

HALL WALLS

contemporary arts center
700 main st buffalo ny 14202

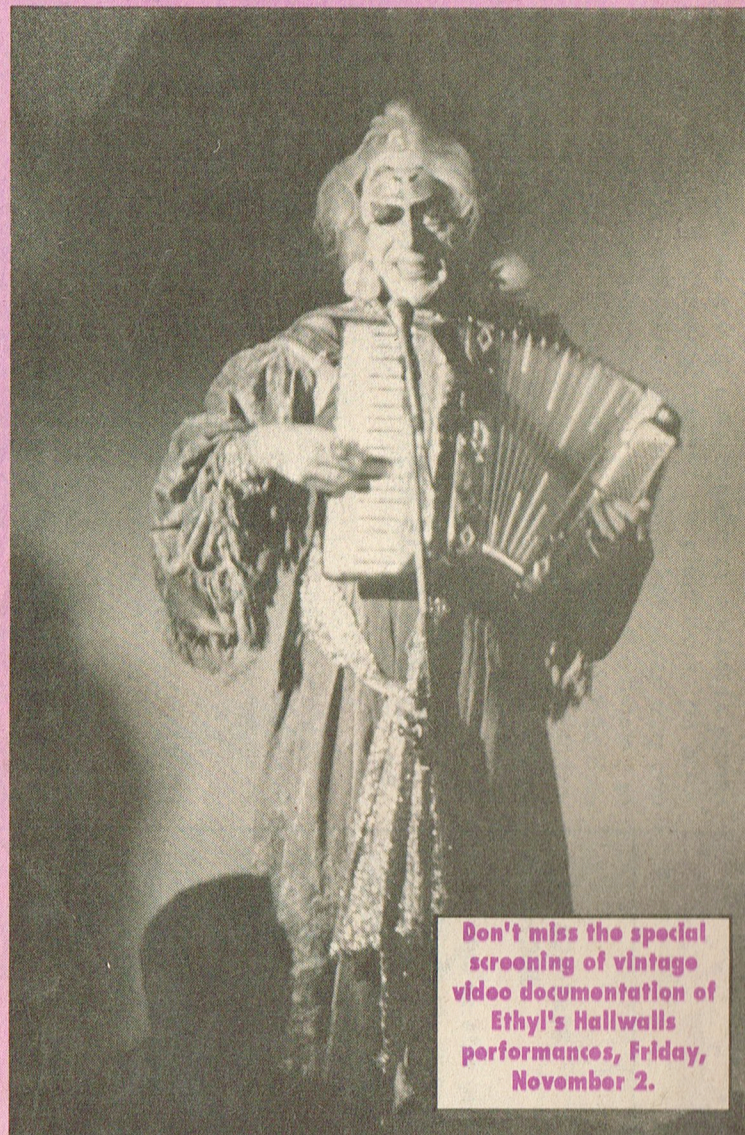
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Ways In Being Gay (1990)

is dedicated to the
memory of
Ethyl Eichelberger
1945-1990

Ethyl Eichelberger
was an extraordinary performer
whose drag shows revolutionized
both experimental theater and
nightlife in New York.

As a longtime dancer on the bar of
the Pyramid Club and a performer
with Charles Ludlam's Ridiculous
Theatrical Company, and as a
participant in numerous other
theatrical ventures--from John
Jesurun's serialized soap opera,
Chang in a Void Moon, to the revival
of *Threepenny Opera* at Lincoln
Center--Ethyl always stood out.



Performing at Hallwalls, October 19, 1985

This could be attributed, in part, to his exaggerated stature; well over six feet in heels, Ethyl easily towered over his audiences. But he also seethed with energy and a generosity rarely seen on stage (or bar).

Watching Ethyl perform was like watching the creative imagination at work, writing itself into existence, rewriting itself, often soaring brilliantly, and sometimes, admittedly, failing--all at a dizzying speed that left one mesmerized by its sheer virtuosity.

(Continued on page 9)

HALL WALLS

contemporary arts center



Sydney Erskine (left) and **Justin Bond** meet in a dream sequence as Herman and Herculine. Or is it as Kate and Abel? **Kate Bornstein's** hit gender-blurring play *Hidden: A Gender* asks the deceptively simple question: when it comes to gender, why can't we count higher than two? The performance shares a special double bill with Susie Bright on Friday, November 9 (see page 4 for details). Photo: Jill Posener.

SPECIAL ISSUE: CALENDAR & PLAYBILL IN ONE!

NOVEMBER 1990

VIRAL INFECTION

THE BODY & ITS DISCONTENTS

A Group Exhibition

November 17 — December 21

Opening Reception: Saturday, November 17
9:00 pm, FREE

Curated by Charles A. Wright, Jr.

ADAM'S SORROW

Genetic Mutation & the Fall of Man

A Projects Room Installation by
Jon Tower

November 17 — December 21

Opening Reception: Saturday, November 17
9:00 pm, FREE

Exhibition of photo-manipulated images, drawings, and sculpture metaphorically focused on questions of physical normality and abnormality as configured in scientific and ecclesiastical discourses.



Panel from a castel (ivory)
Adam Sorrowing, Byzantine, 12th century
Collection of the Walters Art Gallery, Baltimore

Special Ways In Vault Installation

Under Siege

by

Michael Stolbach

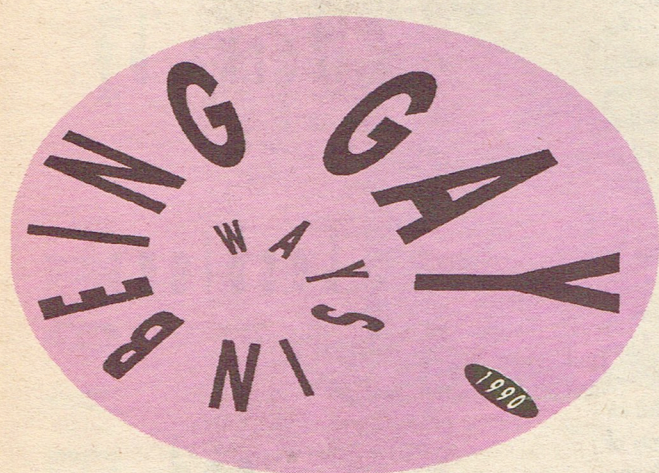
November 1 — December 1

Artist's Reception: Saturday, November 17
9:00 pm, FREE

A tableau of over 100 drawings exploring the artist's personal relationship to the AIDS epidemic.



Michael Hunt Stolbach
Detail: Under Siege (1989-90)



LINES OF FLIGHT:

(mostly) west coast video

Guest-curated by Liz Kotz

November 17 — December 21
In The Video Viewing Room, Fourth Floor
During regular gallery hours, FREE

Opening Reception: Saturday, November 17
9:00 pm, FREE

Two Evening Screenings of Exhibition Highlights
Monday, November 19, with Liz Kotz, In-Person
Wednesday, November 28

Videotapes included in the exhibition:

-Merida Proscrita (1990) by Raul Ferrera-Balanquet and Enrique Novello Casante. This sad, quiet story shows two young men playing a cautious game of hide-and-seek, maybe connecting, maybe not connecting, as they move through a small-town Mexican landscape.

-Topology of a Possible Affair (1989) by Pej Behdarvand. Abstract and exploratory, this tape attempts to represent gay desires and yearning without representing the body. Stepping away from the conventions of gay media, the Iranian-born Behdarvand develops a more private language, tentative and probing.

-She Begins (1989) by Hrafnhildur Gunnarsdottir. A computerized beauty shop offers an endless stream of hairdos and looks, as the videomaker's visage is remade to a succession of American pop songs. Later the effects shift around gender attributes on an indeterminate and artificial body.

-Of Man, For Dad (1988) by Scott Shat. This tense, edgy, angry work probes gay subjectivity and sexuality.

-The Maids (1990) by Robert and Donald Kinney. In this faux opulent production of *The Maids*, the notoriously ambiguous Genet play, proves a dense battleground of artifice, paranoia and conflicted sexuality. The Kinney brothers play the sisters Claire and Solange who plot out the murder of Madame as their own relationship deteriorates.

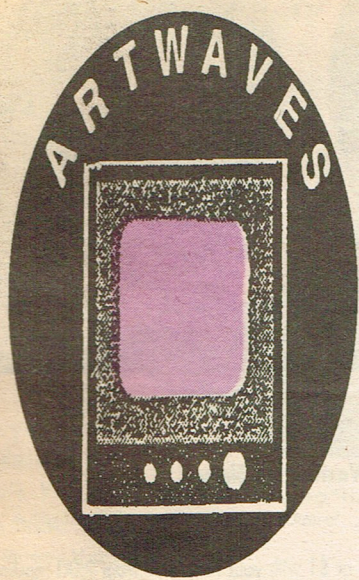
-My Life as a Godard Film by Whitney Houston (1988) by Leslie Singer. In this twisted impersonation of a pop icon, a white girl plays a black star in a world where sexual identity and its public revelation are never certain.

-This Is Not a Very Blank Tape, Dear (1989) by Jane Cottis. Lesbian experiences occur in the most unlikely pop cultural frames, as a TV newscast, mock commercials, and personal stories combine in this British videomaker's exploration of her troubled relationship and shaky reconciliation with her mother.

-Club Q Video (1990) by Aarin Burch. Documenting a vital and emerging gay popular culture, this tape views "Club Q" and "The Box"—weekly funk dance parties at a San Francisco nightclub. The scene is interracial and multicultural—a public place where different parts of the Bay Area gay community connect and combine.

-What Do Pop Art, Pop Music, Pornography & Politics Have To Do With Real Life? (1990) by Azian Nurudin. "Andy Warhol" (played by the videomaker) interviews a few well-known personalities from the worlds of art, music, porn and politics. Some combine them all, like the Italian porn-star-turned-politician "Cicciolina" who appears with friend "Jeff Koons." Other celebs drop by.

-Grapefruit (1989) by Cecilia Dougherty. Replete with go-go-girls, band numbers, Fluxus-like performances and the obligatory drug scene, this all-female re-enactment of Yoko Ono's life with John Lennon and the Beatles evokes a world halfway between art and pop. Mapping the lesbian subculture onto the heterosexual mass culture, *Grapefruit* works on many levels to re-open and re-position a tale of modern mythology, a boys' story played by 80's girls in mod drag.



CATCH ARTWAVES

Public Access Cable TV
Every Wednesday, 10:30 pm

TCI Channel 32 (in Buffalo)
IN Channel 10 (Adelphia)
IN Channel 10 (Jones Intercable)
AN Channel 3
(Adelphia/Niagara Frontier)

THE BRENDA AND GLENDA SHOW COMES TO THE QUEEN CITY

The hostesses of Manhattan's drag queen public access TV talk program, *The Brenda And Glenda Show*, are coming to Buffalo to hostess **Artwaves** for *Ways In Being Gay* (1990). Brenda Sexual and Glenda Orgasm (aka Duncan Elliott and Glenin Belverio) report that they are "out and outrageous as we go from city buses to Chinese restaurants to the Empire State Building, our goals are to raise gay, lesbian and drag queen visibility and to shatter society's perception of gender roles."

November 7, November 14, & November 21: Brenda and Glenda in the Queen City. *Artwaves* follows the drag queen hostesses as they tour the city of Buffalo:

* Watch Brenda and Glenda hold a KISS-IN, 12:30 pm, Friday, November 9th, at Buffalo City Hall during *Studio of the Streets*. All are urged to attend the taping.

* Watch Brenda and Glenda conduct a talk show on the METRO RAIL interviewing other artists who are in Buffalo for the *Ways In Being Gay* festival.

* Watch Brenda and Glenda interview HONEYMOONERS of all sexual persuasions at the colossal Niagara Falls.

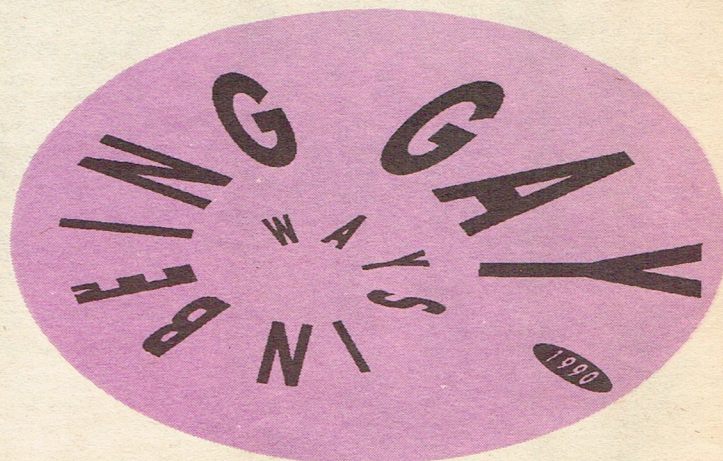
* Watch Brenda and Glenda interact with the participants of the MISS NEW YORK DRAG QUEEN contest.

* Watch Brenda and Glenda direct DRAG PERFORMANCES at unlikely sites to help increase lesbian and gay visibility throughout Western New York.

November 28: *LINES OF FLIGHT*: (mostly) west coast video. Selected tapes from Hallwalls' Video Viewing Room exhibition, guest-curated by Liz Kotz.



Brenda (left) and Glenda (right)



calendar of events

FESTIVAL PASSES: FREE ADMISSION TO ALL WAYS IN BEING GAY EVENTS

Hallwalls members: \$25 (a savings of more than \$50 over already low members prices!)

Non-members: \$45 (a savings of over \$70!)

PERFORMANCE: Janet Chassman, Beth Tanner,
& David Roche
MUSIC: Leah Zicari
VAULT INSTALLATION: *Under Siege* by
Michael Stolbach

Thursday, November 1
8:00 pm, \$4/\$1 members

Ways In gets off to a roaring start with this mix of homegrown stars and intriguing out-of-towners. Emcee Janet Chassman (a former Buffalonian, now transplanted to Troy, NY) specializes in wry political satire and timely stand-up comedy; her favorite targets include WASPs ("a people without a culture") as well as "Gay Republicans and Other Oxymorons." Guitarist/songwriter Leah Zicari has long been a favorite of Buffalo audiences, and now her debut album, *Wouldn't That Be Fun?*, is attracting further attention within the national women's music community. Chicago performance artist Beth Tanner describes her piece, *Sharp Objects*, as "an abstract narrative poem... an exploration of lesbian sexuality outside the parameters of political correctness." David Roche's monologue *Why I Am Not a Transvestite* was one of the comic highlights of the 1988 *Ways In* festival; this year the Toronto-based writer/actor returns with a surprise or two. *First Thursday* also marks the opening of visual artist Michael Stolbach's installation, *Under Siege*, which will be on view throughout the series.

VIDEO: Ego Video's *Alphabit Land: The Backyard Tour*, featuring Wigstock, '89!

FIAM: Mark Huestis' *Whatever Happened to Susan Jane?*

VIDEO: Added Attraction: Video Documentation of Ethyl Eichelberger's Hallwalls Performances

Friday, November 2
8:00 pm, \$5/\$3 members

An evening hosted by none-other than those New York queens, Brenda and Glenda. Ego Video's *Alphabit Land* features performances by Lypsinka, DanceNoise, and other East Side favorites. Susan Jane, Huestis' unqualified cult extravaganza, follows a suburban housewife who gets fed up with her bouffant and barbecue lifestyle and moves right smack dab in the middle of the bohemian underground San Francisco scene. To top off the program, we'll indulge in some vintage tapes of past Hallwalls performances by Ethyl Eichelberger, to whom this year's festival is dedicated.

PARTY: *Ways in Being Gay* (1990) Opening Weekend Party

Friday, November 2
Following the 8:00 screening
At Bulldog Lil's, 454 Pearl Street (behind Hallwalls)

This is a festival, after all. Food, dancing, and surprises. Live the adventure. Hosted by yours truly, Brenda and Glenda.



Assoto Saint photo: Rotimi Fani-Kayode

PERFORMANCE: Assoto Saint
VIDEO: Steve Guiliano & Walter Tomasino's *Dock Worker Violates Monkey Boy & Desperate for Heat*

Saturday, November 3
10:30 pm, \$5/\$3 members

Assoto Saint, born in 1957 and raised in Haiti, is a NYC poet, playwright, and performer. His award-winning theater pieces include *Black Fag*, which premiered at the legendary 8 BC in 1984, and other works about the lives of black gay men. He is the current poetry editor of *Other Countries: Black Gay Voices*,

and his poems have appeared in another black gay anthology, *In the Life*, in *New Men*, *New Minds* (Crossing Press, 1987), and in *Gay & Lesbian Poetry in Our Time* (St. Martin's Press, 1988). Harlem's *Amsterdam News* once said: "If Toussaint Louverture helped free Haiti, young Haitian poet Assoto Saint is freeing New York's mind about the Gay Liberation Front." For *Ways In*, Saint—recipient of the 1990 James Baldwin Award from the Black Gay & Lesbian Leadership Forum—will perform a selection of sketches from his plays and solo performances, including *Black Fag* and *The Impossible Black Homosexual*. "I'll be pulling out all stops in full drag. Watch out for my tricks. . . . I'll be a treat" (A. Saint). Presented by the Hallwalls Writers program.

Also on the bill, *Dock Worker Violates Monkey Boy* and *Desperate for Heat* by Steve Guiliano and Walter Tomasino. The failure of communication, the futility of achievement, and the frustration of desire are explored in these two short video works shot on 16mm.

YOUTH NIGHT

PANEL DISCUSSION & EXHIBITION: Works by the Gay & Lesbian Youth of Buffalo

VIDEO: Joel Roman Mendias' *Virginia Uribe: Going Public*, The Lesbian & Gay Youth Group of London's *Framed Youth: Revenge of the Teenage Perverts*, & two works by MacTown Strip

Monday, November 5
7:00 pm, FREE

An extensive look at the problems and realities of growing up gay and at what local organizations are doing to help area teens survive the pressures of family, academia, and social life.

Virginia Uribe: Going Public looks at youth counselor, Virginia Uribe and her battle to gain public funding and acceptance for a gay and lesbian support network in the California school system. *Framed Youth* is a video project made by The Gay Youth Group of London to chronicle their own experiences growing up either gay or lesbian in a world that doesn't want to accept the notion of teenagers as sexual beings, much less deciding their own sexual identity; this tape features Jimmy Sommerville of Bronski Beat. Bill Scott and Mark Misrock of MacTown Strip have documented two very different sides of youth culture in McMinnville, Tennessee; *The Class of '86: This Year's Crop* records a chilling conversation with a group of high school seniors who blithely equate "queers" and AIDS, while *Queer Corner Girls* introduces some very young, very outspoken Southern lesbians.

FILM: Rosa Von Praunheim's *Silence = Death*

Tuesday, November 6
8:00 pm, \$5/\$3 members

A film made in collaboration with Phil Zwickler. In NYC, the loss of artists dying of AIDS is painfully high. All areas are affected. But the community is fighting back by means of benefits, exhibitions, performances, literature, fashion, music, etc. This film uncompromisingly encapsulates these efforts with featured interviews and performances by David Wojnarowicz (who will be appearing live at Hallwalls next Saturday), the late Keith Haring, Allen Ginsberg, Peter Kunz, Paul Smith, Emilio Cubeiro, and others.



David Wojnarowicz in Rosa Von Praunheim's *Silence = Death* (also performing with Ben Neill, November 10)

FILM: Rosa Von Praunheim's *Positive*

Tuesday, November 6
9:30 pm, \$5/\$3 members or your ticket stub from the 8:00 screening

A film in collaboration with Phil Zwickler, Robert Hilfrety and Steven Weiss. The second part of Von Praunheim's trilogy on AIDS recreates the history of the epidemic and how NYC has dealt with the problem, with major emphasis given to efforts of playwright/activist Larry Kramer.

**BOOKSIGNING:
Susie Bright**

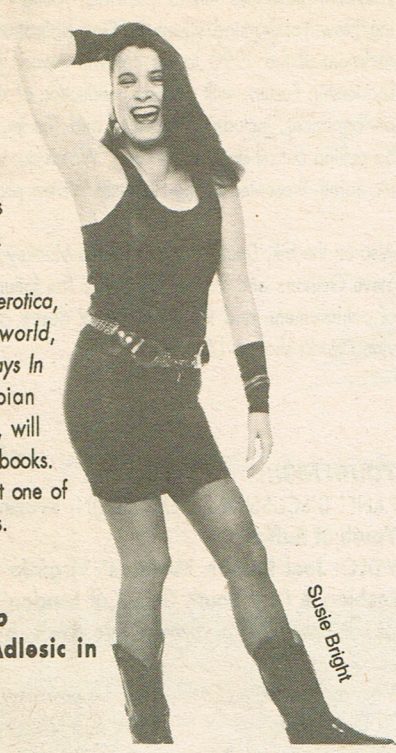
Wednesday, November 7
Time to be announced, FREE
At Emma Buffalo Women's
Book Store, 168 Elmwood Ave.

Susie Bright (*On Our Backs*, *Herotica*, *Susie Sexpert's Lesbian Sexworld*, etc.), in town to present a *Ways In* lecture/performance on lesbian erotica (Friday, November 9), will be on hand to talk and to sign books. Don't miss this chance to meet one of today's foremost lesbian writers.

FILM: Cathy Cook's *Bust Up*
PERFORMANCE: James Adlesic in *Victim of Hollywood*
FILM: Bruce LaBruce's *No Skin Off My Ass*

Thursday, November 8
8:00 pm, \$5/\$3 members

Bust Up features an unusual tea party where female impersonator Holly Brown plays an assortment of roles and stereotypes for laughs. Choreographer/performer James Adlesic (known to New York audiences for his appearances in works by DanceNoise and Yoshiko Chuma, in addition to his solo material) creates a barrage of unsettling images and movement accompanied by ingenious cut-up soundtracks to delve into the territory of sexuality, violence, and gender stereotypes. *Victim of Hollywood* is a dance/performance inspired by Lana Turner, Technicolor films from the 50s, and Roman Polanski's *The Tenant*. *No Skin Off My Ass*, the first epic of the underground "homocore" movement, is a tender, yet explicit, love story of a punk ex-hairdresser obsessed with a young, silent, baby-faced skinhead.



SPECIAL DOUBLE BILL!

PERFORMANCE: Kate Bornstein in *Hidden: A Gender*
FILM/LECTURE: Susie Bright presents *All Girl Action: The History of Lesbian Erotica*

Friday, November 9
8:00 pm, \$8/\$4 members

Lesbian transsexual Kate Bornstein's play *Hidden: A Gender* is framed as a circus sideshow, with Bornstein as a suspiciously Geraldo-like pitchman juxtaposing her own life story (enacted by Sydney Erskine) with that of 19th century hermaphrodite Herculeine Barbin (Justin Bond). This extraordinary journey played to sold-out houses at San Francisco's Theatre Rhinoceros; now the original cast travels to Buffalo to ask that deceptively simple question: when it comes to gender, why can't we count higher than two?

Susie Bright, editor of *On Our Backs* and *Herotica* as well as author of the bestseller, *Susie Sexpert's Lesbian Sexworld*, presents an informative and humorous look at the history of lesbian erotica and how all early works on the subject were made by men and not intended for lesbians themselves. Bright, the "Pauline Kael of porn" and the popular and outspoken co-star of Monika Treut's *The Virgin Machine*, addresses the lesbian point of view as both audience and subject through the use of select visual and video aids.

PERFORMANCE/WRITERS/MUSIC: ITSOFOMO & Solo Performances by David Wojnarowicz & Ben Neill

Saturday, November 10
8:00 pm, \$8/\$4 members

ITSOFOMO (In the Shadow of Forward Motion) is a multimedia collaboration written and performed by critically acclaimed and controversial visual artist/writer David Wojnarowicz and composer Ben Neill. Wojnarowicz's catalog essay for an exhibition about AIDS at New York's Artists Space last fall stoked the already heated national controversy over NEA funding and freedom of speech. *ITSOFOMO* has been performed at The Kitchen in NYC, the "Not Funded by the NEA" series at COCA in Seattle, and the Art Institute of San Francisco. It has been called a "hypnotic rollercoaster ride through society's rapidly accelerating and deteriorating culture." It "moves from fragmented bursts of sound and broad speculations on cosmology and evolution to more insistent jagged rhythms and a more specific focus on politics and sexuality in the time of AIDS" (*Reflex*). At Hallwalls, the artists will present a live duo version of *ITSOFOMO* with 4-channel video, along with additional readings by Wojnarowicz and mutant trumpet solos by Neill, whose work is known to Buffalo audiences from his frequent appearances with the SEM Ensemble.

TRASH, CRIME, & FIRE

WRITERS: Dorothy Allison & Minnie Bruce Pratt, introduced by publisher & editor Nancy K. Bereano

Sunday, November 11
2:00 pm, \$4/\$2 members

Founded by Bereano in 1985, Firebrand Books is the award-winning feminist/lesbian press based in nearby Ithaca, NY, and acclaimed for its eclectic and ethnically-diverse list of nearly 50 books by women and lesbians. Authors published by Firebrand include Audre Lorde, Cheryl Clarke, Margaret Randall, and popular "dyke" cartoonist Alison Bechdel. Dorothy Allison, a South Carolina native now living in San Francisco, is a poet, fiction writer, and radical anthropologist. She has lectured in feminist literary criticism at Rutgers, Vassar, Wesleyan, and SUNY Purchase, and edited the lesbian literary journal *Conditions* from 1981 to 1986. Her story collection *Trash* won the 1988 Lambda Literary Award for Lesbian Fiction. Minnie Bruce Pratt—born in Selma, Alabama, in 1946—now lives in Washington, D.C., where in more ways than one she has been in the front lines of the past year's battle over NEA funding and artistic freedom. Her 1990 NEA Fellowship in Creative Writing for Poetry was investigated by the GAO of the U.S. government after Jesse Helms filed a complaint that her writings (along with those of Audre Lorde and Chrystos, a Native-American poet) were "homosexual" and "obscene" (synonymous for Helms), and that the poets themselves were lesbians. Pratt's 1989 book of poems, *Crime Against Nature*, which won the Lamont prize of the Academy of Younger Poets, has also gained recognition in such extra-literary circles as the floor of Congress and the right-wing American Family Association. The readings will be followed by an open discussion on homophobia and censorship. This event is co-sponsored by Emma Buffalo Women's Book Store.

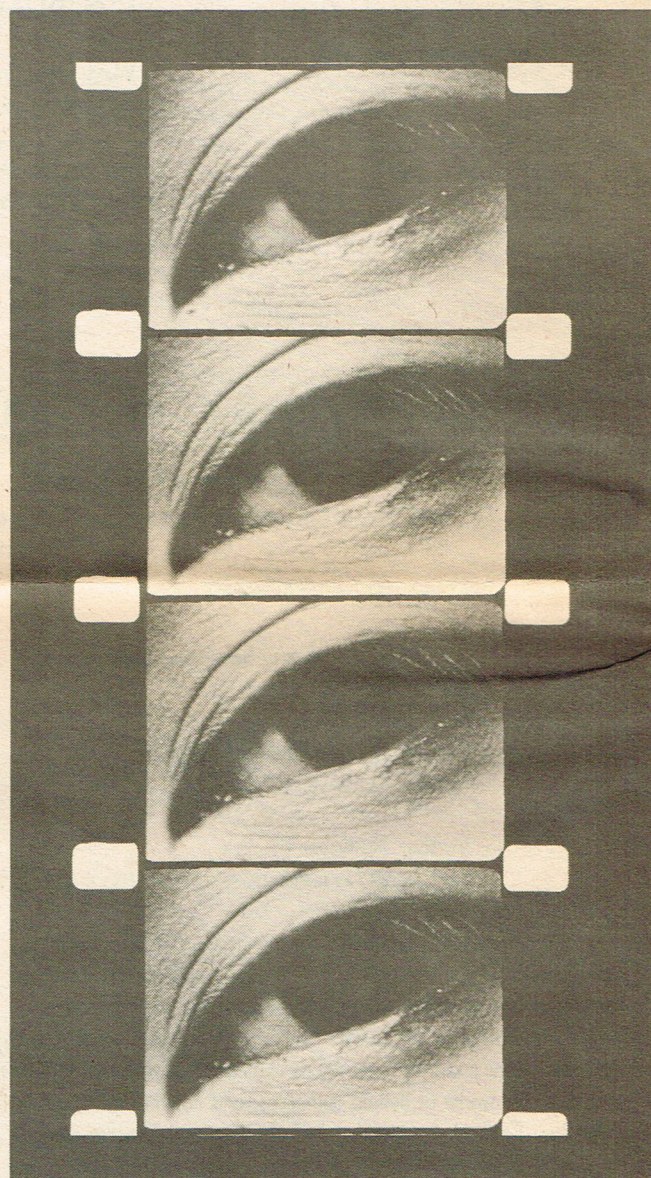


The Washington Sisters

MUSIC/PERFORMANCE: The Washington Sisters

Sunday, November 11
Doors open at 8:30 pm, \$5/\$3 or \$1 with your ticket stub from 2:00 reading
Note special location: The Calumet Arts Cafe, 56 W. Chippewa (corner of Chippewa and Franklin)

Sandra and Sharon Washington are twin sisters from Columbus, Ohio who blend acapella funk, gospel, blues, jazz, and island rock. Their 1987 album *Understated* displays a breathtaking range of song styles and subjects, seamlessly melding the personal and the political. Onstage in Buffalo, they will be joined by pianist Melanie Monsur for an intimate performance encounter at The Calumet Cafe.



From Lawrence F. Brose's *Chamnan*

FILM: Lawrence F. Brose presents *Recent Works*

Monday, November 12
8:00 pm, \$5/\$3 members

Brose, who has achieved international recognition for his visually lyrical experimental films, will be present to introduce a full evening of recent films including *Hyacinth Fire*, which was selected to open last year's *New York Gay and Lesbian Experimental Film Festival*. "*Hyacinth Fire* explores an inner world of mystery, longing, confusion and fear. The myth of Hyacinthus is a profound metaphor for the AIDS crisis and its effect on gay men" (L. Brose). Also on the bill are three "cine-poems" from his series *Film for Music for Film* entitled *Chamnan*, *Warsongs*, and *Long Eyes of Earth*.



PERFORMANCE:
David Butler in
Leonard LeFey:
"Leonard Live!"
 PERFORMANCE:
Terry Galloway
in *Out All Night*
and *Lost My*
Shoes

Thursday,
 November 15
 8:00 pm,
 \$5/\$3 members

For years now, readers of Buffalo's *Volume* have thrilled to the (often-questionable) advice to the lovelorn offered up by Leonard LeFey—but they had no hope of ever seeing this great man in the flesh. At last, thanks to performer David Butler, the dream has become a reality. Move over, Rex Reed; stand aside, Tru; make way for... *Leonard Live!*

"I'm not sure I'm qualified to be called a performance artist," says Terry Galloway. "I always thought I'd need a better haircut and more interesting shoes.... I'm an accidental artist—I'm not supposed to have been anything that I have become. I'm a Texan, but I was born in Berlin; I'm a deaf woman, but I always end up having heated conversations with demented strangers; I've never tried to be anything but a bum, albeit an articulate one, and yet I've spent most of my life performing and writing for my rent." *Out All Night* is a funny, frightening, and outrageous look at "crocodiles, camps for crippled children, detectives in drag, snakes, and sadomasochistic ventriloquism"—among other things.

FILM/LECTURE: **Al Lirog presents *Gay Male S/M Images in Mainstream Animated Cartoons***

Thursday, November 15
 10:00 pm, \$5/\$3 members or your ticket stub from the 8:00 performances

Lirog's lecture includes many of your favorite cartoon classics and places them under the microscope of our dirty minds. Lirog, in full regalia, offers a serious look at a loony subject. Lirog attempts to answer the question, "What is S/M?" with a close look at both popular perceptions and their stereotypical counterparts.

WRITERS: **Tom Spanbauer**
 PERFORMANCE: **Essex Hemphill**

Friday, November 16
 8:00 pm, \$5/\$3 members

Recommended by the muse of *Way In* 1988, Holly Hughes, novelist Tom Spanbauer is also known for his comic stories and delivery to match. His novels include *Faraway Places* (Putnam's, 1988), published in French in 1989 by Gallimard as *Les Chiens de l'Enfer* ("The Dogs of Hell"), and the forthcoming *The Man Who Fell in Love with the Moon*, due out from Atlantic Monthly Press next October. An Idaho native, Spanbauer now moves between residences in NYC and Portland, Oregon.

"Poet/performance artist Essex Hemphill handily traverses the rocky terrain of sex, politics, and blackness, yet spews forth a private, dreamlike litany of spiritual/physical poetry" (*Village Voice*). Hemphill's texts were featured in the films *Looking for Langston* (after Langston Hughes's literary executors refused the use of Hughes's own verses, objecting to the film's open treatment of his homosexuality) and *Tongues Untied*, both of which have enjoyed widespread critical and popular acclaim. In Buffalo, Hemphill will be presenting material from his forthcoming anthology, *Brother to Brother: New Writings by Black Gay Men*, and from his earlier books to look at issues such as the Tuskegee Syphilis Experiment, objectification and representation, racism, class, homophobia, desire, and gender.

FILM: **Naked Eye Cinema**
Presented by Jack Waters & Carl Michael George

Friday, November 16
 10:30 pm, \$5/\$3 members or your ticket stub from the 8:00 reading/performance

Cheapness (meaning economy of production as well as some of the sleazier definitions), non-narrative approach, and an unorthodox, challenging sexuality are some of the common threads which define this emerging film collective's works including: *The Lost 40 Days* and *DHPG Mon Amour* by Carl Michael George, *Corrective Measures (Politically Speaking)* and *Black and White Study* by Peter Cramer, *The Male Gayze* and *The Ring My Way* by Jack Waters, *The Invisible Woman* by Jean Carlomusto, and *Keep Your Lows Off Our Bodies* by Dolly Meieran.



Terry Galloway doing "The Etiquette of Suicide" from *Out All Night and Lost My Shoes*
 photo: Beatrice Queral

FILM/LECTURE:
Tom Waugh presents
Hard to Imagine: Physique
Film & Photography Before
Stonewall

Saturday, November 17
 7:00 pm, \$5/\$3 members

Tom Waugh, who is currently writing a book on gay male eroticism in film and photography from 1850 to 1969, will present an extensive compilation of slides and video footage chronicling the history of gay erotica. This coupled with Susie Bright's lecture should present a balanced picture of where we've been and how the times are changing as a result of the AIDS virus.



Hard to Imagine: Physique Film and Photography Before Stonewall

EXHIBITION OPENING RECEPTION: ***Viral Infection: The Body & Its Discontents in The Gallery***
 EXHIBITION OPENING RECEPTION: ***Jon Tower's Adam's Sorrow: Genetic Mutation & the Fall of Man* in The Projects Room**
 ARTIST'S RECEPTION: ***Michael Stolbach's Under Siege* Installation in The Vault**
 VIDEO OPENING RECEPTION: ***Lines of Flight: (mostly) west coast video* Exhibition in The Video Viewing Room**

Saturday, November 17
 9:00 pm, FREE

See page 2 for exhibitions descriptions.

VIDEO: ***Ladies of the Lake's Great Gobs of Country Gold & highlights from LINES OF FLIGHT* Video Viewing Room exhibition.**
 PERFORMANCE: ***Sheila Gostick Can't Be Licked***

Saturday, November 17
 11:00 pm, \$5/\$3 members or your ticket stub from the 7:00 pm film/lecture

This late night event gets off the ground with a video screening of *Great Gobs of Country Gold* by those notorious Ladies of the Lake who invite you to sing along with such classics as *Mama, Don't Let Your Babies Grow Up To Be Gay Boys*. Also featured will be selections from the newly-opened Video Viewing Room exhibition *LINES OF FLIGHT: (mostly) west coast video*.

There's no way to describe a "typical" Sheila Gostick performance, because there's no telling what she'll do on any given night. But consider what she's been known to pull off in the past: razor-tongued stand-up comedy routines centered on clippings from the day's newspaper; country & western numbers delivered in sequins and cowboy boots; a mid-show invitation for the entire audience to leave their seats and hit the streets for a tour of her Toronto apartment, cockroaches and all. "True comedy is divine," she says. "A truly radical performance risks being understood. Obscure Art is safe. I am not." There is only one Sheila Gostick (thank God), and American audiences have had precious few opportunities to catch her. Don't miss this one.



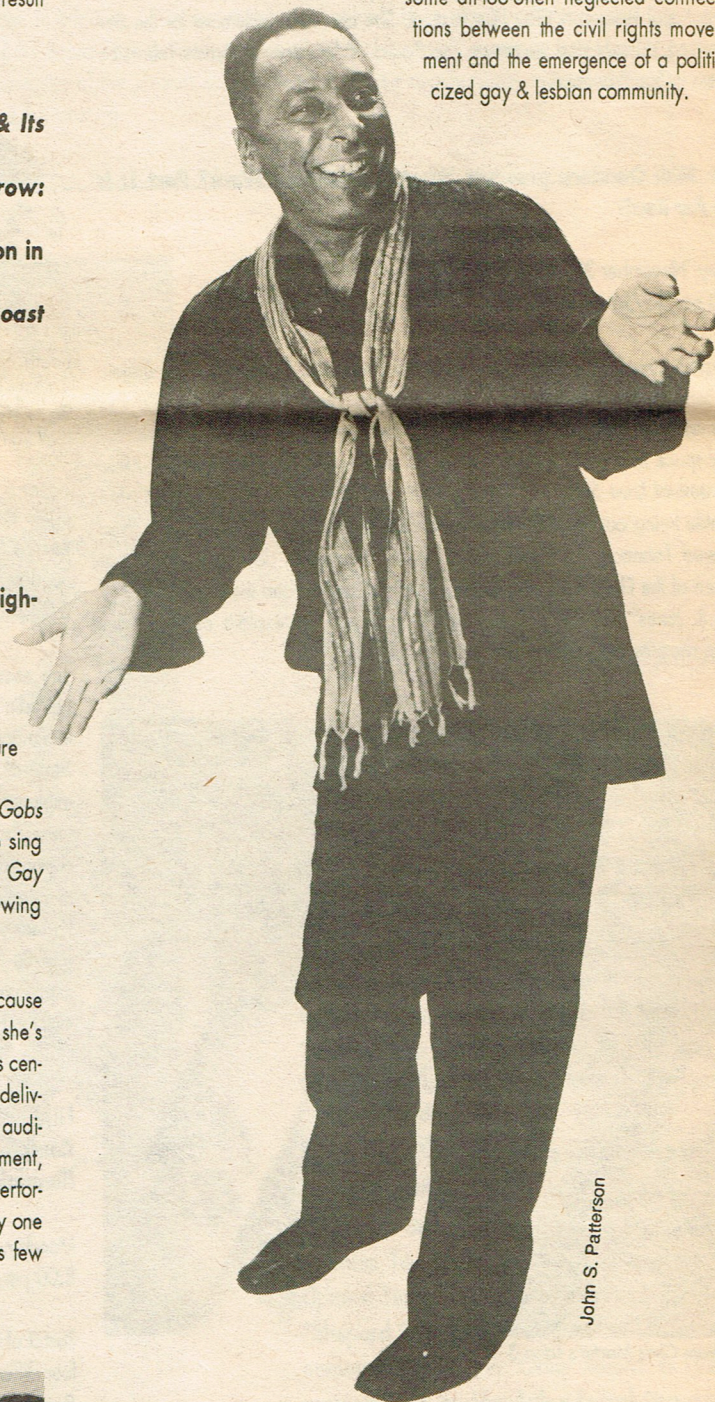
Scene from Jack Waters' *The Ring My Way*

WRITERS: **Madeline Davis & Liz Kennedy's *Lesbian Butch, Gay Queen***
 PERFORMANCE: **John Patterson in *When The Colored Band Goes Marchin'***

Sunday, November 18
 7:00 pm, \$5/\$3 members

Liz Kennedy, political activist and Associate Professor of American Studies/Women's Studies at UB, and Madeline Davis, Chief Conservator of the Buffalo & Erie County Public Library, will present a reading from their work-in-progress, *Boots of Leather, Slippers of Gold: the History of a Lesbian Community*, a project of the Buffalo Women's Oral History Project. Although they have read other excerpts from the book at other venues in Buffalo, this piece, *Lesbian Butch, Gay Queen: Are They Parallel Concepts?*, has never been heard before.

With a combination of acting, song, and dance, actor John S. Patterson leads his audience on a journey through the American struggle for democracy as portrayed in 3 generations of prose and poetry by Afro-Americans, including Paul Laurence Dunbar, Frederick Douglass, Toni Cade Bambara, James Baldwin, Jewelle Gomez, Essex Hemphill, and Alice Walker. In the process, Patterson uses events from his own life to make some all-too-often neglected connections between the civil rights movement and the emergence of a politicized gay & lesbian community.



John S. Patterson





VIDEO: **Liz Kotz presents highlights of LINES OF FLIGHT: (mostly) west coast video**

Monday, November 19
8:00 pm, \$3/\$1 members

Guest-curator Liz Kotz will present and discuss selections from the Video Viewing Room exhibition, *LINES OF FLIGHT: (mostly) west coast video*. Works to be screened include:

Merida Proscrita (1990) by Raul Ferrera-Balanquet & Enrique Novello Casante (Iowa City)
Topology of a Possible Affair (1989) by Pej Behdarvand (Los Angeles)
She Begins (1989) by Hrafnhildur Gunnarsdottir (San Francisco)
Of Man, For Dad (1988) by Scott Shot (San Francisco)
The Maids (1990) by Robert & Donald Kinney (San Diego)
(See exhibition listing on page 2 for details.)

Liz Kotz has made important contributions in her writing to critical understandings of sexuality and representation in media. Her essays have appeared in many publications including *Art Week*, *High Performance*, *Afterimage*, *The Independent*, *Cine Accion News*. This year she served as Director of the *Frameline Symposium on Lesbian & Gay Media* at the San Francisco International Lesbian & Gay Film Festival. She is a video columnist for the *San Francisco Weekly* and serves on the Board of Directors of Artists Television Access in San Francisco.

FILM: **Midi Onodera presents What is a Lesbian Work? Part 1: Is She For Real?**

Friday, November 23
8:00 pm, \$5/\$3 members

Tonight's screening includes: Aarin Burch's *Dreams of Passion*, an "exquisitely shot fantasy/dance of seduction of two gorgeous Black women"; Chris Martin's *Laws and Skin*, using language, text, and documentary footage to place private body space in a public arena; *Linda/Les and Annie: The First Female-To-Male Transsexual Love Story*, an underground classic with Les Nichols and Annie Sprinkle trying out his new surgically created penis for the first time; *She Even Chewed Tobacco*, Liz Stevens and Estelle Freedman's documentary look at women of the Gold Rush who assumed male identities; and the world premiere of G.B. Jones' *The Yo-Yo Gang*, which deals with the exploits of two all-girl gangs roaming the desolate city in search of "kicks."



Still from Chris Martin's *Laws & Skin*

FILM/VIDEO: **Jurgen Bruning presents Explicit—A Journey into the Unconscious**

Friday, November 23
11:00 pm, \$5/\$3 members or your ticket stub from the 8:00 screening

Former Hallwalls Film Curator Jurgen Bruning returns to Hallwalls to present a bold evening of films that dare to touch our emotions, carnal desires and dreams, and the world of our unconscious in a way that is completely Explicit. The evening includes Bruning's own *What is the Relationship Between Rosa Von Praunheim and the Male Strippers of San Francisco?*, Jerry Tartaglia's *Ecce Homo*, Philip Roth's *Boy's Life*, Luther Price's *Sodom*, Brent Heyward's *Slick*, and *Analstahl* by students at the Hamburg University researching the roles of lesbian and gays in film.

PERFORMANCE: **Beverly Sanford in Stages**

VIDEO: **Julie Zando presents The Bus Stops Here & other videotapes**

Saturday, November 24
8:00 pm, \$5/\$3 members

Stages is a personal, local, and thematic look at some "ways in being gay" by an accomplished writer/musician/performer. Beverly Sanford says of the brand-new work: "Multiplicities are important to me, so I'm not going to assume anything about The Lesbian Experience. I want to create a series of moods and textures." Among those textures: "a meditation on 'The Wonder Years,' a venture into the alternative wonderland of butch/fem Buffalo in the 90s; and a short take on what happens when Southern Baptists co-opt early lesbian feelings into dogmatic agape."

Julie Zando's *The Bus Stops Here* (1990) is

an experimental narrative about two sisters and their struggle to control the representation of their lives....The forced socialization of women by structures such as the Family and the Psychiatric Establishment make it very difficult for the sisters to assert their independence. They must vie not only against authority figures, but also against the constraining and limiting role of narrative, represented in the tape by a meta-narrator, who reveals himself to be a sexed and desiring influence on the women's lives. (J.Z.)

Julie Zando was a founding member, and the first Director of Squeaky Wheel, a media arts center which serves film, video, and audio makers in Buffalo. Her videotapes have been screened internationally and her latest tape, *The Bus Stops Here*, will be featured at the Worldwide Video Festival, Den Haag, The Netherlands. Zando has lectured at the University of California, San Diego and the School of the Art Institute of Chicago. Presently she is a Ph.D. candidate in the Comparative Arts Program at the University of Rochester.



Still from Julie Zando's *The Bus Stops Here*

FILM: **What is a Lesbian Work? Part 2: Relationships: Love 'em or Leave 'em**

Sunday, November 25
8:00 pm, \$5/\$3 members

The second evening of films curated by Midi Onodera includes: Azian Nurudin's *Without Make-Up You Haven't Got a Prayer*, a erotic short about exhibitionism on train tracks; Lidia Szajko's award-winning first film *A Constant State of Departure*; Valerie Tereszko's *Human on My Faithless Arm* which explores the under-represented lesbian deaf culture in an exciting, risk-taking visual/aural experience that makes the viewer experience that same deafness; a pornfilm with nuns as seductresses, potent leather dominatrixes, and ritual nymphomaniacs from West Germany entitled *Mull* by Lisa Laquier; Pratibha Parmar's *Flesh and Paper* which explores the poetry and life of Suniti Namjoshi; and Su Friedrich's *Sink or Swim*, in which a young girl reveals the pain and momentary joys and scarring history of the "American kinship system" as seen through her relationship to her father.

FILM: **What is a Lesbian Work? Part 3: Internal Combustion/External Action, with appearances by Toronto-based filmmakers Colin Campbell & Gwendolyn**

Monday, November 26
8:00 pm, \$5/\$3 members

Part 3 of Onodera's series includes: Campbell's docudrama *Skin* which looks at four different women who happen to be People Living With Aids; Gwendolyn's *Prowling By Night*, her new short about police harassment, prostitution and AIDS, which was commissioned as part of the National Film Board of Canada's "Five Feminist Minutes" series; Ana Maria Simo's sardonic look at desire and the pain of rejection in *How to Kill Her*; Jennifer Montgomery's guided tour of a rape she experienced on *Home Avenue*; and the first screening outside of California of Laurie Light's *Snatch: Radical Dyke Horror*, "a fantasy horror cult video starring 10 scummy wacky crazed A-MAZING dykewhores killing men."

VIDEO: **Highlights of the LINES OF FLIGHT: (mostly) west coast video Exhibition**

Wednesday, November 28
8:00 pm, FREE

Selections from the Video Viewing Room exhibition will include the following:

My Life as a Godard Film by Whitney Houston (1988) by Leslie Singer (San Francisco)
This Is Not a Very Blank Tape, Dear (1989) by Jane Cottis (San Diego)
Club Q Video (1990) by Aarin Burch (Oakland)
What Do Pop Art, Pop Music, Pornography & Politics Have To Do With Real Life? (1990) by Azian Nurudin (San Francisco)
Grapefruit (1989) by Cecilia Dougherty (San Francisco)
(See exhibition listing on page 2 for details)

FILM/LECTURE: **Richard Fung presents Looking for My Penis: The Eroticized Asian Male in Gay Video Porn**
PERFORMANCE: **Lawrence Steger in Worn Grooves**

Thursday, November 29
7:00 pm, \$5/\$3 members

This lecture/performance by video-artist and filmmaker Richard Fung takes the point of view of the gay Asian man searching for sexual as well as racial validation in a world that perceives Asian men as sexless math or computer whizzes. Chicago artist Lawrence Steger's *Worn Grooves* is a solo performance combining shards of pop songs with fragments of dicked conversations in a style borrowed from hip-hop deejays.

PERFORMANCE: **The High Risk Group in A Bitter Pill to Swallow**

Friday, November 30
10:00 pm, \$5/\$3 members

The High Risk Group is an anarchic dance & performance collective based in San Francisco whose work might best be described as controlled chaos. In this late-night encounter with the group, expect flying bodies, frenzied movement, politics, humor, and maybe some spray paint. "We love to swear, and toss out facts as well as personal stories and lies," they say. Find out for yourself during the East Coast premiere of these wild boys from California.

Emergency Call: An Afternoon of Art & Action Against AIDS
PERFORMANCE: **The High Risk Group in a Surprise Appearance**

Saturday, December 1
At an unannounced time and location somewhere in Greater Buffalo, FREE

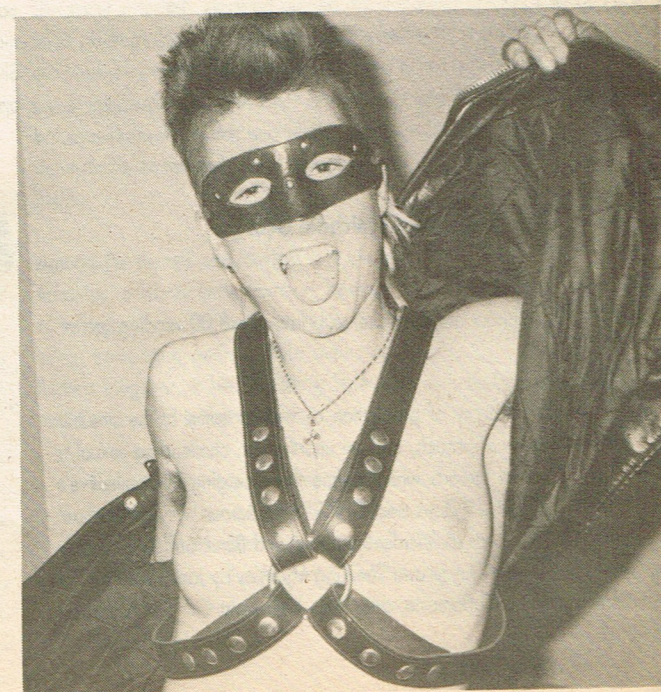
In recognition of AIDS Awareness Day, as declared by the World Health Organization, and in conjunction with *Visual AIDS*, a national series of arts-related events commemorating the day, Hallwalls will unleash The High Risk Group for a not-to-be-forgotten, surprise performance at an unannounced location somewhere in Greater Buffalo, maybe near you. Watch out.

Emergency Call: An Afternoon of Art & Action Against AIDS
VIDEO: **Beyond The Bleach: A Video Cycle, Cycle 1: Shout It Out**

Saturday, December 1
Time to be announced, FREE
At the Sunset Laundry, 332 S. Elmwood (corner at West Tupper)
Price of one load: \$.85 wash and \$.35 dry

Beyond the Bleach: A Video Cycle, curated by Cathy Steffan, is a series of four video screenings which will take place on Saturday afternoons during December and January in laundromats around the city of Buffalo. Come with your laundry and wash some video!

The public screening of *Cycle 1: Shout It Out* will occur in conjunction with *Emergency Call: An Afternoon of Art & Action Against AIDS*. Videotapes to be screened will include works from Hallwalls Video Art Library: documentaries, social activist tapes, and narratives. Among the titles to be screened will be *Diana's Hair Ego* by Ellen Spiro, "Out" Takes by John Goss, *We Are Not Republicans* by Adam Hassuk and Robert Huff, *The Inaugural Display of the NAMES Project Quilt* by David Thompson/The Names Project, and *The Fairies* by Tom Rubnitz.



From the making of Laurie Light's *Snatch: Radical Dyke Horror*

Other Hallwalls Exhibitions & Events in November

EXHIBITIONS

A QUESTION OF PAINT

Through November 3
In The Gallery
Fourth Floor
FREE

An open dialogue concerning recent abstract painting by emerging and mid-career artists.

EXHIBITIONS

ARTEMIS & THE DINOSAURS

Exhibition by Barbara Rusin
Through November
At the Arts Council
700 Main Street, Ground Floor
FREE

Recent work by Buffalo-based painter and print-maker, focusing on the enigmatic figure of the female body-builder within contemporary American culture.

VIDEO

LABOR INTENSIVE

Through November 3
In the Video Viewing Room
Fourth Floor
FREE

An exhibition of videotapes and films examining social constructions and conditions of work.



The Tralfamadore Jazz Institute
In Cooperation with Hallwalls
Presents

LIVING JAZZ LEGENDS SERIES

At the Marquee

Concert 1:

BENNY CARTER

With special guests Al Tinney, Sabu
Adyola, and Louis Marino

Saturday, November 3
8:00 pm, \$12/\$8 members
At the Marquee at the Tralf, Theater Place

At the age of 83, Benny Carter is still one of the music's most amazingly versatile musicians. Over the years, his major contributions to several areas of jazz have been widely acclaimed. He first attracted widespread attention during a year of playing in Fletcher Henderson's Orchestra. From 1923 to 1928 he played in the bands of June Clark, Earl Hines, and others. As an instrumentalist he is recognized as the leading creator of a prominent alto saxophone style before Charlie Parker.

Carter continues to be active through tours with Jazz at the Philharmonic, occasional big-band engagements and many recordings. He also made a career as an educator, spending several periods in residence at Princeton University, where he is a frequent lecturer and was awarded an honorary degree.



From the top: Benny Carter and Max Roach

HALLWALLS ANNUAL MEMBERS MEETING

Wednesday, November 14
8:00 pm, FREE
In The Gallery

As mandated by our by-laws, the second Wednesday of November is the date of the annual Members Meeting. This is the meeting at which members get together with the staff and Board of Directors to discuss past accomplishments, present activities, and future plans. All members are encouraged to attend, and new members are invited to join. In addition, all current members of at least 18 months standing are eligible to vote for the members of the Board of Directors for the coming year. A slate of nominees being proposed by the Nominating Committee of the present Board, along with their qualifications, will be available to voting members prior to the meeting.

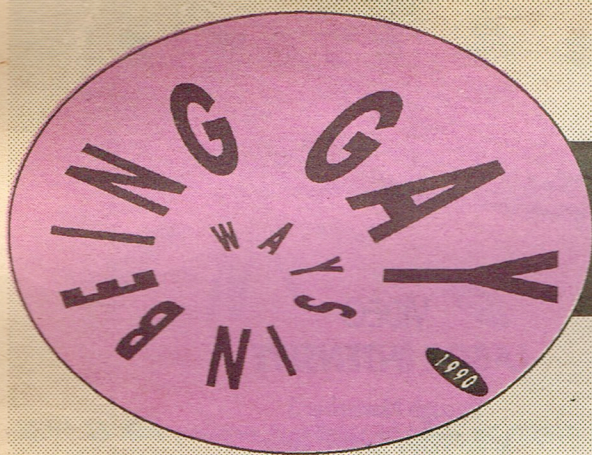
Concert 2:

THE MAX ROACH QUARTET

Friday, November 31
8:00 pm, \$12/\$8 members
At the Marquee at the Tralf, Theater Place

Internationally acclaimed percussionist and composer, Max Roach rolls into town for a long-awaited return visit. A pioneer in the development of contemporary American music, Roach is known for his unique innovations, through which he has revolutionized the use of multiple percussion set. During the course of his distinguished career, he has collaborated with such diverse artists as Alvin Ailey, Sam Shepard, Dizzy Gillespie, The Boston Pops and John Williams, Cecil Taylor, and the Kodo Drummers of Japan.

Roach has composed works for soloist, chorus, orchestra, theatre, dance, television, and film as well as his own groups—the percussion ensemble M'Boom, his quartet, Double Quartet, and The Uptown String Quartet. His theatrical scores for "Shepard Sets" by playwright Sam Shepard earned Mr. Roach an "Obie" award. In 1988 he received from the MacArthur Foundation a prestigious fellowship which is awarded annually to extraordinarily talented individuals who discover, create and contribute to American scientific and cultural life. In addition to composing and performing, Roach lectures worldwide on musical styles and traditions.



curators' essays

There's a by-now tired old joke around Hallwalls, born some time around the 1988 *Ways in Being Gay*: "When are you going to do 'Ways in Being Straight?'" somebody will ask. And the answer is usually: Every day, every week, every month except November (in even-numbered years). As if to imply that "gay art" fits neatly into the ghetto of a biannual festival and everything else is "straight art." But that's not at all accurate: we present work by gay artists throughout the year, some of it explicitly about sexuality, lots of it not. (Just this weekend I found myself embroiled in a lively, unresolvable argument about whether art by openly gay people which **doesn't** address gay issues can legitimately be considered "gay" or not.) The very notion that art comes with gender preference attached is ludicrous.

So why a festival? Because there is strength in numbers, both on stage and in the audience. We live in a nation where you can count the believable gay people in movies and on television on one hand—and that's **fictional characters** I'm talking about, inevitably played by actors and actresses quick to divorce themselves from the roles they play. We live in a city whose gay "community" is **still**—in the face of AIDS, hate crimes, censored artists, harassment and confiscation at the border, and homophobic politicians—largely apolitical and still centered on a half-dozen bars. Things may be changing, however slowly: Buffalo's first-ever lesbian & gay town meeting featured representatives from over 30 groups, from book-of-the-month clubs to AIDS service organizations. The art world can and must be a part of the politicization of the city. It's not just a matter of presenting the umpteenth screening of *Desert Hearts*, though: an art festival can provide voices from outside the complacency of the familiar; it can challenge (gay as well as straight) people's thinking; it can disturb them, delight them, move them to action.

The performing artists invited to appear in *Ways In* have nothing in common other than being gay. That's by design. The "gayness" in their work is one element among many; that's by design as well. What I've tried to present during this month is a group of fascinating people whose artworks and lives are seamlessly intertwined. The more I wrestle with the impulse to define "performance art," the more I convince myself that one element in the mosaic of meanings is or ought to be this: that the artist making the work is the **only** person alive who could make it. I'm certainly not proposing that all performance pieces be "autobiographical" in the conventional literary sense (an invitation, all too often, to self-obsession, unless your life story is truly extraordinary—and there **are** some extraordinary tales to be told this November.) Instead (let me apologize in advance to any dogmatic post-modernists for the upcoming lapse into hard-core romanticism) what I'm looking for is work whose very form, structure, and content is informed by the lived experiences of its makers. Those individual or collective experiences include not just sexuality, but age, race, gender, geography, you name it. I'm not much interested, as a gay person watching other gay people on stage, in generic smiley-face portraits of "our" presumably shared "lifestyle." (Excuse me while I lose my lunch.) What I find more compelling is the **differences** between us. For this reason, we've made a point of combining work by women and men on the same bill, and of mixing media (film, literature, live art, etc.) as often as possible. I can't expect any artist (or politician or public figure) to speak for me; I don't even expect to like their versions of themselves. But the multiplicity of voices and bodies—that's where the potential for empowerment begins.

Special thanks to Jeff McMahon, Tim Miller, Holly Hughes, Gayle Tufts, Steve Gallagher, David Roche, Hank Hyena, Tom Dooney, and Susan Finque for their advice and suggestions.

Ron Ehmke
Performance Curator

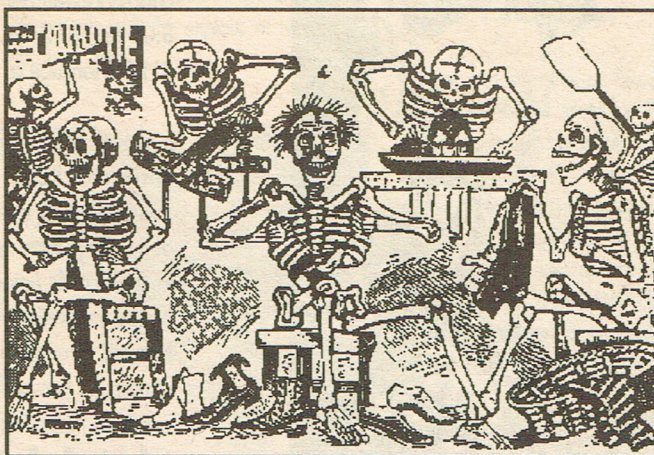
Instead of a lot of words by myself I would like to quote some parts of an article I found in the *San Francisco Bay Guardian* in May while I was attending the *San Francisco Lesbian and Gay Film Festival* looking for works to include in this year's *Ways in Being Gay*.

Clearly, the mainstream of society has no monopoly on stereotyp-

ing and intolerance. But when minority groups take part in this kind of behavior, we commit political suicide.... The fact is that human sexuality is fluid and unpredictable. It does not, in practice, follow the rules we set down for it in theory. Insisting on a homosexual norm is counterproductive to the formation of a social community, as its restrictions on PERSONALITY, STYLE and SEXUALITY turn away lesbians and gays who don't fit the narrow definition. Perhaps more importantly, it is counterproductive. It alienates lesbians and gays of color; it alienates bisexuals, who suffer the same homophobia as anyone else when they are with the same-sex partner, and it alienates sympathetic straight people.... In our efforts to create a cozy, homogeneous political and social community for ourselves, we lesbians and gays often ignore or deny our incredible density as people. (Louise Sloan, *The San Francisco Guardian*, May 2, 1990)

My emphasis when putting together the program for *Ways In Being Gay* was to show this existing diversity.

Jurgen Bruning
Ways In Being Gay Film Co-curator



Scene from *Silence = Death*, screening November 6

I'm just the guy who got stuck putting the jigsaw puzzle together from the pieces Jurgen left behind. I just hope all the pieces still fit, because he has programmed some truly remarkable work that I, for one, am proud to see being exhibited in light of certain unfortunate realities facing us all.

I've always hated jigsaw puzzles, except for getting to see the total picture in the end.

Hallwalls is grateful to the Film Bureau at Film/Video Arts, New York City, for their financial support of visiting artists.

René Broussard
Film Curator

What is a Lesbian Work?

The debate over what is and what is not a "lesbian film or video" continues to be a source of contention at most lesbian and gay film and video festivals. Some argue that works which focus on issues of lesbian sexuality, eroticism and self-identity are the only works which should carry the lesbian banner. Others believe that as long as the work is produced by a "card-carrying lesbian," it can be deemed appropriate.

As someone who has also heard the shockingly similar debates erupting in the "visible minority" communities, (this is/is not an Asian Canadian story, etc.) I would like to toss out this feverish need to label and restrict the content of work within the confines of this program. Some viewers may find that a few of the selections do not fit into a distinct "lesbian" category. There are works by bisexual women and by both "straight" and gay men which have been included in the program. The content of work ranges from the explicit sexual explorations of a female-to-male transsexual to issues surrounding violence against women, AIDS activism and lesbian porn.

As a filmmaker, I have found it necessary to continually challenge rigid definitions of "lesbian work" by expanding and exploring various avenues of content and form. Although works by "straight" men or even "straight" women rarely give a lesbian audience an inside view into our lives, they do inform us of how we are perceived and, in some cases, stereotyped in media. This in turn affects our perceptions of identity in a public light. By contrast, lesbian-produced work can inform us of a specific point of view and experience, perhaps one which we can directly relate to. Simply being a lesbian does not dictate content, it informs it.

The selection for the lesbian component of the *Ways In Being Gay* festival was developed from a special call to contributors of lesbian culture in film, video and print media. Fourteen women were asked to submit titles of film and video work which they found in some way to be exciting, innovative, perhaps erotic, perhaps "politically correct" or "incorrect" contributions to lesbian film and video culture. Seven women responded with a variety of titles.

The emphasis on the final selection was based on programming works which have not been screened or rarely screened at Hallwalls in the past, print availability, and programming compatibility. As well, work was selected which will create a dialogue around expanding the definitions of "lesbian work." Although it was impossible to program all of the suggestions, it is hoped that

other festival programmers and interested viewers will use the participants' recommendations as a resource for some powerful works.

[Note: This series was compiled as both a public exhibition as well as a tool for festival programmers and interested viewers, and the complete program source guide and catalog will be available at screenings or by sending \$2 postage to Hallwalls, 700 Main Street, Buffalo NY 14202, Attn: René Broussard.]

Some of the participants have requested their honorariums be donated to AIDS organizations in their cities. Thanks to Debbie

Zimmerman, Women Make Movies, Jurgen Bruning, Su Friedrich, V Tape, Chris Martin, Groupe Intervention Video, Pratibha Parmar, and all of the participants for their submissions and program notes.

Midi Onodera
Ways In Being Gay Film Co-curator, Lesbian section



From the making of *Snatch: Radical Dyke Horror*, screening November 26

LINES OF FLIGHT: (mostly) west coast video

In planning this program, I wanted to step away from the gay mainstream and instead focus on differently-located lesbian and gay expressions—whether from younger gay people, ethnic communities, cultural exiles, punk sensibilities, or some combination thereof.

The definition of what makes a

"gay" tape is deliberately left open. I wanted this to be a place to include more enigmatic and more difficult works which might not find a home in other gay programs—while also embracing humor, entertainment, and a range of lesbian and gay popular cultures.

The show is loosely centered around my own location in San Francisco, but it spins off from there. Without any clear intention or plan, half the tapes turned out to be by people born outside the United States; over half are by women. At times, the border between what is straight or gay is in question. Other cultural borders—between black and white, between pop and art, pornography and domesticity, camp and punk, separatism and S&M—also seem to be in question.

Among the themes and devices that seem to occur or reoccur: uncertain relationships, celebrity impersonation, borrowed materials, melodrama, pop cultural references, music as structure, re-enactment, cross-gender and cross-race drag, combining genres. Style seems central. To quote the LA-based writer Matias Viegner, in his "Revolting Style: Gay Fanzines, Enlightened Audiences and Censorship" in *Frame-work*:

The work that these kind of publications promote is a kind of festive combat. It is the use of style to decenter a totalizing cultural hegemony. Style in this formulation involves a re-territorialization, a vocabulary stolen from the masters.... On the one hand, style is a marker of difference, a code visible only to the initiated. On the other, it signifies refusal.

Liz Kotz
Ways In Being Gay Video Curator

(continued from back cover)

Like the work of many of his peers, Ethyl often took a classic repertory and twisted it into a personal canon; dethroning kings (and sometimes logic), Eichelberger's queer theater celebrated the history of strong women who survived both oppression and history with undeniable style: Nefertiti, Catherine the Great, Elizabeth I and Mary Stuart, Lucrezia Borgia, Marie Antoinette, Lola Montez, and Saint Joan are but a few of the hundreds of characters he created or portrayed over the past two decades.

As Ethyl explained, "I chose to be a drag performer... because I was tired of being a character actor who played weird people, because I know it affects your life. What you play on stage affects who you are, and at one point I said, 'I only want to play the glamorous, most magnificent, strong women in the world, that have ever been in history.' And I do it, and it has turned me into a better person" (*Outweek*).

Personally, I encountered Ethyl's name long before I actually saw a performance. Week after week, scouting the performance listings in the *Village Voice* I would come across his remarkable multisyllabic moniker. ETHYL EICHELBERGER: it just jumped off the page, simultaneously evoking a highly combustible fluid, the "largesse" of Ethel Merman, and the legacy of some exotic German matriarch.

When I finally saw a live performance at 8 BC in New York's East Village I was astounded. Ethyl superseded my wildest imaginings. Portraying several characters simultaneously (including, I believe, Carlotta, Empress of Mexico, Napoleon Bonaparte, a dwarf, a Greek chorus, and the narrator) he was both brilliant and kitsch, silly and arcane, and incredibly entertaining.

As I was booking performance art for Hallwalls at that time (1984), I conspired to bring Ethyl to Buffalo. It turned out he had never really performed his drag show outside of New York, and rarely outside of the context of a gay club. He was petrified and kept postponing his scheduled performance dates. He did finally agree to appear in the context of a series that attempted to transform Buffalo's Italian Community Center (where, for want of a theater space, Hallwalls was then presenting events) into an East Village club.



Ethyl as Lucrezia Borgia. Photo: Peter Hujar

Ethyl drove to Buffalo in a small VW with an equally outlandish friend named Rita, who was dressed in full leather bondage regalia. We had arranged for them to stay at the Lenox Hotel, but Ethyl insisted that they drive back after the performance that same night. (A professional hairdresser, he had wigs to style for a performance by Charles Ludlam the next day.) They did rest at the hotel, 75% of which turned out to be a permanent residence for the elderly. Ethyl was unbelievably charmed by the cottage cheese and jello lunch the hotel provided, and by the fact that the staff didn't flinch at Rita's appearance. That evening he did a terrific performance as Queen Elizabeth: Rita screened Ethyl's 16mm films on a projector that continually jammed; Ethyl simply incorporated the mistakes into the performance, threatening to cut off Rita's head.

The following year Ethyl returned to appear on a bill called *Andy Warhol's Lower East Side Sampler* with Miss Hapi Phace, They Might Be Giants, and the Jickets. This time he flew up with Hapi and agreed to stay over night. However, they missed their plane and arrived, exhausted, in the middle of the show. Hapi Phace bravely applied his make-up on stage as he performed a hysterical routine of pratfalls; Ethyl appeared as Rip Van Winkle, one of the very few endearing male characters he portrayed. Ethyl and Hapi then retreated to the dressing room (actually the Hallwalls office) for what seemed like five minutes and reappeared in full female drag. Accordion in tow, Ethyl performed segments of his Obie-winning *Lucrezia Borgia*, followed by several encores of his trademark song, *We Are Women Who Survive*.

Ethyl left us too early. When the debilitating effects of AZT, the only currently approved drug for combatting AIDS, threatened his ability to perform, he took his own life. Ethyl's spirit, however, and that of the women he portrayed, will surely endure: the gay community's continuing struggle against the AIDS crisis, homophobia, and other forms of

oppression will guarantee it; so, too, will our continued joy and these collective demonstrations of the many diverse "ways in being gay."

"We are women who survive/Scratch us, we bleed...."

Stephen Gallagher
Former Hallwalls Curator

HALLWALLS AWARDS NEA/ROCKEFELLER GRANTS TO 12 NEW YORK STATE ARTISTS

grant news

Hallwalls is pleased to announce awards totalling \$21,000 to 12 New York State artists and artist groups in its 1990 program of grants for projects in new forms. This statewide program (excluding NYC) is part of a larger, national program called the *New Forms Regional Initiative*, a joint public and private effort of the Inter-Arts program of the National Endowment for the Arts, a federal agency, and The Rockefeller Foundation. Hallwalls is one of 13 arts organizations nationwide that administer these grants in their regions. The program was established in 1986 to recognize, foster, and support formal innovation by creative artists in all regions of the country, interdisciplinary collaboration among artists in different fields, and cultural and ethnic diversity in the arts. The following 12 projects by individual artists and collaborative groups were selected out of 191 applications:

Ladies of the Lake, Buffalo, NY, \$2,500 for production of a videotape to be incorporated into ongoing multi-media activities of this 20-member feminist performance troupe. Ladies of the Lake is gaining acclaim and notoriety in the Buffalo area for their satirical sketches, full-length performances, videotapes, and public "zap actions" around issues of Choice and Right Wing politics.

Holly's Comets, Woodstock, NY, \$2,500, to produce a 15-minute choreographed video poem entitled *Refractions*. Holly's Comets is an improvisational theater group of over-sixty-five-year-olds. In their ensemble work and public performances, they explore "aging, as it is happening to us now, as a process not as an event" and express their sense that individual lives as they are made are "art forms in their own right."

Mara Alper, Beacon, NY, \$2,000 for post-production costs of a videotape to be used in a live multimedia performance integrating Haitian and Nigerian ritual dance with experimental video. This collaboration with dancer/choreographer **Pat Hall-Smith** is "a dream piece, without dialogue, developing the theme of expression versus repression." Through dance, non-linear narrative, video montage, and intricate intercutting, it tells the story of "a woman whose spirit thrives on sacred Haitian dance," though her daily life is spent in the world of office equipment and business suits.

Henry Jesionka, Buffalo, NY, \$2,000 for a large-scale optical installation entitled *Vanishing Point*, dealing with the body's constitution in space and its relationship to language.

Gary Gustafson & Stephen Judd, Rochester, NY, \$1,500, for a public performance piece entitled "Words for the Street," part of a larger work entitled *Wordworks*. This artist team, under the name **Systems Analysts Incorporated**, produces site-specific works and guerrilla street actions which raise questions about freedom and control and the relationship between social structures and behavior.

Louett Holloway, Syracuse, NY, \$1,500, for continuation of a series of videotapes in which she herself and other performers dramatically enact her poems in such settings as a field (for a poem about slavery) and a shopping mall (for a poem about the social dynamics of Black women and men meeting in public).

Flying Words, Rochester, NY, \$1,500 to the acclaimed deaf-poetry duo (**Peter Cook & Kenny Lerner**) for creation of a new ASL poetry performance which for the first time will involve a larger cast. The new piece, employing three ASL poets (in effect, a signing chorus) and one voice, is set in Nazi Germany, and deals with the forced sterilization and extermination of deaf people, a less well-known aspect of Hitler's "final solution."

Francois Deschamps & Judith Mohns, New Paltz, NY, \$1,500 towards production of a 96-page visual artist book entitled *Particle Theory*, to be produced at Nexus Press in Atlanta, and addressing the complexities of current global political issues.

Bruce Adams, Buffalo, NY, \$1,500 for a performance examining the cognitive dissonance resulting from the conflict between myth and rationalism in our culture, and the role played in this conflict by media, science, religion, politics, and the arts. It will involve narration, video, slide projections, and magic illusions, drawing on the artist's background in magic.

Fritz Bacher, Buffalo, NY, \$1,500 for a performance entitled *How To Get Rich By Watching Television*, an elaborate send-up of those paid half-hour ads (usually for get-rich-quick investment schemes) disguised as talk shows.

John Knecht & Les Leveque, Hamilton, NY, \$1,500 for research and development into the interactive technology for a ten-channel viewer-interactive video/computer installation, and production of video and computer-animated video imagery and sound. The piece will question the possibility of "revolution" within the spectacle of a global consumer society.

James Seku Harwell, Buffalo, NY, \$1,500 for the *Techno-Bush* project, exploring video and electronic extensions of his ongoing performance/ presentations of oral narrative and musical forms from the griot traditions of West Africa.

Panelists who selected the projects were **Homer Jackson**, Philadelphia; **N. Regina Jackson**, Buffalo; and **Laura Kikauka** and **Gordon Monahan**, Markdale, Ontario.

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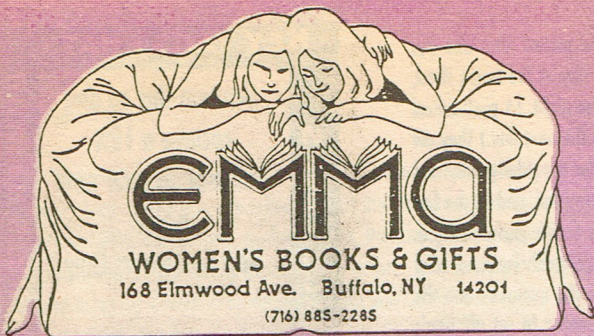
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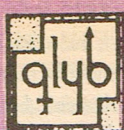
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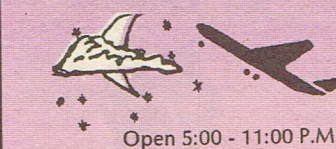
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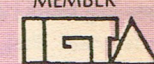
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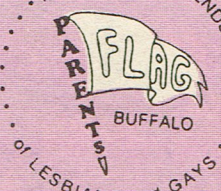
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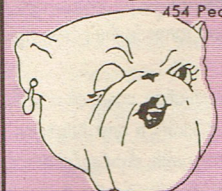
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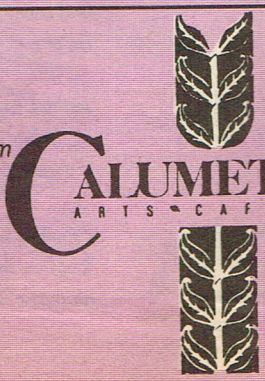


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CALL FOR VIDEOTAPES:

The 2nd Video Witnesses Festival of New Journalism

This festival will sample a range of videomaking initiatives which are rapidly evolving both nationally and globally. The broad dissemination of inexpensive tools for videomaking, electronic transmission, and cheap distribution of video recordings are all stimulating the proliferation of radically new contexts for social and political agendas to emerge. Video recording is becoming a tactical means of revealing social contradictions in our everyday lives and the familiar medium of television is becoming available as a practical setting for social critique, resistance, and transformation. In other words, the *Video Witness* is helping to redefine the traditional role of the citizen as encompassing the right to uncensored, transgressively productive social and political action.

Hallwalls invites individuals, collectives, and community groups to submit your videotapes (any format) for this competition/exhibition. You must include either a self-addressed stamped envelope or \$5 shipping/handling fee for the return of your tape(s). Mail your videotape(s) with a brief descriptive statement to: *Video Witnesses*, Hallwalls, 700 Main Street, 4th floor, Buffalo, New York 14202. The entry deadline is November 30, 1990.

The 2nd *Video Witnesses Festival of New Journalism* will take place in February, 1991 (dates and awards to be announced). Submission categories include: The Investigative Report; "On-the-Scene" Event Document-Event Aftermath; Newshounding-Surveillance; Agit-Prop Document/Interventions; "Soapbox" Editorial; News Analysis; Video Political Cartoon; Tabloid Journalism; News Story Re-enactment; and Staging "News" That Never Happened.

CALL FOR SUBMISSIONS:

Western New York Slide File

Under the auspices of the Artist Advisory Board, Hallwalls maintains a registry of works by artists from Buffalo and Western New York. Utilized by the Exhibitions Curator, as well as regional curators and gallerists, this valuable resource is updated on an ongoing basis. Area artists are invited to submit a representative selection of slides and/or photos along with a biography which will be retained and placed on file. All submissions should be addressed to: Western New York Slide File, c/o Hallwalls Contemporary Arts Center, 700 Main Street, Buffalo, New York 14202.

CALL FOR WORK:

First Thursday 1990/91

All performers, writers, poets, musicians, video artists, filmmakers, and installation artists are invited to submit work to *First Thursday*, our ongoing monthly

series showcasing the talents of area artists. What is an area artist? Well, although most *First Thursday* artists have been from Buffalo, artists have trekked from as far away as Rochester, Syracuse, Ithaca, and Toronto, so let's say it's anywhere within driving distance of Buffalo. *First Thursdays* are always eclectic, often long (but worth it), and almost always well attended. In the past, we have presented full-scale multimedia performances, works-in-progress, political satire, poetry with music, African drumming, viola solos, postpunk industrial bands, super-8 films, and ironic send-ups of the New Age. *First Thursday* knows no aesthetic bounds: quiet music, loud music, "performance art," pop songs, classical, avant garde, jazz, gospel, experimental theater, all are welcome. We haven't presented much dance, but if you don't mind the concrete floor, that's OK, too. We'd even like to hear from mimes! (Just a little joke.) You can be funny like that or serious, ironic or sincere, even ambiguous if you don't mind puzzled looks. Our large-screen video projector is at your disposal for video screenings and performances, as is our crack technical staff. And you even get paid (more or less) and publicized (if you get us your calendar copy on time). What have you got to lose? Submit your proposal to Ed Cardoni or Ron Ehmke, including proposals for Vault-specific visual arts installations (not exhibitions). Note: *First Thursday* is loose, but premeditated. It is not an open mike night.

SPECIAL FIRST THURSDAY THEME NIGHTS IN 1990/91:

March: *FluxThursday*. In conjunction with the major gallery exhibition *FluxAttitudes*, opening in February. Recreate great Fluxus performances of the 60s and 70s. Revive Fluxus for the 90s. Fluxus lives! Deadline: January 21.

INTERNS & VOLUNTEER STAFF NEEDED!

Hallwalls is seeking students and other individuals interested in the areas of visual arts exhibition, media presentation and production, performance, technical assistance, public relations, graphic design, and general arts management. Interns will be expected to devote approximately ten hours per week and can earn 3 academic credits for their work, by prior arrangement with their college or university faculty members. Volunteer staff will be expected to contribute five hours per week. In addition to the exposure to a wide variety of artistic practices, processes, and philosophies, interns and volunteers can gain excellent professional experience and reference, free admission to all Hallwalls events, a free Hallwalls t-shirt, and a listing in the monthly calendar. Applicants should be highly motivated and able to work well individually as well as collectively. Selection will be based upon prior experience, references, and commitment to the arts. Interested persons should send a cover letter and a resume with references to Edmund Cardoni, Hallwalls, 700 Main Street, Fourth Floor, Buffalo, NY 14202.

VIDEO

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EDITING

Our video editing facility is back, soon to be better than ever, with upgrading of equipment and expansion of capabilities made possible with a special grant from the Electronic Media & Film (EMF) program of NYSCA. (Since this award was just announced, these modifications will be taking place later this fall, as soon as the equipment—a special effects generator and waveform monitor/vector scope—can actually be purchased and installed.) Independent producers and video artists wishing to schedule time on the system, new users interested in introductory editing workshops, and all users interested in learning the new equipment when it comes should call Video Editing Coordinator **Andrew Deutsch**. Workshops at all levels will be scheduled by appointment with Andrew on an individual basis.

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OFFICE SUPPLIES NEEDED!!

Hallwalls is seeking tax-deductible donations of new or used office equipment or supplies. Among the items needed most are a fax machine, office furniture (file cabinets, desks), a dot-matrix printer, white paint, Xerox paper, computer supplies (disks, paper), and light bulbs (floods and spots). Any and all contributions will be deeply appreciated.

Hallwalls' programs in the contemporary arts are 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 New York Council for the Humanities; Erie County; the City of Buffalo; Film/Video Arts, NYC; and by contributions from businesses, corporations, and foundations, including Metropolitan Life Foundation, Computer Task Group, Inc., Independent Health, Meet the Composer, Mid-Atlantic Arts Foundation, National Heritage Trust, The Buffalo Foundation, Half & Half Trading Co., Eckel Florist & Garden Center, Lawley Service Inc., Matthews, Bartlett & Decker, Inc., Swiss Chalet, Jacobi Development & Construction Co., USAir, The Seymour H. Knox Foundation, The Rockefeller Foundation, the Margaret L. Wendt Foundation, the Electronic Arts Grants Program of the Experimental Television Center, the John D. and Catherine T. MacArthur Foundation, Goethe House, New York, and the Ford Foundation. Hallwalls is a member of the National Association of Artists' Organizations (NAAO), Media Alliance, the National Association of Media Arts Centers (NAMAC), and the Council of Literary Magazines & Presses (CLMP), and an associate member of Canada's Association of National Non-Profit Artists Centres (ANNPAC).

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STAFF NEWS

Last month (October), Hallwalls Executive Director **Christine Tobes** left that post to assume the position of Executive Director of the Arts Council in Buffalo & Erie County. Chris was with Hallwalls from 1983, when she joined the then much smaller staff as Development Director. After Chris served as Acting Co-Director for the first half of 1987, the Board named her Executive Director at the beginning of our 1987-88 season. As Hallwalls CEO, she was responsible for the long-term fiscal affairs and day to day administrative operations of the organization, as well as fundraising. Her tenure saw a period of rapid organizational growth and increasing recognition of Hallwalls as a major cultural institution in the City of Buffalo. The Board has appointed Hallwalls Program Director **Ed Cardoni** to serve in an interim capacity as Executive Director.

Jon Stout, Hallwalls Publicist since September of 1989, will be leaving Hallwalls at the end of December to assume the position of Director of Filmforum, an alternative cinema in Los Angeles, California. At Filmforum, Jon, who is a filmmaker himself, will be in charge of all artistic programming as well as administration and development. We thank Jon for his work over the past year and a half in editing this calendar, getting the word out on Hallwalls programming, and raising the profile of Hallwalls in the cultural community of Buffalo. (E.C.)

THIS CALENDAR IS PRINTED ON PARTIALLY RECYCLED PAPER

STAFF

Edmund Cardoni	Program Director
Elnora Banks	Interim Executive Director
	Administrative Manager
Rene' Broussard	Film Curator
Kathyann Calandra	Bookkeeper
Edmund Cardoni	Writers Curator
Andrew Deutsch	Video Editing Coordinator
Ronald Ehmke	Performance Curator
Alex Gelenscer	House Manager
Jim Hartel	Education Coordinator
Christine Hill	Video Co-Curator
Jody LaFond	Acting Cable TV Producer
Barbara Lattanzi	Video Co-Curator
Nathan MacFadyen	Computer Consultant
Don Metz	Music Curator
Thomas Mulligan	Exhibitions Assistant
Nick Pietrocarlo, Jr.	Technical Assistant
Zonya J. Rivera	Cafe Teatro Coordinator
Brian Springer	Cable TV Producer (on leave)
Jon Stout	Publicist
Maria Elena Venuto	Technical Director
Charles A. Wright, Jr.	Exhibitions Curator

INTERNS

Lori Berson	Film Intern
Sue Fruehauf	Publicity Intern
Stephen Heller	Publicity Intern
Neil Hornish	Ways In Being Gay Intern
Jeffrey Paul Lane	Exhibitions Intern
John Paradiso	Technical Intern
Tracy Sadeghian	Exhibitions Intern
Emily Schlansky	Publicity Intern
Cathy Steffan	Video Intern
Paul Vanouse	Exhibitions Intern
Bonita Zielinsky	Exhibitions Intern

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WAYS IN BEING GAY FESTIVAL 1990

A lot has happened in the two years since the overwhelming artistic and popular success of the first *Ways In Being Gay* in November of 1988 encouraged us to make it a biannual event. For one thing, to state the fact as brutally as it deserves, a lot of gay artists have died since then. At no time since a celebrated generation of young poets fell in the fields and trenches of the First World War have so many talented and courageous young artists died in the prime of their creative lives. Writer Gregory Kolovakos, for example, whose suggestions and contacts were so helpful in planning the last *Ways In* festival, died of AIDS last April at the age of 38. Ethyl Eichelberger, whom we were hoping to invite as a featured attraction of this year's festival, committed suicide just a few weeks ago, in despair over his own deteriorating health and the inconsolable loss of so many of his closest associates.

Other friends of Hallwalls and *Ways In* have come under attack by infectious agents within the body politic. Most notably, Holly Hughes and Tim Miller—as even readers of *People* and *Newsweek* know by now—were denied NEA solo performance grants that had been awarded to them by a duly constituted panel, on the basis (the appointed Minister of Decency said) of “political realities,” namely that their work might be judged “obscene” by the ideologically driven and Constitutionally shaky standards imposed on the NEA by the likes of Jesse Helms and his compromising colleagues. (Another old friend of Hallwalls who doesn't happen to be gay, Karen Finley, and another gay, West Coast artist who, by some curatorial oversight, has yet to grace our stage, John Fleck, were likewise robbed of their grant money.)

In the fall of 1988, Holly was a writer-in-residence here at Hallwalls and also, thanks to that fact, a featured participant of the First International Women Playwrights Conference. She also presided over or attended most of the 15 or so events of *Ways In Being Gay*, and her own performance of *World Without End* not only packed the Vault with men and women, gay and straight alike, but moved them all by the incantatory spell of her voice and spark of her verbal wit variously to tears and laughter. (I challenge anyone who saw the performance to recall the scene where, as recently charged by the editor of *U.S. News & World Report* in one of the more appalling instances of the lies and distortions so rampant in the war on artists, Holly “places her hand up her vagina.”)

Her fellow defunded artist, Tim Miller, also performed in *Ways In '88*, and stayed around for a week-long residency at a Buffalo school, where students and teachers alike loved him so much they wanted him to come back for a whole term! Tim's stay in Buffalo also provided opportunities for networking with other *Ways In* artists (such as Holly herself and the folks from Seattle's Alice B. Theatre), planting the seeds for subsequent festivals and collaborations all over the country.

So why in 1990, with “homoeroticism” supposedly outlawed in federally funded art and past *Ways In* artists blacklisted at the NEA, are we “risking” another *Ways In* festival? Well, precisely because of those opportunities for artistic exchange that such festivals can foster. And because Helms and all the other gay-bashers, by specifically targeting gay and lesbian artists, have made the current restrictions on the NEA not only an infringement of free speech, but of other basic

civil rights as well. People who also happen to be artists are being discriminated against not only for what they do in their art (which would be enough in itself to fight back about) but for what they are and what they do in their private lives.

The singling out of “homoeroticism” among other allegedly “obscene” content exposes the ideological underpinnings of the Fundamentalists' reactionary attacks on all beliefs (or “non-beliefs”) and ways of life which differ from their own, not only on homosexuality, but on non-procreative sexuality in general, on reproductive rights, on feminism, on multi-culturalism (which art-world Nazi Hilton Kramer, among others, sees as diluting the racial purity of Western Culture), and on political dissent itself. As an alternative space—i.e., a space for the expression and investigation of alternatives through art—Hallwalls' mandate is to foster free artistic inquiry into the critical issues of the day. Art to provide a place where viewers who choose to may have free access to the products of those artistic inquiries. It's as simple as that. To be in good faith with what we are, we can't risk not doing so.

It's no secret that many in the arts are gay, although there seems to be a mass denial of the fact that many in every walk of life are. But because gay men and lesbians in the arts are perhaps more open about it than those in most other walks of life, it seems to be open season on gay artists. (“Back to the closet”—if not to the jail cell or the grave—is the battle-cry of the Right.) In such a climate of unchecked repression, we are compelled to air these issues insofar as artists are dealing with them in their work. Since sexuality is a part of their lives (as it is, I would hope, of yours and mine), it is inevitably a part of their work to one degree or another (how weird if it were not!).

Which makes none of it (although it is beneath us to have to state it), “obscene,” by any meaningful definition of the word—legal or otherwise. It is, first of all, our collective curatorial opinion that the work of each and every artist represented in *Ways In*, “taken as a whole,” has “serious literary and artistic value.” Otherwise, we wouldn't have booked it. Nevertheless, we invite you to come and judge its value for yourselves. (Unlike the Fundamentalists, we do not aim for unity of opinion.) Because much of the work deals with AIDS, it also has “scientific value.” And even if none of it had any other value, we can thank Jesse Helms for giving it all “political value.” Senator, our conscience is clear.

One final point I'd like to make is that this festival of work by gay men and lesbians is not *exclusively* for gay men and lesbians. We non-gay people are welcome too. The intolerance we've been seeing in this country lately is the direct result of ignorance, for we are a nation of *sexuality-illiterates*. Most of us behold the multiplicity of sexual being and sexual choices with the same anxiety and incomprehension with which actual illiterates confront a world of printed words. But their sexuality poses no threat to us; it's our intolerance which threatens them. And right now, that threat is dangerously real. We hope *Ways In Being Gay* will do for the sexuality-illiterate what reading instruction does for actual illiterates: teach us that those unfamiliar shapes are nothing to be afraid of. They're just trying to tell us something.

Edmund Cardoni
Program Director

November 1—

December 1

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