At the MIT Experimental Media Facility. Performed by The Wooster Group. SAINT ANTHONY.

Experimental theater group from the sixties, originally The Performance Group, an offshoot of Dada. The Wooster Group's new work "Saint Anthony," usually presenting images from old plays, also presents images from the improvisation - dance movements, bits of stories, and music. This TV set placed about the set show the film "Channel 1," made for the performance. A technician garbed in Eastern dress, whom the actors call Dieter "the silent tool," waves eerie sounds in among the words. Central on the upper platform is a bed with a dummy in it.

Part I is the most interesting and coherent piece of the entire performance. Frank Dell (or is he playing actor Ron Vawter?), microphone in hand, watches on two nearby TV sets placed about the set show the film "Intervention." He plays a talkshow host. Everyone in the film is nude and clearly lusting after one another's bodies instead of listening to the other person's talk. Since the sound on the monitor is turned down, Dell lip-syncs with his image on the screen to amazing effect. The connection between Part I and the sections which follow is lost at all apparent.

The entire remainder of the performance is much like standing on a street corner in New York City and saying that anything you see before you creates a coherent piece. The set, in fact, was designed to symbolically separate life and death, corruption and (as far as I could tell) more corruption. Part II begins on the upper platform with members of Frank's troupe rehearsing for their magic show. The actors screen into their own microphones, not to one another, but in brokens, incoherent complaints and pleas. Meanwhile, Frank Dell is still on the lower platform doing his monologue with his TV's. You cannot understand anything anyone is saying.

Then the back platform of the set begins to rise into the air, forming a wall with two doors which slam open revealing a man and a woman strapped to each door. The plot emerges. No evolution. No new insights into death or lust. It would seem that the only impact that Flaubert's poem had on the Wooster Group's "Saint Anthony" was in the shallowest interpretation of the erased hallucinations depicted in the poem, with completely erasing the reason for the magic - proving Saint Anthony's faith in God and in man's goodness.

The Wooster Group were supposed to make the creation of the work under partial sponsorship by MIT Council for the Arts, whose goal was to assist in the creation of a mixed-media performance.