

FALL 2012

# CALENDAR

Grab your calendar and chart your entertainment future. Herewith, we list some standout events. — Ken Hoyt, A&E Editor

## 9/6

**AVENUE Q**  
**TRIANGLE PRODUCTIONS**  
**SEPTEMBER 6TH -30TH**  
 THIS BROADWAY HIT GETS ITS FIRST LOCAL PRODUCTION. THE SHOW CASTS SOMEWHAT FAMILIAR LOOKING PUPPETS AS DECIDEDLY MORE MATURE CHARACTERS. THESE DENIZENS OF AVENUE Q (INCLUDING A CLOSETED REPUBLICAN) ARE DEALING WITH LIFE AFTER COLLEGE. FUZZY FRIENDLY FACES ASIDE THIS SHOW HAS ADULT THEMES (AND LANGUAGE), INCLUDING PUPPET NUDITY AND SEXUAL SITUATIONS. PHOTO TOP: James Sharinghousen as Nicky, Norman Wilson as Rod



photo by David Kinder



Photo by Paul Fardig

## 10/11

**DRACULA, A MUSICAL NIGHTMARE**

Stumptown Stages  
 October 11th – 28th

The classic Bram Stoker fable has had many incarnations. Currently the trend seems to favor casting actors who are more comfortable with six pack abs than Stanislavski. Stumptown's version offers an extra helping of camp, with a side of gender confusion and sexual tension. Set as a play within a play in a decrepit music hall. Well timed for some seasonal ghoulish fun.

PHOTO ABOVE: Kirk Mouser as Chauncey DeVille in Dracula, A Musical Nightmare.

## 9/18

**SWEENEY TODD, THE DEMON BARBER OF FLEET STREET**

Portland Center Stage  
 September 18 - October 21

Sweeney Todd may be the darkest of the works written by **Stephen Sondheim**, the 82-year-old living treasure of American Musicals. It's a show with requirements, not the least of which is two sopranos who can hit an E above high C. It's also a show that debuted on Broadway 30 years ago. Why remount it now? "I chose it because," responds **Chris Coleman**, Artistic Director at Portland Center Stage "I've always been in love with it, but the lyric, 'There's a hole in the world like a great black pit...on the top of the hole sit the privileged few, making mock of the vermin in the lower zoo,' reminded me of the 1%-99% argument that we are having right now."

*Do you think Sondheim's sexuality informs his work?* "He was gay," says Coleman, "before it was cool to be gay. It seems like in his work there's often someone whose real self is hidden, and who lives in terror of coming out into the light. It's rare that he has a gay character but that tension is always integral to what's going on."

*You've done musicals that are true to the book, and other's like last year's Oklahoma where you've changed it up. What should we expect with Sweeney Todd?* "The show has many challenges to be addressed," notes Coleman, "but the bigger question is how it relates to our lives today and how we can reveal that in the story."

PHOTO LEFT: William Bloodgood's set design rendering.

