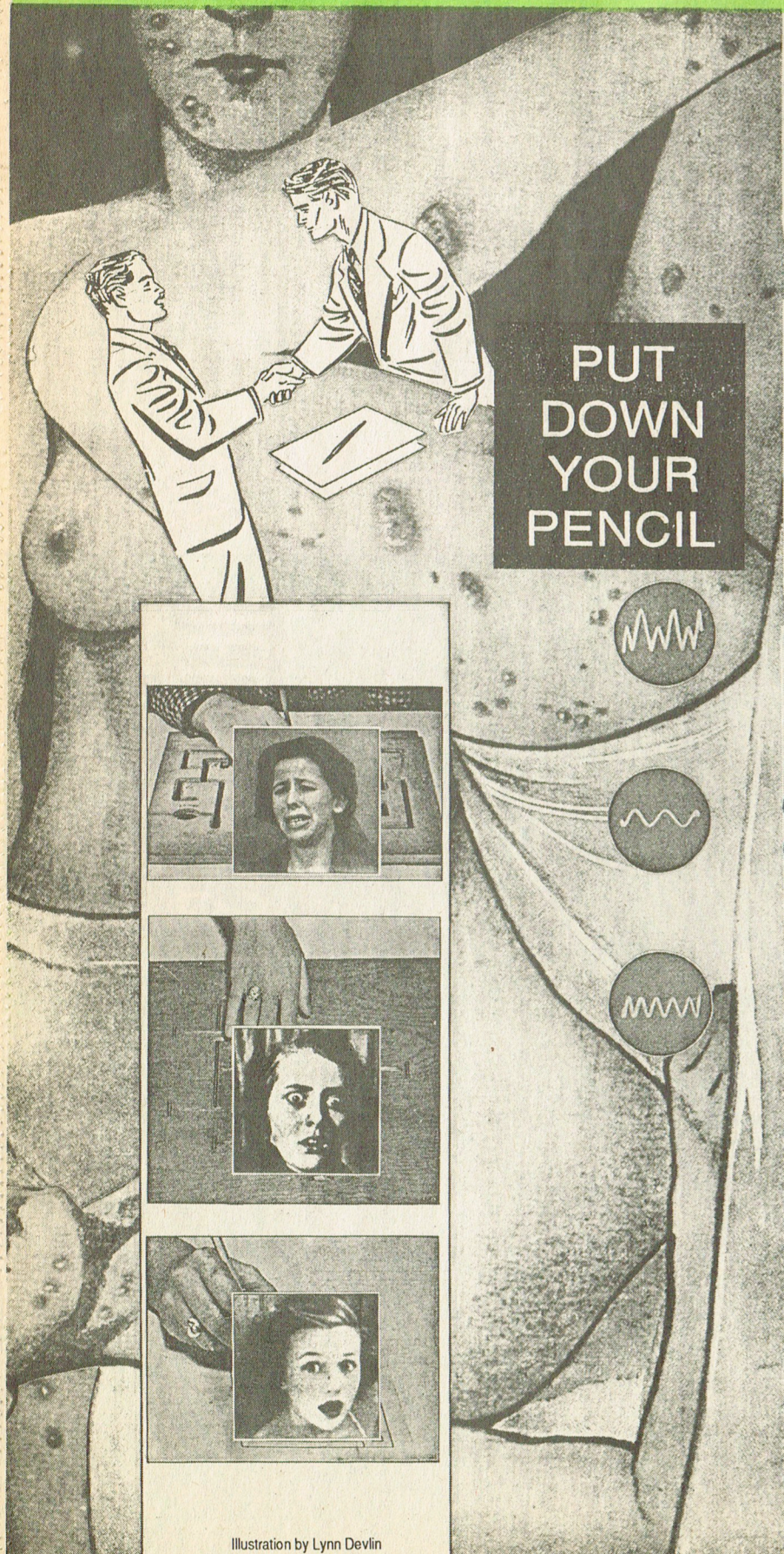


HALLWALLS

CONTEMPORARY ARTS CENTER

700 Main Street, 4th Floor, Buffalo, NY 14202
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PUT DOWN YOUR PENCIL

PUT DOWN YOUR PENCIL

An audio installation, curated by Paul Dickinson
Continuing through April 13, In the Video Viewing Room
FREE

Put Down Your Pencil Cassette Release Party

Featuring performances by Powder French & Tiny Kingdom

Thursday, April 12, In the Vault
8 p.m., \$4/\$2 members
(Special Admission with \$7 cassette purchase: \$2/members FREE)

Two of the artists featured in the *Put Down Your Pencil* compilation, *Tiny Kingdom* and *Powder French*, come to Hallwalls to aid in giving birth to *Put Down Your Pencil: The Cassette*. This compilation also features work by home tapers *Croiners*, *Big City Orchestra*, *Tape Beatles*, *Special Ed*, *Psychones/Schlafengarten*, *Luigi Bob Drake*, and perhaps the world's only born-again Christian "industrial" band, *Blackhouse*, plus many others. You can purchase your copy of the cassette at the party (and receive a reduced admission!) or you can order one through the mail using the form below.

Those familiar with the Buffalo club scene of the early '80s will remember the name *Powder French*. Since the band's breakup, Gregg Puchalski has moved to Pittsburgh and continued to perform and release cassettes under that name. A native of Lackawanna, Puchalski tends to use audio in a painterly fashion (he is a painter by trade), layering sounds with a strong Dada/Surrealist approach.

Tiny Kingdom (Tom Third) is a Toronto-based audio artist/filmmaker whose piece *Dinosaur Town* uses the remains of a dinosaur whose brain has failed as a metaphor to track the continental drift of late capitalism through the longitude and latitude coordinates of various world's fairs. Currently engaged in a project entitled *Brothers and Systems*, Third has been producing music which is "dancefloor oriented, designed to be musically intelligent and media-wise without being heavy-handed or inaccessible." He has also composed music and audio for a number of plays, performances, and dance pieces. Third and writer Christopher Dewdney will perform selections from a "talking book" project they are currently collaborating on.

PUT DOWN YOUR PENCIL was organized by guest curator Paul Dickinson and was made possible by an audio production grant from the New York State Council on the Arts Media Program. Performances by *Powder French* and *Tiny Kingdom* are supported by the NYSCA Media, Music, and Visual Artists Programs, with additional support for Christopher Dewdney from the NYSCA Literature Program.

To order your copy of *Put Down Your Pencil: The Cassette*, send \$7 + \$1 shipping, in a check payable to Hallwalls, to:

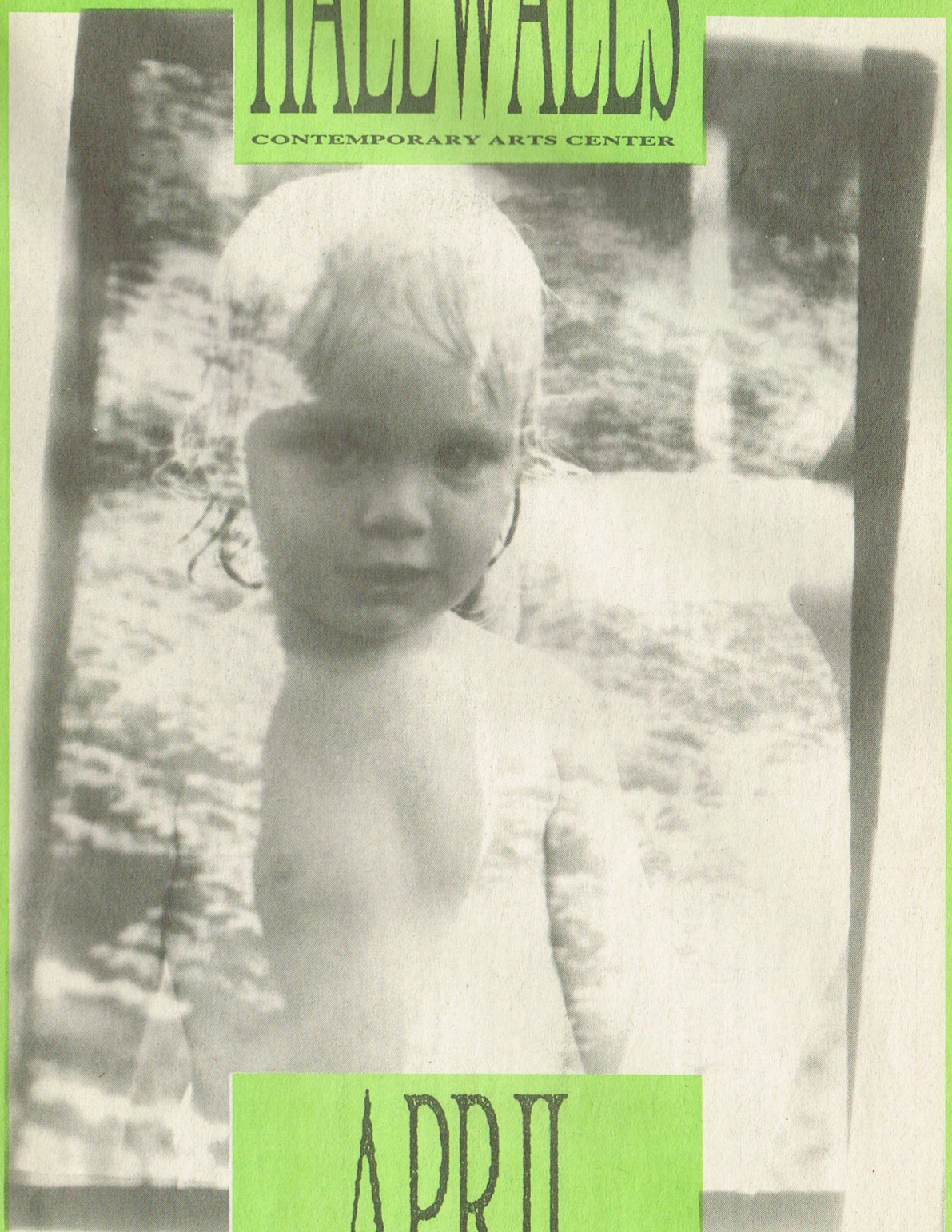
Put Down Your Pencil: The Cassette
Hallwalls Contemporary Arts Center
700 Main Street, 4th Floor
Buffalo, NY 14202

NAME _____
ADDRESS _____
CITY, STATE, ZIP _____
PHONE _____

Illustration by Lynn Devlin

HALLWALLS

CONTEMPORARY ARTS CENTER



APRIL

1990

Francis James
Moon Blue Traces
Tuesday April 24

BUTTER WOULDN'T MELT IN MY MOUTH

A Collaborative Installation
by Nancy Barton & Michael Glass

April 21—May 18

Opening Reception: Saturday April 21, 9:00 p.m.
In the Gallery
FREE

Despite relentless competition, the specter of personal success becomes a compelling master in the face of what is often experienced as the humiliating limitations of anonymity. *Butter Wouldn't Melt in My Mouth*, by Los Angeles-based artists Nancy Barton and Michael Glass, investigates the social and psychological structures by which the concept of "Success" is constructed in contemporary American culture. Broadly conditioned by an entrepreneurial model, our understanding of success combines the inevitability of competition with a popular mystification of "talent" and "opportunity." This construction serves to naturalize and obscure a series of repressive mechanisms which mediate our actions both at home and in the work place. For example, by asserting that "Failure" is the fault of the individual, these notions inhibit our opposition to inequitable social practices. Yet, while our fear of failure may be commonly acknowledged, our fear of success itself is nearly as prevalent.

As a white woman and a black man, Barton and Glass have had to contend with the discrimination which accompanies one's birth into categories defined as "marginal" to the dominant culture. *Butter Wouldn't Melt in My Mouth*, as a result, stands as a personal commentary on their own involvement in this dilemma. Fashioned after the instructional displays often found in scientific museums and trade expositions, the installation employs biographical material from both famous and forgotten lives, forming a layered narrative of ambition and its diverse rewards. From matinee idols to male madams, the specificity individual histories ruptures the popular media's monolithic depiction of fame and its attendant lifestyles. Barton and Glass' humorous and insightful parody of the mythology of "Success" builds on the perverse courage of irony and camp with its determination to act-out desire under our hopelessly flawed societal circumstances: recognizing that the inadequacy of the representations available to us does not change our need to believe in them.

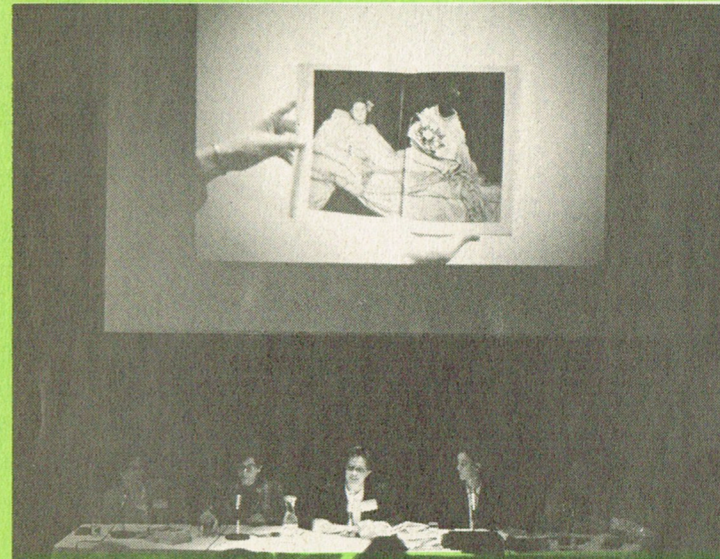


Nancy Barton/Michael Glass
Butter Wouldn't Melt in My Mouth

PHILHARMONIC GALLERY HOP

Sunday, April 29
11:30 a.m. - 5 p.m.

Symphony Circle, the fundraising arm of the Buffalo Philharmonic will be holding a "Gallery Hop" and brunch on Sunday, April 29, from 11:30 am to 5 pm. The "Gallery Hop" is a citywide tour of Buffalo art galleries, including Hallwalls. For reservations or information on the tour and the catered brunch at the Hyatt, call Dan Tucker at 695-1914. All proceeds from both events will benefit the BPO.



V-Girls

THE QUESTION OF MANET'S OLYMPIA: POSED AND SKIRTED

A panel discussion by
THE V-GIRLS

Saturday, April 21
8 p.m., \$5/\$3 members

The V-Girls (Martha Baer, Jessica Chalmers, Erin Cramer, Andrea Fraser, and Marianne Weems) are a New York-based study group/performance ensemble whose investigations into classic literary and visual texts have garnered acclaim throughout the United States in recent years. Their reading of Johanna Spyri's *Heidi*, titled *Academia in the Alps: In Search of the Swiss Mis(s)*, included thought-provoking papers on such topics as "Derrida and Dairy: Recovering the Balanced Meal," "The Goat Man in the Freudian Field," and "Discourse of the Herd: Relations of Production and the Goat Taboo." The group have now fixed their gaze on Manet's *Olympia*, and their findings are certain to enlighten specialists and casual gallery-goers alike.

"What we see in Olympia is an interrogation of the horizontal. It is an interrogation that extends not just to the courtesan, who, after all, was professionally known as one horizontale, but to many of the women who come under the brush in the history of painting. The constraints of the horizontal for the female subject—not being able to stand up or move around being the most obvious—can, of course, be connected to prostitution and childbirth. But we must move beyond this simple reduction of content to form, and here I would like to remind you that a form is also something to fill out." —Erin Cramer, Adjunct V-Girl

FEELS LIKE A HUNDRED

A gallery installation, with performances by
Rosemary K. Lyons

Gallery Installation
April 21 - May 18

Opening Reception: Saturday, April 21, 9:00 p.m.
In the Projects Room
FREE

Performances
Saturday, April 21 10:30 p.m.
Sunday, April 29 4:00 p.m.
Sunday, May 13 4:00 p.m.
Friday, May 18 8:00 p.m.

In The Projects Room
Free (seating is limited; come early)

The dining room table is the most common center for family dialogue and interaction. Family members and friends share the opportunity to relate their hopes, dreams, fears, and fantasies, with both intimacy and humor. This communal environment and exchange form the basis for *Feels Like A Hundred*, an installation/performance work by Rosemary K. Lyons. In metaphorically recreating the family dining room of her childhood, Lyons, a native resident of Buffalo, alludes to her own experiences as a child as well to those of her later years. An early interest in storytelling, encouraged by her grandmother and practiced around her mother's table, has since developed into a mainstay for Lyons. Her installation incorporates a series of paintings which function as journal entries or "monolithic monologues"—contemplative stories of personal conflict, hope, and resolve—offering a reconsideration of the nature of self-portraiture.

Lyons' performance *Feels Like A Hundred* also presents a series of these "monolithic monologues," a collection of true stories unfolding in the midst of her circle of 6-foot-high canvasses. The installation—which pays homage to her mother's dining room table, a space where tales were told and retold—offers a congenial environment, where, seated at another face-covered table, Lyons will evoke her memories of family mythology and personal history before an intimate gathering of audience members.

Due to limited seating capacity at the table, the performance will be repeated four times: on the evenings of the opening and closing of the installation, and on two Sunday afternoons over coffee and tea. Please note the special Mother's Day performance in May, and bring your own mom — or an appropriate parental surrogate.

"I've never been at the right place at the right time."
—RKL

ARTIST ADVISORY BOARD OPEN SLIDE PRESENTATION & DISCUSSION

Tuesday, April 10
8:00 p.m., FREE

The Hallwalls Artist Advisory Board's efforts to provide an open forum for area artist to share their work with others continues with its fourth and last Slide Presentation and Discussion of the 1989-90 season. The group strongly urges the attendance of area artists and others interested in sharing their work and ideas on issues in contemporary artistic practice and having some fun in the process. The need for a broad-based artists community in the Buffalo area is a standing priority of Hallwalls and the AAB is a means of forging and sustaining it.

INSECT POLITICS

BODY HORROR/
SOCIAL ORDER

Continuing through April 13
In the Gallery
FREE

A delirious assemblage of images of the transformations and mutations of the human body. Guest-curated by Stephen Derrickson.



PERFORMANCE UPDATE:
Robbie McCauley's
The Buffalo Project
coming
May/June 1990

Preliminary work continues on New York-based writer/director Robbie McCauley's upcoming large-scale performance examining the so-called "Buffalo Riots" of 1967. The 14-member cast is in the process of collecting stories from witnesses of the violence; if you have any memories of life in Buffalo during the '67 events, please contact Ronald Ehmke (anytime) or Brian Jon (Mondays, 11:30 am - 2:30 pm) at Hallwalls, 854-5828.

Robbie McCauley, photo by The Buffalo Challenger

film

APPARATUS PRESENTS

An evening with films from
Apparatus Production
Presented by filmmaker
Christine Vachon

Tuesday,
April 10
8 p.m.,
\$4/\$2 members

Apparatus is a non-profit film production company committed to the work of emerging filmmakers. Apparatus was formed by New York City-based filmmakers Barry Ellsworth (*Natural History*), Todd Haynes (*Superstar: The Karen Carpenter Story*) and Christine Vachon (*The Way of the Wicked*), graduates of Brown University's film program, who saw the need for a rejuvenation of traditional grant-giving and film sponsorship. The result has been the unique combination of a funding organization and production company. Apparatus encourages filmmakers to explore alternative approaches to narrative and to challenge traditional readings of history and culture in their work. The program tonight includes three new, provocative short films by emerging filmmakers.

He Was Once by Mary Hestand (16mm, color, 15 min.)
It's Dad's turn to get spanked in this sardonic caricature of the American family.

La Divina by Brooke Dammkoehler (16mm, b&w, 33 min.)
A glamorous movie idol reconstructs her rise to stardom in tones of delirious grandeur.

The 20th Anniversary Reunion of Big Character Poster
by Alvin Eng & Melissa Cahill (16mm, b&w, 10 min.)
This dryly facetious "newsreel" chronicles a fictitious Chinese rock band from their state-imposed beginnings during China's tumultuous 60s to their defection and ensuing star follies in the U.S.



He Was Once by Mary Hestand

FILM-PRODUCTION FUNDING WORKSHOP

With Christine Vachon

Tuesday, April 10
4:00 p.m., \$5/members FREE
At Squeaky Wheel,
585 Potomac Avenue

As an accompaniment to her evening film presentation, Christine Vachon of Apparatus Production will conduct a workshop examining the structures of grant applications, the financial aspects of low-budget productions, and all the other complications which occur when working with limited funds. The number of participants is limited, so please reserve your space now, by calling Jurgen Bruning at Hallwalls, 854-5828. This event is made possible with support from Squeaky Wheel and the Department of Media Study, SUNY-Buffalo.

Under the Mainstream: 5 Attacks on your American Eyes...

A Series of
In-Person Presentations
by Young American
Independent Filmmakers
April 10—April 25

"LEACH LORD" GIVES POTENT STATEMENT

Forevermore: *Biography of a Leach Lord*
Presented by filmmaker Eric Saks

Tuesday, April 17
8 p.m., \$4/\$2 members

Los Angeles filmmaker Eric Saks' independent movie *Forevermore: Biography of a Leach Lord* reminds us how thin many studio-made movies are these days. Saks' movie, shot for \$14,000, is a mock documentary tracing the extra-legal career of fictional character Isaac Hudak through TV science shows, drug smuggling, and gambling, to his true metier: secretly dumping poisonous wastes.

Its incredibly rich and well-imagined story-line is packed with enough narrative material for a dozen conventional movies and enough factual data on waste pollution for several documentaries. Saks' style, influenced by both Jean-Luc Godard and experimentalist Jim Benning (who appears in the cast), produces a collage in which image, soundtrack, and narration blend or clash against hard, bright shots of American landscapes, people, and objects. With the frighteningly plausible Hudak at its center, *Forevermore* is a cutting attack on American greed from the '50s through the '80s and beyond.



When Edward fell back dead, Marie felt a void open.

THE DEADMAN

Presented by Peggy Ahwesh

Wednesday, April 18
8 p.m., \$4/\$2 members

The Deadman (1989, 16mm, 37 min.), by Peggy Ahwesh and Keith Sanborn, mixes dark burlesque and mortality. In the film, the death rattle, the moan of orgasm, and the wail the laughter combine to create a total abjection. The film is the story of Marie on her dark and stormy night of the soul. In the beginning, Edward falls back dead, and Marie flees to escape the conventions of society that Edward represents. Cutting loose from the zone of masculine subjection, she enters a deadly play of ecstatic difference. Her quest for self-mastery and bold self-discovery leads her through a number of intense and violent experiences of the body—drunkenness, debauchery, brawling, and the sex act. But these confrontations are only rehearsals for her final arrival, at the edge of the abyss. Her end comes at the limit of her experience.

Marie's journey is a model of the material process of disinscription, unwriting, cancellation, and finally unknowing, with the challenges of all of our hierarchial discourses. It is a tale of the paradox of sexual difference and the testing of the "real" or "genuine" of life and its meaning. We are concerned with how the social contours of character cleave the void which underlies the social itself. The film is a bastard child of both feminist theory and the written corpse of the French author, Georges Bataille. In seeking to move through and beyond the insights of both, we have necessarily betrayed both. Featuring performances by Jennifer Montgomery, Ramon Quanta, Scott Shat, and Diane Torr.

The evening will close with a screening of Richard Kern's *Fingered*, featuring Lydia Lunch, Lung Leg, and other East Village subjects. Lydia Lunch is the incarnation of Madonna's Material Girl, but instead of whining for the American middle-class, Lydia sucks and fucks—for money. A *tour de force*, in which men are only robots, who are running after their dicks, but can't get it.



Still from *The Deadman* - Ahwesh & Sanborn

AN EVENING OF FILMS & VIDEO BY FRANCIS JAMES

Tuesday, April 24
8 p.m., \$4/\$2 members

Francis James is a young independent producer/director of films and videos, currently studying at the University of Arts in Philadelphia. His work addresses many things sacred to him: "The land, a child's sense of self, the mystery of animal behavior." Each piece is an exploration of that sense of reverence, in conflict with the destructive forces which threaten it, in pursuit of a balanced view. Tonight he will introduce and discuss three recent works.

Moon Blue Traces (1989, 16mm, 11 min.) presents a poetic exploration of coming to terms with painful childhood memories. The film is an emotional journey through the mind's eye of the filmmaker, summoning up forgotten feelings with a language of cinematic metaphors and manipulated images. The film abounds with striking shots and photographic strategies, which slowly begin to resonate as the film's subject is explored.

Untitled (1990, 16mm, 30 min.) is a documentary on ecologically and economically productive forestry management, focusing on a man who logs with a team of horses and his deep connection to the land. The film draws visual metaphors between the environment and the men who cherish and live off of it.

The Secret Movements of the Antbirds (1990, 3/4" Video, 30 min.) consists of a series of video-poems which combine text and images exploring the inane and mechanical behavior of humans. We are animals who see ourselves as super-animals.



Francis James

LOISAIDA LUSTS:

An evening of films with Uzi Parnes

Wednesday, April 25
8 p.m., \$4/\$2 members

Uzi Parnes is a director and writer of experimental theatre, film, and multi-media, working in New York's Lower East Side. His films tend toward intentional excess and theatricality. They are replete with strong and dynamic visuals, but these are intended as signs of signs, presenting a veiled comment on issues of socio-political significance. The work is often episodic and attempts to meld such divergent influences as structuralism, surrealism, and the tradition of Hollywood musicals. He will be present to introduce and discuss this broad-ranging collection of his films and slides:

Guerrilla My Dreams (1990, Slides and Super 8, 15 min.)
An expanded cinema performance utilizing *Studies in Light and Motion 1980*, slides spanning 1980-89, as well as live performance.

Girls Can't Help It (1986, Super 8, 12 min.)

Inspired by the U.S. Supreme Court's decision to uphold the State of Georgia's right to ban "Sodomy"—outlawing all contact between the mouth or anus of one person and the sexual organs of another, even between consenting adults in the privacy of their own home.

Krazie (1979, Super 8, 40 min.)

Another fractured narrative, this time experimenting with the genre of the musical. Explores the influence of the media, and especially television, as inspired by the Jonestown "suicides." J, a teenage runaway, blows up a Con-Ed power plant and is catapulted to media superstardom.

Mispachat Doron (1977-78, Slides, 10 min.)

Studies in color and rephotography utilizing a series of miniature dolls. An immigrant family's adventures in America.



Jeep Reese, Randy Roma & Consvelita in *Girls Can't Help It* (1986) by Uzi Parnes

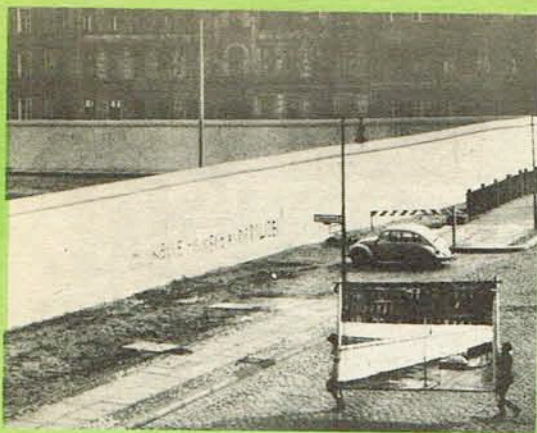
World Peace (1987, Super 8, 12 min.)

Elaborates the issue. More girls. Perhaps the only way to save the world.

Chandelier Fashion Show (1981, 16mm, 6 min.)

Documents a performance. Fashion that lights up your life. Featuring Jack Smith, and others.

The appearances of Christine Vachon, Erik Saks, Peggy Ahwesh, Francis James, and Uzi Parnes are made possible with additional funding from the Film Bureau at Film/Video Arts in New York.



Helke Sander
The All-Round Reduced Personality
Screening April 9th

FEMINIST REVOLUTION IN THE '70s

Two films presented by producer Marianne Gassner

Monday, April 9

\$4/\$2 members/students FREE

7:00 p.m. *The All-Round Reduced Personality (Redupers)* by Helke Sander (1977, b&w, 98 min.)

9:00 p.m. *Ticket of No Return (Bildnis einer Trinkerin)* by Ulrike Ottinger

Films are in German with English subtitles.

The All-Round Reduced Personality (Redupers), directed by one of West Germany's leading directors, Helke Sander, is an engaging portrait of a young single mother struggling to balance the demands of home and career. Its depiction of life in a divided Berlin is alternately grim, ironic, and dryly humorous, underscoring the disenchantment with the dismal prospects offered by both the socialist and capitalist sectors. Although strongly reflecting feminist concerns, the film is a perceptive commentary on the quality of contemporary life across genders.

The second film in this series, *Ticket of No Return (Bildnis einer Trinkerin)*, directed by Ulrike Ottinger, deals with the lives of two very different women, from completely different social backgrounds, who share one thing in common: both are alcoholics. The one—wealthy, anonymous, and mute—has come to Berlin to consciously drink herself to death. While she checks into an expensive hotel, the other sleeps at the train station, dragging all her belongings with her in a supermarket basket, constantly talking to herself, and unconsciously drinking herself to death. The women meet, and their joint sightseeing tour through Berlin takes them on a journey not only through the tourists' facade of the city but also through different social milieus. By means of semi-documentary scenes and highly stylized images, the film shows how alcohol may dissolve social differences while at the same time preventing any real communication, as neither woman is able to break out of her loneliness and isolation.

Berlin film producer Marianne Gassner, one of the founding members of Verband der Filmarbeiterinnen (The Berlin Organization for Female Film Workers—founded in 1979), will be present to introduce and discuss these two highly-acclaimed films. This evening's program is co-sponsored by Hallwalls' Film Program and SUNY-Buffalo's Lesbian Gay & Bisexual Alliance, Women's Studies Program, and Student Association.

Outrage: A Gay & Lesbian Cross-Cultural Film Festival

A series of films exploring sexuality, gender and culture throughout the world, organized by SUNY-Buffalo's Lesbian, Gay, and Bisexual Alliance and presented at various locations on campus and downtown. Hallwalls is proud to host two screenings of the series.

WHOEVER SAYS THE TRUTH SHALL DIE

Documentary of the life & films of Pier Paolo Pasolini (Netherlands, 1981, 60 min., directed by Philo Bregstein)

Sunday, April 22
6:00 p.m., FREE

A multi-faceted study of art, politics, and homosexuality embodied in one of the most talented and controversial cultural figures of our time. When Pier Paolo Pasolini was brutally murdered on the beach of Ostia in 1975, the official verdict in the courts was that he was the victim of a homosexual encounter "gone sour"; a victim, in the words of Michelangelo Antonioni, "of his own characters." But Pasolini was considered an enemy by the Italian government and the right-wing. He was tried 33 times (always acquitted) on various charges of obscenity, blasphemy, and homosexual corruption of minors. It is now considered by many that Pasolini's death was plotted by the neo-fascists to silence the politically engaged artist. The film covers the stormy career of this prolific poet and filmmaker and includes many clips from his films, as well as commentary by actress Laura Betti and director Bernardo Bertolucci.

VERA

(Brazil, 1987, 87 min., directed by Sergio Toledo)

Monday, April 30
7 p.m., FREE

Two Brazilian women, Vera, an 18-year-old orphan, and Clara, an independent woman with a four-year-old son, meet and become intimates. Conflicts arise when Vera tries to convince Clara, and herself, that she is a man trapped in a woman's body. Disturbing and provocative in its exploration of transsexuality, *Vera* is, in the words of *The Village Voice's* B. Ruby Rich, "one of the most intriguing portraits of gender construction—and deconstruction—yet seen on the screen."

SAMUEL BECKETT:

A Good Friday Birthday Tribute

Friday, April 13
8:30 p.m.
\$5/\$3 members

Readings & performances by
Raymond Federman
Fritz Bacher
Marten Clibbens
Stela Ghetie
Steve Griffith
Chris O'Neill
Vincent O'Neill
Ted Pelton

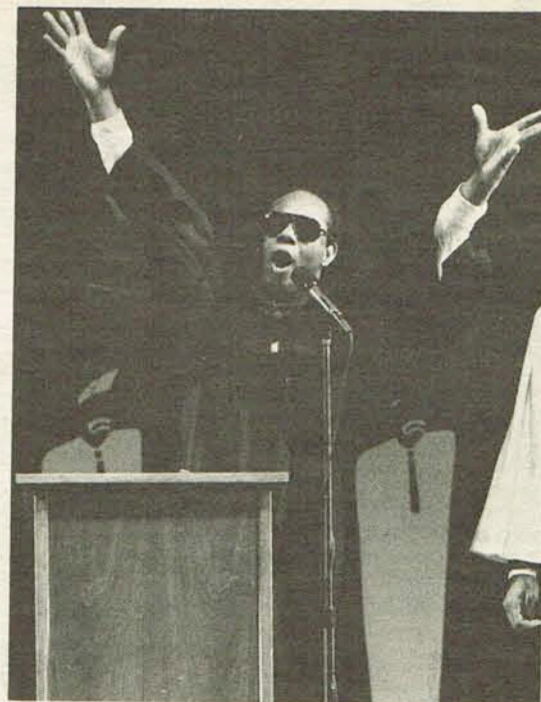
Drawings by
Harvey Breverman

Film
A film by Samuel Beckett,
directed by Alan Schneider
Starring Buster Keaton
(1965, 22 min.)

In the wake of Beckett's death, eulogizers rightly sized up his contribution to 20th-century theater, but, oddly, few obituaries paid any attention to his fiction, as if it had succeeded—as seemed its intention—in growing so lean and laconic as to erase itself altogether, this time from the pages of the newspaper. Nevertheless, it's well known in these parts that Beckett was (with a handful of others like Joyce, Stein, and Borges) the very exemplar of the writer as artist, the standard against which all serious and sustained experiment in the art of fiction measures itself.

A slew of local writers and performers will come together to pay tribute to Beckett on his birthday, which significantly in this year of his death—as in the year of his birth—falls on Good Friday as well as Friday the 13th. Heading the bill (although still jet-lagged from his return from Berlin a few days earlier) will be Raymond Federman, Beckett's friend, bibliographer, and chief Buffalo exponent, as well as an unflinching experimenter in his own right. Several younger local writers who have studied Beckett with Federman, or whose own writing has been influenced by Beckett's, will read favorite passages from the master as well as Beckettian snippets of their own work and new works in tribute. They will include British poet and UB grad student Marten Clibbens, Romanian fiction writer Stela Ghetie (in the U.S. working on a dissertation on Beckett at UB), Ted Pelton, Steve Griffith, and Fritz Bacher, who will present a new performance entitled *The Fax That Kills*.

Also appearing are Chris O'Neill and Vincent O'Neill, Irish actor brothers now living and working in Buffalo. Chris was recently acclaimed for his performance at the Pfeifer Theatre in *Waiting for Godot*, portrays Beckett in a film being produced in New York City, and is working on a one-man show of Beckett's works. Vincent is developing a similar project on Beckett's former employer, James Joyce. Both actors will perform pieces drawn from Beckett's fiction. Also featured will be an exhibition of Beckett portrait drawings by distinguished artist and UB art professor Harvey Breverman and a screening of *Film*, the 1965 film written by Beckett and starring Buster Keaton.



Homer Jackson

Readings & Videotapes from AFFIRMATIVE ACTIONS: A VARIETY SHOW by Homer Jackson

Friday, April 20,
8 p.m., \$4/\$2 members

Philadelphia artist Homer Jackson created his multi-media performance work *Affirmative Actions: A Variety Show* with a 1988 NEA/Rockefeller regional grant for interdisciplinary artists' projects from the Painted Bride Art Center. Conceived as a sequence of satirical sketches all written and mostly performed by Jackson himself, *Affirmative Actions* is a hilarious but incisive commentary on the state of jobs and joblessness in urban America, situating issues of race in this political economy with clarity and common sense that seem to have eluded media pundits. Combining written monologues, archival film footage, video, audio, rap music, and other elements (including paper fast-food-worker hats and job applications which he distributes to the audience), the piece is informed more by Jackson's own job experiences and his recent work with young prison inmates in the Philadelphia area (including the production of black history rap videos) than by performance art conventions. He has also been a jazz radio host, a sound and video engineer, a program director for an older adults center, and an art teacher. In the past two years, Jackson has gained well-deserved recognition for his art (audio, radio, video, and visual) in the form of grants, fellowships, and exhibitions. His appearance at Hallwalls will showcase his talents as a writer and video artist.



Federman and Beckett
by Harvey Breverman
(pastel on paper, 22 x 31)

Hallwalls

CONTEMPORARY ARTS CENTER

APRIL

APRIL

8 *Sunday*
PERFORMANCE/MUSIC
OK Chorale Meeting
6 p.m., FREE

9 *Monday*
FILM
Feminist Revolution in the 70's
Two films presented by Marianne Gassner
7 & 9 p.m., \$4.52

10 *Tuesday*
FILM DEADLINE
Submissions to
Downtown Depression, Suburban Horror Festival
FILM WORKSHOP
Grant-Writing Workshop with Christine Vachon
At *Squeaky Wheel*, 585 Potomac Ave.
4 p.m., \$5/FREE

FILM
Under the Mainstream Series:
Apparatus Presents, with Christine Vachon
8 p.m., \$4.52

EXHIBITION
Artist Advisory Board
Open Slide Presentation & Discussion
8 p.m., FREE

12 *Thursday*
AUDIO
Put Down Your Pencil Cassette Release Party
8 p.m., \$4.52

13 *Friday*
WRITERS
Samuel Beckett Good Friday Birthday Tribute
8:30 p.m., \$5-\$3

17 *Tuesday*
FILM
Under the Mainstream Series:
Erik Saks
8 p.m., \$4.52

18 *Wednesday*
FILM
Under the Mainstream Series:
Peggy Ahwesh
8 p.m., \$4.52

ON-GOING GALLERY EXHIBITIONS
& INSTALLATIONS
THROUGH APRIL 13
FREE

EXHIBITION
Insect Politics: Body Horror/Social Order

AUDIO
Put Down Your Pencil

MEDIA
Laura Kikauka's *The Great Indoors*

ON-GOING GALLERY INSTALLATIONS
APRIL 21—MAY 16
FREE

Butter Wouldn't Melt in My Mouth
by Nancy Barton & Michael Glass

Feels Like A Hundred
By Rosemary K. Lyons



Still from *Long Eyes of Earth*
Larry Brose, April 3



Sun Faj, NANNMF April 6



He Was Once
by Mary Hestand
Screening April 10

20 *Friday*
WRITERS/VIDEO
Homer Jackson's *Affirmative Actions*
8 p.m., \$4.52

21 *Saturday*
PERFORMANCE
The Question of Manet's Olympia:
Posed & Skirted
A panel discussion by The V-Girls
8 p.m., \$5.53

EXHIBITION
Opening Reception:
Butter Wouldn't Melt in My Mouth
Opening Reception:
Feels Like A Hundred
8 p.m., FREE

PERFORMANCE
Rosemary K. Lyon's *Feels Like A Hundred*
10:30 p.m., FREE

22 *Sunday*
FILM
Out rage Series:
Whoever Says the Truth Shall Die
Passolini Documentary
8 p.m., FREE

24 *Tuesday*
FILM
Under the Mainstream Series:
Francis James
8 p.m., \$4.52

25 *Wednesday*
FILM
Under the Mainstream Series:
Uzi Parnes
8 p.m., \$4.52

29 *Sunday*
EXHIBITION
Philharmonic Gallery Hop
11:30 a.m. - 5 p.m.
For more information call Dan Tucker at 695-1914

Rosemary K. Lyon's *Feels Like A Hundred*
4 p.m., FREE

30 *Monday*
FILM
Out rage Series:
Sergio Toledo's *Vera*
8 p.m., FREE

photo 1989 Patented Photos
Homer Jackson April 20

APRIL
1990

GALLERY & VIDEO VIEWING ROOM: 4th floor
HOURS: Tuesday through Friday, 12 noon to 6 p.m.
Saturday, 1 to 5 p.m.
ADMISSION FREE

OFFICES: 4th floor
HOURS: Monday through Friday
9 a.m. to 5 p.m.

THE VAULT: 2nd floor
Performance & screening space
see listings for times & ticket prices
(Hallwalls accepts Arts Council vouchers)

TELEPHONE
(716) 654-5829

NEW
MUSIC
FESTIVAL



March 31—April 8

Concerts, Cabarets, and Encounters to take place at Hallwalls, SUNY-Buffalo North Campus, and other area locations. Featuring the Buffalo Philharmonic Orchestra (3/31, 4/1, 4/4), Nils Vigeland & Eberhard Blum (4/1), Sonor (4/2), Films by Lawrence Brose (4/3), Gordon Monahan (4/3), Sun Ra Arkestra (4/6), La Monie Young (4/7), Jean Derome & Rene Lussier (4/7), Aki Takahashi (4/8), and others.
call Hallwalls for more information



Public Access Cable TV
EVERY WEDNESDAY 10:30 p.m.
TCI Channel 32 (in Buffalo)
J4 Channel 10 (Jones Intercable)
N Channel 10 (Nippona International)
AN Channel 3 (Adelphia Niagara Frontier)

CATCH
ARTWAVES

April 4: Tapes by James Duesing, Mindy Faber, James Morgan

April 11: Kevin McMahon, *The Zoo*

April 18: *Contemporary African Literature Forum*, Part 1

April 25: *Contemporary African Literature Forum*, Part 2

Concerts, Cabarets, and Encounters to take place at Hallwalls, SUNY-Buffalo North Campus, the Marquee at the Tralf, & other locations in and around downtown Buffalo.

Ticket prices:

All events, except the Philharmonic Orchestra Concerts:
\$5-\$3 Hallwalls members, senior citizens, students, & UB faculty/staff

Philharmonic concerts:

Saturday, March 31 & Sunday, April 1, Kleinhans Music Hall: \$13, \$17, \$21, \$24
Wednesday, April 4, UB's Slee Concert Hall:

\$8 general admission, \$6 UB faculty/staff, \$4 Hallwalls members, students, & senior Citizens

Festival passes for all events (except Philharmonic concerts):

\$25 general admission, \$15 Hallwalls members, students, senior citizens, & UB faculty/staff

Once again Hallwalls is co-sponsoring with the Music Department of the State University of New York at Buffalo, the **North American New Music Festival**, presenting works from 1920 to 1990. This year's festival highlights include music by performers from London to Tokyo, from Prokofieff to Sun Ra, from a La Monte Young retrospective to the eclectic improvisations of the Montreal Duo of Jean Derome and Rene Lussier. Also, two programs with the Buffalo Philharmonic Orchestra, works by controversial composer Gordon Monahan, an evening of **Film for Music for Film** by Lawrence Brose, and a self-contained installation housed in a pre-fabricated storage shed entitled *The Great Indoors* by media artist Laura Kikauka, plus much more.

THE GREAT INDOORS

Medial Installation by Laura Kikauka
Part of the **North American New Music Festival**

Continuing through April 13
Hallwalls Fourth Floor Gallery
FREE

Laura Kikauka's *The Great Indoors* is an artificial electro-biological environment, reflecting man-made nature—a self-contained installation housed in a pre-fabricated storage shed. Inside is an entirely synthetic forest—an electronic bog—an interactive environment, slightly dark and steamy where every step taken by the viewer triggers bubbling mud, croaking frogs, pine scent spray, and other wildlife.

NILS VIGELAND & EBERHARD BLUM

Sunday, April 1, 5:00 p.m.
The Vault at Hallwalls

Former Buffalonian and composer/pianist Nils Vigeland teams up with flutist and former Creative Associate Eberhard Blum for a concert of music by John Cage, Nils Vigeland, Stefan Wolpe, and the now-famous "Ursonate" by artist Kurt Schwitters.

**THE PIERROT PROJECT
SONOR**

Monday, April 2, 8:00 p.m.
Burchfield Art Center, State University College at Buffalo
1300 Elmwood Avenue

Sonor, the resident contemporary music ensemble of the University of California, San Diego, will perform the **Pierrot Project: Songs From Pierrot Lunaire**, by Albert Giraud. Composers in this program include Stephen Mosko, William Kraft, Roger Reynolds, and Arnold Schoenberg. In addition, Sonor will be performing a second concert of works by Brian Femyhough, Robert Erickson, Roger Reynolds, Conlon Nancarrow, Joji Yuasa, and Iannis Xenakis on Sunday, April 1, 8:00 p.m., in the Slee Concert Hall, SUNY at Buffalo, North Campus.

**FILM FOR MUSIC FOR FILM
LAWRENCE BROSE**

Tuesday, April 3, 8:00 p.m.
Albright-Knox Art Gallery, 1285 Elmwood Avenue

Buffalo filmmaker Lawrence F. Brose presents his series of films created specifically for music scores, either pre-existing or composed especially for this project. Music composed by Virgil Thompson, Douglas Cohen, Yvar Mikhashoff, Conlon Nancarrow, John Cage, and Mark Bennet will be performed by The Buffalo New Music Ensemble and Mikhashoff, with a special guest appearance by Paul Schmidt who will recite his poems with the films.

GORDON MONAHAN

Tuesday, April 3, 11:00 p.m.
The Vault at Hallwalls

Gordon Monahan's varied works for piano, loudspeaker, and multi-media installation have brought acclaim from audiences internationally. His works have been described as frightening, sensational, demonic, wildly romantic, visually stunning, and ground-breaking. The renowned composer John Cage has said, "At the piano, Gordon Monahan produces sounds we haven't heard before."

SUN RA ARKESTRA

Friday, April 6, 8:00 p.m.
The Marquee at the Tralf, 100 Theater Place

Poet/prophet/keyboardist/composer/bandleader, Sun Ra is an approximately 75-year-old big band leader who claims he is from Saturn. On Earth, his amazing musical career has spanned the last 50 years: pre-swing bands in his home state of Alabama, floor shows in Chicago night clubs, free improvisation in New York City, performance art incorporating dance and videos, hard bop, and free jazz. He formed his first Arkestra in Chicago in the 1950s, and thirty years later, the core of the Arkestra remains, still producing jazz sounds of the future. Buffalo's own bassist J. Arthur Booth, who has been on tour with the Arkestra, will also be playing with Sun Ra at The Marquee.

NORTH AMERICAN NEW MUSIC FESTIVAL

March 31—April 8

LA MONTE YOUNG RETROSPECTIVE

Saturday, April 7
2:00 p.m., The Vault at Hallwalls
5:00 p.m., The Gallery at Hallwalls
8:00 p.m., The Vault at Hallwalls

La Monte Young has pioneered the concept of extended time durations in contemporary music for over 30 years. He contributed extensively to the study of just intonation and to the development of rational number-based tuning systems which are used in his periodic composite sound waveform environments, as well as in many of his major performance works. In addition, Young will talk about his music on Friday, April 6, 4:00 p.m., in B211 Baird Hall, SUNY at Buffalo, North Campus.

**LES GRANULES
Jean Derome & Rene Lussier**

Saturday, April 7, 11:00 p.m.
The Vault at Hallwalls

With a reputation for exploring new musical ideas, Les Granules have recorded two albums that contain an eclectic collection of pieces that range from an homage to Alfred Hitchcock to a re-invented version of "P'tit Pain" as the Quebec National anthem. They pay tribute to the "minute fragments" that one encounters in everyday life—dust, pollen, powder, and crumbs—represented in a daring musical style. They have performed at the Vancouver Jazz Festival, Glasgow Jazz Festival, Ottawa Jazz Festival, Waterloo's Fifth Stream Festival, the Moers Festival in Germany, and the Pataphysic Festival in Montreal.

**THE BEATLES ARRANGEMENTS COLLECTION
AKI TAKAHASHI**

Sunday, April 8, 8 p.m.
The Vault at Hallwalls

If you missed "John Cage meets Eric Sattie" last year, don't miss this program. Virtuoso pianist Aki Takahashi performs arrangements of Beatles tunes written for her by 14 composers including John Cage, Alvin Curran, Peter Garland, Carl Stone, Frederic Rzewski, Pauline Oliveros, and others.

SATURDAY, MARCH 31

8:00 p.m. **CONCERT I** Kleinhans Music Hall

Buffalo Philharmonic Orchestra

SUNDAY, APRIL 1

11:00 a.m. **CONCERT II** Piano Restorations,
255 Great Arrow Avenue

Laurence Cherney & Barry Traux
Computer Images and Soundtracks

2:30 p.m. **CONCERT III** Kleinhans Music Hall

Buffalo Philharmonic Orchestra
(Same as Concert I)

5:00 p.m. **CONCERT IV** The Vault at Hallwalls

Eberhard Blum, Nils Vigeland, Piano

8:00 p.m. **CONCERT V** Slee Concert Hall,
SUNY/Bufalo, North Campus

Sonor

MONDAY, APRIL 2

12:10&1:10 pm **CONCERT VI** Buffalo & Erie County Library,
Lafayette Square

For Virgil, For Aaron

4:00 p.m. **ENCOUNTER I** 227 Baird Hall,
SUNY/Bufalo, North Campus

Barry Truax, Composer

8:00 p.m. **CONCERT VII** Burchfield Art Center, SUC/Bufalo,
1300 Elmwood Avenue

Sonor

The Pierrot Project: Songs From Pierrot Lunaire, By Albert Giraud

TUESDAY, APRIL 3

4:00 p.m. **ENCOUNTER II** Baird Recital Hall,
SUNY/Bufalo, North Campus

Yvar Mikhashoff premieres his *Elemental Figures*

8:00 p.m. **CONCERT VIII** Albright-Knox Art Gallery
1285 Elmwood Avenue

Film for Music for Film
Films by Lawrence Brose

11:00 p.m. **CABARET I** The Vault at Hallwalls

Gordon Monahan

WEDNESDAY, APRIL 4

4:00 p.m. **ENCOUNTER III** B33 Baird Hall,
SUNY/Bufalo, North Campus

Young Composers and Old Orchestras

8:00 p.m. **CONCERT IX** Slee Concert Hall,
SUNY/Bufalo, North Campus

Buffalo Philharmonic Orchestra

THURSDAY, APRIL 5

4:00 p.m. **ENCOUNTER IV** Baird Recital Hall,
SUNY/Bufalo, North Campus

The European New Music Scene in 1990
Stephen Montague, Composer/Pianist

8:00 p.m. **CONCERT X** Baird Recital Hall,
SUNY/Bufalo, North Campus

Joan La Barbara, Soprano, with James Clapperton, Piano and Synthesizer

11:00 p.m. **CABARET II** The Vault at Hallwalls

Sound Pressure

FRIDAY, APRIL 6

4:00 p.m. **ENCOUNTER V** B211 Baird Hall,
SUNY/Bufalo, North Campus

La Monte Young, Composer, Talks About His Music

8:00 p.m. **CONCERT XI** The Marquee at the Tralf,
100 Theater Place

Sun Ra and His Arkestra

11:00 p.m. **CABARET III** The Vault at Hallwalls

Montague/Mead Duo

SATURDAY, APRIL 7

The Music of La Monte Young
2:00 p.m. **CONCERT XII** The Vault at Hallwalls

The Music of La Monte Young
Brass Quintet, (Jan Williams, Conducting)
Donald Metz, Guitar

*Fugue in Eb for Brass Quinte
for Guitar
for Brass*

5:00 p.m. **CONCERT XIII** The Gallery at Hallwalls

The Music of La Monte Young
String Trio

8:00 p.m. **CONCERT XIV** The Vault at Hallwalls

The Music of La Monte Young

Yvar Mikhashoff, Piano
Jan Williams, Piano

*Prelude Study No.2
Fugue Study No.3
Sarabande Any Integer
Canon Three Pieces for David Tudor
Study No.1*

11:00 p.m. **CABARET IV** The Vault at Hallwalls

Les Granules
Jean Derome & Rene Lussier

SUNDAY, APRIL 8

11:00 a.m. **CONCERT XV** Piano Restorations,
255 Great Arrow Avenue

Grand Piano Matinee

2:00 p.m. **CONCERT XVI** Albright-Knox Art Gallery,
1285 Elmwood Avenue

The Buffalo New Music Ensemble

5:00 p.m. **CONCERT XVII** The Vault at Hallwalls

Gershwin-Finnissy

8:00 p.m. **CONCERT XVIII** The Vault at Hallwalls

The Beatles Arrangements Collection
Aki Takahashi, Piano

A CALL FOR WORK WAYS IN BEING GAY

Hallwalls is seeking contributions from performers, writers, musicians, and media artists for its second biennial festival of work by and about lesbians and gay men, to be presented in the fall of 1990. Interested artists should submit a proposal, resume, and documentation of past or present work to: **WAYS IN BEING GAY**, c/o Hallwalls, 700 Main Street, Buffalo, New York 14202. The deadline for submissions is **June 10, 1990**. The series is being collectively curated; proposals will be forwarded to the appropriate programmer. Works which are not selected for inclusion will also be considered for possible presentation at a future time. Artists who would like their supplementary materials returned should include a SASE.

OPEN CALL FOR SINGERS HALLWALLS OK CHORALE

Hallwalls invites singers to participate in its newly-forming experimental choral group, **OK Chorale**, which will meet bi-monthly, beginning Sunday, April 8, at 6 p.m. Singing or choral experience preferred, but not required. Performances pending. For more information, call David Butler at 886-3306.

CALL FOR FILMS DOWNTOWN DEPRESSION, SUBURBAN HORROR

Hallwalls Contemporary Arts Center invites local filmmakers to submit short 16mm or Super 8 films for its **Downtown Depression, Suburban Horror** film festival scheduled for May. New works, or old, crossing all styles and genres, which address the issue of Buffalo's image—its rustbowl decline or suggested "renaissance"—will be judged, and selected films will be honored at the screening. Films, or videotapes for preview only, should be sent, along with your name, address, and phone number, by **April 10**, to Jurgen Bruning, Film Curator, Hallwalls Contemporary Arts Center, 700 Main Street, Fourth Floor, Buffalo, NY 14202.

OPEN 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, Hallwalls Contemporary Arts Center, 700 Main Street, Fourth Floor, Buffalo, NY 14202.

Hallwalls

CONTEMPORARY ARTS CENTER

TWO JOB OPENINGS AT HALLWALLS

Two key, full-time positions will be available at Hallwalls starting September 1, 1990. A national search will be carried out to fill the position of **FILM CURATOR**, a position currently held by Jurgen Bruning, who will be returning to Berlin to assume his new position at the German Cinematheque. The Film Curator should possess broad critical knowledge of the field of contemporary filmmaking and have prior experience in practical aspects of programming and screening films. Within Hallwalls' general mission of supporting and presenting innovative work by emerging artists to diverse audiences, the Film Curator determines the specific artistic direction and aesthetic emphases of film programming at Hallwalls. (It should be noted that at Hallwalls, unlike many media centers, the film program is distinct from the video program, which has its own separate curators.) Since Hallwalls is predominantly (although not exclusively) artist-curated, filmmakers with an interest in programming are especially encouraged to apply.

Also available starting September 1 (or possibly earlier in the summer), will be the position of **TECHNICAL DIRECTOR**, currently held by media artist and musician Paul Dickinson. The Technical Director is in charge of the operation and maintenance of all Hallwalls technical facilities and equipment, and serves as chief sound and lighting technician for an active, stimulating, albeit often exhausting schedule of performances, video and film screenings, concerts, readings, and installations. The T.D. is also responsible for video, audio, and/or still photo documentation of all Hallwalls presentations, and for training and supervising a technical assistant. The minimum requirement for this position is a detailed working knowledge of video and audio equipment, stage lighting, and film projection, and the ability to work under pressure of a heavy schedule and performers' often complicated technical requirements. Media artists or musicians with the requisite skills are especially encouraged to apply.

Anyone interested in being considered for either of these two positions should send a resume and cover letter to Edmund Cardoni, Program Director.

GRANT NEWS

NEW YORK STATE GRANT PROGRAM FOR ARTISTS' PROJECTS IN NEW FORMS

\$21,000 IN GRANTS AVAILABLE TO NEW YORK STATE ARTISTS FOR PROJECTS IN "NEW FORMS"

For the fourth consecutive year, Hallwalls will be administering a program of grants for innovative artists' projects in the visual, media, literary, and creative performing arts with funds provided jointly by the Rockefeller Foundation and the Inter-Arts Program of the National Endowment for the Arts. Hallwalls is one of 13 organizations across the nation chosen to distribute these funds to artists in 49 states, Puerto Rico, and D.C., as part of the newly rechristened *New Forms Regional Initiative*.

Formerly called the "Grant Program for Interdisciplinary Artists," grants this year are being offered for projects in "New Forms." Interdisciplinary and collaborative projects are still a priority of this program, but only one priority among several. The revised designation "New Forms" also embraces ground-breaking single-discipline projects and projects by individual artists which use contemporary or traditional arts media innovatively, or which address emerging currents in the arts or society. Another explicit goal of the program is that projects funded and artists served should reflect the cultural diversity of the nation as a whole and of each region in particular. As such, projects by artists working innovatively or in contemporary terms with specifically ethnic or folk forms, as well as creative multi-cultural collaborations across genres and disciplines, are especially encouraged. Projects of research and development in emerging arts technologies are also a priority of this program.

In past years, Hallwalls administered this program in Ohio and West Virginia, as well as upstate New York. In 1990 the regions have been redrawn so that Hallwalls now serves New York State only, but the entire state of New York, with the exception of the five boroughs of NYC proper. This means that artists in Long Island and other downstate areas in proximity to NYC previously excluded are now eligible to apply. Hallwalls hopes to reach artists in the cities and rural regions of Western New York, central New York (including the Finger Lakes), upstate (including the Catskills, Capital District, Adirondacks, and Canadian border region), Yonkers and other downstate communities outside the five boroughs, and the entire length of Long Island from the suburbs to Montauk. Since the five boroughs of NYC, with the world's densest population of artists, will be included in the 1991 New Forms Regional Initiative, without a commensurate increase in the total funds available statewide, 1990 is the best chance the state's artists outside NYC have to receive support.

Eight to fifteen grants will be awarded, ranging in amount from \$1,000 to \$3,000, for a total of \$21,000. **THE APPLICATION DEADLINE FOR THIS PROGRAM IS TUESDAY, MAY 29, 1990.** Application forms with all new guideline revisions are now available. To receive mailings or for further information on this program, write Cheryl Jackson, New Forms Grant Coordinator, Hallwalls, 700 Main Street, Buffalo, NY 14202, or call 716/854-5828.

VIDEO EDITING

HALLWALLS VIDEO EDITING WORKSHOPS

The Hallwalls video editing facility was established to serve primarily independent media art projects by offering access to 3/4" editing at low, subsidized rates. Access is by proposal and depends on prior knowledge of the equipment. Workshops are offered regularly in **BASIC EDITING**, using the Sony RM440 system, and **ADVANCED EDITING**, using the digital timebase corrector (TBC) and character generator.

To reserve editing time or space in a workshop, or for further information, contact Video Editing Coordinators Brian Springer or Marion Ware at Hallwalls, 854-5828, Monday through Friday, 4 to 7 p.m.

VIDEO EDITING WORKSHOPS IN APRIL:

Basic Video Editing with 3/4" & RM440 System:
Wednesday, April 11 6 - 9 p.m.
Monday, April 30 6 - 9 p.m.
Fee: \$15.00

Advanced Editing with Video Typewriter & Digital TBC:
Monday, April 16 6 - 9 p.m.
Wednesday, April 25 6 - 9 p.m.
Fee: \$10.00

STAFF

Elnora Banks	Office Manager
Jurgen Bruning	Film Curator
Edmund Cardoni	Program Director & Writers Curator
Paul DeFrain	Photo Documentarian
Paul Dickinson	Technical Director
Ronald Ehmke	Performance Curator
Alex Gelencser	House Manager
Christine Hill	Video Co-Curator
Cheryl Jackson	New Forms Grant Coordinator
Barbara Lattanzi	Video Co-Curator
Randy Loudenslager	Gallery Coordinator
Don Metz	Music Curator
Zonya J. Rivera	Cafe-Teatro Coordinator
Brian Springer	Cable TV Producer & Video Editing Coordinator
Jon Stout	Publicist
Christine Tebes	Executive Director
Maria Elena Venuto	Technical Assistant
Marion Ware	Video Editing Coordinator
Charles A. Wright Jr.	Exhibitions Curator

INTERNS

Kate Anderson	Cable TV Intern
Brian Jón	Performance Intern
Karen Lichtman	Publicity Intern
Nathan MacFadyen	Computer Intern
Orrin Pava	Publicity Intern
Nick Pietrocarlo, Jr.	Film Intern
Tracy Sadeghian	Exhibitions Intern
Jennifer Thomas	Performance Intern
Paul Vanouse	Exhibitions Intern
Julie Zabinski	Exhibitions Intern

HALLWALLS STAFF NEWS

Hallwalls is pleased to welcome artist and Artist Advisory Board member **Randy Loudenslager** to the staff as Gallery Coordinator, and **Paul DeFrain** as Photo Documentarian.

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, National Heritage Trust, The Buffalo Foundation, Greater Buffalo Press, Half & Half Trading Co., Eckel Florist & Garden Center, Wehle Electric, Lawley Service Inc., Matthews, Bartlett & Decker, Inc., Swiss Chalet, Walton Associates/SKYLINE, Philip Morris Companies, Inc., USAir, The Seymour H. Knox Foundation, The Rockefeller Foundation, the Margaret L. Wendt Foundation, the Electronic Arts Grants Program of the Experimental Television Center, and the John D. and Catherine T. MacArthur Foundation. Hallwalls is a member of the National Association of Artists' Organizations (NAAO), Media Alliance, the National Association of Media Arts Centers (NAMAC), and CCLM (the Coordinating Council of Literary Magazines), and an associate member of Canada's ANNPAC (the Association of National Non-Profit Artists Centres).

SUPPORT HALLWALLS: BECOME A MEMBER!

Categories of Membership:

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

NAME _____
ADDRESS _____
CITY _____
STATE, ZIP _____
TELEPHONE _____
CATEGORY _____

GALLERY & VIDEO VIEWING ROOM/4th floor

HOURS: Tuesday through Friday, 12 noon to 6 p.m.

Saturday, 1 to 5 p.m.

ADMISSION FREE

OFFICES/4th floor

HOURS: Monday through Friday

9 a.m. to 5 p.m.

THE VAULT/2nd floor

Performance & screening space
see listings for times & ticket prices
(Hallwalls accepts Arts Council vouchers)

TELEPHONE (716) 854-5828