

ENTERTAINMENT

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Two Bits is back

After a brief hiatus, Two Bits Man returns with ramblings on why Waffle House workers are geniuses. Page 11

Bobby Dodd Stadium

Will the stadium renovations be completed in time for the 2002 football season? Page 16

DramaTech's new Shakespeare play a "hilarious romp"

Production has a unique approach of depicting Shakespeare's 37 dramas and 154 sonnets, with only three actors

By Joshua Cuneo
Contributing Writer

Title: The Complete Works of William Shakespeare [Abridged]
Starring: Nathan Weimer, Pat Clark, Brian McAlheny
Director: Rachel May
Rating: A
Based on the Broadway script by Adam Long, Daniel Singer, and Jess Winfield

The Complete Works of William Shakespeare [Abridged] is exactly what the name implies: a hilarious romp through all 37 of the Bard's dramas, with even a few minutes devoted to his 154 sonnets.

The three actors (yes, this feat is accomplished with only three actors) successfully portray their roles both as themselves and as their multitude of characters with exactly the degree of seriousness appropriate to anybody attempting to cram 120 hours of theater into a 97-minute block of time.

The play is essentially the story of three actors who try to put on a play called *The Complete Works of William Shakespeare [Abridged]*. It begins with a short introduction that not only explains the play's purpose but also sets the atmosphere. The rest of the play is bookended by a condensed *Romeo and Juliet* and multiple versions of *Hamlet*, with various interpretations of Shakespeare's other 35 plays in the hour in between, including the *Othello Rap* and *That-Scottish-Play-Which-Must-Not-Be-Named-Onstage*.

The play is dotted with subplots in which the actors portray themselves—embellished by the personalities of the original playwrights—in



By Adam McAlheny / STUDENT PUBLICATIONS
During their performance, Pat Clark and Brian McAlheny run each other through swords, spoofing *Hamlet*, as Nathan Weimer looks on. The three actors spoofed all of Shakespeare's dramas, including multiple versions of *Hamlet*.

their cartoonish struggles to carry out this feat.

I will not spoil the play by revealing the tactics and techniques used to condense the rest of Shakespeare's literature. However, I will say that the outcome feels like the entire ordeal was heavily influenced by the lampooning methods of *Monty Python* and *Looney Tunes*, giving the play an almost sophisticated slapstick feel that can be appreciated by all age groups.

The audience is bound to find some of the humor well worn (how many references to *Star Wars* and *The Matrix* have we seen by now?), but the actors' enthusiasm and inventiveness toward the material invites a freshness that kept me laughing throughout. The actors—who have cleverly embellished the original script with much of their own humor—also take stabs at *The Princess Bride*, the Republican Party, UGA, Computer Science testing, and any-

body named Bob.

The background crew also contributes to the humor, introducing props, lighting, and sound. There is one scene where the stage manager struggles to drag a curtain on stage and another where Hamlet has to chase a spotlight across the stage. The soundtrack, which is surprisingly comprised of offbeat clips such as *Who Let the Dogs Out*, also adds to the wacky atmosphere of the show. Another key aspect in the per-

formance is that the cast invites audience interaction, ranging from a poll in the introduction to physical involvement in the plot at the end (I personally served as a visual aid during a Freudian analysis of the *Hamlet* character Ophelia). DramaTech's small theater environment makes this form of participation all the more enjoyable.

The actors display an obvious enjoyment of the material, conveying their maniacal expressions through both the dialogue and classic subtleties of face and body language. There is a sense of professional talent stemming not only from the actors' own abilities but also the direction of Rachel May, who has been leading plays for the last ten years.

Most importantly, you do not need a degree in Shakespeare to enjoy the play. The script devotes the majority of its time to the most well-known Shakespearean stories and races through the others with such speed that any familiarity with them makes only a minor difference.

But do not expect to advance your education in the liberal arts (much) by attending this play. *The Complete Works of William Shakespeare [Abridged]* is exactly as cleverly mindless as it should be. If the story tried to take itself seriously, we would have an incoherent mess on our hands instead of the amusing supersonic adventure on which the play takes us.

The Complete Works of William Shakespeare [Abridged] will run June 28-29, July 5-6, and July 11-13. All shows are at 8 p.m. in the DramaTech Theatre.

Tech students exhibit their musical talents at local clubs

By Bryan Basamanowicz
Senior Staff Writer

Musical talent may pop up in the most unexpected places, even from within the confines of the Georgia Institute of Technology.

Take for instance the retroactive sound of the Banyan Trio, employing Tech's own Jason Kunberger as its percussionist. The Banyan Trio can often be found in various Atlanta bars and coffee houses performing from their extensive portfolio of unique 40's radio-style jazz covers. Jason Kunberger, a Man-

agement major, met the rest of the Banyan Trio through their mutual involvement in the Turner Field Band. Alongside Jason are lead vocalist and trio founder Nicole Chillemi and keyboardist Amanda Matthews.

Kunberger says that he would enjoy writing more Banyan Trio originals and possibly making more professional recordings. But in the meantime, Kunberger can't complain as the band makes on average \$100 an hour each on the nightlife scene, and even more for the occasional wedding performance.

The Banyan Trio is not the only Atlanta musical act with Tech elements. Twelve Dollar Pen includes Kevin Caran, a post doctorate fellow in the Chemistry department. Also, instrumental ensemble Ludowici features two Tech students, Phil Davis and John Michael Doyle.

Twelve Dollar Pen will perform on June 30 at the Atlanta Pride Festival. Ludowici's next show is July 3 at Smith's Olde Bar.

Check out the next issue of the Technique for a review of these bands.

On the Bricks Continues with strong female performances



By Robert Hill / STUDENT PUBLICATIONS
Last Friday Michelle Branch, Res, Marathon, and Jag Star performed at the fifth show of the On the Bricks concert series. Philadelphia native Res, left, performed before headliner Michelle Branch, right, took the stage.

