

# MOBIUS NEWSLETTER

354 CONGRESS STREET BOSTON  
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VOL. 4 #2 OCT/NOV 1986

MOBIUS has been very busy these days. From September 11-18 Mobius Performing Group performed at the Vancouver Fringe Festival. Late night and midnight shows of Persephone and Hades and In the Flesh!

There are also a lot of changes taking place in the Mobius office as Marilyn prepares to become 'artistic director' and Mobius prepares to hire a managing director and a publicist. This will free Marilyn to do more of her creative work on her one person audience performances, Street Images, and Audience in Harborland. Anyone interested in being a guinea pig (audience of 1) should still call Mobius and put your name on the list. Marilyn will get back to you soon.

And now for the newsletter. Inside you'll find artists statements on new pieces by members of the Mobius Performing Group and Boston Performance Artists, Inc. MPG is pleased to announce their performances at the Cambridge Adult Education Center as part of the CAEC performance series. So read on!

## THE BODY PROJECT



What is it?

THE BODY PROJECT is 3 evenings of visual, auditory, olfactory and perhaps tactile experiences via performances, video, film, slides of all sorts of visual work. The intent is to bring together people of diverse backgrounds, experiential and ethnic, but for whom the body is a source of reference, of concern, of imagery in their art / work. Two evenings, October 17 and 18 will be devoted to presentations. The evening of October 19 will be a forum, discussion.

THE BODY PROJECT is actually taking the place of Works-in Progress this October, though it still has the same sort of function. It is intended to be a compendium of ideas and images which will hopefully inspire, provoke, etc. participating artists and audience members.

Why the body? A lot of reasons. Primarily, perhaps, the universality of concerns with 'the body' through a multiplicity of cultures and fields. The Geography of the Body. What does that come from?

There is still time to participate as well. Anyone interested in more information should call Mobius.

LAURE LIVERMAN



oooooooooooooooooooo  
o OPEN STUDIOS o  
oooooooooooooooooooo

Oct 18-19 12-5pm

Fort Points Arts Community is having their 7th Annual Open Studios extravaganza. Fort Point is the most densely populated art making area in New England. Art patrons may see all manner of visual and plastic arts, performance and socializing. MOBIUS will feature on-going performances out in the air and indoors. Buy Art! Sell Ideas! Parking and admission is free. More info call: 423-1573 or 423-4299... or pick up a free map at the information booth outside the Children's Museum or at 249 A Street. See you there, no doubt.

Cambridge Center for Adult Education performance series presents the MOBIUS PERFORMING GROUP: 3 NEW WORKS.

sat/sun - oct 25-26  
8:00 pm

DINOSAUR  
ONE THING LEADS TO ANOTHER  
HELL'S BELLS

DINOSAUR

Julie Rochlin  
Victor Young

MOBIUS presents New Works at Cambridge Center for Adult Education.

Oct. 25 & 26 8:00 pm

When Victor and I first met, we found that we shared a mutual fascination for those pre-historic creatures of the mesozoic era, known commonly as "Dinosaurs".

However it wasn't until recently that we considered doing a performance around this subject. We began by asking some simple questions. Why have dinosaurs continued over two centuries to be a

FRI. OCT. 24 8:00 pm  
BOSTON PERFORMANCE ARTISTS INC.  
presents

INSIDIOUS INQUILINE by Ean White  
&  
APPLES & BANANAS by Rachele Royer

More demiurgic somnambulism.

Think of runway bunnies.

Drowning.

An awareness of tiny bubbles clinging to nostril hairs.

Some ideas need working out with you.

Some ideas are left over from a never performed Chronicles of Inertia.

Some ideas don't even know how to cross a stream.

Ean White  
October 24



ean white-  
self-portrait

subject of such fascination and controversy? What is it about these beasts that excites children? Why have scientists dedicated their lives to the study of them?

There are no simple answers but what seems clear is that they became extinct and therefore open to imaginative interpretation and this has held everyone's interest ever since.

We are particularly taken with two theories concerning their extinction. Both theories state that the dinosaur became so "over-specialized" that it couldn't adapt to the changing circumstances around it. Dinosaurs were incredibly well adapted to their environment but nothing in their physical make-up prepared them to change. Of course, we wonder what parallels can be made between dinosaurs and human beings. Victor believes people have

become specialized tool-makers. How we use these tools and how well we can control them may form the basis for our future survival.

The structure of the piece is still undefined. We intend to create an environment which requires us to adapt as it changes and to juxtapose this with articles and facts about dinosaurs. We will use an informal lecture/story-telling mode and expect the piece to be no more than 1/2 hour long.

Dinosaurs are very big--even awe inspiring, and before we knew about dinosaurs, there were dragons and other mythical beasts. Who knows what the collective unconscious and hereditary instinct carried to *Homo sapiens*. We are left with the "unfinished business" and the nagging reality of our own mortality.

-- Julie Rochlin

ONE THING LEADS TO ANOTHER

Jude Aronstein

at Cambridge Center for Adult Education  
Oct. 25 and 26

My overall and continuing concern is how to remain/become healthy while in the life process of CREATING and PROCREATING.

I have somewhat of my own definition for these words... CREATING-thinking, being out there in the world. Demonstrating ones uniqueness as an individual. PROCREATING-feeling, being in relation to others. Allowing for relationship and a sense of similarity and belongingness in the world.

Can life be whittled down to these 2 lowest common denominators?

Last spring I explored this question in a 15 minute condensed movement/monologue.

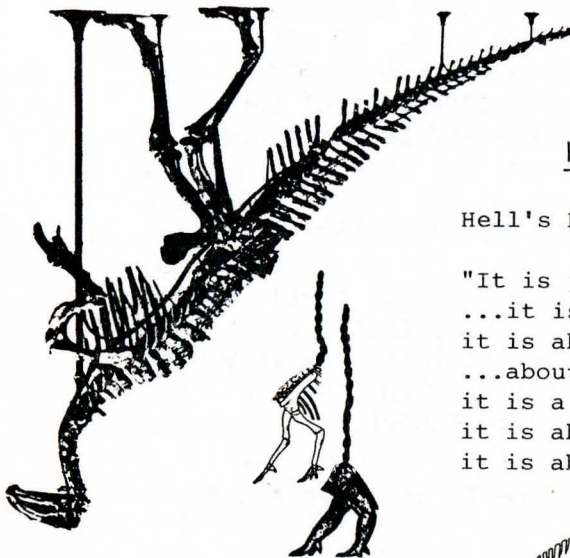
I set 2 parameters for the monologue. It had to stem from 1) the sensations I was having during the performance (thoughts) and 2) from my perceptions of the audience or the world around me (feelings).

The performance last spring and one this fall will include a simple yet highly energetic activity. This will be the backdrop of the monologues.

The movement activity has gone from stamping, to running and now to leaping. I have developed monologue / improves for the areas of logic and of feelings. Last spring I remember the audience laughed alot. Now I wonder if the laughter wasn't a release of their own tensions as they struggle to be Creative and Procreative people.

All this can get alot more complicated and theoretical. In essence these 20 minutes are a condensation of life. On the other hand this piece can also be enjoyed as a vicarious physical work-out.

-Jude Aronstein

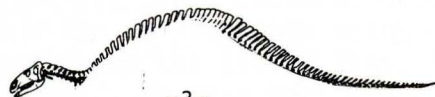


HELL'S BELLS

Hell's Bells is about "judgement".

"It is judgement that defeats us"  
...it is about male/female politics  
it is about "sexuality"...  
...about "confusion"  
it is a Dream...a Nightmare...  
it is about Hell...  
it is about Bells...

Mario-Erik Paoli



MOBIUS  
EVENTS

\*\*OCTOBER 17, 18 19 7:00 pm  
THE BODY PROJECT  
\$6/4..Sunday-free.

\*\*OCTOBER 18,19 12-5  
OPEN STUDIOS

gallery show at mobius  
of members of the Fort Point  
Arts Community. (front room)  
also...performances by MPG

\*\*OCTOBER 24 (FRI) 8:00 pm  
performances sponsored by  
Boston Performance Artists.

INSIDIOUS INQUILINE by  
Ean White.

APPLES AND BANANAS by  
Rachelle Royer

\*\*OCTOBER 24, 25 8:00 pm  
Mobius Performing Group  
performs at the Cambridge  
Center for Adult Education.

HELL'S BELLS  
DINOSAUR  
ONE THING LEADS TO ANOTHER

\*\*OCTOBER 29, 30, 31. NOV. 1-2  
BEFORE AND AFTER SCIENCE  
designed and directed by  
Mario-Erik Paoli with  
Rick Brown, Nancy Adams,  
Judy Collins. (MPG)

\*\*NOVEMBER 6-22 (FRI-SUN)  
INSIDE A LEGEND - solo  
performance by Mari Novotny-  
Jones. (MPG)

all performances begin at 8  
unless otherwise specified.

MAKE YOUR RESERVATIONS NOW!

## KYOGEN IN ENGLISH: DON KENNY AND SHICHIRO OGAWA

These two Tokyo-based performers came to Mobius in August. They presented a program of three traditional Kyogen plays and hosted a four evening workshop on Kyogen vocal and movement forms. Jonathan Scheuer interviewed them.

DK: Kyogen became basically what it is six hundred years ago in the Muromachi period of Japanese history and has been performed since that time alongside the No drama, which was also perfected at that time. The No is the serious, tragic material that is closely related to Japanese history. It's like opera in that it has an orchestra of four instruments and a chorus of eight people and it's all sung. Kyogen is mostly dialogue with songs and dances interspersed, as you find in musical comedy. The material itself is just common everyday people relating on a very basic level so that it's totally universal as far as anyone's ability to understand what's going on in the play as long as they understand the words. We do it in English because then it becomes totally understandable to anyone who speaks English.

The vocalization is an exaggerated... well, heightened form of natural voice production, because natural rhythms and intonations are just expanded so that they're easier to hear. The voice is produced very clearly, very deep down in the abdomen. The chest and the throat must be very relaxed and the voice placement must be very far forward in the mouth. This actually makes the best type of carrying voice, the best projection for voice in the theater anyway, so it's very good for training in any type of theater.

The movement goes right along with that. The voice and the body movement should come from the same low center, very low in the abdomen, as far down as you can possibly consider it coming from, like yogic breathing except that it's used actually to produce the voice. It's a kind of breathing in and then holding on to the breath and using it very sparingly rather than forcing it out in bursts of energy, so that the accents are produced more from the whole body than from the actual expulsion of bursts of air. And the body movement is also closely related to the ground in that the heels are particularly used in relation to the ground. Of course this is basically true in any type of movement. The place that it appears not to be used but is used perhaps the most is ballet, where the use of the heel, and coming from the heel (instead of, for instance, trying to leap from the toe) is extremely important—which is what was wrong with American ballet until Mikhail Barishnikov came and started teaching people here. It's very obvious in Kyogen because the heel is kept on the floor most of the time. We also keep the hips very low and in a set position. The hips do not bob up and down, and that gives you a very strong stance, so that you can think of the lower body as being almost completely solid and totally related to the floor while the upper body is left to be very free.

JS: Does the performer have any liberty as far as upper body movement?

DK: No. In Kyogen you must learn each movement and each position. Specifically, what I mean by freedom is that it's a flow of movement that's achieved in the upper body, that comes from the center and is therefore very strong but not tense. There's relaxation throughout the body when it's achieved, though the body is still moving in a very stylized manner.

JS: Do you notice a difference between audiences that come to be entertained and audiences that come for culture?

DK: Yes, so for that very reason I prefer the audiences that don't know anything about Kyogen or Japan or what they're going to get. It was really exciting for us to tour public schools in Memphis this past spring. When we got to the first school, which was a high school, they paged the teacher who was supposed to be our contact person there and she came to the office after a few minutes and looked very puzzled and finally came over to us and said "Are you guys from Japan, to do the Japanese show here today?" And we said yes, and she said "Oh, I thought you were supposed to be dancing girls!" We said "Well, we're not." She was a little flustered because the women teacher's bathroom had been reserved for us as a dressing room. We told them that was fine and everything worked out ok. The students responded very well to the performance wherever we went and seemed to enjoy it and get something out of it. At one school, they asked us to teach them to bow in Japanese, and at another they wanted to know where they could get costumes like ours. It was just so refreshing to go someplace where there was no knowledge whatever of what they were getting and just hit em with it and see how valid it is as entertainment, which is what we believe it is.

JS: Do you perform any plays from outside the traditional repertory of two hundred and sixty-seven Kyogen?

DK: We prefer doing the classical plays because there's a form constantly to work toward, whereas when we do new plays it's our responsibility to create the forms. We have three non-classical plays that we do and we like now. One of them is just about a year and a half old. In the early years it took us a long time to really like the Yeats play, *The Cat And The Moon*. We knew that it was effective. We knew that my direction was interesting to people, but we didn't really like it until we'd done it about fifty times, because then it achieved a life of its own and the play does not allow us to change it any more. It's different from traditional Kyogen because we set what is to be done in it. All the forms are definitely Kyogen elements and Kyogen vocalizations, but there was nobody but us who was the final authority on whether it is to be done that way or not. The classical plays have a life of their own because they've been passed down that way all these years. We learn that life from our teacher. The form is alive, and it's the performer's responsibility to find that life and bring it out. We believe it's there, so working toward the perfection of the form means finding the full life of the piece. And so now Yeats's play has a life of its own for us, and it will object strongly if we try to do anything else to it, and so we enjoy doing it. It's a devilishly difficult play because the dialogue is very complex.

JS: What is the role of women in Kyogen?

DK: Traditionally there are no female performers in Kyogen. There are female roles. I think that the period in which Kyogen developed was very similar to the present day in that—we have a special term for it in Japanese—it was a period when the lower classes were rebelling against the upper classes and taking over, and in many ways individualism was coming into Japan at that time. Of course it was squelched after that, and now the people are just beginning to become really individualists on the surface again, to a certain extent. It's still not anything like it is in the West. Because of that historical situation, the female characters in Kyogen are very very strong, very very mean and very outspoken. So we don't do female impersonation at all. We simply dress in a woman's costume and use our own voices, and the movement is only restricted by the fact that the kimono is hanging down in a skirt fashion which is tight around the waist, so that you take smaller steps simply because the costume forces you to. There are different intonations for women and different textures of the style of the voice but it's not female impersonation as you would think of it. Our teacher trained his daughters to be performers but all of them, there are three of them and they all changed their minds. We have had several women performers in our company, and they learn and perform both male and female roles.

BEFORE AND AFTER SCIENCE

"Lessons in Physics and Metaphysics" OCT 29,30,31.

Designed and directed by Mario Erik Paoli NOV 1,2  
with Rick Brown, Judy Collins, Nancy Adams

I've just been looking at a videotape of myself; ostensibly drinking whiskey. In fact, it WASN'T whiskey, but Lipton Iced Tea, but that macroworld deception is entirely in keeping with the themes of this little essay and of the piece. I found myself fancying that the scene might have been shot using some as-yet-undeveloped technology, some monstrous Rabelasian zoom lens which would let us look at the sub-atomic, atomic, and molecular substructures of the shots that we now have on tape.

At the atomic and subatomic levels (and the distinction would be really blurry, though to focus even for this lens-to-end-all-lenses); we would see total psychedelic chaos; particles zooming about every which way (QUICK! Can you define random?), bootstrapping themselves out of nothing and colliding and decaying all over the place. And what collisions! Impossible by our standarts, the ones we're used to, anyway. It's like two Mercedes ambulances colliding head on; and then when the smoke clears, instead of a heap of charred and twisted metal we find seven or eight Volkswagen sport sedans cruising around in close formation with old Ray Charles hits blasting out of their FM radios. We end up playing it like the National Safety Council and ignoring the individual collisions in favor of what we consider meaningful averages. At the molecular level we can detect the producer's little ruse, inasmuch as we see no alcohol molecules but rather tannic acid,caffeine, citric acid, and fructose.

What interests me about looking at the scene in this way; however, is that we have no way of knowing, from the information available to us, whether the projectionist has screwed up and is running the thing backwards. Events make as much (or as little) sense at this level, whichever way you set the direction of the timeline.

At the "real world" level, of course, if the "whiskey" flows from my mouth into the glass of from the glass upward into the bottle, we know immediately that a trick is being played. But to get to this level, we have to accept a great number of averages (or tendencies, or probabilities, or patterns,if you will) at the expense of a great many individual events; about which we can know nothing.

Biological evolution seems to have heavily favored "pattern receptors". The ability, innate or acquired, to average out the details to get to the big picture seems fundamental to survival. TIME is what the receptor systems need to assess and react to the patterns. The patterns, it seems, are there all along. It's only that somebody has to solve all of the equations, and that takes time.

Philosophers have always spent their time trying to tie time in with the complimentary concepts of good and evil, love and hate; or what have you. Science doesn't give a flying fuck for good and evil, only that we say as much as we can safely say about things as they are percieveable.

Mario is a philosopher, of sorts;and I'm a scientist, of sorts; and this little bit of entertainment will do absolutely nothing to resolve the conflict, I'm afraid. I'd be just tickled if we can just make you think a bit.

BEFORE AND AFTER SCIENCE



...this is what led to the basic ideas of Before and After Science.

The basic premise of the Before and After Science concept is that 'Before Science' (alchemy, 'primitive times') we thought in 'circles', cycles, 'nature - ruled'. We respected nature, we 'flowed' with it.

The Science period brought 'linear thinking', beginning and end. Ways where developed to manipulate nature, we wanted to control nature to our advantage. We began to disrespect nature...

The post science period is bringing back 'thinking' in circles,cycles.

Wholism, 'the whole' (... collage...Einstein, relativity, quantum physics...)

Once again we are beginning to respect nature. To respect the power of nature, the laws of nature. (the whole instead of the parts).

There exists direct parallels to this concept in: sexuality--politics--arts--- science---

- Mario-Erik Paoli



INSIDE A LEGEND:

"What Becomes a Legend Most?"

Mari Novotny-Jones  
a MPG production

Nov. 7-8, 14-15, 21&22.

"We are in the presence of a phenomenon that has vanished from modern society: The belief that the sane human mind can be a clear window on estacy and on current events at the same time."

-Marina Warner  
Image of Female Heroism

"Sisters. sisters take me with you. I know where you are going. I'm just like you."

-Old man on the street speaks to Hecate, Euridyce and the Furies during Orpheus.

June 25, 1983

"Who is the voice in a dream that calls your name so loud and clear that you awaken bolt upright from your sleep?"

-Feb 28, 1986

"I awoke this morning in terrible anxiety. How do I get to this person who is Joan the Maid? Knowing she is right! The voices of failure return. I burn in the fire of self-'criticism'."

-March 31, 1986

"I am a chieftan of war and whenever I meet your followers in France, I will drive them out; if they will not obey, I will put them all to death...you will not hold the Kingdom of France from God...The King Charles, the true inheritor will possess it, for God wills it and has revealed it through the maid."

Joan of Arc  
Letter to the English  
March 22, 1429

INSIDE A LEGEND is about opposites. moments of triumph, loss of faith, failure and finally accomplishment. It is a very personal view of Joan of Arc. Her story is so glorious. Every school child learns of the simple peasant girl, who with God's help, saved France.

She is the first 'super heroine' I can remember. There are accounts of her superhuman strength; from surviving fierce blows to the head, to a fantastic leap from the tower at Beaurevoir while imprisoned by the English. These accounts jump out at me and I can't help but think of Robin Hood, King Arthur, Superman, and even my favorite cartoon show, Mighty Mouse. She is a legend, but unlike the above, she was real.

Joan embodied all the qualities of the heroic; goodness and purity. In our collective mind's eye, we can see her; short-cropped hair, medieval armour, holding her standard high. Reflections of perfection, passion, total committment to a cause. She is action not contemplation. Ordinary. She breaks the stereotype of the medievil woman; not a nun, or a queen, or the mother of a saint. I believe this is part of why she survives today. Heroic personages are the mirrors of our deep longing for the divine, we can live through their goodness, purity and idealism. Maybe even a little of that will rub off on us.



I cannot help think about the Sigorney Weaver character in Aliens---a modern day Joan of Arc? Certainly Ripley embodies the qualities of Joan and the superhuman strength to take on the insurmountable odds of beating the aliens or is it the Burgundians, the cartoon of Joan.

Then there is the reluctant heroine, Corazon Aquino. A real story embodying all the elements of the heroic. The Marcos' even become the present day symbols of selfishness and ruthless power. All one need do is mention an excessive amount of shoes and the connection takes us away into the realms of evil.

We love our heroes as long as they can remain in the realm of perfection, like Ripley in Aliens. But once they become real, who are they then?

I have a memory of me as a little girl sitting on the floor of my bedroom. There on the grey carpet, a small metal Knight sits on a white charger. In its hand is a banner made of a toothpick and Kleenex. "I have come to save France" the Knight shouts as she gallops across the wooly terrain. For that short moment where was glory and humanness in the same metal Knight. There was also hope for me.

-Mari Novotny-Jones

BF/VF...WORKSHOPS FOR EDUCATORS AND ARTISTS

The Boston Film/Video Foundation is presenting 7 special workshops. The workshops will be led by nationally and internationally acclaimed media and performance artists. Performances, exhibitions and screening are also featured. Call BF/VF for details. (617) 536-1540.

**MEDIA ART WORKSHOPS**

<Babette Mangolte - filmmaker  
Sat/Sun Oct 18 and 19. 10am-5pm \$100  
Filmmaking and Film Teaching at a Time of  
Technological Turmoil: Facing the Challenge  
of Video

<Pauline Oliveros - Composer and Performer  
Sat/Sun Oct 25 and 26 10am-5pm \$100  
Sound-Oriented Improvisation and Composition

<John Manning - Video Artist  
Sat/Sun Nov 15 and 16 10am-5pm \$100  
Sharing Perspectives and Strategies: Making  
and Teaching Video

<Frank Pierson - Screenwriter  
Sat/Sun Nov 22 and 23 10am-5pm \$100  
Screenwriting: A Comprehensive Approach

**PERFORMANCE ART WORKSHOPS**

<Linda Montano  
Sat Oct 25, 10am-5pm \$35  
Experiencing Your First Chakra: Exploring a  
Source of Creativity

<Michael Smith  
Sat Nov 1, 10am-5pm \$35  
A Workshop on Performance Art

<Ellen Rothenberg  
Sat Nov 8, 10am-5pm \$35  
Performance and Personal Metaphor

Discounts: 2 workshops 10% 3-15% 4-20%  
BF/VF Members additional 10%



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**MOBIUS**

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