

# MOBIUS NEWSLETTER

354 CONGRESS STREET, BOSTON  
(FORT POINT) 617 542-7416  
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This issue will be our last one of the season, though you will still be getting some posters for performances in June. Since we have a very full two months ahead of us, I won't even attempt to sum up the season... Mobius Performing Group (or rather some portion of it) is on its way to the Pacific Northwest (WA,BC,OR) for 10 days with Persephone and Hades. This is part of our exchange with Nine One One, an artist-run space in Seattle. And David Mahler, a (very funny) composer/performer will be here from there in May. Please come!...We also want to publicly thank Nancy Adams and Sharon Milan for their assistance and enthusiasm as volunteers in the office this year. It truly is all the help and participation by the artists and audiences that keep this place going. We look forward to seeing you here.

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## WORKS-IN-PROGRESS #19

Produced by Mobius Performing Group

May 22 - 24

This May's program of developing work in different media includes not the piece written about below, but also the following:

\*A section of Run!, the new Mobius Performing Group piece by Bob Raymond and Dan Lang, to be presented in June.

\*A continuation of Cowboy Movie by Bob Rizzo from Providence, an earlier portion of which was shown in WIP #17 last fall, and which will be presented in full at the end of June. (See the writings about these two pieces further ahead in this Newsletter.)

\*The first work on Vagabond by Deborah Fortson, which was postponed from WIP #18. This new piece is described as "a short play about homeless characters who live in 16th century England, when the penalty for wandering without a job was mutilation, slavery, or death."

\*A selection from The Making of Americans, or, Your Native Land is Your Native Land, a new performance by Laura Sheppard based on the novel by Gertrude Stein, using Stein's language as a "musical/vocal text with movement".

Please note that the program presented on Saturday afternoon will feature three performances that will be ongoing simultaneously. You will be able to move from one to another, to come and go as you wish. Not just your usual matinee performance!

## WORKS-IN-PROGRESS

May 22, 1986 8pm

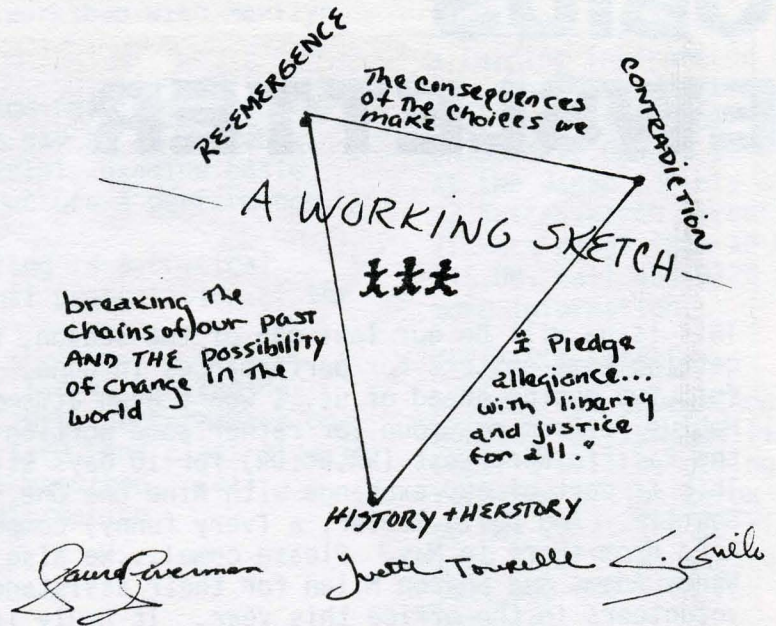
### Pigeons and Rice

Experimental documentary as form allows me to inject personalized experience and perception into the process of investigation. An inquiry into what the women's movement has to do with contemporary women offered me an opportunity to question and discuss, to look and to participate, to watch and to be watched. Input from other women enabled the ideas to grow and also involved some aspects of what I want to say. Some probing into the essence of female, balanced nature and spirit is the result. I will screen a rough cut of the videotape and welcome audience commentary.

-- C.L. Monroe

May 22, (continues)

A PERFORMANCE TRIPTYCH:



May 23, 1986 8pm

For Example

We improvise the reading of those texts which have been designated as sacred or prescribed for our culture, improvisation being a way of subverting the conventional ways or reading and of using language.

1. We therefore attempt to escape the pretextual assumptions of religion, literature, art, and performance.
2. We erase some of the logical boundaries between the prescribed and the forbidden, the not prescribed and the not forbidden.
3. We try to overcome the separation of the prescribed texts from the contexts, countertexts, and subtexts which describe our existence in a present semiotic environment. (The environment of daily news, advertising slogans, dreams and daydreams.)
4. We handle the texts as things which are "prewritten" in some mythical other time before words had been chosen and become language, before the rules of syntax were formed, before the forms of story, prophecy, and Law had

emerged and the conventions of performance established. We read in ways which make possible a kind of original hearing, the pre-hearing which accompanies pre-writing.

Conceptually these strategies are related to the philosophical work of such writers as Sontag, Barthes, and Derrida. In practice we explore tactics related to collage, happenings, chance operations, improvisational techniques in movement and music, plundering the works of such artists as Cage, Cunningham, Raschenberg, Brecht, Artaud.

We engage in a kind of play with language, including "sacred language" and invite others to participate.

This is the fifth year of our working together to develop the reflexes and concentration which any kind of graceful improvisation requires.

-- Dwight Walsh, Mark Hagen, Nancy Lob, Tana Hartman, Martha Kline, Keith Schlesinger

Shades of Hell

This is a language-centered work with filmed images, and one performer. The text is a portion of a long work called HELL. It has been read in part in Boston and New York. The anonymous narrator speaks as a collective voice, a moveable self, and a witness to the world. The life and thought of the philosopher Edith Stein are inherent to the piece. (She was a brilliant student and writer in phenomenology, who converted from Judaism to Catholicism, entered a Carmelite convent, and was later murdered at Auschwitz where her acts were remembered as exemplification of her beliefs.) The filming was done by John Gianvito, in collaboration with Fanny Howe.

"A thief is bound to the desired object, but what is NOT sought for is more powerful than what is. It's like where I am is one thing but where I am not is bigger."

-- Fanny Howe  
John Gianvito

\* \* \*

\* \* \*

Where Are All Those Birds and  
Dogs Coming From

Theatre S.

I have always felt a very personal connection to money. I wrote a lot of poems that had money in them as a prop, while I wrote about other things, until the idea of money began to take on a kind of spirituality.

This is a poem I wrote a few years ago:

I leave my wallet at home now.  
I have no need for wallets.  
Wallets--what were they?  
I forget.

And my little keys with their  
notches  
to match my doorways...  
And my ID with a picture of me  
on it  
against a blue curtain --  
What happened to that curtain  
with no  
wrinkles on it, anywhere?

I leave them all at home now,  
along with my secret supply of  
money  
I never told anyone about.  
No one, not even my wife I  
slept next to  
three thousand times...  
And next to her my important  
papers  
that threaten me with disrepute.

Disrepute -- what a bad thing!  
If I could only remember the  
nature of the illness  
that brought me here, into my  
life...

In this solo performance, that I am collaborating on with my wife Gloria, we are playing with some of the emotions that come out of money: sadness, aggression, release... We have taken a simple text and married it to a series of actions manipulating graphic symbols, in order to invest the symbols with the kind of power and transcendence and delight that money has.

-- Gary Duehr

Pre-Alphabet Greece

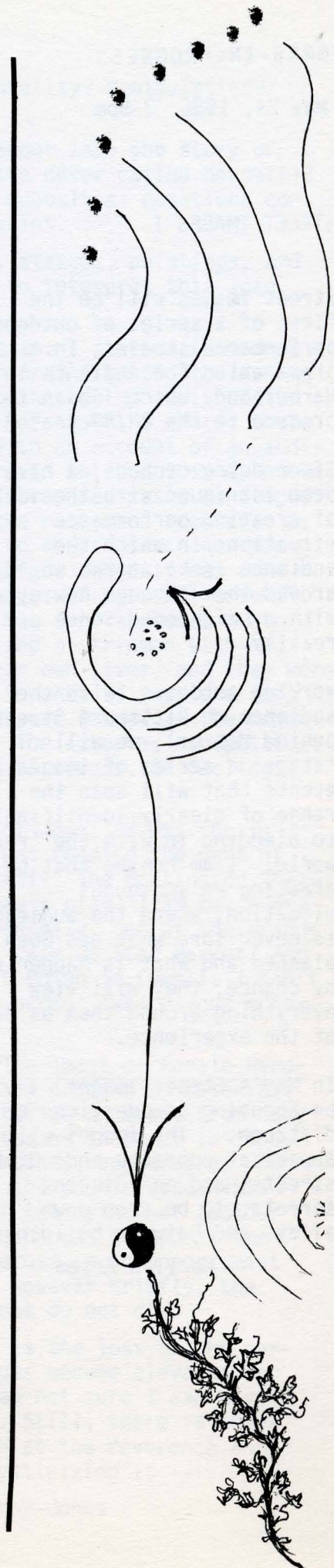
This piece is a work-in-progress in the sense that I'm not on top of all that I'm trying to do. The work is young and not finished. I can hear a voice in my head, but I still can't do it all the time yet.

This piece is not a work-in-progress in the sense that the specific performance entitled Pre-Alphabet Greece has not been done before, is not being rehearsed, and will not be done again. In other words, it exists only for a specific time and place and will not be improved upon. It is simply a story told into the air.

This piece does not belong at Mobius because it is more casual than a piece of theatre. People go to theatre to sit and watch "that thing" only. Ideally, my work belongs in a place where people come for other public reasons also (ex. drinking, socializing, etc.), and they hear me, not in the background, but to the side of the room. To really realize this voice -- this way of talking I'm trying to do -- I should perform three or four nights every week, and each night should be a different story, or at least a partially different story. Because this voice knows only one big story, but it can only tell it in pieces.

This piece belongs at Mobius because there is no such other place to do it.

-- Dennis Downey



## WORKS-IN-PROGRESS

May 24, 1986 3-5pm

### STREET IMAGES I

Street Images will be the first of a series of outdoor performance studies, in preparation for Audience in Harborland, which I plan to produce in the 88/89 season.

Since doing Orpheus, I have been intrigued with the idea of creating performance situations in which the audience looks at the world around them through new eyes, with a heightened sense of reality.

Working outdoors (with the audience on Pittsburg Street behind Mobius), we will 'stage' a series of images and events that will span the range of clearly identifiable to blending in with the 'real' world. I am hoping that by creating an ambiguous situation, where the audience is never sure what has been planned and what is happening by chance, they will view everything around them as part of the experience.

In May's Street Images, I will be focusing on questions of distance. The images will appear at opposite ends of the streets, and on adjacent streets, to be seen down alleys and between buildings.

-- Marilyn Arsem

## XEROX ORACLE™

By Marilyn Gottlieb-Roberts of Miami, Florida

The Xerox Oracle is performed with a photocopier and a 56-card deck whose photographic images were made by pairs of friends of mine as part of an earlier interactive project. I had given them rolls of film and specific instructions about alternating near and far with no horizons in the pictures. Looking at these bits of light from the lives of friends gave me very specific sorts of material unmatched in a literal sense to the actions or thoughts behind the photographs, a chance to find my own stories and unworded ideas in them. So I thought to treat them as tarot cards.

I think of it as a tool to help people find their own place in the furious pace of contemporary life. It's not like looking to meet a tall, dark stranger, its not fortune-telling. If you have enough information to form a question, then the information for the answer is also there; the Oracle's job is to provoke those answers.

An answer to your question will come from a meditation upon the images produced by the Oracle. Its a way of connecting to a deeper level, but in a light way, much in the same way as looking at a painting. You find a physical relationship to the image, and you let your associations bubble to the surface.

Our brain is fed from a cauldron of experiences and these phenomena are magic. It is smithing in a sense, and we are forging reality from it at every instant. It is relentless; awake or not, it's every second of our lives.

## Subject to Change

Subject to Change, an improvisation performance ensemble from Burlington, VT, appeared as part of Works-in-Progress #18 and will be back for WIP #19. They describe the aim of their work and possible collaborations for WIP #19 in the following statement:

Basically, we aim to exploit the sound, physical and emotional opportunities presented by the performing space. In performance, we try to blur our original roles (of two "dancers" and one "musician/talker"), moving toward the point where they merge into "performance".

Possible collaborations:

- 1)With Robert Goss, visual and performance artist: We would meet and rehearse in the performing space for two or three days preceding the performance. Each day, Robert would somehow alter the space and we would respond to his alterations. On performance night, we would respond to the total environment presented by the space, Robert's alterations, and his actual performing presence.
- 2)With the elevator: We have a long-standing desire to do an elevator piece, with (in this case) the audience positioned outside the MOBIUS elevator at any of the five floors, or roaming up and down the stairs at will. We'd perform a continuous improvisation piece, both inside the elevator and outside at each floor. Polaroid bulletins might be issued for the "in transit" portions of the piece.
- 3)With Rick O'Neal (drummer) and/or John Voight (bass): interacting with two musicians in an improvisation piece. The operating idea would be to explore the space aurally and physically in as many ways as possible while building a unified and "shapely" piece.

-- Steve Thomas

May 24, 1986 8pm

Transcending the Tube

Deconstruction of the single channel mode of expression grew from extensive experiments with dissecting t.v. sets. Incorporating realtime electronic performance into sculptural environments, deconstruction synthesis born. A rock garden of technology. narrative cyclical nonbroadcast video sequences analog digital 2D 4D television biological audio cut

-- DNGRVDO

Subterranean Video is a media production collective whose members work in video, film, music, performance, and the digital arts to create a variety of innovative work. S.Vid is committed to the expansion of media consciousness through experimentation with television. S.Vid was founded in 1982 at the Boston Film/Video Foundation a S.Videotapes have been shown on broadcast and cable television, in museums, galleries and alternative spaces worldwide. S.Vid is experimental television.

-- S.Vid

We live on the crossroad of technology's communications explosion, information exchange. The T.V. generation grasping the icon in a stranglehold, squeezing meaning from the window of propaganda. The bread and circuses of Hollywood grow stale and evolve into our conscious realities.

-- Daniel Hartnett

May 24 Works-in-Progress  
Continued on page 8

"What Becomes a Legend Most?"

Fascination? Desire? Hoax? Sentimentality? Manipulation? Escape?

I ask myself, what is pulling me deeper into the story of Joan of Arc (which, incidentally, she never called herself)? It draws me deeper into the web of opposites; questions concerning the heroic, the myth, the saint.

She is the subject of plays, poems, statues, paintings, and books. I keep trying to find a way to interpret this into performance. St. Joan of the 80's?

For the last Works-in-Progress program, I started from what I knew. When did I first meet Joan of Arc? I traced the events of my childhood surrounding her, up through my early adult life. Sitting in a large "bishop-like" chair, I shared these stories with the audience, ending with an account of an audition for graduate school in theater, in which I lost my nerve and walked out. One of the pieces I prepared was a monologue from Shaw's St. Joan. I then left the room, and reentered as the auditionee. I passed my resume to the audience and proceeded to perform the St. Joan monologue. When it was completed I left the room. I felt a moment of personal triumph. It was heroic and I loved the feeling. Some audience members remarked that they shared that feeling of triumph with me, remembering events of defeat in their own lives, and they were hoping I would perform that piece. So that is just one part of it. Actually, the easy part; the part I know -- the romantic, the sentimental, the personal. The actor as manipulator, bringing the audience to the climax of events, of feelings. Now What???

I am exploring the idea of legend, of Joan, of why she is still with us. A few months ago, I was reading the part of Joan for a playwright's doctoral thesis. The Huntington Theatre just finished doing a run of Shaw's play. I am met every Saturday by Joan of Arc Brie (incidentally, one of the brands that were contaminated) in the deli case at Star Market. And I drove past the Jeanne D'Arc Credit Union in Lowell. I can't help but think of a bad advertising promo: "Where your money burns."

Marina Warner's book, Joan of Arc, The Image of Female Heroism, is the new source from which I am drawing my material. It is fascinating, the wealth of material on Joan, from many different points of view. Warner cites an incident in 1436, in which an imposter, Claude des Armoises, appeared as Joan in armor, riding on a horse through the countryside. This impersonation apparently grew out of the myth that another woman was substituted for Joan when she was burned at the stake in 1431. Claude des Armoises arose as an opportunist but at the same time she fulfilled, however briefly, the collective need to believe that heroes do not die.

For me, the trouble with the heroic is the loss of the personal, the opposite. Heroic personages become elevated to states of perfection, sainthood. I am not sure I can say that it doesn't have to be that way. Still, there is something wonderful about having a laugh at the reverence and seriousness of sainthood. Thus de-mysticizing it --

-- Mari Novotny-Jones

NORTHEAST/NORTHWEST EXCHANGE: DAVID MAHLER, from Seattle, WA

Performances: Head Theatre, May 16

New Work for Piano, Voice and Live Tape Manipulation, May 17

Free Public Workshop: "The Art of Listening", May 18

The Northeast/Northwest exchange program was initiated by Mobius and the Seattle performance space, Nine One One. From April 24 - May 4, the Mobius Performing Group toured Persephone and Hades to Nine One One and other performance spaces in Bellingham, Vancouver and Portland. In exchange, Mobius is hosting the first Boston performances of Seattle performer and new music composer David Mahler.

Mahler has described Head Theatre as follows: "Head Theatre is a performance in a cardboard box for one silent actor, head alone, with one assistant. Premised on the ultimate marriage of technology and the arts, Head Theatre is a unique performance vehicle combining sound, light, and acting into a miniature extravaganza. Elements of storytelling, slapstick and pure hokum produce an evening's entertainment that has been likened to 'watching the radio'.

New Work for Piano, Voice and Live Tape Manipulation will include several pieces concerned with Mahler's interest in palindromic sounds, a tribute to railroading, a "Three-Part Memorial to Elvis Presley", and "the most amazing english backward-speaking piece in the repertoire."

In a telephone interview, Mahler discussed some of his work and ideas:

Q: Head Theatre -- what led up to it for you? What were you playing around with that led you to come up with it?

DM: I'll tell you as well as I know myself, if I can remember. The whole visual notion of Head Theatre came about because of a Hallowe'en costume, some dozen or more years ago, that didn't have anything attached to it, other than the fact that I had put my face inside this cardboard box and made a nice velvet curtain, that an assistant opened every once in a while, and I might have done something funny with my face. I would assume that it just sort of sat around in my mind for awhile. But then I actually began to perform with it, to work out entire acts for the head, or for the face, probably three years ago. And I think a lot of that came out of my interest in sound and music as devices for carrying visual impressions, much the way that radio does. There's a very strong connection between Head Theatre and radio, and indeed the little phrase that I use, that Head Theatre is like "watching the radio", is very true.

Q: What do you mean by "the art of listening," particularly as compared with skills like "music appreciation", or something like that?

DM: Well, certainly for me music simply has to do with the art of listening. In other words, I don't make a differentiation between listening to music and listening to sound per se. Which is not the same thing as saying that I think that everything is music, necessarily. I think that music has its own definition, too, but what I find myself particularly drawn to, as a composer, are situations in which I allow myself, or force myself, to hear in a way that's fresh, in a way that uses my ears a little bit differently. I do that, as a composer, in my writing, but I also do that as a listener. I try to pay attention to things with my ears, I try to pay attention to things in ways that don't take into account the usual musical baggage, I guess, that we bring to traditional musical situations.

Q: Could you talk about particular cases where there's a different kind of listening involved for you?

DM: Well, since I live in the city -- or as close to "in the city" as one gets out here, it's not the sort of density that one encounters in older, Eastern cities -- I'm very much aware of the sort of overall sound environment that's taking place. Perhaps an example of how I work with that is a project that I'm dealing with right now. There's a major

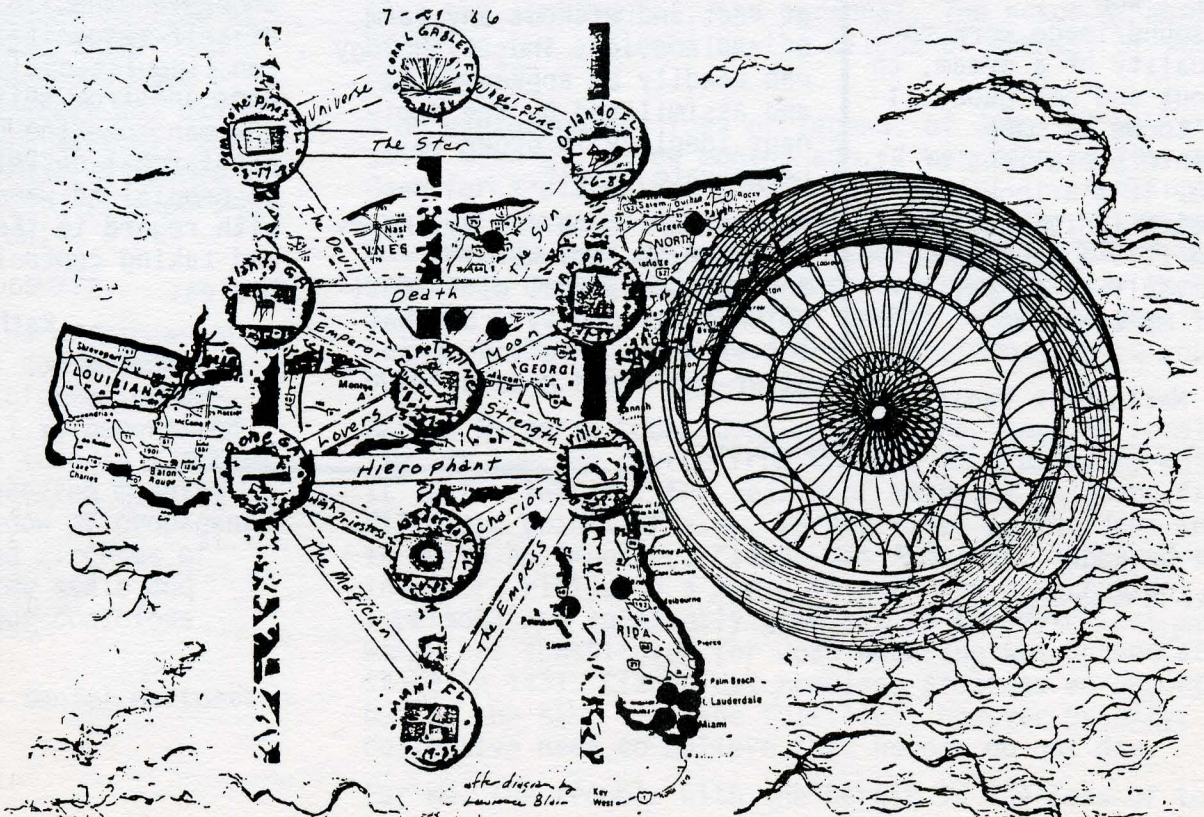
construction going on in the city of Seattle, a new state convention and trade center that's being built. I'm one of five different artists who are working through a state arts commission, 1/2% for Art program. And specifically, I'm the only one of the five who deals with sound, so I'm charged to somehow work with the space that's being built, and come up with something that is sound-oriented.

One of the things that I'm doing on this project is collecting bells from each of the 39 counties of the state of Washington, bells with some historical significance, hopefully, but at least bells that sound, and sound good. They'll be spread around the campus of this convention center, both indoors and outdoors, and become a sort of sound identification for the whole convention center. Incidentally, these bells will be available for the public to play, they'll just be around without being protected, with the exception of a couple of big ones which are going to need special ringing devices and such. But when you hear these bells, your attention is drawn to that particular area and you sort of identify the area with that sound.

There's lots of extramusical and historical and sociological tie-ins to that. Seattle is not a terribly old city, we don't have a nice history of bells and so on in the usual urban sense, but we certainly do have railroad bells, we have a lot of ship traffic and ship bells and that sort of thing. So those sorts of things will be called up in people's mind when they hear them.

This convention center is being built right over the freeway. So we're dealing with this awful mass of automobile, traffic sounds. The convention center itself is blotting out part of the sound by covering it up, and I'm trying to provide something that's a positive alternative for people to listen to.

-7-



The Xerox Oracle

Marilyn Gottlieb-Lubart

Gathering Evidence  
9-21-84  
9-27-85  
Southeastern U.S.

LIGHT AMBULANT  
1983

WORKS-IN-PROGRESS

May 24, (continues)

The Delta Pattern

The Delta Pattern is a sound/image piece. It is a continuation of my concern with design, composition/orchestration of all elements in the "field" (sound, lights, props, set, performances/movement).

It's a non-narrative, it doesn't tell a story, and it doesn't necessarily "mean" anything, it should be looked at as an abstract painting. It's intended to induce "space to think", the viewers/listeners should sit back and "contemplate", and "figure it out". Its intention is for each viewer/perceiver to interpret it according to his/her psychology.

I can tell you what it means to "me" but I won't . . . I want my sound/image work to have the quality of a dream, to be mysterious and ambiguous. I want there to be as many different interpretations of it as possible. It's a looking-glass for each individual viewer, and it's a looking-glass for myself of my psychology and of my creative process . . .

-- Mario-Erik Paoli

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HAND-MIRROR

Kathy Marmor

May 30 and 31

This performance evolved from a previous work of mine, entitled, "Muthos: Something One Uttered", in which I explored from a feminist perspective the nature/culture dichotomy and its influence on gender definitions. In "Muthos", I transformed myself through the use of a mirror and video camera into the monster cyclops, who in Greek mythology represented Nature. This transformation served as a vehicle by which I could illustrate the patriarchal concepts of femininity in modern society.

"Muthos" made me think about the way in which mythology seems to erase history and politics from an event's context, so that things just seem to have happened, as a matter of fact and without any form of explanation. Thus mythology can readily be appropriated and assimilated by the dominant ideology in order to perpetuate itself.

My new work combines my interest in mythology with my thoughts on sexual differentiation and identity, culminating with the creation of an alter-ego named Medusa. In

"Hand - Mirror for Medusa", I examine her popular images as well as their symbolic implications. The Medusa speaks frankly about her sexuality and history and by doing so she confronts our culture's stereotypes and fears about female sexuality. I also deconstruct many of the myths that surround her through the use of masks and her narcissistic behavior. Narcissism is important to me because I think that it can be used as a radical strategy for women in our society, instead of existing as a neurosis that must be cured, for whenever a woman stands before a mirror, either metaphorically in her work or in actuality, she does so in order to bring about self-understanding. In this process of self-recognition women can linguistically reshape their egos and from this position, a woman speaking challenges patriarchal definitions. This is crucial to women, especially with regard to their sexuality and taking control over their bodies.

-- Kathy Marmor

End of Works-In-Progress



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RUN!

An interactive performance by Dan Lang and Bob Raymond, a Mobius Performing Group production.

The first Word: when the primeval carnivore first growled out the desire to eat his prey, the growl said "RUN!". This first command ordered a timely flight from the touch of death.

The secret of power and control has always been THE secret. The Megalomaniac is the Big Mouth And Empty Stomach that wants and needs to eat you and everything about you. When he says "RUN!", you'll do it... or else. The people who take up the most space in the history books are the ones who ate the most.

RUN! looks inside the mind of the bureaucratic Napoleon, his cronies, his subjects. An impartial scorekeeper keeps a running tally of the balance of power. The performance is a game in which both audience and performer vie for the status of megalomaniac each time power is exerted. Why? If the players don't run, they are swallowed up; if the audience doesn't do what has to be done, the very survival of the piece is threatened.

On a personal level, we have an interest in working with an audience in a very direct interactive manner. We strive to redefine the relationship between performer and audience, attempting to find new ways to communicate images and ideas. Rather than simply present a facet of the problem, we want to use the piece as a giant wind-up toy: wind it up, throw away the key, get out the way, see what happens. The situation is partially predetermined, but always changes. We improvise within set boundaries: a more general understanding of the processes of power and survival is reached.

Power relationships are reflexive. Power is a something that is taken and/or given away, voluntarily or involuntarily. In the real world, power is backed up by force or the threat of its use as a last resort and ultimate tool of compliance. Force is the currency of power; it may be hidden spatially or temporally, yet its palpability is the prerequisite to reaction. The normal "performance" consensus places power in the hands of the performers to act, requiring the audience to react, primarily at the end of the relationship. The process of power

slips and slides as the relationship changes between audience and performer. RUN! uses the "real" aspects of power-in-performance to shape the course of events when a set of demands (a structured artifice) mediates the performer-audience relationship.

The consequence of refusal to act or react (for the audience, a refusal to suspend disbelief, for the performer, a refusal to be funny or dramatic) could mean the end. After all, the biggest secret of power is the most closely held secret of armageddon.

--Dan Lang  
Bob Raymond

Preview: June 7  
Performances: June 13 - 22

PERFORMANCE FROM PROVIDENCE  
AND BURLINGTON:

June 27 -- COWBOY MOVIE by  
Bob Rizzo of Providence, RI

June 28 -- DAILY LIFE: STORIES,  
THEORY, PRACTICE by Peter  
Burns of Burlington, VT

Cowboy Movie: Text by Craig  
Watson, adapted by Bob Rizzo /  
With: Lynn McCormic, Richard  
Goulis, Lucia O'Reilly /  
Music by Bob Rizzo and Chris  
Gallant

A text from a friend, a point  
of departure

To be added: an 18' drawing/  
painting  
movement  
penguins

A red-suited trumpet player

A spirit - a mask - wind-up  
toys rocking cowboys . . .  
more penguins, a cello, arrows,  
a hanged figure, bells,  
another masked, crawling per-  
formers, light cues, chimes,  
someone to operate the lights,  
Bill Reis, dart guns, music,  
a cart, a storyteller, buffalo  
soldiers, change  
Movements, add seated dancer -  
more music, change lighting  
cues, fade to Black.

-- Bob Rizzo

Daily Life: Stories, Theory,  
Practice: For a long time I  
have been trying to understand  
my everyday life. What do I do  
every day? What is eating,  
sitting, walking and breathing?  
I have found all these things  
hard to grasp, hard to study.  
They are so close to me, so  
habitual, they slip away. I  
have been able to approach  
everyday life only by looking  
out of the corner of my eye,  
obliquely.

Thirty years ago John Cage  
gave my father a book called  
the Wang-Po Doctrine of Univer-  
sal Mind. A line from the book:  
That which is before you is a  
Universal Mind, begin to rea-  
son about it and immediately  
you fall into error.

Last week I took a bus from  
Burlington VT to Essex Junc-  
tion VT. An old woman crossed  
herself every time the bus  
passed a church or hospital.  
Three years ago I spray pain-  
ted six black dots along the  
same bus route. This winter  
the dots are hidden by snow  
but I know where they are. I  
am seeking for a gesture to  
make as I pass the dots.

A group of us went into a  
restaurant one day and a  
woman in our party said, "I'd  
like a glass of Big Water  
please." I began to wonder  
about Big Water. Later that  
week I remembered a story I  
tell about a man named Jack.

Once upon a time there was  
a man named Jack. When he was  
42 years he went into a diner  
and ordered a grilled cheese  
sandwich and a glass of water.  
He ate the sandwich but he  
left the pickle that came with  
it. He reached for the glass  
of water but as he brought it  
to his lips he noticed a  
woman's face on the surface of  
the water. She had long thick  
blond hair and high cheekbones.  
He did not recognize the wo-  
man so he drank the water,  
paid the bill and left.

I thought, "Maybe the wait-  
ress gave Jack a glass of Big  
Water by mistake. Big Water is  
large enough to catch and hold  
reflections. Regular water  
lets the reflection go when  
the object moves." Later I  
began to worry. "What happens  
when Jack pisses the Big Water  
into a Toilet?" What will He  
see in the bowl?"

When I was 13 years old my  
mother thought I was hanging  
out with the wrong people,  
doing the wrong things and  
thinking the wrong thoughts.  
To help me be a better person  
my mother gave me a series of  
lectures. Every morning for a  
week my mother sat me down in  
the kitchen and gave me a two  
hour lecture. I do not remem-  
ber what she said but I remem-  
bered how I reacted. I sat  
very still and tried to kill  
all my feelings. I wanted to  
be like a block of wood, a  
piece of stone.

Later that summer the li-  
brarians at the Wanskuck Li-  
brary started to let me take  
books out of the adult section.  
Moving to the adult section was  
an important rite of passage  
for me.

The first adult book I got  
out was about Yoga. I brought  
the book home and started  
reading. The more I read the  
more excited I became. The  
book told me that by doing some  
simple exercises, meditating  
and following some simple prin-  
ciples I could become a new  
person. I could be strong,  
healthy and good. I began to  
look forward to a new life for  
myself. I would no longer be  
ugly or weak. The hope was very  
sweet.

I practiced Yoga for a week  
and then I got bored. I went  
back to playing softball. The  
bright future faded but the  
memory of the pleasure of hope  
did not fade.

Since that time I have re-  
turned again and again to new  
principles, new systems that I  
believe will change my life.  
Each time I find a new system  
it works for a week or so and  
then the effect fades.

-- Peter Burns

DAVID MAHLER of Seattle, WA

Friday, May 16: HEAD THEATRE

Saturday, May 17: NEW WORK FOR PIANO, VOICE AND LIVE TAPE MANIPULATION

8:00 p.m. \$6.00 / \$4.00 students

Free public workshop: Sunday, May 18 3:00 - 5:00 p.m.

HAND-MIRROR by Kathy Marmor

Friday and Saturday, May 30 and 31 / 8:00 p.m. / \$4.00

WORKS-IN-PROGRESS #19

Sponsored by Mobius Performing Group

Thurs - Sat / May 22 - 24 / 8:00 p.m. \$4.00

Saturday, May 24 / 3 - 5 p.m. / \$4.00

May 22

Fortson  
Liverman/Torelli/  
Grillo  
Monrose  
Raymond/Lang  
Sheppard

May 23  
Downey  
"For Example"  
Howe  
Theatre S.

May 24 (3 - 5)

Arsem  
Gottlieb-Roberts  
"Subject to Change"

May 24 (8:00)  
Novotny-Jones  
Paoli  
Rizzo

Transcending the Tube

PERFORMANCE FROM PROVIDENCE AND BURLINGTON  
COWBOY MOVIE by Bob Rizzo: Friday, June 21 / 8:00 p.m. / \$5.00  
DAILY LIFE: STORIES, THEORY, PRACTICE by Peter Burns: Saturday, June 28 / 8:00 p.m. / \$6.00/\$4.00 students

RUN! by Dan Lang and Bob Raymond  
Mobius Performing Group  
Preview: Saturday, June 7 at 8:00 p.m.  
Performances: Fridays through Sundays, June 13 - 22, at 8:00 p.m.

MOBIUS

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TEL < 542-7416

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CREATING A SOLO PERFORMANCE, a six-week workshop with Marilyn Arsem, will begin Saturday, June 7th.

Each person will design a solo performance for themselves, as they learn to identify what they want to say to an audience, develop personal and general source material, examine basic performance techniques, and learn to structure a performance.

Group discussion on the process of creating is a critical aspect of the workshop, as well as a final presentation of the performances to an invited audience.

The workshop will meet Saturday mornings (10-1) and Tuesday evenings (7-10), from June 7 to July 19, with performances on Sunday, July 20. The workshop fee is \$160, and class size is limited. Experience in some art form is required. Call Marilyn at Mobius (542-7416) for more information.

ANNOUNCEMENT:  
SOUND SPACE ARK

ARK ensemble, founded in 1972, a leading interpreter of contemporary Japanese music, will be giving a performance on Monday, June 9 at 8:00 p.m. at the Japan Society of Boston, 22 Batterymarch Street. Tickets range from \$8.00 to \$15.00. Call 451-0726 for more information.

THE XEROX<sup>TM</sup> ORACLE

Besides her appearance at MOBIUS, Marilyn Gottlieb-Roberts will be giving a performance of The Xerox Oracle on May 22 at The Currier Gallery of Art, Manchester, NH. Call 603-669-6144 for the details.

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**MOBIUS**

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