

## on stage

**Artists Repertory Theatre** presents *House and Garden*, two interlocking plays about a highly comic series of catastrophes and intertwined relationships during a luncheon and a midsummer maypole fête, performed simultaneously on two separate stages with a single cast that dashes madly back and forth, through Oct. 14. (Call for times. 1516 SW Alder St. \$20-\$47 from 503-241-1278.)

**Artists Repertory Theatre and Youth Resources** present *The Ghosts of Celilo*, a powerful musical about three children's quest to escape a boarding school and catch their ceremonial first salmon before their home is destroyed by a Columbia River dam, through Oct. 14 at Newmark Theatre. (Call for times. 1111 SW Broadway. \$21.50-\$50 from box office or Ticketmaster.)

**Arts Equity** presents queer playwright Edward Albee's *Seascape*, a fascinating dialogue between a middle-aged couple and two lizards seeking life on the land, through Oct. 13. (Call for times. 606 Main St., Vancouver, Wash. \$10-\$24 from 360-695-3770.)

**Broadway Rose Theatre Company** presents a reading of *Having a Wonderful Time, Wish You Were Her*, a wild bedroom farce involving infidelity, double standards, a midnight rendezvous and a hungry bear, Oct. 14 at Tigard Community Friends Church. (2 pm. 15800 SW Hall Blvd. \$12 from 503-620-5262.)

**Carla Damaris Grant** presents *Sun-Clothed Woman*, her performance piece that uses songs of the past, dreams of the future and a No. 8 wrench to address the end of the world, through Oct. 7 at Hipbone Studio. (8 pm Friday and Saturday, 6 pm Sunday. 1847 E Burnside St. #104.)

**Defunkt Theatre** presents *The Lesser Magoo*, a funny, thought-provoking play about a woman working at a cutthroat office whose supervisor invites her to a dinner party, through Oct. 13 at Back Door Theater. (8 pm Thursday-Sunday. 4319 SE Hawthorne Blvd. \$10-\$15 from 503-481-2960; Thursdays and Sundays are "pay what you will.")

**Imago Theatre** presents *Double Feature*, featuring the one-act dark comedies *The Father-thing* and *Serial Killer Parents*, Oct. 6-27. (7:30 pm Thursday, 8 pm Friday and Saturday. 17 SE Eighth Ave. \$15-\$22 from 503-231-3959.)

**Integrity Productions** presents the world premiere of *8 Views Toward Center*, comparing and contrasting women from an ancient Persian to a circus performer from 1808 to a "devil" from the 1950s, through Nov. 3 at Theater Theatre. (8 pm Thursday-Saturday, 4 pm Sunday. 3430 SE Belmont St. \$12-\$15 from 503-286-3456; Thursdays are \$5-\$1,000 sliding scale.)

**Interstate Firehouse Cultural Center** presents performance artist Jaime Lee Christiana's *Chronicles of the Albino Blackbird* Oct. 13-21. (2 pm Saturday, 7 pm Sunday. 5340 N Interstate Ave. \$10-\$15 from 503-823-4322.)

**Joan Freed** presents *Chocolate Confessions*, her one-woman musical comedy about a chocolate shop owner and her mixed assortment of hilarious customers, through Nov. 18 at World Trade Center Theater. (7:30 pm Friday and Saturday, 2 pm Sunday. 25 SW Salmon St. \$29 from 503-784-6220.)

**Joye Otto** presents *Waiting for Lefty*, a raw and powerful piece of protest theater including classic labor songs such as "Union Maid" and "Which Side Are You On?" through Oct. 20 at Performance Works NorthWest. (8 pm Friday and Saturday. 4625 SE 67th Ave. \$10 from 503-473-6666.)

**Lakewood Theatre Company** presents *Thoroughly Modern Millie*, based on the Oscar-winning movie about a Kansas woman who takes New York by storm during the Roaring '20s, through Oct. 21. (Call for times. 368 S State St., Lake Oswego. \$23-\$25 from 503-635-3901.)

**Luciana Proaño** presents *Dear Night*, a bilingual multidisciplinary performance that joyfully addresses the fears of children at night, Oct. 12-14 at Da Vinci Arts Auditorium. (7 pm Friday and Saturday, 6 pm Sunday. 2508 NE Everett St. \$5-\$10 from 503-977-0620.)

**Miracle Theatre** presents the Northwest premiere of *Mariela in the Desert*, a deadly mystery about what happens to a family when creativity is forced to dry and wither away, through Oct. 13. (7:30 pm Thursday, 8 pm Friday and Saturday, 2 pm Sunday. 525 SE Stark St. \$15-\$20 from 503-236-7253.)

**Miriam Feder** presents *The Vestibule*, her one-woman show featuring stories and poems of midlife transitions, Oct. 19 and 20 at HipBone Studio. (8 pm. 1847 E Burnside St. #104. \$15 at the door, \$12 in advance from 503-309-7123.)

**Northwest Children's Theater** presents *Honk! The Ugly Duckling Musical*, hatched from Hans Christian Andersen's timeless tale, through Oct. 28 at Northwest Neighborhood Cultural Center. (7 pm Friday and Saturday, 2 pm Saturday and Sunday. 1819 NW Everett St. \$16-\$20 from 503-222-4480.)

**Northwest Children's Theater** presents *Twilight Tales*, an homage to the iconic science fiction series *The Twilight Zone*, Oct. 19-27 at Northwest Neighborhood Cultural Center. (10 pm Friday and Saturday. 1819 NW Everett St. \$6-\$10 from 503-222-4480.)

**Oregon Ballet Theatre** presents *A Midsummer Night's Dream*, newly choreographed by gay artistic director Christopher Stowell and featuring sets and costumes inspired by Oregon's old-growth forests, along with ballets by William Forsythe and James Kudelka Oct. 13-20 at Keller Auditorium. (Call for times. 222 SW Clay St. \$14-\$120 from 503-2-BALLET.)

**Oregon Children's Theatre** presents Judy Blume's classic *Tales of a Fourth Grade Nothing* Oct. 21-Nov. 3 at Newmark Theatre. (11 am and 2 pm Saturday, 2 pm Sunday. 1111 SW Broadway. \$13-\$24 from 503-228-9571.)

**Portland Center for the Performing Arts** presents *Defending the Caveman*, an insightful play about the ways men and women relate, Oct. 12-20 at Winningstad Theatre. (Call for times. 1111 SW Broadway. \$43 from box office or Ticketmaster.)

**Portland Center Stage** presents *Cabaret*, a celebrated musical set in Berlin during the rise of the Third Reich, extended through Nov. 4 in Gerding Theater at the Armory. (Call for times. 128 NW 11th Ave. \$18.50-\$63.50 from 503-445-3700.)

**Portland Center Stage** presents *The Under-*

*pants*, Steve Martin's heartwarming comedy about a sex-deprived wife in pre-World War I Germany who accidentally drops her bloomers in front of the king, Oct. 19-Dec. 2 in Gerding Theater at the Armory. (Call for times. 128 NW 11th Ave. \$16.50-\$43.50 from 503-445-3700.)

**Portland Metro Performing Arts Center** presents *Hot Flashes*, a long-running musical that follows the career of a five-woman band from their 40s to their 70s, through Oct. 21. (Call for times. 9933 SE Pine St. \$20-\$24 from 503-775-8017.)

**Portland Opera's Broadway Across America** presents *Lerner & Loewe's Camelot* through Oct. 7 at Keller Auditorium. (Call for times. 222 SW Clay St. \$23-\$68 from Ticketmaster.)

**Portland State University** presents Albert Camus' *The Rope*, based on the true story of Russian Socialist revolutionaries who assassinated Grand Duke Sergei Romanov in 1905, through Oct. 6 at Lincoln Hall. (7:30 pm. 1620 SW Park Ave. \$5 from 503-725-3307.)

**Profile Theatre Project** opens its John Guare season with *Six Degrees of Separation*, about a black, gay, self-educated and poor man who fools an upper-crust Manhattan family that he's the son of Sidney Poitier, Oct. 13-Nov. 11. (Call for times. 3430 SE Belmont St. \$10-\$28 from 503-242-0080.)

**Public Playhouse** presents *The Nerd*, a side-splitting comedy about the houseguest from hell, through Oct. 13 at CoHo Theatre. (7:30 pm Thursday-Saturday, 2 pm Sunday. 2257 NW Raleigh St. \$14-\$16 from 503-922-0532.)

**Readers Theatre Repertory** presents *Riddance*, that other Scottish play about murder, betrayal and cleaners, Oct. 12 and 13 at Blackfish Gallery. (8 pm. 420 NW Ninth Ave. \$8 from 503-295-4997.)

**Slocum House Theatre** presents the hilarious hoedown *Nonsense Jamboree* Oct. 12-Nov. 11. (8 pm Friday and Saturday, 4 pm Sunday. 605 Esther St., Vancouver, Wash. \$8-\$10 from 360-696-2427.)

**St. Johns North End Players** present Woody Allen's *Play It Again Sam*, about a homely hero who has a thing about Humphrey Bogart, Oct. 19-Nov. 4 at St. Andrews Episcopal Church. (Call for times. 7600 N Hereford Ave. \$8-\$10 from 503-286-3679.)

**Third Rail Repertory** presents *Grace*, a dark comedy about a devout couple who develop a chain of Gospel-themed "Sonrise" motels in Florida, through Oct. 27 at Interstate Firehouse Cultural Center. (8 pm Thursday-Saturday, 2 pm Sunday. 5340 N Interstate Ave. \$16-\$25 from 503-235-1101.)

**The Tragedies Theater Company** presents the second annual *Theatre du Grand Guignol*, the French theater of comedy and horror, Oct. 11-31 at Village Ballroom. (8 pm Thursday-Saturday plus 8 pm Oct. 31. 700 NE Dekum St. \$15 from 503-367-2100.)

**White Bird** presents *Origami*, the West Coast debut of BalletLab from Australia, Oct. 11-13 at Portland State University's Lincoln Hall. (8 pm. 1620 SW Park Ave. \$16-\$26 from box office or Ticketmaster.)

### Origami Enfolds Living Bodies, Visual Design, Architecture

Dancer, lighting designer, composer. These are all titles we're accustomed to seeing in our programs at dance performances. But have you ever read "origami adviser" in the list of credits, or any other mention of the ancient art of paper folding, for that matter?

You will if you go to see *Origami*, a new dance by Australian choreographer Phillip Adams. He formed his company, **BalletLab**, in 1998, after a decade of dancing in New York City with groundbreaking artists such as **Bebe Miller** and **Donna Uchizono**. (Portlanders may have recently seen Uchizono's work at last month's Time-Based Art Festival.)

Today, **BalletLab** is known as one of Australia's most experimental contemporary dance companies, with an emphasis on promoting cross-disciplinary collaboration between artists.

To create *Origami*, Adams gathered a team that he thought could "contribute wholeheartedly to the vision." Collaborators included composer **David Chisholm**; directors from both the design/image agency **3 Deep Design** and the award-winning firm **Buro Architects**; and origami expert **Matthew Gardiner**.

Initially, Adams explains, Gardiner proposed "a highly conceptual mathematical and architectural vision that graphically maps, dictates and directs the choreography." So **Buro Architects** created a complex set of moveable panels for the stage set, a landscape of folds that the dancers arrange and rearrange.

**3 Deep Design**, Adams continues, took the origami's "tessellation folding formulas of repeated patterns" and used computers to produce a sepia-toned film that instructs the dancers how to assemble the set.

The narrative takes inspiration from Japanese traditional arts like origami and ikebana as well as from pop

culture, such as the Japanese cartoons that Adams watched as a kid. Adams describes it as "part fictional myth and bastardization of contemporary Japanese culture as seen through Western values."

Adams has called *Origami* his masterpiece: "My entire history of works has been committed to the fold, as a conceptual choreographic vocabulary. I feel that with *Origami* I have been able to articulate my indefatigable dedication and commitment to folding bodies and space."

The Portland performance of *Origami* is the final stop on **BalletLab's** first U.S. tour.

Perhaps, if we give **BalletLab** a warm enough reception, Adams will return to Portland to present the dance he is creating: a queer ballet based on Jean Cocteau's 1946 film *Beauty and the Beast*.

**BalletLab** performs *Origami* 8 p.m. Oct. 11 to 13 at Portland State University's Lincoln Hall, 1620 S.W. Park Ave., opening **White Bird's** PSU Dance Series. Tickets are \$16-\$26 from 503-725-3307.

—Rebecca Ragain

**BalletLab's Origami takes inspiration from Japanese traditional arts and pop culture.**



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