

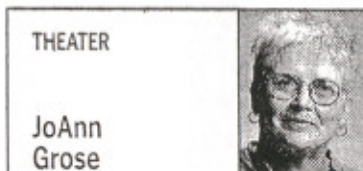
'The Move' brings us a whiff of worldliness

Quality of production should take a back seat to dramatic substance

The best advice for watching Vicente Lenero's "The Move," a contemporary Mexican drama being given its English-language premiere by UNC Charlotte's Department of Dance and Theatre: Surrender, Dorothy. Don't try to make sense of things. Let your senses do that for you.

Mexican playwright Lenero's "The Move" ("La mudanza") was first performed in 1979. It's as much a part of the so-called Magic Realism movement as "One Hundred Years of Solitude," Gabriel Garcia Marquez's seminal 1967 book.

Sara (UNCC student Katie Campbell) and her husband, Jorge (Northwest School of the



Arts teacher Lazaro Memije), are moving into a small, new house that they may or may not like. In fact, they may or may not like each other.

They scream (too much), they cuddle. When Sara leaves the house, her husband feels up her good buddy Mari (Annie Andrews) with no objection from Mari.

The words "divorce" and "baby" ping and pong around the growing stacks of furniture lugged in by three movers (Ian Sullivan, Jarrett Tolman and Keisha Brown). Most of the baggage in any relationship, of course, is not stuff you can see or pay someone to move (if only). And that dreadful invisible bag-

gage will do in this unhappy couple, literally, as well as, the playwright seems to suggest, their crumbling society.

That's a lot to pack into 90 minutes, and the UNCC production, directed by faculty member James Vesce, manages it with varying degrees of success. The pairing of a student and an adult professional is likewise uneven — sometimes one performance enhances the other, sometimes it diminishes.

But, for our community, the point of a "Move" is not the quality of the production. Not yet, anyway. For now, we benefit from a whiff of literary sophistication, from a glimpse of the big world beyond Mecklenburg, moon, June and musical comedy.

In "The Move," nightmares come to life (creepily costumed in Bob Croghan's rags and masks) and ransack the stage. Music by Argentinian composer Pedro Aznar, Brian Ruggaber's claustro-

★ ★ ★
REVIEW

"The Move"

UNCC dance and drama departments present uneven English-language premiere of powerful, contemporary Mexican work.

WHEN: 8 p.m. today, includes post-performance discussion with translator Harley Erdman, chair of University of Massachusetts-Amherst drama department; 2 p.m. Sunday; 8 p.m. Oct. 2-5.

WHERE: Studio Theatre in Rowe arts building on campus.

TICKETS: \$10 (general), \$5 (students, seniors) and \$6 (UNCC faculty-staff). Visitor parking \$5 — fork right after coming in main campus entrance off University City Boulevard.

DETAILS: (704) 687-2599.

phobic set and Benny Gomes' lights complement the creepiness. Even the upbeat preshow music by Ozomatli, a Los Angeles-based Chicano band, does nothing to dispel the coming gloom.