

HAWAII

FICTION DICTION

A READING SERIES

1981 / 82 SEASON

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INTRODUCTION

Since its inception in 1974, programming at HALLWALLS has reflected an interest in artists working with words. HALLWALLS has brought to the community painting, installation, and performance art which incorporate narrative and literary elements, as well as an expanding program devoted to artists whose primary medium is a literary one.

Programming in all areas at HALLWALLS is carried on with two goals in mind: first, to facilitate participation by our community in the discovery and growth of new directions in art, and secondly, to support and assist emerging artists by bringing their work to public attention. Buffalo, New York has long had the reputation of being a literary haven – chiefly because of the activities centered at and generated by the State University of New York at Buffalo. However, literary programs at institutions of higher learning are generally restricted by their policies of presenting only writers whose careers and reputations have already been firmly established. There are virtually no funds available at SUNY/Buffalo or any of the other colleges and universities in the area for supporting relatively unknown younger writers whose work may later prove of some consequence.

As an artist-run gallery, our mandate at HALLWALLS is a far different one: we must take the risk of presenting works which may not yet have attracted critical and popular attention, but which have the potential of significantly engaging our literary perceptions. Today's guest of HALLWALLS may well be invited to read or lecture at a university in some ten or fifteen years. But in the meantime, their work merits support and our literary community needs to be exposed to it.

A BRIEF HISTORY OF HALLWALLS' LITERATURE PROGRAM

Our literature program began with a series of readings and workshops called "Writeratio."

In 1978-79 "Fiction Diction" was established with a more focused program; namely, to continue to represent the local community of fiction readers and writers, while also presenting to Buffalo audiences interesting prose writers working throughout this country and abroad. An examination of our list of past guests will indicate that "Fiction Diction" has been quite successful in meeting both its objectives. We have brought exciting new writers and writing into our community. Several of our past guests at HALLWALLS have gone on to establish themselves as significant new figures in the American literary landscape. (i.e., Walter Abish, Kathy Acker, Laurie Anderson), while others, better known (i.e., Richard Brautigan, Raymond Carver, Robert Coover) remain in the literary forefront. This past season has reaffirmed our commitments to local, lesser-known, and even, in some cases, as-yet-unpublished fiction writers by offering every guest who appears in our series an honorarium. One vital element of our program has always been the relaxed and informal atmosphere in which guest readers are entertained and introduced to their audience. It is largely through the dialogue that ensues when interested readers and writers meet and share ideas, meals, and in some cases even bus rides across town, that a certain creative energy is realized and freely transmitted. The very real opportunities for human interaction afforded by our readings rival their more obvious "literary" value.

Another important facet of our literature program is the rigorous and consistent manner of documentation. From the outset, all "Fiction Diction" readings have been audiotaped and documented with color slides. In addition, events of extraordinary interest or readings which have incorporated visual elements have been committed to videotape. Both audio and video tapes are maintained for public use by interested parties and/or individuals in HALLWALLS' own separately funded and curated library. This library, with its emphasis on small press publications, is an important complement to our

This past season also saw the first in a series of "Fiction Diction" in-depth video-interviews. It is hoped that this series will provide our community yet another permanent record of a given fiction writer's participation in our "Fiction Diction" literature program. This past season, several of our "Fiction Diction" audio-tapes have been broadcasted over WBFO-FM, a local public radio outlet.

program. A local public television channel has expressed interest in airing selected programs in our series which would expand our present audience.

Publications, of course, are certainly a logical extension of any literature program. Insofar as this catalog fosters a continuity between one season's programming and the next, and insofar as it serves as a kind of directory of state-of-the-art fiction writers, its benefits both to the writers included and to the literary community it served are clear-cut. It should also be mentioned that HALLWALLS has for three years published a separately funded and autonomous literary magazine entitled *Top Stories*.

Where "Fiction Diction" served emerging writers by offering a forum for oral presentation, *Top Stories* provided an opportunity for the writer to publish work quickly, at low cost and with a relatively high-degree of artistic control.

At the outset *Top Stories* was an independently funded monograph published by Anne Turyn. From issue No. 3, HALLWALLS assumed the financing of *Top Stories*. *Top Stories* operates with its own budget, its own financing, and its own editor-in-chief, again Anne Turyn, a former "Fiction Diction" curator now living in New York City. The scope of *Top Stories* can be said to be national or international, whereas "Fiction Diction," HALLWALLS Literature Program proper, is necessarily linked to the Buffalo Literary Community.

Still the precipitous growth of *Top Stories* as an exciting new alternative publication attests to the vitality of the Literature Program at HALLWALLS. It is one of a kind, the only continuing series of (exclusively) fiction readings in the state of New York.

Anne Elezabeth Pluto
R.D. Pohl

June, 1982

WALTER ABISH

Walter Abish is the author of *Alphabetical Africa* (a novel), *Minds Meet* (stories), *In the Future Perfect* (stories), and a collection of poems entitled *Duel Site*.

For his most recent novel, *How German Is It*, Abish received the P.E.N./William Faulkner Award for most distinguished work of American fiction published in 1980.

Abish is a frequent contributor to *New Directions in Prose and Poetry*, and has published extensively in literary periodicals including the *Paris Review*, *TriQuarterly*, and *Partisan Review*. Best American Short Stories 1981 included one of his stories and an essay, "The Writer-to-be: An Impression of Living" was published recently in *SubStance Magazine*.

Among the grants Mr. Abish has received are one from the National Endowment for the Arts, a New York State C.A.P.S. Grant, and an Ingram Merrill Fellowship. He is also a Guggenheim Fellow and in 1977 was Visiting Butler Professor of English at S.U.N.Y./Buffalo.

At present, Mr. Abish teaches at Columbia University and lives in New York City.

Poets and Writers, Inc. was co-sponsor of Mr. Abish's appearance at HALLWALLS.

OCTOBER 7 • 1981

JONATHAN BAUMBACH

Jonathan Baumbach is the author of six novels, among them the much-praised *Reruns*, *Babble*, *Chez Charlotte and Emily*, and his just-published (April 1982) *My Father More or Less*. He has also published a book of stories, *The Return of Service*, and a book on the subject of the American Novel entitled *The Landscape of Nightmare*. His short fiction has appeared in such journals as the *American Review*, *Esquire*, *Tri-Quarterly*, *Fiction International*, *Antaeus*, *Canto*, the *Mississippi Review* et al., and has been selected for republication in several volumes of *Best American Stories*.

Mr. Baumbach is one of the founders of, and a principal spokesman for the Fiction Collective — that group of experimental fictionists whose venture into self-publication has become one of the most innovative and controversial outlets for contemporary American writing to appear in the past decade.

Mr. Baumbach is also known to many readers as a contributing film critic for the *Partisan Review*. He was the recipient of a Guggenheim Memorial Fellowship for 1978-79, and is presently the Director of the Creative Writing Program at Booklyn College.

Mr. Baumbach's reading at HALLWALLS was co-sponsored by Poets and Writers, Inc.

M A Y 1 3 • 1 9 8 2

STEPHEN BENNETT

Stephen Bennett was born and raised in Quincy, Massachusetts, attended Villanova University and the State University of New York at Buffalo, where he is presently completing his M.A. in Creative Writing. He is the author of *The Mean Machine*, a sequence of sixty-five sonnets, a collection of fiction entitled *Without Pain or Anaesthesia*, and *Three Narrative Sculptures*, a series of literary collage pieces.

Mr. Bennett's principal literary concern lies in what he calls "redefining the entire notion of what does and what does not constitute literature." He is interested in all forms of literary experimentation, especially those that involve the "head to the wrist process." He is a pioneer in the development of what he terms "alternative literary delivery systems" which might range from hand-bills and leaflets to his own *Lost Journal*, which might be called the penultimate "little magazine" (consisting of just one issue).

When not engaged in literary sabotage, Mr. Bennett is an associate editor and sometime contributor to *Escarpments*, and is a former programmer of our own "Fiction Diction" series.

O C T O B E R 1 8 • 1 9 8 1

RICHARD BRAUTIGAN

Richard Brautigan remains today, fourteen years after the publication of this breakthrough novel, *Trout Fishing in America*, surely one of the most original and entertaining of writers to emerge from the American underculture during the Vietnam era.

In novels such as *A Confederate General from Big Sur*, *In Watermelon Sugar*, and the "perverse" *Willard and His Bowling Trophies*, Brautigan succeeded in at once expanding the logical parameters of the novel form ("Brautigan manages effects the English novel has never produced before" – John Ciardi) while retaining a kind of directness of tone and accessibility seemingly impossible outside of genre fiction.

Mr. Brautigan is the author of some nineteen books of fiction and poetry and has had his work translated into as many as fifteen languages. A participant in the reclusive tradition in American Letters, he lives a disarmingly quiet life on an isolated Montana ranch.

Mr. Brautigan appeared at HALLWALLS largely through the agency of his friend, Robert Creeley, who recently persuaded Brautigan into making his first series of public appearances since 1971.

Poets and Writers, Inc. co-sponsored Mr. Brautigan's appearance at HALLWALLS.

OCTOBER 13 • 1981

RAYMOND CARVER

Surely one of the contemporary masters of the short story form, Raymond Carver is the author of three collections of fiction, *Will You Please Be Quiet, Please?* (1976), *Furious Seasons* (1977) and *What We Talk About When We Talk About Love* (1981). He has also published three volumes of poetry, *Winter Insomnia* (1968), *Near Klamath* (1970) and *At Night the Salmon Move* (1976).

Mr. Carver's stories have appeared in the *New Yorker*, *Esquire*, *Harper's*, the *Atlantic*, *Paris Review*, *Anteaus*, *TriQuarterly*, the *Iowa Review*, *Ploughshares* et al. His work has been anthologized in *Best American Short Stories*, *Prize Stories: The O. Henry Awards*, *The Pushcart Press Anthology*, *The Secret Life of Our Times* (New Fiction from *Esquire*), *The Random Review* (Random House, 1982), *Highlights of 125 Years of the Atlantic Monthly*, and the *25th Anniversary Issue of the Paris Review*.

He received a National Book Award Nomination in 1977 for *Will You Be Please . . .* and has also been the recipient of a Guggenheim Memorial Fellowship, a Wallace Stegner Literary Fellowship, a National Endowment for the Arts Award for fiction and another for his poetry.

Mr. Carver is currently professor of English at Syracuse University and teaches in the creative writing program.

Mr. Carver's appearance at HALLWALLS was co-sponsored by the "Just Buffalo" Literary Program.

APRIL 27 • 1982

EMANUEL FRIED

Emanuel Fried is currently Professor of English at the State University College at Buffalo, but has had a series of successful careers as an actor, director, journalist, and labor organizer. He is the author of three novels (most notably, *Big Ben Hood*) and a great many short stories.

Mr. Fried has also written ten plays, four of which (*The Dodo Bird*, *The Peddler*, *Brother Gorski*, and *Rose*) have appeared in New York Off-Broadway.

He is presently Chairman of Buffalo's A.F.L.-C.I.O. Labor Arts Committee and Director of its Labor Writers Workshop. He also serves as an Advisory Board Member of the International Labor Press Association, and is an Executive Board Member for the Niagara-Erie Writers.

MARCH 28 • 1982

NORMA KASSIRER

Norma Kassirer is a Buffalo native and current standard-bearer of an esteemed literary family which includes, among others, the founder of *Putnam's Magazine*.

Norma herself, however, came into writing almost by accident. Her career as a social worker seemed at a dead end for her when she found herself thinking of people in terms of categories rather than particulars. Several semesters spent under the tutelage of John Barth and Donald Barthelme sufficed to correct her of this dangerous tendency. She went on to author and variously publish articles, plays, short stories, and two volumes of children's fiction, *Magic Elizabeth* (Viking, 1966), and *The Doll Snatchers* (Viking, 1969).

Most recently, she has studied the English Colonial literary tradition at Oxford University and has concentrated her creative energies on the writing of a dexterous and well-crafted body of short fiction.

DECEMBER 6 • 1981

DEBORAH KLOEPFER

Deborah Kloepfer has written short fiction, critical essays, and an as-yet-unpublished first novel, *Dance a Clean Dream*. She has studied at Mount Holyoke College and at the University of Massachusetts, from which she received a Master of Arts degree in French. Currently, she is a PhD. candidate in English at the State University of New York at Buffalo, where she is completing her dissertation on what she calls the development of a "female discourse" in the works of Stein, Woolf, and others.

Ms. Kloepfer derives much of her literary aesthetic from the French Feminist tradition, which she finds useful in terms of analyzing how women writers define things not as they are in themselves, but rather in terms of Space that surrounds them. Locating this "absent center", she feels, is the key to her own work, as well as to the work of those that interest her.

Ms. Kloepfer lived in Paris briefly during the seventies, and the influence of Parisian culture and Letters is immediately evident in her lyrical yet exacting prose.

DECEMBER 6 • 1981

TOM LUCAS

Tom Lucas is a poet, songwriter, and novelist who recently moved to Buffalo from his hometown of Geneva, New York to pursue graduate studies at the State University of New York at Buffalo.

He is the author of *War Dreams*, a novel set in the cross-fire of Vietnam, and a novella entitled *Detour*, from which he read at HALLWALLS. Tom has also recorded an album of his original compositions, *Red Letter Day*, which is available from New Fate Records.

After serving a year's duty in Vietnam, Tom returned to study at Hobart College, where he was a recipient of the Alice Brandt Deed Prize for Creative Writing. He has since served as an organizer for the United Farm Workers social and political education program, and most recently, as the director of an Arts Academy in Geneva.

FEBRUARY 21 • 1982

RICHARD MARTIN

Richard Martin was born in London, studied at Cambridge (England), and teaches American Literature "in permanent exile" in Aachen, West Germany. He is the author of *The Love That Failed* (1974), a study of the life of English novelist E.M. Forester, and has also published essays on Dylan Thomas, Robert Frost, Edward Albee, Jerzy Kosinski, Charles Dickens and D.H. Lawrence.

In his short fiction, Martin attempts to emphasize "fictionality," the "supremacy of the word," and the "autonomy of the text." He has produced a fifty page unpublished (and unpublishable) anti-print, pro-writing, "truth of the page" art epic entitled, *All In The Spaces*.

Near Encounters, his novel in progress, is composed of brief, self-sufficient paragraphs punctuated by longer "blocks" of narrative and an interview with the protagonist. Ostensibly the account of a son's search for his aging, (bestseller) novelist father and set in England, Germany, the U.S.A., Holland, Italy, Poland, an imagined Greek island, and a totally fanciful western U.S. city, the book is, in fact, "a journey into the instability of the fictional world."

Mr. Martin's fiction has been published in *Bananas* (London), the *Connecticut Quarterly*, and the *Mississippi Review*.

SHARON McPETERS

Sharon McPeters was born and raised in San Bernadino, California and attended the University of South California, where she took degrees in English and Journalism and received the Ed Moses Award for distinguished fiction writing in 1980 for her novella, *The People of One Small Town*.

For the past year and a half, Sharon has been a graduate student at the State University of New York at Buffalo, where she has received a Master's degree in Creative Writing and is presently working on her PhD. dissertation, *A Study of Natalie Sarrauté*, in which she attempts a critical definition of the literary avante-garde with particular reference to the contributions of women writers to same.

Her novel-in-progress from which she read at HALLWALLS is entitled *It All Happened on the Patio of the Bluebird Cafe*.

PHILLIP PAWLOWSKI

Phillip Pawlowski is a Buffalo native and graduate of the State University of New York at Buffalo, where he is now engaged in graduate studies. A former writer-in-residence at Buffalo's Polish Community Center, currently, he is the Poetry Coordinator of the Buffalo Labor Writers Workshop.

Mr. Pawlowski is an accomplished pianist and composer whose interests range from collaborations of poetry and photography to literary explorations of ethnicity and the working class ethic. His work has been anthologized in *Blood Of Their Blood* (New Rivers Press, 1980), a celebration of the Polish-American experience and heritage; and also in such other publications as *Ink*, *Earth's Daughters*, and the *Black Mountain II Review*.

MARCH 28 • 1982

CAROLE SOUTHWOOD

Carole Southwood was born and raised in Niagara Falls, New York and attended Niagara University where she majored in Philosophy and edited the former N.U. publications *Talon* and *Aquila*. She studied at the Iowa Writers' Workshop and was a recipient of the Nytech Award for poetry before taking her M.A. in Creative Writing at the State University of New York at Buffalo.

Ms. Southwood is the author of *Abdoo: The Biography of a Piece of White Trash*, a novel-in-progress portions of which have won high praise from such readers as Raymond Federman and Ronald Sukenick. Her work as a whole effects a kind of feral innocence couched in a syntax that can only be described as the fortuitous convergency of Gertrude Stein upon Lewis Carroll.

About her own work, Ms. Southwood is quoted as saying: "I get nostalgic for the Human Body and for Germany, and I've never even been there, so that's why I write the way I do."

OCTOBER 18 • 1981

GERLDINE WILSON

Gerldine Wilson is a multi-talented writer, performer, and self-professed "lover of the spoken word." A select student of novelist Carlene Polite, she has read her work at the Langston Hughes Center, the Allentown Community Center, Daemen College, and, for the Minority Student Affairs Association at the State University of New York at Buffalo. She has taught creative writing and theatre in the Buffalo Public Schools and also for the New York State Division of Youth Affairs.

Ms. Wilson is the founder of Black Orchid Productions, a repertory theatre company, and received writing credits for 1979's production of "A Walk Past Words" at S.U.N.Y./Buffalo's Amherst Campus.

Active in several local theatre groups, Ms. Wilson has collected over a dozen performance credits in theatrical productions.

NOVEMBER 22 • 1981

ROBLEY WILSON, JR.

Robley Wilson, Jr., teaches literature and creative writing at the University of Northern Iowa, and since 1969 has been editor of the *North American Review*. He is a native of Maine, but has spent the last twenty years in the Midwest, writing fiction and poetry which express "a strong nostalgia for the East."

His two published short story collections are *The Pleasures of Manhood*, published in 1977 by the University of Illinois Press, and *Living Alone*, published in 1978 by Fiction International. A third collection, *Dancing for Men*, will be issued in December this year by the University of Pittsburgh Press as the winner of the 1982 Drue Heinz Literature Prize.

Wilson's poems have appeared in a diversity of magazines, including the *Atlantic*, *New Yorker*, *New Republic*, *Esquire*, and *Poetry*, and in two chapbooks, *Returning to the Body* (Juniper Press) and *Family Matters* (Blind Cat Press).

APRIL 15 • 1982

DONNA WYSZOMIERSKI

Donna Wyszomierski was born and raised in Pittsburg, Pennsylvania and attended Oberlin College, where she studied writing with Stewart Friebert. This past February she received her M.A. in Creative Writing from S.U.N.Y. at Buffalo.

Ms. Wyszomierski's work is noteworthy in terms of its exploration of the distinctions that exist between spoken and written narrative. Her innovative syntactic constructions, which altogether flaunt the principles of grammatical subordination, serve to illustrate the creative distance between the pen and the voice.

Ms. Wyszomierski's collection of short pieces, *Too Good to Be Entirely True*, constituted Volume One of HALLWALLS' own *Top Stories* publication. She has also published short prose in Richard Laurie's *Hanging Loose*.

A former director of the "Fiction Diction" series and coordinator of the C.E.P.A. Writing Workshop, Ms. Wyszomierski is currently Associate Editor of HALLWALLS' *Top Stories* series of monographs. She has also worked in the visual arts, recently having had her work exhibited locally at Womanworks Gallery.