

PAGLIACCI

THE LIVE COMICS ADAPTATION

DRAWN BY
MIKE RUSSELL
DURING THE
PORTLAND
OPERA'S
"COMIC ARTIST
NIGHT"
REHEARSAL OF
"PAGLIACCI" &
"CARMINA
BURANA"

MONDAY,
SEPT. 20, 2010





On Monday, Sept. 20, 2010, the Portland Opera invited me – and nearly 20 other, better cartoonists – to watch a dress rehearsal of the Opera’s production of “**Pagliacci**” and “**Carmina Burana**.”

Before the show, the Opera plied us with complimentary food and wine at Morton’s, then gave us a backstage tour at the Keller Auditorium. During the dress rehearsal, we were encouraged to draw whatever struck our fancy. Pulp art reacting to classical art, if you want to be glib about it.

The evening was dubbed “**Comic Artist Night @ The Opera**.” I hope it’s the first of many – because it was an absolute gas.

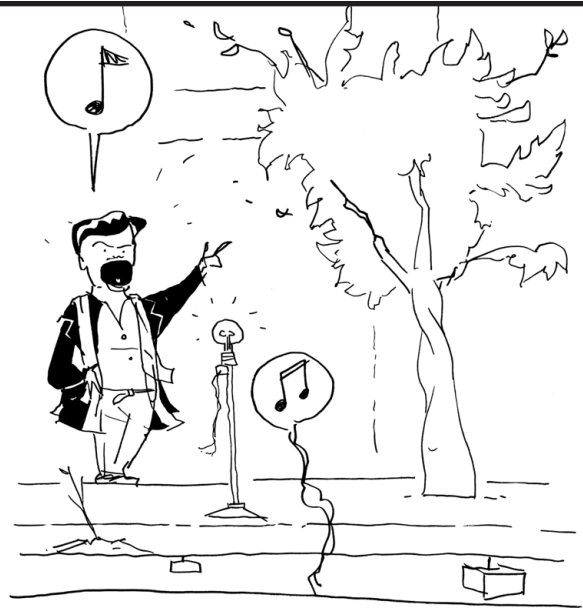
I drew this “live comics adaptation” during the performance, mostly from my theater seat. The pictures were speed-sketched in a spiral-bound sketchbook during the show. This comic book was assembled the next day from the drawings.

Thanks to the Portland Opera for letting me participate in yet another of their barmy/cool PR experiments. The Opera’s ridiculously open-minded marketing team (which includes Jim Fullan, Julia Sheridan and Claudie Fisher) cooked up “Comic Artist Night” as a fun way to expand on the “live comics adaptations” I’d done previously for their productions of “Rigoletto” and “The Barber of Seville.” Go to **www.PortlandOpera.com** to check out dozens of sketches from the other artists – some of Portland’s finest cartoonists, no joke – working in media ranging from pen and ink to finger and iPad screen.

The show was, as usual, fantastic. Thanks to all the remarkable performing artists involved for letting us scribble while they worked.

MIKE RUSSELL
www.CulturePulp.com

ACT ONE



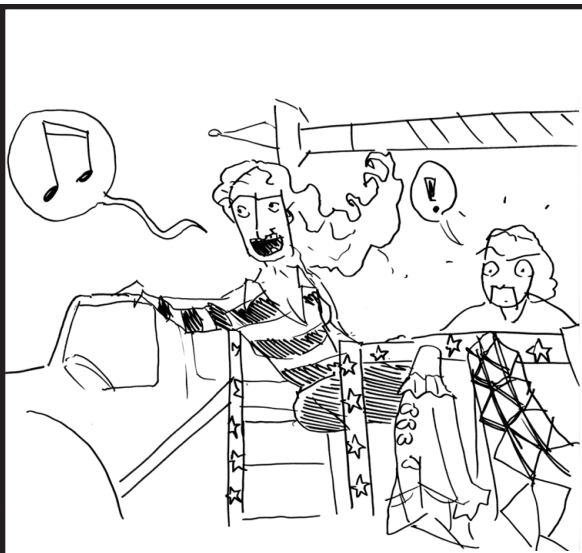
Prologue: The dude playing Tonio reminds us that actors are people too. LET'S KILL ONE OR TWO THIS EVENING



The chorus is *huge*. I'll just draw the lady with the coolest hat.



Canio and his thespian clownwagon roll onstage (in a real truck!). He's putting on a play. About jealousy. SURE HOPE LIFE DOESN'T REFLECT ART



Everyone heads to the bar. (Actors.)
Canio's wife Nedda stays behind and frets
about her husband's jealousy. Enter Tonio.



Tonio wants Nedda. Tonio tastes whip.



OH AND BY THE WAY NEDDA IS ACTUALLY
CHEATING ON CANIO WITH THIS HOT TOWNIE;
CUE ANGST-WARBLING



Canio catches wind of the affair,
but the show must go on.
DID WE MENTION HE'S PLAYING
A JEALOUS CLOWN HUSBAND

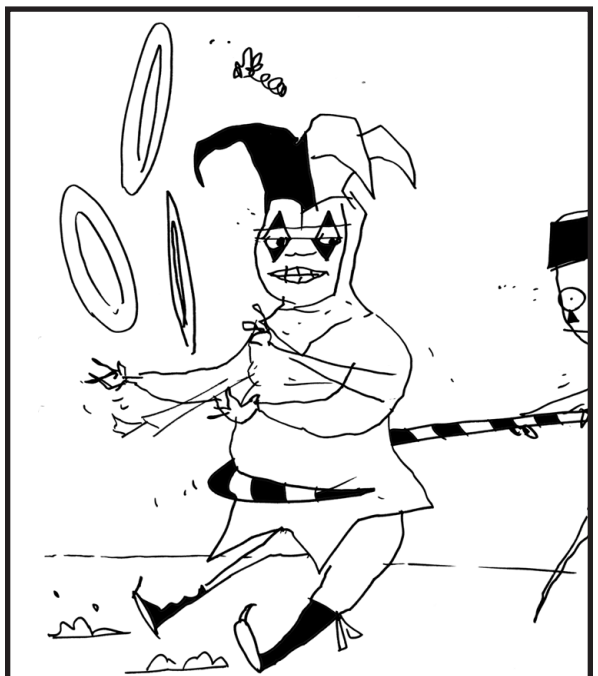
ACT TWO



Conductor John DeMain works out minor kinks with the orchestra and now it's time to dress-rehearse



It's showtime. Offstage: Canio seethes and gets his drink on



Onstage: A juggler gets the hook



**THE
END**



www.PortlandOpera.org