

# Lifestyles

Tuesday, April 14, 1992

The Battalion

Page 7

## Theater Review

### 'The Story of the Conquest of the Kingdom of New Mexico' loses impact on stage

By Timm Doolen  
The Battalion

The Aggie Players feature local writing and acting talent in their new production, "The Story of the Conquest of the Kingdom of New Mexico," which has good moments, but must work too hard to keep audience interest.

The three-hour production is split into three parts - Indian, Spanish and Western stories. Professor Oscar Giner wrote or adapted most of the material for this stage production, with contributions from students Ren Powell and Jason LaMotte.

Giner tells us at the beginning that New Mexico is an imaginary land - generally the lands above the Rio Grande. And while there's no conquest in the play, there are quite a few stories, some of which go back to the beginning of mankind.

The Indian stories, especially "Earthquake Monster," conjured up images of native Indians sitting around a campfire telling tales that tried to explain the world around them.

One notable exception was the poetic "Prelude and Still Life," by Ren Powell, which was genuinely good, but very out of place. In the poem, a woman tells of her father molesting her, and of her first menstrual cycle.

The Spanish stories were by far the most interesting, especially "Our Lady of Light," the story of Juan Diego's troubles in convincing an archbishop he has seen a vision of Mother Mary.

Again, an inspired but out-of-place piece was "Eve-ing Adam Ant," again by Ren Powell, which was sandwiched in the middle of the Juan Diego story. It was original and interesting, but confusing in this context.



RANDALL NICHOLS/The Battalion

Spider Woman, played by Desiree Dunman (right), tells the story of "The Black World," while the Insect People dance in the first scene of the Aggie Players' production of "The Story of the Conquest of the Kingdom of New Mexico."

The Western stories were a little more comprehensible. "The Death of Sitting Bull" offered two of the best acting performances of the night from Rapulana Seiphemo and Ashley Galaway, and "Billy's Death" featured one of the best songs of the night, a duet by Giner and Suzanne Shaw.

But "Gunfight at the OK Corral" was a disappointment. Instead of showing the gunfight and the events after, they are told to us through the monologues of several of the participants.

The flaw in "Gunfight" is representative of the faults in the

overall play. Alfred Hitchcock used to say there was a perfect medium for every story. In "New Mexico," Giner tries to cross mediums by bringing traditional stories to the stage. But in doing so, the stories lose a lot of impact.

A lot more is expected of a stage play than would be a storyteller around an Indian campfire.

The best parts were the music and dance scenes, which evoked a genuine mood or feeling from the audience. The only truly dramatic piece, "Our Lady of Light," was also a highlight.

But during the abstract, poetic scenes, the audience was lost; and during the straight storytelling, the audience was not entertained.

"New Mexico" has a lot to offer to people interested in Southwestern heritage, and tales of long ago. For those people, this play will have a lot of merit. But I can't recommend this to those who would like to go for the theatrical experience - it just doesn't hold enough interest.

"New Mexico" runs Thursday through Saturday at 8 p.m.

### Jah Wobble showcases unusual, eclectic rock



By Kevin Robinson  
The Battalion

Jah Wobble's *Invaders of the Heart*  
"Rising Above Bedlam"  
Oval/Atlantic

For most people, Jah Wobble is going to be an unfamiliar name at best. Most would be surprised to hear that Wobble has not only been active in modern rock for the past ten years, but has been a crucial influence on many of today's popular performers.

Wobble got his start in the original lineup of P.I.L., performing bass on the band's first two albums, "First Edition" and "Metal Box." Through P.I.L., Wobble introduced various reggae- and African-styled basslines to what was then termed "New Wave."

Although commercially ignored at the time, these first two albums had an influence that spread from the Police to artists such as the Talking Heads and Peter Gabriel. In later years, Wobble was in high demand as both a collaborator and session man, writing songs with Holgar Czuckay of Can and U2's the Edge, and providing the rhythm for Sinead O'Connor's "I Do Not Want What I Haven't Got."

"Rising Above Bedlam" is Wobble's second album with the Invaders. The album is an eclectic fusion of Wobble's interests in Spanish, Arabic, and house music. While some of the tracks are stronger than others, the album is entertaining as a whole, and surprising with this many influences, flows together well.

The first song, "Visions of You" uses a soothing synthesizer and muted bassline to underscore what is probably the album's most accessible track. O'Connor makes a welcome appearance on the

song, singing chorus behind Wobble's vocals on the main verses.

Although it's always a pleasure to hear O'Connor's voice, it's one of the most powerful in music today and tends to overshadow any other attempt at vocals in a song. This happens on most of "Visions of You," with Wobble's singing being drowned out by O'Connor's familiar wail. Wobble corrects this on "Sweet Divinity," O'Connor's second appearance on the album. He lets O'Connor's voice give the latter song a strong base, without letting it take control of the track.

"Bomba" was the first hit for the band when recorded independently in 1990. The song, combining a house beat with Spanish vocals from Natacha Atlas, became a club favorite throughout Europe and led to extensive touring.

"Rising Above Bedlam" showcases Wobble's penchant for spoken word performances. The lyrics, describing a type of bland urban purgatory, uses tape loops, samples, and grating guitar and synth work to produce an eerie track reminiscent of Can or early Kraftwerk.

The second side of the album concentrates mostly on an Arabic flavor, mixed with the same house beat that made "Bomba" a success. "Erzulie" uses Atlas' voice to the best effect on the album. The song lasts for seven minutes, spiraling from a slow Middle Eastern tune to a hypnotic acid house delirium, with Atlas' voice becoming an instrument in itself.

Overall, Jah Wobble creates a unique sonic picture. "Rising Above Bedlam" is not entirely world beat, dance, or experimental. Instead, Wobble uses elements of all of these to create an album that can be listened to for its own sake, as well as produce the club singles that have given the band its reputation so far.

# It can't do laundry or find you a date, but it can help you find more time for both.

The new Apple® Macintosh® Classic® II computer makes it easier for you to juggle classes, activities, projects, and term papers—and still find time for what makes college life *real* life.

It's a complete and affordable Macintosh Classic system that's ready to help you get your work finished fast. It's a snap to set up and use. It has a powerful 68030 microprocessor, which means you can run even the most sophisticated applications with ease. And its internal Apple SuperDrive™ disk drive reads from and writes to Macintosh and MS-DOS formatted disks—allowing you to exchange information easily with almost any other kind of computer.



In addition to its built-in capabilities, the Macintosh Classic II can be equipped with up to 10 megabytes of RAM, so you'll be able to run several applications at once and work with large amounts of data.

If you already own a Macintosh Classic, and want the speed and flexibility of a Macintosh Classic II, ask us about an upgrade—it can be installed in just minutes and it's affordable.

To put more time on your side, consider putting a Macintosh Classic II on your desk. See us for a demonstration today, and while you're in, be sure to ask us for details about the Apple Computer Loan. It'll be time well spent.

Introducing the Macintosh Classic II.

**MICROCOMPUTERCENTER**

Computer Sales and Service

Located in the Memorial Student Center  
Open Monday - Friday 10:00 am - 5:00 pm, Phone 845-4081



© 1991 Apple Computer, Inc. Apple, the Apple logo, and Macintosh are registered trademarks and SuperDrive is a trademark of Apple Computer, Inc. MS-DOS is a registered trademark of Microsoft Corporation. Classic is a registered trademark used under license by Apple Computer, Inc. This ad was created using Macintosh computers.