

Written by Thom White

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There are rough edges to the Prenzie Players' *The Complete Works of William Shakespeare [abridged]*, due to a lack of polish and predetermined staging, that make it seem like you're watching the entertainment at a frat party. This, however, is much of what makes the Prenzies' production so much fun; its frenetic, improvisational feel heightens the entertainment value. With director Catie Osborn's staging making it feel like we, the observers, were actually part of the production itself, Saturday's performance was so raucous that patrons felt free to interact with the actors – such as by offering humorous back-talk – in ways audiences normally wouldn't.

Nate Curlott, Andy Koski, Adam Lewis, and Jake Walker do an excellent job here of acting as though they're improvising parodies of Shakespeare's works, even though they're reciting a script (by playwrights Adam Long, Daniel Singer, and Jess Winfield) that covers nearly every single one of Shakespeare's works in condensed, often silly versions. *Othello*, for example, is presented as a rap – a tribute to the title character's African descent and considered, by *Complete Works*

' actors, the least offensive way for white guys to portray the play – and all of Shakespeare's comedies are combined into one quick piece, with the justification being that they each use the same lame plot devices anyway. The author's history plays, meanwhile, are presented within the context of a football game, with the crown as the football and the various kings as the team.

To Laugh, Perchance to Participate: The Prenzie Players' "The Complete Works of William Shakespeare [a

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www.PrenziePlayers.com