

MOBIUS EVENTS

354 CONGRESS STREET BOSTON (FORT POINT) (617) 542-7416

a new space for experimental work in the performing and media arts

MOBIUS is dedicated to sponsoring and developing experimental work in the performing and media arts - performance art/theater, sound/music, movement/dance, video/film, mixed media and installations.

Vol. I No. 5

WORKS-IN-PROGRESS

Sponsored by Mobius Theater

One of the goals set by Mobius Theater this year has been to explore collaboration with other local performers. Realization of this goal is something we intend to pursue over the course of the next couple of years. As one step in this direction, we have opened our Works-in-Progress programs to include pieces by a substantial number of performers from outside of the Mobius Theater group. This is our fifteenth Works-in-Progress presentation since 1980; for the first time, the program includes enough work to make up two entirely different weekends. (See calendar)

Program I: May 11-13

Program II: May 18-20

Fridays and Saturdays at 8:00 p.m.,

Sundays at 3:00 p.m.

Tickets: \$3.00

WORKS-IN-PROGRESS performers

BALINESE TRILOGY/HEY LADY, WHAT'S YOUR BAG
Jessa Piaia

My concern as an artist is to blend the styles of dance and mime in a theatrical setting through the elements of movement that involve direction, flow, level, and effort/shape. The tone of movement is pedestrian, creating alternate lines of symmetry/asymmetry in an environment of exploration. Each piece is flavored with adventure into another domain, from a cavern, to a stairwell, to the moon, a safari, a street scene, and to Bali and Egypt. The pieces express the present latitude of sound in the music world, especially ethnic and new rock. These sounds bring into focus a cross-current of images and experiences which serve as a springboard for greater acceptance of what is foreign.

CORAL REFLECTED IN A BEE'S EYE
Suite for the 53-tone steel conduit
metalophone built by Stephen Smith
By Jonathan Scheuer

Each section of the suite explores a different musical mode -- diatonic, microtonal or macrotonal. The instrument has an ethereal, gamelan-like sonority.

ELEGY FOR FOUR
Vocal ensemble directed by Jonathan Scheuer
Text by Ted Berrigan

Elegy for Four is one of a series of pieces for vocal ensemble which require very little rehearsal time. A structured improvisation, this performance is offered in memory of the poet Ted Berrigan, who died last year.

EYES FRONT

Nuncio Flash Company

Eyes Front is an adaptation of Jean Arp's "The Gardener of Midnight Castle, A Detective Story." It is the first section of a longer work called "Short Circus and Other Stories," a circus murder mystery drawing on themes and images developed in Eyes Front.

If there can be such a thing as a theater of the concrete, then we hope to make this short presentation such a thing. While there are certain issues (most of them performer-audience related) inherent in the work, we have attempted to take them for granted as much as possible. Our intention has not been to make these themes redundant; rather we hope that they will not be in the way of your experience of the play as a funny little thing unto itself. We mean to generate questions, not answers, and to afford you as much pleasure in the visual and linguistic antics as possible. Eyes Front is the first performance by The Nuncio Flash Company; we hope it will be indicative of our approach and ideas regarding other works to come.

Brad Wales/Mari Badger
co-directors

"MOTHER" PROGRESS REPORT

Mari Novotny-Jones, with Jude Aronstein, Chris Fadala, Julie Rochlin, Victor Young

As we begin to develop more material for the "mother piece", I become fascinated with the how of working. We look at similar issues in our backgrounds, such as power and the different ways we dealt with getting it as children. We examine our need, our fascination to perform a piece about maternal relationships. And there is always the tricky process with autobiographical material of moving away from therapy into performance. The personal becomes universal.

For this month's work-in-progress, we hope to show the results of working with a specific memory and presenting it in a non-traditional form. We each took an incident from our pasts involving our mothers and first told it in story form. Then we re-told it in first person present tense, and then a third time, trying to be even more specific about detail and emotional response. Then with this strong framework of detail, we were able to distill the memory into an abstract image of movement and sound. Finally, we are experimenting with ways to present the image in relationship to the original memory. Two different approaches are playing a tape of the original story, or playing a tape of fragmented pieces of the story, while working with the image.

PIG BABY

Marilyn Arsem/Bob Raymond

We construct reality from whatever pieces are available. Though our realities differ, a little consensus goes a long way. The reality of past and present is only separated by time.

PRAIRIE HOME COMPUTER

Eric Hughes

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 what has been created," and he speculates that "mockery of conventions that are ultimately grounded in cognitive capacity might be expected to become virtually an art form in itself, at this stage of cultural evolution. It may be that something of this sort has been happening in recent history."

So, the MacNeil-Lehrer report aside . . . but what I've been doing in my "Prairie Home Computer" shows (I've done 5 or 6 on radio and stage) is kind of a neo-folk antidisestablishmentarianism on hi-tech, with combo-media essays such as "Artificial Stupidity -- the corollary of A.I.", "Tool & Die -- the First Robotics Olympiad", "The Etiquette Follies" (neo-mannerist corporate culture), "Psycho-isometrics" (hi-tech emotional fitness aerobics), "Reviews-of-things-that-don't-exist", and "Supernouns, the Linguistics of New Word Forms", as well as some slightly sarcastic facetiae about pseudo-science.

The performances include reconstructed photo-collage slides, sound effects, video segments, postures, anecdotes, and musical skits, all with a home-grown low-tech, low-cost style. My co-host is a computer named R U 1-2 which is configured with a speech "thinethithir".

The collages which I made up to illustrate some of my ideas are basically visual puns made from recombining elements of ad glossies; I've been calling them (the technique) by various names, e.g., recombinant collage, ficto-photo reconstructions, drawings from the left side of the brain, or archetype processing. I think they are interesting on a few levels and hope to do more with the technique.

I should add that I am an M.I.T.-based technical writer and that I began performing several years ago, doing stand-up routines in Chicago, San Francisco and occasionally on T.V.

MOBIUS EVENTS

WORKS-IN-PROGRESS (continued)

PINK INC,
art-in-motion/moving sculpture
will show videotapes;
edits from past performances.

RUDE STATEMENT

The Rudetones

Instructions for reading this.
Read it by growling most of it and
punching hard the ends of thoughts.
Read LOUD to people that think you
like them.

Shut the hell up you jerk and
read this. The RUDETONES are
Back Back Back. No this isnt some
kind of Goddam Artaudian Exercise to
shock the audience into a realizat
ion of truth or some Rauchenberg
inspired Mastabatory Zen Piece. Its
Not surrealist abstract progressive
trancendentalist or Dada its Gaga.
Radio gaga. You know that great new
Queen song. Its a ripoff. Come ;and
~~xx~~ waste your money. We dare to
be experimental by being mundane,
usual, normal, suburban, urbane,
verbose, vermouth, Vermont, Rhode
Island, repetitive, I said SAFE!
No OUT out the door and over to
Mobius . . . now. They let us play
Because we added some Atonal garbage
to our Burt Bacarach medly. Besides
the space was ~~xxx~~ free.

Come ~~xxx~~ fart, burp. Cut in line,
Be Rude. We're back you love us!

Come drunk and obnoxious, or after
the hockey game. Bring food Talk with
your mouthful and then throw it at
us. We love it.

If you dont understand anything read it
again or guess - make assumptions,
draw on your experience! Forget any
kind of minimalist non referent bullsh
it Minimal was Ten years ago. Rudism
is now. Forget Phillip Glass remember
the RUDETONES ←
because I'm not rewriting this again.

If you think you've seen it before
you probably have. You see it ~~xx~~ every
day.

Readings by Trained Rudists 262-5639

SLICE

Sound Effects - Sandy Jacobs
Dance- Eva Dean Welchman

(From a telephone conversation.)

"The piece was inspired by the idea
that a number of different things are
always going on at the same time. For
example, I am talking to you on the
phone. At the same time, my heart is
beating really fast. I'm simply having
a business conversation and yet I'm also
having a very emotional reaction. Also,
I'm looking at the couch, looking at
the flowers next to the vase, thinking
about Steve in the other room, and aware
that Sandy is listening to this descrip-
tion. There are all kinds of internal
and external influences affecting me.

I started working with two different
movement qualities - Fluid and Staccato.
These were meant to reflect various
internal and external states. Through
the images that were evoked, a visual
and sound score evolved and that is what
we hope to show during the performance.
Various kinds of kitchen apparatus, food,
and assorted objects will be incorporated
into the dance."

Eva has been dancing for the past two
years with Susan Rethorst in New York
City. She has also done works with Helen
Kelliger and Simone Forti.

Sandy is a vocalist and saxophone player
currently working in New York.

SUBTERRANEAN VIDEO

During five days' residence at the
Experimental Television Center in
Owego, New York, under the direction of
Benjamin Britton, S.VID created a
fascinating batch of stock video images
processed with state-of-the-art equip-
ment. S.VID members are using these
images to produce a series of studies,
and finally some completed compositions
for processed images and music composed
under the direction of M.E.P. These
tapes explore the possibilities of
television as an experimental medium --
and "the power source"; the electron.

WORKS-IN-PROGRESS (continued)

NEW MUSIC

Mario-Erik Paoli and Ensemble

We're doing some music -- a sort of chamber-ambient-rock-ritual music -- ideally suited for trance-dancing -- a kind of ritual for "universe" (God???) A rhythm-dominated sound, structured around interlocking rhythmic patterns, polyrhythms, harmonic drones (music of the spheres . . .), echo guitar, tape and electronic synthesis. Some pieces will be accompanied by processed video images.

TENDER BUTTONS

Laura Sheppard

Laura Sheppard, mime-actress: I perform in a style I call Gestural Theatre, which combines mime, spoken and taped narration, character and gesture, to create movement-theatre pieces. Over the past few years I have been working with selections from the writings of Gertrude Stein. I will be performing pieces from Tender Buttons. In the chapters titled "Objects", "Food" and "Rooms", Stein illuminates everyday life by reordering the place and purpose of elements of the world around us, in a slightly satirical vein. Tender Buttons was influenced by her great love of cubist art; in this piece I begin to physicalize her visual imagery.

WORKS-IN-PROGRESS Calendar (listings subject to change)

Friday 8:00 p.m.

May 11:
Balinese/Hey Lady
Coral
Eyes Front
Pink Inc
Prairie Home Computer

Saturday 8:00 p.m.

May 12:
Eyes Front
Pig Baby
Prairie Home Computer
Subterranean Video

Sunday 3:00 p.m.

May 13:
Balinese/Hey Lady
Elegy
Pig Baby
Pink Inc
Subterranean Video

May 18:

"Mother"
Obvious Obstructions
Rudetones
Tender Buttons

May 19:

New Music
Rudetones
Slice
Tender Buttons

May 20:

"Mother"
New Music
Obvious Obstructions
Slice



"WHAT IS THIS?" E. Miller

MOBIUS EVENTS

EPISODES

Performance by Ellen Rothenberg

Fridays and Saturdays, June 22 and 23,
29 and 30 at 8:00 p.m.

Tickets: \$5.00

Working Notes

Equivalents: to balance, opposites as equivalents, opposites functioning in the same way (as part of the whole)

Words, language: spoken, written, recorded, printed. Concrete language - sound, songs

Urban Space: windows, views down from a building, enclosed space - rooms

Theatrical Space: close to audience yet apart, concentration of areas of attention through lighting, larger than life

Beginning with drawings: hand made quality, black and white, rough-brushlike

How to use my collections: feathers, mirrors, candles . . . how to clean house and put things to use

Surveying of gallery space: measuring, specifics: large space, two doors, one room opens onto the other, white, four arched windows, beamed ceilings

Theatrical devices: costumes, masks, makeup, the painted backdrop

Episodes as portraits: a series of fragments, unresolved internal landscapes

Cinematic transitions: juxtapositions of sound and image, cutting, image scale shifts

Dreams and dances

OBVIOUS OBSTRUCTIONS

Performance by Dan Lang

Fridays and Saturdays, June 1 and 2,
8 and 9 at 8:00 p.m.

Tickets: \$6.00

Obvious Obstructions is staged performance, video and lyrical speech. It is the confusion of memory and desire, the just comeuppance of an attempt to order adventure, the objective tripping-up of the subjective condition. The audience is asked to receive. Enough giving. Take it away. Understand? No wonder! This is not Obvious Obstructions. This is newsprint. This is an obvious obstruction. This is real. You are real. You are what you think you are. Memory and time are yours to mold (until later). Make yourself. You are actually happening. This is actually happening. This is not a videotape (until later).

(An earlier version of Obvious Obstructions was performed as part of the February 1984 Works-in-Progress program. A portion of the present version will be included in the current Works-in-Progress program - see calendar.)

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