

HALL WALLS

A Contemporary Arts Center

NOVEMBER

8 PERFORMANCE/VIDEO
Friday \$2.00 8:30 p.m.
Stephanie Skura
 will present "Chase Scene," an interactive video/dance performance.

9 EXHIBITIONS
Opening Reception
Saturday Free 9:00 p.m.
On View November 9 - December 20, 1985

IMAGE OF WAR
 Jack Anderson Cynthia Norton
Kill Radius Series *Military Icons*
 Deborah Bright Hiromi Tsuchida
Battlefield Panoramas *Hiroshima*
 Larry Burrows John Hull
Vietnam *Algeria Series*
 German War Art Paintings from the collection of the U.S. Army

This event is co-sponsored with C.E.P.A.

EXHIBITIONS
Saturday Free 9:00 p.m.
Cynthia Carlson
The Monument Series
 A cooperative exhibition with the Albright-Knox Art Gallery.

VIDEO VIEWING ROOM
Opening Reception
Saturday Free 9:00 p.m.
On View November 9 - December 20, 1985

SCRATCHING THE SURFACE: FOUR NEW NARRATIVES
 Matthew Geller Tony Oursler
Everglade City *EVOL*
 John Greyson Dale Hoyt
Kipling Meets The Cowboys *The Diary of Anne Frank*

10 EXHIBITIONS
Sunday Free 3:00 p.m.
ARTISTS TALK ON ART
John Hull
 This event is co-sponsored with C.E.P.A.

12 FILM
Tuesday \$2.00 8:30 p.m.
Sharon Greytak
 will present her 16mm films, including the world premiere of "Weirded Out and Blown Away," a feature-length documentary.

NYS CA NEW MUSIC NETWORK TOUR

14 Art Ensemble of Chicago
Thursday \$8.00 8:00 p.m.
 Buffalo State University College
 College Learning Lab Auditorium

15 Alan Feinberg and Cecil Taylor
Friday \$5.00 8:00 p.m.
 SUNY Buffalo, Amherst Campus
 Slee Concert Hall

16 Western Wind Vocal Ensemble
Saturday Donations 2:00 p.m.
 Albright-Knox Art Gallery

Continuum®
Saturday \$5.00 5:00 p.m.
 Albright-Knox Art Gallery

16 Lytle, Cartwright, Marclay & Moss (MELTABLE SNAPS IT)
Robert Dick
Saturday \$5.00 8:00 p.m.
 Hallwalls
 Following the concert will be a special reception celebrating the release of Christian Marclay's "Record Without A Cover," an artist's project partially produced by Hallwalls' Performance Program.

17 New Music from California
Sunday Free 2:00 p.m.
 Albright-Knox Art Gallery

17 Jane Ira Bloom / 3-D Sax and Robert Ashley
Sunday \$5.00 8:00 p.m.
 Hallwalls
 Watch for details on sound installations by William C. Bradbury.

18 EXHIBITIONS/FILM
Monday \$2.00 9:00 p.m.
THE IMAGE OF WAR IN FILM
Hitler Jungen Quex (1933, directed by Hans Steinhoff, BW/sound, 102 min)
Hiroshima and Nagasaki (1970, directed by Erik Barnouw, BW/sound, 16 min)
 Propaganda Shorts
Bleeding Germany (1933, directed by Johannes Haussler, BW/sound, 5 min)
Hans Westmar (1933, directed by Fraz Wenzler, BW/sound, 3 min)
 This event is co-sponsored by C.E.P.A.

19 FICTION DICTION: CRITICAL ISSUES
Tuesday \$2.00 8:00 p.m.
Arnoldo Ramos
 "The Social Role of Literature & the Intellectual in Central America & the United States in the Present Crisis."

20 VIDEO
Wednesday \$2.00 8:30 p.m.
John Greyson
 This visiting artist from Toronto will show *Jungle Boy*, *Perils of Pedagogy*, *To Pick Is Not To Choose*, and other tapes.

30 PERFORMANCE
Saturday \$2.00 8:30 p.m.
HAL BARBER'S TALENT BONANZA!
 Preliminary #1
 "The Hal Barber Variety Show," last season's closed-circuit video performance, returns with the first of FOUR monthly preliminary talent competitions which will culminate in a spectacular finale to be staged in March, 1986.
 Auditions for the "Talent Bonanza" will be conducted in the gallery on Friday, November 22, beginning at 7:00 p.m.

DECEMBER

1 FICTION DICTION BENEFIT
Sunday 7:30 p.m.
MARK TWAIN IN BUFFALO BIRTHDAY PARTY!
 With Leslie Fiedler and Manny Fried, also William Loos on "How Huck Came to Buffalo," food and drink.

4 EXHIBITIONS
Wednesday Free 7:00 p.m.
ARTISTS TALK ON ART
 A Slide show.
 Artists are invited to discuss their work.

5 VIDEO
Thursday 7:00 p.m.
BENEFIT FOR HALL WALLS' VIDEO PROGRAM
 Details will be announced.

10 VIDEO
Tuesday Free 8:00 p.m.
SCRATCHING THE SURFACE: FOUR NEW NARRATIVES
 Tapes by Matthew Geller, John Greyson, Tony Oursler, and Dale Hoyt will be shown this evening on a large screen video projection system.

11 PERFORMANCE
Wednesday \$2.00 8 p.m.
JUDITH REN-LAY
 will present her Bessie award-winning performance *The Grandfather Tapes*, based on the life of Dr. Earl C. Haas, the inventor of Tampax.

14 PERFORMANCE
Saturday 8:30 p.m. \$2.00
HAL BARBER'S TALENT BONANZA!
 Preliminary #2
 Audition: Friday, December 6, beginning at 7:00 p.m.

GALLERY CLOSED NOVEMBER 28-29 & DECEMBER 20 - JANUARY 4

HALL WALLS

700 MAIN STREET • BUFFALO, NEW YORK 14202

HALL WALLS STAFF

WILLIAM CURRIE Director
 CHRISTINE TEBES Development Director
 BARBARA LATTANZI Technical Director
 PAMELA SHROPSHIRE Public Relations Officer

Programs & Directors

EDMUND CARDONI Fiction Diction
 STEPHEN GALLAGHER Film & Performance
 CATHERINE HOWE Exhibitions
 CHRIS HILL Video
 DON METZ Music

GALLERY HOURS:

12:00-6:00 p.m. Tuesday-Friday
 1:00-5:00 p.m. Saturday
 Open the second Sunday of the month for "Gallery Walk." Please call at other times.

ADMISSION TO EVENTS:

\$2.00, Members free — unless otherwise noted.

Stephanie Skura
 by Paula Court

Hallwalls' programs of contemporary art is made possible by grants from the National Endowment for the Arts, Washington, D.C., a federal agency; the New York State Council on the Arts; the Institute of Museum Services; Erie County, N.Y.; the City of Buffalo; and by contributions from corporations, private sources, and individuals.

EXHIBITIONS

IMAGE OF WAR

November 9 - December 20, 1985

This exhibition attempts to investigate artists' representations of war and how such representation informs a culture largely dependent upon second hand information, or "re-presentation."

Hiroshima, a series of black and white prints by Japanese photographer **Hiromi Tsuchima**, is both a direct statement of the devastation of a city and a challenging investigation into the nature of the photo-document. These stark photographs possess an inherent conflict between meaning on a formal level and essential or actual meaning. The reality of the event on which these works depend renders any formal qualities (i.e. beauty) problematic.

A similar dynamic operates in the work of both **Jack Anderson** and **Larry Burrows**. The white phosphorus mortar round functions as a formal element in Anderson's deceptively elegant sculptures, but simultaneously occupies an entirely different level of signification. Upon approaching the piece, the viewer is reminded of the mortars "true" meaning by its inscription: "Kill Radius 35 Yards." Until his death in 1971, Larry Burrows spent nine years taking photographs in Vietnam on assignment for LIFE magazine. He treated a horrific subject with a sensitive "artful" style, producing works that are classically composed and strangely beautiful in form.

Perhaps the most potent example of the representation of war would be propaganda. Because the German paintings included in this exhibition are being presented out of context, the seduction intended for the German viewer of 1942 seems obvious, and the meaning moves into the realm of the myth. We as viewers however, cannot escape being seduced by our own propaganda, the insidious nature of the beautiful image.

Cynthia Norton's paintings grow out of her childhood experiences on American military bases. In addition to being autobiographical, they expose such myths as the transcendence of boyhood and the passage into manhood through the ritual of combat.

The *Battlefield Panoramas* of **Deborah Bright** present the battlefield as "social order expressed in spatial terms." "The battlefield is a complex text; we look for evidence of the event as well as consider the mythic importance of a particular site." In these photographic panoramas the only evidence of the actual battles is the statistical text that accompanies the work, without which the work would have no specific meaning. Here the representations are entirely dependant upon the text to reveal the "truth".

John Hull believes "the search for suffering and the remembrance of suffering are the only ways we have of putting ourselves in touch with the human condition". By representing the lives of these seemingly generic soldiers in situations that are "recorded" with a snap-shot casualness, Hull places the viewer in a sort of physical proximity to the event while creating tension by keeping a certain emotional distance or vagueness. There is little didactic quality to his work, but rather a feeling of inevitability, a sort of disquieting correctness. War is merely man's attempt to "translate abstract notions such as duty, honor and spiritual obligation into actions in the real world."

— C. Howe

This exhibition is a collaboration with C.E.P.A. and occupies both facilities. *Hiroshima* is on loan from Visual Studies Workshop by the generosity of its director, Nathan Lyons.

Cynthia Carlson

November 9 - December 20, 1985

As part of a cooperative project with the Albright-Knox Art Gallery, Hallwalls presents drawings inspired by the architecture of Forest Lawn Cemetery in Buffalo, New York. Carlson, a Chicago born artist, responds to a rather somber subject matter with a surprisingly energetic treatment.

An installation created for the Albright-Knox Art Gallery will open on Friday, November 15 with a members' preview at 8:30 p.m. An illustrated brochure with an essay by Assistant Curator Cheryl A. Brutvan will be available at both Hallwalls and the Albright-Knox Art Gallery.

FICTION DICTION: CRITICAL ISSUES

ARNOLDO RAMOS

Tuesday, November 19

Arnoldo Ramos was a Professor of Literature at the National University of El Salvador when it was occupied by the army in 1972. Forced to flee to Mexico, he eventually made his way to the United States where from 1975 to 1978 he studied literature at Stanford University, beginning a doctoral dissertation on Nicaraguan poet (and current Minister of Culture) Father Ernesto Cardenal and the affinities between his work and Modern American poetry. Ramos returned to El Salvador in 1978, but again found it necessary to leave in 1981, since which time he has been speaking publicly here in the U.S. on behalf of the two El Salvadoran revolutionary fronts, the FDR (Democratic Revolutionary Front, the political wing) and the FMLN (Farabundo Marti National Liberation Front, the military wing). He has, in addition, recently resumed his studies on Cardenal at Harvard. In his talk at Hallwalls, Ramos will address the crucial role of writers and intellectuals, both here and in his and other Central American countries, in revolutionary politics. In this regard, he will discuss both the figure of Cardenal and the circumstances which led Ramos himself to abandon his academic career for "a different kind of teaching." He believes that, since it is largely here that the fate of the Central American republics is being decided, activism by intellectuals and others here is as necessary, if not even more so, as action in the region itself for bringing about creative (rather than perpetually military) solutions to otherwise irresolvable conflicts.

FICTION DICTION

MARK TWAIN IN BUFFALO BIRTHDAY PARTY

Sunday, December 1

Although Fiction Diction's usual purview is new fiction by living writers, we'd like to think that if the program had been around in 1870-71, when MARK TWAIN lived in Buffalo on the corner of Delaware Avenue and Virginia Street, we might have been able to coax him into strolling the four or five blocks it would have taken him to come and give a reading of his work here at Hallwalls.

In any case, on Sunday evening, December 1, Hallwalls will host a MARK TWAIN IN BUFFALO BIRTHDAY PARTY to celebrate the sesquicentennial of his birth (November 30, 1835), the centennial of the American publication of *Huckleberry Finn* (1885), the 75th anniversary of his death (1910), and the first return since that year of Halley's Comet, which, as everyone knows, ushered Twain in and out of this mortal sphere. Proceeds from this special event will benefit Fiction Diction, the literature program at Hallwalls, and all those followers in Twain's footsteps (i.e., fiction writers) supported and presented by that program.

Our star attraction for the evening will be that renowned critic of American literature and pre-eminent Twain maven **Leslie A. Fiedler**, who will speak, anecdotally and critically, on Twain's years in Buffalo. In his Fiction Diction presentation, Professor Fiedler speculates that, in spite of its relative brevity, Twain's stay here (where he worked as an editorial writer for the old *Buffalo Express*) was seminal in the formation of the great works to come.

In his introduction to a *Huckleberry Finn* centennial issue of the literary journal *Proteus* (Fall 1984), the editor has this to say about his most distinguished contributor:

When Leslie A. Fiedler wrote his famous essay on *Huckleberry Finn* in 1948 entitled "Come Back to the Raft Ag'in, Huck Honey," he introduced a whole new critical perspective on Mark Twain's novel that still demands attention by American scholars. Now in 1984, in his lead article, Fiedler has taken advantage of the centennial celebration of the "American book we love to hate" to respond to what he believes is Clemens' continuing plea to the critics that they see his book for what it is — aimed at the whole and varied audience for which he wrote it. Fiedler's essay has an easy informality that gives the reader quite a few chuckles in the midst of his serious statements. There is nothing else like it in the whole body of commentary on *Huckleberry Finn* . . . What is so good about the essay is that it covers the twists and turns and pros and cons of the hundred years of *Huckleberry Finn* so perceptively; and it comes right out of Fiedler's current wrestling with the whole question of the validity of the concept of popular culture.

In addition to the early essay, one of the most notorious and influential in all of American literary criticism, and the recent one, Fiedler has throughout his long career written extensively on Twain, including a long essay on *Pudd'nhead Wilson* entitled "Free as Any Critter," the afterword to an edition of *Innocents Abroad*, and a significant portion of his landmark study *Love and Death in the American Novel*. As close to a pop star as the field of literary criticism has produced, and as entertaining a lecturer as any in that discipline's long history, Fiedler occupies, appropriately enough, the Samuel L. Clemens Chair of American Literature here at the State University of New York at Buffalo.

Manny Fried, playwright, actor, and professor of Creative Writing at Buffalo State College, will read from some of Twain's Buffalo-related and later works. **William H. Loos** is curator of the Rare Book Room of the Buffalo and Erie County Public Library, whose holdings include Twain's original manuscript of *Huckleberry Finn* as well as extensive collections of rare illustrated editions and film versions of the book.

FILM

SHARON GREYTAK

Tuesday, November 12

"Rather than relying upon the cinema's ample envelope of narrative speech and imagery, Greytak's films utilize pictures and words in a haltingly additive fashion. In the name of focusing to perception an occurrence or incident that would normally go unseen, she displays the incremental accumulations that make up meaning. But in doing so, she does not foreground the material, celluloidal state of film itself, nor engage in protracted repetitions or meditations on color. Greytak is not particularly interested in formalist estheticizing or the enchantments of abstract painting. Rather, she considers the varietal readings of the 'still' photograph and the dispensations of the framing procedure. Her films can be about how photographs and words allow or withhold their significance. And in an interesting inversion, her stationary camera minimizes the movement of live action, while its movements activates the surface of the still photograph. Aside from tenuous connections to the films of Gail Vachon, Dan Eisenberg, and Sharon Couzin, Greytak seems to engage a kind of hybrid picturing which links a loosely adapted version of various film theories with the still photography of John Baldessari and Richard Prince."

— Barbara Kruger

"These films are trying to allow us to identify with our own subjective responses. They want us to personally examine conventional, conservative, cultural, unnatural thought and begin to make decisions concerning the consenting of such ideals."

— David Cabrera

MUSIC

ROBERT DICK

Saturday, November 16

"A virtuoso to quicken the pulse of any contemporary composer: he tosses off such advanced techniques as multiphonics . . . as if the practice had been standard for hundreds of years." (Hartford Courant)

Robert Dick, Composer/Flutist, is a leading proponent to contemporary music and is known worldwide for his command of extended techniques for flute. His compositions, primarily for solo flute and solo bass flute, convey the musical language he has created through his development of new sonorities and techniques.

MELTABLE SNAPS IT

Saturday, November 16

MELTABLE SNAPS IT is a four member group comprised of George Cartwright, Michael Lytle, David Moss, and Christian Marclay. The group's style can be connected to a part of a major underground movement in American music, a movement that is sometimes called Art Noise. It is largely improvisatory and is rooted in such diverse sources as Eastern music (and philosophy), electronic music, rock 'n' roll, free jazz, Schoenberg, Ives, Cage and Coltrane. Frequently, its practitioners are conservatory trained musicians.

Lytle and Cartwright play a variety of reed instruments and weave all manner of talking, singing and oral noise into their musical textures. Lytle, an electronics wizard, adds taped and synthesized sounds. Moss is a percussionist whose bag of tricks includes gongs, bicycle horns, steel drums and sound-producing sculpture by Harry Bertoia, pot covers and a Chinese zither as well as more conventional drumming apparatus. Marclay, a nonconventional "disc-jockey" uses records and recording devices to spin his own special sounds, combining rich textures with rough tones creating a variety of sound collages, mixing many different styles of music overlapping each other creating new patterns.

ROBERT ASHLEY

Sunday, November 17

" . . . there's a loving connection . . . love between the seen and the unseen, the surface and the depths . . . what Ashley gives us and what we find for ourselves." (Village Voice)

Robert Ashley is known as a pioneer in the development of large-scale, collaborative performance works and new forms of opera such as "That Morning Thing" and "In Memoriam . . . Kit Carson." Landmark recordings, such as "She Was A Visitor" and "In Sara," "Menchen," "Christ And Beethoven There Were Men And Women," have pointed the way to new uses of language in a musical setting. He is presently completing a half-hour television program entitled "Atalanta Strategy" which is based on his opera, "Atalanta (Acts of God)," and writing a quartet of operas for stage and television entitled "Now Eleanor's Idea."

JANE IRA BLOOM/3-D SAX

Sunday, November 17

Jane Ira Bloom, saxophonist-composer, is most well-known for her innovative work on the soprano saxophone. Combining live electronics with her strong background as an improviser, she has created a music that is both contemporary and captivating. The unique timbre and phraseability of the saxophone is the basis for the many types of electronic signal processing that she uses, and by moving through space she created visual as well as musical spinning effects. In addition to her credits as an improviser, Ms. Bloom has composed for dance, theatre, and film. She has composed and performed scores for the Pilobolus Dance Theatre, The Yale Repertory Theatre, and The Arts Cable Channel, and was recently awarded a composition/performance grant from The National Endowment for the Arts. She was recently featured on the CBS show "Sunday Morning." She has headlined groups at numerous clubs in

New York City including the Village Vanguard, Sweet Basil, and Soundscape, and has performed in concert at the Kool Festivals '81, '82, '83, the New York Womens Jazz Festival, and the New Music American Festival.

PERFORMANCE/VIDEO

STEPHANIE SKURA

Friday, November 8

Stephanie Skura's performances, termed "intellectually provocative" and "lethally funny" by critics, hold up to scrutiny ideas ranging from the meaning of style to politics as personal experience to the essence of looking, being seen and vulnerability. The chief medium is individualistic dance, although Skura and her company of 2-4 performers also make deft use of text, sound and video to tease out the ironies and juxtapositions Skura identifies in the world around her.

Skura's "Chase Scene," conceived in collaboration with Terry Moyemont (with videography by Moyemont, Annette Barbier and Drew Browning), is "a kind of performance notebook of prevailing notions about video." As Noel Carroll writes in *Dancemagazine*, "the relation of video to dance is rooted not just in artistic concerns but also in economics. Video has become the most popular means by which choreographers record their work. These recordings, in turn, are not made simply for posterity or for teaching, but above all for the marketing of the choreographer or company to performing venues and granting agencies." Skura engages these issues in a practical, lecture-demonstration on the differences between composition in video and dance, as well as the correlation between video and surveillance (Skura, in fact, becomes the specimen of her own piece when she turns the camera on herself during the interactive segment). Skura's use of video in her performances has transformed the relationship between video and dance into a dynamic, immediate and consummate interaction. The product is a multi-perspectival view of the performers that suggest the many layers and perceptions that exist simultaneously in any activity.

PERFORMANCE

JUDITH REN-LAY

Wednesday, December 11

The Grandfather Tapes is a solo performance by Judith Ren-Lay, based on the life of her grandfather, Dr. Earl C. Haas, the inventor of Tampax.

Dr. Haas recorded a seven-hour long interview in 1975, six years before he died at the age of 96. *The Grandfather Tapes* features those recordings with additional commentary (speaking, moving, singing) by Judith Ren-Lay. It is performed in a setting of five levels of platforms. The performer sits in a rocking chair reading from a big book except when she is moving about the platforms. The performance space is edged in fresh-cut wood-chip sawdust and the audience is free to help themselves to iced tea and coffee during the two hour performance.

Of this performance the artist says: "During an intense editing process requiring dozens of hours of listening to the tapes, I was faced with my own cultural heritage and how my life paralleled and contrasted with that of my grandfather. The score contained in the program naturally evolved as a way of telling how two lives of separate generations and different sexes interact by considering the central forces which have and continue to affect the lives of all men and women."

Judith Ren-Lay is a dancer/singer/performer currently living in NYC. She has studied and performed with Gus Solomons dance company and with Mabou Mines, as part of their studio theater ReCherchez. She was recently awarded a "Bessie" award by Dance Theater Workshop for her work on *The Grandfather Tapes*.

VIDEO VIEWING ROOM

SCRATCHING AT THE SURFACE: FOUR NEW NARRATIVES

November 9 - December 20, 1985

While engaging distinctly different attitudes in their story-telling, it is perhaps not surprising that these four narratives focus on the sexual stirrings of their protagonists, and trace them through such complications as possession, cultural imperialism, fantastic expression, and extremes of confinement and liberation.

Matthew Geller's *Everglade City* is a feature-length contemporary fairy tale where a young woman, desiring to escape possession by assorted admirers, seeks the solitary attention of a female recluse in the Everglades. *Kipling Meets the Cowboys* by **John Greyson** traces the decline of British imperialism, the rise of its American counterpart — the American cowboy, and the prevalence of cowboy fantasies in the gay community through an adventure story, where Kipling, on tour to recruit boy scouts, is trailed and arrested by CIA agents. **Tony Oursler's** *EVOL* (love backwards) creates exotic sets against which are performed the sexual crises and fantasies of the male protagonist. Parts of this tape were produced at Media Study/Bufalo, and Buffalo personalities appear throughout. **Dale Hoyt** uses four actresses to develop the theme of personal metamorphosis in *The Diary of Anne Frank*. His unconventional treatment of a familiar story is both awkward and welcome. Geller suggests that Americans understand their fantasies as visualized by the tradition of film, and look to video (television) as the place to watch for their own stories. The evening presentation will show the work on a large video projection screen.

All artists received international attention in exhibitions and awards. Matthew Geller and Tony Oursler live in NYC; Dale Hoyt currently resides in San Francisco; John Greyson lives in Toronto. The tapes will be available in the Video Viewing Room through December 20.

VIDEO

JOHN GREYSON

Wednesday, November 20

Greyson's work explores sexual stereotypes, especially gay stereotypes, promoted through television narrative and advertising, with attention directed at explicating the cultural roots of those representations. The work is often humorous with a keenly analytic voice. Tapes to be shown include *Perils of Pedagogy*, *Jungle Boy*, and *Kipling Meets The Cowboys*, all tapes which identify cultural authorities and their abuses in ghettoizing the expression of minority identities. Recent work also includes *To Pick Is Not To Choose*, a documentary about farm workers and pesticides in Southern Ontario. Greyson currently lives in Toronto and, in addition to making tapes, has curated exhibitions for spaces in Canada and the U.S.

HALLWALLS RECEIVES A NATIONAL ENDOWMENT FOR THE ARTS ADVANCEMENT GRANT

We recently received some wonderful news from the National Endowment for the Arts (NEA). Hallwalls is a recipient of an Inter-Arts Advancement Grant!

The NEA's Advancement Program was created to assist smaller, emerging arts institutions in strengthening their long-term organizational stability and fostering greater artistic excellence in programming. In recognition of our outstanding achievement and service to the local and national communities, Hallwalls was selected as a recipient, one of 36 nationwide. This grant, totalling a maximum of \$85,000 over a three year period must be matched by December 31, 1988 on a 3-1 basis, with private, earned, government (non-federal), and/or in-kind contributions.

Hallwalls plans to use Advancement Grant funds for the following uses: 1) set up an Endowment for the Gallery, 2) set up an Artists' Honorarium Fund, and 3) eliminate Hallwalls' accumulated deficit. Watch for further details regarding our progress on this grant. We're planning special fundraising activities to help raise our required match.

BURSTING AT THE SEAMS

In order to accommodate a growing audience, as well as an increase in the scale, number, and variety of events, Hallwalls will take a leap and expand its facilities before the end of 1985.

ANNOUNCING "THE VAULT"

As soon as current renovation allows, Hallwalls will feature performances, music, film, and video at a large and unusual space — formerly a fur vault — located on the second floor of Hallwalls' present location at 700 Main Street.

"THE VAULT" MEANS ANYTHING BUT STORAGE

In addition to Hallwalls' programs, *The Vault* is available for receptions, meetings, office parties, and other events. For rates and reservations, contact Barbara Lattanzi, Technical Director, at 854-5828.

THANK YOU . . . THANK YOU!

Our sincere thanks to Hallwalls' Board Member, Bill Sidel, owner of Half & Half Trading Co., for sponsoring the \$12.50, half-price membership offer. This offer, which ended September 15th, helped us gain 23 new members.

Look for other upcoming membership offers, and special events just for Hallwalls' members. **Please join us!**

SUPPORT HALLWALLS — BECOME A MEMBER!

Categories of Membership:

\$15 Participating (two days of volunteer work/year); \$25 Individual; \$35 Family; \$50 Supporting; \$100 Associate; \$300 Life

All contributions are tax deductible on both state and federal income tax returns. Make checks payable to Hallwalls, Inc., 700 Main Street, Buffalo, N.Y. 14202.

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Your membership will help match the preparation portion of our NEA Advancement Grant.

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"Czechoslovakian Woman" 1982 16mm film.
by Sharon Greyfar