

MOBIUS NEWSLETTER



Vol. 5, No. 3 November/December 1987

354 Congress Street, Fort Point, Boston 02210 (617) 542 7416

"The symbolic content of abstraction today is subterranean, inaccessible to the majority of its viewers. We need the artist to tell us what it means because there is no longer a cultural consensus outside of that imposed on us by commerce. The meaning of abstraction in contemporary esthetics is no longer that of a distillation of content still comprehensible to an entire community, but that of an independent form which may mean any number of things to any number of people...

Our lack of shared beliefs and values contributes to our fascination with ancient images and monuments. They are often attractive precisely because their meaning cannot be deciphered. This leaves a free field, a tabula rasa in itself, where an artist can be formally influenced by these images as though they had no meaning, and at the same time can capitalize on meanings sensed, if not seen. The contradictions involved in this phenomenon are the same ones on which our culture is based. We are caught between too little information and too much information, which keeps us listening to the 'specialists' instead of thinking for ourselves...

To some extent an interest in archeology, anthropology, geology, and mythology has become a substitute for an interest in art. Because experimental art has become the exclusive territory of the ruling and upper-middle classes, the hunger for art felt by everyone else must find less oppressive outlets. These range from pop culture and kitsch to gardening and nature worship. The fact that avant-garde art is seen by many as a 'put-on' is indicative of class antagonism. Many young people, discovering art's separation from ordinary people and life, have turned to nature itself as a substitute. Ancient art, wiped clean of its class and religious content by the ages, seems almost natural in its distance - a distance that allows it to become, paradoxically, more intimate than the art of our own times."

--from Overlay: Contemporary Art and the Art of Prehistory, by Lucy Lippard
© 1983 by Lucy R. Lippard. Reprinted by permission of Pantheon Books, a division of Random House, Inc.

AFTER THE FIRST DEATH

Solo performance by Julie Rochlin

Presented by Mobius Performing Group

November 13 - 22



When someone dies, a logical first question is -- how did it happen? Whether accidental or due to illness, we seem to want a mental picture of how a person died. Some would call this "morbid curiosity", but I believe it goes much deeper than that.

In my case, I became aware recently that each death I've experienced has left strong imagery in my mind's eye. Some of the imagery is based on factual data that I was given (either by my being present at the death of from someone who was close to the

incident), but the images painted are then filtered through my imagination and take on a life of their own.

I have decided to verbalize these Death paintings to an audience. They have become a regular part of my private thoughts and together form an aspect of the way I function in the world. How I choose to see these deaths in all their infinitesimal detail -- and how I need to be a part of the world, alive, breathing and moving in response to this imagery -- these will also enter the performance.

I am also aware of the way I have internalized parts of each person or animal, the tangible or intangible aspects that the dead one leaves behind. I have created a kind of litany which I plan to recite during the performance. con't p. 5

December 10 - 13



(The following comments are excerpts from a taped conversation by Eva Dean, Artistic Director/Choreographer for the Eva Dean Dance Company, in which she examines her creative process.)

There are many things that inspire me -- architectural structures, the dancers, and spatial and personal relationships. Just give me a space and bodies, and I can create a dance by the relationship of the bodies to each other and the environment.

My work tends to be touch oriented, with dancers giving, taking and propelling each other's weight. I am inspired by each dancer -- add one different dancer and the piece in progress will change. Each person's limitations and talents are a challenge and a catalyst for new ideas. I have to compromise. I work hard to integrate my artistic concepts with each dancer's uniqueness. Any finished piece is a combination of pre-concepts, the surrounding environment, the dancers, and the serendipity of those parts all coming together.

I start with what I think are very strong concepts. I go into the studio planning to work on those images. I have a game plan and we start to work. Something unexpected may happen. My heart starts to beat faster. That is a signal for me to let go of the game plan and pursue the new impulse. The result is related, but I did not plan it.

When we were in the Rotunda, a gorgeous space with huge, fieldstone-outlined arches, I found myself falling and rolling all over the stones, creating new movement.

Then when I go back into a traditional space, I can use those movements, incorporating them into the new performance situation. Therefore, to reblock an already created dance into a new space necessarily requires change. The dance stays alive. It is the same, but different. It is not done by rote. I have never performed exactly the same piece. New vocabulary comes out of new space.

I am the catalyst. Everything is intertwined with me and my life experiences. A trip to a baseball game, where I experience the interactions between the fans, the players, the stadium and the spectacle of the total event is a potential source of material. The relationships excite me, and might remind me of a piece that has been going around in my mind, though I'm sometimes

barely conscious of it. Like catching and falling -- I may be thinking about or working on dancers catching and falling, but suddenly I see it in another way. It could be emotional as well as physical, as when the audience responds to someone falling with no one there to catch them. Or the difference might be in the way they fall. The emotional aspect, the actual physical act, and the way it all happens at that particular stadium at that particular time -- this is what I process. I extract an essence from those elements and translate it into dance.

For example, with Luscious Bodies Flying Through the Air I was very interested in creating bodies moving horizontally through space, something which is actually very difficult for the human body to do. I realized that the way to increase our movement vocabulary was to have different bodies rely on other bodies to propel them through space. As a result, the dance created real issues of giving and taking weight among the dancers. Trust also became an issue. The dancers were not only working on the movements; they were deeply involved in their own personal reactions to these problems.

An example of an emotional origin for one of my pre-concepts is my duet with Kate in Untidy Packages. I wanted to make a physically complicated duet which was sensuous and violent, evoking many emotions.

I was not interested in portraying violence. I was more interested in the moments that followed violence. As always, in creating my work these moments are open-ended. Kate and I did not know what would happen next. If a moment we made did not feel right, we went back to the preceding moments, working our way through until we were sure of our next step. There are actually some very tender moments in the duet. For Kate and I, the violent flashes were followed by tenderness, fear, repulsion, and satisfaction; we felt our destructive sides clearing the space for new things to grow.

-- Eva Dean



WELCOME TO YOUR EXCITING NEW MOBIUS CALENDAR! This calendar is designed especially for hanging on your refrigerator (magnet placements as shown). It tells you exactly what is happening at Mobius, when it's happening, and what it costs ... and you already know where. That's Mobius, at 354 Congress Street in Boston, tel.542-7416. We'll see you soon!

magnet

magnet

november

december

Wednesday, 4th
SOUND/IMAGE/EVENTS
presents Larry Johnson,
Richard Lerman, and Tom
Plisek for an evening of
Sound Art.
8 pm \$7.00

Friday, 6th
NEW MUSIC
by Taylor McLean, percussion;
Dominique Eade, vocals; Tom
Plisek, trombone; Dan O'Brian,
acoustic bass.
8 pm \$7.00

Tuesday, 17th
NOT DEFINING PERFORMANCE ART
CONTINUATION OF DISCUSSION
A panel discussion on per-
formance art by Boston
artists; audience partici-
pation welcome.
7 pm FREE

Thursday & Saturday, 5&7
STRING DUET 2
Movement, music and instal-
lation by Taylor McLean
with Nicole Chuang and
John Voigt.
8 pm \$7.00

Friday-Sunday, 13-15 & 20-22
AFTER THE FIRST DEATH
A new solo performance with
Installation by Julie
Rochlin of Mobius Performing
Group.
8 pm \$6.00

Thursday-Sunday, 10-13
UNTIDY PACKAGES
A new work by the Eva Dean
Dance Company of New York.
8 pm \$7.00

Thursday-Sunday 17-20
THE HOUSE OPPOSITE
A new multi-media per-
formance by Mario-Erik
Paoli of Mobius Performing
Group.
8 pm \$6.00

NOT DEFINING PERFORMANCE ART
Continuation of discussion.

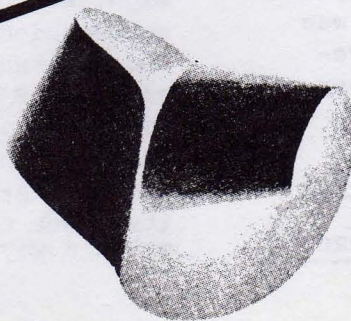
Can we identify the range of new performance activity by Boston artists?
Can we talk about the aesthetic concerns that go into the making of the
work? What are the artists' intents, how do they want people to view/engage
in the work? And is that the audiences' experience of the work?

Can art be identified on its own terms, or only in relation or opposition
to other forms? Do definitions help or hinder the artist and the making of
the work? Do definitions help or hinder the viewer?

In an effort to pursue these questions (and probably more), we will
reconvene and continue the discussion on Tuesday, November 17, at 7 pm.
Who will be speaking and what the format will be are still to be determined.
Please join us, even if you missed the first discussion.

CALL FOR PROPOSALS

The Mobius Works-In-Progress program is scheduled for some time in February/March 1988. Exact dates will be announced in November. Artists put on your thinking caps!! Please submit your proposals for performances (max. 20 minutes, lo-tech) by November 18 or call us for details at 542-7416. THANKS!!!



THE HOUSE OPPOSITE (A Phylogenetic Fantasy)

A new music/theatre piece composed, designed
and directed by Mario-Erik Paoli

Presented by the Mobius Performing Group

December 17-19



"I am concerned with making a totally polyphonic theatre in which all elements work to fragment each other so that the spectator is relatively free from empathy and identification, and instead may savor the full 'playfulness' of theatrical elements, even though the subject matter of these plays is anguished and aggressive in the extreme. My goal has always been to transcend very 'painful' material with the dance of manic theatricality."

-- Richard Foreman

"A director spends his whole life making one film over and over again."

-- Renoir

My work is all about mixing together material that I have experienced (or came across with).

The materials may appear to have nothing to do with each other or be contradictory or in contradiction with each other, but, abstractly, conceptually and most important subconsciously form part of a 'whole'. They form a composition in the space-time designated.

I think in layers, in superimposed lines, events, silences, happening simultaneously. I like thinking of my theatre work as being musical in form. I call it theatre because I see it as an extension of theatre, an extension of music, and extension of painting. Yes, it is 'performance' . . . "All theatre is performance but not all performance is theatre." -- Schechner.

I think in polyphonic terms, in counterpoint, in harmony, whether it's 'dissonant' or 'consonant' -- that's relative, that depends on the eyes and ears that are seeing/hearing 'it'. Maybe 100 or 200 years ago (and still sometimes today) there was a 'collective-consonance', a collective 'absolute truth', and things were either right or wrong, true or false, black or white -- but that has long been proven mistaken -- 'things' are relative, things 'depend' on what comes before and what comes after -- THERE ARE NO ABSOLUTE TRUTHS.

For a long time I've been 'mixing-in' my theatre work ideas or themes on the 'Dialectic of Sexuality', or 'Sexual Politics', even though a lot of people don't see it. (I don't put it there or 'mix-it-in' for people to see, it's for 'my' process. It's a chemical or rather alchemical element I add for the process of my 'Imaging' of the piece.)

-- For a long time I've been very curious about the many different and related theories on sexuality, and how 'we' manifest 'our' sexuality. From crime to love and everything in between, from what's 'wrong' and what's 'right' or what's sick or relatively sick.

I believe (based mostly on my philosophizing and readings of Foucault, Battelle and Freud) that for hundreds of years (probably since somewhere around the late Greek Classical period and the beginning of Christianity) sex has been seen as something that is 'wrong' to manifest freely, something that's bad for you or that you should feel guilty about. With the development of Western religion the 'guilt' was intensified. So for hundreds of years (what I call the 'Science period') sexuality has been suppressed. The collective-conscience of Western culture has been convinced not to manifest their sexual desires freely -- but for very good reasons: birth control and sexually transmitted diseases, two good reasons to hold back your desires.

We have been taught to 'love' before we have 'sex', but many people are unable to express their sexuality in a normal way -- because of their conditioning/education many people are unable to love . . .

. . . But our libido keeps on 'working', having its cycles, its 'Nature', and many people can't control it . . . it's like survival . . . it has to be released/manifested somehow . . .

I mostly sympathize with Freud's theories on the libido and the subconscious. There just might be this very 'powerful force' that subconsciously controls some of our actions and desires: Dominance, control, war??, crime??, S & M, rape, incest???, gratification, hate, money, materialism??, Pleasure?? Are all these a manifestation of the libido?? Are these an extension of sexuality?? Are these a twisted, inverted/perverted or in a way opposite form of Nature?? Or is

(more mario)



it Nature?? - I don't know, and I'm not about to try and answer it. But I often think about it.

Of the above the one that 'freaks' me out the most, the one I least understand as possible is incest. How is it possible for an individual to feel sexually attracted or to perform sex with a son, daughter or sibling, that to me is very, very 'twisted', very un-natural, very 'opposite' Nature.

* * *

The ideas for The House Opposite started when I came across a book review in the Village Voice (May 5, 1987). A review of a recently published book: A Phylogenetic Fantasy: Overview of the Transference Neurosis by Sigmund Freud, edited by Ilse Grubrich-Simitis. Following is an excerpt of the review:

" . . . Gubrich-Simitis point out that the second half of the manuscript is, more or less, an appendix to Totem and Taboo, extending its myth about 'the origins of human society in a violent conflict over sex.' . . . Speculating further on the crucial steps in culture's takeover from instinct, Freud fell back on a natural catastrophe, the Ice Age, which he thought might have traumatized the unconscious humanoids by subjecting them to the tyranny of deprivation. Expelled from the paradise of abundance, they had suddenly to become mindful of the perils of survival. Mindfulness required repression of the free indulgence of instincts, particularly sex. With the great thaw, however, repression did not melt. Instead, it got worse. This is the essentially new idea of Freud's "essay".

Freud thought that the primal father, the tyrant he had already mythologized in Totem and Taboo, took over from the ice in commanding a deep freeze. This old man, you probably remember, was the villain who seized the women for himself and banished the younger men. At the scene of these primal sexual politics, all the women were daughters, and all the men were sons of the first tyrant, who simply established the kingdom of incest. Meanwhile, the brothers, banished from the horde, formed the first society governed by amicable relations: they were all gay!

Once the tyrant had grown too old and weak

to thwart them, the mothers began to protect their young sons. And these youngsters then formed a band to murder the tyrant. Here Freud distinguished the rebellious sons from those who had been deprived of women. In the tyrant's place they established the law that reconciled sexual reproduction with the amicable relations of the gay fraternity. It consisted of a taboo against incest and exogamous rules for matching young males and females.

. . . The invention of culture is a natural outcome of the evolution of the species; the mind is nothing but an organ of adaptation developed by the body. . . . (A Phylogenetic Fantasy) stresses the invention of law, an entirely unnatural event, as the basis for human existence."

The House Opposite is based on these found essays of Freud's. I can't say what the piece is about, because I really don't think it offers any answers or solution. The piece is more like a painting, or rather a 'dream', a 3-dimensional abstract painting/dream inspired by this phylogenetic fantasy and other things. There will be a lot of loud 'twisted' music and some free-form dancing . . . and that's all I can say for now . . . come see it and we can talk about it afterwards.

-- Mario-Erik Paoli

(more julie)



As in my past performances, movement will be an important element in this piece. I have created a vocabulary of movement which will be performed improvisationally, and for the first time I will incorporate breath and voice as part of the impulse. There will also be quite a bit of pedestrian or mundane movement, because living with death requires one to do something to feel alive.

The biggest challenge in doing a piece of this kind is that you may become overly sentimental, or worse, create something so idiosyncratic that noone feels anything. My intention is to take personal material and transform it into universal material. Whether or not the audience has experienced these particular losses is unimportant, but if this makes them think about their own private imagery, then it's no longer about me but about a way that we all cope with loss. -- This remains to be seen.

-- Julie Rochlin

**EXPERIMENTAL STUDIO COURSES AT MASS ART
PRESENTED BY ROY PARDI - WINTER TERM**

COURSES: Imagination & Visualization Process/Image Mythology & Ritual: A Basis for Performance	WORKSHOPS: Drawing on Dreams The Imaginal Studio: Visualization Techniques for Artists Vision Quest
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For information contact:
Mass. College of Art/Continuing Education
621 Huntington Ave. Boston, MA Tel. 731-0275

HELP WANTED... Experienced artists, musicians, dancers,
etc. Interested in forming an event-oriented group for
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Roy Pardi/332-5014

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Jude Aronstein	Marilyn Arsem
Joan Gale	Dan Lang
Laure Liverman	David Miller
Mari Novotny-Jones	Mario-Erik Paoli
Bob Raymond	Julie Rochlin
Jonathan Scheuer	Victor Young

Hey! If you're moving, please let us know at least six weeks in
advance. Send us a postcard or something like that, ok?

MOBIUS (the space) was founded by members of the Mobius Performing Group, as a laboratory for artists
experimenting at the boundaries of their disciplines. MOBIUS provides a forum for audiences and artists actively
engaged in the development and critique of new genres of art-making.

Mobius, Inc. is funded by the National Endowment for the Arts, the Massachusetts Council on the Arts & Humanities,
the Boston Arts Lottery Council, the Polaroid Foundation, the Boston Globe Foundation, the Eugene F. Fay Trust, the
Charles Engelhard Foundation, and generous private support.

MOBIUS

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BOSTON, MA 02210

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AFTER THE FIRST DEATH

A solo performance
by Julie Rochlin

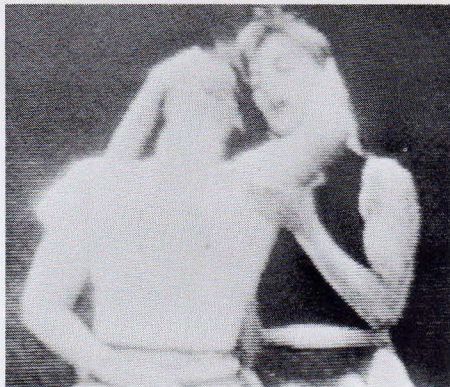
NOVEMBER 13-15 & 20-22
8 pm TICKETS: \$6.00

MOBIUS

354 CONGRESS STREET
(FORT POINT CHANNEL)
BOSTON, MA
542-7416

Mobius Inc. is funded in part by the National Endowment for the Arts & Humanities, the Mass. Council on the Arts & Humanities, the Boston Arts Lottery Council, the Polaroid Foundation, the Boston Globe Foundation, the Eugene F. Fay Trust of the Boston Safe Deposit and Trust Company, the Engelhard Foundation and generous private support.





EVA DEAN DANCE COMPANY
OF
NEW YORK CITY

PRESENTS
UNTIDY PACKAGES

10-13 DECEMBER 1987
8:00 PM



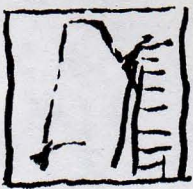
"...worth watching..."
"...choreographic inventiveness..."
"...pleased the eye..."

—Jack Anderson, NEW YORK TIMES



MOBIUS
354 CONGRESS STREET
BOSTON, MASSACHUSETTS

\$7.00
RESERVATIONS (617) 542-7416

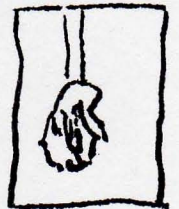


STRING DUET 2

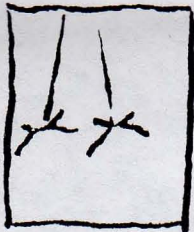


a performance/installation
for suspended dancers
by Taylor McLean

8pm* Thursday, Nov. 5 and
Saturday, Nov. 7



performed by NICOLE CHUANG
and TAYLOR MCLEAN
with JOHN VOIGT, contrabass

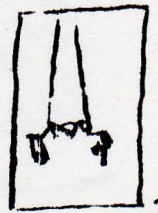
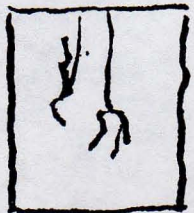


In Concert
8pm* Friday, Nov. 6



DOMINIQUE EADE voice
DAN O'BRIEN bass
TOM PLSEK trombone
TAYLOR MCLEAN percussion

"NO TUNES,
NO TOONS,
NOH TOONS"



MOBIUS
354 CONGRESS

BOSTON
ST. 542-7416

ELECTRA

A Festival of international solo
experimental work by women
January 8-24, 1988

The Women in Theatre Festival and Double Edge Theatre are proud to present internationally recognized women performance artists in *Electra*, a three week festival of experimental solo theatre. *Electra '88* is a composition of women artists from distinctive cultural and theatrical traditions, who, like their mythological counterpart Electra, speak from isolation and courage, with a strength of vision and self. Their performances explore a wide range of contemporary theatrical forms, language, and images.

We welcome these artists to this country in a unique venture. Through intimate performances, workshops, and discussions, these artists can share their artistic vision with theatre artists and audiences from the United States. Our international roster of guests includes:

Denmark

Anna Lica *Madame Bovary-downtown* January 8&15
Anna Lica has performed in film and theatre in Denmark since 1980 as part of the acting ensemble of Arhus' Theatre Marquez. In the past several years Lica's main collaborator has been Odin Teatret's Tage Larsen, with whom she has taught international workshops on acting, as well as created her acclaimed performance, *Mme Bovary*.

Czechoslovakia

Alena Ambrova *Tacet (Old Woman)* January 16&23
Alena Ambrova is a member of Czechoslovakia's leading experimental theatre, Divaldo Na Provazku. Her work is derived from the physical world of Commedia, clowning, and her own unique and mystifying explosive energy. Ambrova's piece, *Tacet*, is a highly moving performance about a woman evicted from her apartment of many years.

Norway

Geddy Aniksdal *The Stars are No Nearer* January 8&15
-a poetic encounter with Sylvia Plath
Geddy Aniksdal is a member of Norway's most acclaimed experimental theatre, Grenland Friteater. With Grenland, Aniksdal has been an actor and teacher, as well as participating in all of Grenland's international tours. Geddy Aniksdal's solo piece, *The Stars are No Nearer*, was first presented in Cardiff, Wales, at Magdalena '86, Britain's first festival of women in experimental theatre.

Israel

Netta Plotsky *Life Among Forms* January 9&22
Netta Plotsky is one of Israel's most versatile theatre women. She has extensive experience as a director, actor, teacher, and performance creator. Plotsky's highly stylized performance work, influenced by a longtime collaboration with a Butoh master in Japan, is unique in its precision and its ability to touch an audience. With her gentle humor and intense theatricality, Netta Plotsky has earned a reputation in both Israel and Europe, as a leader in experimental theatre development around the world.

Poland

**Jolanta Krukowska *A Dance About..* January 9 and
Coming. January 22**
Jolanta Krukowska is a member of the renowned Akademia Ruchu from Warsaw, where she has been an actress, creator, and teacher since its inception. Krukowska's work embodies a synthetic theatrical sign based in transformations of visual art, film, and photography. *A Dance About..* represents both the continuation of her work with the company and a personal statement of a woman's life in Poland.

United States

**Marilyn Arsem *DREAMS (breathe/don't breathe) OF HOME*
January 21**
Marilyn Arsem is the founder and Artistic Director of Mobius Performing Group and has directed and written many of their productions. In this piece, Arsem draws on images and odors from her dreams and waking hours to create a disturbingly intimate fairytale which explores concepts of life in death through a series of ritual activities.



AN EVENING OF DANCE January 17 & 24

Japan

Kei Takei *Light Part 25* World Premiere

Kei Takei, choreographer, dancer, and founder of the dance ensemble, Moving Earth, has performed and conducted workshops throughout the world. Her continuing work entitled *Light*, began in 1969 and has evolved into a 25 part cycle. Takei's work, influenced by the traditions of Japanese dance and theatre, and colored by her training in the West, emerges as a unique vision inspired by an interest in the natural world and ritualistic behavior.

India

Uttara Asha Coorlawala *Winds of Shiva*

-A legend of the Creation according to ancient Indian cosmology.

Uttara Asha Coorlawala, choreographer-dancer, has always concerned herself with the links between modern dance and the purist traditions of Indian classical dance. Hailed as the first modern Indian dancer, Coorlawala weaves Bharata Natyam and modern dance movements. A student of Martha Graham and Merce Cunningham, she has toured her work and taught her innovative technique internationally. Her movements are her own, refined and blended, transcending language, social and cultural barriers to create a new form that integrates the East and West.

WORKSHOP SCHEDULE

Space Limited to 15 unless otherwise indicated
All workshops are 6 hours total and cost \$60.

#	Workshop	Date	Time
1.	January 11-12	7-10 pm	Geddy Aniksdal
2.	January 11-12	7-10 pm	Anna Lica
3.	January 16	11-5	Netta Plotsky
4.	January 16	11-5	Jolanta Krukowska
5.	January 18-19	7-10 pm	Kei Takei
6.	January 18-19	7-10 pm	Uttara Asha Coorlawala

Space in the workshops is limited. We encourage you to register in advance so you don't miss out on these international artists.

Performance	# tickets
January 8 8:00pm Geddy Aniksdal <i>The Stars</i> Anna Lica <i>Madame Bovary</i>	_____
January 9 8:00pm Netta Plotsky <i>Life Among</i> Jolanta Krukowska <i>A Dance</i>	_____
January 14 8:00pm Cabaret!	_____
January 15 8:00pm Geddy Aniksdal <i>The Stars</i> Anna Lica <i>Madame Bovary</i>	_____
January 16 8:00pm Alena Ambrova <i>Tacet & TBA</i>	_____
January 17 8:00pm AN EVENING OF DANCE Kei Takei <i>Light</i> Uttara Asha Coorlawala <i>Winds</i>	_____
January 21 8:00pm Marilyn Arsem <i>DREAMS</i> & Cabaret!	_____
January 22 8:00pm Jolanta Krukowska <i>Coming</i> & Netta Plotsky <i>Life Among</i>	_____
January 23 8:00pm Alena Ambrova <i>Tacet & TBA</i>	_____
January 24 8:00pm AN EVENING OF DANCE Kei Takei <i>Light</i> Uttara Asha Coorlawala <i>Winds</i>	_____

ADVANCE TICKET ORDER FORM

BUY YOUR TICKETS NOW

Order now and save \$2 per ticket on single ticket orders! Advance Sale before January 8, 1988
After January 8 all performances will be \$12
Order the Festival Pass, see six great performances, and save \$22! Must be ordered before January 8!
Choose any six performances for \$50 (limited number available) Seating is limited! Order your tickets now to avoid disappointments.

If you are both ordering tickets and registering for workshops, please make out two separate checks. THANK YOU!

**Friends of Double Edge and Women in Theatre Festival Memebers deduct 10% from your order! For more information call 254-4228

Tickets _____ X \$10	\$ _____
FESTIVAL PASSES	\$ _____
Membership discount 10%	\$ _____
TOTAL COST	\$ _____

WORKSHOP ORDER FORM

#	Wkshp:	Date	Time	# registering
1	1/11-12	Aniksdal	7-10 pm	_____
2	1/11-12	Lica	7-10 pm	_____
3	1/16	Plotsky	11-5	_____
4	1/16	Krukowska	11-5	_____
5	1/18-19	Takei	7-10 pm	_____
6	1/18-19	Coorlawala	7-10 pm	_____

Total amount enclosed for workshops:
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