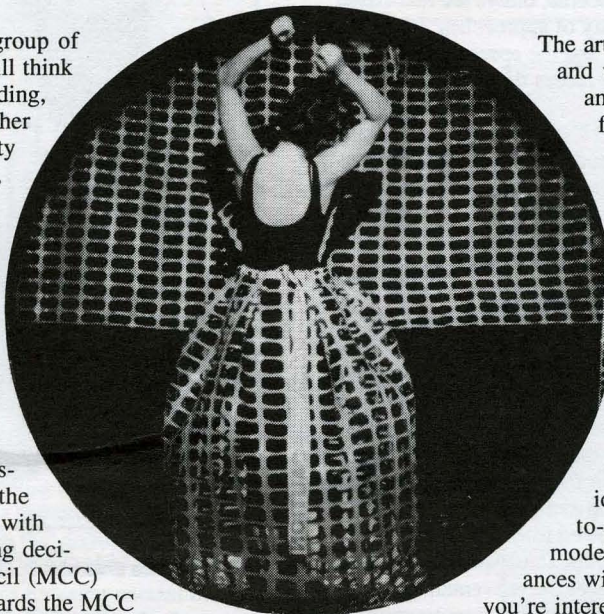


SPEAK UP

Nancy Adams, Photo: Bob Raymond



While it's unrealistic to assume that a group of people as large and varied as artists will think alike and agree on issues such as public funding, the definition of art, art in education and other topics, it's useful for the entire arts community - artists, public funding agencies, the media, private funders, policy makers, audiences- to remember that there probably is a common denominator that describes our passion for art and the value that we place on preserving our right to make and experience art. It is this common denominator that compels us to keep the lines of communication open, and to come together, when possible, on the important issues.

There are encouraging signs that healthy discourse is taking place among members of the arts community who are at ideological odds with each other. The most recent cycle of funding decisions from the Massachusetts Cultural Council (MCC) generated feelings of anger and mistrust towards the MCC from a number of local artists, artist-run and producing organizations. This ongoing controversy has generated a series of public and private meetings among MCC officials, artists and arts organizations, and there is reason to believe that people are listening to each other in good faith. Most importantly, artists have begun organizing themselves to make their voices heard.

And artists must organize themselves, because artists are not adequately represented on the boards and staffs of the organizations on whom they depend for funds, presenting opportunities, and information.

The arts industry is built on the backs of artists and we, too often, go without health insurance, sleep, or compensation of any kind for our work. So we must insist on participating as equals when we deal with funders, galleries, theaters and other arts institutions and demand that our needs be represented in public policy.

Here's what's been happening and how you can get involved:

On November 20, the Boston Coalition for Freedom of Expression (BCFE) called a public meeting of artists that took place at Boston City Hall. The meeting was set up for Boston artists to share information and ideas, to provide an opportunity for artist-to-artist communication, and to create a model for representing artists in their grievances with funding institutions and presenters. If you're interested in getting involved with this group call Mari Novotny-Jones from the Mobius Artists Group at (617) 361-7876 or Jim D'Entremont of the BCFE at (617) 497-7193.

Regionally, the New England Foundation of the Arts (NEFA) has taken on the task of creating a New England Artists Trust. In order to function effectively for artists it must be overseen by a fully functioning board of artists. Make sure you are on their mailing list and get involved. Your participation will ensure that this is an artist-driven organization. Call NEFA at (617) 492-2914.

— Marilyn Arsem and Nancy Adams
Co-Directors

BOSTON COALITION FOR FREEDOM OF EXPRESSION

The swearing-in of the Clinton Administration's NEA Chair, Jane Alexander, whose confirmation hearing was described by one observer as a "coronation," did not, as some supposed, mark the end of the censorship wars. Shortly after announcing his support for Alexander, Jesse Helms introduced legislation to eliminate the agency, whose funding had just suffered punitive reductions at the hands of other members of Congress. At the Justice Department, Janet Reno continued her efforts to reverse the 1992 decision declaring the NEA "decency clause" unconstitutional, and gave startling support to state censorship of television while fueling moral panic over TV violence. In September, a study released by People for the American Way showed a 41% rise in attempted book banning over the previous year. Catharine MacKinnon and company continued to press their agenda, and the religious right gained ground in local government nationwide. All of which kept the Boston Coalition for Freedom of Expression operating beyond burnout through the fall of 1993.

At the same time, the BCFE staged or took part in events including its annual 24-hour Vigil at the Boston Center for the Arts on Oct. 2 and 3:

OutWrite '93, the gay and lesbian writers' conference at which the Coalition sponsored a talk by Skipp Porteous of the Institute for First Amendment Studies; a symposium entitled Marginal Notes: The Censorship of Exclusion, with Edmund Barry Gaither of the National Center of Afro-American Artists and Marjorie Heins of the ACLU Arts Censorship Project among the speakers; and a presentation on censorship for more than 200 students at Boston's Wentworth Institute. On November 20, the BCFE held the first in a series of Artists Town Meetings, designed to address mounting concern about the funding biases of state arts agencies and the welfare of artists in Massachusetts.

In 1994, the BCFE hopes to emerge as a strong advocate for individual artists and small arts organizations while continuing to develop educational outreach programs. Meetings are held at 7 p.m. on the second and fourth Mondays of every month, and are usually at Mobius. All meetings are open; new members are always welcome and always needed. For details, call Jim or Bob at 617/497-7193.

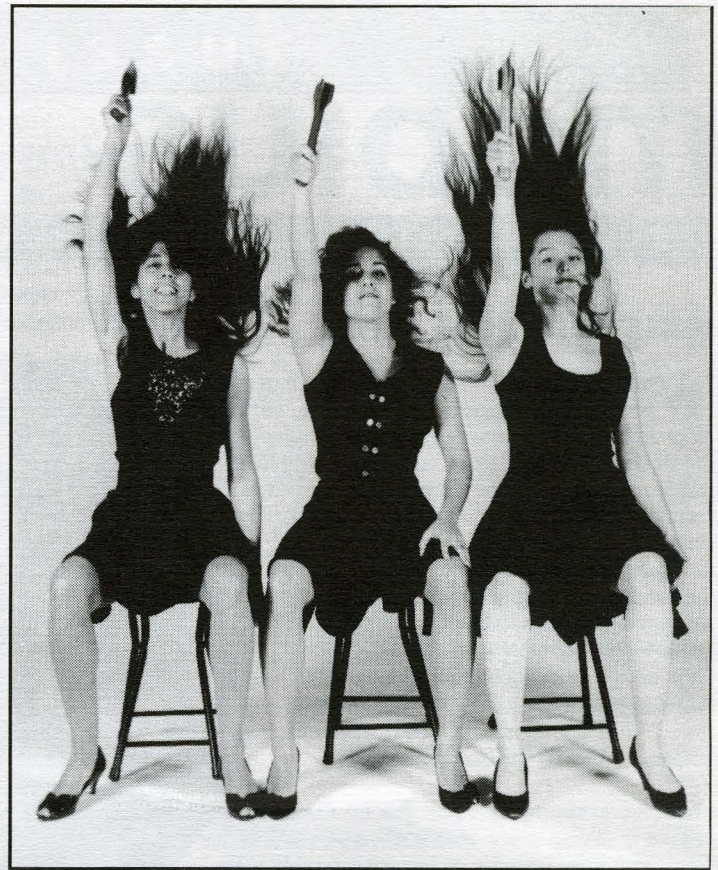
Her Dream Stories (to be continued ...) Judy Dworin Performance Ensemble

January 21 & 22, 8 pm

I work as a choreographer, performer, improviser and teacher and have a strong interest in collaborative process and contemporary issues. My ensemble of performers and designers has been developing work together since 1990. We are based in Hartford, CT, and have been regularly touring cities on the east coast and mid-Atlantic as well as twice visiting Bulgaria. In my work certain perspectives about our culture are implicit in the images that foreground in the pieces. Some pieces tend to be ritualistic and focussed on spiritual concerns, others are text-based and humorous. I am interested in a diversity of approaches; I do not define myself or the work in any one way and the ensemble members each add their own individual voice to the pieces that are created.

In *Her Dream Stories (to be continued ...)* I was interested in initiating a series of vignette pieces that focus on gender issues. I wanted these pieces to be like the fleeting images in a dream that hone in — bring into focus — certain perspectives in ways that both can evoke a belly laugh and also pull with poignancy and pain. The pieces are concerned with women evolving rather than women evolved. They engage us in the process that many women (and men) are involved in — shedding the misrepresentations that the patriarchal culture has imposed and reclaiming a more real and satisfying place. These pieces are text-based, but text is used in each of them in different ways. In *My Body, My Body* the words become a chant; it is the rhythm and the song of the words joined with their connotative play that create the environment in which the three performers finally shed the bags that hide their bodies from view. In *Ghosts*, the text is personal, drawn from my own experience, but used sparsely to infer events rather than explain them. In *Axe Dance* the repetition of hackneyed phrases (borrowed from a romance comic book perhaps?) adds to the ironic tone that the three women and their toy axes present. In each of these three pieces the movement choices dance among the words in juxtaposition, playing as a counterpoint rather than a reiteration.

Her Dream Stories (to be continued ...) will be continued and the series also brings some work from the repertory back into a new context for viewing. Thus *Lulu and the Moon* (1990) and *He* (1990), two older



Kathy Borteck Gersten, Lisa Matias Serrambana, Toni Oram of Judy Dworin Performance Ensemble in *AXE DANCE*. Photo: Lisa Pleskow Kassow

works, become part of the dream stream of images, hopefully deepening the treatment of the male gender plight and finally tickling us all into an altered state of genderdom.

— Judy Dworin



Landon Rose

FOUNDRY MUSIC

compositions on musical bows by

Landon Rose

January 28 and 29, 8pm

I am going to perform a series of works using the musical bow as a template for instrument making and music composing. These particular musical bows are made from piano wire and reinforcement bar, flat

iron or small gauge rod. They are amplified via phono cartridge, tie-clip microphone or guitar pick-up. An additional element in the first half of the performance is the utilization of a single lamp which casts my shadow on a muslin screen.

The performance will be divided into two parts. The first part uses four bow instruments: a single bow with tie-clip mike and film cannister; several bows clamped together amplified via phono cartridge; a bass string attached to a piece of flat iron amplified by guitar pick-up; and a tiny bow amplified by multiple pick-ups. I am working with Morse code as a content source for generating rhythmic phrases, literally music in code. During the performance I will be recording my playing of each of the four bow-instruments on different outgoing message tapes, the kind used in answering machines. The final piece in the first set will be a mixing of these tapes.

The second part of the concert will consist of duets. The first is a duet between a musical bow and a piece of dry ice. The second duet will be an interpretation by a dancer and me of a video excerpt from a Fred Astaire- Ginger Rogers dance sequence. To close out the concert, I will accompany a storyteller with a work based on a chance operation.

All of the pieces in the performance will be premieres.

My current compositional work concerns three ways of listening to sound: as a multicultural meeting place, as a result of an activity or process and as a herald of our presence in the world. These works for metal musical bow bring my own quirky cultural experience to an instrument as old as humanity and familiar, at least in form, to many peoples of the world. The pieces came about through my search for a

way to explore in my compositional work a basic musical activity: making instruments and, with the help of accessible technology, making music with them.

Finally, as the sound of a flying insect triggers our visceral memory of all insects, so making this bow music summons all that is uniquely human.

I am honored to be working with the following humans: Dancer Michelle Braden, in addition to a full schedule teaching and performing, is the co-director of Abydos Movement Collaborative- a cooperative improvisational movement group. Michelle's own work focusses

on seeking the center of true movement through improvisation. She will be performing both nights.

Storyteller Patricia McMahon performs regularly at schools, hospitals and churches. Patricia tells stories that "reflect and validate the wonders of the natural world/celebrate the differences and abilities of all people." She will be part of the Friday night performance. Storyteller Steve Wilmore, a teacher of fourth and fifth graders, uses his craft with his students to portray subjects ranging from the history of an African-American sea captain to a story celebrating Halloween. He will be performing Saturday night.

— Landon Rose

Medusa, Myself

a mixed media installation by
Margaret B. Tittlemore
Mobius Artists Group

February 2-19

Gallery hours: Wednesday - Saturday, 12-5 pm

Opening reception: Saturday, February 5, 3-5 pm

Gallery talk: Saturday, February 5, 4 pm

Last year, for the first time in my life, I started drawing images of Medusa. Fangs, leering eyes, tongue stuck out, snakes for hair, etc. I felt a real connection to her. Sisters! (See photo.) This was the same year I started experiencing "hot flashes." Somehow, the menopause process had connected me to this ancient imagery — maybe on a subconscious level. Then, I discovered that the Gorgon Medusa was a powerful symbol of both Death and Rebirth for ancient peoples before the Greeks demonized and decapitated her. This connection started to make some sense. A realization that endings are often beginnings.

The installation will explore these connections by using ancient imagery combined with audiotapes of women's voices describing their personal and private passage through menopause. These stories are both mundane and profound. I feel privileged to have their experiences as the central core of my installation.

Some background: I recently spent 3 weeks in Sicily and Malta, exploring neolithic sites on a Traveling Scholarship received from the School of the Museum of Fine Arts. Past installations include *On Becoming My Great Grandmother/Familial Connections* and *The Great Grandmother Project*. The latter was installed at Mobius last spring.

— Margaret Tittlemore



Self Portrait as Medusa

Photo: Margaret B. Tittlemore

The Long View

performance by
Ron Wallace

February 4-5 & 11-12, 8pm

The Long View was first performed in March 1993 at Mobius during one of the numerous snowstorms we experienced last winter. I'm grateful to Mobius for the opportunity to present the work again with changes and improvements prompted by responses to the original performances. The following description of *The Long View* is taken from the January-March '93 newsletter. Though it was written before I began working on the piece in earnest, it remains for me a fair statement of what it is about.

The Long View is one of a series of pieces concerned with human consciousness, perception, and memory. It is my desire to present works that encourage people to consider how they comprehend the world about them, hopefully resulting in the formulation of their own speculations and theories.

This piece involves two meanings of the phrase, "long view."

The first meaning is the obvious one: a long view is the sight one has from any physical point of great vantage: a hill, a tall building, an air

plane, or on a boat at sea. Throughout my life I have sought out places with such views, or have been pleased when I happen upon them by accident. I am interested to know why we desire to place ourselves at points of great overview.

The other meaning of "long view" concerns our capacity as humans to understand patterns that connect, to discover and comprehend large-scale structure and change, to see all things as interrelated and not just as a set of independent parts. To have the long view is to possess a tendency toward a global perspective — to be a true generalist. It is a desire to understand how we relate to our surroundings at every level of scale, as well as to see a continuity to changes occurring over a long period of time.

The Long View explores the parallels between these two meanings of the title.

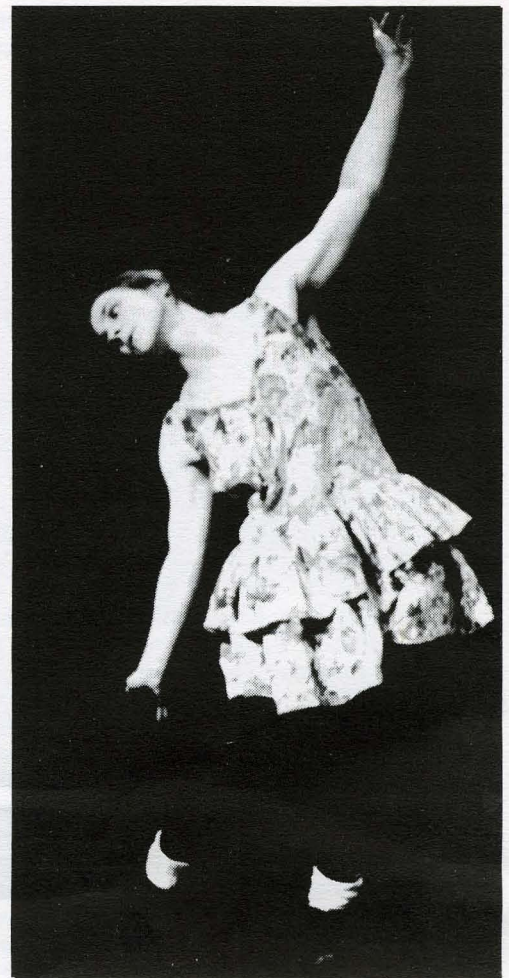
— Ron Wallace

**Ear Motor
Deep Space Dancers & Full Metal Revolutionary
Jazz Ensemble**

February 16-19, 8 pm

*How can you dance to it? There is so much going on.
Ah, but that's exactly what I like about it. I have so many choices to make.
Do I follow the percussion, or the bass, or the sax? I get to pick.
I like the freedom. To be moved by the instruments.
Or ignore them completely and go off into my own rhythm.
And they offer so much support.
I can be still and resting and there is everything else going on.
Or they are quiet, subdued and I am racing around like mad.
Or they are a giant wave of sound crashing over me and I am rolling in it.
Rolling and rolling, never knowing what shore I am going to wash up on.
It's exhilarating, really.
I am so happy. To have music that is doing just what I am in movement.
Nothing, or very little is planned. Just the bare skeleton of a structure.
And then in performance we build it, flesh it out, make it something.
Something that never was before, and won't be again.
Except now video has changed all that.
Still, it isn't the same as the live event.
The live event is all, as far as I'm concerned.
Oh, I have tried rehearsing a thing and setting moves.
It just isn't me — it's foreign and feels forced.
I work out, I practice being inside my moving body and knowing that.
And that is enough for me. I just want to get out there.
Under the lights, soaking up all the vibrations coming at me.
I thrive on the attention — their desire to see something happen.
That is the edge I want to sally up and make love with.
Dale sometimes calls it "The Circus of Human Experience."
Welcome to the Circus!*

— Elizabeth Whirlabout



Elizabeth Whirlabout in "BILLY'S DANCE"
Photo: Kathryn Hargreaves

A drummer's perspective on the Mobius performances by the *Deep Space Dancers* and the *Full Metal Revolutionary Jazz Ensemble*. The union of movement/dance and frequency/music has been predominantly regulated to the "call and response" dimension which is clearly recognizable in the myriad of conceptualized dances in the modern, folk, tap, ballet, and jazz traditions.

An understanding that the ancient peoples' paradigm perceived the universe from their "scientific/observable" tools and duplicated what they saw in nature in order to understand their reality is the basis on which our cultural paradigms arose. The question arises, what are the paradigms for the artist today? The artist today is at the epoch of knowledge on: space time gravitational distortions, unseen dark matter, anti-matter, super strings and the unifying rhythms of chaos.

Come see the *Deep Space Dancers* and *Full Metal Revolutionary Jazz Ensemble* seek the symmetry between audience and performance.

— Dennis Warren

Performance from Boston: Do You Know it When You See It?

a panel discussion moderated by

John Anderson

with Richard Lerman, Taylor McLean, Gina Mullen, Marilyn Arsem, Ron Wallace and others TBA

February 22, 7 pm

Last year, under the title of "Artists Against Amnesia" we wrote about the ongoing efforts that Mobius and friends are making to put together a book on Boston-area performance from around 1970 to the present. As part of this activity, we're hosting a couple of public panel discussions on some of the "bigger topics." Some of the questions that keep getting under our skin are: Is there a Boston-area "aesthetic" in performance? Can some interesting idea of regionalism apply to our scene here? What kind of difference does it make to artists to be creating and showing work here, rather than Chicago, L.A. or Santa Fe?

For February 22, we'll be putting together a panel of Boston-area performers (some of whom also curate) and asking them to address these issues in their own way. We'd like to talk about geography, economy, landscape, community, resources, light, space, culture and more. We'd like to talk about why artists come here and why they stay (when they stay). How does being a "Boston artist" change artists and their work? And how relevant are the ideas of "region" and "center" anyway?

Please come with your own thoughts and feelings about all this. It's a topic which rarely gets explored, and we're hoping for a lively evening.

— David Miller

Frontiers
a performance by **Crisus (from New Orleans)**

February 25-26, 8 pm

The audience will enter a completely blue lit space. Each person will be seated in individual compartments, constructed of wood and stretched fabric, equipped with separate light and sound systems. They will see only the performance area in front of them and the illuminated silhouettes of other audience members.

The performance begins with a fantasy aboard an airplane spoken by the first performer (Jeff), who is completely inverted and attached to a 10' horizontal beam. On a motorized track, the second performer (Malcolm), with a suitcase in hand, rolls under the audience across the floor and up the wall, leaving him suspended in an awkward hanging position. Like the hands of a clock, the beam supporting Jeff arcs upward, placing him in a horizontal position, transforming him into a human flag. From here, Jeff interrogates Malcolm, questioning his motivation, desire and morality. Jeff is slowly lowered to sitting position behind an inspection table. He demands that Malcolm bring him the suitcase. Jeff sorts through the case, irreverently destroying its contents. Malcolm silently witnesses the destruction of his belongings. No longer able to watch, Malcolm returns to the track and follows it under the audience. He climbs to the top of the seating compartments. He begins a disjointed text of images and thoughts. He is only heard, not seen. The blue lights in the space fade and Malcolm's words give way to a prerecorded sound. As the lights slowly dim in each compartment, the audience is left with the sound of wind and a sense of their own isolation.

The entire performance is accompanied by an original soundtrack created by Tom Richards, a sound and video artist from New Orleans.

Frontiers is an exploration into forces beyond our control. For Jeff, that force is weather. His father passed away during Andrew, the hurricane that devastated south Florida and parts of Louisiana in late August of

1992. Jeff arrived in Florida shortly before Andrew made land fall. Ironically, he was arriving at a time when everyone else was leaving. He spent the duration of the hurricane with his father at a hospital turned evacuation shelter. Along with his mother and two sisters, they watched him slip deeper and further away as Andrew became stronger and closer. Through the night, the hurricane passed through Florida, leaving a path of devastation behind. As the last winds of Andrew blew through the area, Jeff's father gently and peacefully passed from this world.



CRISUS: Malcom McClay, Tom Richards, Jeff Becker Photo: Marta

Having spent the last 12 years moving from country to country, visa to visa, Malcolm received his green card by lottery last April. Through *Frontiers*, he explores the dilemma of being at the constant whim of petty bureaucracy, as unpredictable as any natural force.

We have both come from an extensive background in the visual and performing arts, though neither of us are media specific. We're as comfortable building sets (static or kinetic) as writing, directing, and performing a show.

It is our dual vision that propels the work of Crisus from beginning conception to realization. What makes the work of Crisus innovative is its basic guiding principles. The name Crisus comes from the marriage of the words crisis and circus. Crisis denotes an unstable turning point, a sequence of events that lead to a point of decision. The word circus does not allude to the conventional idea of "circus", but rather a spectacle that is empowered by the expectations of the audience. The live art produced by Crisus presents an instinctual level of communication which does not need to be decoded. Rather than making comments or statements, Crisus becomes the very essence of that which it explores.

— Jeff Becker and Malcolm McClay

Outsider Music

by the Outsider Quartet: Tom Plsek, trombone, Mobius Artists Group
Jon Damian, guitar, etc., Mark Harvey, trumpet, John Voigt, bass

March 11-12, 8:30 pm

This is a reunion of sorts of a quartet that I put together in the mid-70's. At that time we were known as the Boston New Music Ensemble; too academic sounding now, though. For our performances, each member of the group will perform a solo piece and compose an ensemble piece for the quartet.

Some details on these pieces are sketchy as of October, 1993; but here are the ideas. Mark Harvey will do a solo piece called "Acres of Diamonds" with tape and ensemble piece called "EUPNEA".

John Voigt plans to do "Be Bop Ghosts" as his solo bass piece (some of you may have heard a version of this at Mobius in October '92 - our 'Keep It Simple' concert) and "Reflections on a Blue Egyptian Goddess" as an ensemble piece. This piece is described by John as "a study on the natural harmonics of four acoustic instruments" and exists in a solo version on John's recently released CD "Outsider Bass." You should definitely check this one out! Now you know where I get the concert title.

Jon Damian's solo work will be "Happy Birthday to Youse." About the

piece Jon says, "It's a reflection of my being 'raised' or as I like to say 'lowered' in Brooklyn." It will involve physical manipulation of his body while he plays the guitar. "Parlor Games" is the title of Jon's ensemble piece. It is from a series of works built upon old favorites, "Spin the Bottle," "Charades," and "Telephone," and will challenge the ensemble's improvisatory abilities with some of these exciting game forms.

I plan to continue my explorations of Lowell Davidson's "Stately One." I recently performed it at Mobius (October '93) in a version called "Stately One; Reflections & Extensions." This performance will involve, in some way, a series of tapes made by Lowell shortly before his death in 1990. You should get a copy of his recently re-released CD "The Lowell Davidson Trio" with Gary Peacock on bass and Milford Graves on percussion originally released in the mid-60's. My ensemble piece has not been decided upon yet; it might involve some mnemonic manipulation.

— Tom Plsek

Some bios on the guys:

Composer/Performer **Tom Plsek** has been stretching trombones and our concepts of them for years. His compositions include pieces for ensembles and solo trombone often involving improvisation and utilizing signal processing (electro-

acoustic and digital), performance art, video, film, tape, and dance. He also performs music of others written especially for him. He is currently Chair of the Brass Department at Berklee College of Music. Recent Mobius performance include *Empty Words*; *In the Spirit of John Cage*, (an eight hour overnight piece), *Three Cubed Cubed* (a performance art work for four performers from different disciplines), *Endless Snake* and *Bare 'Bones*.

Mark Harvey is a trumpeter, composer and leader of the Aardvark Jazz Orchestra. He is also a minister and teaches music at MIT. He has recorded with George Russell (Blue Note), Baird Hersey's "Year of the Ear" (Arista/Novus) and released two albums of improvisational music and a third with Aardvark, featuring his original compositions for large ensemble. His commission from the Meet the Composer/Lila Wallace-Reader's Digest Fund, *Psalms*, was presented at Jacob's Pillow Dance Festival/New Music Series and in New York, Los Angeles and Cambridge. His essays on music, religion and culture have appeared in anthologies and journals.

In addition to virtually all major jazz musicians in the Boston area, **John Voigt**

RED IN WOODS

a slide talk about the event by Marilyn Arsem, Mobius Artists Group, and participants in the project

Sunday, March 13th at 4 pm

Red in Woods was a private performance for an audience of one person, which took place in a snow-filled woods at dusk. The audience agreed to follow a yarn path through the woods, where s/he encountered a series of images and events. The images were related to the color red and loosely based on an exploded version of Red Riding Hood. The audience could stay as long as s/he wished, and engage with the piece in any way s/he chose. Several days after the event, each person was videotaped describing her or his experience in the woods.

After three winters (two of them quite snow-less), we managed to perform the piece for a total of six people. The piece had to be constructed and disassembled for each performance. This included placing over twenty objects throughout the site, preparing food, lighting lamps, planting flowers, and unrolling a ball of yarn over a quarter of a mile long. The performers included a young girl, a dog, and other people seen and not heard, and heard and unseen.

The original impetus for the piece stemmed from two concerns. The first was an interest in creating an outdoor event that contained constructed elements or images that blended in with reality. I was hoping that the audience would have the experience of seeing the world through new eyes, afresh, when they considered it as an art event.

In isolating the individual, I hoped to get a pure reaction to the event. Each person brings a very different interpretation to an event, colored by her or his own experiences and expectations. That unique perspective often becomes diluted when the audience discusses it with other viewers. I was curious to discover how differ-

ent people perceived what was essentially the same event.

has performed with such musicians as Chick Corea, Keith Jarrett, Oliver Lake, Andrew Cyrille, Jemeel Moondoc, Bill Dixon, Joseph Jarman, Captain Kangaroo, Buffalo Bob, Pearl Bailey, and Howard McGhee. He has also performed for King Hussein, Princess Grace, and ABC TV's "20/20."

John is also a published writer of prose and poetry. He is the author of Kabbalistic studies published in *Four World's Journal*, and has several published musical compositions, several of which are regularly performed by bass virtuoso soloists Bertram Turetsky and Robert Black. He is currently the director of the library at Berklee College of Music.

Jon Damian is an active performer, lecturer, educator, and clinician. Some of his varied performances and recordings have included the Boston Symphony Orchestra, the Boston Pops Orchestra, the Opera Company of Boston, the Boston Ballet, Bill Frisell, Howard McGee, Jaki Byard, Jimmy Guiffre, Joanne Brackeen, the Bolshoi Ballet and recently the WGBH Orchestra. Jon was recently awarded the "1993 Pro Arts Public Service in the Arts Award" from the City of Boston for his founding and directing of the Performance Outreach Program, a community service which over the past five years has brought jazz to more than

ent people perceived what was essentially the same event.

I am in the process of editing a videotape from the interviews with the six audience members. I have also transcribed their descriptions and plan to make a book out of the material. But in this presentation at Mobius, I thought it would be interesting to hear what the audience members remember about the event, as well as some of the performers' experiences in doing it. So please join us for slides of the site, as well as an informal panel discussion about the piece. We will also answer questions from the audience.

Finally, I wanted to thank all the people who helped me complete this project. Since I began working on the idea in 1988, I have had a lot of support in making it happen. If I have left anyone out of this list, please let me know, so that I can be sure to have complete credits in the video and book.

Meredith Davis was instrumental in arranging permission to use the site, helping me prepare it, and providing a base of operation. When she moved, Donna Cormier of the Children's Meeting House very generously provided storage space and a place to meet. Owen Furshpan and Nancy Coda helped chop through brambles and lay out the first path as well as assist in the development of the imagery. Ron Wallace was the guinea pig audience, and allowed us to grill him afterwards about it.

The performers committed many weekends throughout the three winters, in anticipation of snow that never seemed to come at the right time or in the right quantity. They didn't all perform at once, or even in the same year, but they were Owen Furshpan, Nancy Coda, Joan Gale and her dog Michael, Meredith Davis, Jessie Davis, Linda Graetz, Tim Brown, Margaret Tittmore, Larry Tittmore, Sym Gates, Rochelle Fabb, Jennifer Hicks, David Franklin, Nancy Murphy, David Eddy, Lesley Selcer, Milan Kohout, Sarah Hickler, Mari Novotny-Jones, Marlen Lugo, Cathy Nolan, Ean White, Julie Rochlin, Jeff Limke, Sandy Ferguson, Jeff Zduniak and Ryya Jacobs. We've all learned how to dress warmly and stand outside for hours, no matter how cold it is!

Continued on Page 8

A Night in Galen

performance by **Full Moon Gruel**
(**Martha Jones, Thom Jones, Greta Billinger**)

March 17-19, 8 pm

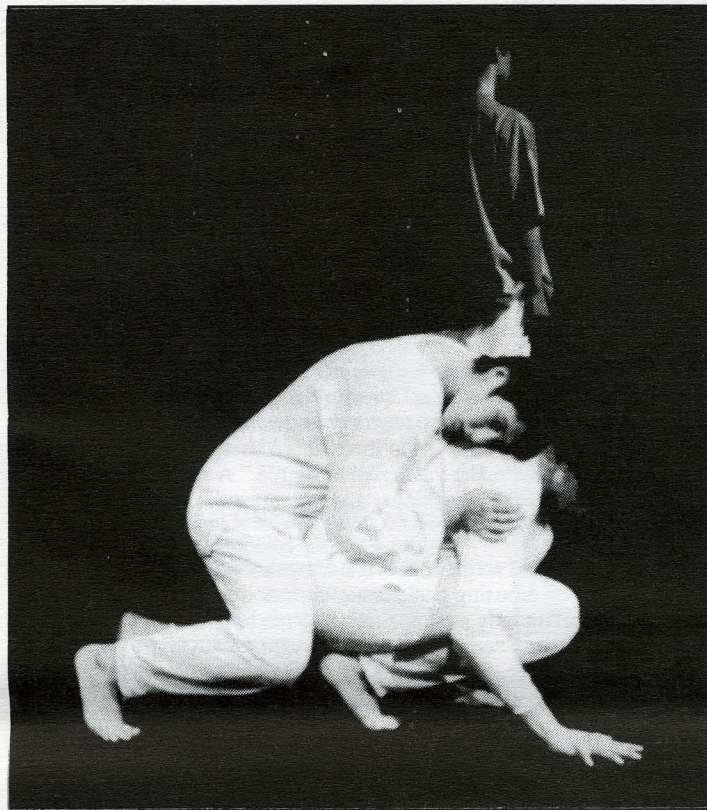
A *Night in Galen* will be a crazed, Neo-Victorian temple, engaging all of the five senses. This installation features sound collage, slide projections, video monitors, suspended photographs, performance and costumes, shrines, found objects, incense and food. *A Night in Galen* is an all-encompassing environment born of the search for personal religion.

Full Moon Gruel came together with the intention of working with the concepts of spirituality and personal religion. After taking away the dogma of organized religion, the fundamentals (personal ritual, decor and the creation of talismans) remain. Sometimes ideas are so ingrained, they become subconscious. Even the way that common rituals are practiced is indicative of a larger, underlying spirituality. The way we decorate our homes, what we eat, what movies we choose to see, the way we make love, are all physical clues as to each of our personalized religions.



Another way of thinking of this is as a sixth sense, more acute in some than in others. In this reasoning, spirituality encompasses organized religion, but potentially also belief in everything from ghosts to karma, trusting intuition, and hope as prayer.

Our imagery deals with the psychology of religion, as well as borrowing from the aesthetics of many organized religions, primarily Christianity. Rather than being a mockery or critique of organized religion, *A Night in Galen* is an acknowledgement and celebration of personal spirituali-



Sarah Hickler, Stefanie Cohen, Patrick Crowley in *Here/Not Here*
Photo: Bob Raymond

body. I'm not sure. I look forward to developing it further and working with Nancy again! I may perform a solo *The Unsaid*, a meditative, ritualistic movement evolution. I have also begun work with Olivier Besson on a duet that may be incorporated into *Here/Not Here*, or not. It is still too soon to tell.

-Sarah Hickler

Stories Through the Night

Sometime this year I will be telling stories all night long. The stories, which are mostly autobiographical, are arranged by category. The categories are sports, liquids, light, talking, sex, black dots, food, walking, fear, pain, reading, The Heat of History, music, sleeping and lying down, vacuum cleaners, ties, travel, clothing, paper, skin, systems, friends, bikes, family, school, work, money and wait-

ing I wish to include a story created by someone else in each area. When I perform your story I will tell it as if it happened to me. So pick an area that interests you and send me some stories. I exchange for your efforts, I will send you copies of my stories in the same category. Having someone to write for really helps me get things onto paper. Thank you for your help.

Send your stories to:
Peter Burns, 205 King St., Burlington VT 05401

FOLLOW UP ON OBJECTS LIE ON A TABLE

presented June 1993 at Mobius

Last spring we presented *Objects Lie on a Table*, a performance with text by Gertrude Stein. You could call this a "realization" if the term "staging" implies something too traditional. We left the text as it was, didn't adapt or collage it, but the entire scenario, all actions, objects, music, visual elements, movements, were ours. It has to be that way with Stein's theater texts. Mary Curtin and I worked with Steve Thomas, Rhoda Bernard and David Goodine on the realization: Steve and Rhoda created the music, David designed, built, and superintended the environment. I asked the teammates for their reflections on our four-month process.

— David Miller

ty. Through imagery we discover and create our own icons, myths, deities and talismans. Ours is the psychology of the collection and adoration of objects, and the creation of images (of deities, of morality, or emotion). As hymns and chants have been used to enhance the act of worship, our music will likewise augment our spiritual experience. Just as the images in the stained glass windows of a church tell the stories of a Bible, our photographs and slides tell our stories of myths and rituals. This show has been looking for a home for quite some time. Creative dress is encouraged.

-Full Moon Gruel

Here/Not Here Dances by Sarah Hickler Mobius Artists Group with Nancy Adams, Olivier Besson, Stefanie Cohen, Patrick Crowley, Owen Furshpan, Enroue Halfkenny, Rachel Zahler

March 24-26, 8 pm

I have been working with six dancers/improvisers on a new group piece, *Here/Not Here*. We presented a formative version of this work last spring at Mobius' Movement Works-In-Progress. The piece evolves around simple interactions: approach/retreat, accept/reject, connect/divide. I have been working with the juxtaposition of "simultaneous solos" with more direct relating and connection between performers, and allowing the formal relationship of bodies in space to suggest emotional content without actively imbuing the movement with personal associations.

The movement vocabulary we've been working with is task oriented, pedestrian, gestural, and some of the movement is drawn from the tradition of Contact Improvisation. I have been interested in combining choreographed movement with sections of structured improvisation. One of the challenges has been to apply aspects of these two traditions to each other so there is a unified performance quality throughout the piece; to keep the choreographed sections as fresh as the improvisation, and the improvised sections as focused as the choreography.

I will also be showing *Natural Causes*, a duet I choreographed last fall and performed with Nancy Adams (of Mobius Artists Group) at Trinity College in Hartford, and The Dance Complex in Cambridge. It too evolves around images of isolation and connection. I read in the [Boston Globe](#) that it was about death and final liberation from the physical

For me, the unique challenge of my involvement in *Objects Lie on a Table* was that of being an improvising musician in a nonimprovised piece. The freshness of improvising balanced with the fixed theatrical structure made for a host of discoveries about the various roles that the music could take: from narrator to a character within the onstage action.

Steve and I continued the creative process of developing and experimenting with new material through the run, so the music rarely felt stale or overly clichéd, as set pieces tend to feel to me. The attention to process throughout the rehearsals for this piece made the experience far more interesting and worthwhile than most.

As this is my first performance at Mobius, I wish to let you know how impressed I was with the supportive, committed environment in which we worked. It was a rare pleasure to create and to perform with and for such an attentive and open-minded community. I look forward to future visits to Mobius, both as an audience member and as a performer.

— Rhoda Bernard

Probably all my projects coincide with pertinent times in my personal life, but this was a doozy of a time. the advantage of pertinent personal know, these last 6 months for me were wild. and you pile stein on top of that what do you have an opportunity to make some sense out of stein and her impossible text.

actually, in retrospect, it now seems like it was just a piece of haman-tashen, right team (david m., david g., steve, rhoda)? i know we all had fun — and so did the audience. if stein was rolling in her grave, it was because she had a few chuckles herself. so rave on david miller with your stein mania. i applaud you.
— mary curtin

When David invited me to write some music for *Objects Lie on A Table*, I thought about the possibilities. At that point the only fixed elements were Stein's text, the performance dates, and that he and Mary would be the performers and David Goodine the designer and tech utility man.

Based on that, a brief discussion I had with David one snowy Sunday evening, and my intuitions about the piece from watching early rehearsals, I decided to make a score using two singers (myself being one) and some body percussion (finger snaps and intricate clapping patterns). I wanted to write pulsing 2-part singing lines and motifs that were rhythmically and harmonically adventurous, that would swing without sounding like bebop, and that could serve as springboards for improvisation.

I found Rhoda Bernard, a wonderful, fearless singer who was not only well-schooled but willing to take a short at anything. We started rehearsing on our own, learning the material as I was writing it and then extending it by pushing it around through improvisation. Eventually we started rehearsing with Mary and David, trying out the structures we'd developed against what they'd developed. From the beginning I'd intended the music to be a force in the play, a constant assertive presence, not just a background cushion. We struggled around that sometimes, but in the final week of rehearsals, the music and the stage action finally began to play off each other in an exciting counterpoint. And on the best performance nights, the four of us locked into a *ensemble* rhythm.

Afterthoughts? It was a challenging, enlarging experience for me. I probably won't work with a fixed text again — it's more satisfying when the text is as malleable as the music. But I hope to do more music with Rhoda, whose spirit and musicianship always impressed me. And David and Mary were amazing to watch as night after night, for over three months, they inched forward through Stein's opaque hieroglyph of a text, uncovering/discovering their own music of image, movement, sound.
— Steve Thomas

I looked at Stein's phrase, "I find I have changed my meaning, in changing my meaning from the meaning I had to this meaning." Puzzled over it and recognized that the thing to do was to walk quietly toward the audience, look someone in the eye, speak the first part simply and then fall over hard. I was thinking about a portion of text which included the words "relation," "dominion," and "memory," and visualized a blindfolded person dividing a flat surface into two unequal portions using a rope. I also remembered a reference to "fields" as being like "tablecloths," horizontal playing spaces as playgrounds or battlefields.

In this GAP — between text lying on a page and the action marking a floor with rope, or crashing to my side — in the gap is where theater happens. It also happens in how we subsequently developed the blindfolds, the rope, the falling, the stick for prodding, beating or dancing, the divided sections of floor and suspended tablecloth, cutouts on the tablecloth echoing the 3-D objects lying on the table. And so on. It also happens in how we decide to speak, what and when we decide to speak.
We decide.

Some still claim that theater is already made at the time that the author "puts down the pen," and that everything else is a glorified execution of instructions. This view is reductive. I find that my convictions about acting and theater are strengthening through this work. (Crash.)

The big idea about acting goes something like this: it's a mind-body discipline dedicated to the work of transformation. It draws equally on all of our performative resources: physical, vocal, spiritual, conceptual. It aims to bring about change in the space shared between performers and audience. It aims to "make the invisible visible." A sustained look at world theater (including traditional and folk theaters) will show you this if you pay enough attention.

The small idea about acting is that it's a psychological discipline dependent primarily on arousing and channeling emotion. Physical and vocal skills are important only as supplements to the psychological task. It is dedicated to creating "consistent and believable" — usually meaning "recognizable" — characterizations. It aims to "stay true to life." Plenty of good work is possible in this mainstream genre, but it's not the whole pie.

I want to thank the **Objects** team for terrific collaborative work. I hope to be lucky enough to to work with dedicated people like you again and again.
— David Miller

Gallery Talks At Mobius

Medusa, Myself

Artist - Margaret Tittlemore, *Mobius Artists Group*

Saturday, February 5 at 4pm .

This winter and spring, Mobius continues with scheduled Gallery Talks with each of the installations and exhibits. The talk will be given by the artist and the format will change depending on the show and the artist. Please consider attending this talk. It's a great way to find out more about the artist, the work, and offer your opinion and feedback. We have just one gallery show until March so don't miss it! And stay tuned for a full schedule of gallery shows in the spring.

To arrange for a special gallery talk and school group visits during the week, please contact the Mobius office at (617)542-7416.

Red in Woods (Continued from page 6)

We were very grateful to be able to videotape at the studio of Continental Cablevision of Cambridge. The crew included Bob Raymond, with the assistance of T.W. Li, Clyde Tressler, Dan Lang, Jack Mello, Sarah Griffith, Owen Furshpan, Margaret Tittlemore, and Rochelle Fabb.

And I want especially to thank the audience: many called, but few could be chosen. These people willingly agreed to go into this event blindly, with no knowledge of what it was about or what would happen. The people who finally got to experience the event were Kenner Rawdon, Nan Doyle, John Gianvito, Miles Fidelman, Landon Rose and Celena Sky. My thanks to them not only for taking the walk in the woods, but being so candid on video about what they thought before, during, and after the event.
—Marilyn Arsem

OFFICE WISH LIST

- Macintosh Plus or SE
- External hard-drive for Mac Plus or Mac SE (30-40 megabytes)
- Microwave oven
- desk lamps
- humidifier
- miscellaneous office supplies
- laser printer paper
- public domain clip art books

MOBROID REQUEST CORNER

Ean White is seeking information on a 1300 square foot live/work studio preferably with a garden for all his exotica. Please call Mobius at 617/542-7416 if you know of an available space.

Mari Novotny-Jones is working on a new solo piece called "Dreams of Forgotten Alchemists." The piece examines the status of women and domestic violence using the Frankenstein story as a framework for the performance. Her requests are 1) Barbie dolls, any condition, dressed or not — she hopes to find at least 50. 2) Doll parts — heads, arms, legs, etc. — any kind, any condition. Please send them to Mari c/o Mobius, 354 Congress St., Boston, MA 02210

Mari is also writing her Master's thesis on interactive performance at Mobius. She is interested in interviewing audience members who have seen audience participation works at Mobius over the past twelve years. If you are interested in being interviewed, please call Mobius, leaving your name and a number where you can be reached.

Joseph Wilson desires video cassette recorders and a television (black and white or color) in working condition.

Linda Graetz is seeking a table top copy machine and paper shredder.

Do You Teach? Do you have school aged children?

Mobius welcomes inquiries from school and community groups about special educational programs. We are happy to arrange special gallery talks by the artists whose work is on exhibit. We also may be able to arrange for discounted tickets for high school students who wish to attend evening performances.

Call Nancy Adams at Mobius,
(617)542-7416.

SEEKING VOLUNTEERS

We need altruistic, beautiful and wonderful people like you to come help out in the Mobius office. You may: update our mailing list, do PR mailings, paste-up, filing, and general office maintenance and more. ALORS! If you have some extra magical time on your hands and don't know what to do? Call Rochelle Fabb TODAY at 542-7416 and VOLUNTEER 'cause we need you and we will appreciate you...PROMISE.

STUDENT WORKS AT MOBIUS

March 3 - 5 (exact # of nights TBA) at 8pm

For the sixth year Mobius will present a weekend of performance, sound art and intermedia works by area college students. Each night, three to four different works will be presented. This is your chance to see works by students from Boston's varied colleges and art schools. Don't miss it!

**Call for student work: Proposals due at the Mobius office by 5 pm
Wed., February 2, 1994**

Mobius is seeking proposals from Boston area college students for new performance art, sound art and intermedia works. Submit a proposal of not more than two pages describing the work you'd like to present. Also include a paragraph about yourself and documentation of your work if you have it (audio cassette, slides, drawings, 1/2" video). List the running time (no more than 20 minutes) and a list of your technical needs. Low tech pieces are preferred as this will be a group showing with 3-4 works each night. Be sure to include your telephone number, address and a time when you can be reached. Type the proposal if at all possible. Call the Mobius office for more information.

CALL FOR PROPOSALS

Works-In-Progress #35

Scheduled for April 28-30, 1994

Proposals Due: Friday, February 18th, 1994 by 5 pm at Mobius

In response to a continuing demand from area artists, Mobius will be scheduling its 35th program of Works-In-Progress to be presented in April.

This is your opportunity to share work that is in a developmental stage with an informed audience. There will be audience discussion following each presentation. Pieces presented during this program should have low tech requirements and run no more than 20 minutes. Several artists will be programmed each night. To apply, send the following to Mobius, attention WIP #35:

- a brief description of the project
- brief biography or resume
- list of technical needs (should be minimal) and how you will fulfill these needs
- support materials such as slides, video or cassette tape if you wish a SASE if you want any of your material returned

Please! Works-In-Progress only. We realize that to some extent all work is "in-progress", but please do not use this as a forum to present short complete works. Thanks! Call the Mobius office for coversheet / guidelines.

MOBIUS CALL FOR PROPOSALS!

Deadline:

**5 pm, Wednesday, June 1, 1994 - For Projects to take place
September 1994 - December 1994**

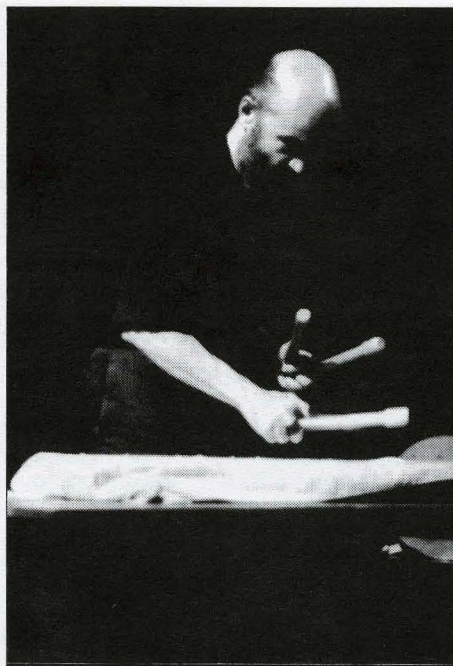
The Mobius Artists Group is seeking proposals from Boston and New England artists for original, experimental work in the performing, media, and visual arts, particularly work that falls outside traditionally defined art forms. All applicants are required to call in for or pick up proposal guidelines and a submission cover sheet each time you submit a proposal. Call Mobius, (617) 542-7416, for the required forms. If you have questions, call the Mobius office to discuss your project. Please do not submit a proposal without referring to the proposal guidelines.

Mobius offers the space for 50% of the the box office receipts. For non-box office events (i.e. installations) Mobius provides use of 1,000 square foot exhibition space in exchange for work or in-kind services mutually decided on. In addition, Mobius provides sponsorship by offering low-cost rental of lighting and sound equipment. Mobius will also provide PR support including printed mailing labels for over 200 news media contacts, and an opportunity to write about your work in the Mobius Newsletter which is distributed to over 2,500 individuals and organizations nationwide. A Mobius artist will work with you to provide advice and information, but remember, your project will be essentially self produced.

Mobius also is interested in receiving inquiries from local artists who are interested in curating work at Mobius. Call Nancy or Marilyn at Mobius.



Marilyn Arsem in *Dreams (breathe/don't breathe) of Home* presented at Mobius in September 1993
Photo by Bob Raymond



Taylor Mclean in *Concert of New Music for Invented Percussion* presented at Mobius in October 1993
Photo by Bob Raymond



Ean White in *Two Sound Performances and a few more raccoons* presented at Mobius in November 1993
Photo by Bob Raymond

If you think you revelled at ARTrages Beyond: The Wrath of Fun, you'll more than flip your wig at our...

SPRING...fling...thing... PARTY!

Saturday, April 16 1994
(Emblazon this date on your mind!)

Spring is sooner than you think & so is the annual Mobius spring fundraiser. Just what sort of unabashed antics will we think up next? Stay tuned for more details in the next newsletter and find out!

Join the Women's Action Coalition (WAC)!

The Women's Action Coalition (WAC) is an open alliance of women committed to direct action on issues affecting the rights of all women. We are witnesses to the current economic, cultural and political oppression that limits women's lives and to the horrifying effect of these limitations. WAC insists on economic parity, and representation for all women and an end to sexism, homophobia, racism, religious prejudice and violence against women. We insist on every woman's right to quality health-care, housing, childcare and reproductive freedom. We will exercise our full creative power to launch a visible and remarkable resistance. WAC meetings are held every Wednesday at 7 pm at MIT, Building 1, Room 135 which is wheelchair accessible. Call 446-0364 for further information.

Directions to Mobius

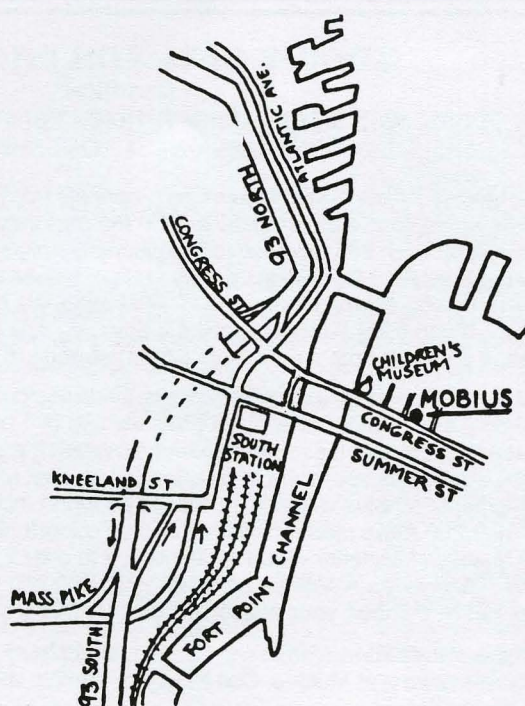
From the Mass. Pike:
Take the South Street/Chinatown exit. At third light take a right onto Congress St.

From Rt. 93:
Take Congress Street exit. Mobius is two blocks past the Children's Museum on the left.

By MBTA:
Take the Red Line to South Station. Walk one block (North) to Congress Street.

Parking at Mobius

Having trouble parking at Mobius at night? Try **Allright Parking**, the first lot on your right after you drive over the bridge from downtown. They are generally open until 8 pm. You can park, pay, take your keys with you. If you park in other unattended lots, you may be towed.



PHYSICAL ACCESSIBILITY

Mobius is committed to being as accessible as possible for all people with disabilities who have a desire to participate in our programs.

There are several steps up to the front door of our building, and unfortunately, the sidewalks in front of the 19th century building in which we are housed are too narrow for a wheelchair ramp. However, our elevator does accommodate wheelchairs and non-step seating is usually available for performances. If you call ahead, Mobius will arrange to have someone meet you to carry you up the outside stairs and assist you in any other ways necessary. We are sorry that access to our facility is not assistance-free. Our long-term plan includes moving into a building that has wheelchair access.

THANKS to these fine scientific minds who gave to our fall fund drive:

Einstein Funders:

Anarcha Prune Doggie Club of the Southwest
Alice Trexler
Audrey R. Little
Bruce Gertz
Frank and Beth Carroll
Fredric J. Raab
Grit and Boredom Rudling
Hal Kaplow
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Jamie Murphy - Earth Healing Products
Jennifer and Todd Knox
Jill Pearson
Joel Snyder
Kerry Hawkins
Kimberly Morrow
Lori Rosenthal
Malcolm Goldstein
Mary Curtin
n noon coda
Reme Gold
Rich Simon
Steven and Andrea Frank

Newton Funders:

Bonnie Creinin
Dan Rabinovitz
Elizabeth Whirlabout
Evil Twin Productions
Gretchen Adams, Rob Hayes and Baby
Henry Catfish
Harris and Ros Barron
Joe Kerry
John Steczynski
Kent Cooper
Kristine Guay
Naomi Weizenbaum
Noreen Troccoli
Nusha Martynuk and Carter McAdams
R. Ferrante
Simson Garfinkel
Steve Weiss

Salk Funders:

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Caitlin Corbett
Jane Schwerdtfeger
Janet Steinmetz and Godfrey Amphlett
Katherine D. Finkelppearl
Helen Shlien
Margaret P. Cardozo
Sarah Sue Penney
Walter Horn

Curie Funders:

Linda Olster

MUCH APPRECIATION to the Mobius Artists Group Fund Contributors!

Mobius thanks our repeat funders who have kindly acknowledged our recent fundraising drive request to raise money for the Mobius Artists Group project fund. By contributing to this fund, donors have made it possible for the Mobius artists to produce new and innovative artwork more easily, more often! Specifically the fund will enable members of the Mobius Artists Group to procure artists materials and technical production assistance, and will help defray publicity costs. The following is a list of new contributors as of 11/23/93:

Mobius Artists Group Funders:

Bonnie Creinin
Don and Kay Arsem
Dorothy Fifield
George M. Preston
J. Gatnik
Jeffrey and Barbara Bush
Kerry Hawkins
Kristin Johnson
Larry Ockene
Rena Wade

Continuing THANKS to our fertilizing friends, the Avant Gardeners:

Arlyne Rochlin
James Williams
Oedipus

Thanks also for those wonderfully mysterious and random donations received:

Bonnie Kenderdine

If you would like to contribute to the artist fund or to our scientific appeal for operating support, please make checks payable to: Mobius and send to 354 Congress St. Boston, MA 02210. Specify which worthy cause you are contributing to! **REMEMBER:** your donation are is tax deductible to the fullest extent of the law!

Disclaimer: Nobody's perfect, but if we happened to miss you on this list, we apologize in advance. Please let us know!

A very special, heartfelt thanks to our generous benefactor, Simson Garfinkel.

Simson made our office supply wishes come true and donated to Mobius: an Abaton Scanner, a copy machine and various computer hardware, telephones, much needed miscellaneous office supplies and jars of delicious jam that we enjoyed on toast. Thanks Simson, you're beautiful, we love ya!

MOBIUS ARTISTS GROUP

Nancy Adams
Marilyn Arsem
Hannah Bonner
Meredith Davis
Owen Furshpan
Joan Gale
Linda Graetz
Sarah Hickler
Larry Johnson
Dan Lang
T.W. Li
Taylor McLean
David Miller
Mari Novotny-Jones
Tom Plsek
Bob Raymond
Julie Rochlin
Margaret Titemore
Ean White
Joseph Wilson

MOBIUS STAFF

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Nancy Adams, *Co-Director*
Rochelle Fabb, *Publicist/Admin. Asst*
Louise DeCesare, *Volunteer*
Robert Appleton, *Intern*

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James Williams

Mobius Artists Group has gained national recognition as a leading interdisciplinary group in Massachusetts. Since 1977, the 20-member group has been known for incorporating a wide range of the visual, performing and media arts into innovative live performance, sound, video and installation works.

Mobius (the space) is an artist-run center for experimental work in all media. Founded by members of the Mobius Artists Group in 1983, Mobius is a laboratory for artists experimenting at the boundaries of their disciplines. Presenting new work by over a hundred artists each year, Mobius is unequalled in Boston in its commitment to Boston artists and the alternative arts.

Mobius, Inc. is funded by the National Endowment for the Arts, the Massachusetts Cultural Council (MCC), the Boston Council for the Arts and Humanities, a local agency, supported by the MCC, the Polaroid Foundation, the Nonsequitur Foundation, LEF Foundation and generous private support.

The Paper Center
A Hobort/McIntosh Company

27 Drydock, Boston, MA 02210
Telephone: (617)951-1488
Fax: (617) 951-1494

IN THIS ISSUE

DANCE

Judy Dworin Performance Ensemble
January 21 & 22

**Deep Space Dancers &
Full Metal Revolutionary Jazz Ensemble**
February 16-19

Sarah Hickler & Co.
March 24-26

Erika Batdorf
March 31, April 1 & 2

INSTALLATION

Margaret B. Titemore
February 2-19

PANEL DISCUSSION

**Performance from Boston:
Do You Know It When You See It?**
featuring seven Boston performance artists
February 22

MUSIC

Landon Rose
January 28 & 29

**Full Metal Revolutionary Jazz Ensemble &
Deep Space Dancers**
February 16-19

Outsider Quartet
March 11-12

PERFORMANCE

Student Works
March 3 - 5 (# of nite TBA)

Ron Wallace
February 4-5, 11-12

Crisis (from New Orleans)
February 25-26

Full Moon Gruel
March 17-19

SLIDE/TALK

Red in Woods, with Marilyn Arsem
March 13

J A N U A R Y - M A R C H 1 9 9 4

mobius

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EXPERIMENTAL WORK IN ALL MEDIA**

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experimental work in all media



M A R C H

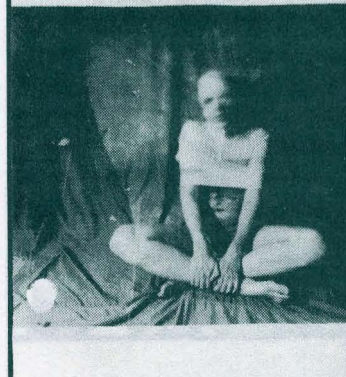
March 3 - 5
nights TBA at 8pm
STUDENT WORKS #6
*performances by area
college students*
\$5

March 11 & 12
Fri & Sat at 8:30pm
OUTSIDER MUSIC
experimental music by
OUTSIDER QUARTET
with
Tom Plsek*, trombone,
Jon Damian, guitar, etc,
Mark Harvey, trumpet,
John Voigt, bass
\$10/\$8 st/srs.



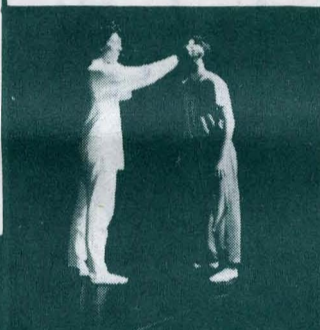
March 13
Sun at 4pm
RED IN WOODS
*a slide talk about private
performances for one
which took place in a
snow filled woods at
dusk by*
Marilyn Arsem*
& participants
free

March 17 - 19
Thurs - Sat at 8pm
A NIGHT IN GALEN
*multimedia performance
by FULL MOON GRUEL
with Martha Jones, Tom
Jones & Greta Billinger*
\$4/\$3 st/srs



March 24 - 26
Thurs - Sat at 8pm
HERE/NOT HERE

dances by
Sarah Hickler*
with Nancy Adams*,
Owen Furshpan*,
Olivier Besson,
Stefanie Cohen,
Patrick Crowley,
Rachel Zahler &
Enroue HalfKenny
Thurs: \$7/\$5
Fri & Sat: \$10/\$8



March 31 - April 1 & 2
Thurs - Sat at 8pm
**WAITING FOR
THE DAWN &
JE T'ATTENDS:
FACING EAST**
*movement
performances by*
Erika Batdorf
Thurs: \$7/\$5,
Fri & Sat: \$10/\$8

* indicates Mobius
Artists Group member

Admission to all gallery
shows is **FREE** of
charge but donations
are gratefully accepted.

**Schedule Subject
To Change**
Details are more
tentative for events in the
distant future. Call
542-7416 for updated
info & reservations.

LOCATION
354 Congress St. in
Boston near the South
Station stop of the Red
Line, two blocks past
the Children's &
Computer Museums.

MOBIUS, INC. is funded by the
National Endowment for the Arts,
the Massachusetts Cultural
Council (MCC), the Boston
Council for the Arts and Human-
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by the MCC, the Polaroid Founda-
tion, LEF Foundation,
Nonsequitur Foundation & gen-
erous private support.

winter 1994
(617) 542-7416

mobius

boston's artist-run center for
experimental work in all media



JANUARY

January 21 & 22
Fri & Sat at 8pm

HER DREAM STORIES (to be continued...)

*movement &
performances by
Judy Dworin*

Performance Ensemble
\$10/\$8 st. & srs.



January 28 & 29
Fri & Sat at 8pm

FOUNDRY MUSIC

*experimental music
with movement and
storytelling by
Landon Rose*

with

**Michelle Braden,
Patricia McMahon &
Steve Wilmore**

\$8/\$5 students &
seniors

FEBRUARY

February 2 -19

MEDUSA, MYSELF

*mixed media
installation by*

Margaret B. Tittlemore*

Gallery Hours:

Wed - Sat, 12-5pm

Opening Reception:

Sat, Feb 5, 3-5pm with

gallery talk at 4pm

free



February 4-5, 11-12
Fri & Sat at 8pm

THE LONG VIEW

performance by

Ron Wallace

\$8/\$6 st/srs



February 16 - 19
Wed- Sat at 8pm

EAR MOTOR

movement/music

performances by the

**Deep Space Dancers
& Full Metal**

**Revolutionary Jazz
Ensemble**

Wed: \$6

Thurs: \$8/\$6 st/srs

Fri & Sat: \$10/\$8 st/srs

February 22

Tues at 7pm

PERFORMANCE FROM BOSTON:

DO YOU KNOW IT WHEN YOU SEE IT?

panel discussion

featuring seven

Boston

performance artists

free

call Mobius for info

February 25 - 26

Fri & Sat at 8pm

FRONTIERS

performance

by

CRISUS

from

New Orleans

\$10/\$8 st/srs



winter 1994
(617) 542-7416