

THEATRE

Review:

An Evening with Woody Allen

For years now, Woody Allen has been giving us existentialism in the vernacular. Whether Allen is paraphrasing Kierkegaard, or Allen is being paraphrased, *An Evening with Woody Allen* is as nuts as the red-headed fellow himself.

Actually, the two-hour show, now playing Upstairs at the Brass Rail, is called *God and Others, An Evening with Woody Allen in Two Parts*. Though it's all bonafied Allen with a few impurities thrown in for the Eugene-Springfield audience's benefit, the two parts are distinctly different.

The first half of the evening is a series of skits based on essays and articles gleaned from Allen's three books, *Getting Even, Without Feathers* and *Side Effects*. Director Robert Webb has cleverly adapted a number of these classic Allen story-scenarios to the unadorned stage. It's not surprising how well

Allen's prose translates into theatre. Above all, Allen is a writer, and the pure pleasure of his comic turn of phrase is perfect grist for a cabaret setting.

The selections from the Allen Notebooks cover a wide range, including *A Twenties Memory* in which Gertrude Stein, Picasso, Hemingway and Fitzgerald come alive in caricature. There is also *The History of the Fake Ink Blot*, a piece on the women of an obscure Swedish playwright, and *The UFO Menace*, among others.

The success of these pieces is contingent, to a great extent, on the comic skill of the actors. Webb

has tapped a goldmine here, and is building on the Rail's own tradition of live comedy in the vernacular. Several of the actors (Dan Bruno, Jerry Campbell and Ernesto Ravetto) perform in *On the Edge*, the darling of Eugene comic groups. John Duncan, co-director of Cascade Balzac Company, and Rebecca Proctor are Brass Rail regulars. Sean Bowen, Barbara Embree, who acts with Live Matinee, and newcomer Celeste Pawol are as versatile as the Rail vets.

Each of the actors plays a number of different characters and types. Improvisation among these folks is irresistible, so you'll see plenty of goofing around between scenes—maybe even during the scenes. During one, Duncan bumps his head on the ceiling and recovers without missing a beat.

The second part of the performance is the group's presentation, rather *interpretation*, of Allen's *Play, God*.

Heavily rewritten with a share of local reference thrown in, *God* falls deeply into the orchestra pit of zaniness. Theoretically set in ancient Greece, playwright Hepatitis (unHomeric adaptation?), played by Duncan, is trying to come up with an ending for his play. He's discussing possibilities with Diabetes (Bruno), an actor who wants to play hero and generally change the scheme of things. Beginnings, endings, fact and fiction become muddled in Alen's (and Webb's) absurd view. Enter Valley girl Doris Levine from Anaheim (Pawol), Blanche DuBois (Proctor), Bob and Wendy Fate (Campbell and Embree), a writer (Ravetto), and God (Bowen

in full costume).

It's all great fun done up in rapid-fire timing, audience plants and all.

If you go for no other reason, go to see Jerry Campbell's array of outrageous shirts. His chemise collection rivals his craziness. True, Campbell didn't edge out a mayoral victory this spring (in real-life), but on stage, he squeezes enough tomfoolery out of his plastic face to win any election.

The performance is playing until July 8, Wednesdays through Sundays, at 9 pm. Admission is \$4, and reservations are advised.

—Angela Allen Morgan

MAINSTAGE THEATRE COMPANY presents

A Summer of Enchantment

four musical productions running in repertory. July 12–August 18 on the Eugene Downtown Mall. 4 Exciting Shows for \$15



All performances are guaranteed—in case of rain, shows will be moved indoors. Tickets are available at the Backstage Dancewear, The Bon, deFrisco's, Fletchers for Children, and at 991 Willamette, or, call 683-4368. Box Office hours are 11:00 a.m.–3:00 p.m., Monday through Friday.

Ask about the **Summer of Enchantment** promo at the following downtown restaurants: • deFrisco's • Perry's on Pearl • The Bon • Mister Dicken's Daily Bread • Brass Rail • Rosewater's Deli • Seymour's Greenery • The Timber Room • A.J.'s Barbecue • Encore/Oscar's

Eugene Festival PRESENTS
OF MUSICAL THEATER INC.
PRODUCER: JOHN COLE
ARTISTIC DIRECTOR: ED RAGOZZINO

PETER PAN

The Magical Musical Treasure Of Summer '84

THREE BIG WEEKS: AUGUST 4th-25th
HULT CENTER FOR THE PERFORMING ARTS

Starring ROXY RAGOZZINO And REX RABOLD

Directed by ED RAGOZZINO

Music Director — NATHAN CAMMACK Lighting by MICHAEL VANNERSTROM

Choreography by NICOLA FOSTER

Set Design by JERRY WILLIAMS

Flying Engineered by PETER FOY

Tuesdays, Thursdays, Fridays, Saturdays at 8 PM

Box/Main Floor Front\$17.75 Lower Balcony ...\$9.75
Main Floor Rear/Mezzanine\$14.75 Upper Balcony ...\$5.75

Wednesdays at 6:30 PM and Sundays at 2:30 PM

Box/Main Floor Front\$16.25 Lower Balcony ...\$8.25
Main Floor Rear/Mezzanine\$13.25 Upper Balcony ...\$5.00

No performances on Monday

EARLY BIRD Buy 4 tickets at one time before July 4th.
DISCOUNT SAVE \$4.00 on your total order!



If you have only one life to live,
live it as Peter Pan . . . R.R.

Date	Time	Section	No of Tickets	Price Each	Total	Name
						Address _____
						City/State _____ Zip _____
						Telephone () _____
Check enclosed <input type="checkbox"/>			Total Ticket Order			Mail to: Hult Center Ticket Office One Eugene Centre Eugene, OR 97401 (503) 687-5000
VISA <input type="checkbox"/>			Handling Fee		\$1.00	
MC <input type="checkbox"/>			Total			
AMX <input type="checkbox"/>						Please include a self-addressed, stamped return envelope.
Card # _____		Exp. _____				