

# SHOW BUSINESS

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This Week's Reviews **REVIEWS**

### Please Please Please Love Me

Written by Rick Vondran  
Directed by Jason Unfried  
UNDER St. Marks  
94 St. Marks Place  
Through December 21

Review by Christina Girardi

The Dysfunctional Theater Company's production of *Please, Please, Please Love Me* is outrageous fun—please go and see it! The show features the zany experiences of two couples after they break up and date other people. Although at times over the top, the cast of eight does a fabulous job depicting a mixture of off-the-wall and mythical characters, such as high-strung flirting-seminar presenters and the legendary Casanova, complete with opened brocade vest, invoked during a ouija board session.



Chris Catalano plays the dark-haired, suave Larry, an outgoing ladies' man who is very much in heat, with energy and pleasure to burn. Catalano strikes the perfect balance of lusting after and charming women while throwing in the occasional obnoxious comment so as not to be too approachable: "I don't need to attend a flirting seminar. I have an innate animal magnetism." His ex, Linda, played by Amy Overman, counters as the alluring woman with a playful spirit and sultry, seductive voice.

Fred Deraeu plays Steve, a thin, lacking-in-musculature average guy trying to find his way after breaking up with Nina, his pessimistic girlfriend of five years. Deraeu does an excellent job portraying Steve as the stereotypically preoccupied guy too busy performing a menial labor task to have "the talk" about his relationship with his girlfriend. In this case, Steve's activity has no purpose other than to keep him distracted: he is stapling a wooden bench. Linda enters, asks how he is, to which he replies "stapling." When she says they need to talk he conveniently injures himself with the stapler. Their single brief conversation is replayed six times, each time with an increase in tempo and ferocity, climaxing in Steve's stapling of his own flesh.

Kevin T. Collins is the scene stealer with his amazing stage presence and ability to depict eccentric characters, such as the extremely nerdy computer guy too embarrassed around girls to flirt, Casanova's hunchback sidekick/ TV commentator, and the rotating "Fanny Boy." His cameos are equally, if not more entertaining, as he abruptly appears out of the darkness as a scary chef at a Moroccan restaurant and as a Verizon payphone.

The set is minimalist but it works and it's an excellent use of space. Jason Unfried provides clean and tight direction and at 95 minutes, it's a perfect length—you won't want this wild ride to end.

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- [Five Hours 'til Morning](#)
- [Nobody Don't Like Yogi](#)
- [Please Please Please Love Me \(pictured\)](#)



- [Cat on a Hot Tin Roof](#)
- [The Long Christmas Ride Home \(pictured\)](#)



- [Diss Diss and Diss Dat \(pictured\)](#)
- [Bad Girls](#)
- [The Show Might Go On](#)

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