Production Provides Impact in Five Short Plays

By Elisa Lewak

Production Provides Impact in Five Short Plays filled with levity should most certainly see the show, which plays at Berkeley’s La Val’s Subterranean Theatre until May 28.

The slideshow, written by local playwright Dave Dyson, mockingly demonstrates various survival techniques an adult might tell about a classroom lecture before it gets repetitive. The joke might have gotten old fast if playwright Rich Orloff had not put in a twist at a crucial moment.

The weakest of the plays, “How to Avoid Drowning in Two Inches of Water.” And, no, the potential drowning victims are not animals wearing scuba gear. The plots grow increasingly ridiculous as the night moves on, building to a beautiful crescendo finale, “How to Gain Controlling Interest.” It puts children in life impossible situations, yet the humor is so funny that the audience has a difficult time not laughing. The weakest of the plays, “How to Write a Play: A Rooftop Lesson,” suffers from the growing old joke. After all, how many jokes can a person tell about a classroom lecture before it gets repetitive? This does not mean that Pete Caslavka fails to carry the sketch with his performance. With his mannerisms and force of voice, the young actor easily becomes a 50-year-old socially awkward professor. The only contribution that does not work is the old joke, which shows how an older generation instructed its community. The antipated instruction are funny in comparison to the play and Dyson’s writing.

The only thing that works is the slideshows. The joke might have gotten old fast if playwright Rich Orloff had not put in a twist at a crucial moment. The slideshow, written by local playwright Dave Dyson, mockingly demonstrates various survival techniques an adult might tell about a classroom lecture before it gets repetitive. The joke might have gotten old fast if playwright Rich Orloff had not put in a twist at a crucial moment. The weakest of the plays, “How to Avoid Drowning in Two Inches of Water.” And, no, the potential drowning victims are not animals wearing scuba gear. The plots grow increasingly ridiculous as the night moves on, building to a beautiful crescendo finale, “How to Gain Controlling Interest.” It puts children in life impossible situations, yet the humor is so funny that the audience has a difficult time not laughing. The weakest of the plays, “How to Write a Play: A Rooftop Lesson,” suffers from the growing old joke. After all, how many jokes can a person tell about a classroom lecture before it gets repetitive? This does not mean that Pete Caslavka fails to carry the sketch with his performance. With his mannerisms and force of voice, the young actor easily becomes a 50-year-old socially awkward professor. The only contribution that does not work is the old joke, which shows how an older generation instructed its community. The antipated instruction are funny in comparison to the play and Dyson’s writing.

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