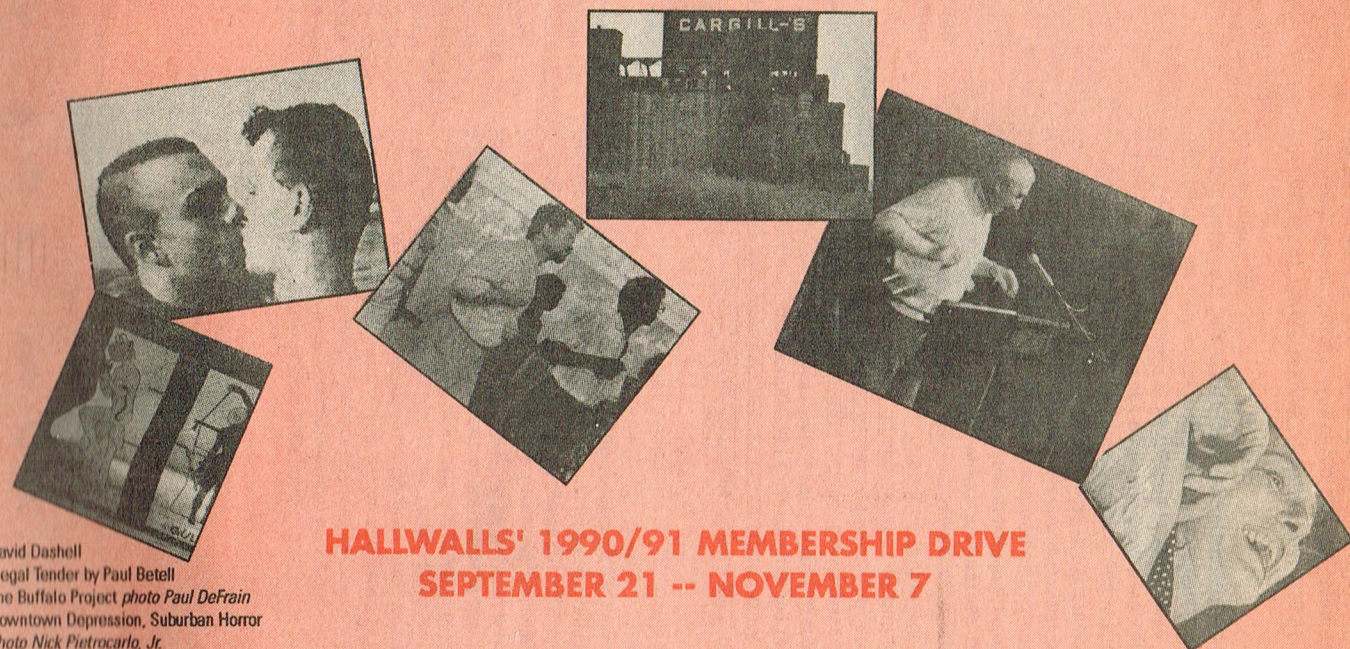


Hallwalls

CONTEMPORARY ARTS CENTER

700 Main Street, 4th Floor,
Buffalo, NY 14202
716-854-5828

Non-Profit Organ.
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David Dashiell
Illegal Tender by Paul Betell
The Buffalo Project photo Paul DeFrain
Downtown Depression, Suburban Horror
photo Nick Pietrocchio, Jr.
Raymond Fodornian photo Paul DeFrain
Stadtwerkstatt-TV

HALLWALLS' 1990/91 MEMBERSHIP DRIVE SEPTEMBER 21 -- NOVEMBER 7

**NO TIME IS BETTER THAN NOW.
HALLWALLS NEEDS YOUR SUPPORT.
JOIN TODAY & ENJOY BONUS PREMIUMS.**

There is no way of getting around it: these are tough times for artists and non-profit arts organizations. Funding levels are being slashed, and under mounting pressure from the Far Right, Big Brother's hand is getting heavier every day. If you enjoy this calendar, or attend our exhibitions and events, or benefit from our arts services, workshops, or regants, or share our commitment to presenting bold, new work by international and regional artists, particularly by emerging and under-represented artists, and to addressing the important social, cultural, and political issues of the day without flinching... we need your support. And we need it now. At what ever level you can afford.

Just think about what Hallwalls means to you: If you were inspired by last year's *Bay Area Conceptualism* exhibition, you won't want to miss this year's *FluxAttitudes* retrospective of the infamous Fluxus artists. Or if Sun Ra sent you into a sonic orbit (at only \$3 for members!!), how do Max Roach and Don Cherry sound to you? Chances are, if you attended our Censorship show or our *Samuel Beckett Tribute*, you'll rush back this fall to see David Wojnarowicz. Or if your interest was peaked by the community involvement in *The Buffalo Project*, you may want to participate in Gayle Tufts' *Tough Today*, *Tough Tomorrow* performance or in next summer's regional cross-cultural project by the internationally-acclaimed Border Art Workshop collective. Or perhaps you're just waiting for our annual *Members Show & Marathon*, featuring work by area artists (that means you!) or our now-biannual *Ways In Being Gay* festival returning (by popular demand) in November.

If helping to provide a forum and an audience for exhibitions, performances, and media presentations of this range and caliber is not enough to warrant your support, then consider these basic membership benefits: reduced admission to all Hallwalls events (a savings of over \$45 for the month of

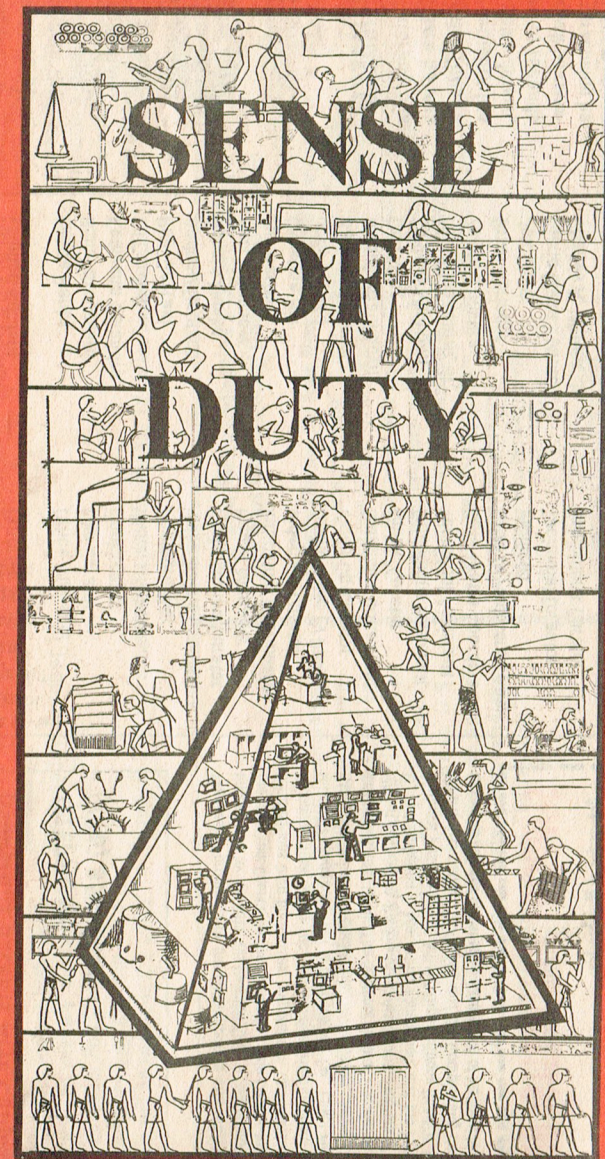
October alone!); discounts on Hallwalls' publications and merchandise; listing in and receipt of our monthly calendar and other mailings; invitations to members-only events and parties; participation in the annual *Members Show & Marathon*; participation in the annual Members' Meeting and eligibility for voting status after 18 months of continuous membership. We regret that we have had to increase our membership rates by a few dollars to compensate for state funding cuts, but we trust that you will agree that a Hallwalls' membership is money well invested--and probably the best bargain around.

Plus, during this membership drive, all new and renewing members will receive these added premiums: the snazzy new Hallwalls refrigerator magnet to hold up those monthly calendars (and to make you the envy of your neighborhood); for memberships at the Supporting level or above, the Hallwalls coffee mug you've always longed to feel in your hand all those late nights and early mornings; for memberships at the Sustaining level or above, the all-new, all-cotton, all-Hallwalls T-shirt displaying your allegiance and good taste for all the world to admire; and for our cherished Life members, a free dinner and/or cocktails for two in the Theatre District (with your favorite Hallwalls staff member if you'd like). These premiums--magnet, mug, and T-shirt--will also be on sale, with even greater savings offered to members during the drive, but only while supplies last!

Added Bonus: FREE ADMISSION TO ANY EVENT when you buy or renew a membership at the door to any event between September 21 and November 7 (except the November 3rd performance by Benny Carter at The Marquee at the Tralf). So, fill out the membership form on page 8 of this calendar, marking your level of support, and bring it to any of the great upcoming events or send it in to Hallwalls soon. We're counting on you.

Hallwalls

CONTEMPORARY ARTS CENTER



Videomaker Rob Danielson (Milwaukee) brings his feature-length documentary *Sense of Duty* to Hallwalls on Thursday, October 11 as part of the *Labor Intensive* video exhibition and series of screenings he curated with Bob Hercules (Chicago). See page 2 for details.

SEPTEMBER

OCTOBER

1990

A Q U E S T I O N O F P A I N T

TOM BRAZELTON
 RICHMOND BURTON
 GAIL FITZGERALD
 JONATHAN GENKIN
 NANCY HAYNES
 JAMES HYDE
 JACQUELINE HUMPHRIES
 BILL KOMOSKI
 DANIEL LEVINE
 EMIL LUKAS
 GREGORY MONTREUIL
 CARL OSTENDARP
 BYRON KIM
 DAN REYNOLDS
 LESLIE ROBERTS
 STEVEN SALZMAN
 JAMES SIENA JOHN ZINNSE

September 21—November 3
 In The Gallery, Fourth Floor, FREE

Opening Reception: Friday, September 21
 9:00 pm, FREE

Within what critical frameworks can abstract painting be contextualized in our so-called "Post-Modernist" present, given its history as an artistic form? Can a vocabulary be developed for discussing abstract painting which acknowledges the particular type of experiential engagement it demands on the part of both the artist and the viewer, without succumbing to the pitfalls of an overdetermined Modernist position?

A Question of Paint proposes an open dialogue concerning recent abstract painting by emerging and mid-career artists outside of the apologetic positions which have proliferated within the context of Post-Modernist discourses. Recent analytical approaches to artistic practice have engendered what might be considered a "discursive formalism" no less problematic than Clement Greenberg's formalist dogma so often invoked to dismiss abstract painting as a viable artistic form,

at the expense of any substantive affirmative address of the history and communicative power of abstract painting and aesthetic experience. If the proverbial "death of painting," particularly with regard to abstraction, is to be taken as a given, the artists included in this exhibition persist in its wake.

Planned as the first in a series of exhibitions, *A Question of Paint* seeks to address the legacy of abstract painting, as represented in the resurging tendency among younger artists and the steadfast commitment to painterly abstraction by a number of mature artists.

The exhibition will be accompanied by an brochure with an essay by Charles A. Wright, Jr., Hallwalls' Exhibitions Curator.

An exhibition of recent work by Buffalo-based painter and print-maker, Barbara Rusin will be on view at the Arts Council of Buffalo & Erie County located on the ground floor of 700 Main Street. Focusing on the enigmatic figure of the female body-builder within contemporary American culture, these prints, paintings, and assemblages invoke a feminist perspective emphatically asserting female virility as a contestation of the often male co-option of the female body as an object of desire.

ARTEMUS & THE DINOSAURS

An Exhibition by
 BARBARA RUSIN

September 21 through November
 At the Arts Council, FREE
 Opening: Friday, September 21
 9:00 pm, FREE

HALLWALLS ARTIST ADVISORY BOARD OPEN SLIDE PRESENTATION & DISCUSSION

Tuesday, October 2
 8:00 pm, FREE

Hallwalls' Artists Advisory Board (AAB) will hold the first in its ongoing series of open forums providing area artists the opportunity to share and discuss concerns raised in their work and to meet other area artists. As the group is currently seeking new members, interested artists are strongly urged to attend. The need for a broad-based artists community in the Buffalo area is a continuous priority for Hallwalls and the AAB is an ideal means of forging and sustaining it.

CURTAIN UP!

R I N G E R P I K E

A Performance by Dale Worsley
 Music by Charles Dodge
 Set by Power Boothe

In The Vault, Second Floor
 \$6/\$3 members

Friday, September 21, 10:30 pm
 Saturday, September 22, 8:00 pm
 Running time: One Hour

This special *Curtain Up!* presentation is both the season opener of Hallwalls' 1990/91 performance season and the world stage premiere of a new multimedia work-in-progress written by NYC playwright Dale Worsley, in collaboration with composer Charles Dodge and visual artist Power Boothe.

Ringer Pike is an experimental work mingling live and taped voices, electronic music, and an elaborate set which evolves before your eyes through varying stages of abstraction, realism, and expressionism. At the center of the work is a story of murder in Appalachia involving Hoy, a "shade-tree mechanic," his crippled common-law wife, Fern, and an EPA agent doing an impact study for a plan to flood the valley where the couple lives, but the narrative approach is radically non-linear. The moody audio mix combines Dodge's computer-composed tones, fragments of speech, sound effects, and banjo music to capture the pre-verbal formation of narrator Hoy's thoughts and memories. Meanwhile, Boothe's protean set begins as an abstract cabin interior defined by lines, accrues significant objects (a stove, a bed), then telescopes towards the audience distorting the objects, the window in the upstage cabin wall moving downstage to form the cross-hairs of a rifle scope, situating the audience at the killer's point of view. There are no characters on stage, just voices in the dark. The set itself is the only "actor."

Dale Worsley's Obie award-winning play about Ulysses S. Grant, *Cold Harbor*, music by Philip Glass, was produced by Mabou Mines and Joseph Papp for the New York Shakespeare Festival in 1983, and toured extensively in the U.S., Europe, and Mexico. Worsley received a 1987 NYFA Fellowship in fiction

for his novel *Ringer Pike*, from which the present work was adapted, and has been awarded fellowships in both fiction (1987) and playwriting (1989) from the National Endowment for the Arts. A native of Baton Rouge, Louisiana, he currently lives in NYC. Charles Dodge is well known in new music circles for his pioneering work with computers. He has been honored with a citation from the American Academy of Arts & Letters and two Guggenheim fellowships. His compositions, which have been performed internationally, often incorporate live, recorded, and synthesized human voices articulating texts by such writers as Virginia Woolf, Wallace Stevens, and Samuel Beckett. He currently directs the Center for Computer music at Brooklyn College of CUNY. Power Boothe is a painter who has designed sets for Obie-winning productions by Richard Foreman, Lee Breuer, Joanne Akalaitis, and Virgil Thomson. In 1988, Dance Theater Workshop presented his evening-length performance/film work *Wilderness*, of which *Village Voice* critic Robert Massa wrote "the border between theater and film has seldom seemed so fluid." Actor David Brisbin (recorded voice) has worked with Mabou Mines, Richard Foreman, and Mac Wellman. He appears in Joanne Akalaitis's film adaptation of *Dead End Kids*.

Worsley received a 1987 NYFA Fellowship in fiction for his novel *Ringer Pike*, from which the present work was adapted. *Ringer Pike* was first presented in a nationally broadcast radio version. This stage version was made possible in part with grants from Meet the Composer and the Individual Artists Program of the New York State Council on the Arts, through a visual artists' sponsored project grant received under the auspices of Hallwalls. Additional support for the Buffalo presentation from the Literature Program of NYSCA.

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

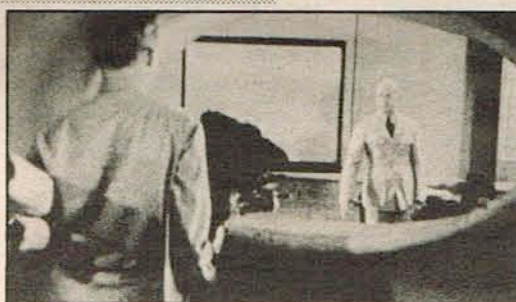
EXHIBITION

Organized by Guest Curators
Rob Danielson & Bob Hercules

September 21—November 3
In the Video Viewing Room
During gallery hours
FREE

Opening Reception:
Friday, September 21
9:00 pm, FREE

Part 1: From Labor to Behavior:
A Work De-Training Film Program?
(organized by Rob Danielson)



From *Film Tactics*, produced by U.S. Navy, 1945

This compilation contains excerpts of company training films dating from 1939 to the present. Selections include excerpts from: *Boss Didn't Say Good Morning* (1939), *Machine Maker* (1939), *Capitalism* (1948), *Technicians In Our Changing World* (1962), *Division of Labor* (1972), *Office Practice: Your Attitude* (1972), *The Anatomy of Free Enterprise* (1974), *Business: What It's All About* (1975), *Clockwork* (1982), *Keeping Your Mind on Your Job* (1983), *Eye of the Supervisor* (1971, 1978) and others.

Watching a training film is always, in some part, a form of punishment. No other genre of film is more degrading, more manipulative and deceptive—and predictable. And for these faults, we love them so.

And the genre is not just a relic of the past. Today's training films are slicker and occur in a much broader range of applications including mainstream television. Many assume the serious air of social documentaries, news programs and scientific research. They rival any collaboration joining talents of teacher, marketing specialist and video producer to concoct strategies able to elude the most skeptical, critical and self-abusive of viewers. — R. D.

Part 2: Working Pictures:
Labor's Image on the Big and Small Screen
(organized by Bob Hercules)

This survey of recent and historical examples of labor's image in film and on television includes:

The Last Pullman Car (1983), produced by Kartemquin Films, *The Road to Haymarket* (1987), produced by Committee for Labor Access, *The Bottom Line* (1985) by Lori Cohen & Sally Kingsbury, *The Global Assembly Line* (1986) produced by California Newsreel, *From Bedside to Bargaining Table* (1984) by Tami Gold & Lynn Goldfarb, *The Killing Floor* (1984) by Elsa Rossback, *Wrath of Grapes* (1987), produced by United Farm Workers, *Halfway to Hell Club* (1989) by Steve Zeltzer & Labor

Video Project, *With These Hands* (1950), produced by International Ladies Garment Workers Union, *The Inheritance* (1964), produced by Amalgamated Clothing and Textile Workers Union, and selections from *Labor Beat*, Chicago public-access cable TV series.

The Labor Movement has, in a sense, always been at odds with the popular culture since the tools of American culture are generally controlled by the management class.

The popular depiction of labor over the years has generally been a negative one—portraying working people and the unions they formed as being greedy, corrupt or out of touch with society. Compounding the problem for the labor movement was its resistance to using the tools of popular culture (film and, later, television) for its own gain.

At the same time funding for independent film or videomakers interested in labor issues has been historically limited and often met with resistance from potential funders and distribution outlets.

Despite this set of circumstances many compelling films and videotapes have been produced over the years that analyze situations from a labor perspective. — B. H.

EVENING SCREENINGS

Screening 1: Rob Danielson, In-Person
Presents *Sense of Duty*, a 90-minute video essay on work and experience
Thursday, October 11
7:30 pm, \$4/\$2 members

"a funny, fast-moving and visually arresting look at the world of work from blue collar to white collar, from executives to rank and file." —Bruce Murphy, *Milwaukee Magazine*

In Milwaukee (a city close in size and character to Buffalo), during 1986 and 1987, Rob Danielson, a film and video teacher at the University of Wisconsin--Milwaukee, went to work in about fifty places. He spent 2-4 days in each location studying and videotaping a small number of people. The result is an unusual, feature-length documentary which arranges a vast range of experiences into five themes: The Working Body, Intimacy, Product, Skill/Autonomy, and Those at the Top.



From *Sense of Duty*, Rob Danielson

Screening 2: A Labor Intensive "Workshop"
Conducted by Guest-Curators
Rob Danielson & Bob Hercules

Friday, October 12
8:00 pm, \$4/\$2 members

This unusual event will take a comparative look at both corporate media representations of workers and workers' media representations of themselves. Guest-curators, Rob Danielson and Bob Hercules, will screen and discuss selections from the *Labor-Intensive* series and some questions will be raised. Is the genre

of the company training film becoming increasingly abusive of its subjects (the workers)? What characterizes the formal devices of film and video representations of not only workers, but the mechanization of work? What is the characterization of the System (free market/capitalist) in the respective media representations by corporate management and labor activists? What is the current relationship between the labor movement and popular culture?

Screening 3: Bob Hercules, In-Person
Presents *Nicaragua: Revealing the News* and other videotapes
Saturday, October 13
8:00 pm, \$4/\$2 members

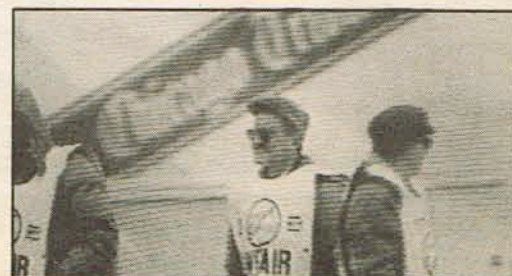
The documentaries by Chicago videomaker Bob Hercules span a number of social issues. His work in the labor movement includes co-production and co-direction of the weekly public-access cable TV series *Labor Beat*. He has been an advocate for public-access cable—working, through his links to an activist labor community, to successfully establish a viable public-access cable operation in Chicago.

His most recent video documentary, *Nicaragua: Revealing the News*, takes a look at the process of news-gathering, specifically analyzing mainstream media coverage of the recent national elections in Nicaragua.

Also to be screened: *Briefcases and Bomb Shelters*, *Stoney Does Dallas*, and a segment from a portrait of British singer/songwriter, Billy Bragg titled *Billy Bragg: Which Side Are You On?*

Screening 4: On the "Labor Beat"
Screening of several shows from the weekly public-access cable TV series from Chicago, *Labor Beat* (selected by Bob Hercules)
Wednesday, October 17
7:00 pm, FREE

Segments from this award-winning public-access TV series include: *The*



From *Labor Beat* Segment "The Image Maker," Committee for Labor Access

New Fall Season, a satirical account of how drug-testing would be used to bust unions; *South of the Border*, an investigation of the maquiladora system of twin-assembly plants spanning the U.S./Mexican border; and *The Imagemaker*, a dramatized account of the Chicago Tribune strike.

Screening 5: Selected Labor-Intensive Videos & Films
Thursday, October 18
7:30 pm, FREE

Including:
The Global Assembly Line (1986)
Produced by California Newsreel

This ground-breaking documentary follows several multinational corporations as they search the globe for lower wage workers. It includes extraordinary scenes in electronics and garment factories in Mexico and the Philippines.

The Road to Haymarket (1987)
Produced by Committee for Labor Access

This video chronicles the events leading up to the infamous "Haymarket Incident" in Chicago in 1886. (This deadly incident is considered one of the most significant labor events in U.S. history, and involved the struggle for the 8-hour work day.) The videotape fuses different genres, including dramatic recreations, archival footage and contemporary documentary footage, to show a continuum between the events of 1886 and present-day labor struggles.

THE MACHINE THAT KILLED BAD PEOPLE

A Video Mini-Series in 5 Episodes
Starring
Constance De Jong & Ron Lawter
With special guest appearances by Ferdinand & Imelda Marcos

Presented by video-maker Steve Fagin

Monday,
October 29
8 pm,
\$4/\$2 members

The Machine That Killed Bad People is not television from the global village but from an off-world which unties the knots of fiction/fact and spectacle. The News! The Philippines.

This feature-length videotape "mini-series" by Steve Fagin combines

melodrama and history with phantasmatic culture-shock and politics of the present. Its immediate subject is recent Philippine cultural and political history; U.S. neo-colonialism as manifested in the Philippines as an effective U.S. colony; commercial television as seal of the legitimacy of state power and the hegemonic filter of our "knowledge" of distant others.

Steve Fagin has completed three feature length videotapes, including *The Amazing Voyage of Gustave Flaubert and Raymond Roussel* (1986) which was presented at Hallwalls in



From *The Machine That Killed Bad People*, Steve Fagin

1987. *The Machine That Killed Bad People* was completed in 1990. Steve Fagin teaches in the Visual Arts Program at the University of California, San Diego. His work has been screened internationally.

The 8mm News Collective's NEWS DIARIES Four-Part Experimental Documentary Series

In *News Diaries*, the 8mm News Collective examines the ways in which "news" is manufactured in Buffalo. The programs challenge the assumptions of the corporate news enterprise: objectivity, truthfulness, professionalism and production values which are not simply equated with credibility, but also coded as congruent with "familiarity" and "familial values," compelling the uncritical trust and loyalty of an homogenous viewing audience.

September 19: Birth of the News: As midwives serving the pregnant metropolis, the 8mm News Collective births the fuzzy notion of "News," an innocent babe greedily sucking the breast of Buffalo for the stream of mainstream TV news images that might quiet its howls and soothe its fragile frantic sense of self.

September 26: Adolescence of the News: A pubescent longing drives the gangly "News" to television distraction. The 8mm News Collective attempts to re-direct the attentions of the mainstream TV news crews and newscasters to the urgent libidinal energies of "News" never before tapped with a 120mm lens.

Public Access

October 3: Maturity of the News: Conflict and truth stranger than fiction forge "News" on the rigid anvil of life. The 8mm News Collective feel themselves become "props" or "extras" in a play scripted, produced, and directed by this infant-once-loved-and-nourished-now-despotic News Adult.

October 10: Death of the News: Casting about for the meaning of it all, the 8mm News Collective, so beautiful in their mourning veils, seek comfort from those Western New York citizens who once let "News" cover them with its long, chilling shadow. Here questions will be raised from the dead, and bitter tears will be shed for what-who-when-where was the "News." And the riddle of the whirling ferris wheel of life in Buffalo will be solved at last.

CATCH ARTWAVES

Public Access Cable TV
Every Wednesday, 10:30 pm

TCI Channel 32 (In Buffalo)
IN Channel 10 (Adelphia)
JN Channel 10 (Jones Interchange)
AN Channel 3 (Adelphia/Niagara Frontier)

ALSO ON ARTWAVES IN OCTOBER

October 17: A Question of Paint: Visiting artists to the current Hallwalls exhibition discuss their work. (See page 1 for details.)

October 24: Writers from the

Philippines: Highlights of October 5 readings by Luis Francia and Ninotchka Rosca at Hallwalls. (See page 6 for details.)
October 31: A Visit to Moscow: Rofraut Pape examines the works of "Glasnost-time" artists in the USSR.

AN EVENING WITH ANDRE GREGORY & JAMES HILLMAN

Including a screening of the film
My Dinner with Andre

Saturday, September 22
8:00 pm, \$20 advance/\$22.50 at the door
(includes champagne reception with live jazz)
\$6 UB student rush

At Erie Community College City Campus
121 Ellicott Street

Hallwalls is pleased to be a co-sponsor of a special event organized by the Analytical Society of WNY and co-sponsored by the UB Department of Media Study and Erie Community College. Noted American experimental theater director Andre Gregory will be present for a screening of *My Dinner with Andre*, the classic early 80s film in which he starred, essentially playing himself, with playwright Wallace Shawn, to be followed by a conversation between Gregory and James Hillman, author, former director of the Jung Institute in Zurich, and America's most renowned Jungian analyst. For further information, call 831-2426

TALES FROM THE WINNIPEG FILM GROUP

Presented by Greg Klymkiw

Sunday, October 7
8:00 pm, \$5/\$3 members

From the fertile imaginations that produced cult gems *Tales from the Gimli Hospital* and *Crimewave* comes a program of six award-winning short films unlike anything you've ever seen before.... "Quirky, surrealistic and very funny" says the *Boston Globe*, which only begins to describe these eccentric and absolutely original films (including two by the notoriously strange John Paizs).

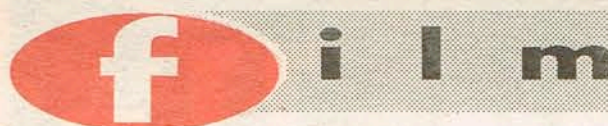
It seems like a good dose of "cabin fever" has produced a growing community (in Manitoba, Canada) of filmmakers whose brand of wildly funny and idiosyncratic works are taking the world by storm. Greg Klymkiw, producer of the Winnipeg Film Group, will be on hand to present this offbeat collection of films.

Included works are: *We're Talking Vulva* by Shauna Dempsey, *Two Men in Search of a Plot* by John Kozak, *Springtime in Greenland* by John Paizs, *The Milkman Cometh* by Lorne Bailey, *Rabbit Pie* by the Winnipeg Film Group and *The Obsession of Billy Botsky* by John Paizs.

Greg Klymkiw's appearance is made possible with funding from the Film Bureau, Film/Video Arts, New York.



Lorne Bailey's *The Milkman Cometh*



KLAUS TELSCHER, IN-PERSON

Wednesday, September 26
8:00 pm, \$5/\$3 members

Klaus Telscher, one of the world's most intellectual makers of experimental films, will present a full evening of seven short works spanning the last decade. His productions count on immediate reactions from the spectators' feelings and subconsciousness, yet his films are very rational and highly analytic, with their extensive encodings.

Telscher wants his spectators to fully regain their senses—he wants them to see more, hear more, and feel more. He has an innovative way of letting pictures talk, but he does not seek admiration for his devices of expression. Instead, he encourages spectators to be inspired by their own associations.

Telscher is currently touring both the U.S. and Canada through the efforts of the Goethe Institute.

FILMS FROM THE PHILIPPINES

Presented by Luis Francia

Saturday, October 6
8:00 pm, \$5/\$3 members

In conjunction with his Friday night poetry reading with Ninotchka Rosca (see page 6), Philippine writer and filmmaker Luis Francia will present his debut film *Flip's Adventures in Wonderland*, along with Kidlat Tahimik's acclaimed film, *Perfumed Nightmare*. Francia's *Flip's Adventures in Wonderland*, filmed in Super 8, is a loosely autobiographical, surreal narrative on a Flip's (Filipino's) encounters with life and death in New York City. The film stars Ramon Hodel and features impressive camera work from Ramon Red and Noel Shaw.

Winner of the "International Critics Award" at both the Berlin and American Film Festivals and considered by Werner Herzog to be "One of the most original and poetic works of the cinema," and *Perfumed Nightmare* marked the stunning filmmaking debut of Kidlat Tahimik (a.k.a. Eric de Guia). Shot on outdated film stock and a budget of less than \$10,000, *Perfumed Nightmare* tells the autobiographical story of 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.

FILMS BY ALTE KINDER

Presented by filmmaker
Matthias Mueller

Tuesday, October 9
8:00 pm, \$5/\$3 members

Alte Kinder is the foremost experimental film collective and distribution company in Germany today. Through the efforts of four German artists (Maija-Lene Rettig, Christiane Heuwinkel, Thomas Lauks, and Matthias Mueller), Alte Kinder has gained an international reputation for producing very sophisticated films which "test the limitation of Super 8, comment fiercely on history and moving pictures yet also present personal images as only the Super 8 camera can" (EFC Newsletter, Chicago).

Alte Kinder, who exhibited works at Hallwalls in the past, returns with award-winning filmmaker Matthias Mueller to present a full showcase of recent works including: *Aus der Ferne* (The Memo book) by Matthias Mueller, *Take Courage* by Maija-Lene Rettig, *Triptychon—Studie Fuer Selbstbild* by Thomas Mank, *The Flamethrowers* by Owen O'Toole, *Alte Kinder* and *Schmelzdahin*, *Stadt in Flammen* by Schmelzdahin, *Epilog* by Christiane Heuwinkel and Matthias Mueller.



DIRK DE BRUYN: THE DIRECT ON FILM SERIES

Tuesday, October 30
8:00 pm, \$5/\$3 members

Dirk de Bruyn is an Australian artist working in the area of experimental and avant garde cinema since 1973. As a founding member of the Modern Image Maker's Association (MIMA), De Bruyn has actively worked to foster the film and video culture of Australia. His films utilize sync-sound footage, time lapse animation and drawings directly on the film surface. De Bruyn will present seven short "Direct on Film" works including: *222*, *Light Play*, *Migraine Particles*, *Vision*, *Fever*, *Knots*, and *Boatyard*—which is an excerpt of his 1988 feature-length documentary *Homecomings*, chronicling his return to Holland (the place of his birth) twenty-five years later with his wife and two sons.

ULRIKE OTTINGER RETROSPECTIVE

October 15-21

Monday, October 15
9:15 pm, \$5 / \$3 members
At Maple Forest Theatre, 1360 N. Forest near Amherst Campus
Ottinger presents *Johanna D'Ark of Mongolia* (1989, 165 mins.)

Tuesday, October 16,
9:15 pm, \$5 / \$3 members
At Maple Forest Theatre, 1360 N. Forest near Amherst Campus
Ottinger presents
Superbia (1986, 15 mins.)
& *Dorian Gray in the Mirror of the Yellow Press* (1984, 150 mins.)

Wednesday October 17
9:15 pm, \$5 / \$3 members
At Maple Forest Theatre, 1360 N. Forest near Amherst Campus
Ottinger presents *Freak Orlando* (1981, 126 min.) & *Usinimage* (1987, 15 mins.)

Friday, October 19
8:00 pm, \$5 / \$3 members In the Vault
Madame X- An Absolute Ruler (1977, 141 mins.)

Sunday, October 21
8:00pm, \$5 / \$3 members
In the Vault
Ticket of No Return (1979, 111 min.) & *Berlin Fever* (1973, 12 min.)

With work spanning the last three decades, Ulrike Ottinger has established her place as one of Europe's foremost visual artists and feminist filmmakers. It is Hallwalls' privilege to have her present to kick off the week-long retrospective which contains eight of her films, including last year's internationally acclaimed epic, *Johanna D'Ark of Mongolia*.

Winner of the Federal German Film Gold Ribbon for Artistic Realization, *Johanna D'Ark of Mongolia* uses suggestive images to explore what happens when two extremely different cultures meet. The film opens with the meeting of four women aboard the Trans-Siberian railway—practically a travelling miniature museum, oozing with Western luxury, the carrier of European culture through the rough tundra wilderness for the past 100 years. Following their encounters with three eccentric gentlemen, the women switch to the Trans-Mongolian train which is soon held up by a group of wild women who force them to confront a completely alien,



From *Dorian Gray in the Mirror of the Yellow Press*

seemingly archaic lifestyle, namely, that of the semi-nomadic Mongols. Kidnapped by a mysterious princess, these Westerners are carried, by caravan, into the unknown depths of Inner Mongolia to experience an overwhelming landscape of holy trees and ancient rock paintings, huge herds of wild horses and camels, and ceremonies of hunting and celebration. In the end, they are unexpectedly transformed, but all—except one, that is—find themselves back again on the Trans-Siberian train.

This retrospective will provide a rare and exciting opportunity to see this and seven other equally provocative films by one of the most exciting and prolific makers working today. While Ottinger has been compared with other accomplished directors such as Chantal Akkerman, Lina Wertmuller, and Liliana Cavini, her personal perspectives and unique approach to filmmaking place her in a special class of her own. Born in Konstanz, West Germany in 1942, Ottinger worked throughout the sixties as a prominent painter and photographer, making her first film scenario in 1966 which combined animation and live-action. She is also the founder of both "Visuell," a film collective, and "Galerie Press," a gallery and publishing company.

The Ulrike Ottinger Retrospective is co-sponsored by the Goethe House, New York



From *Ticket of No Return*

Hallwalls

CONTEMPORARY ARTS CENTER

ONGOING EXHIBITIONS

EXHIBITIONS
A Question of Paint
 September 21—November 3
 In the Gallery
 Fourth Floor
 FREE
 (p. 1)

VIDEO
Labor Intensive
 September 21—November 3
 In the Video Viewing Room
 Fourth Floor
 FREE
 (p. 2)

EXHIBITIONS
Artemus & the Dinosaurs
 Exhibition by Barbara Rusin
 September 21 through November
 At the Arts Council
 700 Main Street, Ground Floor
 FREE
 (p. 1)

SEPTEMBER
OCTOBER
1990

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

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

OFFICES/4th floor
 HOURS: Monday through Friday
 9 am to 5 pm

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

TELEPHONE
 (716) 854-5828

CALENDAR OF EVENTS

SEPTEMBER

21 Friday
EXHIBITIONS
 Opening Reception:
A Question of Paint
 Opening Reception:
Artemus & the Dinosaurs
 9 pm, FREE
 (p. 1)
VIDEO
 Opening Reception:
Labor Intensive
 9 pm, FREE
 (p. 2)
PERFORMANCE
Ringer Pike
 10:30 pm, \$6/\$3
 (p. 1)



Ringer Pike set drawing by Power Boothe

22 Saturday
FILM
Andre Gregory
 & James Hillman
 6 pm, \$20/\$22.50/\$6
 E.C.C. City Campus
 121 Ellicott Street
 (p. 3)
Curtain Up!
PERFORMANCE
Ringer Pike
 8 pm, \$6/\$3
 (p. 1)

26 Wednesday
FILM
Klaus Telscher
 8 pm, \$5/\$3
 (p. 3)

OCTOBER

2 Tuesday
EXHIBITIONS
 Artist Advisory Board
 Open Slide Presentation &
 Discussion
 8pm, FREE
 (p. 1)



Slawterhaus

3 Wednesday
MUSIC
Electro-Acoustic Improvised
 Music:
The Recedents &
Slawterhaus
 8 pm, \$5/\$3
 (p. 6)

4 Thursday
FIRST THURSDAY
Mary Freed, Davi Ripton,
 & Kate Licata
 8 pm, \$4/\$1
 (p. 6)

5 Friday
WRITERS
 Writers from the Philippine
Luis Francia
 & Ninotchka Rosa
 8 pm, \$4/\$2
 (p. 6)

6 Saturday
FILM
 Films from the Philippines:
Luis Francia's Flip
Adventures in Waderland
 & Kidlat Tahimik
Perfumed Nightmare
 8 pm, \$5/\$3
 (p. 3)

7 Sunday
FILM
Tales From the
Winnipeg Film Group
 8 pm, \$5/\$3
 (p. 3)

9 Tuesday
FILM
 Films by Alte Kiner
 8 pm, \$5/\$3
 (p. 3)

11 Thursday
VIDEO
Labor Intensive:
 Screening 1: Rob Danielson
 7:30 pm, \$4/\$2
 (p. 2)

12 Friday
VIDEO
Labor Intensive:
 Screening 2: "Wekshop"
 8 pm, \$4/\$2
 (p. 2)

13 Saturday
VIDEO
Labor Intensive:
 Screening 3: Bob Hercules
 8 pm, \$4/\$2
 (p. 2)
CALL FOR FILMS DEADLINE
WNY Filmmakers
 Touring Exhibition
 (p. 7)

15 Monday
FILM
Ulrike Ottinger Retrospective:
Johanna D'Ark of Mongolia
 9:15 pm, \$5/\$3
 At Maple Forest Theatre
 1360 N. Forest Rd.
 (p. 3)

16 Tuesday
FILM
Ulrike Ottinger Retrospective:
Superbia & Dorian Gray in
the Mirror of the Yellow Press
 9:15 pm, \$5/\$3
 At Maple Forest Theatre
 1360 N. Forest Rd.
 (p. 3)



From Dorian Gray in the Mirror of the Yellow Press

17 Wednesday
SPECIAL SNEAK PREVIEW!!
Ways In Being Gay Festival
 Noon, FREE
 (p. 6)
VIDEO
Labor Intensive:
 Screening 4: "Labor Beat"
 7:00 pm, FREE
 (p. 2)
FILM
Ulrike Ottinger Retrospective:
Freak Orlando & Usinimage
 At Maple Forest Theatre
 1360 N. Forest Rd.
 9:15 pm, \$5/\$3
 (p. 3)

18 Thursday
VIDEO
Labor Intensive:
 Screening 5: Selections
 7:30 pm, FREE
 (p. 2)

19 Friday
FILM
Ulrike Ottinger Retrospective:
Madame X- An Absolute Ruler
 8 pm, \$5/\$3
 (p. 3)

20 Saturday
PERFORMANCE
 Music by Washboard Jungle
 8 pm, \$5 / \$3
FILM
 Les Blank's *J'ai Ete au Bal: The*
Cajun & Zydeco Music of Louisiana
 10 pm, \$5/\$3
 Special admission for both events \$6 / \$4
 (p. 6)



Washboard Jungle



Clifton Chenier, "The King of Zydeco,"
 from *J'ai Ete Au Bal*

21 Sunday
FILM
Ulrike Ottinger Retrospective:
Ticket of No Return & Berlin Fever
 8 pm, \$5/\$3
 (p. 3)

22 Monday
CALL FOR WORK DEADLINE
December Worst Thursday
 (p. 7)

27 Saturday
PERFORMANCE
Spatterhouse Five
 9 pm to midnight, \$4/\$2
 (p. 6)

29 Monday
VIDEO
Steve Fagin's
The Machine That Killed Bad People
 8 pm, \$4/\$2
 (p. 2)

30 Tuesday
FILM
Dirk de Bruyn
 8 pm, \$5/\$3
 (p. 3)

CATCH ARTWAVES

Public Access Cable TV
 Every Wednesday, 10:30 pm
 TCI Channel 32 (In Buffalo)
 IN Channel 10 (Adelphia)
 JN Channel 10 (Jones Intercable)
 AN Channel 3 (Adelphia/Niagara Frontier)

NEWS DIARIES by the 8mm News Collective
 Four-Part Experimental Documentary Series

September 19: *Birth of the News*
 September 26: *Adolescence of the News*
 October 3: *Maturity of the News*
 October 10: *Death of the News*

ALSO ON ARTWAVES IN OCTOBER

October 17: *A Question of Paint*
 October 24: *Writers from the Philippines*
 October 31: *A Visit to Moscow*

ELECTRO-ACOUSTIC IMPROVISED MUSIC FROM EUROPE



The Recedents

Featuring
The Recedents
from Great Britain
& **Slawterhaus**
from Germany

Wednesday, October 3
8:00 pm, \$5/\$3 members

The Recedents are the electro-acoustic improvising trio of Mike Cooper (electric guitar, tapes, synthesizers, and voice), Lol Coxhill (saxophones, tapes, electronics, and voice), and Roger Turner (drums, percussion, and electronics). The group was formed in 1983 to explore the possibility of making music that utilizes both the low volume, textures, and space found in oriental music, as well as the high volume and dense high intensity used by people like Albert Ayler and Jimi Hendrix, as well as by punk and heavy metal bands. The collective background of the group members spans a wide spectrum of 20th century music, while also drawing upon elements of World traditional music. Their name, "The Recedents," refers to their collective, disappearing hair-lines.

The East German quartet **Slawterhaus** consists of violinist/cellist Jon Rose, saxophonist Dietmar Diesner, trombonist Johannes Bauer, and drummer Peter Hollinger. The four melt and bind together influences from free jazz, contemporary rock, as well as noise and very personal musical idioms. Exclusively improvised, the results reveal astonishing structural qualities and a wide range of moods that never miss tension and energy. As described by Christian Rentsch of the *Zurich Tages-Anzeiger*, "Slawterhaus is a post-modern, noise group, dealing with a form of recycling—a rubbish dump of music history. Important is the intense activity—and naturally, these musicians are brilliant. It sent me home with a dull empty head."



Mary Freed's performance-oriented poetry has an edge of bizarre humor, even when its subject matter is deadly serious. Freed has written and produced a number of one-woman and collective performance pieces, including *White Light Special* which she will tour next spring. At Hallwalls, she will perform pieces from her *Girlfront* series. David Ripton's poetry on the page and in performance is both spiritual and furious. He is co-producer of Rochester's popular Locomotion series, and is a member of the "Beatles," a Rochester performance group. He performs both with the group and solo at clubs and campuses, and opened for Jim Carroll at the Pyramid Art Center.



David Ripton

GIRLFRONT
& other new performance poetry
from Rochester
Mary Freed & David Ripton

plus
Kate Licata performs
FRANK: a rhapsody of songs,
stories, and deeds
in honor of Ol' Blue Eyes

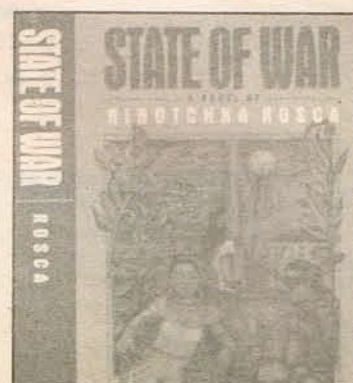
Thursday, October 4
8:00 pm, \$4/\$1 members

WRITERS FROM THE PHILIPPINES

Luis Francia & Ninotchka Rosca

Friday, October 5
8:00 pm, \$4/\$2 members

Manila-born, NYC-based Luis Francia is an unusual combination of poet and hard news journalist. He is also film critic and curator, political commentator, playwright, and, most recently, super-8 filmmaker. He was the *Voice's* correspondent at the trial of Imelda Marcos, and also writes on Philippine politics, film, and books for *In These Times*, *The Chicago Reader*, *The Independent*, *Far Eastern Economic Review*, and *Asiaweek*, for which he acts as New York correspondent. His first collection of poetry (with David Friedman), *Her Beauty Likes Me Well*, was published in 1979, and his new book of poems, *The Arctic Archipelago*, will be published next year in Manila. At Hallwalls, Francia will read from his poetry and on Saturday (see page 2) present his recently completed super-8 trilogy, *Flip's Adventures in Wonderland*.



"Now I know/that
organized religion/is
a mobilized quest for/
EUPHORIA/ there-
fore/I'm not gonna
let/some anglocized
Jesus/tell me not to
do/DRUGS"
(from *Drink Deep* by
Mary Freed)

SPECIAL SNEAK PREVIEW !! Come OUT for Ways IN...

Wednesday, October 17
High Noon, FREE

Ways In Being Gay, Hallwall's long-awaited second biannual festival of performances, films, videotapes, music, and visual art by and about lesbians and gay men takes Buffalo by storm over the entire course of the month of November. Get a special glimpse into the future during your lunch hour on October 17, when the festival line-up will be announced publicly for the first time and in grand fashion, befitting such an historical event. SEE brief live performances by festival participants and special guests. COLLECT complete info on the festival, posters, and other free stuff. SHOW YOUR SUPPORT for the largest festival of its kind outside of New York City and California. WIN FREE TICKETS or BUY A PASS for reduced admission to all events (with even greater savings for Hallwalls members!). THEN HOLD YOUR BREATH til November 1, when *Ways In Being Gay* conquers The City of Good Neighbors.

Ninotchka Rosca is one of the Philippines' most controversial and respected writers, although she has lived in the U.S., at first as a political exile, since martial law was declared in the 1970s. Her new 382-page epic novel, *State of War* (Norton, 1990), has been acclaimed as a work of "Kafkaesque brilliance" and "a novel full of serious intent: a rich, imaginative, often darkly humorous recapitulation of the Philippines' grotesque history." Like Isabel Allende's *House of Spirits*, it is an artful and powerful illumination of an entire country and culture in conflict. In addition to two previous books of fiction, *Bitter Country* and *The Monsoon Collection* ("an example of art's insuperable will to turn violence to grace"); she is the author of *Endgame: The Fall of Marcos*, and writes regularly for *Ms.* and *The Nation*. In 1986, she received an award for magazine writing from the National Women's Political Caucus.

performance

Live Music by

WASHBOARD JUNGLE

& A New Film by Les Blank

J'ai Ete Au Bal

(I Went to the Dance):

The Cajun and Zydeco Music of Louisiana

Plus, added attraction! Hot Gumbo!

Saturday, October 20
8:00 pm (band) & 10:00 pm (film),
\$5/\$3 members for each or \$6 / \$4 for both



Joe & Cleoma Falcon (The First Cajun Recording Artists),
from *J'ai Ete Au Bal*

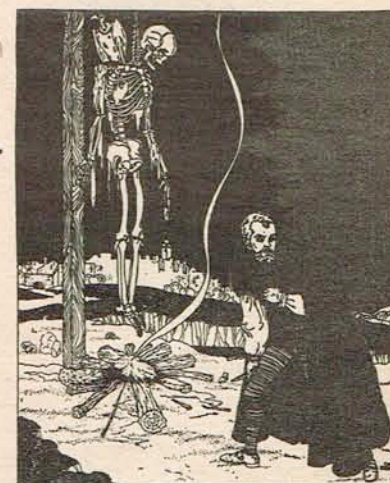
New York's Washboard Jungle is a four-piece "post-digital jug band" specializing in "authentic American folk songs, inauthentic American folk songs, children's songs, esoteric rock songs, and God knows what else." Any musical instrument or kitchen utensil you can imagine is likely to be incorporated into their vast arsenal—in addition to washboards, they play banjo, fiddle, vacuum cleaner, ukulele, lute, carrot grater, and mixing bowls—although they avoid the standard drum set like the plague. Since their formation in early 1989, Washboard Jungle has taken lower Manhattan by storm, wreaking havoc at Dixon Place, CBGB, and a host of other clubs.

Then look out y'all, Hallwalls now has two cajun curators from the great state of Louisiana and they'll be goin' crazy with this special event. Followin' the 8:00 performance of New York's hot tub combo, Washboard Jungle, the Vault's goin' to pot. Gumbo pot that is... Authentic cajun music, dancin' and cuisine will be on hand as we present Les Blank's award-winning documentary, *J'ai Ete au Bal (I Went to the Dance): The Cajun and Zydeco Music of Louisiana* featuring Michael Doucet, Beausoleil, Queen Ida, Wayne Toups, Clifton Chenier, and many, many more performers of both today and years long gone.

SPLATTERHOUSE FIVE

A journey into terror

Saturday, October 27
Open 9:00 pm to midnight,
\$4/\$2 members
At location to be announced



"What this town needs is a good spookhouse. Not one of those namby-pamby, turn-out-the-lights-and-say-boo Haunted Houses you find on Clifton Hill. No sir. I mean the kind of thing that will haunt your dreams for years to come, the kind of experience that gets under your skin and clutches at your heart and wraps around your lungs until you can't breathe, you can't move, you can't stop the pounding in your brain, because the terror is so intense. THAT's performance, THAT's art, that's my idea of a good time."

—E. Gein, sociopath

Splatterhouse Five is a one-night-only assemblage of installations and live performances by a collection of Buffalo artists who have been commissioned to create the most horrifying Halloween scenarios they can envision. Blending the iconography of slasher films with the deeper horrors of the anguished psyche, the rooms of Splatterhouse will make blood flow, nerves bristle, and skin crawl. Stay a minute or stay an hour, interrupt your party-going with a walk on the very, very wild side. Whatever you do, LEAVE THE KIDS AT HOME. Locked in their rooms.



calls for work

CALL FOR VIDEOTAPES: The 2nd Video Witnesses Festival of New Journalism

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

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

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

CALL FOR SUBMISSIONS: Western New York Slide File

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

INTERNS AND VOLUNTEER STAFF NEEDED!!

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

HALLWALLS WELCOMES NEW STAFF MEMBERS!

Several new artists will be joining the Hallwalls staff starting this month. **Rene' Broussard**, relocating from New Orleans where he was both a theater director and founding director of Zeitgeist Theatre Experiments, an organization devoted in recent years to alternative film programming, will be replacing Jurgen Bruning as Film Curator. Jurgen, who served in the position for two years, has returned to recently reunited Berlin to program film for the Arsenal cinema. He will be revisiting Buffalo in November to introduce some of the film programming he has planned for *Ways In Being Gay*. **Artwaves** producer **Brian Springer** will be on leave through February, traveling in Eastern Europe and working on some of his own production projects. Filling in for Brian as producer of Hallwalls' weekly public-access cable TV program will be local media artist **Jody Lafond**. **Maria Venuto**, formerly Technical Assistant, has been promoted to the position of Technical Director, replacing Paul Dickinson who has moved back to Milwaukee. Taking over as Maria's assistant will be **Nick Pietrocarlo**, who was an intern for the film program last spring. **Andrew Deutsch**, an Alfred University graduate from Pittsburgh, assumes the post of Video Editing Coordinator, taking over from Marion Ware who is moving to the West Coast. Andrew is a printmaker and video artist who has been active documenting the protests over the planned toxic waste dump in Allegheny County. Also joining the staff are **Tom Mulligan**, as Exhibitions Assistant, and **Kathynn Calandra**, as bookkeeper. We welcome one and all, and wish our departing friends and coworkers the best in their new endeavors.

CALL FOR FILMS: WNY Filmmakers Touring Exhibition

Hallwalls Film Program is now accepting submissions for an upcoming touring exhibition of recent works by filmmakers based in the Western New York region. The exhibition will be made available to festivals and media centers throughout North America to highlight the many strides and innovations in film being made right here in Buffalo and the surrounding communities. Works must have been completed during the past three years and shot primarily on 8mm, Super 8, or 16mm film. Video transfers or film copies of both short and feature length works may be submitted. Do not send masters. Entries may be sent or delivered to Rene' Broussard, Hallwalls, 700 Main Street, 4th floor, Buffalo, NY 14202. If copies are not available, but you would like your work to be considered, an appointed screening time can be arranged. Deadline: October 13, 1990.

CALL FOR WORK: First Thursday 1990/91

All performers, writers, poets, musicians, video artists, filmmakers, and installation artists are invited to submit work to First Thursday, our ongoing monthly series showcasing the talents of area artists. What is an area artist? Well, although most First Thursday artists have been from Buffalo, artists have trekked from as far away as Rochester, Syracuse, Ithaca, and Toronto, so let's say it's anywhere within driving distance of Buffalo. First Thursdays are always eclectic, often long (but worth it), and almost always well attended. In the past, we have presented full-scale multimedia performances, works-in-progress, political satire, poetry with music, African drumming, viola solos, post-punk industrial bands, super-8 films, and ironic send-ups of the New Age. Our large-screen video projector is at your disposal for video screenings and performances, as is our crack technical staff. And you even get paid (more or less) and publicized (if you get us your calendar copy on time). What have you got to lose? Submit your proposal to Ed Cardoni or Ron Ehmke, including proposals for Vault-specific visual arts installations (not exhibitions). Note: First Thursday is loose, but premeditated. It is not an open mike night.

SPECIAL FIRST THURSDAY THEME NIGHTS IN 1990/91:
December: Worst Thursday. The best of bad art. Create your version of bad art. A limited number of slots still available. Deadline: October 22. **March: FluxThursday.** In conjunction with the major gallery exhibition *FluxAttitudes*, opening in February. Recreate great Fluxus performances of the 60s and 70s. Revive Fluxus for the 90s. Fluxus lives! Deadline: January 21.

OFFICE SUPPLIES NEEDED!!

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

STAFF

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

INTERNS

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

grant new \$

7 GRANTS TO WNY FILMMAKERS

Hallwalls is also pleased to announce \$9,000 in small production grants to 7 filmmakers in Western New York. This regrant program was made possible in part with a grant of \$5,000 from the Film program of the New York State Council on the Arts, which Hallwalls was required to match from other sources. The top award of \$2,000 went to Terry Klein, Buffalo, for *Certificate of Operation*, a 15-20 minute super-8 satire on city hall bureaucracy. **Jody Lafond**, Tonawanda, received \$1,500 for *Sutton Who?*, a 20-minute super-8 feminist docudrama about a royal cover-up in Anglo-Saxon England. Also receiving \$1,500: **Todd Bellanca**, Buffalo, for completion of a 10-minute 16mm film entitled *"Wish You Could See My Feet,"* and **Carl Wiedeman**, Penfield, for a 16mm industrial dance music film. Awarded grants of \$833 each were Buffalo filmmakers **Henry Jesionka**, for *Emblems*, a series of short films and film loops 2 seconds to 2 minutes in length; **Laurie Kwasnik**, for *Intrigue*, a 10-12-minute 16mm film; and **Kevin Fix**, for an experimental social documentary contrasting urban and suburban lifestyles. The panel, which met on July 10, had awarded a fourth smaller grant to **Larry Brose** which Larry had to decline after he heard the good news that the Individual Artists program of NYSCA had awarded him a 1990/91 film production grant in stiff statewide competition. Serving as panelists for the Hallwalls regrant program were New Orleans film programmer Rene Broussard (starting work this month as Hallwalls' new Film Curator) and Berlin film artist and musician Magita Haberland.

VIDEO

ACCESS & WORKSHOPS

EDITING

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

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

OFFICES/4th floor
HOURS: Monday through Friday
9 am to 5 pm

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

TELEPHONE
(716) 854-5828

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

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 _____