

As we approach the second year of the Buffalo Infringement Festival it becomes clear that Buffalo really needed an event like this. A “grass-roots gathering of eclectic, independent, experimental, and politically charged productions from around the world,” in just one year the festival hasn’t just grown, it has exploded. This year we are promised more than 200 performances over the 11-day period, a thrilling profusion of new work and work selected from well beyond the beaten path.

Historically, theater is at the heart of fringe festivals everywhere. It is inevitable that a strong theater scene will eventually find itself accused of being a closed shop, accessible only to a few individuals. This was the frustration that inspired the original “fringe” festival on the periphery of 1947 Edinburgh International Festival in Scotland. The “Fringe” was a hit right away and became known as a Mecca for daring work by the artistically ambitious.

In time the Fringe Festival rivaled the main event itself with work more innovative and often more interesting than the work on the official festival stages. In time, of course, the Fringe became a victim of its own success. Originally open to anyone who wanted to participate, it became so institutionalized as to become mainstream. More than 30 fringe festivals popped up across the globe, and many now charge an admission fee; some have accepted corporate money and the restrictions that accompany such beneficence. In Canada, the Canadian Association of Fringe Festivals (CAFF) trademarked the word “fringe” and restricts its use.

Enter the “Infringement Festival.”

Started in 2004 as a Canadian phenomenon of artist-conceived, instigated and produced performance, Infringement Festivals are now held in Montreal, Ottawa, Regina, Toronto, New York City and, of course, Buffalo.

The Infringement Festival in Buffalo is not actually a “fringe” festival, in the sense that it does not exist in response to any main festival. Our Infringement Festival is the main event. It does, however, embody the spirit of access, artistic daring and counter-culture that is the mainstay of every fringe festival. Moreover, the Infringement Festival exists in response to a generally staid theater community that tends to favor older, wealthier and more conservative audiences. Here then is a chance for performers to cross boundaries and explore their imaginations unfettered by subscription audiences and finicky benefactors. Our Infringement Festival benefits both from the strength of our mainstream theater and from the energy that comes from breaking free from its limitations.

I hesitate to make specific recommendations about the Infringement theater offerings, as the whole idea of the festival is to try something new. My choices would be overly influenced by the familiarity of certain artists—and many of Buffalo’s best performers, writers and directors are actively involved. The most exciting aspect of the festival, however, is the opportunities it offers for brand new artists to showcase their talent, while at the same time it allows seasoned artists the opportunity to spread their wings. You might do well to choose a performer you admire and go see them in a new light; or just choose a time and a venue for convenience and take a chance. But do take time to see something of the Infringement Festival; it is quickly becoming another of the great things that define Buffalo.

Nonetheless, here are a few offerings to consider, as well as a calendar of events for the upcoming week. Check back next week for more listings, and be sure to visit <http://infringebuffalo.org>.

—anthony chase

INFRINGEMENT KICK-OFF PARTY



What better way to launch the Infringement Festival than an all-night party featuring the most fun-loving freaks on the Buffalo music scene? Everyone will be there from Z. Mann Zilla (pictured at Music Is Art, photo by Bradley James) and the World’s Largest Trio (so named because there are five people in the trio) to the Dysmorphics. In between are Silverback Gorillas Raping Emo Kids; Ski Mask and the Bucketmen, which is apparently a guy wearing a ski mask with a backup band of stuffed, bucket-headed dummies; Axis of Evil; and greCGreg, who’s known for its obscene, robotic whale-song music. The party, which takes place at Soundlab today (July 27) from 7:30pm to 2am, is sure to be weird and memorable and, better yet, free!

—peter koch

C in the Center ring

THE SECOND BUFFALO INFRINGEMENT FESTIVAL COMPRISES MORE THAN 200 MAIN EVENTS.

TEMPORARY DREAM



Gallery 164 hosts a sight and sound extravaganza with Eno-esque music by Temporary Dream—David Gracon, Greg Genco and Jeff Fose—accompanying a 20-minute video entitled *Where the Cicadas Sing*. Gracon edited the video, incorporating historic eight-millimeter footage of WWII Japanese-American internment camps shot by David Tatsumo. A melancholy meditation on the loss of civil rights, the piece is ironically humorous in a contemporary context. Brian Milbrand offers three seven-minute works: *The Patriot*, a reworking of the Mel Gibson vehicle designed to explore differences between patriotism and nationalism; *Cat’s Meow*; and the interestingly titled *The Film Robert Longo Should’ve Made*, invoking the name of Hallwalls’ founder. The pieces were created expressly for three-channel projection in the gallery’s triple-screen video theater. Nimbus Dance will turn the evening on its head with “hip-hop tinged, Pilates-inspired hanging feats” as two of Milbrand’s untitled 16-millimeter film projections play. Nimbus performers Beth Elkins, Theresa Baker and Aaron Piepszy will describe their dreams as their bodies serve as kinetic projection screens in a cabaret setting designed by architect Brad Wales with assistance from Jon Spielman and Rich Maklary. To close the show, Milbrand and Vince Mistretta will create a spontaneous, hand-drawn, double-wide, 16-millimeter film that will evolve as it loops through the projector while the artists add magic marker to the celluloid—projected onto the bodies of the Nimbus dancers. Wow! Tuesday, August 1, 8-9pm. \$3.

—buck quigley



WE ARE

When a soldier is killed in action, part of his identity seems forever lost to the world at large. It becomes buried beneath a rank, hidden behind the hard eyes and set jaw of a military portrait. He is remembered in history as “Private First Class” John Smith, rather than, say, John Smith from Cedarburg, Wisconsin, who never missed a Milwaukee Brewers home game, who made a full-time living as a postal carrier and who left behind a wife and two kids. Chris Bettencourt’s *We Are* is a nontraditional war memorial that sets out to honor the coalition forces in Iraq by portraying each of the 2,797 who’ve died with simple, personal portraits. Each postage stamp sized entry in the installation contains a black-and-white photograph of the deceased, along with his or her name. These entries will be scattered along the streets

claimed by the Infringement Festival. No age, rank, hometown or date of death will be provided, reminding viewers that they, too, were everyday people, no different from the men and women we pass in the street daily.

Bettencourt will be updating the installment as new casualties are reported, reminding viewers that the conflict is ongoing, that the problem is a current one and that steps must be taken to stop the death. By spreading the installation along the streets, Bettencourt hopes to keep her subjects at the forefront of viewers’ minds. It’s not an installation that is visited once and so can be compartmentalized and later forgotten. Rather the deceased will be all around us and therefore a part of our lives.

—peter koch

THE FIVE-MINUTE VIDEO SERIES



If it's true that "there is no such thing as an ordinary life," as independent video producer Richard Wicka states in his *Five-Minute Video Series*, then it would seem he has an endless supply of material. Lucky for us, Wicka has found plenty of material right here in Buffalo's arts scene, which he has been mining for fascinating stories since 2004. The end result is an archive of roughly five-minute videos of everyday people telling stories...good stories. (Pictured is Buffalo artist, activist and WHLD radio host Roxanne Amico.) There are tales of unrequited love, of losing family, of drug habits and foreign en-

counters. These are the trials, travails and victories that we are all faced with in life, and each story hangs on the quality of the storyteller, the degree to which he believes his own story. The videos are straightforward, with the storyteller simply talking into the camera. While the quality of the stories varies, each one satisfies our voyeuristic tendencies and reveals something intimate about human nature. Wicka's video clips will show sporadically between other shows throughout the duration of the Infringement Festival at Squeaky Wheel Media Arts Center.

—peter koch

ROCK-N-BOWL



No trip to New Orleans would be complete without a visit to the Rock-n-Bowl at Mid-City Lanes on Carrollton Street. Since 1988, the place has been entertaining locals and tourists alike with the perfect marriage of two great American pastimes: music and bowling. This year's Infringement Festival will put the two together for one great night at Kenmore Lanes, 1691 Kenmore Avenue on Friday, August 4 from 9:00-11:30pm. Live music will come courtesy of Anal Pudding—Buffalo's potty-headed champs of offensive rock—and the Purgatory Kings, who'll be serving up some of the sickest

freestyles you'll ever hear. Jason Klinger will provide uniquely edgy artwork, and prizes will be given away by WBNY. A \$5 cover will get you in to experience the music and visual art, but you're cheating yourself if you don't dish out the \$10 that'll include all that plus unlimited bowling.

—buck quigley

THE ZERO HOUR



I've often thought about what's being broadcast in the radio waves around me without my knowledge. For instance, it's a safe bet that Toto's "Africa" is probably playing in the air above our heads at almost any given time of any day (which should make us thankful our heads don't have antennae). But what about the white noise, the staticky broadcasts that don't come from the radio stations? That's where the Zero Hour comes in, bringing live reports on the white noise invading Buffalo. From the buzz of airplanes in the aisles of Wegmans to a conversation between Brian Higgins and

the long-dead Millard Fillmore, this interactive radio broadcast has the inside scoop about what's really out there. The Zero Hour, presented by Stephanie Rothenberg of Pan-O-Matic, a group of individuals dedicated to investigating our interpersonal relationship with new technologies, will be broadcast from Rust Belt Books (July 28 & 29, Aug 5, 8-10pm) and the Albright-Knox (Aug 4, 5-10pm). Head to one of these venues and don the state-of-the-art mobile listening devices (made available with a refundable \$5 deposit) and tap into the airwaves.

—peter koch

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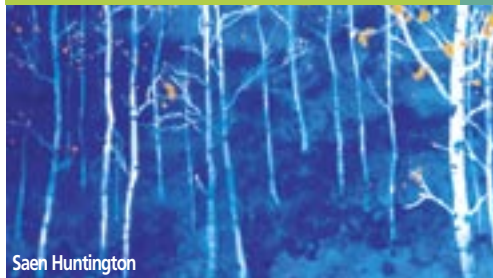


**SATURDAY
AUGUST 26**
10AM-6PM

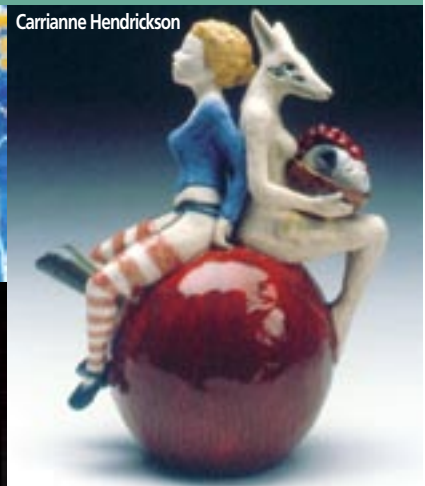
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AUGUST 27**
11AM-5PM

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Michelle DaRin



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VOLUNTEERS NEEDED!

The Infringement Festival's schedule is changeable, to say the least. Be sure to double-check <http://infringebuffalo.org> for calendar updates and performance descriptions.

THURSDAY, JULY 27

El Buen Amigo (114 Elmwood Ave.)

Beirut (8-9pm)—Two-character, one-act drama about a near-future America overrun by a ruthless "Home Guard" and a terrifying plague.

Gallery 141B (141 Elmwood Ave.)

Aesthetic Meltdown (6-10pm)—See, show or tell real experiences from the festival. Perceptions, images, and performances that you bring will be recorded and edited daily.

La Tee Da (206 Allen St.)

Infringement Happy Hour (10-11pm)—Open mic, open art.

New Phoenix Theatre on the Park (95 Johnson Pk.)

No Title (7-8:30pm)—Ensemble piece set in a rundown, blue-collar bar, from the poems of Charles Bukowski.

The Respectful Prostitute (9-10pm)—Pre-Civil Rights era one-act about racism, sexism and politics in a small Southern town.

Nietzsche's (248 Allen St.)

Foundation of Thebes: A Sound Painting Opera (7-8pm)—An experiment in non-linear, textual improvisation within the traditional dramatic form of Greek tragedy.

Flawless Records: Words and Music (8:30-9pm)—Collaboration between the musical beats of DJ Raazon and the poetic lyricism of JHeat, MODES, Aaron Piepzy and Annette Daniels Taylor.

Locust Sympathizer (9:30-10pm)—Bowed drones, crunching rolls of distortion, piercing feedback, percussive bass, ambient waves, screech of metal on metal.

Rust Belt Books (202 Allen St.)

And So I Moved to Buffalo (8-8:30pm)—A soliloquy describing a move to Buffalo from Cape Cod.

Soundlab (110 Pearl St.)

Infringe Kickoff Party (8pm-?)—Performances by greGGreg, Ski Mask, Z. Mann Zilla, Dytomphotics, Axis of Evil, Silverback and Deep Dickens.



Locust Sympathizer (above) performs tonight and Monday at Nietzsche's; Real Dream Cabaret (right) performs *The Picture* at Squeaky Wheel, multiple dates; theatreFigüren presents *Underground*, *Over the Moon August 3&5* at Crane Library.



Squeaky Wheel (712 Main St.)

My Life as an Ape (7-7:30pm)—Performance based on the Franz Kafka short story "A Report to an Academy."

Real Dream Cabaret: The Picture (8-9pm)—A loose, abstract adaptation of *The Picture of Dorian Grey*.

Fred's Requiem (9:30-10:30pm)—A one-act play about the guilt-removing force behind redemption.

FRIDAY, JULY 28TH

Elmwood and Forest

Can You See the Forest for the Trees (7pm-?)—Olmsted's trees make a plea for Buffalo's Integrated Park System.

Gallery 141B (141 Elmwood Ave)

Aesthetic Meltdown (6-10pm)—See Thursday's description.

La Tee Da (206 Allen St.)

Infringement Happy Hour (10-11pm)—See Thursday's description.



New Phoenix Theatre on the Park (95 Johnson Pk.)

Dirty Laundry (7-9pm)—Theater piece describes a tempestuous, failed relationship, presented in reverse chronology.

No Title (9:30-11pm)—See Thursday's description.

Nickel City Co-op (208 North St.)

The Staircase (5-5:30pm, 9:30-10pm)—One-act about two people's survival in a future post-Civil War America.

Nietzsche's (248 Allen St.)

God is Dead Showcase (10pm-?)—Performances by Qualia, Anal Pudding, the Strip-teasers and the Call-Up.

Quaker Bonnet Eatery (175 Allen St.)

W3 (7:30-8:30pm)—The three sisters from *Macbeth* apply their magic to George W. Bush. Sincerity Forever (9-10pm)—One-act comedy about love, dumb-ass rednecks, the KKK, alien invasion, furballs and the Second Coming.

Rust Belt Books (202 Allen St.)

Saucebox (8-9pm)—A forum for women artists to showcase poetry, music and visual art. And So I Moved to Buffalo (9:30-10pm)—See Thursday's description.

Zero Hour (8-10pm)—Interactive radio broadcast.

Soundlab (110 Pearl St.)

Sonorous Smorgasbord (7:30pm-2am)—Performances by Synaesthesia, Post, Bare Flames, Portable Folk, Weather Machine and Bad Ronald.

Squeaky Wheel (712 Main St.)

Fred's Requiem (7:30-8:30pm)—See Thursday's description.

Real Dream Cabaret: The Picture (9-10pm)—See Thursday's description.

SATURDAY, JULY 29TH

Café 59 (59 Allen St.)

Spirit Wind (5-6pm)—Ancient dance and modern sounds in a meditative mix of Tai Chi and electro/acoustic music.

College Street Gallery (244 Allen St.)

Love of Christ Letters (8-8:30pm, 9-9:30pm)—Like A.R. Gurney's *Love Letters* but with e-mail: Jewish Democrat Buffalonian woman meets born-again Republican from Florida.

Palimpsest (10-10:30pm)—Experimental solo dance piece.

Days Park (Between Allen and Cottage Streets)

Pastyme Company (5-6pm)—Renaissance madrigals of love and lust, and sea chanteys of 19th-century Great Lakes.

El Buen Amigo (114 Elmwood Ave.)

Beirut (9-10pm)—See Thursday's description.

Gallery 141B (141 Elmwood Ave.)

Aesthetic Meltdown (noon-10pm)—See Thursday's description.

La Tee Da (206 Allen St.)

Infringement Happy Hour (10-11pm)—See Thursday's description.

Merlin's Pub (727 Elmwood Ave.)

Infringement Rock Showcase (11pm-2am)—Performances the Pamplemousse Explosion, Dali's Ghost and Frodis Caper.

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New Phoenix Theatre on the Park (95 Johnson Pk.)

Immaculate (3pm)—A ghost story by playwright Michelle Poynton.

The Body Beautiful (7-8pm)—An artistic body painting and amateur talent contest, open to all.

The Respectful Prostitute (9-10pm)—See Thursday's description.

Quaker Bonnet Eatery (175 Allen St.)

W3 (7:30-8:30pm)—See Thursday's description.

Sincerity Forever (9-10pm)—See Thursday's description.

Rust Belt Books (202 Allen St.)

The Body Beautiful (5:30-6:30pm)—An artistic body painting and amateur talent contest, open to all.

Yes, and... (7-8:30pm)—Four ballsy chicks do improvisational theatre and original sketch comedy.

Zoo Story (9-10pm)—A lonely man starts up a conversation with another on a park bench and eventually pushes him to violence.

Zero Hour (8-10pm)—See Friday's description.

Soundlab (110 Pearl St.)

Hip Hop Show (10:30pm-2am)—Performances by Flawless, MC Vendetta, Milkfat and Pseudo Slang.

Squeaky Wheel (712 Main St.)

Real Dream Cabaret: The Picture (7-8pm)—See Thursday's description.

My life as an Ape (10-10:30pm)—See Thursday's description.

SUNDAY, JULY 30TH

College Street Gallery (144 Allen St.)

Palimpsest (7-7:30pm)—See Saturday's description.

Love of Christ Letters (8-8:30pm, 9-9:30pm)—See Saturday's description.

Gallery 141B (141 Elmwood Ave)

Aesthetic Meltdown (noon-6pm)—See Thursday's description.

The Way Eagle Shits (6-8pm)—Counter-cultural short films featuring Al Levin's notorious 1970 surreal film essay.

Hallwalls Contemporary Arts Center (341 Delaware Ave.)

Ask Her (8-9:15pm)—A film capturing the essence of global travel and backpacking in



Human Trials mixes virtual reality, live actors and audience participation in a public/private, embodied/disembodied, multi-screen performance. At Hallwalls, August 4-6. Visit infringebuffalo.org for info.

Southeast Asia.

New Phoenix Theatre on the Park (95 Johnson Pk.)

Holy Crap (noon-1pm)—Mad-capped one-act pits God vs. Satan in the fight for five hapless souls.

The Respectful Prostitute (1:30-2:30pm)—See Thursday's description.

No Title (3:30-5pm)—See Thursday's description.

Immaculate (6-9pm)—See Saturday's description.

Nietzsche's (248 Allen St.)

Musical Brunch (12:30-6pm)—Performances by Ebb&Flow, the Call-Up, the Pamplemousse Explosion, Cage, this. and Praying Oblivion.

Rust Belt Books (202 Allen St.)

Saucebox (3-4pm)—See Friday's description.

Zoo Story (4:30-5:30pm)—See Saturday's description.

Yes, and... (6-7:30pm)—See Saturday's description.

Soundlab (110 Pearl St.)

Handclaps and Cowbells: A Klezmer Party (8pm-1am)—Performances by Baby Machines, Gaybot, 12/8 Path, Dimetrodon, Paul and Pat.

Squeaky Wheel (712 Main St.)

Real Dream Cabaret: The Picture (2-3pm)—See Thursday's description.

Fred's Requiem (3:30-4:30pm)—See Thursday's description.

Subversations (5-6pm)—Collected stories are mashed up, cut up and reassembled into new, changing narratives.

MONDAY, JULY 31ST

Gallery 141B (141 Elmwood Ave.)

Aesthetic Meltdown (6-10pm)—See Thursday's description.

New Phoenix Theatre on the Park (95 Johnson Pk.)

Holy Crap (6:30-7:30pm)—See Sunday's description.

Red Clay (8-10pm)—A man who's dreams folded with a passing deal, a young man with a diesel engine beauty and a New York gal try to balance love and ledger book in this two-act play.

Nickel City Co-op (208 North St.)

The Staircase (5-5:30pm)—See Friday's description.

Nietzsche's (248 Allen St.)

Locust Sympathizer (7-7:30pm)—See Thursday's description.

Ramona and Juliet (8-9pm)—A bawdy parody of the bard's classic, tragic love story, with a lesbian twist.

TUESDAY, AUGUST 1ST

Gallery 141B (141 Elmwood Ave)

Aesthetic Meltdown (6-10pm)—See Thursday's description.

Gallery 164 (164 Allen St.)

Temporary Dream (8-9pm)—A collaborative performance incorporating dance, music, spoken word and film.

New Phoenix Theatre on the Park (95 Johnson Pk.)

Immaculate (7-10pm)—See Saturday's description.

Nickel City Co-op (208 North St.)

The Staircase (5-5:30pm)—See Friday's description.

Nietzsche's (248 Allen St.)

Ramona and Juliet (7-8pm)—See Monday's description.

Pastyme Companye (8:30-9:30pm)—Renaissance madrigals of love and lust, and sea chanteys of 19th-century Great Lakes.

Quaker Bonnet Eatery (175 Allen St.)

W3 (7:30-8:30pm)—See Friday's description.

Sincerity Forever (9-10pm)—See Friday's description.

Rust Belt Books (202 Allen St.)

Yes, and... (7-8:30pm)—See Saturday's description.

And So I Moved to Buffalo (9-9:30pm)—See Thursday's description.

WEDNESDAY, AUGUST 2ND

Days Park (Between Allen and Cottage Streets)

Sky Could Fall (9-9:30pm)—Montreal's S.Vestas perform stunning pyromaniac rituals.

El Buen Amigo (114 Elmwood Ave.)

Beirut (8-9pm)—See Thursday's description.

Gallery 141B (141 Elmwood Ave.)

Aesthetic Meltdown (6-10pm)—See Thursday's description.

Hallwalls Contemporary Arts Center (341 Delaware Ave.)

Ask Her (8-9:15pm)—See Sunday's description.

La Tee Da (206 Allen St.)

Infringement Happy Hour (10-11pm)—See Thursday's description.

New Phoenix Theatre on the Park (95 Johnson Pk.)

The Respectful Prostitute (7-8pm)—See Thursday's description.

No Title (8:30-10pm)—See Thursday's description.

Nietzsche's (248 Allen St.)

Ramona and Juliet (8-9pm)—See Monday's description.

Rust Belt Books (202 Allen St.)

Queen Kong (7-7:30pm)—Her untold story of love, lust, loss and commitment.

Zoo Story (8-9pm)—See Saturday's description.

Soundlab (110 Pearl St.)

Open Lab (8:30-10:30pm)—Non-idiomatic/experimental/avant-garde free-improvisation jam session. All welcome to participate.

Squeaky Wheel (712 Main St.)

Akhmatova (7:30-8:30pm)—A one-act play exploring the poet's work for the secret's to Stalin's death.

Fred's Requiem (9-10pm)—See Thursday's description.

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