

# MOBIUS NEWSLETTER

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

VOL. 2, NO. 4 FEBRUARY 1985

February 8-10 will be Mobius' 16th 'Works-in-Progress' presentation. Artists from Boston, Rhode Island and Vermont as well as members of the resident company will discuss and show new work in performance, music, film and video. 3-4 pieces will be shown each evening, with time for coffee and discussion between the artists and members of the audience. The series won't be publicly advertised, so please remember the dates, and come!

Steve Lydenberg recently resigned from our board of directors, and we'd like to take this opportunity to thank him for everything he's done for Mobius over the years. Steve has worked with Mobius since its beginning - as a writer (Tantalus, Persephone and Hades, Meditation Pieces, Playabout); conceiving ideas for performance and then letting us take off with them (Recombinant Moboids, Theater Invaders); and as a director (8 Meditation Pieces (+1), Little Mysteries). His participation was instrumental in building the performing group. And his guidance and ability to see the larger picture was vital in the transition from performing group to performance space. His active involvement in Mobius will be sorely missed.

---

## WORKS-IN-PROGRESS

### THE BLACK DOT/THE HEAT OF HISTORY

by Peter Burns

"On 26 August, 1981, without warning, a black dot appeared just below and to the left of my left nipple. For seven months, at irregular intervals, this dot moved from place to place on my body. The dot changed as it moved. The dot changed me as it moved."

In 1982 and 1983 I did a series of performances in the Burlington area about this black dot. These performances described my experience with the black dot through storytelling, movement, chanting, and recorded sound. In June of 1982 I had an exhibit that included machines for detecting moving black dots and other black dot paraphernalia.

"While the dot stayed near my nipple I sometimes felt like a warm grinning idiot."

In the summer of 1983 I began a new phase in what has since developed into a three part project. In this new series of performances I explored the Grinning Idiot in depth. At a local bar I gave four performances that included Grinning Idiot chanting, storytelling, singing, fortune telling and ceremonies. This past summer I have a Grinning Idiot bus tour and a Grinning Idiot bicycle tour.

"A few weeks after the dot appeared near my nipple it moved to the base of my skull on the right side. While the dot was at the base of my skull the Heat of History covered my body."

I am now moving into the third phase of this long term project. For my piece at Mobius I will read a text about this dot and about the Heat of History. I will also teach an energy exercise for producing the Heat of History as a physical force in the human body.

### OUT OF SILENCE (working title)

Film by Paul Miller

In my development as a filmmaker I find that what really fascinates me is the metamorphosis of idea into object and object back into idea. I work towards finding, and remaining in, the membrane that both contains and filters this process. I am interested in uniting the formal strategy for making a film with the ideas that I imagine are lodged in the footage.

The film that I'm making now is entirely from footage of my parents getting breakfast for themselves in their home in Amherst. With this footage I'm finding relationships between ideas of self-containment, stillness, reflection, opacity, transparency, bonding, consumption and light. I still have a long, long way to go until completion, but by February I should have some interesting footage anyway. I would appreciate your comments on what I show.

experi  
 mental:  
 like  
 a brook af  
 ter rain p  
 our  
 s thr  
 oug  
 h dir  
 t, ro  
 cks, tree  
 s an  
 d grass,  
 find  
 in  
 g  
 new  
 su  
 btle twists a  
 nd turns open  
 as th ing do  
 i ors to an  
 ngs m unknow  
 ove, are n vis  
 moved it  
 in t or;  
 ha f wind  
 low. ows two  
 new eyes pe  
 rceiving, th e s  
 m  
 el  
 l of  
 ligh t.

\*P\*R\*M\*NT\*L

by Malcolm Goldstein

WORKS-IN-PROGRESS

MY FATHER IS AN EXTRA IN A MOVIE

by Gary Duehr  
 Presented by Theater S.

I owe so much to Nathalie Sarraute for this it is embarrassing.

For ex., in "The Use of Speech" she takes the phrase "Your father will prefer your sister" and examines it as a concrete object:

"...the words 'Your father' 'Your sister' stand out like the web that enable the key to turn ... a section of the invisible dividing wall opens, and through the opening ... what do we see?

"An immense space ... like a vast esplanade where, under a grey light, figures are taking shape ... silhouettes that the child recognizes ...

"'Your father''Your sister.' They stand there motionless, quite rigid ... compressed into thick, formal clothing ... Impossible to run up to them, to hug them, to pinch them, to hammer at them with your fists, to cover them with kisses ... They are always at the same distance ... "

In MY FATHER IS AN EXTRA IN A MOVIE, I take a visual image, that of my father, waiking toward a parade carrying a coat under his arm as part of a goodbye scene in a movie, and set it in different contexts, from various angle, in a kind of linear cubism.

(Yes, it is true, about my father being in a movie.)

WORKS-IN-PROGRESS

LIFE SURE IS SLOW IN THE FAST LANE

by Bob Jungels and Bob Rizzo

A presentation of questionable political significance utilizing 2 performers (2 Bobs Do), audio tape, text, props and possibly video. During the 15-20 minute performance the audience will please remember, "Life Sure is Slow in the Fast Lane".

## WORKS-IN-PROGRESS

### UNTITLED

by Diane Edgecomb

My piece is a solo acting exploration of a work process I learned during a workshop with Zbigniew Cynkutis, one of the main actors of the former Grotowski Theatre Lab.

The workshop itself explored many different possibilities within the theatrical realm: the release of energy and impulse through body/voice exploration and through concentration on an interior or exterior image; the release of energy from centers or chakras, receiving and giving this energy in partner work; the recognition of and use of vectors (forces of motion); the finding of sources to draw life from, drink from, when doing script work.

The occurrences which most interested me and which I am exploring further in this piece, have to do with contacting a tangible energy force or field through body/voice exploration and specific image work. The image work revolves around natural, living phenomena - trees, animals, the elements - because the aim is contact with the life energy contained within those forms.

My own experience with this "technique" I find difficult to describe; it does remind me of what I have read of the American Indians and their ceremonies of possession by spirits of the natural world. Consciousness is still present and the process may be stopped at any time, but one has given over control and one is moved and led by the energy.

Exploration with the audience is an important part of my presentation as well, for my attempt is not only to explore the process, but also to find out how the audience may be affected by this energy.

### "PHASE TWO"

(a choreographed installation, phase two of skies dance, produced by Harborgroup: Tom Brennan, director Gregg Ward, producer)

The Harborgroup - this work in progress weekend at Mobius is an opportunity for we at the Harborgroup to introduce ourselves. we encompass theatre and visual artists, writers, sound artists and dancers who are all committed to performing alternative and theatre expression. we strive within our means to create relevant works, individually as well as in combination with each other.

"phase two" - on feb. 8th, in the back space at Mobius, three things are happening: five sprites with balloons (air) and a barrel of earth (sand), perform with these elements to 'ecomyth', the text which relates a reminiscence by sand and air, of the meteor shower which first brought them together; above, a chorus of mobilic clouds dance across the sky accompanied by two percussionists on drums, string, bells; and two super 8 projectors are projecting filmloops across and onto the environment, showing progressions of afternoon light.

"phase two" emphasizes condensation, defined as: to cause ideas of the same or different mediums to combine to form a more complex medium. for our purposes, condensation occurs over time in rhythm, cycles.

skies dance is a design for an ongoing sculptural ecology which will evolve through five phases of a thundering water cycle in mid-april. look for "phase four", in march, to explore those moments preceding a storm, when lightning sparks the birth of life, 'this is the spot where immigrants whistle'.

### METAL MICROPHONE MUSIC WITH TEXT

by Richard Lerman

My new work explores issues of sound, text, and biography. I am interested in trying to integrate these elements into a piece which could be perceived as more "personal" than my other work. I will be using some old 78 RPM records of myself at ages 3-5, along with new self-built microphones.

### WHERE I AM, ANYWAYS?

by Bob Raymond

I'm currently working on several different projects:

1. structural experiments in the use of the Sandin Image Processor; particular attention is paid to the idea/techniques of voltage control. color composition, change and motion over time, and multiple image sequencing.
2. 35mm slide photographic experiments in light, motion, and color;
3. Super 8mm experiments;
4. Rhythm and music experiments (with Mario Paoli);
5. "Content-oriented" videotapes, currently including "There's No Place Like Home" and "Screampiece".
6. Lastly, I am also actively seeking collaborative projects with a variety of other artists. Yikes, and away.

WORKS-IN-PROGRESS

THE JUNGLE STRUT

by David Miller

The Jungle Strut is what I'm calling the group theater piece that I hope will reach production a year from now. I usually begin work of this sort with some specific points of curiosity or irritation on the one hand, and a bunch of unfocussed, vague concepts on the other. Through a process of free-association in research and notetaking, these elements get developed and shaken down to the point where they can be explored concretely in a rehearsal process with others. Among the "specific points" in this case are Cabbage Patch Death Certificates, Vonnegut's Breakfast of Champions and the Japanese tea ceremony; the "vague concepts" include reification, alienated labor, commodity fetishism and the nature of black holes.

For February, I intend to develop a choreographed, lip-synched version of "Civilization (Bongo Bongo Bongo)", a recording by Danny Kaye and the Andrews Sisters. It's a racist-funny song that seems to have a lot to do with the American cultural habit of eating anything and spewing it back out in the form of fun. We will present the "straight" version, and the "black hole" version in which the music and choreography are atomized and reassembled independently of each other. The black hole version should go beyond a "distorting mirror" concept, in that it shatters the original material to the point of loss of identity.

"Men act collectively to construct their lives on ridiculous, mad, absurd foundations. They define reality

WORKS-IN-PROGRESS

" - and this man is now become a god,"

by Michael Nelson and BoB Knapp

"If he was any taller then he'd be taller than any evergreen tree." -- Tara Williams, 9 yr. old student

"He was a White Knight." -- Mike Merenda, cafe patron

"I don't give much attention to politicians who are alive and he's dead ... (inaudible)." -- Anonymous, waiter

"Ele libertov escravos na América." -- Adilson Dios Pererra, busboy

"Great man, great man, fine man, tall man; anything else you need? He was the greatest help to the NRA. My dad wouldn't like him ... " -- James Hurley, graduate student

"If you go by school history books you'd think he is a super guy. If you read the biographies you might see he did things out of a political scheme like the politicians today." -- John Lincoln, R & D Technician

"I think he didn't really die. I think he's rumored to be alive in Africa. He should have stayed on the farm." -- D. Bruce, cook

"All I know about his is from the movies. I saw him at Disney World. He looks like Raymond Massey. His wife was nutso and had to be put away, I know that. He was always depressed, I know that. He must have been really screwed up." -- James Williams, College Administrator

"He had a very great wit. He got that from his mother. He was kind to drunkards. I've heard there are thirteen characteristics to make up a great president, he had them all. One more than Washington and that was humility." -- Janet Belcher, cafe patron

"I would have counted him a greater success if he could have prevented the war rather than won it." -- Ed Tynan, waiter

"I'd unravel any riddle for any individdle in trouble or in pain. With the thoughts I'd be thinkin' I could be another Lincoln if I only had a brain." -- E.Y. Harburg, lyricist

in whatever way deemed necessary to justify their acts, and 'disallow' divergent definitions by relegating them to such categories as madness."

-- The Cold Fire, Bergen/  
Rosenberg

WORKS-IN-PROGRESS

TIME AGAINST TIME

Mobius Resident Company  
directed by Marilyn Arsem

Time Against Time is a new performance I'm developing with Mobius members Jude Aronstein, Joan Gale and David Miller, as well as with Scott Fordin of Nuncio Flash Theater Co., Roberta Germer and Lauri Liverman. It will be performed at Mobius March 1 through 16.

Time Against Time will juxtapose different kinds of time, uses of time and relationships to time. We are currently developing images and activities relating to how we respond to the pressure of time, time limits, lack of time; how we stretch time, juggle times, kill time, do more and more in less and less; how we structure our time, what is our internal sense of time, etc. Some combination of all this will form the material of the piece.

Right now we do have the staging of the piece worked out. The audience will be sitting in the center of the space on swivel chairs. The performance will happen on both sides of the room, and the audience will have to choose which parts of the performance they want to see.

We'll be incorporating many of the performance techniques we've been working with over the past few years, such as speed changes, freezes, fragmentation, repetition, transformations and using chance operational cueing. The structure of the performance should be quite dense and complex, and contain layers of simultaneous realities.

WORKS-IN-PROGRESS

SUBTERRANEAN VIDEO

by Mario-Erik Paoli

Lately S.VID has been quite subterranean in activity -- snatching images from T.V. and 'found footage' from old videotapes, T.V. programs, video movies, film ... and 'altering', constructing, re-constructing, deconstructing the images with analog and digital video processing equipment -- working at very odd hours out of the Boston Film/Video Foundation -- which was our birthplace and which remains our main working studio ...

Recent new works include the 'Scratch-Video Series': 'One for the Trouble', 'The Diplomates' by Mario Paoli, Dan Hartnett, Geoff White, which have caused a lot of interest, noise and astonishment. What's special about them is the 'way', 'the process' used to create them; its content and composition being parallel to some new-music (Scratch-Music, Hip Hop, Noise Music). (We can talk about it more in person.)

'One for the Trouble' has been viewed recently in N.Y., San Francisco, Washington D.C., and which in the coming month will travel to the Mid-West, Motreal, Latin and South America, Amsterdam ...

Another recent project is Scratch Video installations -- multi-monitor, multi-images musik (prerecorded on tape) performed by a 'live' videoband, done recently at parties at Mudflat, Mass. Art, BF/VF -- it's 'somewhat' a sound/image environment to dance in(to) ... -- very influenced by Nam June Paik, one of our mentors, and which a group of S.VIDeans recently assisted Nam June in the installation of his retrospective works at the Rose Museum at Brandeis University.

WORKS-IN-PROGRESS

PERFORMANCE PRIMER FOR THE GRADUAL UNDERSTANDING OF GERTRUDE STEIN

by Don Qualtrale

The sheer psychological value and insight of her repetitious wording and shadings aside, Gertrude Stein is a very funny lady. My attempt will be to employ her observations & repetitions with correct intonations to highlight her conscious and subconscious monologues and essays. This lady's voice has a very special edge on love, for feeling differently, for gracious criticism on artists, books and, on us, their audience.

Another piece, 'Video-Space', created by Corinne Mallet, Dan Hartnett and Mario Paoli, uses NASA space footage, real-time video-performance, digital image-processing and the Sandin Image Processor -- and features an 'original' electronic musik sound-track by local composer Steve Katz, and has been sent to the Inframenta video bank/distributor in Europe.

One of this year's major achievements (aside from the honor of working with Nam June Paik) was being included in Montreal's 13th Festival International du Nouveau Cinema/Video with the piece 'Sisyphus' (1982), one of the first S.VID videos -- this achievement due to the great efforts of S.VID member Charles Jevremovich.

On the February Works-in-Progress at Mobius -- we will present some of our new tapes -- for now we will continue 'Visual-Noise' in our very subterranean way . . . 1985.

## THE TOMB IN MIND

a theatre installation  
presented by Harborgroup

February 14 - 16

an installation is an orchestration of elements occurring within a particular area. for The Tomb in Mind, our orchestra includes primarily sculpture, sound, poetry, performance and film. Mobius' front gallery is "the" particular area and the elements we shall compose are meant to engage viewers with subtle but powerful suggestions. this engagement is important in establishing the audience as an integral element within the room.

each and every room has a unique character and ability to invite, sustain, or persuade an atmospheric vortex. ceilings invite us to look up, the wall to look across. we listen while being an audience; we find ourselves lining a procession as it proceeds through us. a familiar odor may provoke a memory.

this project continues 'studies within'; a program of installations aimed at portraying internal atmospheres. in a progressive sense, The Tomb in Mind marks movement toward a depiction of mood in interaction with external landscapes and human characters. our summer in alaska provided the main inspirations; a view of sky, clouds on the ocean, and later, a small graveyard we traversed daily to reach our home/camp.

## NET

by Gary Duehr  
Presented by Theater S.

February 17

I was at a party and Laura, who saw my last piece, asked me what I had been trying to do.

The last piece was this bare thing with me talking and talking and moving occasionally to prove I was human.

I told Laura, with the party happening outside us, that it was supposed to be a big metaphor riding on top with lots of levels, like a parking garage, running around underneath.

AND THEN I realized how far I had come from this garage and toward what direction I should be going.

And so I began to work in earnest on NET and decided it would be an hour divided up into as many small parcels as possible with these small packages arriving constantly.

I could have film! I thought.

And video!

And live performers performing!

And an offstage chorus chorusing!

I asked Laura if she would chorus and she said YES!

And I told her it would have all my favorite themes: POLITICS (as in Revolution and Dissent), SCIENCE (as in How We Are Put Together), and PERSONAL RELATIONSHIPS (as in How We Fall Apart).

And it would all be serious, diffuse, and equal, with more layers than there are layers, like a big net.

And I went home and began to piece in the pieces, and anticipate the technology, and quiver at the thought of it happening ahead of me ...

## PALOMA

Dance by Nancy B. Adams  
and Timothy Martin

February 23

Our concerns as artists: We are both young choreographers and as such have not yet formulated strict esthetic, choreographic, or philosophic principles by which we work. However, having both begun choreographing almost as soon as we started dancing, we are more likely to work from an inner creative impulse than by assembling technique-y movement for the passive entertainment of an audience. Neither are we likely to try an audience with dry, intellectual exercises in defining dance and art. Rather, we wish to engage our audience by presenting a visual and aural experience that is interesting or provoking, whether it is intellectually and esthetically pleasing or jarring.

Another concern of ours is to explore and exploit the arts related to dance -- music, words, light, and the visual arts in particular -- by collaborating with other artists or by exploring these other disciplines ourselves from our perspectives as dancer/choreographers. Our work ranges from the invention of environments and creatures, to choreographic interpretations of music or color, to social parables, to building a piece by developing movement in relationship to words, sculpture, or some other medium. While the integrity of the movement is always of primary importance to us, no matter what the structure or format of a dance, we like to acknowledge dance's relationship to theatre and visual arts.

# M O B I U S

## WORKS-IN-PROGRESS

Feb. 8-10

Adm. \$3.00  
8:00 p.m.

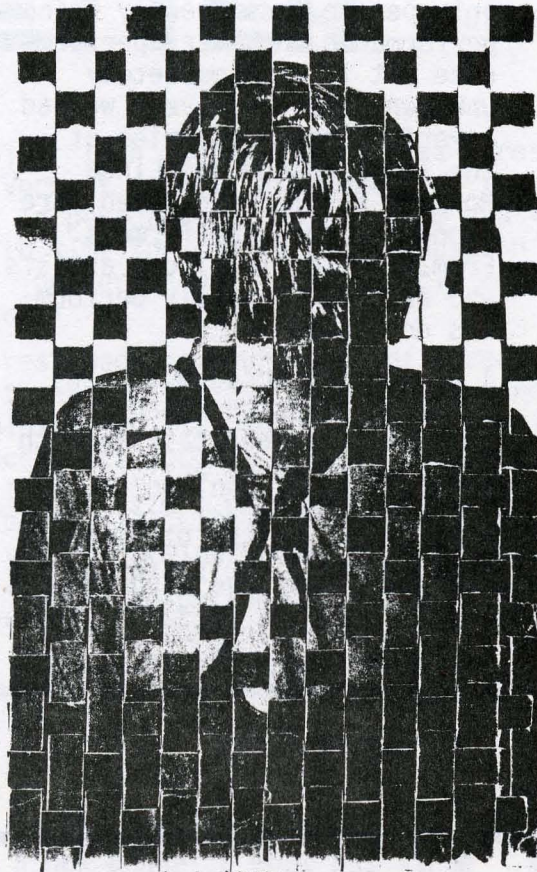
Fri. Feb 8

Harbord

Richard Lerner

Paul Miller

Time Against Time



Sat. Feb 9

Boos Rimol/Unsettles

Mike Nelson/Boo Knead

Subversive Video

Boo Raymond

Diane Edgcomb

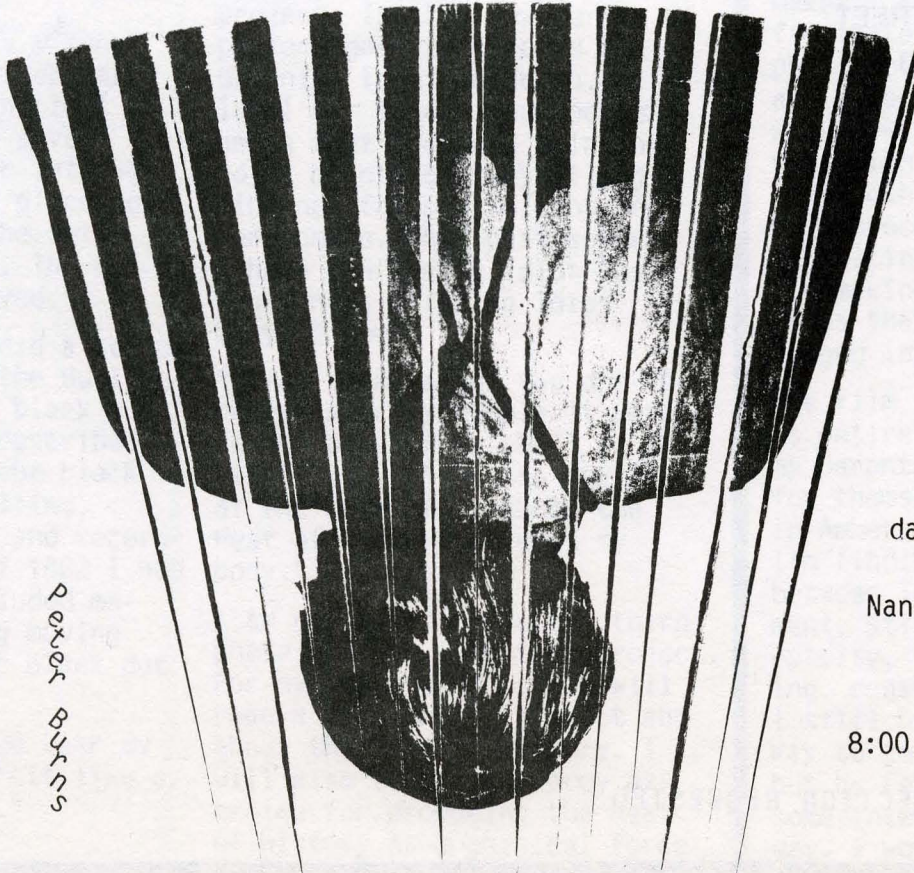
Sun. Feb 10

Don Overeide

Gary Dwyer

David Miller

Dexter Burns



Thurs. - Sat.

Feb. 14-16

THE TOMB IN MIND  
theatreinstallation

presented by Harbargroup

8:00 p.m. Adm. \$5.00

Sun. Feb. 17

NET

by Gary Duehr  
presented by Theater S.

Adm. \$4.00/2.00 students

8:00 p.m.

Sat. Feb 23

dance presented by

Nancy B. Adams  
and Timothy Martin

8:00 p.m. Adm. \$5.00

PERFORMANCE ART  
IN BURLINGTON

Burlington Vermont is a very small city located on the shores of beautiful Lake Champlain between the Adirondacks and the Green Mountains. I have been doing performance art here for the past three years. Being here strongly affects the kind of work I do. Swimming in the lake, riding city buses, riding bikes around town, and chanting at various outdoor sites have been components of my performances. I use Burlington as a machine, as a stage for my work.

Although Burlington has an active arts community, I am the only person consistently doing performance. However, performance art is not completely unknown here. Last year we had a Performance Art series at the local museum and Linda Montano and Tching Hsieh were among the guest performers. From time to time local artists who are not primarily performers do pieces.

I am looking forward to performing in Boston because I enjoy meeting and talking with other performance artists. This is something I miss in Burlington. On the other hand, because there are so few performances in Burlington, each piece I do is something unknown and unique to the local community.

-- Peter Burns

Mobius is funded in part by the Massachusetts Council on the Arts and Humanities, a state agency, and by a grant from the Boston Arts Lottery. Sound Art at Mobius is made possible by a New Works grant from the Massachusetts Council on the Arts and Humanities. The 5 Evenings Series is funded in part by Meet the Composer, through the New England Foundation for the Arts, the Massachusetts Council on the Arts and Humanities, and the National Endowment for the Arts.

**MOBIUS**

354 CONGRESS STREET  
BOSTON, MA 02210

NONPROFIT ORG.  
U.S. POSTAGE  
PAID  
BOSTON, MA  
PERMIT NO. 8147

ADDRESS CORRECTION REQUESTED