

MOBIUS NEWSLETTER

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

VOL. 4 #1 SEPT/OCT 1986

Greetings. This newsletter heralds the start of our fourth season at Congress Street, and it promises to be a full year with new works in performance, dance, new music, sound art, installations, video and film. We look forward to seeing you here!

Mobius survives as one of the few alternative spaces in Boston for local artists presenting experimental work. Its not easy. As rents, insurance and other costs skyrocket, we are committed to keeping ticket prices and the cost of using the space down. We are heartened by the grants we have received for particular projects from the NEA, Mass Council and the Boston Arts Lottery. But most grants don't support overhead costs, or the newest explorations, or the work of the youngest artists. So in the long run, it is your support that keeps Mobius going.

We are delighted to announce that our group has received an Incentive Award from the Merit Aid program of the Mass Council, which will allow us to videotape and promote our work for touring. The timing is perfect, as we are beginning to get inquiries from across the country. In fact, as a result of our exchange last spring with Nine One One in Seattle, we've been invited to perform in Vancouver, B.C. in September. We will be presenting Persephone and Hades and In The Flesh in a ten day international festival of experimental theater and performance art.

FREE RANGE

Betty Fain and Dancers

September 12 and 13

I began with the desire to use the plainness and roughness of the Mobius space, and to construct a dance performance that is continuous and without costume changes. Originally this was going to take place in both rooms simultaneously. The dances were to be performed in sections with structured improvisation in between. The various sections of the dances would not proceed sequentially -- different sections of different dances and/or improvisation would occur in both rooms all the time and continue for an hour, with the dancers and the audi-

ence going back and forth. The audience chooses where to be and for how long. The point was to be the effect of the incessant travelling of dancers and audience on one's performance and perception.

This idea was unworkable. There are too few dancers, the front room is small, the front doorway is too small to accommodate traffic easily, and sound travels between the rooms. In rethinking the use of the space, I decided that the dancers would occur in one room and intact; since their fragmentation had been connected to the interrupted attention caused by the unpredictable moving of people. Now the problem was to create a single focus for a concert of four dissimilar dances that

would be viewed as separate entities in an ordinary concert setting. I realized that the germ of my original idea was the distinction between the mundane and performance -- the mundane being the personal element involved in any undertaking, and performance being the technical skills. Since the concert was still to be continuous, I decided to use the minutes of silence between dances for activities that could or could not be dance: "Falls" (trip, stumble, crash, wilt, slide); "Tasks and Motions" (carry, dig, toss, pull, rip); and "Solo with Slide Projection" (slides of me, abstracted).

-- Betty Fain

THE LAYMEN LECTURE SERIES

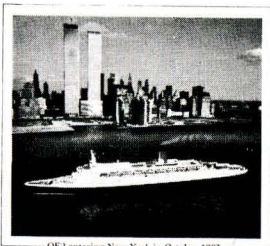
Andrew Neumann

October 2 - 11

The Laymen Lecture Series is a series of performances that are designed to instill in the layman further knowledge and understanding with regard to certain subjects which they might have either a passing knowledge of or interest in. I have picked subjects which are of special interest to me and I suspect to a fair amount of the public. They are highly informational and entertaining.

One of my main concerns with these pieces is the dissemination of information: how material is transmitted between people. I am also concerned with making education fun.

During the course of "How to Play the Synthesizer (Analog)", we will be discussing electronic music synthesis. We will start by exploring the fundamentals of sound; how it is propagated and how it is received by the human ear. We will then apply this knowledge to the synthesizer. We will be discussing the different building blocks of the synthesizer and comparing them to their acoustic (real world) counterparts. Oscillators, filters, amplifiers, envelope generators, triggers, and clock devices will all be covered in detail. We will then move on to talk about what gives the synthesizer its power and versatility: the concept of voltage control. By the end of this lecture we will all hopefully have a deeper appreciation not only of electronic sound synthesis, but of the entire sonic spectrum that we encounter in our daily lives.



QE2 entering New York in October 1985.

RESOLUTION

A dance performance created and performed by Pamela Newell, Laura Friedman, Scott deLahunta and Marian Chang

September 26 and 27

The performance at Mobius will be the result of this collective imagination shared in many rehearsals together. In exploring the artistic possibilities of dance we try to find the simple beauty of movement, and then allow the images to invent themselves. In rehearsal, as in a laboratory, we then experiment with each image using movement, lights and sound. Finally, before presenting the work in performance, we look for what connects it all together.

-- Scott deLahunta

We hope that our movement has meaning, is not didactic, is not a story.

We have personal metaphors.

-- Laura Friedman

We seem to be gradually developing into a movement ensemble, with that finely-tuned communicative and kinesthetic sense which chamber musicians acquire.

-- Marian Chang

"The mind of an artist, in order to achieve the prodigious effort of freeing whole and entire the work that is in him, must be incandescent, like Shakespeare's mind . . . there must be no obstacle in it, no foreign matter unconsumed . . . all desire to protest, to preach, to proclaim an injury, to pay off a score, to make the world the witness of some hardship or grievance was fired out of him and consumed."

-- Virginia Woolf

Start with nothing, but with a special nothing: the loose ends diverted.

The process is seeking without actual discovery.

The progress is a state of commitment, a stagnant state, but poetic with motion.

The achievement is a gift.

-- Pamela Newell

"Efficient Cycling Techniques" covers the mechanical capabilities of the bicycle. We will be discussing various parts of the bicycle, specifically the drive train, which encompasses the pedals, gears, chain, and derailleurs. We will talk about how energy is transferred from the human body to the bicycle, and how we can utilize that power most efficiently. We will also learn how to properly fit ourselves when purchasing a bicy-

cle, and how to prepare for long trips.

The lectures will include demonstrations and audio-visual aids which will help to illuminate certain prophetic concepts. Paper and pencil will be distributed. Sorry, college credit is not available.

A - How to Play the Sunthesizer (Analog)

B - Efficient Cycling Techniques

-- Andrew Neumann

AT MOBIUS

GUINEA PIGS ?

This fall I would like to begin working on a new kind of performance for audiences of one person, and I am looking for some audience volunteers.

The idea is that the audience person will agree to sit on a particular park bench (probably on the Boston Common) at a certain time, for half an hour.

What we will do is to create a performance around that person. Some of the elements of the performance will be clearly recognized as having been staged, but other aspects will (hopefully) blend in with reality. The result, I think, is that the audience person will end up viewing the entire activities of his/her surroundings with a heightened awareness, so that everything becomes part of the "performance".

As a volunteer audience person, we would ask that afterwards you meet with us to help critique the work and offer suggestions for future versions.

If you are interested, please call Mobius and speak with Marilyn, or leave your name and a number where you can be reached during the day.

-- Marilyn Arsem

FREE RANGE

Betty Fain and Dancers

Friday-Sept. 12
Saturday-Sept. 13

8:00 p.m.

Tickets \$6.00

RESOLUTION

Marian Chang,
Pamela Newell,
Laura Friedman,
Scott deLahunta

Friday-Sept. 26
Saturday-Sept. 27

8:00 p.m.

Tickets \$6.00

THE LAYMEN LECTURE SERIES

by: Andrew Neumann

- A - How to Play the Synthesizer (Analog)
- B - Efficient Cycling Techniques

Thur.-Sat./ Oct. 2-4
Fri.-Sat./ Oct. 10&11

8:00 p.m.
Tickets \$5.00

354 CONGRESS ST> 5th floor, FORT POINT

TELEPHONE: 542-7416

ARTISTS CALL

NEW IDEAS - THE BODY

Mobius will be producing NEW IDEAS - THE BODY for the evenings of OCT. 17, 18, 19.

We are looking for artists for whom "the body" is a source of reference, imagery, and concern in all media: performance arts, film/video, AND painting, sculpture, etc. Interested?

FOR MORE INFO< CALL MOBIUS
LEAVE YOUR NAME, # , AND
WHEN YOU CAN BE REACHED

CREATING A SOLO PERFORMANCE, a seven-week workshop with Marilyn Arsem, will begin Saturday, October 4.

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 structure a performance.

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

The workshop will meet Saturday mornings (10-2) and Tuesday evenings (7-10), from October 4 - November 22, with performances on Tuesday, November 18. The workshop fee is \$175, and class size is limited. Experience in some art form is required. Call Marilyn at Mobius (542-7416) for more information.

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