camera diagrammed to the right above. My degree in Industrial Art has finally come home to roost. I now routinely use CAD software packages of several types to model camera designs. The camera patent has been optioned and licensed. It has received an award in competition. The scientific, industrial and medical applications are now being funded, but it was intended as a tool for artists.



Family



Married for the first time at age 50, I've changed... my name. My art remains the same.

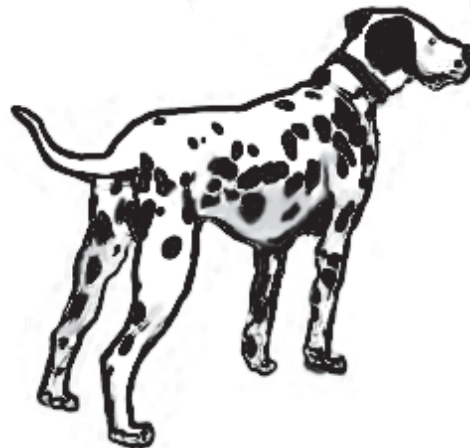
With the wealth of applications now available, I've been feasting. What I once sought to achieve with line by line coding can now be had with a click of a mouse.

We have four PC's and two Macs in our house. The three Amigas have been resting. There is a PDP 8 in the barn. We live on a wooded lot with 15 acres of grass and a pond. The dog is named Dash Dotto.



Escher ipso Ditto

The first work of art created with my camera. It is mounted in a display case that uses an array of lenticular lenses for autostereoscopic 3D. Inspired by an etching made by Escher of himself and his wife, these are the faces of Mr. and Mrs. Ditto.





The baby came in October 1996. We've pre-enrolled him into Mars University Class of 2020. I've been caring for my mother since May of '97. After all the madness of living on the edge and walking on air, I'm now a family man with a new set of concerns. Putting my interests aside, I'm devoting myself to their support.





THIRD MILLENNIUM COMMENCES