

NOVEMBER 1998 CALENDAR

HALLWALLS

A 5-WEEK FESTIVAL OF WORKS BY LESBIANS
GAY MEN AND TRANSGENDERED ARTISTS

10 YEAR ANNIVERSARY

CAMILLE ROY

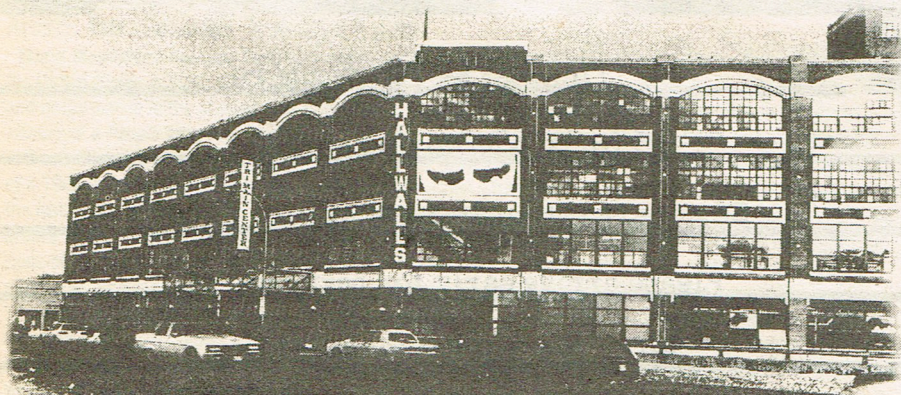
NOV. 1 - DEC. 5 1998

WAYS in being
GAY

THE BRANDON TEENA STORY

6th BI-ANNUAL

MOST THE CRYSTAL HOUR



HALLWALLS
www.pce.net/hallwall

HALLWALLS CONTEMPORARY ARTS CENTER

2495 Main Street
Suite 425
Buffalo, NY 14214

VISUAL ART

FILM

VIDEO

NEW MUSIC

JAZZ

PERFORMANCE

WRITING

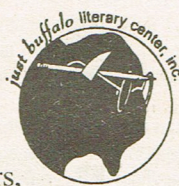
NON-PROFIT ORG.
PAID
BUFFALO, NY
PERMIT NO. 731

Literature



Sunday Nov. 1 • 7 pm
just buffalo presents
DAVID SEDARIS

Slee Hall, UB North Campus
 \$10 general admission, \$8 *just buffalo*, Hallwalls members,
 \$18 reception and book signing
 Tix available at Hallwalls 835-7362



New York Times best selling author and NPR commentator—*just buffalo* welcomes you to the hilarious, strange, elegiac, outrageous world of **David Sedaris**. His work is characterized by a brazen candor, a heart of gold, and a sort of blithely sophisticated loopy humor. Sedaris's prose is fierce and funny, full of feeling yet unsentimental. He brings people's flaws and foibles to a harsh and unforgiving light. Sedaris removes the safe distance that separates us from ourselves and our family, realizing the comedy of it all. We laugh so honestly, the realization that we are made uncomfortable arrives long after. **David Sedaris** has been living in Paris working on a first novel and learning to speak French. He has written new pieces, which he will read during his 21-city tour. Buffalo will, in fact, be the first place that the new pieces will be heard since it is his first stop on the tour.

Sedaris is the author of *The Santa Land Diaries*, *Holidays on Ice*, *Naked*, and *Barrel Fever*.

David Sedaris returns to *Morning Edition* on WBFO FM 88.7 in an eight-week series on *Life in New York City* — Mondays on *Morning Edition* at 6:50 am, 8:50 am, and 10:50 am through Nov. 23, 1998.



Film



Friday Nov. 6 • 8 pm
 UB Center for the Arts Screening Room
 Tix at CFA box office: \$4.50 Hallwalls members/UB students,
 \$5.50 other students & seniors, \$6.50 general admission
 Winner of four Genies (Canadian Oscars) including Best Film

The love story no one ever told you...

LILIES by John Greyson

sponsored by UB Dept. of Media Studies
 (35 mm, 95 min)

In his screenplay based on Michel Marc Bouchard's stage play *Les fleurettes*, Greyson tells an ethereally moving tale of tragic romantic love, jealousy, and betrayal. In 1952 Québec an aging bishop agrees to hear a prisoner's confession inside the penitentiary. Locked inside the confessional the bishop is forced to watch an elaborate recreation of painful events from his own childhood when he was trapped in a love triangle with another boy. It seems the bishop's unrequited love for the boy, the now dying inmate, turned to lies and murderous jealousy that have finally caught up with him. Greyson's rich cinematic vision and a score featuring the haunting choral work of the Hilliard Ensemble render *Lilies* a sumptuous feast. Greyson is an award-winning film and video maker who has produced, written, and directed *The Aids Epidemic*, *Moscow Does Not Believe in Queers*, *The Making of Monsters*, *Zero Patience*, and *Urinal*.

Literature

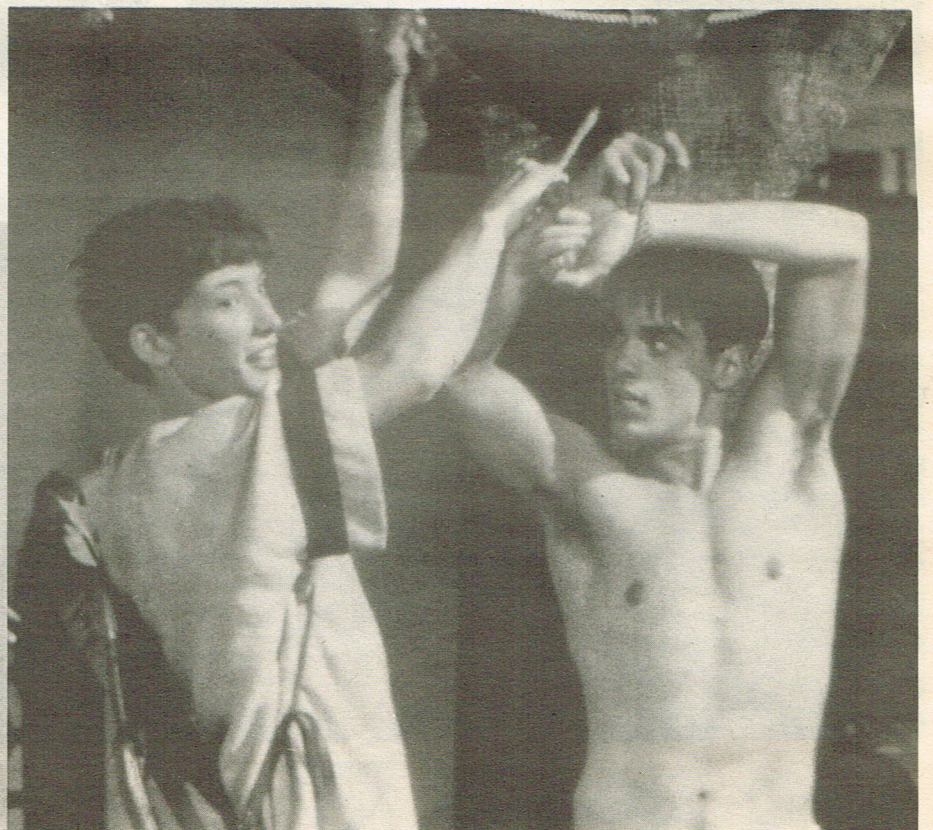


Thursday Nov. 5 • 7:30 pm
sponsored by SHADES

"If Marci Blackman wrote about political prisoners in a Soviet gulag instead of black teenage mothers waiting for their lesbian lovers to get out of prison after doing time for drugs, she'd probably be nominated for a Pulitzer." —San Francisco Bay Guardian

MARCI BLACKMAN

Author of *Po Man's Child*—**Marci** is an African American lesbian writer, and a staple on San Francisco's spoken-word scene, performing her poetry and prose with the original Sister Spit Ramblin' Road Show, and was a contributor and co-editor of the Lambda ALA-nominated anthology *Beyond Definition: New Writing from Gay and Lesbian San Francisco*. Her first novel, *Po Man's Child*, is told through the eyes of a 27-year-old, African-American, masochistic lesbian named Po. *Po Man's Child* is a character-driven tale about family—the contemporary American Black Family, and its ongoing struggle to survive and remain united in a country that repeatedly tries to keep it from doing so. *Po Man's Child* will be in stores in April 1999 from Manic D press.



Tickets: \$4 for members

\$5 for students and seniors

\$6 general • unless otherwise noted

Please arrive early for best seating.

We do not take reservations.

All tickets are available at our box office

1/2 hour prior to all events.

All visual art gallery openings are free.

Film



Saturday Nov. 7 • 8 pm & Tuesday Nov. 10 • 7:30

sponsored by Empire State Pride Agenda

Winner 1998 Teddy Award Best Documentary Berlin Film Festival,
1998 Toronto Lesbian and Gay Film Festival Audience Award,
1998 New York International Documentary Film Festival Documentary
Vision Award.

THE BRANDON TEENA STORY

by Susan Muska & Greta Olafsdottir
(1997, 16mm, 90min.)

When 20-year-old Brandon arrived in rural Falls City, Nebraska in 1993, his handsome looks and boyish charm won him several friends in town and even a pretty young girlfriend. But on Christmas Eve, Brandon was brutally raped and beaten by two of his friends, who became enraged when they discovered that he was actually a woman. On New Year's Eve, the same two men murdered Brandon. Transsexual, butch, lesbian, fag, hermaphrodite, woman, man, he, she, it: Labels and pronouns slide, collide, and become useless in this chilling account of the triple murder of gender ambiguous young Nebraskan Brandon Teena and two acquaintances.

The Brandon Teena Story is a documentary about hatred and homophobia in America's poor white rural heartland—but it is much more than a story about another senseless queer killing—it becomes a profoundly disquieting indictment of contemporary cultural malignancies.

Sunday Nov. 8 • 5–7 pm

Young Poets Workshop

Co-sponsored by just buffalo

FREE

Is This A Gay Poem?

Eileen Myles and Camille Roy will talk about sexuality and poetry and see where they meet. "We'll look at and hear a few new and old classics—Catullus and Gertrude Stein and Langston Hughes—and we'll write some even newer classics and read them."—Myles
All young members of the gay and lesbian (our) community are encouraged and welcome to attend.



Monday Nov. 9 • 7:30 pm

Film

THE APPARENT TRAP

by Julie Zando

(1998, 20 min., b&w film)

A reexploration and reenactment of both the formal decisions and conceptual considerations of conceptually-based performance art from the 1970s. "Formally I mimic and fetishize 1970s production tools by shooting a low resolution Tyco children's camera which produces a low-fi, black & white image. Conceptually, *The Apparent Trap* speaks to the history of the genre of video art and its strength as a medium for both displaying and fostering empathy for psychological entanglements and emotional revelations."

Thursday Nov. 12 • 6 pm

SALON Q

discussion topic: The Brandon Teena Story

SPoT Coffee at Delaware & Chippewa

This month's **Salon Q** will discuss *The Brandon Teena Story*, the documentary film which will be screened during WAYS IN on Nov. 7 & 10. If you think Buffalo doesn't have an exciting gay community, drop in on Salon Q! It's a monthly discussion group which seeks to bring together diverse elements of the lesbian, gay, bisexual, and trans communities. Join hosts **Anne Borden** and **Craig Klose** for an always interesting, stimulating exchange on issues of importance to our (the) community. Everyone is welcome and encouraged to sip espresso, nibble sweets, and talk. Meetings are the second Thursday of each month at SPoT Coffee at 6 pm. For more info call 885-4415 or 884-1261.

Visit Hallwalls on the World Wide Web

<http://www.pce.net/hallwall>

Hallwalls' web site is provided as a donation by

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Literature



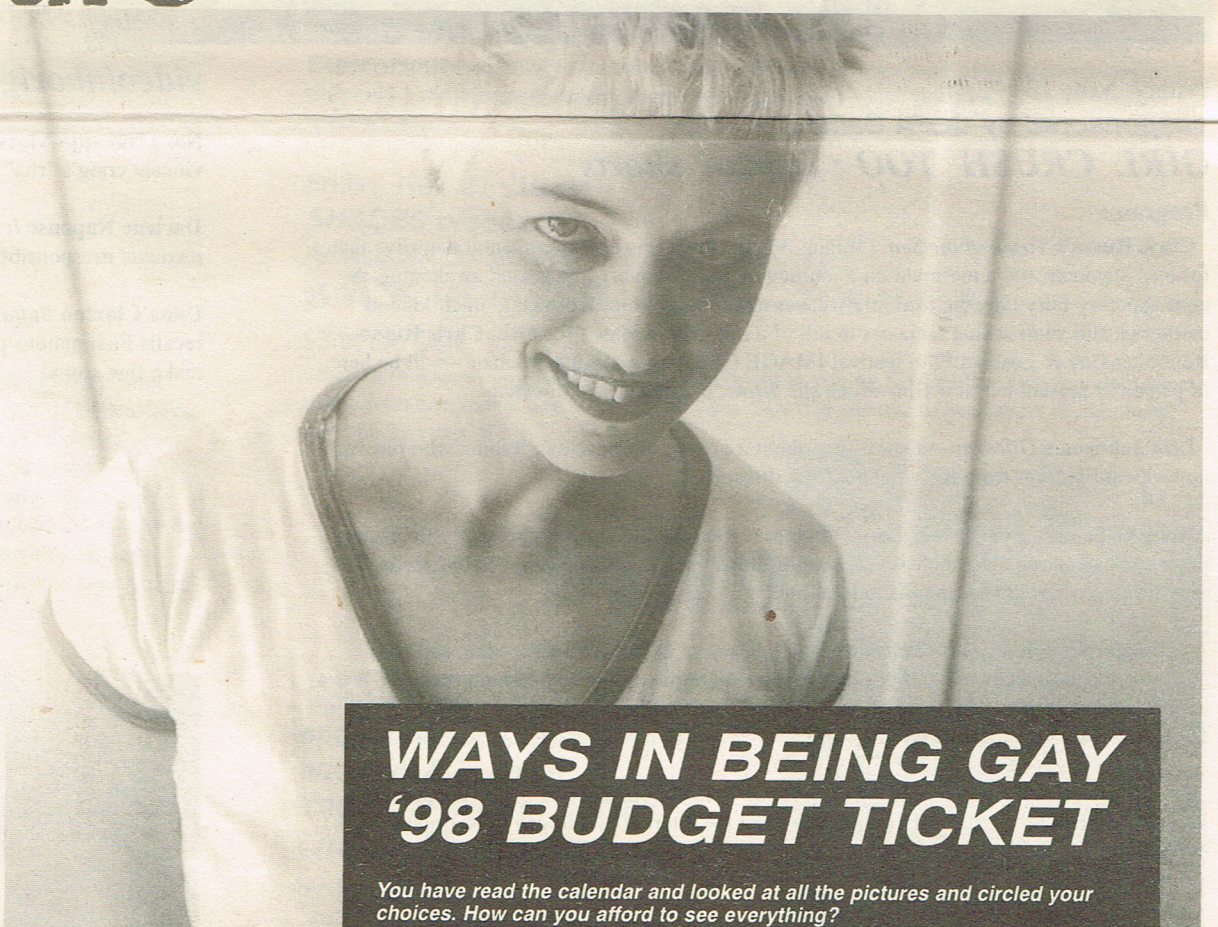
Sunday Nov. 8 • 2 pm

co-sponsored by just buffalo

EILEEN MYLES and CAMILLE ROY

Eileen Myles this year's Lambda Book Award-winning poet, will be reading exciting bits from the manuscript of her new non-fiction novel, *Cool for You*, along with new poems. Myles's books include *School of Fish*, *Maxfield Parrish*, and the new anthology *the new fuck you: adventures in lesbian reading*, which she co-edited.

Camille Roy was born on the South Side of Chicago and lives in S.F., where she works as a software engineer. Her books of prose and fiction include *Cold Heaven* (O Books), *Rosy Medallions* (Kelsey St.), and *Swarm* (Black Star Series).



WAYS IN BEING GAY '98 BUDGET TICKET

You have read the calendar and looked at all the pictures and circled your choices. How can you afford to see everything?

Purchase a Budget Ticket. For \$60 see practically everything in the festival: all the movies, all the videos, all the live performances, all the exhibitions, and the readings with the necessary exception of just buffalo's presentations of Tony Kushner and David Sedaris. Festival passes are available now at Hallwalls or by calling 835-7362.

Advance Ticket Sales: Sedaris at Slee Hall
Charge tickets by phone for reading or reception by calling Hallwalls at 835-7362, or purchase tickets in person at Slee Concert Hall box office on the North UB Campus.

Kushner at Rockwell Hall Performing Arts Center
Visit or call Rockwell Hall box office, 1300 Elmwood Avenue, Buffalo State College, (716) 878-3005.

Ticket Sales at Hallwalls Box Office

All tickets, unless otherwise noted, are \$4 for Hallwalls members, \$5 for students & seniors, and \$6 general admission. Special offer: purchase a Hallwalls membership at the Hallwalls box office and get into that Hallwalls event for free! Then get the member's discount for all the other WAYS IN events, and for all Hallwalls events for the next year! It will definitely pay, plus you help Hallwalls. The box office at Hallwalls will open one half hour before the scheduled start time. For information call Hallwalls at 835-7362.

Thursday Nov. 12 • 7:30–9:30 pm

WNY Jewish Gay & Lesbian Mispachah

An evening of sharing. Stories about being gay, lesbian, and Jewish. How does being Jewish impact on our sexual orientation, and vice versa? How do we as gay men and lesbians interact with our Jewish communities? All welcome. Dessert and coffee. For information call 877-6094.

Performance

Friday & Saturday Nov. 13-22 • 8 pm; Sunday • 7 pm

\$12 & \$10

Reservations 886-9239

Club Marcella, 622 Main Street, Theater Place, next door to Shea's

Buffalo United Artists presents

BENT by Martin Sherman

Martin Sherman's landmark play about two gay men in Nazi Germany takes us from the cabaret world of pre-war Berlin to the desperate world of the camps. Along the way, Sherman proves that humanity, love, and dignity can thrive in the most unlikely of places. Starring **Chris Kelly** and **Jimmy Janowski**.

Doors and bar open at 45 minutes before curtain time. Come early and enjoy pre-show music and your favorite drink.

Video / Film



Friday Nov. 13 • 8 pm

cospponsored by CEPA Gallery

GIRL CRUSH TOO : lesbian shorts

Program:

Chris Russo's *Virgin of the Sea* (16mm, 30 min., color) is an experimental narrative that follows a woman and a mermaid on a journey of self discovery and sexual awakening. A contemporary fairy tale, the film interweaves a variety of voices, drawing on childhood memories and adult sexual fantasies to tell of a mermaid's search for love. **Chris Russo**—Rochester Gay & Lesbian Film festival IMAGE OUT programming co-chair—will be here in person to present her new film which she wrote, produced, and directed.

Liza Johnson's *Giftwrap*—a short film about a young, doormat-like lesbian who receives an awkward present from the woman of her dreams.

Kelly O'Brien's *First Comes Love*—Two best friends in their early 20s gaze into each other's eyes and recollect their sexcapades with a stupefying succession of boyfriends. The only true love here is their mutual adoration

Catherine Couch's *Vanilla Lament*—Utilizing a mix of live-action, scratch, and stop-motion animation techniques, it is a humorous look at the drama of a lesbian breakup. It is a handcrafted, 6-minute film inspired by the experimental filmmakers of the 1960's. The film was shot by **Rebecca LaGessee**.

Pratibha Parmar's *Wavelength*—explores the time honoured quest for love and human intimacy in the polished world of computers and the internet. Set in gay bars, dreams, and cyberspace, this perceptive and highly visual film contemplates one woman's search for emotionally safer sex.

Dina Ciraulo's *Bayou* —combines the politics of travel with the power of love. Part travelogue and part diary, this film is an intimate account of a trip taken to the south. The Bayou is both beautiful and forbidding, where unknowns lurk just below the surface. It is in this complex place that the filmmaker sees an occasion for clarity, bringing to the surface what is left unsaid.

Jenni Olson's *Blue Diary* —through voice-over and static San Francisco landscapes, this experimental narrative short tells the melancholy story of a young dyke pining over a one-night-stand with a straight woman.

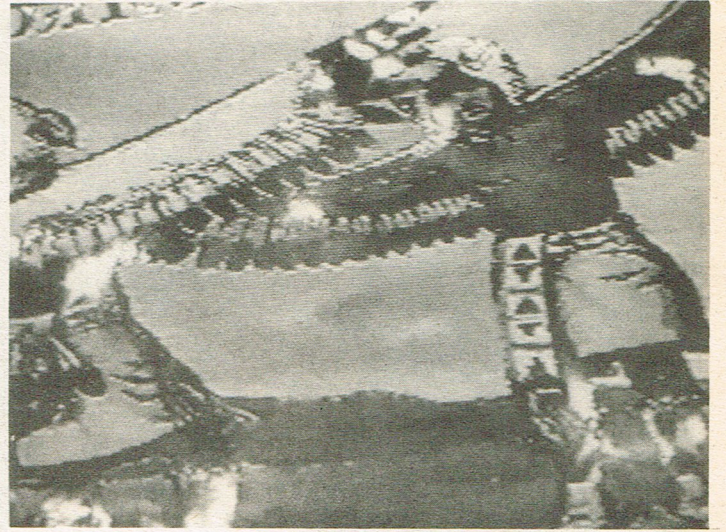
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Video



Saturday Nov. 14 • 8 pm

video/ reading-performance

glade/stone/water. excerpts

curated by zachery longboy

zachery longboy is a sayasi dene, video/performance and visual artist from churchill, manitoba, canada. his work continues an exploration within a fractured cultural experience. this evening's gathering will bring past work, poetry and experimental video works by aboriginal artists from canada. running, running trees going by.

eating lunch (1992 12 min.) an experimental video meditation exploring the artist's personal position and placement in white culture.

living tree (1993, 12 min.) one of a twelve aids/hiv psa compilation known as second decade.

water into fire (1994 10 min.) longboy outs himself as a first nations fag. who is living with hiv and abruptly severs attached preconceptions of two spirited peoples, forcing the first nations community to address him rather than the disease.

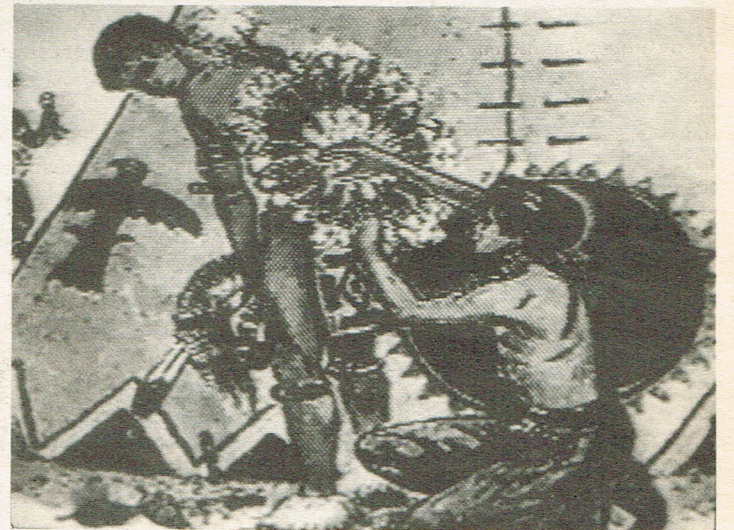
confirmation of my sins (1995 12 min.) there are many memories of childhood that have slipped through the cracks. most are of the difference in myself to the peoples around me. at two months of age i was taken from my biological family and given to a foster family. to this day i am unsure of the circumstances surrounding my removal. i am a chameleon taking on roles and behaviors in there appropriate settings. not having a solid cultural ideal to work from, i am forced to create a visual history that combines many ideals. i am sorry, i am sorry, i am sorry.

video/aboriginal/others/artists:

Nora Naranjo-Morse *I've Been Bingo-Ed By My Baby* a music video of navajo balladeer vincent craig's "rita" pair images of the seductive woman with indian gaming.

Darlene Naponse *It Never Happened* (1997 4:20 min.) this short experimental video is recounts irresponsibility and loss of control.

Dana Claxton *Buffalo Bone China* (1997 12:00 min.) an experimental video metaphorically recalls First nations people's loss of the buffalo and the historical use of buffalo bone to make fine china.



Ways IN Job Openings!

Hallwalls needs House Managers, Tech Control, Public Relations Officers, Sanitary Engineers, Bartenders, Traffic Controllers, Cab Drivers, Tourist & Travel experts.

Some one night stands and some weekend runs. Pick up the phone today and call 835-7362, all positions still open, including one overall person to organize the Ways In Volunteers needed to run over 32 events between Nov. 1 and Dec. 5. Everyone welcome. Volunteers needed to make Ways In Being Gay happen. We need your help. Thanks.

Film Performance



Sunday Nov. 15 • 4:00 pm

cosponsored by CEPA Gallery

ALMOST THE COCKTAIL HOUR

by **Lana Lin** (16 mm, 56 min.)

Lana Lin is a Taiwanese-American filmmaker who grew up in the suburbs of Chicago and resides in New York. *Almost the Cocktail Hour* is about a nameless woman who sets out to find the grave of Jane Bowles, the eccentric writer prominent in NYC and North African art and literary circles of the 1940s & 50s and a cult figure among literary lesbians. Through **Lin's** process of resurrection and invention, Bowles emerges as a woman paralyzed by conflicts: her urge to write and her crippling self doubt; her lesbian loves throughout her marriage to Paul Bowles; and her sense of isolation in the midst of her "five hundred gooney friends." The film's impressions skip through time and place as the woman's search for Bowles transforms into a search for her own self definition. Acted in a flat style that brings out the pathos and the humor of Bowles's experience and language, *Almost the Cocktail Hour* weaves fact, fantasy, and fiction into a portrait of a woman struggling to affirm her own experience.

Also Screening

WHILE PRETENDING TO BE EMMA GOLDMAN ISABELLA SHOOTS AN AIRPLANE

by **Ghen Dennis** (b&w super 8, 20 min.) in person

16-year-old anarchist Emma Goldman (1869-1940) emigrated from Russia to NYC after suffering the effects of many oppressive and unjust incidents. This act proved to be a catalyst for a complicated lifelong struggle with feelings of exile, displacement, and homesick passion, and with the painful internalized regard for such personal pathos as being counterrevolutionary. While filming her arrival in NYC, the notions of homecoming and departure and affairs with the human heart appeared out of the distant sky in droves, taunting both actor and cinematographer. The biography melted into a film diary, love letter, and discourse on love. Emma Goldman herself never seemed short on fodder for the love letter.

Friday Nov. 20 • 8 pm

UB Center for the Arts Screening Room
Tix @ CFA box office:

\$4.50 Hallwalls members/UB students,
\$5.50 other students & seniors,
\$6.50 general admission

**sponsored by Dept. of Media
Studies SUNYAB, Cowpök, BFLO
and The Imperial Court of Buffalo
HALLELUJAH!:**

RON ATHEY: A STORY OF DELIVERANCE

by Catherine Gund Saalfeld
(documentary film, 35 mm, 90 min.)

Raised in a Pentecostal home, Ron Athey was speaking in tongues by the age of ten, a heroin addict by seventeen, and a performance artist by twenty-three. *Hallelujah!* presents Athey's life and work as a gay, HIV-positive, extensively pierced, highly tattooed sexual prophet practicing sadomasochistic ritual as a personal religion and as a means of transcendence. Now sober and rejected by his church, his current work is full of religious iconography, as Athey says "There are many ways to say Hallelujah!" His entire life has been a performance—from go-go dancing in L.A. nightclubs to directing elaborate productions with his troupe in Mexican cathedrals. Athey and his performance troupe have been primary targets in the radical right's war against art in America, and this compelling documentary presents portraits of artists attempting to preserve their freedom and express their identities.



Friday & Saturday Nov. 20 & 21 • 8 pm

New Phoenix Theatre on Johnson Park

NAKED STORIES, FULLY CLOTHED

Ron Ehmke, David Butler, Craig Centrié, Bill Thomas, & Richard Lambert

Five WNY-based writers and performers join forces for the first time for an evening of stories and images exploring, among other things, what it is to be a gay man in Buffalo in the late 1990s. The boys share memories, gossip, true stories, untrue stories, jokes, and conversation among other things, in this unprecedented collaboration mixing brand new solo stuff and a lot of surprises. Maybe you've seen these guys one at a time, or in other settings; now find out what happens when they meet face to face. **David Butler**—writer, actor, artist and author of *Coming Out of the Car & Last Night at Fondele Park*, both staged at the recent 10th annual Toronto Fringe Festival. **Craig Centrié**—painter, photographer, director and curator of El Museo Gallery, and has written extensively on issues of identity formation. **Ronald Ehmke**—essayist, fiction writer, performer whose monologues and collaborative productions have been staged at dubious venues east of the Mississippi and on either side of the Mason-Dixon line. **Richard Lambert**—award-winning actor, playwright, and director, Associate Artistic director of Buffalo Ensemble Theatre, and Artistic Director of the New Phoenix on the Park. **Bill Thomas**—has performed, choreographed, and taught in Canada, U.S., Central America, Europe, and South America and feels blessed to be able to have done so.

Friday Nov. 27 • 8 pm

Performance/Literature

sponsored by HAG Theatre and SHADES

Alexis De Veaux & Renée Armstrong

AN EVIDENCE OF LETTERS

Staged reading of original new work by these artists, based on the real life letter correspondence between two free Black women who lived in Hartford, Connecticut in the nineteenth century, and follows their relationship as it is affected by the slavery question, the Abolitionist Movement and the Civil War. Combining historical and contemporary perspectives, it moves back and forth between the 19th & 20th centuries as it explores the homoerotic aspect of Black women's friendships. The collaborators **Alexis De Veaux** and **Renée Armstrong**, bring to this new work more than twenty years of artistic experience each, and a mutual commitment to creative exploration which brings to the stage Black women's lives.

Friday Nov. 27 • 10 pm

SHADES presents

At Buddies Backstreet, 31 North Johnson Park

BACK IN THE DAY JAM—D A N C E

\$2 at the door

Started in August—a monthly tradition brought to you by SHADES at Buddies Backstreet. Come socialize, dance, and have a good time. Don't be the one to hear about it...be there. Must be 21 years of age.

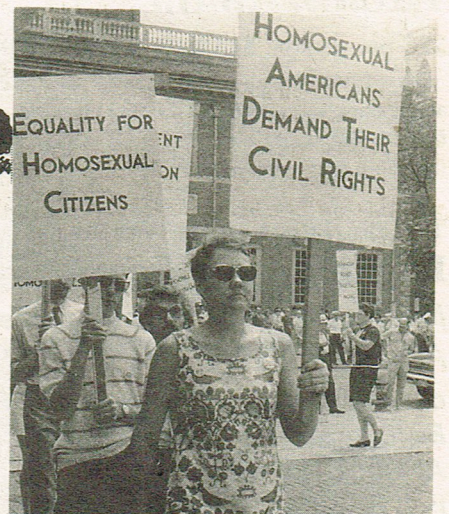
Film

Saturday Nov. 28 • 8 pm

**sponsored by Chuck Brunelle
and Gay & Lesbian
Youth Services of Buffalo
Out of The Past**

by Jeff Dupre (1997, 16mm, 67 min.)

Out of the Past links the homosexual rights struggles of Salt Lake City high school student Keli Peterson and gay/lesbian individuals throughout history. Focusing on Peterson's 1995 efforts to establish a Gay/Straight Alliance at her high school, the film intercuts scenes of her courageous efforts with historical accounts of other individuals and their experiences as homosexuals in their respective times and places. The outcome of Peterson's modern-day struggle? After numerous legal losses, the Utah state legislature, finding no legal basis to exclude the club, eventually banned *all* extracurricular clubs. It is Peterson herself who brings the film together with her remarkable activist understanding of how to make the best use of the efforts of those courageous activists who preceded her.



Also Screening

Into the Future

cosponsored by Squeaky Wheel

Youth video makers coming up and out in Buffalo show their stuff tonight, including new work produced during the recently concluded 10-week workshop conducted by video maker **Robin Smith** with the gay youth of Gay and Lesbian Youth Services of Buffalo (GLYS.) At the 1996 WAYS IN, GLYS youth presented their own video productions to a sold-out house. Join us for this rare opportunity for both the gay youth of Buffalo and ourselves to experience the lives of the youngest members of the gay community of Buffalo.

Film



Friday Dec. 4 • 8 pm

Film

"The movie is about sex; first times, last times, random sex, the memory of sex, and persecuted sex."
—Aaron Kroch, Igny

"This film looks and sounds like the sexual fantasy that creeps into your head and takes you by surprise...the desire you didn't know you had. I was aroused and upset all at once."
—Matthew Kelty, Lesbian and Gay New York

De Profundis

by **Lawrence Brose**
(1997, 16 mm, 65 min.)

"The only way to get rid of temptation is to yield to it"
—Oscar Wilde

De Profundis is a rigorous experimental film which investigates the transgressive aesthetics of **Oscar Wilde**. With hand processed and chemically altered home movie images from the 1920s, vintage gay male erotica, and Radical Faerie performances, the film sets up a haunting exploration of queerness, masculinity, language, and sexuality. Following a tour of over 30 alternative cinema venues and festivals, **Lawrence Brose's** critically acclaimed film returns to Hallwalls.



Saturday Dec. 5 • 8 pm

Film

cosponsored by Black Men Talking VINTAGE: FAMILIES OF VALUE

by **Thomas Allen Harris** (72 min., color/b&w, 16 mm)

"Harris empowers his audience to universalize the black family, across class boundaries, from its gay and lesbian children. He positions black queer siblings as emblematic of African-American life." *Vintage* is an experimental documentary which looks at three African-American families through the eyes of lesbian and gay siblings—including the filmmaker and his brother. Three groups of queer siblings use video cameras to articulate the multiple stories that coexist within the space of family, negotiating sexuality as a point of departure to explore these relationships. *Vintage* crosses boundaries of truth, gender, time, and power to create a collective and autobiographical portrait of modern American families.



Thursday, Friday, & Saturday

Dec. 3, 4, & 5, • 8 pm

\$10 general admission, \$8 members of Hallwalls

co sponsored by **HAG Theatre**

"I'm a 53-year-old grandmother who passes for a 35-year-old man. A man passing as a woman looks like an older woman. But a woman passing as a man looks like a younger man. I've sacrificed being a woman for youth. I keep young by passing."

Peggy Shaw in

MENOPAUSAL GENTLEMAN

Two time Obie-winner **Peggy Shaw** gets a hot flash of inspiration—from her own body—as she goes through the change and comes out swinging on stage in *Menopausal Gentlemen*. It is a gender-bending journey through the eyes of a butch lesbian who has passed as a man all her life, whether she's wanted to or not. Combining monologue, stand-up, and a blues lounge act, **Shaw** talks, dances, and lip-synchs her way through the tortures of menopause for a passing butch, reflecting along the way on the erotic, the existential, and the absurd. Actor, playwright, and producer, **Shaw** has received two Obie Awards for her work with the lesbian theatre company *Split Briches*, which she founded with **Lois Weaver** and **Deb Margolin** in 1980, and co-founder of the Obie Award-winning **WOW Café**, a women's performance space well known to Hallwalls audiences for over a decade (although this is **Shaw's** own first appearance here). **Shaw** won the Obie Awards for her performances in *Dress Suits to Hire*, a collaboration with **Weaver** and **Holly Hughes**, and *Belle Reprieve*, a collaboration with London's **BlooLips**. She received the 1995 Anderson Foundation Stonewall Award for excellence and a New York Foundation for the Arts Fellowship for Emerging Forms

Sunday Nov. 22 • 4 pm

WE'RE FUNNY THAT WAY

by **David Adkin** (1998, 16mm, 86 min.)

Director David Adkin will present his film in person

Move over and make room, Ellen. Eleven of North America's funniest gay and lesbian comics star in a new feature-length documentary comedy showcasing the wit and wisdom of an unusual group of performers who have, for years, taken the professional risk of coming out on stage. Filmed at Canada's first international gay and lesbian comedy festival, *We're Funny That Way* combines live performance clips with behind-the-scenes footage and interviews in which the performers candidly share their life experiences and offer insights into the art of comedy. What emerges is an inspiring film about the power of laughter. Featured comics: **Scott Capurro**, **Maggie Cassella**, **Kate Clinton**, **Jaffe Cohen** (who appeared at Hallwalls in person as part of the very first WAYS IN in 1988), **Lea DeLearia**, **Elvira Kurt**, **John Mc Givern**, **Steve Moore**, **Christopher Peterson**, **Bob Smith** (author of a recently published memoir about growing up gay in Buffalo), and **Karen Williams**.

Saturday Nov. 28 • 9 pm–1 am

BFLO & The Imperial Court of Buffalo present

At Hamlin House, 432 Franklin Street

THUNDERBALL

\$20 per person, \$15 with WAYS IN Pass

Dress Code: Creative Black, leather, lace, rubber, silk, mesh, satin...Drag queens, fetish and leather, and music and dancing all night...hot dancers, shadow dancers, entertainment from the Imperial Court of Buffalo, raffles, prizes, all with the two hottest DJs in Buffalo, including four hours of open bar.

Tuesday Dec. 1—Day Without Art/World AIDS Day • 7 pm

Literature

just buffalo literary center presents

AN EVENING WITH TONY KUSHNER

cosponsored by **Rockwell Hall Performing Arts Center**,
Buffalo State College, & **AIDS Community Services**
At **Rockwell Hall**,

Buff State, 1300 Elmwood Ave.

Tix \$16, \$14, \$12. Call 832-5400.

Tony Kushner is undisputably one of America's most important contemporary playwrights. His two-part Broadway production *Angels in America: a Gay Fantasia on National Themes* has received international acclaim including two Tony Awards and a Pulitzer Prize. In this Rockwell Hall appearance, **Kushner** will discuss such matters as the politics of queer identity and contemporary American theater in the age of AIDS. **Kushner** will be interviewed live on stage by **Lorna C. Hill**, Artistic Director of Ujima Theatre Co., and **Ron Ehmke**, theater artist, performer, and writer—both dynamic artists and performers. As some of you may know, **Ehmke** and **Kushner** are long-time friends, so it is our good fortune to have both **Ron** and **Lorna Hill** join us for what promises to be an evening to remember.

And

The Mending Of The Hearts—

A Community Remembrance

On display in Rockwell Hall for this World AIDS Day event with **Tony Kushner**, AIDS Community Services will be displaying a select number of quilt panels from this important community project to raise awareness about the AIDS epidemic and to mend the hearts of those who have lost loved ones.



video

October 30–December 6, 1998

ArtsLink Residency with Kai Kaljo



Video screening Saturday Nov. 21 • 8 pm- FREE

Hallwalls has been awarded its fifth grant in four years from the ArtsLink Partnership to support a month-long residency by Estonian media and visual artist **Kai Kaljo** who works in video as well as public art, often in the medium of stained glass.

Her short, penetrating videos comment on the transitory nature of life. Kai's work has been shown on Estonian television and she is currently developing her own TV show. She is interested in the way western media is produced and functions in contemporary society. During her month-long stay she will be exploring contemporary American production techniques as well as working on her own video project. She will present a free screening of her own work and that of other Estonian video artists at 8:00 p.m., Saturday, November 21 in the cinema, preceding the gallery exhibition openings.

Hallwalls has previously hosted successful residencies by Croatian video and performance artist Vlasta Delimar, Polish filmmaker Maria Zmarz Koczanowicz, Romanian video installation artist Jozsef Bartha, and Polish installation artist Joanna Rajkowska. The ArtsLink Partnership supports exchange among artists, curators, and arts organizations from Central and Eastern Europe and the U.S.

exhibitions

The Illusory Nature of Control

A Solo Exhibition by Maria Elena Gonzalez

November 21, 1998–January 16, 1999

Opening Reception: Saturday Nov. 21 • 9–11 p.m.

Maria Elena Gonzalez has been selected by the Hallwalls staff as a participant in the *Hallwalls Artist in Residence Project (HARP)*, initiated in 1997 with a grant from The Andy Warhol Foundation for the Visual Arts, and funded this year by grants from the National Endowment for the Arts and Chase Manhattan Bank. This is the first residency of **Gonzalez's** accomplished career. She will use her 6-week residency to develop her work and create a new installation for Hallwalls' gallery which will open on November 21. Using the ePIC printmaking facilities at SUNY Buffalo, **Gonzalez** will print small editions of 10 each of 5 images related to the installation.

Maria Elena Gonzalez's work is part of the exhibition program for *Ways In*.

Gonzalez is a visual artist who primarily works in three-dimensional installations. Most of her work encourages hands-on interaction. She is deeply committed to changing the standard way of looking at art, to eliminating the distance between object and viewer. For her "it is important that viewers are able to touch my work in order for me to communicate at a more visceral level." **Gonzalez** alludes to the notion of "a room of one's own" by creating spaces that can be inhabited, spaces which evoke different stages of life: childhood, adult sexuality, death. In a 1996 installation titled *House of Games* the premise was to use children's games to make reference to art. Through play, the space of the gallery is redefined and activated. Art-historical references abound in her work. A series of spoked-wheel silhouettes evoke Duchamp, organic forms in objects such as See-Saw nod to Eva Hesse, plastic fish on a lit shelf and other appropriated kitsch to Haim Steinbach, *Pin the Tail on the Donkey* to Renaissance equestrian sculpture. In a recent installation, *The Persistence of Sorrow* at El Museo del Barrio in NYC, **Gonzalez** created a deeply meditative work about death and loss, and the enormous presence of absence. The viewer enters an oval room lined with black neoprene rubber, its surface covered with names spelled out in Braille and coated in Vaseline, inviting touch, leaving a trace on the viewer's hands and fingers.

Gonzalez recently received awards from the Pollock-Krasner Foundation, the Louis Comfort Tiffany Foundation, and Anonymous Was A Woman. She was recently nominated for a Joan Mitchell Foundation Award. She has recently had solo exhibitions at El Museo del Barrio in New York, The Rotunda Gallery in Brooklyn, and Miami Dade Community College in Miami.

Maria Elena's residency is co-sponsored by the Department of Theater & Dance, the Sculpture Department, and the Center for the Arts at SUNY Buffalo, and by El Museo Francisco Oller y Diego Rivera. Special thanks to Cementex Latex Corporation for donation of materials.

This project is made possible by a grant from Mid Atlantic Arts Foundation's *Artist as Catalyst* artist residency program. *Artist as Catalyst* is supported with funds provided by the National Endowment for the Arts and the New York State Council on the Arts.

Wednesday Nov. 4 • 8 p.m.

Slide Lecture with Hallwalls Artists in Residence

Maria Elena Gonzalez & Lawrence (Jed) Williams - FREE

Join us in welcoming **Maria Elena Gonzalez** to Buffalo for her 6-week Hallwalls Artist-in-Residence Project. She will present slides of her previous work and talk about her upcoming installation. **Lawrence Williams** recently completed a residency through Hallwalls' Artist Residency Exchange: Western New York (ARE:WNY) program, with co-sponsorship by Buffalo Arts Studio; he will show slides of recent work.

Unfolding Desires

A Solo Exhibiton by Maria Magdalena Campos-Pons

November 21, 1998–January 16, 1999

Opening Reception: Saturday Nov. 21 • 9-11 p.m.

Artist's Talk: Saturday Nov. 21 • 8 p.m.

Maria Magdalena Campos-Pons was reared and trained as an artist in post-revolutionary Cuba and came to the United States in 1990. She is a multimedia artist who combines painting, sculpture, photography, film, video, and performance in the presentation of her vision of personal and political history. In the installation series *History of a People Who Were Not Heroes: Growing Up in a Slave Barrack*, **Campos-Pons** examines personal and collective memories of slavery in Cuba. In *Part I, Town Portrait*, the installation revolves around the history of a 19th-century sugar cane plantation in Matanzas, Cuba where **Campos-Pons** was raised. Her construction of the installation is based on her memories and the memories of its inhabitants, including oral histories from the artist's relatives. Using steel, blown glass and copper, **Campos-Pons** reconstructs fragments of her home, the ruins of the sugar mill, a wall, a doorway, and a fountain where she once played as a child. The mill and the sugarcane plantation were central to Cuba's sugar industry, an industry that led to mass importation and enslavement of people from Nigeria, including **Campos-Pons'** great-great-grandfather. Her installation tackles this dual history and makes it more immediate and personal. It is a conversation of many generations of Cuban families, split between the island and elsewhere. The exhibition will be accompanied by an illustrated brochure with an essay by **Julia Herzberg**.

Recently, **Campos-Pons** has had solo exhibitions at the Museum of Modern Art, New York; Lehman College, Bronx; and Ambrosino Gallery, Coral Gables, FL. Recent group exhibitions include *Exile* at the National Gallery of Canada, *American Voices* at the Smithsonian Institution, and the Johannesburg Biennial in South Africa.

Campos-Pons' installation at Hallwalls concludes the first series of HARP artists' projects, which was funded by a major grant from The Andy Warhol Foundation for the Visual Arts, with additional support from NYSCA. Support for this artist has also been provided by the County Initiative Program (CIP) of the Arts Council in Buffalo & Erie County, with funds from the County of Erie.

WAYS IN EXHIBITIONS

Falling

An Installation by David Butler

November 10, 1998–January 16, 1999

Artist's Reception: Saturday Nov. 21 • 9–11 p.m.

Based on a poem written for his partner, this mythologically inspired installation will depict the potential passion, struggle, and transformation of two men in a relationship. Through the use of stained glass, paint, wood, and projected light this multimedia installation will be constructed in the front room of the gallery across from Hallwalls' new box office/refreshment stand. Despite years of nightclub installations, theater sets, and performance environments (including notably his annual contributions to *Artists & Models*), this piece will be **Butler's** first major art installation in a gallery setting.



Four Faerie Visions

Charles Gustina, River, Richard Price, & Keith Gemerek

Hallway Gallery • November 3–December 4, 1998

Artists' Reception: Saturday Nov. 21 • 9–11 p.m.

The Faerie Mystique—a group photo show—has had exhibitions in New York City and Philadelphia. The "Faerie mystique" is most easily understood as gay men with a pagan spiritual affinity for nature and—happily—the sexual imagination. This *Ways In Being Gay* exhibition features work by photographers **Charles Gustina, River, Richard Prince, and Keith Gemerek**, all Radical Faeries who photograph Faerie gatherings and who present compelling portraits of this community.

Visit Hallwalls on the World Wide Web

<http://www.pce.net/hallwall>

Hallwalls' web site is provided as a donation by

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Membership to Hallwalls gives you lowest ticket price for all events, opportunities to meet artists, invitations to gallery openings, and advance notice of special events.

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Hallwalls gratefully acknowledges your generous support. Your tax deductible contribution keeps contemporary alternative art visible for everyone.

Ways In Excerpts:

Camille Roy prose poem, from "Baby" in *Rosy Medallions* (Kelsey St. Press)
I was a bar dyke before all this gender-theory crap came along.
I kissed and fucked like every other girl in my invisible world, and I stuck dollar bills in the g-strings of all the strippers in town. That world is still invisible, because I left my body there.

If you believe that, find the burial at the end of this sentence.
Do you know whose body is waiting for you there?

No one can see anything before I get dressed. After I get dressed, I am a sex toy. This happened even before I became a lesbian, or a mother, or a girl. It is a very personal, very feminine thing: minimalism.

It's simple. There's less private and MORE PUBLIC in everyone's life. How can you see yourself, when you can't even see your information? Is it local, or does it start in Los Angeles and expand outward like an orgy?

If you think you look like yourself, look for the hole you make in air. That's what I wanted, when I began these sentences. Now I'm afraid of poisoning.

Go there: <http://www.grin.net/~minka>

Eileen Myles, from *Cool For You*

In the morning Dale would come and touch my tits. She would come over and do this and I would pretend I was asleep and I would think of various people who it would be more interesting if they touched me in this swirling way and I would fall back to sleep in a moist heat of sexual imagination. Always in these morning episodes I am a boy. When I lie there being touched by Dale or anyone else. It's like I've looked at pictures of boys, Peter Pan, some young prince in a mustard-colored jerkin in a framed picture on a wall in a relative's house. I've dreamed about these boys' erotic potential in the hands of bossy girls for so long I go right into a fugue state and join their ranks at the touch of a girl's hand. Though sometimes I am her. The girls in Little Women undressed Laurie on a regular basis and forced him to wear certain dandified outfits which were cuter, but conflicted with his stern sense of masculinity which was at war with his prettiness. This was a secret passageway I found in Louisa May Alcott's novel, and I elaborated on it endlessly for my brother who would frantically whip through the pages of the old red book and look for my strip scenes to no avail. My brother and I aroused each other verbally for years. In my family we talk a hot fuck. My brother's stories were true life adventures participated in by girls we both knew and these stories could never be authenticated. Mine were simply literary since I was such a baby I felt that no one would include me in the truth. I was glad to be a baby if I could be a boy undressed by many humiliating girls. After I began settling into life in Birch Lodge, Lucy arrived. I don't remember her parents at that point but I can stick them in now. A tall dark haired man in white shorts, and a sandy haired woman, nothing spectacular. Nice, nervous looking. In their thirties, I guess, right? Lucy was their kid.

I want one, I thought. She was adorable. A perfect girl boy. It was like in that moment I transferred my account from me to the world. I began to look out. All I can remember about Lucy is a report I wrote. It was such a failed summer. I got a job as an arts & crafts counselor but I didn't know how to do anything. We had this big loft with a kiln, and tons of paints and high eaves. It was paradise. I wanted to get right down to work, draw and paint. Unfortunately I was stuck with them. I remember my partner, Joanie McLean, who seemed like a teacher or a librarian. Not an artist like me. Eileen, go look at their work she'd shove, and I'd shuffle around the loft, making cracks, being their cool older sister. Though Joanie was furious I'd managed to convince her that she could do half the class, I'd do the other and the assignment invariably arrived in her half, work time in mine. I'd always work too and we'd talk a lot. Me and the girls. But mainly I was not into being there at all, it made me so sad that I was not an artist, had not gone away to school, or overnight camp. I'd put on my bathing suit and pout. Or rather, tan. As usual I was on a diet. I was best at being still. I was an endless teenager, striking a pose, being brilliant at that, at least. I brought a lot of books to camp. I was reading the trilogy (Tolkien). Having applied sufficient baby oil, I would lie down in my bikini on a lounge chair on the big porch around the main hall. I would listlessly read in the afternoon, occasionally one of the counselors going by giving me shit—taking a little time off, Eileen. I would smile and flip them the cover of my book, the trilogy. Cool.

Tony Kushner, from *A Socialism of the Skin (Liberation, Honey!)*

Perhaps the far horizon of lesbian and gay politics is a socialism of the skin. Our task is to confront the political problematics of desire and repression. Honoring the true desire of the skin, and the connection between the skin and heart and mind and soul, is what homosexual liberation is about. Gay rights may be obtainable, on however broad or limited a basis, but liberation depends on a politics that goes beyond, not on anti-politics. Our unhappiness as scared queer children doesn't only isolate us, it also politicizes us. It inculcates in us a desire for connection that is all the stronger because we have experienced its absence. Our suffering teaches us solidarity, or it should.

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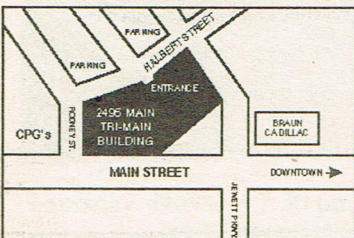
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Would you like to receive our monthly calendar by e-mail?

We have an e-mail notification list that keeps you advised about upcoming events, schedule changes, grant opportunities, calls for work, and general announcements.

E-mail us at hallwall@pce.net to let us know.

The Main Gallery, The Black 'n' Blue Theatre and The Paul Sharits Cinema are available for rental for private & community functions. For more information and details call Margaret Smith at 835-7362.



Directions: Hallwalls is located in North Buffalo at 2495 Main Street, fourth floor, in the Tri-Main Center, between Rodney and Jewett. Entrance at rear of building on Halbert. Take Metro Rail to Amherst station and walk one block south, or take #8 Main Street Metro Bus to Jewett. Parking: Available on Halbert (lighted at night)

Hallwalls
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Buffalo, New York 14214
Phone (716) 835-7362
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Gallery Hours:
Tuesday through Friday
from 11 am to 6 pm., during
events, and by appointment.
Admission to the gallery
is free.

Hallwalls Calendar
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David Sedaris, from "i like guys," one of 17 autobiographical essays in *naked* (Little, Brown & Co.)

There was one boy at camp I felt I might get along with, a Detroit native named Jason who slept on the bunk beneath mine. Jason tended to look away when talking to the other boys, shifting his eyes as though he were studying the weather conditions. Like me, he used his free time to curl into a fetal position, staring at the bedside calendar upon which he'd x-ed out all the days he had endured so far. We were finishing our 7:15 to 7:45 wash-and-rinse segment one morning when our dormitory counselor arrived for inspection shouting. "What are you, a bunch of goddamned faggots who can't make their beds?"

I giggled out loud at his stupidity. If anyone knew how to make a bed, it was a faggot. It was the others he needed to worry about. I saw Jason laughing, too, and soon we took to mocking this counselor, referring to each other first as "faggots" and then as "stinking faggots." We were "lazy faggots" and "sun-burned faggots" before we eventually became "faggoty faggots." We couldn't protest the word, as that would have meant acknowledging the truth of it. The most we could do was embrace it as a joke. Embodying the term in all its clichéd glory, we minced and pranced about the room for each other's entertainment when the others weren't looking. I found myself easily outperforming my teachers, who had failed to capture the proper spirit of loopy bravado inherent in the role. *Faggot*, as a word, was always delivered in a harsh, unforgiving tone befitting those weak or stupid enough to act upon their impulses. We used it as a joke, an accusation, and finally as a dare. Late at night I'd feel my bunk buck and sway, knowing that Jason was either masturbating or beating eggs for an omelette. Is it me he's thinking about? I'd follow his lead and wake the next morning to find our entire iron frame unit had wandered a good eighteen inches away from the wall. Our love had the power to move bunks.

WAYS IN NOVEMBER CALENDAR-AT-A-GLANCE

Unless otherwise noted, events are at Hallwalls

Sun. 1 • David Sedaris at UB Slee Hall	7 pm
Thurs. 5 • MARCI BLACKMAN	7:30 pm
Fri. 6 • LILIES at UB Center for the Arts	6-9 pm
Sat. 7 • THE BRANDON TEENA STORY	8 pm
Tues. 10 • THE BRANDON TEENA STORY	7:30 pm
Sun. 8 • EILEEN MYLES & CAMILLE ROY	2 pm
Sun. 8 • Young Poets Workshop, Is This A Gay Poem?	5-7 pm
Mon. 9 • THE APPARENT TRAP	7:30 pm
Thurs. 12 • The Brandon Teena Story discussion @SPoT	6 pm
Thurs. 12 • WNY Jewish Gay & Lesbian Mispachah	7:30 pm
Fri., Sat., Sun. 13-22 • BENT by Martin Sherman @ Marcella	
Fri. 13 • GIRL CRUSH TOO: lesbian video shorts	8 pm
Sat 14 • glade\stone\water.excerpts	8 pm
Thurs. 19 • ALMOST THE COCKTAIL HOUR	7:30 pm
and WHILE PRETENDING TO BE EMMA GOLDMAN...	
Fri. 20 • HALLELUJAH! @ UB Center for the Arts	8 pm
Fri./Sat. 20 & 21 • NAKED STORIES@New Johnson Theatre	8 pm
Sat. 21 • Exhibitions Opening Reception	9 pm
Fri. 27 • AN EVIDENCE OF LETTERS	8 pm
Fri. 27 • BACK IN THE DAY JAM—D A N C E @ Buddies	10 pm
Sat. 28 • Out of The Past AND GLYS Video Into the Future	8 pm
Sun. 22 • WE'RE FUNNY THAT WAY	4 pm
Sat. 28 • THUNDERBALL at Hamlin House	9 pm-1 am

WAYS IN DECEMBER

Tues. 1 • TONY KUSHNER @ Rockwell Hall	7 pm
Fri. 4 • De Profundis	8 pm
Sat. 5 • VINTAGE: FAMILIES OF VALUE	8 pm
Thurs., Fri., & Sat. 3, 4, & 5 • MENOPAUSAL GENTLEMAN	8 pm

Ways In Being Gay 1998 is supported in part with donations from these generous organizations and individuals: just buffalo literary center, Chuck Brunelle, CEPA Gallery, SHADES, HAG Theatre, GLYS: Gay & Lesbian Youth Services of Buffalo, Cowpök, New Phoenix Theatre, Squeaky Wheel, Buffalo United Artists, BFLO, The Imperial Court of Buffalo, Rockwell Hall Performing Arts Center of Buffalo State College, AIDS Community Services, Black Men Talking, Salon Q, Lambda Business Club, UB Dept. of Media Studies and Dr. Ross G. Hewitt.



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