

Review: BC students perform 'The Shape of Things'

By **Dave Alexander**
Copy Editor

Last weekend the Brevard College Theatre department presented three showings of Neil Labute's play *The Shape of Things*. The play was amazing, performed beautifully, and intriguing. *The Shape of Things* is a romantic comedy that shows just how much people are willing to do when they are in love. The performance captivated the audience and made them each feel as though they were the only one who was watching.

As I sat and watched the play, I felt more like a fly on the proverbial 4th wall watching the lives of the four characters pan out before me than an audience member. It was not until the entire crowd broke out into loud and often shocked laughter that I was brought back to reality.

The play was hilarious and the audience never stopped smiling or laughing from the beginning until intermission. Neil Labute's play is full of nervous humor and is completely portrayed by freshman Addison Dent. Dent's character, Adam, has a very shy and quirky tension to him; Dent's acting skills made him the perfect fit for this part. *The Shape of Things* was Dent's first

performance at Brevard College. His character was the embodiment of many of the males in the audience and there was constant nervous and low male laughter coming from all around the house.

The four person cast was made up of two freshmen: Addison Dent and Liz Ramsey, a junior: Adrian Wagner, and senior: Caitlin Kennedy. This was also the first play at Brevard College for Liz Ramsey, whose character, Jenny, found herself twisted up in a love affair between the past and the present.

This was Adrian Wagner's fifth production and he showed a different side of his theatrical ability in this play. His past roles were completely different than his role as, Phillip, the best friend to Adam and fiancé to Jenny. Wagner's acting relieved a new level of depth to his acting.

This was the third and final performance for senior Caitlin Kennedy as she played Evelyn, the woman who sought to change Adam. The audience was enthralled in the romance between Evelyn and Adam through almost the entire play. Kennedy's character shocked the audience after intermission when she revealed that love was not what she was interested in.

The climax of the play came when Evelyn

revealed that Adam was nothing more than the catalyst and experiment for her Senior Project. Evelyn broke Adam's heart in the end and Kennedy's performance left audience members with mouths gaping. At the climax of the play, when Evelyn reveals her true feelings for Adam, murmurs could be heard throughout the audience; most noticeable a loud flabbergasted whisper of "o my God, she is such a bitch!" By the end of the play all the butterflies, from the nervous tension of new love, in the audience's stomach sank to the bottom with the realization that Evelyn used Adam.

The Shape of Things was the fifth play at Brevard College directed by Kelly Gordon and designed by Kasendra Bell. Ever since Gordon and Bell have come to Brevard their plays have been extraordinary and their influences have made the standard of Brevard College Theatre rise tremendously in the past few years.

The next play for the Theatre department will be *The Glass Menagerie* by Tennessee Williams. The play will run from Nov. 18th through the 21st in the Morrison Playhouse. Tickets are only two dollars and as always are worth it.

Series Review: Season One of AMC's 'Rubicon'

By **Alex McCracken**
Staff Writer

There are fun and marketable ways to make the spy thriller (i.e. James Bond or *The DaVinci Code*) and then there are dense and convoluted ways, as is the case with *Rubicon*.

Rubicon is not interested in making sure you are paying attention. It's interested in telling the slow boiling, eerily plausible tale of government/ business vertical integration as panicked and well photographed as it possibly can. You are not going to have a single clue about what's going on after two episodes, and I really didn't get the hang of it until after the sixth episode.

The story involves a 30 year old intelligence analyst named Will Travers. His mentor and superior of 12 years has been recently killed in a train crash leaving him in charge of his mentor's analyst group. The man's death and his sudden promotion strikes him as strange, but he does not really want to ruffle any feathers. Mainly because the people he works for are the last bunch of guys on the planet you want to have paying close attention to you.

His dead mentor was a deeply superstitious man, who would regularly avoid cracks on the sidewalk, throw salt over his shoulder every time he sat down to lunch and kept a broom hung upside down behind his desk. The plot thickens

heavily after his wife asks Will to drive his car home for her. He finds it parked in space number 13. Spooky! This show had me at hello, but I know I'm just one guy, and after seeing how it has done in the ratings I feel a disclaimer is in order: you have to keep up with who knows who, who's hiding what for which reasons, and how current events could figure into whatever the evil roundtable of old white guys have cooking.

I just happen to be the sort of masochist who loves a good conspiracy yarn and I know this is not for everyone. Hell it's barely meant for anyone, but simply based on just how much this series flies in the face of 30 years of tried and true audience coddling television, it should at least get a few petty technical Emmys.

Interestingly enough, you do not necessarily need to follow Will Travers' weekly escapades to be absorbed. Not at all, in fact that's just half of the show. The other half is his day job, a crew leader in a private intelligence firm under contract by the U.S. government. Their jobs are insane. They take passports, photographs, receipts, garbage, gossip and medical records. From there they figure out who is who, what kind of person they are, and most importantly, based on that intelligence, decide the most plausible thing the person of interest will do next.

These are the guys and gals who were maligned and abused in the pants their entire life as loners and outsiders and are the exact

same people who decide who gets secretly imprisoned, who gets assassinated, and where the bombs drop. I almost walked away from this show halfway through because even I was fed up with how close it kept its cards to its chest, but one scene involving an argument with analyst and his wife made me see the whole thing through.

His wife has no idea what he does for her own safety, he had spent the last three days successfully saving the lives of thousands of Americans but she would never know that. In her eyes he would always just be the man that left their daughter stranded at school after play rehearsal and she demands a separation. The look on the man's face was excruciating and the story could have easily taken up the entire episode, but it has a lot to say, and again judging by the rating, does not have a lot of time to do it.

So please, if you love espionage like I love espionage you will feel right at home. For everyone else, I'm not sure. There is a lot more to like than just the snail's pace conspiracy so I encourage anyone with cable to give it a shot. If you've even thumbed through *The DaVinci Code*, this is a rainy Netflix rental - period.