

HALLWALLS

Contemporary Arts Center

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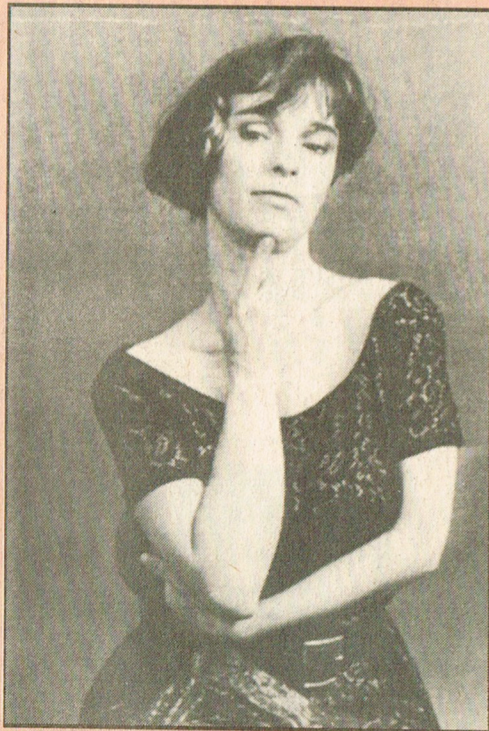
HALLWALLS

UPCOMING FUNDRAISERS

Drastic cuts in government funding mean that benefits and fundraisers are likely to be a way of life, at least for the foreseeable future. Besides the "blank calendar" mailing, and the annual black tie dinner which celebrates the opening of our new season on September 27, two more major fundraisers are planned over the next two months:

FIRST AMENDMENT CHAMPION & THE RETURN OF HOLLY HUGHES!

On Saturday, October 26, at the Pfeifer Theatre, we will present a special event on "The First Amendment & the Arts." We are very excited about the two special guests appearing on that evening, both of whom have generously agreed to appear pro bono. First, at 7:30, will be a talk by Cincinnati attorney **H. Louis Sirkin**, of the firm of Sirkin, Pinales, Mezibov & Schwartz. Mr. Sirkin successfully defended Dennis Barrie, Director of Cincinnati's Contemporary Arts Center (CAC), when Barrie was arrested and charged with obscenity for exhibiting the works of photographer Robert Mapplethorpe, in one of the most highly publicized First Amendment cases of the decade. (Mr. Sirkin's partner, Mark Mezibov, defended the CAC itself.) After a lavish catered reception in the theatre lobby, the second half of the program will feature a performance by playwright and performance artist **Holly Hughes**, who has been



Holly Hughes photo: Dana Ann McAdams

embroiled in her own First Amendment lawsuit against the NEA, along with three other performance artists (Karen Finley, Tim Miller, and John Fekner) whose 1990 NEA grants were vetoed by the agency's Chairman. As many will remember, Holly was a writer in residence at Hallwalls three years ago, when she wowed them at the First International Women Playwrights Festival and performed to a sold-out house at Hallwalls. It was the performance she was developing at that time—**World Without End**—that called down the wrath of the censors. Please call Hallwalls to receive an invitation to this event, the proceeds of which will benefit Hallwalls, with a percentage going to the Artpark 18 Defense Fund.

HALLWALLS ALUMNI ART AUCTION

Noted painter and Hallwalls co-founder **Charles Clough** has organized a donation of art works by five now important artists who were part of the founding and early days of Hallwalls. Works by Clough himself, **Nancy Dwyer**, co-founder **Robert Longo**, **Cindy Sherman**, and **Michael Zwack** will be offered to the highest bidders in an auction to take place this fall. (These donations are confirmed so far; it is hoped that works by other artists will be added.) These works will be displayed at the September 27 benefit, and thereafter by appointment to interested collectors or benefactors. A brochure with complete details of all works will be going out soon. For information, call Don Metz, Development Director, at Hallwalls.



KINO POLSKI

Richard Bugajski presents his award-winning film **Interrogation** starring Krystyna Janda on October 8 at 8:00 p.m. to kick off a month-long festival of recent Polish Cinema with the Polish Community Center of Buffalo. See film listings (p.5) for details.

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EXHIBITIONS

Plea- sure

Barbara Dahl
Sean Landers
Marilyn Minter
Andy Moses
Richard Phillips

Mari Rantanen
Bonnie Rychlak
John Torreano
Elizabeth Vahlsing
Sanford Wurmfeld

Curated by Steven Salzman

September 27 - December 6

Opening Reception: Friday, September 27 9:30 p.m.

"Nothing needs less justification than pleasure." -Bertolt Brecht

In the aftermath of Post Modernism, concepts of abstract painting have often been formulated to fit Greenbergian concepts of autonomy and purity which don't allow for the possibility of other meanings, especially those signifying culture or allowing for the attainment of historical consciousness. Critical thought has taken itself away from any position where one can describe particular aspects of human experience essential to the engagement of art. Abstract painting demands a particular type of experiential engagement from the artist and the viewer. One form of this engagement is pleasure.

Pleasure is an essential human, animal response to external stimuli. In the viewing of art, internal forces of memory become involved. An element of the past is mixed with the childlike element of discovery, causing the rebirth of the art object with every audience. This dialogue of interior and exterior can lead to a state of ecstasy Roland Barthes termed *jouissance*. Are the boundaries between the intellectual and the physical being brought down by the resurgence of abstract painting? The artists in this exhibition unapologetically work toward the beautiful while maintaining a sharp awareness of mass culture and its relation to "High Art." "It is an inquiry that is informed, but not consumed, by its culture, and ultimately focuses on the issues of perception, cognition, and the creation of visual meaning."
- Steven Salzman

This exhibition will be accompanied by a text by Steven Salzman, made possible by a grant from the Andy Warhol Foundation for the Visual Arts. Hallwalls' Exhibitions program is supported in part by the New York State Council on the Arts, and the National Endowment for the Arts, a federal agency.

A RAGING STREAM IS CALLED VIOLENT, BUT NOT THE RIVERBED THAT HEMS IT IN.

-Bertolt Brecht

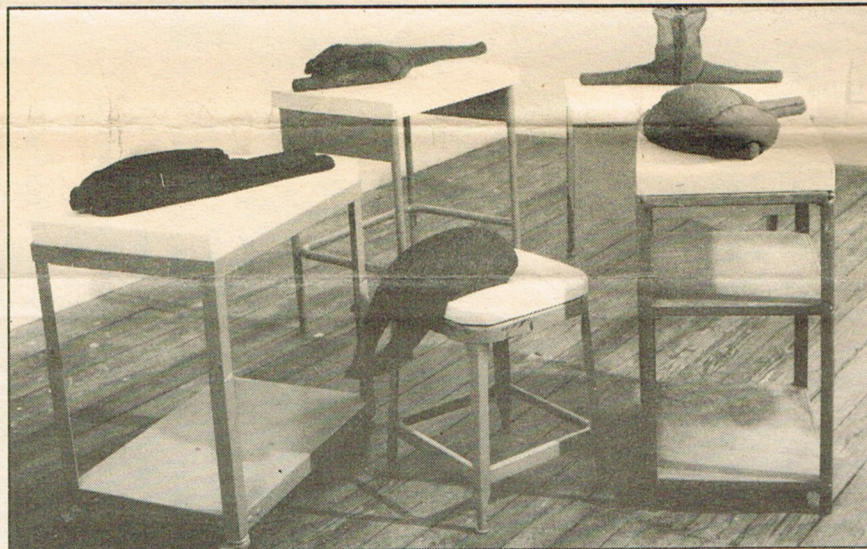
A Project Room Installation by

STEPHEN SCHOFIELD

September 27 - November 9

Opening Reception: Friday, September 27 9:30 p.m.

This installation and the accompanying publication are part of Hallwalls' Project Room/Artist Book Series curated by Charles A. Wright, Jr. The Artists Book Series is made possible through a grant from the Andy Warhol Foundation for the Visual Arts, with additional funding from the Delegation du Quebec.



Installation by Stephen Schofield photo: Stephen Schofield

TOWN MEETING ON THE VISUAL ARTS

Monday, November 18 7:00 p.m.

Hallwalls is concerned by the perception locally that in the outward reach and national scope of its visual arts exhibitions, there has been insufficient attention paid to the needs of Western New York visual artists. From the beginning, Hallwalls has had as one of its chief objectives the importation of new work and new ideas in the visual arts from New York City, the rest of the country, and the world. We still believe that this direct access to work happening in the larger art world should be looked at as a valuable resource to area artists, one that would not be provided by a strictly local or regional exhibition space. We recognize, however, that in perhaps falling short in our equally important commitment to cultivating the work of local artists and, insofar as we are able, exporting that work to communities outside Buffalo, we are only doing half the job we're here to do. It seems that some artists, disaffected by the apparent lack of emphasis on exhibiting local work, have lost interest in the work we do show, which results in a loss on our part of support from the visual arts community, and a loss on the part of these artists (including fine arts faculties & their students) in the opportunities for outside perspectives offered by our exhibitions.

Hallwalls Executive Director Ed Cardoni, Interim Exhibitions Curator Sara Kellner, Board member and painter Bruce Adams, and members of the Artist Advisory Board invite all artists, art professors, students, and other members of the visual arts community to a Town Meeting to discuss how Hallwalls might better serve your needs in the future.

Drawing by William Anthony



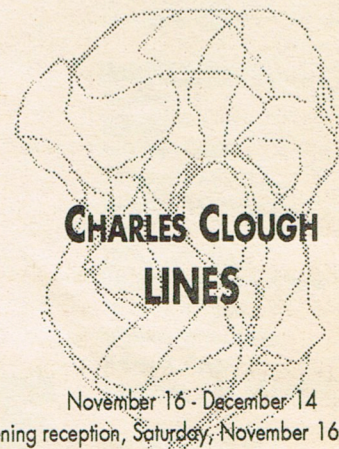
A Slideshow & Lecture by

WILLIAM ANTHONY

Sunday, October 20 7:00 p.m.

FREE

In the first of a series of slide-talks by visiting artists, **William Anthony**, an artist and illustrator based in NYC, will present selections from his drawings, which have appeared in *Artforum*, *The Paris Review*, *Interview*, & the *East Village Other*. Performance artist Laurie Anderson, writing in *Art News*, has called Anthony "an enfant terrible," and his drawings "delightfully satiric." Other critics have called them "perverse," "charming," "uproarious," and "among the milestones of funk," with "an anxious Cezannian formality lurking behind his funky fracture." His third book, *Bill Anthony's Greatest Hits*, was published by The Jargon Society in 1988. He comes to Buffalo on the occasion of a meeting of The Jargon Society at the SUNYAB Rare Books Room, which houses the Society's archives.



Drawing by Charles Clough

**CHARLES CLOUGH
LINES**

November 16 - December 14

Opening reception, Saturday, November 16, 6-8 p.m.

LINES consists of a selection of verbal & visual notes on 8½ x 11 paper made over the past 20 years by **Charles Clough**. This exhibition at Hallwalls is held on the occasion of two other Western New York exhibitions of the artist's work: **THREE PAINTINGS FOR ONE WALL**, originally produced for the lobby of the Brooklyn Museum, will be installed in the large front gallery of the Castellani Art Museum at Niagara University from October 19 through March of next year; **CHARLES CLOUGH**, a selection of paintings from the past 5 years, will be on view at the Michael C. Rockefeller Gallery at SUNY College Fredonia, November 1-23. Clough was a co-founder of Hallwalls back in 1974, & has since shown his paintings in over 40 solo exhibitions throughout the United States & Europe.

NO NEW YORK: Performance beyond the center.

This fall, Hallwalls' Performance Program takes a look at artists living and working outside New York City, the de facto "center" of performance art activity for the last two decades. These artists — from Baltimore, Chicago, Cleveland, Kent, and various cities in upstate New York — have little or nothing in common stylistically, merely a commitment to making work far from the downtown Manhattan scene.



Lambs Eat Ivy

LAMBS EAT IVY

Friday, September 27 9:00 p.m.
Saturday, September 28 8:00 p.m.
\$6 general admission / \$4 members

Lambs Eat Ivy is a four-member music & performance group based in Baltimore, Maryland whose works draw on an eclectic array of elements which might be characterized as "Appalachian Zen," "Hillbilly Hindu," or "Buddhist bluegrass." The group creates elaborate painted backdrops and uses violin, washboard, banjo, & melodic to tell stories inspired by the Tibetan Book of the Dead, Native American mythology, and Baptist biblical tales. The band cites as influences such artists as Loretta Lynn, Carl Jung, Kurt Weill, Uncle Remus, Pavarotti, and Elvis. An album, *Lamby Cake*, was released nationally on Merkin Records in 1990.

VISIT TO A DUPLEX PLANET

An evening with **David Greenberger**
Friday, October 11 8:00 p.m.
\$5 general admission / \$3 members

"Niagara Falls—the finest falls there are in the world. Up and down. It's a beautiful, beautiful scene, one of the most gorgeous scenes you ever looked at. Boys and girls around here, that you know around here very well, have gone up the falls and down the falls and up and down, and they're still going up and down the greatest falls in the world. The water goes straight up and it comes straight down. You know who controls it? The Lord Jesus Christ. Capital J-e-s-u-s, capital C-h-r-i-s-t. Because he's in charge of everything. He's in charge of the world. He can fly over the falls, he can go up or he can come down. If you have any more questions to ask, you ask him. But be sure you have an army with you when you ask him."

— William "Fergie" Ferguson (1905-1984)

In 1979, while working as activities director at the Duplex nursing home, artist **David Greenberger** began publishing an in-house magazine, **The Duplex Planet**, in which he transcribed interviews with the elderly residents. Greenberger's questions—"Where do hot dogs come from?" "What can you tell me about the behavior of fish?" "What's more important, romance or food?"—opened up some unusual channels of communication. The answers he received, published alongside drawings, poetry, & essays by the residents, are fascinating: eccentric, poignant, and frequently hilarious, they reveal both the inner workings of language and the lived experiences of the speakers. Greenberger soon began inviting bands (1/2 Japanese, for instance) to play at the home, and a prominent feature of the 'zine was a music column, in which Ken Elgin would review records by the Sex Pistols, Albert Ayler, Mister Rogers, & Captain Beefheart. Not originally intended for circulation outside the Duplex, the magazine nonetheless became a cult favorite. Two volumes of *Lyrics by Ernest Noyes Brookings* have been released by Shimmy-Disc, with such artists as XTC, NRBQ, Fred Frith, Eugene Chadbourne, & Brave Combo setting to music the words of one of the most memorable contributors to the Planet: poet Ernest Brookings, whose anything-for-a-rhyme style could be applied to innumerable subjects (after-dinner mints, the Titanic, pajamas, the letter z). Although the Duplex closed a few years ago, Greenberger continues to publish the magazine, and now travels throughout the U.S. telling the stories of its inhabitants.

PROTECTRON

by **Mary Freed**
STOP THE SILENCE.
HELP THE CHILDREN.

by **Jennifer Thomas**
Wednesday, October 30 8:00 p.m.
\$5 general admission / \$3 members

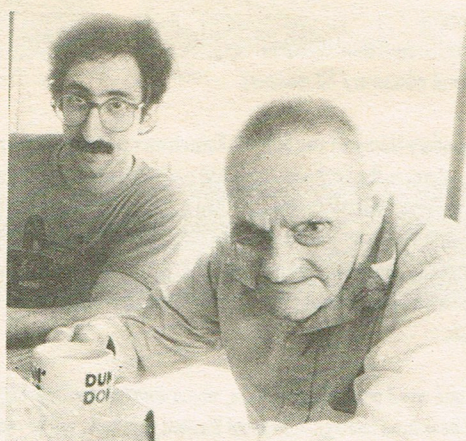
Two short works by women from upstate New York:

Protectron is a performed statement about humanity's need to personify its dieties. In this humorous but biting one-woman piece featuring an array of characters, the evolution of the patriarchal godhead is traced. A god for the next age is designed, corporate-style. The message of *Protectron* is not atheistic; rather, the work seeks a truer form of "higher power." Rochester-based theater artist and writer **Mary Freed** first appeared at Hallwalls in the October 1990 First Thursday.

STOP THE SILENCE. HELP THE CHILDREN. is a new performance detailing the effects of child sexual abuse. **Jennifer Thomas**, survivor of sexual abuse, is a professional soloist who sings with the Schola Cantorum. She has performed at Hallwalls many times, first during a showcase of pieces by Calsantius students, and later in works by visiting artists Vanessa Jones, Mark Anderson, and Ann Carlson.



Mary Freed



David Greenberger & Ernest Noyes Brookings photo: Stephen Elston

JUST SAY YES TO BUGS

by **Frank Green**
plus a new performance by
K NECTIV
Saturday, November 23 8:00 pm
\$5 general admission / \$3 members

A brief but intense glimpse at what's been going on a little to the west of Buffalo in the field of performance.

Interdisciplinary artist **Frank Green** was born and raised in Cleveland, lived in New York City for most of the 80's, and then returned to Ohio in 1988. He describes the structure and content of **Just Say Yes to Bugs** in flashes of phrases & images: "Social & political constraints on sexual freedom become biological constraints... Biological pathogens disseminated in targeted populations by covert operators in the CIA, the KGB, and Interpol leave no evidence of application... Interrelationships between biological warfare experiments, the growth of biotechnology for profit, sexual repression, and AIDS are explored through a hybrid of Gothic expressionism, sci-fi kitsch, and cold hard facts. Multiple layering and paralleling of texts, sounds, sculptures, films, videos, actions, liquids, lights, objects, organisms, and corpses subvert didacticism & encourage multiple interpretations."

K nectiv is a four-member collaborative group originally based in Kent, Ohio, although two members have recently relocated to Chicago. The ensemble describes itself as "a fluctuating relationship of past thoughts & daily expenditures, of connected conversations, coffee & personal withdrawal, of chosen exhilaration & movement, of uneven pavement & breathing." Their work has been called "structured chaos," perhaps because many performances are planned to end when the participants are simply too exhausted to continue. In Buffalo they will present "an accumulation of simultaneous gestures determined by the individuals presented as K nectiv. Each individual will determine his or her own activity and the extent that their activity will interact with or encroach upon the activities of the others. Each gesture is intended to be complete in itself."



Frank Green: *Just Say Yes To Bugs* photo: Lydia Leovic

WORLD AIDS AWARENESS DAY

Sunday, December 1
Locations & times to be announced
Free

For the third year in a row, Hallwalls and hundreds of other art organizations across the country will observe December 1 as a day of mourning and action against AIDS. While the epidemic has affected men and women from all walks of life, we at Hallwalls feel particularly saddened by the loss of many dear friends from every period of the organization's history: artists whose work we have presented here, as well as fellow curators and arts administrators whose support over the years has been invaluable.

This year (although plans are still in the formative stage as of this writing) we intend to continue our tradition of marking "A Day without Art" with events outside the gallery. Hallwalls will work with other community organizations to arrange for downlinking of **We Interrupt This Schedule to Bring You...**, a special project of Deep Dish T.V., Visual AIDS, and the Kitchen. The program—which will feature performance artists, musicians, and AIDS activists—will be performed live in New York City (with additional live feeds from Los Angeles, Houston, Boston, Chicago, Philadelphia, & St. Paul) and carried by satellite to the rest of the nation. Because Buffalo's cable system does not carry Deep Dish, we will organize a viewing site and (if all goes well) enable Buffalo audience members to phone in responses to the program in progress. Hallwalls will also invite the members of **ACT UP Western New York** to participate in a public action combining art and activism on the streets of Buffalo.

Watch for further announcements regarding **A Day without Art**. If you would like to get involved, contact Ron Ehmke at Hallwalls.

WRITERS

EL NORTE

Presented by Guatemalan writer **Arturo Arias**
 Directed by **Gregory Nava**, 1983, 141 minutes
 Saturday, October 5 8:00 p.m.
 Albright Knox Art Gallery, 1285 Elmwood Ave.
 FREE

Beginning in the remote mountains of Guatemala, this extraordinary odyssey focuses on two young people's search for the American Dream. After their mother is abducted by soldiers and their father killed, the two set out for the "promised land" of the north—"el norte". America proves no sanctuary, for they are illegal aliens living in constant fear of disclosure and deportation. Noted Latin American author **Arturo Arias**, who collaborated on the screenplay, will present the film.

"**** One of the best American movies I've seen in a long time. A beautiful visionary film...one of the rare films that grants Latin Americans full humanity." Roger Ebert, *At the Movies*



Arturo Arias

A Reading by ARTURO ARIAS

Calumet Arts Cafe 56 W. Chippewa St.
 Sunday, October 6 2 p.m.
 FREE

Guatemalan novelist **Arturo Arias** will arrive in Buffalo on Thursday, October 3, for a week-long residency, including a keynote address for Hispanic Heritage Week at Canisius College, a Saturday screening at the Albright-Knox of the film *El Norte* (which he co-scripted), and a Sunday afternoon reading at the Calumet Arts Cafe, sponsored by the Hallwalls Writers program. His 1979 novel *Despues de las bombas* was published in English only last year by Curbstone Press, in a translation by Asa Zatz. Alan West, writing in the *VLS*, called the novel "an attempt to make history tangible from the vantage point of the human body... *After the Bombs* is a sort of bildungsroman run riot. Arias mixes stream-of-consciousness, lyrical outbursts, Marx Brothers antics, a nuanced, poetic sense of rhythm, funky gossip, and myth, all with a fine sense of theatricality.

"**Arturo Arias**, born in 1950, is one of the major voices of Central American fiction. His second novel, *Izamal Na* (1981), won a Casa de las Americas prize. His third, *El jaguar en llamas* (*The Jaguar in Flames*) appeared in 1989, and, surprisingly, was published in Guatemala. He recently completed an opera libretto, *The Roads to Paradise*, which will premiere this year. Let us hope it won't take 11 years for his other novels to appear in English."

HOMOTEXUALITIES

Thursday, October 10 & Saturday, October 12 6-8 p.m.
 FREE

Hallwalls will be the site of two arts-related sessions of **HOMOTEXUALITIES**, a 3-day conference on lesbian & gay literature & theory to be held at SUNY at Buffalo October 10-12. Eighteen leading scholars from across the country & abroad will be coming together to discuss issues as diverse as theorizing AIDS, sexual identities in the 18th century, the films of Pasolini, & the future of lesbian criticism & theory.

The sessions to be held at Hallwalls will include papers entitled "Framing the Phallus in *The Arabian Nights*: Pansexuality, Pederasty, Pasolini," by Professor Joseph Boone, University of Southern California (Thursday); and "Screwing with the Story: Identity Aesthetics in the New Narrative," by Professor Earl Jackson, Jr., University of California, Santa Cruz (Saturday). A major subject of Jackson's talk will be novelist Dennis Cooper, who read at Hallwalls as part of the 1988 "Ways in Being Gay" festival.



OCTOBER:

New work by videomakers **Laura McGough & Lou Mang**, plus the debut of "**The Nasty Show**"

Thursday, October 3 8:00 p.m.
 \$5 general admission / \$2 members

Laura McGough's work explores identity and memory within the bonds of family. She will screen her work-in-progress *Things My Mother Told Me*, an examination of mothers & daughters through a visual retelling of the Demeter & Persephone myth; *Sisters* (1991), an exploration into what is said and unsaid in the closest of relationships; and *Playground Queens 1969* (1990), a brief, personal tape about how little girls construct self-image. McGough, formerly a resident of Buffalo, is currently living and working in Toronto where she is Events Coordinator at LIFT, a film co-op.

Lou Mang will screen *Dog Sled Race* (1991), shot in Allegany State Park; *A Country Auctioneer* (1990), a Wiseman-like observation of a local performer; *Visual Intrusions* (1991), a short computer animation; and *Buffalo Is Where I Live* (1991), a documentation of common occurrences including conversations with a barber, crossing guard, Ferry Street fisherman, and newspaper salesman. Mang is currently working with documentary mediamaking, music, and computer animation.

"**The Nasty Show**" is a "mean-spirited, cynical, jaded, and offensive (make that 'slightly offensive') variety show featuring satirical sketches, guest stars, and surprises. The mastermind behind this nastiness is Buffalo musician **Gilbert Neal**, whose stunning Hallwalls debut as the "dirty poet" during last season's "Worst Thursday" created a wave of nausea from which many audience members have not yet recovered.

Also on display during the October "First Thursday": the results of our request this summer for Hallwalls supporters to fill-in-the-blank-calendar. We asked you for money; we asked you for art. The money's in the bank now, and the art is on the wall. Heartfelt, inspirational, and much appreciated — and there's always room for more.

NOVEMBER:

Two new tapes fresh from the **Home of the Future**,

words from **Alfonso Volo**, and more...

Thursday, November 7 8:00 p.m.
 \$5 general admission / \$2 members

The legendary **Home of the Future**, Kaisertown's premiere media production center, returns to the Vault with two brand-new video works: *An Interview with Seymour King*, by Seymour King & Richard Wicka; and *Woman Guilty in Castration Bid*, by Phyllis Christopher & Richard Wicka. No HOF screening ever confines itself strictly to the screen, so expect the unexpected, the unlikely, the unmistakable combination of alienation, damnation, & dementia.

Writer and visual artist **Alfonso Volo**, whose works on the page and the canvas have been featured throughout Western New York, will be reading new (and possibly old) prose (or possibly poetry).

An installation artist for this event has yet to be announced; see the call for artists elsewhere in this calendar. And remember: First Thursday is always on the lookout for performers, film & video makers, musicians, and wayward souls who want to showcase their work in this beloved informal setting. For more information, contact Ron Ehmke or Edmund Cardoni at Hallwalls.

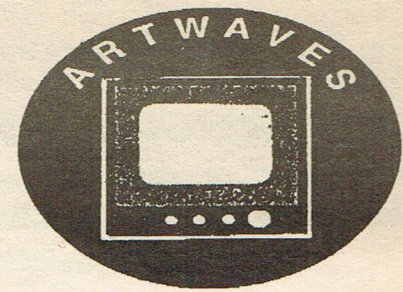
DECEMBER:

A Few Notes

with the **Composers Alliance of Buffalo**

Thursday, December 5 8:00 p.m.
 \$5 general admission / \$2 members

A slight change of pace for First Thursday, as the Composers Alliance of Buffalo performs very short works by its members. Any person writing music in any genre may become a member of the Alliance and perform their work during this annual event. For more information on the Alliance or on inclusion, contact Don Metz at Hallwalls.



CATCH ARTWAVES
 on Public Access Cable TV
 Every Wednesday at 10:30 p.m.

In Buffalo: TCI Channel 32
 Adelphia: IN Channel 17

OCTOBER:

Oct. 2: **Love Songs for the SS: An Evening With Michael Kaniecki**. Michael Kaniecki is a New York-based writer and performer, as well as a veteran of various punk and folk bands. "Love Songs for the SS," a collection of stories and songs about growing up Polish in Pittsburgh (an industrial town not unlike Buffalo), was presented here last May as a joint venture of Hallwalls and the Polish Community Center.

Oct. 9: To be announced

Oct. 16: **Night Of Broken Glass** by Melissa Scott, is a videotape produced at The Experimental Television Center which weaves together aspects of a personal Jewish/American history in relation to dream experiences.

Oct. 23: **Letters to CNN** by Fritz Bacher. Held up by ever-changing events in the Middle East, this long-awaited videotape takes a tragicomic look at media coverage of the Gulf War.

Oct. 30: **Out of the Downturn** by Mike Ondrusek documents the struggle of Hormel meatpackers during a "non-sanctioned" strike in Austin, Minnesota.

NOVEMBER: OPEN CITY

Each of the following videotape projects addresses aspects of neighborhoods/cultural communities on the Niagara Frontier. In addition to being shown on Artwaves, each project will be screened in an inventive way in the community. For more information, contact project co-ordinator Jody Lafond at Hallwalls. There are a million stories in the Open City; these are but a few:

Nov. 6: **OPEN CITY: NORTH = SOUTH = NORTH**. For 2 weeks this past July and August, WNY documentary video producer Bill Jungels accompanied 10 artists associated with the San Diego/Tijuana-based Border Art Workshop/Taller de Arte Fronterizo on their tour of migrant farm-worker camps, fields, and school programs in 5 WNY counties. This half-hour tape gives Buffalo audiences a brief glimpse of the artists' activities, including interviews with farmworkers in their homes and in the fields, performance footage, and scenes from a festival on the shores of Keuka Lake. (Tape produced with funds from the Electronic Media & Film program of NYSCA.)

Nov. 13: **OPEN CITY: Not Quite Africa** by artist-in-residence Liz Boettger. "...colorized and freeze frame sequences are intercut with interview fragments to tell the story of the use of and gradual decline of migrant labor in a small farming community. Through the reminiscence of a retired grower and his wife, the viewer is presented with a disjointed account of the economic circumstances leading to the closing of the labor camps. During their narrative what is revealed is the complex web of prejudicial attitudes which have defined their relationships with the workers." Liz Boettger, 1991

Nov. 20: **OPEN CITY: Native American Issues in Western New York**, produced by Neta Hafinawkwwe Okwehoweh (Native American Indigenous Projects), Allen Jamieson, and Jay Burney, is the first episode of a video magazine featuring interviews and profiles of local Native American individuals and activities.

Nov. 27: **OPEN CITY: Akua and Friends**. Around a kitchen table, Akua Kamau and her friends chat about subjects with both personal and political ramifications. The sisters discuss, among other things, AIDS & its impact on women's sexuality, reproductive rights, and cooking. The tape will be the first in a series to be produced for Buffalo public access.

DECEMBER:

Dec. 4: **THE INDEPENDENTS**: An interview by Rene' Broussard with Polish director Richard Bugajski. (see Oct. 8-10 film listings for details.)

Dec. 11: **THE INDEPENDENTS**: An interview with Filipino filmmaker Kidlat Tahimik by Rene' Broussard. (See Oct. 18 & 19 film listings for details.)

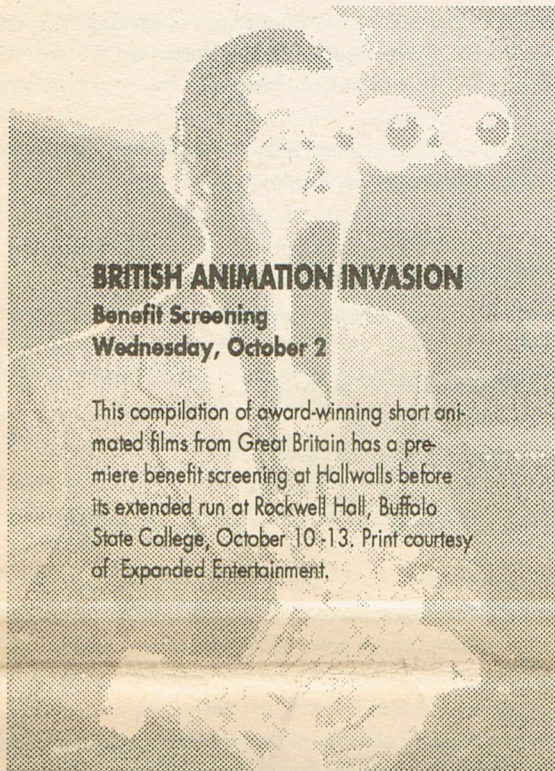
Dec. 18 & 25: To be announced.

HALLWALLS

FALL 1991

FILM & VIDEO GUIDE

This Fall's Film Program features weekly screenings of repertory and feature films which have long eluded the city of Buffalo. Through active collaboration with other organizations throughout the state, Hallwalls is not only able to showcase recent works from Poland, Dresden, Dusseldorf and Toronto, but present in-person presentations by several of the world's foremost filmmakers, including Kidlat Tahimik, Richard Bugajski, Harun Farocki and Charles Burnett.



BRITISH ANIMATION INVASION

Benefit Screening
Wednesday, October 2

This compilation of award-winning short animated films from Great Britain has a premiere benefit screening at Hallwalls before its extended run at Rockwell Hall, Buffalo State College, October 10-13. Print courtesy of Expanded Entertainment.

OCTOBER

ALL EVENTS ARE AT 8:00 P.M.
AT 700 MAIN ST. (2ND FLOOR)
UNLESS OTHERWISE INDICATED.
ADMISSION FOR ALL EVENTS
\$5.00 GENERAL ADMISSION
\$4.00 STUDENTS
\$3.00 MEMBERS DISCOUNT
(HALLWALLS OR PARTICIPATING ORGANIZATIONS)

This Fall's Video Program features innovative public access projects from Buffalo to Britain. 19-year-old Sadie Benning's remarkable reflections on lesbian identity, British television's award-winning *Video Diaries* series, Buffalo's own contribution to the national Deep Dish series *Unbalancing the News*, conceptualized and edited by Barbara Lattanzi, and a reception/screening for one of the godparents of public access TV, DeeDee Halleck. All video screenings use a state-of-the-art projection system.

DIE FAHRE (FROM DUSSELDORF)

presented by Gert Weidenfeld and Matthias Tfitzner
October 6 & 7

FILMS BY DIE FAHRE

October 6

A program of recent short experimental and narrative work from one of Germany's foremost film collectives. The program features both 16mm and super 8 works, including:

Art Clinic Chronicles, a documentary on HJ Hellweg, the head of the Art Clinic in Dortmund. **Daily I'm Awakening**, a surrealist essay on the shadows that inhabit NY, Paris, and Dusseldorf. **Rhenus-Haus**, a self portrait of the Artgroup Anarchistische

Gummizelle living together in an occupied house, animated work by Matthias Bruhn and more.

DRESDEN FILM PROGRAM

presented by Matthias Tfitzner
October 7

Never before seen in America, this program of work from Dresden will be presented by Matthias Tfitzner, the film curator for the **Filmfest Dresden** as well as the **Filminitiative Dresden**.

The program includes works by **Olfa Bohme**, **Wolfgang Scholz** and **Matthias Kistmacher**.

co-sponsored by the Department of Media Studies, SUNYAB

KINO POLSKI

In celebration of Polish American Heritage Month, the Polish Community Center of Buffalo and Hallwalls present a month-long series of contemporary Polish Cinema.

INTERROGATION (PRZESLUCHANIE)

Directed by Richard Bugajski, 1990, 118 minutes
Tuesday through Thursday, October 8-10

The only Polish film ever produced without the consent of the Ministry of Culture, **Interrogation** was filmed during the short-lived Solidarity movement of 1980 to 1981.

Hit of the 1990 Cannes Film Festival, where the Best Actress Award went to Krystyna Janda (*Man of Iron*) for her role as a volatile yet apolitical cabaret performer. The film details the Kafkaesque abuses of power that characterized Stalinism. Arrested by the State Police, she is never informed of her supposed crime, and is subjected to some of the most realistic scenes of torture ever committed to film.

"Devastating and genuinely chilling drama graced by an exceptional performance from Krystyna Janda" -David Stratton, *Variety*

Richard Bugajski, who emigrated to Canada and is now living in Toronto, will present the film on Tuesday, October 8th.

A YEAR OF THE QUIET SUN (ROK SPOKOJNEGO SLONCA)

Directed by Krzysztof Zanussi, 1984, 104 minutes
Tuesday, October 15

Zanussi presents an intensely human drama set in a small Polish village during the aftermath of World War II. In a cruel winter landscape a tragic love affair develops between an American soldier and a Polish war widow. With no common language they communicate only through gestures, expressions and a few isolated words. Best Film 1984 Venice film festival.

SHIVERS (A.K.A. CREEPS) (DRESZCZE)

Directed by Wojciech Marczewski, 1981, 106 minutes
Tuesday, October 22

A complex, scathing indictment of totalitarian repression, **Shivers** is set during the last hysterical days of Stalinist paranoia in the mid-1950's. The story centers on one boy's coming-of-age in a communist indoctrination camp. Although originally banned, it is shown in Poland by the regime as a reminder that things can get much worse than they are now.

IDENTIFICATION MARKS: NONE (NIEMA ZNAKOW SZCZEGOLNYCH)

Directed by Jerzy Skolimowski, 1964, 74 minutes
plus

WALKOVER (WALKOWER)

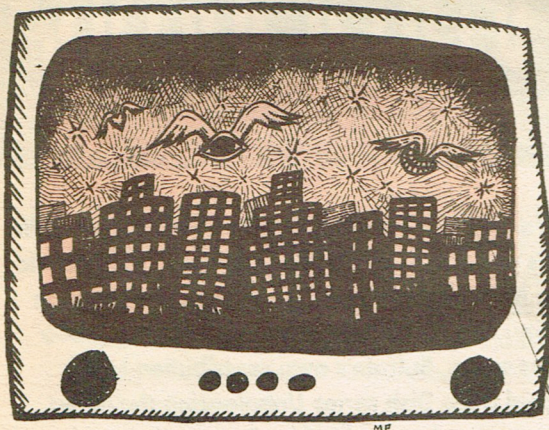
Directed by Jerzy Skolimowski, 1965, 77 minutes
Thursday, October 24

Skolimowski's first film and its subsequent sequel star the director as an alienated loafer with poetic pretensions who wanders the landscape hustling as an amateur boxer. Shot in secret while a student, Skolimowski (*The Shout*) blends the stylistic grandiosity of Welles with the blankness of cinema-verite to achieve a ghostly, episodic style.

NO END (BEZ KONCA)

Directed by Krzysztof Kialowski, 1984, 108 minutes
Tuesday, October 29

The hero of **No End** is already dead when the film begins. A young Warsaw lawyer dies in a car crash. Though dead, he presides as a mute witness to the events which follow his fatal departure. He watches, powerless, as his devastated widow is drawn into a case he was handling: the defense of a young Solidarity strike organizer.



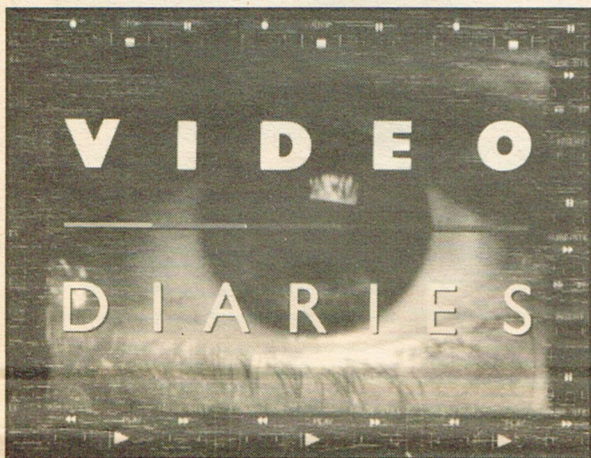
DeeDee Halleck in Search Mode drawing: Mary Feaster

VIVA LA MUERTE

(a.k.a. **Long Live Death / Hurray For Death**)

Directed by **Fernando Arrabal**, 1971, Tunisia and France, 90 minutes.
Thursday, October 17

The Spanish Civil War was a most brutal war by any standard: members of the same family became bitter enemies, neighbors routinely slaughtered one another, and more than 500,000 people were killed. Within this context, the bizarre occurrences, dreams, visions, memories, & visual fetishes all become not only believable but paradigmatic in Arrabal's transmutation of theatre of cruelty to the big screen. In French with English subtitles.



AWARD-WINNING "PUBLIC ACCESS" PROJECTS FROM GREAT BRITAIN

WAR, LIVES AND VIDEOTAPE

(1990-91) by diarist **Nick Danziger** and producer **Bob Long**
SURVIVING MEMORIES

(1990-91) by diarists **Jo Spence & Mike Clode**
and producer **Tony Steyger**

Wednesday, October 23

Public access cable television is just about to start up here in Buffalo, making production equipment available to citizens for free on a first-come, first-served basis. This remarkable exercise in public media production has some corollaries in Great Britain, notably the Channel 4 Workshops and the BBC's Community Programme Unit. **VIDEO DIARIES**, which recently won the prestigious British Film Institute award for innovation, is a series intended by CPU Producer **Jeremy Gibson** to take advantage of the user-friendliness and mobility of camcorders to extend the range of television into a more personal style of working. Members of the public propose a project, are invited to receive basic video training, and then collect their information with a camcorder. They work with a CPU producer and receive support from a BBC editing team in post-production.

War, Lives and Videotape was produced by a photojournalist who spent 5 months in Kabul with children who had experienced the war in Afghanistan and its aftermath. **Surviving Memories** chronicles the struggle of a working-class woman writer with leukemia, a naturally funny person who is interested in photo therapy and also in debunking the verite assumptions that the audience might be making in the course of the program. Each program is one hour.

VIDEO DIARIES will be available for screening in the Video Viewing Room from September 27 through December 14.

Video Viewing Room hours:
Tuesday-Friday: noon - 6:00 p.m.
Saturday: 1:00 - 5:00 p.m.

DEEDEE HALLECK IN SEARCH MODE

Wednesday, October 16

Screening bites of utopian moments in television: Ernie Kovacs to Super Barrio, Cuban TV soap operas to Gene Scott. Can TV build a movement? Can a movement build TV? How Deep are our Dishes?

Is there light at the end of the cathode ray tube?
DeeDee Halleck will fast forward through TV history looking for technological redemption.

Halleck's screening/talk will offer an important opportunity to sample an intriguing menu of media material that is available through public access, satellite downlinking, foreign TV, and archival kinoscopes. She will also share information about new and alternative TV networks and opportunities for independent producers and audiences. For more than a decade, Halleck has been a major force in building projects and networks that support the democratization of media and mobilize the public's access to media.

Halleck is co-founder of *Paper Tiger TV*, *Deep Dish*, an alternate TV network, and Associate Professor of Communication at University of California, San Diego. She is outreach producer of the PBS series *The 90's* and is currently working with Green Communications to design an independent t.v. network.

KIDLAT TAHIMIK IN PERSON

WHY IS YELLOW THE MIDDLE OF THE RAINBOW?

(**BAKIT YELLOW ANG MIDDLE NG BAHAGHARI?**)

A Film in Four Parts, 1981-90, Philippines, 130 minutes
Friday, October 18

Part I: I Am Frivolous Green (1981-83); **Part II: I Am Furious Yellow** (1983-86); **Part III: I Am Curious Pink** (1986-90); **Part IV / Epilogue: I Am Confused Rainbow** (1990).

"Why not film a children's album—simple reminiscences of growing up. And if this happens against a background of political earthquakes that shake the family and nation, can one not combine sentimental home movies with political introspection? Or edit snapshot footage into a visual letter to one's kids with questions to reflect upon when they grow older?...*I Am Frivolous Green* introduces the growing boy (Kidlat Sr.—I am Kidlat Jr., having named myself after my son) documenting his family, home play, school programs, typhoons, travels with papa, and some stylized dreams. *I Am Furious Yellow* documents the boys in the midst of political protest after the assassination of Ninoy Aquino, with yellow the unifying symbol of the anti-dictator movements. The people-powered uprising places Cory Aquino as the first housewife president of the Philippines. *I Am Curious Pink* is the complicated part: its structure, based on the spontaneity of the previous parts, must be blended with the glaring contradictions that surfaced after the dictator's rules flew out the window. What's more difficult is for papa filmmaker to explain to the kids (and other generations too) his perceptions of the cultural dilemma...1001 contradictions. Where does Mama

Cory begin? Will she listen if this crazy filmmaker shouts, 'Stop looking at the trees! The forest decay spells Culture Blight! Our cultural cocoon of coke-colonized dreams! Mama Cory! Our Perfumed Nightmare!'"—Kidlat Tahimik

(The film's epilogue was inspired by the recent earthquake devastation in Kidlat's hometown, Baguio City.)

PERFUMED NIGHTMARE

1981, 90 minutes, in English and Tagalog plus

TAKE DERA MON AMOUR

video, 1991, 60 minutes

Saturday, October 19 8:00 p.m.

Squeaky Wheel, 372 Connecticut St.

\$5 general admission / \$3 members of sponsoring organizations

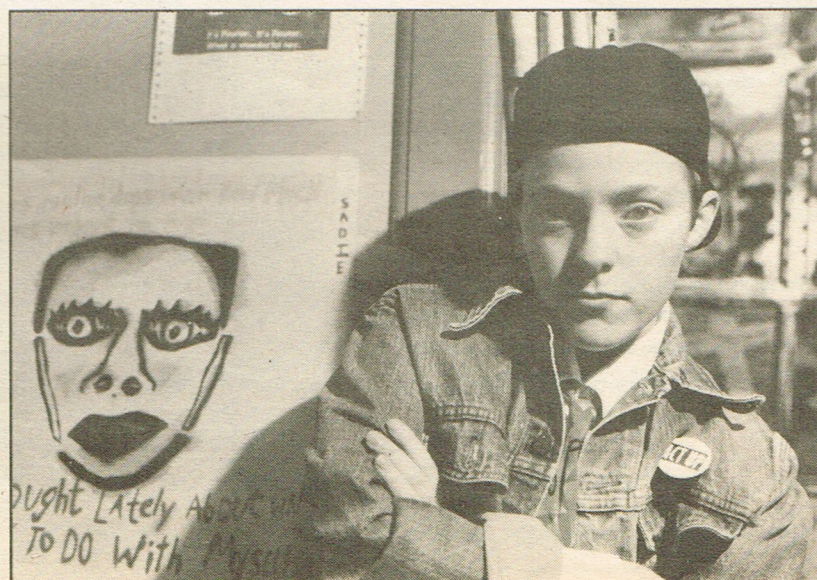
Winner of the International Critics Award at both the Berlin & United States Film Festivals and hailed by Werner Herzog as "one of the most original and poetic works of the cinema", *Perfumed Nightmare* marked the stunning directorial debut of Kidlat Tahimik (a.k.a. Eric de Guia). This autobiographical story follows the maker's pursuit of the American dream from the confines of his small Philippine village. The President of the Werner Von Braun Fan Club, Tahimik longs to visit Cape Canaveral, to experience those shimmering wonders he knows from movies, soldiers, and the Voice of America Radio. Shown along with Kidlat's video-in-progress *Take Dera Mon Amour*.

Kidlat Tahimik's appearance is presented as a joint project of Hallwalls, CEPA, & Squeaky Wheel Buffalo Media Resources, organized by the Central NY Film Programmers Network.

SADIE BENNING PRESENTS PIXELVISION DIARIES EXPLORING SEXUAL IDENTITY & YOUTH

Friday, October 25

19-year-old **Sadie Benning** started making her critically acclaimed video explorations of sexual identity in 1989 with a Fisher-Price Pixelvision "toy" camcorder. Her series of diaristic, visually seductive Pixelvision tapes address the traumas and ecstasy of adolescent dykedom with outrageous honesty, immediacy and wit. She was voted Best Emerging Artist in 1991 by the *Village Voice*, and her work has been widely screened over the last year.



Sadie Benning photo by Barbara Lattanzi

Benning will screen *Me and Rubyfruit* (1989), *If Every Girl Had A Diary* (1990), *Jollies* (1990), and *A Place Called Lovely* (1991). About her most recent tape, shot in Pixelvision that is recorded onto 8mm tape, Benning says (in an interview with Ellen Spiro in the March 1991 edition of *The Advocate*): "I think in a happy world, it would not matter if you were gay. Whoever you fell in love with would be OK, regardless of gender. I want a world that isn't so fucked up... The media is just the most disgusting thing I have ever seen, and everything is so controlled by things way out of our hands. You're raised to think there's justice, and then you realize that it's not true. It's a lie. I want to change the way things are."

Benning has worked with public access cable in Milwaukee (MATA), appearing on talk shows as an out lesbian. "I really like working with the kids because I totally identify with what they're going through, except I was just lucky to have a family that was accepting. Gay kids are killing themselves."

Co-sponsored by the Lesbian, Gay, Bisexual Alliance at SUNYAB

UNBALANCING THE NEWS AND OTHER NEW PUBLIC ACCESS TV PRODUCTIONS presented by BARBARA LATTANZI Friday, November 1

Produced as part of the Fall 1991 **Deep Dish TV Network** series marking the 20th anniversary of public access television, **Unbalancing the News** samples and excerpts recent community media productions which challenge definitions of TV news and assumptions about the mainstream news enterprise.

The paradox of commercial mainstream media's representations of its audience—as well as the challenge to it of public access television—could be presented in re-worded, or transcoded, terms of the famous maxim by the philosopher David Hume on the paradox of government:

Nothing is more surprising than to see the easiness with which the many are represented in the news by the few and to observe the implicit submission with which the people resign their own self-authorized representations to those of their commercial TV networks. When we enquire by what means this wonder is brought about we shall find, that as authorized versions of events are always on the side of those being represented, that the mainstream media has nothing to support it but opinion (not facts). 'Tis therefore, on opinion only that the news is founded; and this maxim extends to the most despotic and most military governments, as well as the most free and most popular.

Through various engagements with local and regional issues, the community media productions in **Unbalancing the News** begin to critique contradictory conditions and practices of commercial mainstream news production. With comparative depictions, analyses, investigations, confrontations, and interventions, public access TV journalism presents approaches to self-representation and control of citizens' own ideas in a free society.

Deep Dish TV Network describes its mission as democratizing the media by providing a national forum via television for programs made by community groups and independent producers. **Barbara Lattanzi** is coordinating producer for **Unbalancing the News** and a member of the 8mm News Collective in Buffalo.

HIPPY PORN

Directed by **Jon Moritsugu & Jacques Boyreau**, 1991, 95 minutes
plus

CERTIFICATE OF OPERATION

Directed by **Terry Klein**, 1991, 10 minutes
and an **Open Raunch Screening**
Tuesday, November 5

From the maker of *Der Elvis*, *Sleazy Rider* and *My Degeneration* comes the ultimate underground, no-budget, art-damaged tale of three teenaged dweebs trapped in a living hell of big hair, menthol cigarettes, and bad poetry. "Empirier than kisses, better than death." Music by Superchunk, Thurston Moore, and Cop Shoot Cop.

Continuing this evening of raunch, we bring you the world premiere of the latest super 8 sound animation by Buffalo's **Terry Klein**, a rapid-fire barrage of phantasmagoric hand-painted opticals.

Open Call: If you, too, have a truly raunchy, phantasmagoric film or video you would like to show—providing it's not only short but totally distasteful—bring it along and we'll show it, for better or (hopefully) worse. Audience votes. Prizes awarded.

PAUL SHARITS PRESENTS

FIGMENT 1: FLUXGRAM VOYAGE IN SEARCH OF THE REAL MACIUNAS

sound super 8, 1977-86, 175 minutes
Friday, November 8

Shelved for years and never before screened in public, this "oddball" travelogue was shot almost entirely with single-system (direct sound) super 8 film. "I attack abstractionism and non-narrative in favor of an episodic (or idiotic) chronicle-like 'form;' there are two subtexts which are narrative and which end in tragedy, if one is able to see the film in these terms (my techniques are all intentionally 'wrong,' perhaps bad, but that risky mode seems necessary if one wishes to allow 'spontaneous' images to arise and form a dramatic tale)." —Paul Sharits

Filed in locations throughout Europe (including Kassel, Germany during Documenta), Mexico, & the United States, featuring such art world luminaries as **Vito Acconci**, **Birgit & Wilhelm Hein**, **Joan Jonas**, **Sheigeko Kobuta**, **Les Levine**, **Barbara London**, **Gordon Matta-Clark**, **Max Neuhaus**, **Nico Paape's angry wife**, **Little Richard**, **Klaus Rinke**, **Carolee Schneeman**, and young **Christopher & Paul Sharits** make **Fluxgram Voyage** essential viewing.

Co-sponsored by the Department of Media Studies, SUNYAB.

SECOND EVENING OF VIDEO DIARIES FROM THE BBC

SWEET S.A.

(1990-91) by diarists **Jenni & Fritz Joubert**
and producer **Bob Long**

OFF THE RAILS

(1990-91) by diarist **Stephen Hawthorne**
and producer **Bob Long**

Wednesday, November 6

Sweet S.A. records the struggle of a mixed race couple through the diary of **Jenni Joubert**, a black Britisher married to a (white) Afrikaner, who together decide to move to South Africa. **Off the Rails** documents a gay man's decision to challenge his parents by leaving home to move in with a lover. The protesting parents permit themselves to be videotaped, as they believe that the camera will accurately represent them and the truth of their position.

These "public access" projects attempts to address underrepresented and misrepresented voices and issues in Britain by engaging the camcorder diarists directly in planning and production. Issues that are inevitably raised by these new producers about the realities that media does and cannot represent should be of interest to future public access producers in Buffalo, and to anyone in a media-dependent culture interested in becoming media-literate.

HARUN FAROCKI RETROSPECTIVE

November 12-14

presented by Goethe House New York

"There is more of Wenders in Farocki, and perhaps even more of Farocki in Wenders, than either might be willing to acknowledge; and in both, there is a good deal of German film history... Film as a form of intelligence is Farocki's own guerilla war." —Thomas Elsaesser

Who is **Harun Farocki**? The question inevitably provokes controversy. Louis Skorecki in *Cahiers du Cinema* refers to the Czechoslovakian-born artist's work as "beautiful, intelligent and moving film; of an aesthetic in the tradition of Lang, Dreyer & Brecht; of a seldom-found quality of emotion and of highly pleasurable severity... yet the film is too beautiful, too retro-political, too neo-marxist, a film which hardly finds an audience today." Reactions to Farocki's films are indeed discordant—enthusiastic or angry—and there is no middle ground, no reception based on refined boredom.

Harun Farocki will be present to discuss all of his works at Hallwalls on Thursday, November 14. Reception to follow.

IMAGES OF THE WORLD AND INSCRIPTIONS OF WAR (BILDER DER WELT UND INSCRIFT DES KRIEGES)

1988/89, 83 minutes

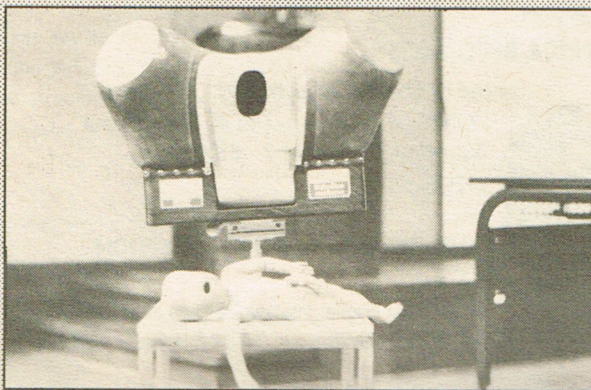
THE TASTE OF LIFE (DER GESCHMACK DES LEBENS)

1979, 29 minutes

JEAN-MARIE STRAUB & DANIELE HUILLET AT WORK ON FRANZ KAFKA'S AMERIKA

1987, 26 minutes

Tuesday, November 12 7:30 p.m.



Harun Farocki: *Leben-BRD*

In **Images of the World...** Farocki analyzes photos taken at Auschwitz to create "an unforgettable poem of anxiety" —J. Hoberman, *Village Voice*. **The Taste of Life** offers a selective sampling of everyday life on the streets of Berlin. **Jean Marie Straub & Daniele Huillet at Work** documents the making of their epic retelling of Kafka's masterpiece.

AS YOU SEE (WIE MAN SIEHT)

1986, 72 minutes

THE DIVISION OF ALL DAYS (DIE TEILUNG ALLER TAGE)

1970, 40 minutes

Wednesday, November 13 9:00 p.m.

As You See is a provocative inquiry into the ways we "earn our daily bread," and the lies we tell ourselves to make life bearable. Before the destruction of the worker's movement by fascism, workers educated themselves on subjects like history, politics & economics; **The Division of All Days** looks at how they adapted to the newfound notion of leisure time.

HARUN FAROCKI in person:

HOW TO LIVE IN WEST GERMANY (LEBEN: BRD)

1989, 83 minutes

INEXTINGUISHABLE FIRE (NICHT LOSCHBARES FEUER)

1969, 22 minutes

THE WORDS OF THE CHAIRMAN (WORTE DES VORSITZENDEN)

1967, 2 minutes

Thursday, November 14 7:30 p.m.

Leben: BRD, a big hit at last year's Toronto Film Festival, is a playfully constructed documentary filmed in schools, offices, group therapy sessions, welfare centers, vocational schools and wherever life is being enacted. **The Words of the Chairman** are those of protesters, one of whom was actually killed, proving words can become weapons when the Shah of Iran is in town. **Inextinguishable Fire** takes an experimental look at the victims of American napalm bombings through the testimony of Thai Binh Dahn at the Vietnam Tribunal in Stockholm.

All films and accompanying catalog courtesy of Goethe House New York.

PRIVILEGE

Directed by **Yvonne Rainer**, 1990, 100 minutes
Tuesday, November 19

Privilege begins with female aging and menopause, but fans out as the film progresses to address issues of sexual identity and the unequal economies of race, gender and class. Set in motion by clips from a fifties educational film, data shot off a computer screen, and a melange of characters with varied, provocative and often contrasting political critiques, the film is not only intelligent and intense, but laced with Rainer's wicked wit.

Sponsored by the Lesbian, Gay, Bisexual Alliance at SUNYAB.



Privilege by Yvonne Rainer

CAN DIALECTICS BREAK BRICKS?

Directed by **Rene' Vienet & Gerard Cohen**
Translated by **Keith Sanborn**
film to video transfer
plus an **Open Screening OverDubFest**
Thursday, November 21

French Situs **Rene' Vienet & Gerard Cohen's** Situationist satire began life as a bad kung-fu movie by Doo Kwang Gee called *The Crush*. The film has been re-dubbed, first in French by Vienet & Cohen, and now in English, thanks to filmmaker **Keith Sanborn** (*The Deadman*). Well before Woody Allen's *What's Up Tiger Lily?*, the Situationists perfected the art of overdubbing as a tool of *detournement*. The film creates a powerful and hilarious critique of Stalinism, orthodoxy, and political gangsterism.

Open Call: Bring your own humorous/subversive film or video re-dubs (no more than ten minutes in length), and compete for fabulous prizes.

TOKEN AND TABOO:

Super 8 and 8mm Films from Toronto
Curated by **Kika Thorne & Marnie Parrell**
Saturday, November 30

All over the world, boxes in basements operate as archives, attic bedrooms as screening rooms. This work, often by brilliant artists, is totally ignored safely because of the choice of medium. **Token and Taboo** sets out to expose these artists for what they really are—Toronto Super 8 and regular 8mm filmmakers.

Finding the films and filmmakers for **Token and Taboo** was more like detective work, with riddles and clues, leads and dead ends. That task fell into the hands of two of Toronto's leading practitioners of the medium, **Kika Thorne & Marnie Parrell**, who have assembled a remarkably diverse program of cutting-edge, often transgressive work by **Midi Onodera, Wrik Mead, Robert Kennedy, Bruce La Bruce, Liz Czech, John Kneller, Wendy Hammacott, Linda** (*The Fuckhead Film Cycle*) **Feesey**, and more, dealing with "taboo" subjects such as love, race, death, AIDS, pornography, solitude, addiction, and our bodies.

Presented by the *Liaison of Independent Filmmakers of Toronto (LIFT)* & the *Canadian Filmmakers Distribution Centre*.

Music & Film:

Featuring the films of **Bruce Weber** and performances by area jazz artists, November 15 and 16.
See *Music notes*, page 9 of *Hallwalls* calendar for details.

DECEMBER

THE EMPEROR'S NAKED ARMY MARCHES ON

Directed by **Kazuo Hara**, 1987, Japan, 122 minutes
Tuesday, November 26

The subject is Kenzo Okuzaki, an eccentric auto mechanic who scandalized Japan in 1969 when he used a homemade slingshot to fire four pachinko balls at Emperor Hirohito. "If Aguirre is the wrath of God, Okuzaki is something like the whiplash of fanaticism."
-J. Hoberman.



The Emperor's Naked Army Marches On by Kazuo Hara

CHARLES BURNETT RETROSPECTIVE
presented by Hallwalls and the Langston Hughes Institute
December 6-8

KILLER OF SHEEP

Directed by **Charles Burnett**, 1978, 87 minutes
plus

BLESS THEIR LITTLE HEARTS

Directed by **Billy Woodbury**, 1984, 80 minutes
Written and photographed by **Charles Burnett**
Friday, December 6

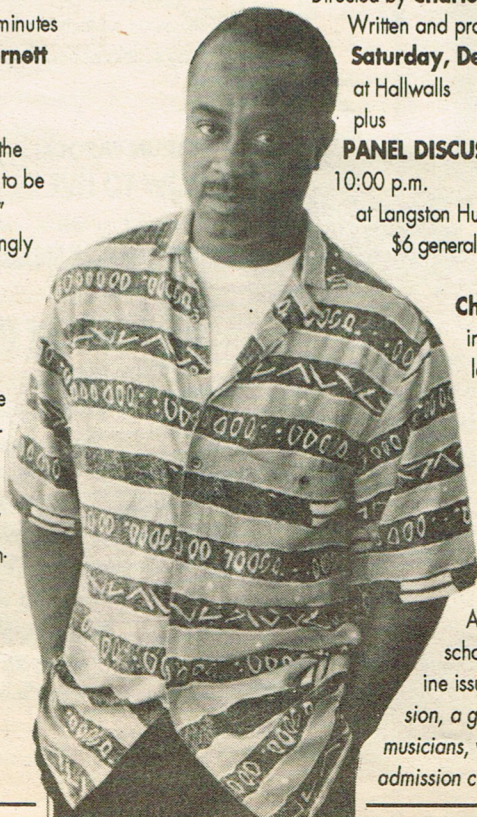
Killer of Sheep was recently selected by the Library of Congress as one of only 25 films to be "preserved at all cost as national treasures." Charles Burnett's first feature tells the hauntingly realistic story of Stan, a young black man employed in a Los Angeles slaughterhouse. His grueling job, gutting and killing sheep, infects his entire life, including his relationships with his wife, children and friends. The film is regarded by many as the most important American film of the seventies. **Bless Their Little Hearts** looks at the principle that "A man without a job is no man at all." A subtle yet powerful portrait of a black family man and the toll that chronic unemployment takes on his self-esteem.

CHARLES BURNETT & DAI SIL KIM-GIBSON

IN PERSON:
AMERICA BECOMING

Directed by **Charles Burnett**, 1991, 90 minutes
Written and produced by **Dia Sil Kim-Gibson**
Saturday, December 7 8:00 p.m.

at Hallwalls
plus
PANEL DISCUSSION & GALA RECEPTION
10:00 p.m.
at Langston Hughes Institute, 25 High Street
\$6 general admission /\$3 LHI & Hallwalls members



Charles Burnett photo: John Stewart

Charles Burnett brings characteristic subtlety, irony, and dramatic flavor to his first feature-length documentary, which examines the United States as it heads toward becoming a non-white-majority society. The film is concerned with the diversity brought by a new wave of immigration, which will change America with the influx of new cultures, nationalities, languages, and religions.

A panel led by Burnett & Gibson including noted scholars from throughout the area will further examine issues raised by the film. *Following the discussion, a gala reception, featuring live music by Buffalo musicians, will be held in the artists' honor. A single admission charge covers all three events.*

TO SLEEP WITH ANGER

Directed by **Charles Burnett**, 1990, 102 minutes
Sunday, December 8 8:00 p.m.
Langston Hughes Institute, 25 High Street

Danny Glover (*Lethal Weapon*), in his best performance to date, is Evil. As his character Harry would say, "You got to work at evil." Harry invades the life of a black, urban family in the Deep South. Soon sickness and anger have replaced health and love. The family is moving toward destruction. Thank God the women are there.

"...we fall deeply in love with each member of the endangered family without ever losing sight of Harry's humanity." -David Overbey, Toronto Film Festival.

The Charles Burnett Retrospective is a joint venture of Hallwalls and the Langston Hughes Institute Third World Film Exhibitions Program, with additional support from Film/Video Arts and SUNYAB Department of Media Studies, the African American Studies Departments and Squeaky Wheel Buffalo Media Resources.

MUSIC & FILM

"NOSFERATU" AND OTHER WORKS

Guitarists **Henry Gwiazda** and **Al Kryszak**

Friday, October 4 8:00 p.m.

\$5 general admission / \$3 members

Henry Gwiazda uses extensive sampling techniques in an attempt to create a sonic world through the juxtaposition of domestic, urban, animal, and human as well as more traditional musical sounds. The pulse of his music is driven by rock influences which developed out of early garage band roots. The result is a highly charged, rapidly changing sound collage of evocative timbres and driving rhythms.

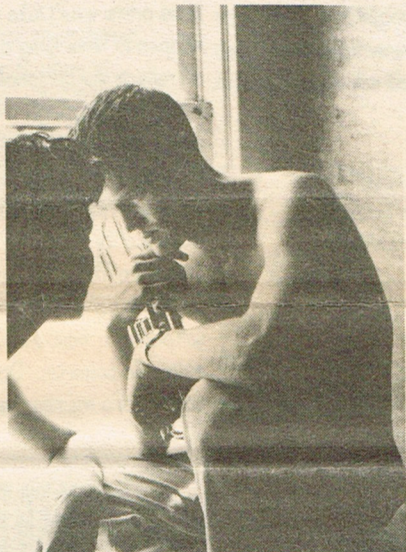
F.W. Murnau's *Nosferatu*, besides being the first film based on Bram Stoker's *Dracula*, is perhaps the first great horror movie. **Al Kryszak**, winner of a 1991 County Initiative Program fellowship, will perform excerpts of his new music score for the film, commissioned by the Riviera Theatre. Kryszak, who has been pushed to extremes by his electric guitar music, again explores the orchestral possibilities of acoustic and electric guitars, along with the cimbalom, a hammered dulcimer of East European descent.



Henry Gwiazda



Al Kryszak



Chet Baker from *Let's Get Lost* photo: William Claxton



Greg Millar

A TRIBUTE TO ART BLAKEY:

PAPPY MARTIN & THE LOVE SUPREME ORCHESTRA

Friday, November 22 8:00 p.m.

\$5 general admission / \$3 members

In the tradition of their earlier tributes to John Coltrane, Wayne Shorter, and Al Tinney, the **Love Supreme Orchestra** now pays homage to another legendary jazz musician. Following the concert will be a screening of the documentary film, *Art Blakey and the Jazz Messengers*.

PERCUSSION EXTRAVAGANZA

U.B. Percussion Department

Jan Williams / Anthony Miranda, Co-directors

FILMS ON HARRY PARTCH

Saturday, December 14 8:00 p.m.

\$5 general admission / \$3 members

A special event featuring the **SUNY-Buffalo Percussion Department**. As an added bonus, seldom-screened documentaries on the music and instruments of composer **Harry Partch** will be shown.

A SPECIAL WEEKEND FEATURING THE FILMS OF BRUCE WEBER WITH LIVE JAZZ CONCERTS BY PROMINENT LOCAL MUSICIANS

FILM: BROKEN NOSES

Directed by **Bruce Weber**, 1987, 90 minutes

MUSIC: GREG MILLAR ENSEMBLE

Friday, November 15

8:00 p.m.

\$5 general admission / \$3 members

Renowned fashion photographer **Bruce Weber** employs his characteristically homoerotic style in this affectionate portrait of the everyday life and loves of amateur boxer Andy Minsker, who nearly went to the 1984 Olympics and now runs a boxing club for teenagers (most from broken homes) in Portland, Oregon. Shot primarily in black & white, the film has the mood and feel of a soothing jazz melody. Minsker is almost a dead ringer for the young Chet Baker, who supplies the film's score. "I always thought that whether you're taking pictures of people or making films of people it is really about falling in love with them. I don't mean that in a sexual way, but in a totally emotional way — it's like discovering somebody you adore. The only difference is that you're working with a movie camera or a Leica. It's not the equipment that matters, it's where your heart is at." —Bruce Weber

Guitarist **Greg Millar** will perform his newest works with an ensemble of players including **Abdul-Rahman Qadar**, drums; **Jerry Livingston**, bass; **Rey Scott**, **Tony Gloster** & **Dave Schiavone**, reeds.

FILM: LET'S GET LOST

Directed by **Bruce Weber**, 1988, 119 minutes

MUSIC: JOHN BACON, JR. & REY SCOTT:

MUSIC FOR JAZZ ORCHESTRA

Saturday, November 16 8:00 p.m.

\$5 general admission / \$3 members

An intense excursion into Cool: two visually stunning & musically moving hours with **Chet Baker** getting high, getting busted, getting lost... leading us through the most romantically erotic jazz documentary ever made. Nominated for an Academy Award, Weber's film chronicles the tragic life and death of the James Dean of the music world. Featuring excerpts from Italian B movies, rare performance footage, candid interviews, and Baker's last recording session before he committed suicide during the filming of the movie. Starring Carrol Baker, Ruth Young, William Claxton, Andy Minsker, and Flea (Red Hot Chili Peppers).

John Bacon and **Rey Scott** were winners of the County Initiative Program Fellowship for Music in 1991. For this special event, they will put together a jazz orchestra consisting of some of Buffalo's leading jazz musicians to perform their most recent compositions. **Tony Gloster**, **Dave Schiavone**, and **Rey Scott**, flutes and reeds. **Stanley Day** and **John Hasselback, Jr.**, brass. **Geoffrey Perry**, **Lori Abbott**, **Kathleen Perry**, **Larry Mano**, and **Greg Piontek**, strings. **Bill Young**, **Eddie Nicholson**, and **John Bacon Jr.**, percussion.

Co-sponsored by the Lesbian, Gay, Bisexual Alliance at SUNYAB.

MUSIC

MINTON/TURNER:

"FERAL MUSIC"

Wednesday, November 20 8:00 p.m.

\$5 general admission / \$3 members

As individual performers **Minton** and **Turner** have a parallel richness of experience in the worlds of music, experimental theatre and dance. Their formation of this unique duo was an inevitability, and has been their prime commitment since 1984. The constant re-definition of the perimeters of technique in music, poetry and movement — in fact all the arts — has made possible the creation of very individual, highly-evolved, non-idiomatic means of expression. Their "sound-theatre" takes its stance on the very edges of those outermost zones, and its leap forward pays homage to the fight of artists to create a committed language essential to the living complex of culture in a political world. The necessity, as they see it, to grip these fundamental themes makes their "sound theatre" at once a celebration & indictment: intimate and explosive.

"A Goon Show for the mid-1980's... but will the BBC play it?"

—*Globe & Mail*, Canada, 1985

"Music which combines passion and conviction with detail and adventure... They conjure, subvert and reconcile deep, half recognised responses in their listeners." *The Wire*, 1985

WILLEM BREUKER KOLLEKTIEF

Wednesday, October 30th

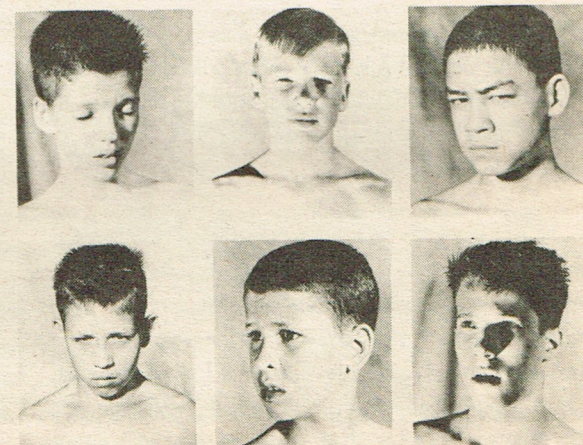
Marquee at the Trafalgar 8:00 p.m.

Tickets \$10

The **Willem Breuker Kollektief** is one of Europe's finest ensembles playing contemporary and improvised music. Led by saxophonist/clarinetist **Willem Breuker**, the Kollektief plays a hybrid of music which cuts across musical lines. The Kollektief's approach involves combinations of jazz and "serious" (i.e. classical) music with many popular genres, from marching band and circus music to Latin dance steps and music for the film and theatre.

"In the world of music, there is but one Kollektief."

—Bill Besecker, *Coda Magazine*



Broken Noses photos by Bruce Weber

ANNOUNCEMENTS

BORDER ART WORKSHOP RECAP

Thanks to the hard work, resourcefulness, & considerable collective talents of all connected with **SOUTH=NORTH=SOUTH: BORDER TO BORDER**—the WNY residency project of the San Diego-Tijuana-based **BORDER ART WORKSHOP/TALLER DE ARTE FRONTERIZO (BAW/TAF)**, the project exceeded every expectation, both artistically & in the number of people it touched over the course of two months. Special recognition must be given to Project Director **Brian Springer**, who turned what might have been a logistical nightmare into a model for projects of this kind. Literally dozens of individuals & organizations participated in the project, including many local artists, migrant workers & their families, migrant service agencies, farmers, directors & staffs of community organizations in Buffalo & throughout the region, & many others too numerous to list.

Activities included a two-week tour of migrant farmworker camps in both the Finger Lakes region & Niagara County, workshops in school programs for the children of migrant workers & in youth centers on Buffalo's west side, performances, poetry readings, discussions, an outdoor video screenings at Squeaky Wheel, video productions for cablecast, a radio broadcast on WBFO, CEPA photography residencies and exhibitions, & a multi-media gallery installation at Hallwalls. In addition to the major grant from THE FORD FOUNDATION which made this commissioned project possible, & an additional grant from the Special Arts Services program of NYSCA, several sponsors not previously acknowledged here must be thanked at this time. The NEW YORK COUNCIL FOR THE HUMANITIES provided a large grant for a series of lectures & community discussions on issues raised by the project. TOPS FRIENDLY MARKETS provided \$500 in food for both the artists in residence & for a picnic for migrant workers held in conjunction with the August 4 performance at the KENAN CENTER in Lockport. The BOCES GENESEO MIGRANT CENTER provided generous cash co-sponsorship of the tour's writers from its own visiting writers program, as well as food for the picnic in Penn Yan on July 28. JUST BUFFALO LITERARY CENTER provided cash co-sponsorship of the Buffalo literary events. (Literary programs at the BOCES Geneseo Migrant Center, Just Buffalo, & Hallwalls are all supported by the Literature program of NYSCA.) Other cash support for literary events in Buffalo came from BELLS SUPERMARKET, BEST TOPPINGS PIZZA, & EL CHARRO Mexican restaurant, thanks to the volunteer development efforts of JOAN VAN DE WATER. Funds for BILL JUNGELS' documentary videotape of the tour were provided by the Electronic Media & Film program of NYSCA. A campsite for the traveling artists in Niagara County was generously provided by BUD & JILL CAMPBELL at their Lockport farm, HICKORY CORNERS ORGANICS.

CONTRIBUTORS & SPECIAL THANKS

Support for Hallwalls' 18th season (1991-92) has been provided by the New York State Council on the Arts, the National Endowment for the Arts (a federal agency), the City of Buffalo, the County of Erie, The Ford Foundation, The John D. & Catherine T. MacArthur Foundation, The Andy Warhol Foundation for the Visual Arts, The Margaret L. Wendt Foundation, Meet the Composer, the Film Bureau at Film/Video Arts, The Home of the Future, Martyn Printing & Graphics, Greater Buffalo Development Foundation, Leadership Buffalo, Anderson Gallery, R.D. Pohl, Expanded Entertainment, the Members of Hallwalls, and all the individual donors to our "blank calendar" campaign listed elsewhere in this calendar.

Special thanks to Councilmember David P. Rutecki, to Cara Rosenthal, for her additional donation of a Macintosh computer, and to Gail Nicholson of CEPA & Cheryl Jackson of Squeaky Wheel/Buffalo Media Resources, valued allies in the cause of alternative arts in Buffalo.

SPECIAL NOTE: Thanks to the initial sponsorship of NYS Senators Anthony M. Masiello, John B. Sheffer & Dale M. Volker, & to the combined efforts on our behalf of these three Senators & Assemblyman William B. Hoyt, a grant from the Natural Heritage Trust for last season's NYS New Jazz Network Tour which was in jeopardy of being rescinded in the NYS budget negotiations was ultimately restored. Since this money had been spent on its intended purpose, its loss would have exacerbated an already perilous fiscal situation, & we are indebted to these legislators for their caring & effective leadership & their staunch support of the arts in WNY.

FUNDRAISING NEWS

Thanks to the dawn of a new season, and the resulting discharge of pent up programming energy that had been reigned in by months of enforced inactivity (not to mention 8 weeks on unemployment!), this calendar is as full of events, news, and announcements of various sorts as anyone could wish it to be (especially, I must say, in the film department). For our survival over the last lean weeks of summer, we owe a large debt of gratitude to those of you who responded so generously to our "blank calendar" fundraising appeal, not only with checks, but with delightful drawings and heartening words of encouragement (as well as constructive criticism). Thanks to you, each day's mail has been bringing not only past due notices from creditors, but a few dollars from friends like you to help keep hope alive. (While I'm at it, I must also acknowledge with gratitude the patience and forbearance of many of those creditors whose understanding during this period has been equally essential to our making it through the lean times.)

Before calling the honor roll of those who have so generously contributed to our "blank calendar" campaign to date, I must point out with some measure of disappointment that only approximately 1 in 25 (4%) of you who received a blank calendar—and are now in possession of this densely inked one—have so far elected to respond. One can only conclude that 96% of people who regularly receive this calendar didn't think it was worth even as little as \$10 to help ensure the survival of Hallwalls, and were content to let 17 years of dedication to alternative arts programming in Buffalo go down the drain. Maybe you don't care whether or not Buffalo has a place where you can see performance art, progressive jazz and new music, independent film and video, the most current visual arts, and work in all of these disciplines which confronts the most critical and controversial issues of the day. Maybe you think we deserve to die (in which case we would sincerely be interested in hearing what you think we're doing wrong). Or maybe you didn't want to gamble your ten or twenty dollars on a losing proposition, thinking we really had closed our doors for good.

Well, we're back. But that doesn't mean we're not still in trouble. If the 96% of you who still haven't given don't change your minds and make this modest investment in Hallwalls, your lack of faith could well be a self-fulfilling prophecy. If you all contribute, I guarantee not only that we will make it, but that we will be stronger (if not bigger) than ever. In the meantime, we thank the following friends of Hallwalls, investors in the future of alternative arts programming in Buffalo. We will try to repay your investment by presenting the best programming we can find—both locally and internationally, and by living up to our reputation for supporting work that's innovative and risk-taking. (Contributors are listed in the chronological order in which their contributions were received.)

Valerie C. Nolan•Diane Bush•Steven Glassman/Randy Salon•
Ellen Greenblatt/Laura Reiman•Joseph M. Zielinski•
Isabel Marcus•Thomas Rooney•Joseph Piccillo•
Diane L. Wiedenbeck•Kimberly Smith•David I. Herer•
Donna L. Fierle•David Marvin Felger•Paul Parrinello•
Karin Lowenthal•T.W. Flynn•Victor Bouillon•
Nicole S. Urdang•Miss Gracie Square•
Ms. Elena Hasiotis•Susan Udin•E. Feit•Cara Rosenthal•
Lisa Cartwright & Brian Goldfarb•Douglas G. Schultz•
Arthur Efron•John Bacon, Jr. •Deidre Lynch•
Lynn Corcoran•Kathyann Calandra•Nancy Tobin•
Dale Worsley•Rosemary K. Lyons•Julie Zando•
Susan Van Pelt•Penelope Prentice•Denise Hartsough•
Jennifer Bayles•Kate Horsfield•Ellen Spiro•Thomas Mulready•
Maria Beatty•Barbara Rowe•Laura Artuso•
Rea Tajiri/Tim Kennedy•Noni Pratt•Leslie Cardoni•
William A. Cortes•Alfonso Volo•Ellen M. Rugg•
Dr. Mireya Camurati•Cynthia Olszewski•Gail H. Brisson•
Julia A. Miller•Juliana M. Spahr•Bruce Adams•
Nancy Chalker-Tennant•Mary L. Esack•Jeff McMahon•
Robert Flynt•Sharon Ziegler•Camille Cox•Dr. Billy Fink•
Tom Sims•Marie Brutvan Novello & Jay M. Novello•
Donald Bielak•Hank Hyena•Tom Potts•Ronald Willig•
Gary Judkins•Flash Rosenberg•Ron Kolm•
Alberta Mayo•Jackie Felix•Cindy Sherman•
Catherine Steffan•Tim Miller•Robert Gaylor•
M. Kasper•Roberta L. Walters•SPACES•
Sandra Perryman•John Pfahl•Nina Cascio•Judy Levine•
Mac & Katka Hammond•Frederick D. Mohr•
C.R. Murphy•James Adlesic•Scot Fisher•
Ann Goldstein & Christopher Williams•Video Data Bank

CALL FOR FILMS

Film curator Rene Broussard will be compiling a showcase of 8mm, super 8 and 16 mm film works from throughout the Western and Central NY areas to be toured throughout the United States, Canada, and possibly Europe in the spring of 1992. Artists wishing to submit works for consideration should send video or film copies (not masters) along with a return S.A.S.E. prior to Nov. 1, 1991 to:

FILM TOUR, HALLWALLS

700 Main St., Buffalo, NY 14202

or contact Rene Broussard at (716) 854-5828 to schedule a private screening.

ANNUAL MEMBERS MEETING

On Wednesday evening, November 13, from 6:30-8:30 p.m., Hallwalls will hold its annual Members Meeting. In addition to reports on the past year and plans for the new year, the voting members (current members of at least 18 months' standing) will elect the Board of Directors for 1991-92. We urge all current members to exercise your membership rights, and invite all interested artists and others to become members of Hallwalls.

MEMBERS SHOW 1992

EXPOSE YOURSELF is the title of this season's annual Members Show, scheduled to open on Saturday, January 11, 1992. Despite the provocative title, what we're looking for is not necessarily gaping overcoats or other forms of flagrant exhibitionism. Rather, EXPOSE YOURSELF will be an exhibition consisting entirely of self-portraits in all media, styles, & formats, however individual members may choose to define that genre. As in past thematic Members Shows, it's up to you how literally or loosely you choose to interpret the theme. We hope artists won't take the easy way out of entering just anything they happen to have lying around the studio, on the grounds that since all art reflects the personality of its creator, all works of art must be self-portraits. (Borrrring!) Nor would it be much fun if everyone just dusted off the obligatory self-portraits they did looking in mirrors in Figure Painting 101. In fact, the reason we're announcing the theme so early this year is so you can be thinking of a new piece you can make just for this show! (Who are you in '92?) And that means not only self-portraits for the gallery walls (& floors & pedestals), but performance self-portraits, video self-portraits, audio self-portraits, film self-portraits, fiction and poetry self-portraits, even musical self-portraits! So come on. Don't be shy. EXPOSE YOURSELF. (And if you're not a member yet, join today! Get into the picture!)

VIDEO EDITING SUITE

The Hallwalls video editing facility was established primarily to serve 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 RM 440 system, and Advanced Editing, using the MX-12 SEG, FA 400 TBC, and Character Generator.

NEW EDITING SUITE FEES

Yearly access fee: \$20
Independent Artist hourly rate: \$5
Non-Profit hourly rate: \$10
Funded Artist hourly rate: \$7.50
All workshops: \$20

WORKSHOP DATES

Oct. 21: Basic Workshop 8:00 p.m.
Oct. 28: Advanced Workshop 8:00 p.m.
Nov. 11: Basic Workshop 8:00 p.m.
Nov. 18: Basic Workshop 8:00 p.m.
Nov. 25: Advanced Workshop 8:00 p.m.
Dec. 2: Advanced Workshop 8:00 p.m.
and by appointment; contact Andrew Deutsch at Hallwalls.

Hallwalls is now able to provide high-quality image processing to independent producers and video artists. Our New WJ MX-12 mixer will provide A/B mixing of any two NTSC video signals, as well as special digital effects such as freeze-frames, negative/positive reversals, superimpositions, strobe effects, chroma phasing and saturation adjustment, 17 wipe patterns, and much more! Hallwalls also anticipates the purchase of an Amiga 500 and Super-Gen genlock which will interface with the new MX-12 mixer, providing further image processing and stunning graphic effects. (Amiga workshops to be announced.)

calls for work

ARTISTS ADVISORY BOARD OPEN SLIDE SHOW & DISCUSSION

Wednesday, October 16
7:30 p.m.
FREE

Continuing its series of open forums, the Hallwalls Artists Advisory Board (AAB) will host its first slide event of the season. Bring your slides or just come check out what everyone else has been up to these long summer months. Take the time to look at "Pleasure," the first show of the season. Put in your contribution towards creating and maintaining a broad-based artists' community and put in your two cents about what Hallwalls' priorities should be. The time to act is now!

WESTERN NEW YORK SLIDE FILE

The Western New York Slide File is a registry of works by artists from Buffalo and Western New York, utilized by Hallwalls' Exhibitions Curator, the Artists Advisory Board, and local curators. Over the next 2 months all past submissions will be reorganized and recatalogued into a more comprehensive and accessible system. Until then, keep sending your slides. Exhibitions are planned a year or two in advance, so opportunities are constantly arising.

Finally, a few points about sending submissions:

1. A SASE is essential. Materials cannot be returned otherwise.
2. Slides must be in a slide sheet; no boxed slides. No more than 20 slides. All slides must be labeled with name, title, media, dimensions, and year.
3. Send 2 copies of a resume and a cover letter.
4. If you want your slides returned after a certain period of time, let us know.

NEW SERVICE FOR VISUAL ARTISTS

Beginning in October there will be a bulletin board located outside the Hallwalls office where all notices concerning calls for work, jobs and other opportunities for artists will be posted.

Two notices crossed my desk which deserve a look into:

1. A.I.R. 63 Crosby St. NYC 10012 212-966-0799

A show of solidarity for women's reproductive rights and freedom. This exhibition is a demonstration of support by artists and writers for all women and their rights of access to reproductive information and choices. All work will be exhibited. November 23 deadline.

2. The Forum Gallery, 525 Falconer St. Jamestown, NY 14701. Accepting slides for two shows opening in 1992:

"PhotoNominal '92," deadline October 1, 1991 and "Wit and Wisdom: Humor in Art," deadline November 15, 1991. For more information drop by the office and look at the new visual arts bulletin board or send a SASE to Sara Kellner, Hallwalls, 700 Main Street, Buffalo, NY 14202.

CALL FOR INTERNS AND VOLUNTEERS

Hallwalls offers community members a wide variety of opportunities to gain valuable experience in every aspect of contemporary art, to meet visiting and local artists, and to play a vital role in shaping the cultural life of Western New York.

Students: Hallwalls is now offering internships for the fall and spring in the areas of visual arts exhibition, media presentation & production, house management, technical assistance, performance, and general arts management. Interns will be expected to devote approximately 10 hours a week and may earn academic credit for their work, by prior arrangement with faculty members. Internships will be supervised and evaluated by the Hallwalls staff. Interested students should send a cover letter and resume to: Intern Program, Hallwalls, 700 Main Street, Buffalo, NY 14202.

Volunteers: If you are interested in short or long term volunteer work, send a letter stating what program you are most interested in; include your phone number and we'll call you right away.

Active interns and long-term volunteers receive free or reduced admission to Hallwalls events.

SITUATION UPDATE & STAFF NEWS

The good news is, Hallwalls is back and open for business, as you can see from the contents of this calendar. The bad news is not really news at all: this month marks the start of the new fiscal year in which those massive cuts to the New York State Council on the Arts you've been hearing so much about go into effect. Although not quite as extreme as we had come to expect—when an overall cut to the Council of 56% seemed a virtual certainty—the final figure of 44% is still a hard pill to swallow. For Hallwalls, this translates into a cut in total NYSCA funding of more like 66%, leaving us with only around one third of the funding for ongoing programs and special projects that we got last year.

The reason why the cut in Hallwalls' NYSCA funding is so much larger than the cut to the Council itself lies in the funding structure: general operating and program support categories—which provide basic support for our visual arts, performance, film, video, and music programs—were indeed cut by 44-50%. But most of the special project categories on which we depend for many of our most significant activities—commissioned works, special exhibitions and installations, equipment purchases, artists' residencies, video productions, etc.—were either suspended indefinitely, limited in number, or closed off to organizations already receiving general support. It is combining these 100% cuts in project support with general cuts of 44-50% that leaves us with the estimated 66% cut cited above. Combined with the 50% cut in Hallwalls' City of Buffalo grant-in-aid and substantial cuts in several categories of NEA support, this leaves us with a massive shortfall in government funding which we are addressing in two ways: organizational retrenchment and fundraising. (We'll also be calling on such intangible resources as our own programming ingenuity, the good will of artists, and cooperation with other organizations to stretch our shrinking dollars.)

Several salary lines which were full time up to now have been cut for the foreseeable future to half time, including those of Exhibitions Curator, Technical Director, and Film Curator. **Barbara Lattanzi**, one of our two half-time Video Co-Curators, will remain on leave of absence, coming in from time to time to work on special projects. The position of Performance Curator, which was cut from full to half time last March, will continue at half time. Vital support positions such as Exhibitions Assistant, House Manager, and Technical Assistant have been eliminated entirely, to be replaced by interns and volunteers. The position of full-time Publicist, vacated by **Jon Stout** last December, remains vacant; **Lori Augustyniak**, our administrative volunteer from last year, will take over essential publicity duties on a paid basis for a few hours each week. Music Curator **Don Metz** will be doing double duty as Development Director; **Andrew Deutsch** will retain his dual role as Video Editing Coordinator and Artwaves producer. What's worse, both will have to squeeze these duties into 20 hours, since both remain at half time. Moreover, these staff reductions come after a year in which all of us on the staff were laid off for a total of 10 weeks or more.

I must emphasize that these are temporary measures, regrettable but necessitated by the severity of the funding cuts and the lingering effects of an accumulated deficit remaining from FY90. Every effort will be made to restore these positions to full strength as soon as financial conditions permit, even before the end of this fiscal year, in some cases, if things start looking up.

In the meantime, **Charles A. Wright Jr.** has left the position of Exhibitions Curator. During his two-year tenure, Charles curated or organized several first-rate exhibitions, including last season's "A Question of Pain" and "Viral Infection: The Body & Its Discontents." With a grant which he secured from The Andy Warhol Foundation for the Visual Arts, he instituted a series of visual art publications, including a series of artists' books to be produced in conjunction with Projects Room installations by individual artists. The first, by NYC artist Jon Tower, has been published, with several more currently in the works. Also expected out this month are catalogs for two guest-curated exhibitions organized by Charles last season: "FluxAttitudes" and "The Library of Babel: Books to Infinity." To Charles's credit, both these Hallwalls-originated exhibitions will be traveling to major venues in New York City this season: "FluxAttitudes" to the New Museum of Contemporary Art and "Library of Babel" to White Columns. Another guest-curated exhibition planned by Charles—"Pleasure"—opens at Hallwalls on September 27, along with a Projects Room installation by Stephen Schofield entitled "A Raging Stream is Called Violent, But Not the Riverbed that Hems it In." Concurrent with his tenure at Hallwalls, Charles had the opportunity to serve as a visual arts panelist for both NYSCA and NEA, as a site visitor for the NEA, on the NAAO/NEA multi-sites panel, and on the art selection committee for CAGE in Cincinnati. He continues as a NYSCA panelist this year. We at Hallwalls thank Charles for his hard work over the course of two very difficult years, and wish him the best in his future professional endeavors.

Replacing Charles on an interim basis is **Sara Kellner**. Sara is a visual artist and Buffalo native who attended Calasactius School here, then went on to earn her BFA from the Rhode Island School of Design, where she founded the student gallery. She has served on Hallwalls' Advisory Board for the past two years, and as its president last year. In that capacity, she was chief organizer and co-curator (along with Patrick Mills & Alice Dudko) of "The Last Picture Show," a volunteer-produced exhibition of work by 10 Buffalo-area artists, during a period (June/July) when financial necessity would have left the gallery dark. As Interim Exhibitions Curator, Sara will be following up on several previously planned projects, as well as planning for 1992. She will also be developing various initiatives to make the Hallwalls visual arts program more responsive to the needs of Western New York visual artists, an effort in which she hopes to enlist the participation of the community. She had been planning to teach art this year at Calasactius, her alma mater, until it was announced that the school would be closing. We're glad Hallwalls is still here, and we welcome her aboard for what we hope will be smoother sailing ahead.

Edmund Cardoni
Executive Director

BOARD OF DIRECTORS

Marshall Wingate, President
Kathleen O'Hara, Vice President
Richard E. Clark, Secretary
Richard Wicka, Treasurer

Bruce Adams	Robert D. Pohl
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STAFF

Edmund Cardoni	Executive Director
Eileen Sullivan	Administrative Manager
Lori Augustyniak	Publicist
Rene Broussard	Film Curator
Ronald Ehmke	Performance Curator
Chris Hill	Video Curator
Sara Kellner	Interim Exhibitions Curator
Don Metz	Music Curator/ Development Director
Andrew Deutsch	Video Editing Coordinator/ Artwaves Producer
Maria Elena Venuto	Technical Director

ADJUNCT STAFF

Kathynn Calandra	Bookkeeper
Jody Lafond	Open City Producer
Barbara Lattanzi	Video Co-Curator (on leave)
Nathan MacFadyen	Computer Consultant
Nick Pietrocchio	Technician
Brian Springer	Special Projects Director

INTERNS

Larry Sullivan	Artwaves Intern
Lori Berson	Film Intern
Patti Bonfe	Exhibitions Intern
Christina Triantafyllou	Exhibitions Intern
Stacey Lechevet	Exhibitions Intern

SUPPORT HALLWALLS: BECOME A MEMBER!

Categories of Membership:
\$20 Artists, Students, Seniors \$40 Family/Dual \$100 Sustaining
\$30 Individual \$60 Supporting \$300 Life

NAME _____

ADDRESS _____

CITY _____

STATE, ZIP _____

TELEPHONE _____

CATEGORY _____

HALL WALLS

contemporary
arts center

SEPTEMBER

27 Friday
Benefit Dinner 6:00 p.m.

Exhibition Openings:

PLEASURE & The Raging Stream Is Called Violent But Not The Riverbed That Hems It In.
A project room installation by Stephen Schofield.
9:30p.m.

Performance
Lambs Eat Ivy
9 p.m. \$6/\$4

28 Saturday
Performance
Lambs Eat Ivy
8 p.m. \$6/\$4

OCTOBER

2 Wednesday
Film
British Animation Invasion
Benefit Screening

3 Thursday
First Thursday
\$5/\$2

4 Friday
Music / Film
"Nosferatu" and other works
Guitarists Henry Gwiazda & Al Kryszak

5 Saturday
Film
El Norte
Presented by Arturo Arias
at the Albright Knox Art Gallery
8 p.m. Free

6 Sunday
Writers
Arturo Arias
at Calumet Arts Cafe, 56 W. Chippewa St.
2 p.m. free

Film
Films by Die Fahre (Dusseldorf)

7 Monday
Film
Dresden Film Program

8 Tuesday
Film - Kino Polski
Interrogation
Presented by Richard Bugajski
Screening/Reception
\$5/\$4 students/\$3

9 Wednesday
Film - Kino Polski
Interrogation

10 Thursday
Panel Discussion
Homotextualities
6p.m. free

Film - Kino Polski
Interrogation

11 Friday
Performance
Visit To A Duplex Planet
An evening with David Greenberger

12 Saturday
Panel Discussion
Homotextualities
6 p.m. free

15 Tuesday
Film - Kino Polski
A Year of the Quiet Sun
\$5/\$4 students/\$3

16 Wednesday
AAB Open Slide Show & Discussion
7:30 p.m. (gallery)
Video

Deedee Halleck in Search Mode
Screening/Reception

17 Thursday
Film
Viva La Muerte
\$5/\$4 students/\$3

18 Friday
Film
Why Is Yellow the Middle of the Rainbow
Presented by Kidlat Tahimik

19 Saturday
Film
Perfumed Nightmare
Take Dera Mon Amour (video)
Presented by Kidlat Tahimik
at Squeaky Wheel, 372 Connecticut St.
8p.m. \$5/\$3

20 Sunday
William Anthony
Slideshow & lecture
7p.m. free

22 Tuesday
Film - Kino Polski
Shivers

23 Wednesday
Video
"Public Access" projects from Great Britain
War, Lives and Videotape
Surviving Memories

24 Thursday
Film - Kino Polski
Identification Marks: None
Walkover
\$5/\$4 students/\$3

25 Friday
Video
Pixelvision Diaries
Exploring Sexual Identity & Youth
Presented by Sadie Benning

26 Saturday
Benefit Lecture & Performance
The First Amendment & the Arts
Featuring H. Louis Sirkin & Holly Hughes
7:30 p.m. Pfeifer Theatre
Call for invitation.

29 Tuesday
Film - Kino Polski
No End
\$5/\$4 students/\$3

30 Wednesday
Performance
Protectron
by Mary Freed
Stop the Silence. Help the Children.
by Jennifer Thomas

Music
Willem Breuker Kollektief
at the Marquee at the Tralf
8p.m. \$10

NOVEMBER

1 Friday
Video
Unbalancing the News
and other Public Access TV productions
presented by Barbara Lattanzi

5 Tuesday
Film
Hippy Porn
by Jon Moritsugu
Certificate of Operation
by Terry Klein
Open Raunch Screening
\$5/\$4 students/\$3

6 Wednesday
Video
"Public Access" projects from Great Britain
Sweet S.A.
Off The Rails

7 Thursday
First Thursday
\$5/\$2

8 Friday
Film
Figment 1: Fluxgram Voyage In Search of the Real Maciunas
Presented by Paul Sharits
\$5/\$4 students/\$3

12 Tuesday
Film
Harun Farocki Retrospective:
Images of the World and Inscriptions of War
The Taste of Life
Jean-Marie Straub & Danielle Huillet at Work on Franz Kafka's Amerika
7:30 p.m. \$5/\$4 students/\$3

13 Wednesday
Annual Members Meeting
6:30 p.m.

Film
Harun Farocki Retrospective:
As You See It
The Division of All Days
9 p.m. \$5/\$4 students/\$3

14 Thursday
Film
Harun Farocki Retrospective:
Harun Farocki in person.
How To Live In West Germany
Inextinguishable Fire
The Words Of The Chairman
7:30 p.m. \$5/\$4 students/\$3

15 Friday
Music & Film
Broken Noses
Directed by Bruce Weber
Greg Millar Ensemble

16 Saturday
Exhibition Opening
Lines by Charles Clough
6p.m.

Music & Film
Let's Get Lost
Directed by Bruce Weber
John Bacon Jr. & Rey Scott

18 Monday
Town Meeting on the Visual Arts
7 p.m. Free

19 Tuesday
Film
Privilege
by Yvonne Rainer
\$5/\$4 students/\$3

20 Wednesday
Music
Minton/Turner: "Feral Music"

21 Thursday
Film
Can Dialectics Break Bricks?
Open Screening Over Dub Fest
\$5/\$4 students/\$3

22 Friday
Music & Film
A Tribute to Art Blakey:
Pappy Martin & the Love Supreme
Orchestra
Art Blakey and the Jazz Messengers

23 Saturday
Performance
Just Say Yes To Bugs
by Frank Green
K nektiv

26 Tuesday
Film
The Emperor's Naked Army Marches On

30 Saturday
Film
Token & Taboo
Super 8 & 8mm films from Toronto
Curated by Kika Thorne & Marnie Parrell
\$5/\$4 students/\$3

DECEMBER

1 Sunday
World Aids Awareness Day
Locations & times to be announced.

5 Thursday
First Thursday
Composers Alliance of Buffalo
\$5/\$2

6 Friday
Film
Charles Burnett Retrospective:
Killer of Sheep
Bless Their Little Hearts

7 Saturday
Film
Charles Burnett Retrospective:
America Becoming
Personal appearance by Charles Burnett & Dai Sil Kim-Gibson
at Hallwalls 8 p.m.
Panel Discussion & Gala Reception
at Langston Hughes Institute, 25 High St.
10 p.m. \$6/\$4 students/\$3 LHI & Hallwalls members

8 Sunday
Film
Charles Burnett Retrospective:
To Sleep With Anger
at Langston Hughes Institute, 25 High St.
8 p.m. \$5/\$4 students/\$3 LHI & Hallwalls members

14 Saturday
Music & Film
Percussion Extravaganza
U.B. Percussion Department
Harry Partch documentaries

ARTWAVES

on Public Access Cable TV
Every Wednesday at 10:30pm
TCI Channel 32 (in Buffalo)
IN Channel 17 (Adelphia)
IN Channel 10 (Jones Intercable)
See page 4 for complete listings and information on special programs.

EXHIBITIONS

Pleasure
through December 6

The Raging Stream Is Called Violent
But Not The Riverbed
That Hems It In.
A Project Room Installation through
November 9

Charles Clough: Lines
November 16 through December 14

GALLERY & VIDEO VIEWING ROOM

4th floor
HOURS:
Tuesday - Friday:
12 noon to 6 p.m.
Saturday: 1 p.m. to 5 p.m.

OFFICES/4th floor
HOURS: Tuesday & Thursday
12 noon to 5 p.m.
Wednesday & Friday
9 a.m. to 2 p.m.
Telephone: (716) 854-5828

THE VAULT/2nd floor
Performance & screening space
(Hallwalls accepts Arts Council vouchers.)

Unless otherwise specified all events
take place at Hallwalls
700 Main St.
at 8 p.m.
\$5 general admission/
\$3 members.

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calendar design by
P.A.U.L.S.Z.P.