

MOBIUS NEWSLETTER



354 CONGRESS STREET BOSTON
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Vol. 4 #6 April/May 1987

MOBIUS (the space) was founded by the members of 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.

We seem to be hurtling through the year. At the same time, we're making plans for the rest of 1987, 1988 and 1989. Time shrinks.

Mobius is finally back to a full staff, and it feels great! Our new General Manager is Mary-Charlotte Domandi. She started working just a month ago, and has already made a difference. In the interim, Nancy Adams, who was hired in November as our Publicist, had been doing double duty, helping with EVERYTHING, and keeping us going. Laure Liverman stepped in as well, to work in the office while we were understaffed.

We also want to thank Jessica Maurer and Lisa Manning, our two interns, who have been incredibly helpful. They were instrumental in making the installation project go smoothly. They are both art students, and are helping with design work too. Lisa did the calendar insert in this newsletter, and Jessica will be doing the next Works-in-Progress postcard.

And finally, to dispel any mystery, the members of Mobius Performing Group, who run the space, are Jude Aronstein, Joan Gale, Dan Lang, Laure Liverman, David Miller, Mari Novotny-Jones, Mario Paoli, Bob Raymond, Julie Rochlin, Jonathan Scheuer, Victor Young and myself, Marilyn Arsem. Enjoy the spring...

EVENTWORKS

PHILL NIBLOCK

film & music

April 11 & 12

The music is very much about the surface texture of sound. It is produced by combining a number of tones close together in pitch and of long duration, sounded simultaneously, using traditional instruments. These tones create beats and sum and difference tones, which contribute rhythms and changed timbral characteristics. The music is produced on tape, and played from tape in performance. Sometimes the musicians play in the space at the same time, moving through the audience. The musician is not a soloist with tape background, but another source of tones within the audience and space. The loudspeakers are placed in the

four corners of the space. The intention is to engage the architecture of the space. Each performance space and set of sound reproduction equipment changes the music.

The films are about looking at the movement of people working. I film in non-urban environments, everyday work, frequently agrarian or marine labor, with simple and clear technique and rather long takes. I'm interested in movement as abstraction rather than as anthropological or sociological fact, workers movement as dance abstraction. Rhythms and forms of body motion within the frame are the ultimate subject of these films.

--Phill Niblock

THE 7TH BELL(E) PART II

Mario-Erik Paoli

Presented by Mobius Performing Group

April 17 - 19

The Seventh Bell(e), Part II, is actually a revision of The Seventh Bell(e), done at Mobius during 24 Discreet Events in September of 1983. For me, The Seventh Bell(e) would be impossible to duplicate, since it had to do with a particular period in time, a particular relationship of a group of people, and some of the integral elements would be impossible to bring together again. In a way, I realized that it was a very private kind of performance, a performance done mostly for ourselves in time, rather than a presentation for an audience and its approval. The performance failed technically at various points, but spiritually (metaphysically) it was a success. For me, it was a successful experiment of the ideas and concerns I had been formulating for a long time in my studies in composition.

Part II is based on, and has many elements of, the first version, but has new elements to it, and a kind of different structure. One thing that I'm working at is the designing of a performance area which will be very wide (across) but very narrow (front to back). Maybe with limited seating, or on the round, so everybody is up very close to the performing area line and tech section. So everybody gets a closer feel of what is "happening".

I am concerned with making a kind of polyphonic theater, an orchestration of actions, images, sounds, lights, movement, objects, subjects, contradictions, analogies,

metaphors, a juxtaposition of things. For me, it is a direct extension of music. Harmony, rhythm and melody is what is at play here: a harmony of elements. I want to create a situation, a place in time and space, where a playfulness between things can occur. And this playfulness does not have to lead anywhere, it does not have to mean something, or it does not have to come to a conclusion or convince anyone of any truth or falsehood.

A harmony occurs and a rhythm between action, movement, music. The harmony creates overtones, consonance or dissonance. Harmony is created by chords (the simultaneous sounding or production of different notes/images at a moment in time) in suspension or progression.

"It's like polyphonic music. You can listen to the melody or the accompanying chords, but that is not the rewarding way to listen. The music is really to be heard as a sequence of chord modulations. You should listen vertically, to the spread and tension of each chord, then succeeded by another spread of notes played at one time, and so on down the line." -- Richard Foreman

The pieces come together and develop by me bringing together things (ideas, images, sounds), and collaging them, editing them, discarding some, adding others. Sculpting elements until the time of performance (and after). These things are, for the most part, found or borrowed, or developed from life or history, my history or my story. Then collaging, abstracting or fixing these elements into a dream space of the conscious/unconscious. During the development process, the composition, constantly altered either by intuition

or random dictates of the various integral elements. I consider both careful composition and chance to be more important than clarity, or having a point. Ideally, the performers should approach the space/limits as something they have to go through, a space to explore and play in. Maybe with no specific aim or purpose except to be in that moment. And sometimes it ends up in places you couldn't predict, so you have to improvise a new set of principles as you go along. They should be performing, more than acting out or imitating feelings and emotions outside themselves. They should explore themselves in the play. The performers, together with the designer and director, develop and form a structure to play in.

The performers' preparation should be closer to that of an athlete or musical improviser or, in a way, a guerrilla soldier, trained with exercises that develop one's awareness, concentration, to be able to act or interact in situations which you can't always predict. Meditation exercises, breathing exercises, trance exercises to develop senses. Exercises that help you to find things where there seems to be nothing. Exercises that develop different ways of being or modes of perceiving, ways of interacting with ideas, unpredictability, abstraction. A good analogy would be that of musician/composers who are trained to be able to play in a given structure or parameter. You can ask a group of trained improvisers to play a twelve-bar blues in C Major or tell them to play in the mode of e-b Lydian with a flat fifth. They both would

require different ways/modes of playing, and the groups could play indefinitely without any more direction. (Also some primitive and folk musics have this quality.)

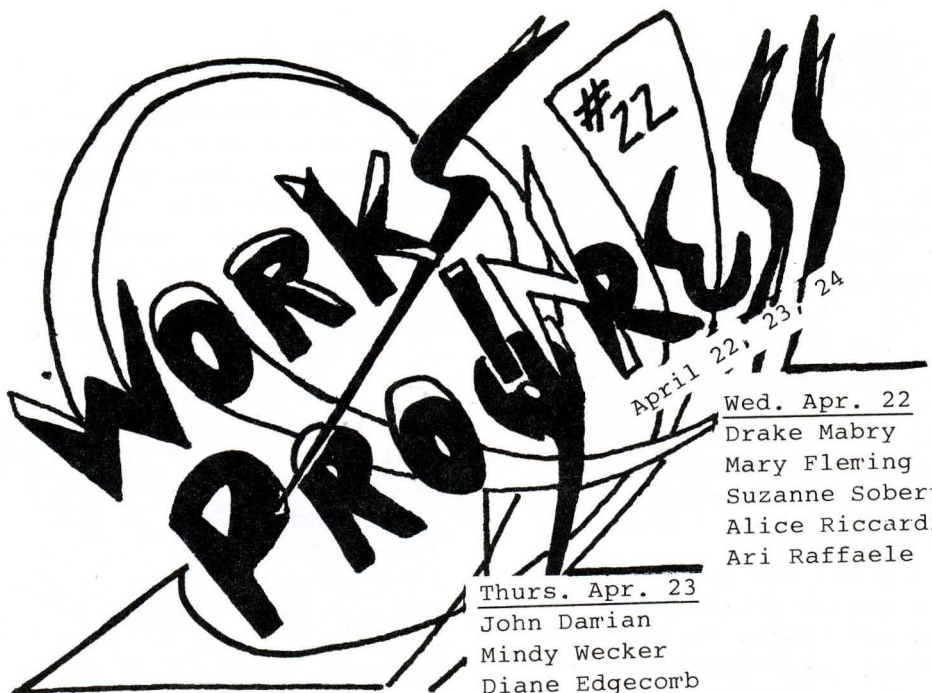
For me, the designed space, the objects, props, costumes, movements, ideas, themes etc. are the musical structure in which the performers are going to play.

I suggest that the viewer approaches the pieces just like you approach a painting, or a piece of music, letting it take you through an experience. When you approach an abstract painting, for example, you let yourself be delighted or amused or excited by the shapes and colors, juxtaposition and playfulness it offers. It might have some meaning, or it might not. One should contemplate the idea and let it play in your mind. It's like watching somebody else's dream.

-- Mario-Erik Paoli

CHAIRS

At this writing, "Chairs" is a performance with two dancers, two folding chairs, voices and live music and sound. At some point a simple lighting score may be added, probably a backdrop of projections and shadows. The lighting may also remain limited to bare bulbs or general room illumination, as these are the conditions in which the piece has been created and rehearsed and they seem quite appropriate to the dance. The dancers make their way through a series of situations and predicaments with the chairs, six vignettes which contain the kernels of material which could each develop later into complete and independent



pieces. It would be especially fruitful to hear an audience's impressions of the possible directions in which the sections could progress.

The six sections are discrete but contain kinetic, musical and spatial themes which occur throughout, because the chairs' characteristics strongly influence the performing environment and the possible shapes and activities for the dancers. The themes gradually accumulate in density and complexity from section to section, as well as within each section. Each situation was developed from improvisations between the dancers, chairs and musician, and though partially choreographed, the improvisation is emphasized in order to effect a sense of discovery from one moment to the next. Because the chairs remain in the space from scene to scene, sometimes with only slight alterations in between, they serve to focus the performing area even as they are transformed by spatial arrangement, types of movement generated on or around them, and their own tendencies to change shape and collapse.

-- Suzanne Sobert/
Alice Riccardi

Thurs. Apr. 23

John Damian
Mindy Wecker
Diane Edgecomb
Eric Hughes

Fri. Apr. 24

Lewis Gesner
Harris & Ros Barron
Thomas Janzen
Subterranean Video

BAROQUE INSTRUMENTS have a personality and character very different from today's modern orchestral instruments. As a composer, the idea of bringing some portion of the musical past into the 20th century appealed to me very much. I chose to use the Baroque oboe for my explorations and found that it could speak a hybrid language combining elements of the 18th Century with those of the 20th Century. Without changing the instrument physically and without the use of electronics, I discovered that the Baroque oboe could produce identical notes of differing timbres as well as chords with two, three, or four pitches sounding simultaneously.

The oboe I play is an exact reproduction of a Stanesby oboe dated 1715. It has two keys (rather than the modern oboe's 30+ keys) and is pitched a semitone lower than the modern oboe.

-- Drake Mabry

(Mary Fleming, an affiliate member of the Mobius Performing Group, presented Telephone Piece I as part of our February Works-in-Progress program, live via telephone from St. Thomas. At the end of the performance, one of the members of the audience asked her to prove that she was actually calling from the Virgin Islands. She replied, "Well, I'm sitting next to a parrot." She will present her second Telephone Piece in April.)

"Reach Out and Touch Someone" is a phrase coined by AT&T that hits below the belt. The advertisement reflects our times. Due to increased travel and mobility, we are freer to relocate or make friends in different parts of the world. Displacement due to increased mobility has also increased our desire for communication with a former home or a relocated friend. How often have we opted for the immediacy of a phone call in lieu of the delayed reaction of a letter?

Since the focus of this piece is on the effects of technology on our personal lives, I will use the telephone. Through my pieces I would like to explore the distance and immediacy of telephone communication and the consequences or results of such communication.

-- Mary Fleming

Where does medium begin, end? As a sound artist, is it the vibrating string, the flesh putting the string in motion, the impulse from the brain to move the hand, the inspiration from another artist or an angel to move the brain, is the circle unbroken? In this series of works this unbroken circle of the medium will be stopped at points and explored, for it contains all the elements. Does it end somewhere? The air vibrates from the metal string, pushing the soft bony tympanum sending electrical impulses to the listener. At the last Works-in-Progress in February, the listeners' impulses were tapped visually with cyalume sticks and a video camera.

In this part of the series we will tap the sound artist's performance, body energy, movement, to produce visual images by connecting art media to active physical points of the performer. Jon Voigt, bassist, will be attached at elbow, bow tip, head, lower

back with brush, marker, et. al. He will be placed in a refrigerator cardboard box with pre-papered interior. After his sound statements are completed, the box will be cut open to view the visual reflections from Jon's sound momentum. At the same time I will perform on the "Rubbertellie", a prepared guitar in a between-the-legs cello position with a continuous roll of paper being fed between the strings and fingerboard, while playing with fingerpaint medium on my hands, producing a long mural from the sound statements. A seismograph comes to mind.

Another question. Where does performer begin, composer, audience, are they the same? I feel the excitement in these works is to meld generally distinct roles into a homogeneous medium of function to make the most economic usage of moment creative potential no middle people unbroken the push is from pulling the pushing pull.

-- Jon Damian



THE IDEAS I WISH TO EXPLORE in this performance piece will be inspired by the "I Ching".

Allowing myself to be guided by my intuitive nature, I will write a hexagram on a piece of paper. I will then open the "Book of Changes" to read out loud the description of that particular hexagram. Through the description I will express a movement or dance. It will not be a dance to interpret or explain what I have read, but a spontaneous improvisation inspired by its meaning.

-- Mindy Wecker

Endow A Chair

Our chairs are on their last legs. Please help us replace them ... You will feel better in the end.

With your contribution,
We will inscribe
Your Name
On a Comfortable New Chair

(Your seat here)



Yes, I want to endow a Mobius chair!

- \$50 for each elegant new chair with perpetual care
- \$30 for each elegant new chair
- \$15 toward chair fund
- I would like to contribute \$ _____

Chair to be inscribed in the name(s) of:

Please make out checks to
Mobius, Inc.
354 Congress Street Boston, MA 02210

PRAIRIE HOME COMPUTER

"Artificial Stupidity: Dada Processing **TOOLS** and the **f**ool of a New Machine"

- Noam Chomsky wrote in Reflections on Language that "as science, mathematics, and art . . . press toward the limits of cognitive capacity . . . not only will the act of creation be limited to a talented few, but even the appreciation of that which has been created," and he speculates that "the mockery of conventions that are ultimately grounded in cognitive capacity might be expected to become an art form in itself at this stage of evolution; it may be that something of this sort has been happening in recent history." (The editing on "60 Minutes"?)

But what I've been doing/brewing in my "Prairie Home Computer" shows/ficto-pastorales (I've done ± 12 on radio &/or stage) -- is a neo-folk/quasi-populist antidisestablishmentarianism or/but interfarce-pastiche vis. hi-tech science* with combo-media essays-des-cants (sic), e.g.:

- "Artificial Stupidity -- the corollary of AI"
- "TOOL & DIE -- The First Robot Olympiad"
- "The Etiquette Follies" (neo-mannerist corporate culture)
- "Psycho-isometrics" (hi-tech mental fitness aerobatics) as well as arts-from-the-left-side-of-the-brain and some slightly sarcastic facetiae about pseudo-science (seance fiction). Also, I am bringing "The Parade of the Tall Buildings" to Boston for the year 2000 BIMILLENIAL gala and have regular updates.

MIT has recently changed the name of its Psychology Dept. to Brain and Cognitive Sciences -- in titular, at least, divorcing itself from the mess of the heart and leaving only

our grand and preposterous and treacherous stupidity processes as the defiant, computationally intractable, and uniquely meatish domain of the mind/brain, expect for S-M on the horizon.

Albert Camus wrote that "Parody is the journalist's last resort." (Buckley?) . . . whatever . . . but MIT's Marvin Minsky says that it is precisely the error-prone uncertainty processes of mind/brain that must be captured in software in order to endow machines with true artificial intelligence. We're talking a huge laboratory/field trip.

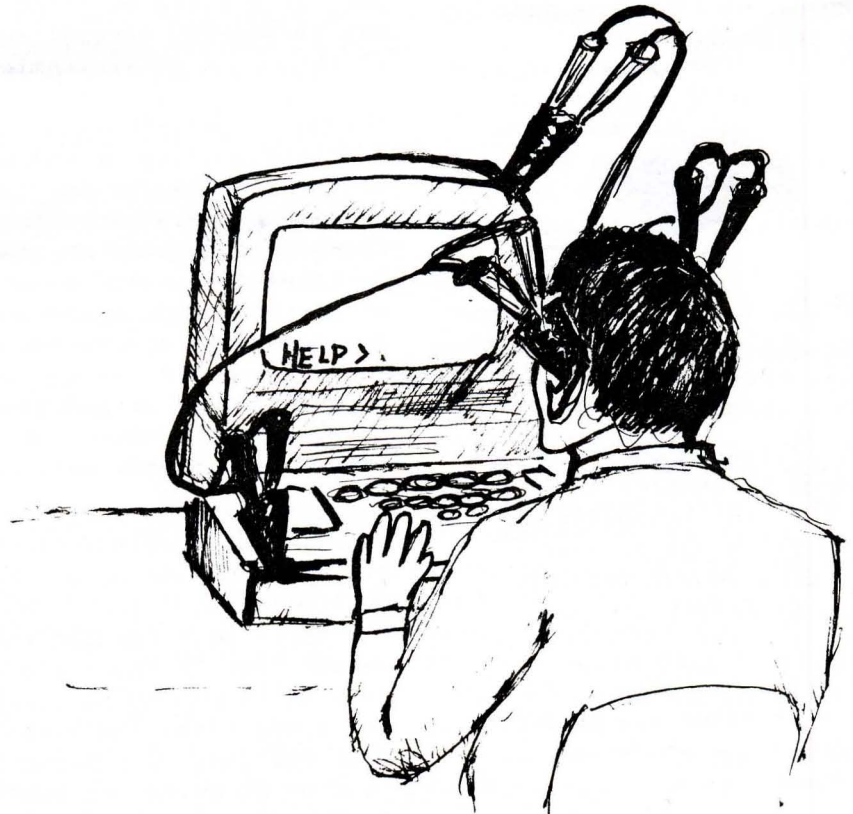
This work-in-progress application of Artificial Stupidity -- a dummy mock-up oral magazine talking-pictures -- will be an actual simulation of

real artificial stupidity models with: recombinant collage (ad glossy composite) slides; and recorded real speech synthesis, with song, by computer co-host R-U-1-2 (configured with speech thynthethither) and several amazing cameo human behaviors . . . Basically, a show-and-tell semi-demo of emerging elements to see where things might go.

I'm a freelance technology write and I browse around MIT a lot: I am a fellow . . .

* Surd, from mathematics, an irrational number nevertheless granted the status of an integer; from OE Soerd, from swoerd (sword) and swear (swear).

-- Eric Hughes



(Ed. note: Friends don't let friends draw like this.)

UNTITLED

I will be exploring connections between myself, the circle of people present (audience), and beings from the natural world, possibly: Stones, Water, Weeds.

As an aid to exploration, the work will proceed in three stages.

- 1) Webbing: The invisible threads which create a whole between audience, actor, and in this case, representatives from the realm of nature.
- 2) Mythos: The introduction of logos -- the word and words which expand the natural being in our perceptions.
- 3) Story or Journey: Addition of movement towards. Meetings between elements.

My work is based on processes I learned and experiences I had while working with Zbigniew Cynkutis, a founding member of the Grotowski Theatre Lab. This work has been an ongoing concern of mine, in various forms, for the past three years.

-- Diane Edgecomb



New Works in Video

- 1) Persephone Dream by Yvette Torell...submergence...contemplation.
- 2) T.V. Time -- your time compared to others' time studied...and Introduction to the Travelogues -- an essay on movement through space, distance, and time. by T. W. Li.
- 3) Toe in the Water by Marie France Alderman ... as many directions as there are sentiments...
- 4) Beltane by Daniel Hartnett. ...In the wind I heard ancient voices whispering incantations in an unknown tongue.

YOUR THIRD TRANCE

I have recently been working on soundtracks and the effects of density and uniformity over a period of time, that is, how the perception of a dense regular sound changes over time. This work has turned into a performance idea, my first performance to stem from a sound composition. This piece needs an audience's criticism, as it deals with people's perceptions and is not a content piece as it were.

YOUR THIRD TRANCE began as a sound composition. I chose synthesizer patches which would not be too jarring or harsh. I recorded them, and multi-tracked until there was about twenty tracks thickness. The numerous soundtracks were mixed in such a way that after listening for a few minutes, your focus would change from one sound to another, present at an approximate equal volume. This works much the same way as hearing several meters in turn in a polyrhythmic sound piece. My idea was, through repetition and the soothing quality of the sounds, to open the hearer up, just as the sounds were revealing themselves to him/her. There is illusory quality present when one's focus changes without conscious awareness, and it is this illusory quality that I want to extend from those single moments into a longer time frame.

Where the sounds would be very dense, the visuals would be minimal, consisting of the pure element of light. Where the sound would arouse the senses through the large numbers of sounds to be heard at any given time, the visuals seed the imagination and retina by starving the senses for concrete pictures.

If you flash a light in the dark, that flash of light will stay on the eye. It may even appear as a different color.

If you swing a light, its path will remain. If you show a slide of a white shape, you'll see that shape after the slide is gone. By dimming up and down, swinging, flashing light and projecting simple shapes, all very sparsely, I expect to create a performance of people's individual senses, predicting that they will see things not there (or merely seeded, like a simple activity, just within visual range in near darkness) and will hear things in that complex way that dense sound works, and that these two sense regions will work together to create a potential trance state, or, if you will, an altered frame of mind.

-- Lewis Gesner



WAKDJUNKAGA, THE FOOL

The Winnebago Amerind myth of Wakdjunkaga is found in Paul Radin's The Trickster, A Study in American Indian Mythology (Schocken Books 1956), and is included in Curtis' The Indians Book. The two accounts differ in length and in the details. Wakdjunkaga is a tale of a god sent to prepare Earth for man. However, he is compelled to perpetual foolishness, offending custom, authority, and common sense. In an introspective resignation he can only cry "How foolish I am! This is why I am called The Foolish One!" Radin compares him to an apparently arbitrary God, such as found in the Biblical book of Job. I, however, call Wakdjunkaga the embodiment of common foolishness, something certainly more common than sense. My act here has been to translate the mythic events into small, personal, symbolic actions. Perhaps too small, but not too symbolic.

-- Thomas E. Janzen

IMAGES, STRUCTURES-ANOTHER
DIMENSION

My work-direction is in Design (Structured and fragmented-abstract 3-dimensional forms) melded with Images (Characterizations), and experienced by the audience through the visual image of compositional (film) frames (similar to multi-layered storyboards.)

My Performance Art to be presented will be a Solo-characterization of certain Players within fragmented Play-stage setting, correlated with the Urban-design of the Upstage area. The flow of Images (characterizations and visual) will be through the introduction of storyboard-frames (abstract and graphic storyboard images) to the stage setting.

The Art-form will be a 3-dimensional Model, illustrating play with sculptured figures within set...the Storyboard-frames (film) will not be film-stock, but transparent art-form frames with painted images within frame. The purpose of this frame/storyboard art-form within model-set is to trigger and intensify my solo-characterizations which will be a fusion of movement/configuration with the set-design...also, to evoke audience participation and reaction. Some frames will be suspended from the model, eliciting participation.

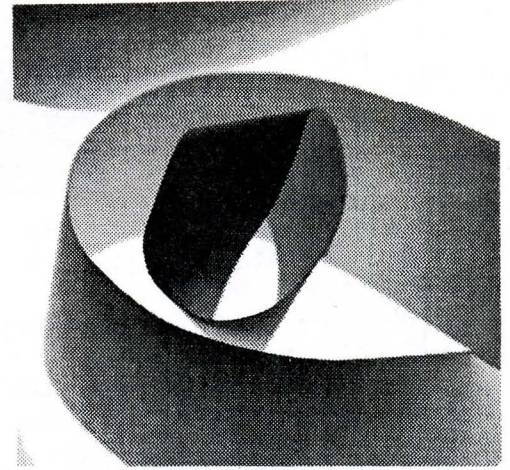
This performance-art is not a structured play/theme form, but merely my work-direction to underscore Design and Images.

My intention as a Playwright is to create a fusion of a particular urban environment into the playwright's literary content; that is the visual/or abstract essence of an environment melded into dialogue, transferring this to the player's behavior, movement, group configuration, tempo. The players have a special kinship to the geometric forms of building structures, as they stand a-

igned in the upstage area, as well as to fragmented 3-dimensional forms (set-machine) - the design creates a fusion/tension with the player, contributing to dramatic action.

But, with this style of Performance Art, let's all have some fun...so I can diligently continue to write and design.

-- Ari Raffaele



(MR. ZONE IS IN REALITY
ARRIS HAWK.)

(MRS. ZONE IS AN
ESCAPED VIDEO
PAINTER.)

Mr. & Mrs. ZONE: Art Life Art

A performancework in the shape of a dialog -- with prerecorded audio tape, visuals, and actions -- that is concerned with how two artists deal with certain facts inescapably linked to the onset of what is known as "middle age."

We will combine some of what we know -- the past brought into the space -- with the unknown, that discreet self which is only in the moment of performing the performancework. All of us will assess the quality of meaning in the constructed work.

* per-form; per-for-mance

To adhere to the terms of; to fulfill; do; to do in a formal manner or by prescribed ritual; to give a rendition of; present; to carry out an action or pattern of behavior; the execution of an action; to carry out or into effect; something accomplished; deed; feat; behavior; the fulfillment of a claim, promise, or request; implementation; the manner in which a mechanism performs; the manner of reacting to stimuli.

ZONEGUIDE: A map for post-modern performancework (deconstructed).

Make direct responses to awareness; interpret experiences understood. Construct a compelling, truthful structure.

Allow no "reasons for being" except total belief. With a minimum of ego, be as awesome as possible.

Encourage that which is believed, to emerge alive in the moment of audience.

Use what is necessary, as if treating a serious wound.

Allow responsibility to be defined by both a clear understanding of what one

needs to "say", and by maintaining whatever effort is required to fulfill those needs.

No theatrics.

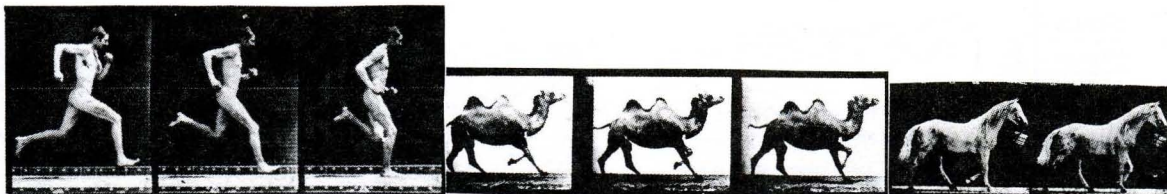
(or, as an alternative, lie, cheat, steal, and kill.)

"There are no limits that have been decreed for art".
PTAHOTEP, Egypt, 13th Dynasty

Remember to question authority.

RUN!

May 8-10, 15-17



In June, 1986, Bob Raymond and I presented a workshop performance or RUN! I will be presenting the final new, improved version of RUN! this coming May. I would like to thank all who came to those workshops for their valuable advice and participation.

To recap: RUN! is an interactive performance about social and political relationships of power, and their extension into the audience/performer relationship. The piece is structured as a three-sided game as a contest 1) between performers, 2) between performers and audience, and 3) between members of the audience.

In the workshop production, the way points were scored and the way those points translated into political power was the subject of the greatest scrutiny. Political points will still be scored based on the exercise of free will and the successful coercion or persuasion of others. Gone will be the heaps of scoring based on simple negation of authority. It will be a more active, creative game structure.

In RUN!, all players work against the clock, with the goal of exerting their individual and collective power over the game's outcome and the ultimate shape of the performance (that is, the final correlation of forces). As long as people keep playing, time does not RUN out. However, since participation tends to legitimize the reigning system, the trick is to act in such a way that allows the game to go on, while recreating or destroying or ritualizing (or whateverizing) the relationships of authority and the "rules of the game". If time does RUN

out, well, this being the nuclear age, the general public tends to lose control and the end becomes near.

Most of this was present in the workshop production. For the upcoming version of RUN!, I intend that the audience will have even more control -

more options, a more fully developed context and environment to work within; more visions of possible outcomes will be supplied, as will a more pressing need for the audience to win (succeed, live, grow...). On the other hand, this time around, the structure, at least to begin with, will be more clearly defined, and the authority of the performance will be more forcefully exerted.

In the background, functioning environmentally and as part of the fame, visual and audio images (created live and pre-recorded) help create the historical and emotional context. The set is an evolving sculpture (or heap of symbols) of the artifacts of authority and power. Taken as a whole, the environment is meant to show and be conducive to theatrical and

psychological (and magical?) transformations - such as between the eater and the eaten, the king and the subject, the living and (you guessed it)... the dead.

The game, and the relations that emerge between players are meant as a microcosm of a part of our world and the way we can and do function as the authors/subjects of history. But RUN! functions mainly aesthetically; that is, regardless of the outcome of the game, the piece attempts to present a vision of society as it is felt by the individual subconsciously and psychically. I like to think of RUN! as being at the crossroads of sociology and art.

From my personal point of view, RUN! is a performance of resentment and guilt. I am guilty of not exercising my political power (or finding out what, if anything, that might mean); I feel guilty when I give orders, resentful when forced to take them.

Giving and taking orders creates a chain reaction: the one receiving the command does not

MOBIUS ANNUAL FUNDRAISING PARTY

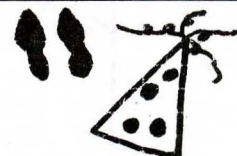
April 25



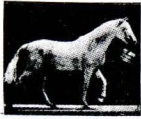
"I'VE GOT ANOTHER PARTY TO GO TO..."

We've given you the perfect excuse to leave our third annual board of director's fundraiser: It's in two places! The party begins at the Alchemie Gallery at 290 Congress St. at 8:30 pm and continues at Mobius. In between you'll be videotaped while in the capable hands of one of our directors. This year's party features Dervish, a band playing "...some of the best instrumental music around town," according to the Boston Globe. All this happens on April 25, 1987.

Bring your dancing shoes!!!!!!!!!!!!!!!!!!!!!!



(RUN! cont.)



feel whole again until he or she gives someone else a command -- in turn, the one giving the command is never satisfied. Like eating, exercising power only satisfies for so long. My goal in the performance is to find an end to this spiral, this echo chamber of fear.

My contention here is that it's not possible for an artist or public person to solve the problem of the right relationship between the individual and the powers that consume, because in fact the common relationship between artist and public is equivalent to that of king and subject, hunter and hunted. The ritual of theater is close to the ritual of worship.

Some of us have never experienced the megalomaniac's paranoid delight. Others can't understand the occasional explo-

sions of rage by people who "just can't take it anymore". These relationships are primitive (when the lion growls, "RUN!" -- the gazelle does this or is lunch), and modern and complex (we often act expediently, against our better judgement. Why?).

Perhaps by experiencing these phenomena in a heightened setting, one can understand mentally and emotionally the range of the problem of power. I can provide the context, the symbols, the environment, set the wheel in motion and provoke a response. By working out the problematic relationship between the performer and the audience with the goal of coming to terms with power, and understanding its abuse, I believe that we can experience what it would be like to ~~save~~ the world.

--- DAN LANG

SUBTLE ACTS OF COERCION

May 1

(cor)(ap)prehensive clues:

Between now and then I suspect the piece is going to go through many transformations. The basic idea is very simple: how is the world to be perceived/lived when our senses are numbed in response to various internal and external forces...transforming non-feeling to feeling via pain and laughter...the process of verbalization, which is very difficult for me and part of the reason for my doing this performance.

The idea of pain as a vehicle of transformation...into wakening in the world. To become another...how much can we understand without going through the experience. An exploration of time, change, perception, and communication in which the past present future, and reality and imagination, become combined in losing one's sense of balance.

articulation...from what angle will a perceived action disappear in time? Will all sensory information be correlated. Probably not. Words frozen in air before electric teeth. On what part of the body are the eyes really? Or the ears? I know that hands can talk, but can they see? A society where walking on one's hands would be as natural as walking on one's feet!

This is my first solo performance and I'm nervous.

-- Laure Liverman



PERSEPHONE AND HADES

May 28-30

I never imagined, when Steve Lydenberg told me in 1979 that he had an idea for a new audience-activated piece, that we would still be performing it in 1987.

I also didn't realize then how profound an impact a piece of work can have on an artist. I suppose that a painter or sculptor might know this if they live on a day today basis with a work they've created. It takes on a life of its own.

If your work is a manifestation of some aspect of your life-long obsessions, then it makes sense that repeated contact with that work becomes a kind of test. You assess where you are at that moment in relation to those concerns, in comparison to where you have been each time you have looked at it.

Persephone and Hades has transformed since 1980. It was designed to reflect the present moment, and as we have changed in 8 years, so has it. As always, we are also curious to know what audiences discover in subsequent viewings of the piece. This year's performances will be the 43 - 45th.

-Marilyn Arsem

MESSAGES

PENELOPE--Are you still waiting? My 20 years of wandering are over and that must make up for at 49 years for you. Even good love & laughter to share. Write me at Box 325 Cambridge 02140 DDYSSEUS

PT Pawtucket, R.I. John. Plea

Box 306, Newton Center, MA 02159

3 WOMEN attractive, professional, creative, would like to get ac-

Beautiful Greek entrepreneur, nice personality, intelligent, well built, 5'10", 150 lbs. dark hair, brown eyes, looking for attractive woman, nice personality and possible friendship or relationship. P.O. Box 616, Plainfield, N.H.

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ARDVARK, 34 years old, deep, handsome, natural, energetic, humanist, non-drinker, druggie, monogamist, responsible, attractive and mature. Box 672, MA 01844

Free-spirit dancing with the wind, won't you join my dance? Artistic, comical, creative, theatrical. SWF 24 seeks special friend. Box 25.

DALLIANCE Artist seeks woman; not possession, but a mutual ongoing, honest, intimate caring between friends. PO Box 898 Boston, MA 02103.

DIABLO WOMAN Vivacious and warm, in need of professional man who likes who he is! She's 28, 5'7", (200+) enjoys working out, children and culture. Boston. Box 6198.

I HATE THE COLD!
SWM, 28, 5'8", 155 lbs. handsome, like sports, travel, music, food, movies, out doors, beaches, loyal. If you like affectionate, travel to tropics. Exploring the USA and each other. Ar. Are over- and 186

ONCE IN A LIFETIME OFFER YOU CAN'T POSSIBLY REFUSE
A woman's best friend

WINTER INTO SPRING
SWM, 28, attractive, professional, seeks slim, intelligent, SWF, 24-30, classical music/theater, lover for fun, romance, passion--marriage? Box 6459

*Spring, 1987
Dearest Hades,*

I keep finding these little pieces of the puzzle. Is it time? How did it all start? Is this us? Did my mother write you? I am packing again and coming home. Guess my expectation this time... Spark me, singe me, Rock my complacency before it is all washed away in the autumn rains! Can we be whole? Time... concentrate on the journey. I no longer tip the

The cat will be here soon. He knows me. Love P.

My relationship with Hades over the years has been conditioned by my attitude toward his archetype: the great Seducer, the great Betrayer, the rebel against Matriarchy who (with Zeus, Poseidon and the gang) helped to usher in our glorious era of papal bulls, courtly love, toxic waste and artificial margarine. The era of manly men getting in touch with their inner lives by punching each other's lights out, on the one hand, and endlessly turning into themselves with self-created existential torments on the other. So to begin with, I was quite willing to bear this burden, to repeatedly feel the shock of the Goddess rising and straightening out my poor head in place of all the rest of the fellas.

I was divorced later and a few things changed. Namely, that I began to be sick of being held personally responsible for the actions of Genghis Khan and Joe McCarthy, not to mention your average wife-beating Joe. Instead, I began to get really angry at the ways in which P & H seemed to reinforce illusions regarding the distance between men and women. You know -- how we'll never be able to understand each other! How do we know that? We know it because that's what we keep telling ourselves!

I didn't want to end the piece, but I fought against what seemed then to be its perpetual argument for isolation. Now that polemic has passed away as well. What I'm fascinated by now is how we can utterly pour the truths of our present lives into the work, so that it acquires a particular thickness difficult to pin down, while still retaining the dynamics of its original myth. If you have not seen this piece for a couple of years or more, I urge you to see it again. Its external form is the same as ever, but its inner life has altered so much! It has the weight of 21 years of living in it (7 for each of us). Please, tell me what you think it's about now.

-- David Miller

APRIL - MAY

AT MOBIUS

Annual Fundraising Party

(details in mail)

Mobius Board of Director's

Sat. April 25

Subtle Acts of Coercion

by Laure Liverman

a performance in progress
presented by MPG.

Fri. May 1

8:00 PM \$5.00

WORKS-IN-PROGRESS #22

April 22, 23, 24 (Wed-Fri)

8:00 PM \$4.00

Wed. Apr. 22

Drake Mabry

Mary Fleming

Suzanne Sobert

Alice Riccardi

Ari Raffaele

Thur. Apr. 23

John Damian

Mindy Wecker

Diane Edgecomb

Eric Hughes

Fri. Apr. 24

Lewis Gesner

Harris & Ros Barron

Thomas Janzen

and video

EVENTWORKS

Phill Niblock

April 11-12 (Sat-Sun)

8:00 PM \$8.00

RUN

an MPG audience

interactive piece

by Dan Lang and

Bob Raymond

Fri-Sun May 8-10, 15-17

8:00 PM \$6.00

The 7th Bell(e) Part II

by Mario Erik Paoli

pres. by

Mobius Performing Group

April 17-19 (Fri-Sun)

8:00 PM \$6.00

Persephone and Hades

(7th annual performance)

by Mobius Performing Group

May 28-30

8:00 PM \$6.00

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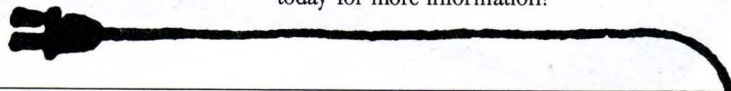
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FOR INFORMATION ... Call (617) 437-0231 or write **collage, Inc.**, 295 Huntington Avenue, Suite 208, Boston, MA 02115.

EVENTWORKS! produced by the SIM department of Mass. College of Art.....

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