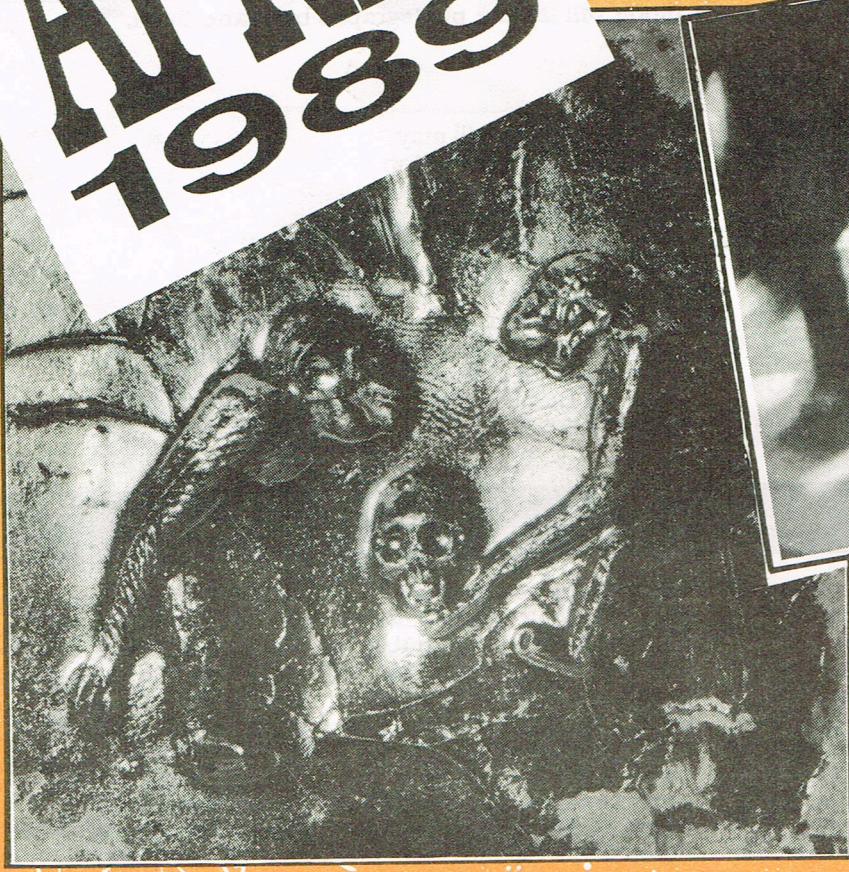


**APRIL  
1989**



\* MUSIC: Michael Daugherty, The Phantom of the Opera, page 4 \* FILM: Alte Kinder, page 6 (still from Take Courage by Maja L. Rettig) \* PERFORMANCE/FICTION: Flying Words, page 3 (l. to r. Peter Cook, Kenny Lerner, photo: Miriam Nathan) \* FILM: Alte Kinder, page 6 \* FILM: Alte Kinder, page 6 (still from Final Cut by Matthias Mueller) \* EXHIBITIONS: Secret Museum, page 2 (Eric Jensen) \* EXHIBITIONS: Secret Museum, page 2 ("Monkeys Seldom Consume Their Own" by Eric Jensen) \* FILM: Nekromantik, page 6 \* FILM: Schmelzahn, page 6

# HALLWALLS

CONTEMPORARY ARTS CENTER

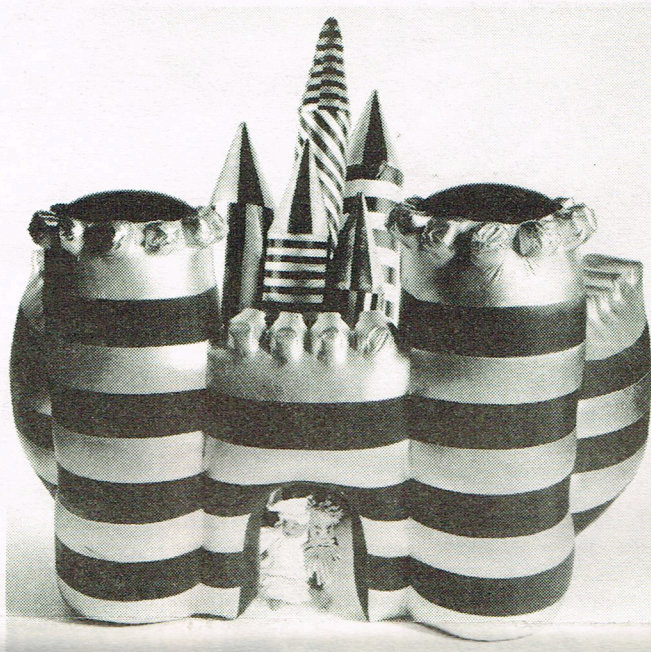
# EXHIBITIONS

## Humor's "The Oddity" by Pat Oleszko

April 1—28

Three Performances,  
Two Nights Only, In the  
Gallery: Friday, March  
31, 8 p.m. & 10 p.m.  
Saturday, April 1,  
8 p.m. only  
\$5/\$3 members  
No advance sale tickets.  
Tickets on sale at the  
door only, 30 minutes  
prior to each show.

This specially commissioned work by **Pat Oleszko** will be a new, bigger-than-ever gallery installation and performance all rolled into one. The Hallwalls gallery will be transformed for this exploration into "Homelessness" in contemporary terms. The antiquated will be updated through our culture's technologies and popular stereotypes. (See our March calendar for complete details.) After the final, 8 p.m. performance on Saturday, April 1, "The Oddity" will become a viewer-activated gallery installation that will remain on view to the public during gallery hours through April 28.



Pat Oleszko in "Bluebeards Castle" Photo: Neil Selkirk

## SECRET MUSEUM an installation by Eric M. Jensen

Opening Reception: Saturday, April 1, 9 p.m. FREE

This new gallery installation by Buffalo-based artist and filmmaker **Eric M. Jensen** incorporates photography, found objects, video, and music into a display of quasi-documentation. *Secret Museum* will portray certain historical events, most involving skulls as fetish objects. Special effects combined with mysterious yet familiar images will create a macabre vision of "civilization." The most poignant aspect of *Secret Museum* will be a display of "artifacts" representing the fatal and fateful injuries suffered by Michael Rockefeller, Leon Trotsky, John Kennedy, and George Eastman.

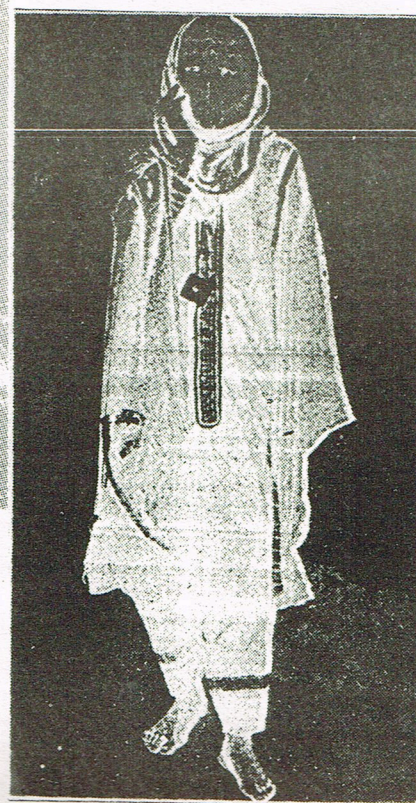


Photo: Eric M. Jensen, from "Cambodia"

Continuing through May 15:

## ARTESIAN CRUX paintings & drawings by Alfonso Volo

in the gallery of the  
Arts Council in Buffalo & Erie County  
700 Main Street 1st Floor

This solo show by Eden artist **Alfonso Volo** is the second in a series of exhibitions by Western New York artists in this new satellite gallery located downstairs from Hallwalls. Exhibitions at the Arts Council can be viewed during business hours, Monday through Friday 9-5. The next exhibition will feature photographs by **Diane Bush**.

## WEAR THE ODDITY: GET YOUR PAT OLESZKO T-SHIRT!

Hallwalls has commissioned Pat Oleszko to create a fantastic new Hallwalls t-shirt! Her updated version of the Trojan Horse (from *Humor's "The Oddity"*) will be stylishly executed on a brilliantly white Tee of 100% cotton, and will be available at the gallery for a modest price of \$12. Proceeds from sales of this limited edition wearable artwork will benefit Hallwalls.

## NYC ART TOUR: MAY 13 & 14

On the weekend of Saturday, May 13 and Sunday, May 14, Hallwalls will host its first guided tour of contemporary art galleries in New York City as a fundraiser for Hallwalls. If you are interested in seeing the latest in contemporary art and many of the major galleries, museums, and alternative spaces where it's exhibited in New

York City, we invite you to join our tour.

The tour will be personally conducted by Exhibitions Curator Catherine Howe and Executive Director Christine Tebes, and will cover such downtown art districts as Soho, East Soho, and Tribeca. Stops on the tour include Artists Space, the

Alternative Museum, Franklin Furnace, the Clocktower, Metro Pictures, Mary Boone, Soho Center for Visual Artists, Barbara Gladstone, and Soho Photo. Saturday evening's entertainment will include a performance at one of the downtown spaces such as the Kitchen, Dixon Place, or

PS 122. Guests will stay overnight at a Manhattan East Suite Hotel, and will return to Buffalo on Sunday after a visit to the New Museum of Contemporary Art on Broadway.

All are invited, but space is limited. To make reservations or for further information, call Diane Wiedenbeck at 854-5828.

## NEW THIS MONTH:



Cover art: Satisfaction, Mike Glier  
"To Make Katie Happy"

## SATISFACTION

an artist book  
by Mike Glier  
100-pages, \$12

Hallwalls is pleased to announce the April 1 publication of *Satisfaction*, a new 100-page artist book by **Mike Glier**. *Satisfaction*, the latest in Hallwalls' recent series of artist books, is a joint publication with the San Jose Museum of

Art in California. It is published this season on the occasion of the artist's Fall 1988 Hallwalls exhibition, "Mike Glier: Ten Years" (organized by Catherine Howe), and his current exhibition at the San Jose Museum, "Mike Glier: Recent Drawings."

*Satisfaction* contains 48 new drawings, all portraits of people sleeping or on the verge of sleep, with accompanying texts transcribed by the artist from taped interviews with the subjects.

His method was to visit people in their homes, invite them to recline comfortably, then put to each the same question: "What is satisfaction?" The book is the artist's record of their responses in words and drawings. The project was carried out over most of the past year in New York City, Williamstown, Massachusetts, Southern Pines and Charlotte, North Carolina, and Hoosick, New York, where Glier resides with his wife, the artist Jenny Holzer, and their new baby.

The book, perfect-bound and with a cover designed by the artist, was printed by the noted New York fine-artbook printer Conrad Gleber. It is available from Hallwalls for a price of \$12. Hallwalls members may purchase the book for only \$9. *The publication of Mike Glier's Satisfaction is made possible with funds from the Visual Artists Program of the New York State Council on the Arts.*

# LATINO WRITERS AT LA PALMA DE ORO

9 Sunday 7 p.m.  
**Dionosio Cañas** (España)  
**Cecilia Vicuña** (Chile)

30 Sunday 7 p.m.  
**Leandro Morales** (Republica Dominicana)  
**Henry Padrón** (Rochester)  
**Ed Vega** (New York City)

at La Palma de Oro  
 (the Golden Palm)  
 381 Busti Avenue  
 (corner of Hudson Street)  
 FREE

Hallwalls' popular series of bilingual readings continues with two events in April at La Palma de Oro. In the past two years, we have presented writers from Puerto Rico, Guatemala, Nicaragua, Colombia, and New York City. Most readings so far have also featured live Latin music, and this month's readings are expected to be no exception. Hallwalls-goers who have not yet visited this lively west side salsa bar are invited to experience this touch of the Caribbean on the Niagara River.

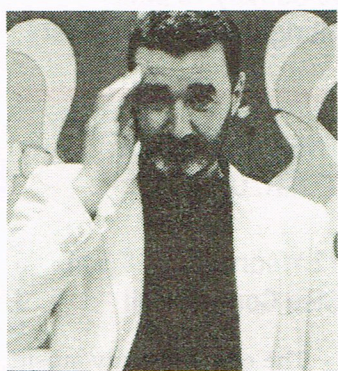
Poet/performance artist **Dionosio Cañas** was born in La Mancha, Spain in 1949, but has lived in New York since 1973. He is the author of 5 books of poems published in Spain and Mexico, as well as numerous critical works on such figures as Velasquez, Garcia Lorca, Pirandello, Ortega y Gasset, Wallace Stevens, Ruben Darío, Borges, and Buñuel. He has read his poetry or performed at the Circulo de Bellas Artes (Madrid), the Gas Station

(New York City), the 1987 Latin American Book Fair, and the 46th PEN International Congress in Caracas, Venezuela. In 1984 he conducted a poetry workshop for Spanish-speaking inmates at the World Prison Poetry Center at the Community Correctional Center of New Haven. He was visiting professor of Spanish Peninsular Literature at Yale in 1987-88, and currently teaches at Baruch College in New York.

Poet/visual artist **Cecilia Vicuña** was born in Santiago in 1948. She now lives in New York, where she is the editor of *Palabra Sur*, the series of Latin American literature in translation published by Graywolf Press. She has published 6 books of her own poetry in Argentina, Colombia, Mexico, England, and the U.S., including *Precario/Precarious* (Tanam Press, 1988), which Annie Dillard has called "an extraordinarily powerful and moving book." **Vicuña** has exhibited "video poems" at the Museum of Modern Art in New York and art work in one-woman shows at the National Museum of Fine Arts in Santiago and the ICA in London. Her poems are included in the 1987

anthology of artists' writings *Blasted Allegories*.

Fiction writer **Ed Vega's** virtuoso story "No Matter How Much You Promise to Cook or Pay the Rent You Blew It Cause Bill Bailey Ain't Never Coming Home Again" appeared in the special issue of *The Portable Lower East Side* on Latin Americans in NYC (1988). "Puerto Rican-born Ed Vega is one of



Dionosio Cañas



Cecilia Vicuña

those who has appropriated English, making it imitate Spanish, jazz, and street noise. He creates fantasy community out of the materials of exile. . . . There is a rolling Spanish cadence to the sentences. . ." (Geoffrey Fox, *VLS*, October 1988). **Vega** is the author of the novel *The Comeback* (1985) and *Mendoza's Dreams* (1987), a collection of short stories, both published by

# FICTION



Ed Vega



Leandro Morales

Arte Publico Press in Houston. He is working on "una novela en puertorriqueno" entitled *LOS DINOSAURIOS DE PERICO COLON: UN ROMPECABEZAS EN DIEZ CANTOS 3,000 PEDACITOS CON CINTAS Y LADOS Y TO*.

Poet **Leandro Morales** was born in 1957 in Santo Domingo, but has lived in New York for the past 16 years. His poems appear in the 1983 anthology *Los Paraguas Amarillos* ("The Yellow Umbrellas," Ediciones del Norte). At La Palma de Oro, he will read from his unpublished book of poems *Gozar con extranos* ("Having Fun With Strangers").

Rochester poet **Henry Padrón** was born in Brooklyn, New York, in 1952. In addition to his poetry—

which he describes as issue-oriented and dealing mainly with the Puerto Rican experience in the urban North—he is a teacher, community organizer, and performer.

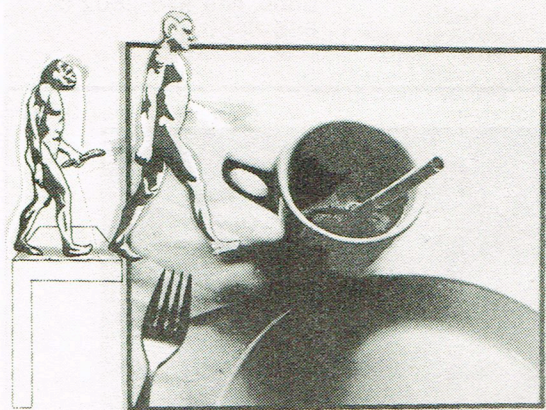


Henry Padrón

He works in the Rochester City School District as a specialist in bilingual and bicultural primary education, as an organizer with the Rochester Committee on Latin America (ROCLA), and as a performer with various Afro-Caribbean percussionists in the Rochester area.

These readings at La Palma de Oro are made possible with a special Community Programs grant from the Literature Program of the New York State Council on the Arts. Special thanks to **Manny Lastra** and **Elsa Cruz** of La Palma de Oro, **Zonya J. Rivera** of Buffalo, **Marilyn Anderson** of ROCLA, **David Unger** of the Latin American Writers Institute in NYC, and **Manuel Ramos Otero**.

# PERFORMANCE



When **D+D=GOD**

a performance by **David Kane & David Butler**  
 8 Saturday 9 p.m.  
 \$5/\$3 members

**David Kane** and **David Butler** will create an evening of "paced theatrical installations" combining Kane's original music, sound effects, and synthesized microphone techniques with Butler's poetry, prose, and "shadow box" theatrical scenes. **WHEN D+D=GOD** takes a satirical look at madness and magic against a background of industrial, social, and religious decay. The program will include flashbacks to earlier Kane/Butler col-

laborations, including "Reality is a Rock . . . Right Between the Eyes" and "Lights Out, Mister Jordan."

**David Kane** is well known to the Buffalo new music community for his work with Electroman, Nullstadt, and Pageantry of Weens, among other groups, as well as his latest solo project, *Decay of Western Civilization*. Kane's music videos have been seen on MTV and the USA Network's "Nightflight"

Flying Words Project  
 presents  
**THE MOKITA TOUR**

28 Friday 8 p.m. \$5/\$3 members

The Rochester-based **FLYING WORDS PROJECT** consists of deaf poet/performer **Peter Cook** and voicing artist **Kenny Lerner**. Cook uses his entire body to convey the sense and syntax of American Sign Language (ASL), making poems

which are alternately impressionistic, surreal, and politically aware. Lerner (who also collaborates in the composition of the works) serves as off-stage translator for the benefit of ASL-illiterate audience members, employing a wide array of vocal and sound effects. The duo's work blends post-modern dance, cinematic storytelling technique, virtuosic slapstick, and a kind of high-speed mime in a nearly seamless conjunction of language and movement, word and body, image and action. Returning to Buffalo after a well-received appearance last November sponsored by Just Buffalo Literary Center, Cook and Lerner will be presenting an evening of all-new material at Hallwalls. *Flying Words' Mokita Tour* is made possible with a special grant from the Literature Program of the New York State Council on the Arts.

program. **David Butler's** projections and constructions have been featured in countless parties, floating nightclubs, and other multi-dimensional functions hosted by the intrepid **HOW TO HAVE FUN** crew. The two Davids recently presented a revival of **RAVINGS**, their tribute to Edgar Allan Poe, at the Cabaret theater downtown.

•••••

**PERFORMANCE WORKSHOP**

•••••

29 Saturday 2 p.m.  
 FREE

•••••

This workshop by **FLYING WORDS** members **Peter Cook** and **Kenny Lerner** explores ways to use gesture, facial expression, and body movement in poetry, performance art, and just for fun. Open to hearing and deaf participants alike. Wear comfortable clothes.

•••••

# THE NORTH AMERICAN NEW MUSIC FESTIVAL April 11—20 1989

For the second consecutive year, Hallwalls and the Department of Music of the State University of New York at Buffalo have joined forces to present the annual North American New Music Festival. This year's program will be the most international in the Festival's seven-year history, with one-hundred-and-twelve works of forty-one composers, including many world premieres by composers and performers from four continents. In addition to portrait concerts by **George Crumb**, **Frederic Rzewski**, and **Robert Ashley**, there will be four visiting ensembles and a mini-festival of solo piano music performed by five of the world's leading specialists in 20th-century music.

## THE PHANTOM OF THE OPERA

The 1925 silent film starring Lon Chaney with original music performed live by electronic composer Michael Daugherty

15 Saturday 8 p.m.  
Slee Concert Hall  
SUNYAB North Campus

**Michael Daugherty** is a leader in composition using MIDI, Microcomputers, Synthesizers, and sampling machines. His music is a mixture of rock, jazz, and avant-garde sounds from the 20th-century, and has been described by *Musical America* as "eclecticism at its best."

**COMING TOGETHER**  
composition for voice & piano & other works by **Frederic Rzewski**  
Performed by **Rzewski**, **The California E.A.R. Unit**, & **Aki Takahashi**

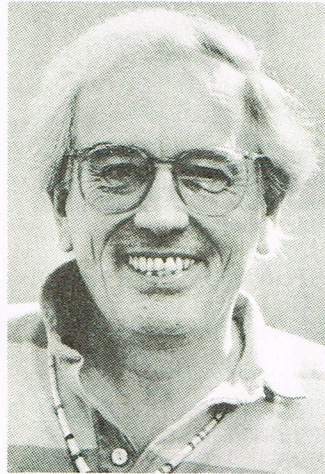
13 Thursday 8 p.m.  
Slee Concert Hall

In September 1971, inmates of the state prison at Attica, New York, unable to endure further the intolerable conditions existing there, revolted and succeeded in capturing a part of the institution as well as a number of guards, whom they held as hostages. Foremost among their demands during the ensuing negotiations was the recognition of their right "to be treated as human beings." After several days of inconclusive bargaining, Governor Rockefeller ordered state troopers in to retake the prison by force, justifying his action on the grounds that the lives of the hostages were in danger. In the slaughter that followed, 43 persons lost their lives, including several of the hostages. One of those killed was Sam Melville, a political prisoner already known for his leadership in the Columbia protests and one of the leaders in the rebellion at Attica. The exact cause of Sam's death remains a mystery. The text of *Rzewski's Coming Together* was taken from a letter written by Sam Melville from Attica state prison in the spring of 1971 describing his experience of the passage of time.

**Al Kryszak's**  
**A HOST OF OTHERS**  
Electric guitar ensemble

Late-Night Cabaret  
14 Friday 11 p.m.  
The Vault at Hallwalls

If you remember these guys from the last time they performed at Hallwalls, you won't want to miss this concert.



Robert Ashley, photo: Patrice Binet

**MY BROTHER CALLED**  
by **Robert Ashley**  
with "Blue" **Gene Tyranny** & **Tom Buckner**

14 Friday 8 p.m.  
The Vault at Hallwalls

Composer's talk: 4 p.m.

**MY BROTHER CALLED** is scene one of a larger work-in-progress, *El Aficionado*, conceived as "a group of meditations on incidents in the life and career of a person who has reason to believe himself to be an agent of the department."

**ANTHONY DAVIS**  
solo piano works

16 Sunday 2 p.m.  
Albright-Knox Art Gallery

**THE CALIFORNIA E.A.R. UNIT**

12 Wednesday 8 p.m.  
Slee Concert Hall

The contemporary music ensemble performs their own compositions, along with works by Michael Torke, Pierre Boulez, Elliott Carter, David Lang, & Rand Steiger.

**AKI TAKAHASHI & YVAR MIKHASHOFF**

**ERIK SATIE: SPORTS & DIVERSIONS**

16 Sunday 8 p.m.  
The Vault at Hallwalls

Pianist **Aki Takahashi** is considered by many critics one of the foremost interpreters of modern music. Her performance, with **Yvar Mikhashoff**, of *Sports & Diversions* will include projections of Satie's illustrations for the original edition of the score, newly reprinted in full color. This is the first time it will be shown in the U.S. Texts by Satie will be read by noted New York writer and Rimbaud translator **Paul Schmidt**. Throughout the Festival, **Takahashi** will perform several more programs of Japanese, European, and American works, and speak



California E.A.R. Unit

on contemporary Japanese music. See complete schedule for times and locations.

**LATE NIGHT CABARETS**

Thursday, April 13—  
Saturday, April 15  
11 p.m.  
The Vault at Hallwalls

This year, all **LATE-NIGHT CABARETS** will take place in The Vault at Hallwalls (not, as in past years, Studio Arena) and will feature works by composition students in the Music Department of SUNY at Buffalo: **Craig Bove**, **Al Kryszak**, **Douglas Cohen**, **Mark Thomas**, **David Johnson**, **Gary Barwin**, **Emiliano del Cerro**, **Scott Thomas**, and **Steven Gibson**. See listings for dates.



Anthony Davis

**Art Tour**

**Symphony Circle**, the fundraising arm of the **Buffalo Philharmonic** will be holding an "Art Hop" and brunch on Sunday, April 23, from 11:30 a.m. to 5 p.m. The event is a citywide tour of Buffalo art galleries, including **Hallwalls**. In addition, the organizers have chosen **Hallwalls** as the location for the catered brunch, which will take place from 11:30 a.m. to 1 p.m. Tickets are \$10 for the tour alone, \$25 for the tour plus brunch. All proceeds from both events will benefit the **BPO**. To make reservations, call 878-2802 or 885-5000.

## ARTS-IN-EDUCATION

In April, Hallwalls' Arts-in-Education program will be presenting a full schedule of artists' residencies and workshops in a wide range of disciplines in three Buffalo public schools.

At the Leonardo da Vinci School, a humanities-intensive magnet school located on the campus of D'Youville College, **Charles Costner** of the African-American Cultural Center will be working with a tenth-grade class in a five-day workshop on African drumming, including the history of the art, drum making, and drumming techniques. The final day of the workshop will feature a performance by Costner and his **Djemba Sound** ensemble, a big hit of the February First Thursday at Hallwalls. Students from the workshop will also perform.

Noted New York City video artist **Betsy Newman** will conduct five-day video workshops at two different schools: the da Vinci School and the Buffalo Academy for the Visual and Performing Arts (BAVPA). At da Vinci, Newman's workshop will focus on documentary videomaking. Students in the workshop, under Newman's supervision, will produce their own half-hour documentary videotape on their school, which they plan to show at other schools in the city. At BAVPA, Newman will work with Communication Arts majors on studio production techniques and special effects in video art.

Pennsylvania visual artist **Rosemary Geseck** will spend her five-day residency working with



Djemba Sound

students at both BAVPA and the Bennett Park Montessori School. Under her supervision, students will create large-scale mixed media works on paper on extraterrestrial themes of their own imagining.

Finally, Rochester video artist **Dale Hoyt** will spend five days at the Montessori School working with sixth

and seventh graders on interactive camcorder productions involving both original and appropriated media materials.

Artists in all disciplines interested in conducting workshops in the schools next year (September 1989—May 1990) should submit proposals to Cheryl Jackson.

# NORTH AMERICAN NEW MUSIC FESTIVAL

## APRIL 11 - 20, 1989

### TUESDAY, APRIL 11

- 4:00 Encounter I Baird Recital Hall *George Crumb in conversation with Jan Williams and Yvar Mikhashoff*
- 8:00 Concert I Slee Concert Hall *An Evening with George Crumb*  
 Works by: George Crumb *Zeitgeist (1988)*  
*Ancient Voices of Children (1970)*  
 Performed by: Frieda and Stephen Manes, duo-pianists  
 Chamber Concerts Canada Ensemble



Aki Takahashi

### SUNDAY, APRIL 16

- 2:00 Concert VIII Albright-Knox Art Gallery *Anthony Davis, pianist*  
 Works by: Anthony Davis *Wayang IV*  
*Lady of the Mirrors*  
*Crepuscule with Nellie*  
*Five Moods from an English Garden*  
*Middle Passage*  
*Particle IV*  
*A Walk through the Shadow*  
 Performed by: Anthony Davis, pianist
- 5:00 Concert IX Hallwalls *Anthony de Mare, pianist*  
 Works by: John Rea *Portrait of a Man in Elysian Fields (1989)*  
 Conlon Nancarrow *Sonatina (ca. 1941)*  
 Douglas Young *Dreamlandscapes (1979-1985)*  
 Christos Hatzis *Orbiting Garden (1989)*  
 José Evangelista *Monodias Españolas (1988)*  
 Linda Catlin Smith *Zart (1989)*  
 Anthony Genge *Dream Waltz (1988)*  
 Meredith Monk *Double Fiesta (1986)*  
 Performed by: Anthony de Mare, pianist
- 8:00 Concert X Hallwalls *John Cage meets Eric Satie*  
 Works by: Erik Satie *Parade*  
*Sports and Diversions*  
*Socrate*  
*Relâche*  
 John Cage *Two Indeterminate Variations*  
*Furniture Music Etcetera*  
 Performed by: Aki Takahashi, pianist  
 Yvar Mikhashoff, pianist  
 Paul Schmidt, actor

### WEDNESDAY, APRIL 12

- 4:00 Encounter II B33 Baird Hall *Frederic Rzewski, Aki Takahashi, James Clapperton, Anthony de Mare and Yvar Mikhashoff talk about contemporary piano music*
- 8:00 Concert II Slee Concert Hall *The California E. A. R. Unit*  
 Works by: Michael Torke *The Yellow Pages (1955)*  
 Pierre Boulez *Derive (1982)*  
 Arthur Jarvinen *The Seven Golden Vampires (1986)*  
 Elliott Carter *Enchanted Preludes (1987)*  
 David Lang *Illumination Rounds (1986)*  
 Rand Steiger *13 Loops (1988)*  
 Robert Fernandez *Tentacles (1987)*  
 Performed by: The California E. A. R. Unit

### MONDAY, APRIL 17

- 12:10 Concert XI, Buffalo and Erie County Music for Downtown  
 1:10 Public Library  
 Works by: Lejaren Hiller *Metaphors (1986)*  
 William Ortiz-Alvarado *Abrazo (1984)*  
 Stephen Funk Pearson *Mummychogs le Monde (1988)*  
 Loris Chobanian *Sonics (1976)*  
 Performed by: Buffalo Guitar Quartet
- 8:00 Concert XII Slee Concert Hall *Terra Australis*  
 Works by: Michael Smetanin *Ladder of Escape (1984)*  
 Matthias Kriesberg *Imaginary Themes (1988)*  
 Lee Hyla *The Deam Innocent III (1987)*  
 Riccardo Formos *Domino (1983)*  
 Donald Martino *Parisonatina al'docecaponia (1963)*  
 Kamran Ince *Kad*  
 Performed by: Terra Australis

### THURSDAY, APRIL 13

- 4:00 Encounter III Baird Recital Hall *Frederic Rzewski speaks about his music*
- 8:00 Concert III Slee Concert Hall *The Music of Frederic Rzewski*  
 Works by: Frederic Rzewski *Spots (1986-1989)*  
*The Turtle and the Crane*  
*Mary's Dream*  
*Mayn Yin Gele (1989)*  
*Coming Together (1969)*  
 Performed by: Aki Takahashi, pianist  
 Frederic Rzewski, pianist  
 The California E. A. R. Unit
- 11:00 Cabaret I Hallwalls *Evenings for New Music*  
 Work by: Douglas Cohen *they called out seven times. . . the image was decreased. . . when he was unarmed he asked after meat (1988)*  
 Performed by: Members of the California E. A. R. Unit  
 Erika Duke, cellist  
 Gaylord Mowrey, pianist  
 Lorna Little, pianist

### TUESDAY, APRIL 18

- 4:00 Encounter V Baird Recital Hall *Aki Takahashi talks about contemporary piano music*
- 8:00 Concert XIII Baird Recital Hall *Aki Takahashi, pianist*  
 Works by: Iannis Xenakis *Herma (1961)*  
 Toshi Ichihyanagi *Piano Media (1972)*  
 Toru Takemitsu *For Away (1973)*  
*Rain Tree Sketch (1982)*  
 Peter Garland *Jornada del muerto (1987)*  
 Pierre Boulez *Douze Notations*  
 Giacinto Scelsi *Cinque Incantesimi (1953)*  
 Morton Feldman *Extensions III (1952)*  
 Performed by: Aki Takahashi, pianist

### FRIDAY, APRIL 14

- 4:00 Encounter IV Hallwalls *Robert Ashley speaks about his music*
- 8:00 Concert IV Hallwalls *Robert Ashley -- My Brother Called*  
 Work by: Robert Ashley *My Brother Called*  
 Performed by: Robert Ashley, pianist  
 Blue Gene Tyranny, pianist  
 Tom Buckner, vocalist
- 11:00 Cabaret II Hallwalls *Evenings for New Music*  
 Works by: Craig Bove *Nightscape*  
 Mark Thomas *. . . from Pictures of Distance*  
 Alan Kryszak *Bad Bells*  
 The Academy of St. Martin in the Freight Yards  
*Men & Women*  
 Performed by: Robert Hill, clarinetist  
 Stephen J. Reen, pianist  
 Michael Musial, pianist  
 A Host of Others

### WEDNESDAY, APRIL 19

- 4:00 Encounter VI B33 Baird Hall *Joel Chadabe talks about new developments in interactive software*
- 8:00 Concert XIV Baird Recital Hall *New Music for Computer and Percussion*  
 Works by: Joel Chadabe *Twenty-four Go (1989)*  
 Performed by: Jan Williams, percussionist  
 Joel Chadabe, computer/synthesizer performer

### SATURDAY, APRIL 15

- 2:00 Concert V Burchfield Arts Center *Chamber Concerts Canada*  
 Works by: Bruce Mather *Vouvray (1986)*  
 Leo Smit *In Woods (1978)*  
 Alexina Louie *From the Eastern Gate (1985)*  
 Brian Cherney *River of Fire (1983)*  
 Performed by: Members of the Chamber Concerts Canada Ensemble  
 Lawrence Cherney, oboist  
 Erika Goodman, harpist  
 Robin Engelman, percussionist
- 5:00 Concert VI Hallwalls *Recent British Music*  
 Works by: James Dillon *Spleen*  
 Chris Dench *Tilt*  
 Michael Finnissy *Lye, Lye, Lye Lee*  
 Andrew Toovey *Out Jumps Jack Death*  
 James Clapperton *Antenora*  
*Haar*  
 Iannis Xenakis *Exryali*  
 Performed by: James Clapperton, pianist
- 8:00 Concert VII Slee Concert Hall *The Phantom of the Opera*  
 Work by: Michael Daugherty *The Phantom of the Opera (original music to accompany a showing of the silent film)*  
 Performed by: Michael Daugherty, synthesizer performer
- 11:00 Cabaret III Hallwalls *Evenings for New Music*  
 Works by: Gary Barwin *From the Saxophonist's Book of the Dead*  
*Borrowed Feathers*  
 Emiliano del Cerro *Promised Obscurity*  
 David Johnson *The Passion Artist*  
 Scott Thomas *Preludes*  
 Steven Gibson *Two Rhythmic Pieces*  
 Performed by: Emiliano del Cerro, guitarist  
 Scott Thomas, pianist  
 other performers to be announced

### THURSDAY, APRIL 20

- 4:00 Encounter VII Baird Recital Hall *Jacob Druckman in conversation with Jan Williams and Jesse Levine*
- 8:00 Concert XV Slee Concert Hall *The Buffalo Philharmonic Orchestra*  
 Works by: Olivier Messiaen *Les offrandes oubliées (1930)*  
 Jacob Druckman *Viola Concerto (1986)*  
 Iannis Xenakis *Syrmos (1959)*  
 Roger Smalley *Concerto for Piano and Orchestra (1985)*  
 Performed by: Buffalo Philharmonic Orchestra  
 Jesse Levine, violist  
 Yvar Mikhashoff, pianist  
 Jesse Levine, conductor  
 Jacob Druckman, conductor

In addition to support from the STATE UNIVERSITY OF NEW YORK AT BUFFALO and HALLWALLS CONTEMPORARY ART CENTER, these programs are made possible in part through grants from the NATIONAL ENDOWMENT FOR THE ARTS, CANADIAN CONSULATE GENERAL IN BUFFALO, ALBRIGHT-KNOX ART GALLERY, THE GROSVENOR SOCIETY OF THE BUFFALO AND ERIE COUNTY PUBLIC LIBRARY, CANADIAN AMERICAN STUDIES, GRADUATE STUDENT ASSOCIATION, MEET THE COMPOSER, STUDENT ASSOCIATION, CONFERENCES IN THE DISCIPLINES, FACULTY INSTITUTE OF ARTS AND LETTERS and NEW YORK STATE COUNCIL ON THE ARTS.

# SUPER-8 FILM

## SUPER-8 PART I: CORPUS DELECTI-SECULAR VOLUME

NEKROMANTIK by Joerg Buttgereit

2 Sunday 8 p.m. \$4/\$2 members

"Brilliantly sick catalogue of perversions." (*Imaginator*)

"Nekromantik is the cinematic equivalent of clubbing oneself about the head for 75 minutes." (*Shock Xpress*)

"The sickest movie I've ever seen." (*Deep Red*)

"Video cassette entitled *Nekromantik* has been seized as liable to forfeiture upon the grounds that said goods are indecent or obscene articles." (H.M. Customs & Excise/England)

Characterized as "taboo-trashing," "perverse," and "stomach-churning" by the press, the debut of this latest piece by the horror specialist of all Berlin filmmakers made even hardened horror fans groan in revulsion. The film's death-fixated synthesis of necrophilia and romanticism never lets the audience feel at ease. The unusual presentation of special effects, the "black" seriousness with which the film abolishes ironic distance, and the possibility of doing EVERYTHING you want to do on NO BUDGET creates a passionately obsessive portrait of one victim's road to individual hell. The film's main character, Robert, is an employee at "Joe's Streetcleaning Agency" whose task it is to remove corpses from their place of discovery. The job provides Rob and his girlfriend with raw material for an unusual obsession. On their way to the ultimate necrophilic sensation, they encounter various methods of sexual fulfillment. But every intensification only reveals the next step in a spiral of lust at whose apex object and subject finally unite. **Joerg Buttgereit**, who co-directs a cinema in West Berlin, has already gained cult status in his native country with such super-8 films as *Horror-Heaven* and *Hot Love*. J.B.: "We like to present things differently, for instance, cutting off a head above the lower lip instead of under the chin . . . It seems we managed to make some kind of art with *Nekromantik*. Funny, eh? Corpse-f...ing art!"

NEKROMANTIK (Berlin, 1988), starring **Daktari Lorenz & Beatrice M.** Produced by **M. Jelinski**. Written by **J.B./Franz Rodenkirchen**. Directed by **Joerg Buttgereit**.

## SUPER-8 PART II: GERMAN-ARCHEOLOGY-&-ACID VOLUME

Recent German experimental film is inconceivable without the work of **Schmelzdahin** ("Meltaway") and **Alte Kinder** ("Old Children"). Both collectives work in Super-8, avoid metropolis, and have met with international success. Though their members are young, journalists have taken to using the expression "classic" in press descriptions of their films. Their "vision of a possible future language of film" (from the German newspaper *Hamburger Morgenpost*), their "breathtaking . . . cult classic" films (*The Independent*) have tended to either charm the established festivals and cinemathèques or scare them away. As Morton Downey Jr. would say, "Find out what it's all about" when the filmmakers appear in person to present their work at Hallwalls.

### Archeology

#### FILMS BY ALTE KINDER

3 Monday 8 p.m. \$4/\$2 members

**Alte Kinder** ("Old Children") is a Super-8 collective working in Bielefeld, West Germany. Each member produces his/her own work, but by sharing resources, labor, and knowledge they successfully distribute their films throughout the world, gaining awards and recognition. Their current touring program is diverse in form and style. **Matthias Mueller's** pieces constitute narration by modulating the film-material. Handling every step of the film-creating process by himself—from imagery to development to material manipulation—is one key to his archeologic mixtures. *Epilog*, his co-production with filmmaker **Christiane Heuwinkel** and musician **Dirk Schaefer**, is a masterfully constructed symphony in decaying, dissolving, multiple-screen, burned, and colored imagery. An eyelid flutter in a children's hide-and-go-seek game sets off an extremely emotional voyage into a painful, metallic, destructive system, transforming human emotions into the grain of pure function. **Maija L. Rettig's Red Roses** focuses on female sexuality. **Deadly Doris's Material** reanimates discarded, torn, and damaged photo-booth portraits which they have collected from the trash cans nearby these machines. Film critic Alexandra Jacobsen's description of *Epilog* may stand as well for the whole program: "A manipulation of the retina of a very special kind, which is almost impossible to describe."

The **Alte Kinder** program contains *Final Cut* and *The Filmer's Almanac* by **Matthias Mueller**; *Rosenrot* and *Take Courage* by **Maija L. Rettig**; *Spool 33* by **Schmelzdahin**; *Flamethrowers* by **Owen O'Toole**; *Epilog* by **Christiane Heuwinkel** and **M. Mueller**; *Material for the Post-War Period* by **Die Toedliche Doris** ("Deadly Doris").

### Acids

#### SCHMELZDAHIN

29 Saturday 8 p.m. \$4/\$2 members

"For instance we are inside a centrifuge in a submarine. Fortunately we have forgotten the expedition's task. The navigation is carried out by emotions, waves, and heavy, eruptic thinking." This self description by **Schmelzdahin** indeed extracts the three patterns of their unique and radical approach towards imagery: their experiments are emotional, their images create a synthesis of film and nature codes, and their stories are situated somewhere between the swarming brain of German expressionist author Gottfried Benn and Stan Brakhage's "closed eyes visions." Basic to their work are the various image-creating methods they employ. **Schmelzdahin** ("Meltaway") has developed different techniques to destroy, crumble, or literally melt away images. Film stock is treated with acids, colored, or scratched. Their own or found film footage is submerged in lakes until algae have established themselves in the emulsions, wrapped around plants to absorb their moisture, or buried in the earth until color and grain are eaten by bacteria. The film-harvest is then dried, cleaned, and copied on a machine of their own invention. The copying process itself is central to the making of *City in Flames*: the lamp's heat melts away the emulsion. Fragments of TV serials are dissolved into glowing spots of color, figures explode into new ones. **Schmelzdahin's** Buffalo appearance will include a live performance entitled *As usual we gathered around the fire*, in which they treat film-material in various ways while simultaneously projecting it.

**Schmelzdahin** is made up of **Jochen Lempert**, **Juergen Reble**, and **Jochen Mueller**, all of Bonn, West Germany. The program includes *Hirschhorn* ("Horn"), *Stadt in Flammen* ("City in Flames"), *Der General*, *Weltenempfaenger* ("Receiver of Worlds"); *Rumpelstilzchen*; *Krepl*; *Schildmeyer Dar Laten*, and others.

## SUPER-8 PART III: THE MULTIPLE VOLUME

Featuring In Person

STAN BRAKHAGE Presenting Recent Work

4 Tuesday 8 p.m.

\$2.50/\$2 members & UB students at Woldman Theater, Norton Hall, SUNYAB North Campus

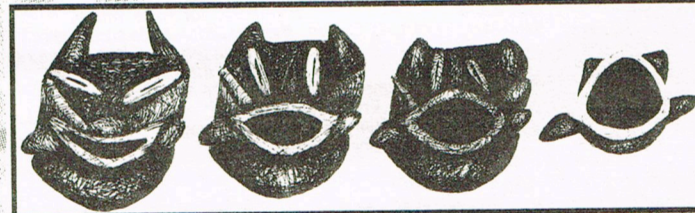
**Brakhage's Impossible: Black & White Magic, Color Magic.**

"His films have no story, no symbolism, no acting, no posed photographic beauty; the drama is the drama of the skies, light and shadow, movement, trees, people, corners, animals, single blades of grass—in fact, the drama of vision . . . Editing, in Brakhage's work, is not the construction of the cause and effect sequence but a recontexting of images with the intention of reexamining their meaning and relationship" (David Curtis, 1971).

"Editing is always afterthought . . . I prefer the word arrangement. And again I think we need a better word. 'Arranged' is gentler and reminds me of the composer. 'Compose' would be another word. We're talking about a composition in time. . . . All sound that does occur in sync, or intentional relationship with music, does diminish sight. So I've always thought of it—that you have to pay a price when you use a sound . . . And I never felt a need for sound. Though I'm not against sound . . . I do think of shifting changes and tones . . . that's how I feel film&music are the closest—they share tone . . . tone I take as seriously in film reaching toward music as Messiaen does in music reaching toward color" (Brakhage, 1974).

"Mr. Messiaen is a mystical poet, for whom the world is a symphony of God's presence. He speaks of the stars literally singing, and he merely transcribes these songs . . . For him time can run backwards when it is perceived as space. The great importance is that it's an impossibility. Now, an impossibility contains a magic charm. Everything which is impossible is stimulating, and has the power of a spell" (*New York Times*, 12/11/88).

The event is co-sponsored by the Film Program of CEPA & the Department of Media Studies of SUNY at Buffalo, with special thanks to Paul Sharits for his help in making this event possible.



Animation stills from *Carnogram* by Terry Klein

## SUPER-8 PART IV: THE VOLUME-VOLUME

An evening of sound & film experiments featuring THE FILMS OF TERRY KLEIN

accompanied by

THE LEXINGTON STRING TRIO &

ANY MARCONI

(e.-guitar, keyboard sampler, scrapyard percussion)

7 Friday 8 p.m. \$4/\$2 members

"Guilty as framed. Guilty all the same."

Buffalo artist **Terry Klein** was born in Nuremberg, West Germany, and raised on a dairy farm in Upstate New York. He has made 55 films during the last five years. Filmmaking permits him to explore his interest in theater, modern dance, drawing, and music.

The program contains *Carnogram*, an animated film showing an image mutating as in a dream, with music for mandolin trio composed by the filmmaker; an untitled film in which humanoid machines die in a post apocalyptic country, with music for violin and devices by **Richard Chon** and **Terry Klein**; *Now Dirt's a Funny Thing*, a search into language and its attendant fascism, with audio appropriated from television and Hollywood movies; *Saturday Night Special*, an experiment in audio manipulation made on clear leader treated with applications that organize both the picture and the sound; *The Dead Daughter*, a narrative centered on parents and their children, and the webs of duty which accompany them, with music by **Richard Chon**; and a selection of earlier films, accompanied by live music. **Terry Klein** will be present to screen and discuss his work.

## TRAVERSING CULTURAL & POLITICAL TERRAIN:

Video Chronicles by Louis Hock, Rotraut Pape, & Leslie Thornton

Exhibition opening Saturday, April 1  
9:00 p.m. FREE

Video Viewing Room: April 1—28  
FREE during gallery hours

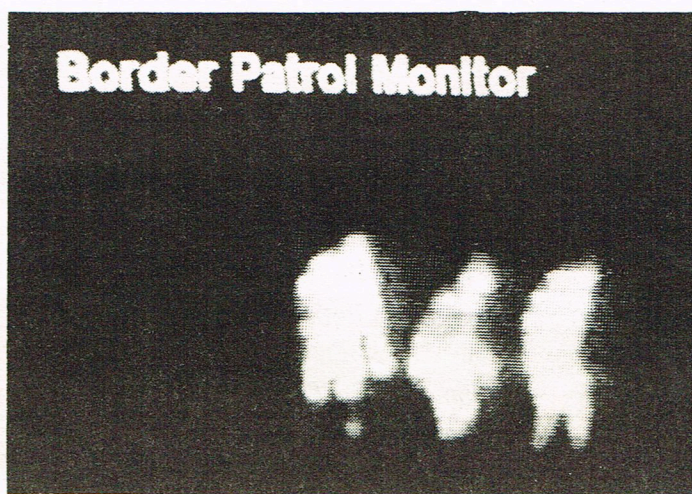
Evening screening: Sunday, April 16  
at La Palma de Oro 381 Busti Avenue  
(corner Hudson St.) 7 p.m. FREE

Available on VHS for home loan after May 1

The three tapes in this month's Video Viewing Room exhibition are all chronicles of sorts in which viewers are invited to travel: into a neighborhood of undocumented Mexican workers in **Louis Hock's** *The Mexican Tapes: A Chronicle of Life Outside the Law* (1986); some great and magical metaphorical distance in **Leslie Thornton's** *Peggy & Fred in Kansas* (1988); and to a country which has been iconicized as foreign and (for Americans) the big political Other in **Rotraut Pape's** *A Visit to Moskau* (1988). While to varying degrees the three works propel the artists, their collaborators, and audiences into cultural, social, and political disorientation, they are all committed to critical communicative exchange. Despite the very different subject matter and methods of construction of the diaristic material, in each of these chronicles viewers gain access to a home or homes in which they are met with surprising intimacy and revelation, but also confronted with some compromised or forboding "foreignness" or enforced remoteness.

The foreignness and criminalization of **Louis Hock's** "illegal" Mexican neighbors is enforced by U.S. Immigration agents—"La Migra"—and exploited by American employers who happily pay low wages to the undocumented workers, whom they characterize as "ideal, hard-working, and passive." By whose rules does one play or perceive oneself when the home itself is foreign territory? Such confusion is documented in the children's games—as when a young girl mistakes a plainclothes immigration agent in her courtyard as a confederate in her game of hide-and-seek and tells him to hide because "La Migra are coming!" **Hock** is currently on the faculty of the University of California at San Diego, and is a collaborator with the

## Border Patrol Monitor



from Louis Hock, *The Mexican Tapes*, 1986

Border Art Workshop/Taller de Arte Fronterizo.

**Leslie Thornton's** invocation of place, Kansas, supports a haunting amalgam of surrealistic sitcom and TV drama, reflecting America's aspirations in the children, Peggy and Fred. The gothic displacement of Peggy and Fred's domestic imagination, introduced by scenes of a particular electrical storm, conjures up another familiar fantasy trip which begins as a child protagonist is twisted up in a Kansas storm and lands . . . in her own back yard. **Thornton** teaches film at Brown University.

On a recent trip to Moscow, German filmmaker and performance artist **Rotraut Pape** documented performances and exhibitions occurring in the homes and studios of photographer Sergei Borissoff, Boris Jochananov, a poet and actor with the experimental group *Teatr & Teatr*, and the cast of a rock

opera. In this *glasnost*-era work, Moscow artists are clearly caught up in the influx of new cultural forms, transgressive opportunities, and new international audiences. "We try to find an alternative . . . we melt the classical examples of opera into results of rock music based on our theatrical tradition" (**Rocktheater**). **Pape**, who was an editor of *Infermental 7* (Buffalo, 1988), is part of the performance group **M. Raskin Stichting Ensemble**, and is currently working with the media collective **FRIGO** in Lyon, France.

**Pape's** *Visit to Moskau*, along with Part 4 of **Hock's** *The Mexican Tapes*, "*La Lucha*" ("The War"), will be screened in a special free evening presentation at La Palma de Oro (381 Busti Ave.) on Sunday, April 16, at 7:00 p.m. The complete program, including **Thornton's** *Peggy & Fred in Kansas* and all four hours of *The Mexican Tapes* in English and Spanish with English subtitles, will be available for viewing in the Video Viewing Room through April 28 during gallery hours. After May 1, the program will be available on VHS for home loan.

## VIDEO



from Louis Hock, *The Mexican Tapes*, 1986



Still photos: Chris Hill

from Louis Hock, *The Mexican Tapes*, 1986

## LAST CHANCE FOR INTER-ARTS REGRANTS

For the third consecutive year, Hallwalls is administering a program of regrants to artists working alone or collaboratively on interdisciplinary art projects. Artists from Upstate New York, Ohio, and West Virginia are eligible to apply for projects whose finished form encompasses two or more media. Complete guidelines and detailed application forms can still be obtained in the Hallwalls office. DEADLINE: COMPLETED APPLICATIONS AND SUPPLEMENTAL MATERIALS MUST BE POSTMARKED OR DROPPED OFF AT THE

HALLWALLS OFFICE BY MONDAY, APRIL 3, 1989. All applications will be reviewed and grants awarded by an outside, geographically representative panel of artists and arts professionals. Winners will be announced in May. Last year's panel awarded \$20,000 in twelve separate grants in amounts ranging from \$1,000 to \$3,000. \$23,000 in grants will be awarded this year. Funds for these grants are provided jointly by The Rockefeller Foundation and The National Endowment for the Arts, a federal agency.

### VIDEO EDITING FACILITY

Access to the video editing suite is by proposal and depends on prior knowledge of the equipment. Editing workshops are offered regularly in BASIC EDITING, using the Sony RM440 system, and ADVANCED EDITING, using the digital timebase corrector (TBC) and character generator.

To reserve editing time or space in a workshop, or for further information, contact Video Editing Coordinators Don Brennan or Cheryl Jackson at Hallwalls, 854-5828, Monday through Friday, 4 p.m. to 7 p.m.

### VIDEO EDITING WORKSHOPS IN MARCH:

Basic Video Editing with 3/4" & RM440 System:

Monday, April 3, 6-9 p.m.  
Wednesday, April 5, 6-9 p.m.  
Thursday, April 13, 6-9 p.m.  
Monday, April 24, 6-9 p.m.  
Fee: \$15.00

Advanced Editing with Video Typewriter & Digital TBC:

Monday, April 10, 6-9 p.m.  
Wednesday, April 19, 6-9 p.m.  
Tuesday, April 25, 6-9 p.m.  
Fee: \$8.00

## BRIAN SPRINGER NAMED ARTWAVES PRODUCER

Media artist **Brian Springer**, who was Video-Artist-in-Residence this past winter, has been hired as Producer for Hallwalls' weekly half-hour public-access cable TV program *Artwaves*. During his residency, Brian produced the cable series *Home Video Theater*. He also created a Video Viewing Room installation entitled *Viewing Baby from the Blimp*, which incorporated unbrodcast satellite feeds of such disparate materials as a televangelist's off-air tantrums, a news anchorman chewing a sandwich, the inane off-air chatter between two co-hosts, a Vice Presidential candidate being made up prior to a television appearance, and the aftermath of a gruesome massacre in El Salvador. As *Artwaves* Producer, Brian will be producing original programming, as well as soliciting program proposals from independent makers. Anyone interested in working with Brian or producing original programs of their own for airing on *Artwaves* should submit proposals to Brian Springer c/o Hallwalls.

**Artwaves** airs every Monday night at 10:30 p.m. on cable channel 10 in Buffalo.



Heather Connor  
photo: Cheryl Jackson

## FIRST THURSDAY: April 6

OPPORTUNITY KNOX, GRACE DESCENDS, & DAWN BREAKS IN A BLAZE OF GLORY OVER A FIELD OF HEATHER

poetry by C.M. Knox  
fiction by Grace B. Martin  
STORY OF COMPUTER WIDOW  
a performance by Heather Connor  
& live rock by BLAZE OF GLORY  
with your host, Dawn Dumpert

8:00 p.m. \$4/members free

BLAZE OF GLORY is Scott Michaels, Russell Steinberg, Patrick Kane, Chris Powers, & Dawn Dumpert.

## Film Regrant for Western New York Filmmakers

The deadline for Hallwalls' Film Regrant Program for Western New York Filmmakers is MAY 15, 1989. This program, now in its second year, is funded in part with a grant from the Film Program of the New York State Council on the Arts. 5 to 10 grants in amounts ranging from \$1000 to \$2000 each will be awarded to independent filmmakers residing in Allegheny, Cattaraugus, Chautauqua, Erie, Genesee, Livingston, Monroe, Niagara, Orleans, or Wyoming Counties. Grants are for development, production, and/or post-production of specific film projects. To receive an application form or for further information, contact Jurgen Bruning or Andreas Wildfang.

## CALENDAR-AT-A-GLANCE

(See Appropriate Program Page For Complete Description)

March 31	Friday	8 p.m.	\$5/\$3	Pat Oleszko Performance, p. 2
		10 p.m.	\$5/\$3	Pat Oleszko Performance
1	Saturday	8 p.m.	\$5/\$3	Pat Oleszko Performance
		9 p.m.	FREE	EXHIBITIONS OPENING: Humor's "The Oddity" (Oleszko), p. 2 Secret Museum (Jensen), p. 2 VIDEO VIEWING ROOM: <i>Traversing . . . Terrain</i> , p. 7
2	Sunday	8 p.m.	\$4/\$2	FILM: <i>Nekromantik</i> , p. 6
3	Monday	5 p.m.		INTER-ARTS REGRANT DEADLINE, p. 7
		6-9 p.m.	\$15	Basic Editing Workshop, p. 7
		8 p.m.	\$4/\$2	FILM: <i>Alte Kinder</i> , p. 6
		10:30 p.m.CH.10		ARTWAVES, p. 7
4	Tuesday	8 p.m.	\$2.50/\$2	FILM: <b>Stan Brakhage</b> at Woldman Theater/SUNYAB, p. 6
5	Wednesday	6-9 p.m.	\$15	Basic Editing Workshop, p. 7
6	Thursday	8 p.m.	\$4/FREE	FIRST THURSDAY, p. 7
7	Friday	8 p.m.	\$4/\$2	FILM/MUSIC: <b>Terry Klein, Lexington String Trio, &amp; Any Marconi</b> , p. 6
8	Saturday	9 p.m.	\$5/\$3	PERFORMANCE: <i>When D+D=God</i> , p. 3
9	Sunday	7 p.m.	FREE	FICTION: <b>Canas &amp; Vicuna</b> at La Palma de Oro, 381 Busti Ave, p. 3
10	Monday	6-9 p.m.	\$8	Advanced Editing Workshop
		10:30 p.m.CH.10		ARTWAVES, p. 7

APRIL 11—20: THE NORTH AMERICAN NEW MUSIC FESTIVAL  
For Information on Individual Events, Please See Separate Listing on page 5

13	Thursday	6-9 p.m.	\$15	Basic Editing Workshop, p. 7
16	Sunday	7 p.m.	FREE	VIDEO: <i>The Mexican Tapes</i> , Part 4 at La Palma de Oro, p. 7
17	Monday	10:30 p.m.CH.10		ARTWAVES, p. 7
19	Wednesday	6-9 p.m.	\$8	Advanced Editing Workshop, p. 7
23	Sunday	11:30a.m.-5p.m.	\$10/\$25	Philharmonic Art Hop and Brunch, p. 4
24	Monday	6-9 p.m.	\$15	Basic Editing Workshop, p. 7
		10:30 p.m.CH.10		ARTWAVES, p. 7
25	Tuesday	6-9 p.m.	\$8	Advanced Editing Workshop, p. 7
28	Friday	8 p.m.	\$5/\$3	PERFORMANCE: <b>Flying Words</b> , p. 3
29	Saturday	2 p.m.	FREE	PERFORMANCE WORKSHOP: <i>Flying Words</i> , p.3
		8 p.m.	\$4/\$2	FILM: <i>Schmelzdahin</i> , p. 6
30	Sunday	7 p.m.	FREE	FICTION: <b>Morales, Padron, &amp; Vega</b> at La Palma de Oro, p.3

### OPEN PLANNING COMMITTEE MEETING

12 Wednesday 6 p.m.

All interested Hallwalls members are invited to attend an open meeting of the Planning Committee of the Hallwalls Board of Directors. The purpose of this meeting is to elicit input from members concerning Hallwalls' future direction for the Multi-Year Plan currently being drafted by the Hallwalls staff and Board. Suggestions in writing are also welcome.

#### HALLWALLS STAFF

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Don Brennan  
Jurgen Bruning  
Edmund Cardoni  
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Dawn Dumpert  
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Christine Hill  
Catherine Howe  
Michael Huber  
Cheryl Jackson

Administrative Assistant  
Video Editing Coordinator  
Film Co-Curator  
Program Director/Fiction Curator  
Technical Director  
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Technical Assistant  
House Manager  
Development Director/Publicist  
Film Co-Curator

Video Resources Intern  
Market Research Intern  
Exhibitions Intern  
Development Intern  
Video Intern

Hallwalls' programs in the contemporary arts are made possible by grants from the National Endowment for the Arts, Washington, DC, a federal agency; the New York State Council on the Arts; the New York Council for the Humanities; Erie County; the City of Buffalo; Film/Video Arts, NYC; and by contributions from businesses, corporations, and foundations, including Metropolitan Life Foundation, Computer Task Group, Inc., Independent Health, Meet the Composer, National Heritage Trust, The Buffalo Foundation, Greater Buffalo Press, Half & Half Trading Co., Eckel Florist & Garden Center, Wehle Electric, Lawley Service Inc., Mattheus, Bartlett & Dedecker, Inc., Swiss Chalet, Walton Associates/SKYLINE, Philip Morris Companies Inc., USAir, The Seymour H. Knox Foundation, The Rockefeller Foundation, Tops Friendly Markets, and The Margaret L. Wendt Foundation. Hallwalls is a member of the National Association of Artists' Organizations, Media Alliance, and CCLM (the Coordinating Council of Literary Magazines), and an associate member of Canada's ANNPAC (the Association of National Non-Profit Artists' Centres).  
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##### Categories of Memberships:

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

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Photo: Cheryl Jackson

3 Sundays in April  
Dionosio Cañas & Cecilia Vicuña, April 9  
Video: *The Mexican Tapes*, April 16  
Leandro Morales, Henry Padrón & Ed Vega, April 30  
(See pages 3 and 7)

**HALLWALLS**  
CONTEMPORARY ARTS CENTER  
**APRIL**

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716 854-5828

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