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**THEATRE**

**'3 Guys Naked' called explosive, high-energy play**



Photo by Bobbie La

Performing stand-up comedy has been compared to being "naked" in show business. University students Richard Gray and Enrique Arias will find out how true this is as they perform in Mainstage Cabaret's "3 Guys Naked from the Waist Down."

The play centers around the on and off-stage lives of three New York City underground-club comics, Gray said.

The three men form a team and move to Los Angeles to "make it big," but as a result they are caught up in the glamour of the city and have to sacrifice a lot of their material, he said.

"It's basically about success, and about how each character deals with it differently," Gray said.

The play, which is presented by Mainstage Cabaret and Jim Roberts, is being performed at Seymour's Restaurant, 996 Willamette St.

"I've fallen in love with that space," Gray said of Seymour's. "It's so small; you can see everyone's face."

Gray and Arias agree that performing in a play that is the product of community theatre is much different than that of

**Actors rehearse for "3 Guys Naked From the Waist Down," a play being performed at Seymour's Restaurant, 996 Willamette St. It will run weekends starting tonight at 9 p.m.**

University theatre.

Many directors at the University are teachers and graduate students, and "they're learning too," Gray said.

In the community, directors are concerned about getting their product out, rather than concentrating on the directional and theoretical side of a play, Gray said.

"There's a different education in doing community work. It's more of what you're going to be getting in the real world," he said.

"(Mainstage) Cabaret is really fast...we really have to put the show together," Arias said.

Another difference between the two types of theatre is the length of the run, he said. At the University, the plays are set to run at a specific time. With the Cabaret, the length of the run depends on the popularity of the show, he said.

The play currently is set to run four weekends, with the possibility of an extension if the play draws large crowds, Arias said.

There are important differences between performing comedic and dramatic theatre, Gray said, and stand-up comedy is a theatrical art by itself.

"At every look, every wince, the audience is prepared to laugh. If they don't, if you don't make them, you bomb," he said.

In contrast, when performing in a play, actors are not as concerned with audience participation and feedback, Arias said.

"Feedback from the audience is not something you worry about in that situation," he said. "In stand-up comedy, it is crucial."

The success of an actor in a theatrical production is often based on how well the actor performs, Gray said. In stand-up comedy, success is determined by how well the audience enjoyed the comic's performance, he said.

Because Gray used to compete on the University forensics team using comedic material, he has had some experience with stand-up comedy, he said. Arias became interested in stand-up comedy

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**'Animal Farm' teaches the importance of knowing history, director says**

George Orwell may have had a pessimistic message in his book "Animal Farm," but director Gray Eubank is emphasizing fun in his production of the play, premiering tonight at 8 in the Robinson Theater.

"I wanted to do the show in the style of a cartoon," Eubank said. "Even though 'Animal Farm' is about very serious subjects, it's told very, very simply, the way a child would view the world."

Eighteen students play 53 characters in the production. "There's lots of hens and pigs and sheep and goats and chickens and cows, and they all talk," he said.

Almost everyone is in a mask, and the costumes by Nancy Julian complement the cartoon theme.

In an unusual twist, this version of the play is a musical. Eubank describes the music as a cross between early English Edwardian music hall, the Muppets and an English hymnal.

There's a lot of movement and dance in the production. Considering that all the animal characters are on all fours throughout the play, choreography was a real challenge for Synnove Abrahamson.

Dancing on their hands and knees can be rough on the actors. "I've got a lot of people walking around the department with very bruised knees right now," Eubank said.

"We've all gone through at least two pairs of volleyball kneepads so far," actor Cole-Arthur Hornaday said. "I've got enough scar tissue on my knees to last awhile."

Eubank described the set as "Warner Brothers" cartoon style.

Designer David Apple said he enjoyed the lighter

tone of "Animal Farm." "You don't get to do things with strange angles very much, especially in this theater because we end up doing so many serious shows," he said.

Lee Krahenbuhl, who plays the pig Napoleon, thinks the unorthodox cartoon interpretation is effective. "The message of the show is so heavy that people need a break from that complete oppressiveness."

Hornaday, who plays Squealer, predicts the message will draw students. "I think this is one of the more political campuses around. I heard that more people want to come see it specifically because it's 'Animal Farm' because they've had to read it (and) because no one else has been able to say things like Orwell has... Casting the story of communism in a farm with animals as a metaphor is really extreme and very colorful."

Orwell wrote "Animal Farm" as a metaphor for the communist takeover of Russia, but the message applies to any sort of totalitarianism, he said.

Eubank thinks "Animal Farm" is relevant to contemporary America. "There are an awful lot of people who think that life is beautiful all the time in America under Mr. Reagan. I think that the rest of the world looking at us from the outside might have a different view."

"So I've done that with the animals in this play. As far as they're concerned, they got what they were after, and it's only the audience that's able to see it from outside and say, 'You just got something worse than what you started with,'" he said.

Eubank sees Orwell's message as particularly



Photo by Maria Corvallis

**Pigs Snowball (Johanna Schmitz) and Napoleon (Lee Krahenbuhl) revolt against the farmer (Stan Freitag) in "Animal Farm," premiering tonight in Robinson Theater.**

applicable to students. "That's why education is important," he said. "What happens to the pigs, to the animals on the farm is they don't learn history, they don't bother to learn reading and writing. One animal learns only to spell her name so she doesn't know what's going on. She doesn't know when

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