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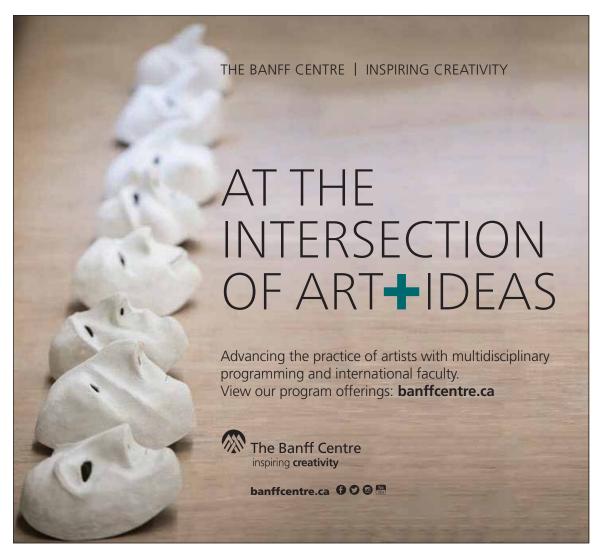
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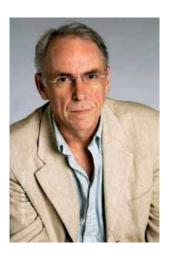
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It's hard to remember, even to imagine... But looking back to before the PuSh International Performing Arts Festival came onto the scene 12 years ago, there wasn't a curated, multidisciplinary, live performing arts festival platform to be found on the West Coast. To this day PuSh's intention remains straightforward, but nothing less than radical: transform Vancouver's cultural scene.

Back when PuSh was merely an idea, moments of brilliance took stage in Vancouver's performing arts scene, revealing what the future might hold. Take, for example, The Holy Body Tattoo, who were without question the coolest kids on the block. Noam Gagnon and Dana Gingras made contemporary dance sexy, offering visceral immediacy and urgency to our daily lives and the world at large with their brand of rock and roll choreography. They proved that Vancouver was tapped in, a hotbed for producing pioneering artists who cultivated devoted audiences at home and abroad. At that flashpoint moment in time, the PuSh Festival emerged—a testament to the creative foundations of our city.

The Holy Body Tattoo toured the world—ambassadors for Vancouver. So it's fitting that, after a ten-year hiatus, the company would launch their new world tour of *monumental* at the 2016 PuSh Festival—a grand salute to their hometown fans. On the Queen Elizabeth Theatre stage they'll be joined by Montreal's legendary Godspeed You! Black Emperor, who play the live score. It's nothing short of sublime.

As is so often the case, in order to make something monumental happen, you must first create the very conditions for it to happen. That's what PuSh has been striving to do—effect lasting change by creating a set of new conditions and sense of possibility: i.e. fostering a new context to appreciate the relevance and centrality of the live performing arts; grounding the spark of innovation; being local and global in equal measure; and, serving as a catalyst for artistic excellence, inspired thinking and new dialogue.

Join us for the 12th annual PuSh International Performing Arts Festival. Together we're fashioning the city of our dreams, building on the foundations of our shared future.

Norman Armour

ARTISTIC & EXECUTIVE DIRECTOR

WELCOME MESSAGES

The process of change, as we all know, is incredibly difficult. Whether intentional or not, becoming something new never goes quite as planned and daily obstacles can keep hidden our final destination. But once you've pushed past the sharp edges... oh, the opportunities are endless and ever so exciting.

The PuSh International Performing Arts Festival has gone through quite a transformation in the last year. We are now part of The Post at 750, a cultural hub rooted in the downtown core. Firmly situated, we are ready to share with you performances that will be in themselves highly transformative. This has always been PuSh's calling card. But our work—and the role we now play in the larger community—goes beyond the performances as we look to lead conversations and initiatives that will make Vancouver an increasingly dynamic arts leader.

The board of directors at PuSh has gone through its own transformation and strengthening. We recently welcomed nine new directors to our fold. And this changing of the guard has in many ways completed the transition of our governance structure from the founders and their contemporaries to a new generation of directors with the diversity of skills and passion necessary to support the new strategic goals of PuSh's continued evolution.

The PuSh Festival is something more than anyone ever imagined it could be when it launched 12 years ago—and we hope that your journey through this year's Festival will have you reimagining our world and city in ways never thought of before.

Christianne Wilhelmson BOARD PRESIDENT



CURATORIAL MESSAGE

"Life can only be understood backwards; but it must be lived forwards."
—SØREN KIERKEGAARD

Between the backwards and forwards is the present moment, a space of not-knowing. As existential as it all is, it's also exciting—transformation is possible. Creating the future takes a leap of imagination in the present. What will spark bold new ideas? What will inspire?

Given the current state of the world, the stakes are high, and the issues are overwhelming. Questions of leadership and the kind of wisdom and thinking that will move us forward as citizens, as humans, are paramount.

Artists are masters of transformation. Their stock-in-trade is the unknown. They shock us out of complacency and back into our selves. Artists are infrequently regarded as leaders but there is no shortage of them ready to take the torch.

Septuagenarian Uncle Jack—from child of the Stolen Generation to a key figure in Indigenous theatre in Australia—has lived life to the utmost. *Jack Charles V. the Crown* offers powerful wisdom that shows us other ways of seeing and understanding the world. Along with *Miss Understood*, transgender poet Antonette Rea's story of her life, these are two remarkable stories of resilience and hope overcoming incredible hardship and pain against all odds.

Charlie Demers is no stranger to PuSh. He is one of the funniest and most politically astute people I know. *Leftovers* is his soap box, using political comedy as a tool for activism.

From the individual we zoom out with a wider lens to re-examine transformational moments in recent history. *BOOM* is a crash course in the moments and figures that shaped the baby boomer generation, while *Century Song* is a women-centric, experimental take on the past hundred years.

Dance offers an embodied, rather than intellectual, wisdom for our times. The double bill of *Inked* and *Murmur* rises above debates about traditional versus contemporary form. In *Le Temps scellé*, the hypnotic, perpetual movement of bodies bends time in a never-ending reincarnation. In *Relative Collider* principles of movement are combined with physics, an examination of the particles of energy between spectator and performer.

Art might not provide immediate solutions to current problems, but it does provide multiple pathways to empathy and understanding. It offers hope and belief in our own power, and as citizens we could always use a little more power.

Joyce Rosario ASSOCIATE CURATOR





SPOTLIGHT ON FRANCE

This year's Spotlight on France brings to our Vancouver stages a very special glimpse into the French performing arts milieu. While not definitive by any measure, the Spotlight on France puts into relief certain features of the unique character of contemporary French circus and dance traditions. The PuSh Festival has been presenting French artists and their work for many years now: original voices like Gérald Kurdian and Faustin Linyekula (2015), and works like Gisèle Vienne's highly provocative Jerk (2010) and Projet In Situ's blindfolded urban tour Do You See What I Mean? (2013). And who can forget Festival favourite Jérôme Bel and works like The Show Must Go On (2010) and Cédric Andrieux (2013).

This year's offerings are four main stage presentations: Le Temps scellé, L'immédiat, Relative Collider and Vu. They range from the lyrical and impressionistic to the obsessive and humorously inventive—all are dizzyingly virtuosic and infused with a wildly creative imagination. We also have in store a very special film screening (and live score!) at Club PuSh of Guy Debord's The Society of the Spectacle (1973).

The 2016 PuSh Festival Spotlight on France has graciously been made possible through the generous support of the Consulate General of France in Vancouver and Institut français.

La scène française s'invite à Vancouver: laissez-vous surprendre!





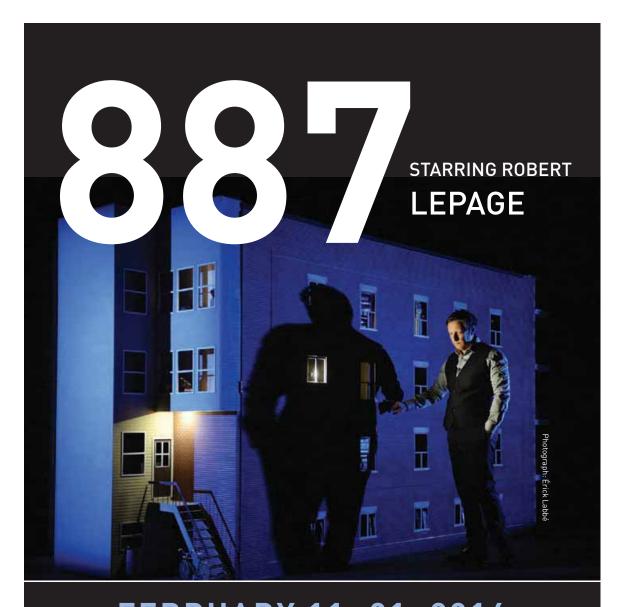
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If you've ever attended the PuSh Festival before, you know the power that cutting-edge art can have over you. You were hopefully moved in your heart and mind, and left the performance seeing the world differently. If this is your first time at PuSh...well, you're in for a ride. What's the secret to making these moments possible? The overwhelming generosity of individual donors.

PuSh Patrons Circle donors selflessly give to support the Festival to ensure that relevant, thought-provoking, and exhilarating art from across the globe makes it to Vancouver, for everyone to enjoy. If you've ever donated to PuSh, in any amount, thank you for believing in the power of live performing art!

You can be part of this exceptional group of donors by making a monthly commitment or one-time donation today. Your donation—whether it's \$20 or \$10,000—makes it possible for PuSh to bring transformative experiences from around the world to you and our city. Your impact is bigger than you think.

To donate today, or for more information about the Patrons Circle, visit pushfestival.ca/donate or contact Annual Giving Manager Katie Koncan at katie@pushfestival.ca, 604.605.8284 ext 206.



PATRONS CIRCLE EVENTS: USE YOUR DONOR BENEFITS

We love saying thank you to our generous Patrons Circle donors, and have great benefits lined up at the 2016 Festival. Join us at these exclusive events that give you the full insider's experience of the PuSh Festival.

ARTIST LUNCHEON

Jordan Tannahill & Guests January 23, 12pm The Post at 750 Supporter level donors and above are invited.

PRIVATE SNEAK PEEK & ARTIST CHAT

Miss Understood (p. 25) January 24, 8pm The Post at 750

Supporter level donors and above are invited.

OPENING NIGHT INVITATION & RECEPTION

L'immédiat (p. 33)

February 4, 8pm

Performance at Vancouver Playhouse, followed by reception at John Fluevog Shoes Gastown, where 50% of all sales will be donated to PuSh!

Advocate level donors and above are invited.

WRAP PARTY

February 6, 10pm The Fox Cabaret

Advocate level donors and above are invited.

COMPLIMENTARY TICKETS TO CLUB PUSH

Receive two tickets to one Club PuSh performance (p. 36–39) of your choice (based on availability).

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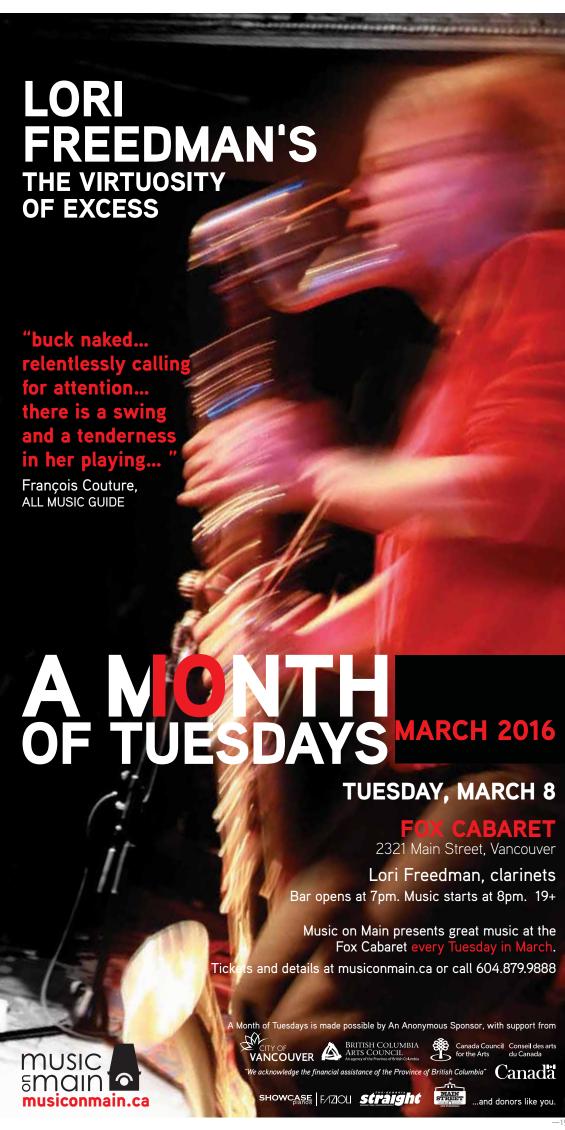
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Presented with The Dance Centre

INKED AND MURMUR

Double your pleasure with two dance performances featuring one of art's brightest contemporary lights. Heralded as "a highly interesting young creative voice that we should all be watching out for" (theartsdesk.com), Aakash Odedra is an award-winning British contemporary dancer trained in the Indian classical forms of kathak and bharata natyam. In this double bill he uses dance to explore issues that vex us all, focusing on conceptions and misconceptions of identity.

In *Inked*, created by choreographer Damien Jalet, Odedra evokes the tattoos that his grandmother used to mark herself, creating an identity that was both assertive and protective. With precision and wonderful creativity, the performer shifts shapes and creates symbols with his body, wowing us with nothing more than black ink and his own resources. It's an enthralling performance, and one not without its share of wit.

In *Murmur*, his collaboration with choreographer Lewis Major and Ars Electronica Futurelab, Odedra explores his diagnosis of dyslexia using light, sound and movement. Holding our distorted perspective on the "disorder" up to scrutiny, he uses his body to go beyond words and their entrapments. It's performance as liberation, moving us from the prison of discourse to the freedom of life beyond language.

The Aakash Odedra Company, based in the UK, performs works that incorporate South Asian classical dance into contemporary performance styles, engaging in collaborative works with other theatre artists.

Vancouver Playhouse January 19–20, 8pm Post-show talk: January 20 60 min, plus intermission

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BOOM

"Astonishing...BOOM is not simply a superlative theatrical experience, but I'd venture to say that it will change the way we think of historical-docu period plays from now on." — CBC RADIO



Baby Boomers. They lived through McCarthyism, Maoism, the Vietnam War and the struggle of the civil rights movement. They may be your parents. They may be your grandparents. They may even be you, in which case, thanks—you and your generation helped change the world. Rick Miller's show is a record of those changes. Through music, video and vocal virtuosity, he gives us 25 years of history that we're still reeling from today.

This is a one-man show bursting at the seams. It's got personal stories, insightful commentary and killer multimedia. And did we mention the music? From Buddy Holly to The Who, "Blue Moon" to "Eve of Destruction," Miller channels the soundtrack of history through his own amazing voice. Wise, funny and—yes—explosive, this is a trip down memory lane you won't soon forget.

An award-winning performer, Rick Miller wears many hats: actor, director, musician, writer and educator. Hailing from Montreal and now based in Toronto, he has worked in different languages across the globe. *Entertainment Weekly* has called him "one of the 100 most creative people alive today."

Arts Club Theatre Company, Granville Island Stage January 14–February 13

Monday-Thursday, 7:30pm / Wednesday, 1:30pm / Friday-Saturday, 8pm / Saturday, 2pm / Sunday, no performance

Post-show talk: February 2

Eligible on the PuSh Pass January 19-February 6 only 120 min, plus intermission

WRITER, DIRECTOR & PERFORMER: RICK MILLER | EXECUTIVE PRODUCER: JEFF LORD | DIRECTING CONSULTANT: RAVI JAIN | STAGE & PRODUCTION MANAGER: OLIVIER BOURQUE | PROJECTION DESIGNER: DAVID LECLERC | LIGHTING DESIGNER: BRUNO MATTE | COMPOSER & SOUND DESIGNER: CREIGHTON DOANE | SET, COSTUME & PROPS DESIGNER: YANNIK LARIVEE DESIGN, MULTIMEDIA & MARKETING: LOGOGRAPH | DIRECTOR OF OUTREACH MARKETING: CRAIG FRANCIS

Compagnie Sacékripa (France)

Presented with the Vancouver International Children's Festival

VU

"Ingenious... The effect of this minimalist show, a jewel polished to the highest detail, is for the audience to realise how maniacally they act each day of their life."

—SCENA.RO MAGAZINE

The world of circus artist Etienne Manceau is a strange, funny, scary place. It's a place where newspapers can become claws; where small obsessions can make you crazy; where everyday objects appear in a new light as they're touched, moved, transformed. Manceau's performance is wordless, a blend of Object Theatre, clowning and what the artist calls "miniature circus." It's a mix that could only come from the mind of an eccentric. One thing this show is not is conventional.

Manceau worked for years as a juggler, and has had deep involvement in circus culture. This show, in which he performs alone, applies the comical ethos of the circus milieu to a work comprised of one man and his collection of everyday objects. It's about a sensitive, meticulous man and his relationship with those objects—how he transforms them, and how in turn they affect him. The creator shows wit, wonderful dexterity and small-scale ingenuity in creating art out of the quotidian. In his comic mugging, his precise physical feats and sheer wackiness he calls upon the tradition of old-fashioned physical comedy. You'll be amused, impressed and maybe a little spooked; the show is a lot of fun but, like all the most creative art, it reaches well beyond entertainment.

Etienne Manceau trained at The Centre for Circus Arts in Toulouse, France. He has worked as a street performer and juggler. He is the co-founder of the performance collective Compagnie Sacékripa.

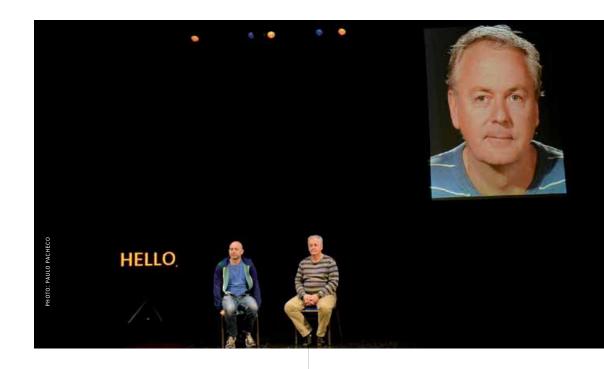
Performance Works
January 20, 12:30pm
January 21, 10am & 12:30pm
January 22, 12:30pm & 8pm
January 23, 2pm & 8pm
January 24, 2pm
Post-show talk: January 20, 21, 22 (12:30pm), 23 (2pm)

CREATOR & PERFORMER: ETIENNE MANCEAU | OUTSIDE EYE: SYLVAIN COUSIN | SET DESIGNER: GUILLAUME ROUDOT

CO-PRODUCED BY PRONOMADE(S) EN HAUTE GARONNE, CENTRE NATIONAL DES ARTS DE LA RUE, LE SAMOVAR, QUELQUES P'ARTS...SCÈNE RHÔNE-ALPES | SUPPORTED THROUGH RESIDENCIES AT CIRCA, PÔLE NATIONAL DES ARTS DU CIRQUE, LA PETITE PIERRE, L'ESPACE CATASTROPHE, CENTRE INTERNATIONAL DE CRÉATION DES ARTS DU CIRQUE, LA GRAINERIE | SUPPORTED BY LE LIDO, CENTRE MUNICIPAL DES ARTS DU CIRQUE DE TOULOUSE, L'ÉTÉ DE VAOUR







Ranters Theatre (Australia)

INTIMACY

"This is one of the cleverest and most enjoyable shows you'll see in a while." —ABC MELBOURNE

Have you ever had something important to say and no one to say it to? Of course you have, and so has theatre artist Adriano Cortese of Ranters Theatre. One night in Melbourne, Cortese found himself lonely and inspired, so he left his apartment to seek out strangers on the street and ask them to talk. What he got, from those who accepted, was a bounty of dramatic material. His temporary acquaintances offered anecdotes, unashamed disclosures and life stories. In sharing their intimate moments, they shared themselves. And from these collected stories the Ranters Theatre company has crafted this bespoke work.

Intimacy consists of four scenes, bridged seamlessly. Each is inspired by real encounters, and in each there's a lack of inhibition that's truly liberating. Each dialogue brings out a sense of truth both personal and shared, as well as the way that truth is expressed through play and dramatization. The work explores performance as it exists offstage as well as on it: the ways in which we act, even as we bare our most intimate thoughts. It's a work to broaden our horizons, taking us on a social adventure. These encounters are brief, but they will last.

Adriano Cortese is the artistic director of Ranters Theatre, which was established in 1994. Ranters is an artistic ensemble committed to creating original, contemporary performance that responds to the social and psychological contexts of everyday life. Their award-nominated productions have toured the world, from their native Australia to Wales, from Portugal to Turkey.

The Orpheum Annex January 20–23, 8pm Post-show talk: January 21 65 min, no intermission

DIRECTOR: ADRIANO CORTESE | WRITERS: BETH BUCHANAN, ADRIANO CORTESE, RAIMONDO CORTESE, PAUL LUM, PATRICK MOFFATT | PERFORMERS: BETH BUCHANAN, ADRIANO CORTESE, PATRICK MOFFATT | SOUND DESIGNER: DAVID FRANZKE | SET DESIGNER: ANNA TREGLOAN | LIGHTING DESIGNER: NIKLAS PAJANTI | VIDEO: KERI LIGHT | CHOREOGRAPHER: ALISON HALIT | TOURING DIRECTOR: HEATHER BOLTON

CO-PRODUCED BY MALTHOUSE THEATRE, MELBOURNE FESTIVAL SUPPORTED BY THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL, ITS ARTS FUNDING AND ADVISORY BODY; VICTORIAN GOVERNMENT THROUGH CREATIVE VICTORIA

JACK CHARLES V. THE CROWN

"There is something special about Uncle Jack.
Something about his voice, his stature, his laugh, his story—something powerful but humbling. It was that something that ricocheted people to their feet to give the man a standing ovation. It is most certainly, something that you won't want to miss."—AUSTRALIAN STAGE

They call them the Stolen Generation—Aboriginal children who were torn from their families by the Australian government during the 20th century. Here is one of them, Jack Charles, and he is here to testify. Born in 1943, raised as a ward of the state, subject to abuse and separated from his cultural roots, he grew up hard and fast. Since then he's had quite the life: criminal, drug addict, convict—and actor. Now he stands before us at his best, to tell us his tale and to present a case.

This is a show intended to rouse the heart, but that's not all it does. Charles is actually a mellow, friendly presence, and the performance is funny and entertaining. Sparked by a documentary account of his life called Bastardy, Jack Charles V. the Crown opens with a clip from that movie, followed by a projection of Charles's rap sheets. What follows is a dark trip down memory lane as Charles, accompanied by a three-piece band, takes us through years of abuse and self-destruction, ending with a speech to an offstage court. The speech is both plea and accusation, and it's a jolt to the audience. Jack Charles is nothing but a man—unique, flawed and deserving of a dignity his government did not allow him. Now is his chance, and it's your chance to bear witness to one hell of a story.

Jack Charles founded Australia's first Aboriginal theatre, Nindethana, in 1972. He has performed in feature films, TV series and plays ranging from *The Chant of Jimmie Blacksmith* to *The Marriage of Figaro*. ILBIJERRI is Australia's leading and longest running Aboriginal theatre company, creatively controlled by Indigenous artists.

Fei & Milton Wong Experimental Theatre, SFU's Goldcorp Centre for the Arts January 21–23, 8pm Post-show talk: January 22

75 min, no intermission

DIRECTOR: RACHAEL MAZA | WRITERS: JACK CHARLES, JOHN ROMERIL | PERFORMER: JACK CHARLES | DRAMATURGE: JOHN ROMERIL | SET & COSTUME DESIGNER: EMILY BARRIE | LIGHTING DESIGNER: DANNY PETTINGILL | AUDIO VISUAL DESIGNER: PETER WORLAND | MUSICAL DIRECTOR: NIGEL MACLEAN | PERCUSSION: PHIL COLLINGS | BASS: MALCOLM BEVERIGGE

TOURED BY PERFORMING LINES | SUPPORTED BY THE AUSTRALIAN GOVERNMENT THROUGH THE DEPARTMENT OF FOREIGN AFFAIRS & TRADE; AUSTRALIA COUNCIL FOR THE ARTS, ITS ARTS FUNDING AND ADVISORY BODY





Fast becoming an annual tradition, *Human Library* continues to lure Vancouverites with its simple, novel and compelling premise: borrow a book, discover a life.

Ignited by a brutal hate crime perpetrated against a friend, Human Library was the act of healing for four people that spawned a global movement. It's their commitment to end violence—one person at a time—by narrowing the ideological gaps that divide us. In Human Library we're invited to borrow a "human book" from a curated collection of 30 topics that range from "Drag King" to "In Recovery" and "Eight-Year-Old Inventor." It's a 20-minute one-on-one conversation with a human book that will take you on a personal adventure and open your eyes to the world.

What makes this project so powerful—radical, even—is that we're asked to face our differences straight on, literally. Here, there's no turning a blind eye, no resting in apathy. In these fractured global times, *Human Library* shifts the seat of power to the individual; we're being summoned to the conversation.

Human Library began in 2000 in Copenhagen by a collective called Stop the Violence, and since then, the hugely popular "open source" project has popped up in over 70 countries. The Vancouver edition of Human Library is produced by Zee Zee Theatre and curated by its associate producer Dave Deveau. Zee Zee is a local theatre company devoted to telling small stories in the lives of the marginalized.

HUMAN **LIBRARY**

Stop the Violence (Denmark)

Presented with Zee Zee Theatre

"Human Libraries should exist everywhere."
— ODYSSEY

Vancouver Public Library, Central Branch January 23, 24, 30, 31, February 6, 7 12pm–4pm

20 mins, no intermission Free; Human books are available on a first-come, firstserved basis during event hours

STOP THE VIOLENCE: CREATORS: RONNI ABERGEL, DANY ABERGEL, CHRISTOFFER ERICHSEN, ASMA MOUNA | ZEE ZEE THEATRE: MANAGING ARTISTIC DIRECTOR: CAMERON MACKENZIE | ASSOCIATE PRODUCER & PLAYWRIGHT-IN-RESIDENCE: DAVE DEVEAU

SUPPORTED BY VANCOUVER PUBLIC LIBRARY

AN EVENING WITH ROOMFUL OF TEETH

"...melodic delight, delicious harmonies, and a sense of pure human joy...It's music that left you with the feeling that maybe there is hope for us after all."

—SAN FRANCISCO CLASSICAL VOICE



It's all a cappella singing, but they're "a band, not a choir," says Brad Wells of his ensemble Roomful of Teeth. And a roomful is what it sounds like—a veritable throng of vocal styles, spanning history and the globe. The group combines everything from opera to Appalachian yodelling to Tuvan throat singing and much more, each style executed with the expertise of an old practitioner and the enthusiasm of a new convert. They've worked with some of the finest contemporary composers around and delighted audiences throughout North America; here they'll be performing the Pulitzer Prize-winning composition of Music on Main's composer-in-residence Caroline Shaw, among others.

With a Grammy-winning album to their credit and a steadily growing following, Roomful of Teeth is ready to take Vancouver, and this is your chance to witness some truly unique musical creations. The band's strengths are its wild eclecticism, its beautiful harmonization and, most of all, its sheer energy. From plaintive melodies to propulsive anthems, these musicians know how to move a crowd. The arrangements are created in fine detail yet, like most great music, they carry the force and the joy of the impulsive. This is multiculturalism at its best—a world of possibilities coming together in art.

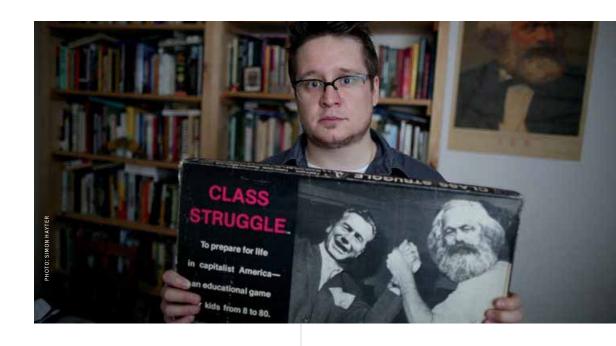
Roomful of Teeth was founded in 2009 and has performed works in collaboration with various composers including Rinde Eckert, Wally Gunn and Sam Amidon. Recent projects include their two studio albums and a music-driven documentary, *The Colorado*.

The Fox Cabaret January 25–26, 8pm

45 min, no intermission

ARTISTIC DIRECTOR: BRAD WELLS | SOPRANO: ESTELÍ GOMEZ, MARTHA CLUVER | ALTO: CAROLINE SHAW, VIRGINIA WARNKEN | TENOR: ERIC DUDLEY | BARITONE: AVERY GRIFFIN | BASS-BARITONE: DASHON BURTON | BASS: CAMERON BEAUCHAMP

ROOMFUL OF TEETH IS SPONSORED BY SHARON BANKER, THE LENORE S. & BERNARD A. GREENBERG FUND, NEW MUSIC USA | SUPPORTED BY HERB ALLEN, KATIE SCHMIDT, VIRGINIA PHILHOWER, AMPHION FOUNDATION | JANUARY 25 PERFORMANCE IS SPONSORED BY GROSSMAN & STANLEY BUSINESS LAWYERS



Neworld Theatre (Canada) ← Presented with The Cultch

LEFTOVERS

"Truly one of the smartest comics out there."
— CBC RADIO

CREATORS: CHARLES DEMERS, MARCUS YOUSSEF | PERFORMER: CHARLES DEMERS | DIRECTOR: MARCUS YOUSSEF | SCENIC DESIGNER: PARJAD SHARIFI | ASSOCIATE DIRECTOR: CHELSEA HABERLIN

SUPPORTED BY CANADA COUNCIL FOR THE ARTS, BC ARTS COUNCIL, PROVINCE OF BRITISH COLUMBIA, CITY OF VANCOUVER, HAMBER FOUNDATION, COMMUNITY COMMISSION DONORS

Born in 1980, between the elections of Thatcher and Reagan, comedian Charlie Demers emerged from that reactionary era a proud socialist. How much have things improved since the 80s? The answer is as obvious as it is infuriating: not much. In this comic show, created with Marcus Youssef of Neworld Theatre, Demers is asking why. This is stand-up as storytelling tour de force: a complex and moving story about Demers and personal loss, about ideology, about the dreams of millions and why they've gone unfulfilled.

Sound serious? You bet it is. It's also hilarious. Mostly. In the best tradition of political comedy, Demers uses humour as a pointed weapon, cutting through decades of bullshit into the core of malaise, and the many questions it raises. Chief among them is one we've all asked: why are we so accepting of the world as it is? Cursing the darkness and lighting a candle, *Leftovers* makes us laugh through gritted teeth while shaking our fists at the neoliberal order. It's funny because it's true.

One of the stars of CBC Radio's *The Debaters*, best-selling author, and one of Canada's finest stand-up comedians, Charlie Demers lectures in creative writing at UBC and continues to fight the good fight as a political activist.

Founded in 1995, Neworld Theatre is one of Vancouver's leading performance companies. Their work is preoccupied with questions of difference, power and belonging. They also like to make people laugh. They tour nationally and internationally, and offer engagement programs to a wide variety of community-based networks.

York Theatre
January 26–30, 8pm
Post-show talk: January 27
70 min, no intermission

LE TEMPS SCELLÉ

"Pushing the bodies to their limit, Le Temps scellé finally attains quasi-natural movements of an unheard and hypnotic freedom."

—ARTINFO.COM



With this performance from choreographer Nacera Belaza, contemporary dance is that much larger for a work that moves boundaries—but does so more with grace than with force. We begin in darkness, hearing pounding drums and plaintive vocals: half song, half chant. Two bodies move, at first so close to each other that they seem as one. As they separate it looks like a birth in the dark—a new creation. The dancing is liquid, with postures taken and abandoned in a perpetual movement; it's like a never-ending reincarnation. As the patch of light widens, the two figures move in a bigger space, still coming together only to part.

This is dance at its most dynamic. Belaza, who also performs in the work, creates a new way of movement, one that feels hypnotic—narcotic, even. As the performers stretch their bodies they stretch time, taking us on an adventure of duration. The music and the vocals loop again and again, folding us into the rhythm as the dancers move. The whole piece is like a river that flows inexorably, bending around the rocks in its path. It's the journey that matters here, and while the performance will end, the movement it expresses is eternal.

Nacera Belaza is an Algerian-born dancer and choreographer, now based in France. With Compagnie Nacera Belaza, she has created over a dozen works, performing them internationally. In 2015 she was named a Chevalier de l'ordre des arts et des lettres by the Ministry of Culture in France.

Scotiabank Dance Centre January 27–29, 8pm Post-show talk: January 28 45 min, no intermission

CHOREOGRAPHER: NACERA BELAZA | PERFORMERS: NACERA BELAZA, DALILA BELAZA | LIGHT & SOUND CONCEPTION: NACERA BELAZA | LIGHTING DESIGNER: CHRISTOPHE RENAUD | SOUND EDITOR: CHRISTOPHE RENAUD

CO-PRODUCED BY SACD/FESTIVAL D'AVIGNON, BIENNALE DE LA DANSE DE LYON, LE FORUM SCÈNE CONVENTIONNÉE DE BLANC-MESNIL, ARCADI, CENTRE CHORÉGRAPHIQUE NATIONAL DE NANTES, ESPACE 1789, HALLES DE SCHAERBEEK | SUPPORTED BY RÉGION ILE-DE-FRANCE, DRAC ILE-DE-FRANCE/MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION, CENTRE NATIONAL DE LA DANSE, AMBASSADE DE FRANCE EN BELGIQUE, ARCADI, ONDA



MISS UNDERSTOOD

"She's one of our unsung heroes."

-GWEN HAWORTH, FILMMAKER

Antonette Rea is one formidable presence. In this show she bares her soul, and the story of her life, through poetry. It's been a long journey for this trans* woman: from life as a middle-class husband and father to the turmoil of a gender-identity crisis to the Downtown Eastside, where she lived as a drug-addicted sex worker. But now is the moment of her triumph. She is a spoken word artist, and when she speaks you'll be riveted.

This interdisciplinary performance, written with and directed by James Fagan Tait, covers a life of pain: the oppression of queer identity by society, the dangers of sex work and the misery of addiction. It takes a special kind of strength to break through such obstacles, and Rea's spirit radiates from the stage as we hear her words. They're words of anger, of fear, of passion, of humour and hope. Rea began writing poetry while working the streets; it was a way of coping. Now it is her art, to be heard by the world and, maybe, to help change it.

Antonette Rea has been performing publicly since 2008. She is a member of the Thursdays Writing Collective, a group of writers from Vancouver's Downtown Eastside and is the subject of Gwen Haworth's documentary A Woman with a Past (2014).

the frank theatre company is Vancouver's professional queer theatre, producing queer-themed stories for live theatre. the frank's vision is a world where sexual and gender diversity is embraced and accepted everywhere and by everyone.



Performance Works January 27-January 30, 8pm January 30, 4pm January 31, 2pm Post-show talk: January 28 90 min, no intermission

DIRECTOR: JAMES FAGAN TAIT | PLAYWRIGHT: ANTONETTE REA PERFORMERS: ANTONETTE REA, STARLISE WASCHUK, AUSTIN ECKERT | CHOREOGRAPHER: NOAM GAGNON | SOUND DESIGNER: PAOLO PIETROPAOLO | SET & LIGHTING DESIGNER: BRYAN KENNEY COSTUME DESIGNER: CARMEN ALATORRE | VIDEOGRAPHER: CANDELARIO ANDRADE | DRAMATURGE & PRODUCER: CHRIS GATCHALIAN | STAGE MANAGER: DOROTHY JENKINS

SUPPORTED BY CANADA COUNCIL FOR THE ARTS, PROVINCE OF BC_CITY OF VANCOLIVER, LEON AND THEA KOERNER FOUNDATION

MONUMENTAL



For one night only, Vancouver's The Holy Body Tattoo dance company unites with post-rock giants Godspeed You! Black Emperor live on stage in a performance that will leave you reeling. How do you express the madness of urban life—the repetition, the confinement, the alienation? Here, the artists do it by turning movement into metaphor, dance into poetry and sound into substance. The show begins with nine human figures, mounted on pedestals. The eight-member band draws us into a trance as the dancers' movements—equal measure of balletic grace and brutal athleticism—shifts from gestures of our everyday lives to acts of abandon. The result is unlike anything you've seen—as violent, beautiful and cathartic as art can get.

Godspeed You! Black Emperor is one of Canada's great musical acts, and this is a rare opportunity to see them live, at the peak of their powers. Whether you're a fan of the band, a lover of contemporary dance, or just someone open to the most radical possibilities of human creativity, this is one show you won't want to miss.

The Holy Body Tattoo is a Vancouver-based dance company, founded in 1993 by Noam Gagnon and Dana Gingras. After a 10-year hiatus, the company returns to the world tour circuit, kick started by this hometown performance at the PuSh Festival. Godspeed You! Black Emperor is one of the key bands of the post-rock movement, known for their experimentation and ambition. Founded in 1994, they have released five studio albums and tour internationally.

"Altogether, [monumental's] nerve-racking vision speaks to a vast audience because it encompasses almost every common contemporary angst, from office power struggles to sexual insecurity to apocalyptic, post-9/11 fears. And that is definitely a monumental achievement."

—THE GEORGIA STRAIGHT

Queen Elizabeth Theatre January 28, 8pm

75 min, no intermission

CHOREOGRAPHERS: DANA GINGRAS, NOAM GAGNON | PERFORMERS: CAROLINE GRAVEL, LOUISE-MICHELE JACKSON, KIM DE JONG, SHAY KUEBLER, LOUIS-ELYAN MARTIN, ESTHER ROUSSEAU-MORIN, SOVANN PROM TEP, MICHEAL WATTS, JAMIE WRIGHT | MUSIC: GODSPEED YOU! BLACK EMPEROR | TEXT: JENNY HOLZER | FILM: WILLIAM MORRISON | LIGHTING DESIGNER: MARC PARENT

PRODUCED BY ANIMALS OF DISTINCTION | CO-PRODUCED BY PUSH INTERNATIONAL PERFORMING ARTS FESTIVAL, ADELAIDE FESTIVAL OF ARTS, PLACE DES ARTS MONTRÉAL, EDINBURGH INTERNATIONAL FESTIVAL, BAM—NEXT WAVE FESTIVAL | SUPPORTED BY CANADA COUNCIL FOR THE ARTS, CONSEIL DES ARTS ET DES LETTRES DU QUEBEC

ANTHRO-POLOGIES IMAGINAIRES

A distinguished composer and vocalist, Gabriel Dharmoo mixes musical styles to create discourse and dialogue. He's an artist interested not only in music, but in what it can represent, and how it can be used to interrogate our cultural assumptions. An intellectual artist in the best sense, Dharmoo is equally concerned with beauty and meaning. In this performance he appears onstage by himself, singing foreign, exotic chants and other ritual music. The exorcisms of one tribe, the sung theatre of another—it's all very fascinating, and our interest is further piqued by what appears onscreen behind the singer: various anthropologists and other humanities experts, holding forth on the origins and meaning of these vocalizations.

Guess what? It's all fake. Dharmoo has executed a double-axel spin of the imagination, creating new cultures and assigning them interpretations to match. His purpose is quizzical and satirical; his creations hold a light up to our own cultural perspectives, provoking us to examine the way we look at others. We in the West have our own eccentricities, among them Eurocentrism and orientalism, and here they are on display. What the performer does here is bring us to an imaginary world so that we may find ourselves. His work is funny, whimsical and boldly original.

Gabriel Dharmoo studied music at the Conservatoire de musique de Montréal, finishing with the highest distinction honoured. His works have been performed in North America, Europe, Australia, Asia and Africa, winning awards and wide acclaim. He has toured extensively as a vocalist.

The Fox Cabaret February 1–2, 8pm

45 min, no intermission

VOCAL PERFORMANCE, MUSICAL COMPOSITION, CONCEPT, SCRIPT:
GABRIEL DHARMOO | DIRECTOR OF PHOTOGRAPHY: MÉNAD KESRAOUI |
VIDEO EDITOR: PAUL NEUDORF | SOUND: JAMES O'CALLAGHAN | FEATURED
"EXPERTS": ALEXANDRINE AGOSTINI, DANIEL ANEZ, FLORENCE BLAIN
MBAYE, LUC-MARTIAL DAGENAIS, CATHERINE LEFRANÇOIS

SUPPORTED BY CANADA COUNCIL FOR THE ARTS

"A sweetly insolent mix of musical performance and multimedia conference...slyly reveals its various layers of meaning, while your ears pick their way through song and speech."

-LE DEVOIR



Volcano Theatre (Canada) Presented with The Cultch

"One of those companies that every great theatre city needs—bold, experimental and bubbling with ideas."

-TORONTO STAR

CENTURY SONG



The Cultch February 2-6, 8pm February 6, 2pm Post-show talk: February 3

60 min. no intermission

CREATORS: NEEMA BICKERSTETH, ROSS MANSON, KATE ALTON SOPRANO: NEEMA BICKERSTETH | PIANO: GREGORY OH | PERCUSSION & COMPUTER: DEBASHIS SINHA | DIRECTOR: ROSS MANSON | CHOREOGRAPHER: KATE ALTON | COMPOSERS: GEORGES APERGHIS, JOHN CAGE, REZA JACOBS, OLIVIER MESSIAEN, GREGORY OH, SERGEI RACHMANINOFF, DEBASHIS SINHA | LIGHTING DESIGNER: REBECCA PICHERACK | SET DESIGNER: CAMELLIA KOO | COSTUME DESIGNER: CHARLOTTE DEAN | PROJECTION DESIGNERS: TORGE MØLLER, MOMME HINRICHS (FETTFILM, GERMANY) | ASSOCIATE PROJECTION DESIGNERS: CAMERON DAVIS, KAITLIN HICKEY, JEREMY MIMNAGH ASSISTANT DIRECTOR: MICHELA SISTI STAGE MANAGER: EMILIE AUBIN | PRODUCTION MANAGER: PATRICK LAVENDER

PRODUCED IN ASSOCIATION WITH CROOKED FIGURE DANCES, MOVEABLE BEAST COLLECTIVE | SUPPORTED BY VOLCANO NEW WORKS DEVELOPMENT PARTNER: BMO FINANCIAL GROUP | TOURING SUPPORT PROVIDED BY CANADA COUNCIL FOR THE ARTS, ONTARIO ARTS COUNCIL

Now here is something special: a wordless chronicle of the ages. Co-created by soprano Neema Bickersteth, Volcano Theatre artistic director Ross Manson and choreographer Kate Alton, the show features a powerhouse performance by Bickersteth, a University of British Columbia-trained opera singer who has performed across Canada and Europe. The subject is nothing less than the 20th century writ large, and this work offers a truly original response to it. In this radical theatricalization of the recital form, Bickersteth uses her voice and body to move us through the decades. Against a backdrop of ever shifting visuals, she explores sonically the many identities that our history connects her to. The music ranges from Rachmaninoff to John Cage to a new commission by Canadian composer Reza Jacobs. All is surrounded by an animated environment created by fettFilm, one of Europe's top projection design companies.

The show is inspired in part by Virginia Woolf's Orlando and Alice Walker's In Search of Our Mother's Gardens—writings that chronicle the evolution of female identity in innovative ways. Bickersteth's voice does them credit with an astonishing range: from sweet lyric beauty to half song, half cry. She delivers a performance fit for a century of feeling: whimsical, powerful, riveting.

Founded in 1994 and based in Toronto, Volcano is an international theatre company dedicated to using modern theatrical styles to explore questions of identity, politics and history. Its work has been presented to wide acclaim around the world.

HUFF

Cree playwright and performer Cliff Cardinal is one of the brightest-burning lights in Canadian theatre; he's an energetic stage presence and a caustic and fearless writer. "Huff" is what you do with gasoline when you're down and out, with nothing left to lose: you inhale the fumes and get high. Wind is one such solvent abuser. He and his brothers are caught in a cycle of despair and desperate escapism, grieving the loss of their mother and dealing with poverty, violence and more. In harsh circumstances like this you need to be resourceful in order to

cope, and Wind's way is to build a rich fantasy world.

It certainly takes imagination to create a show like this. Cardinal delivers a solo show with true gusto, giving us a multitude of characters, all unique but all part of the same harsh world. What the author offers us is humour at its blackest—it's his way to confront pain, and to contain it. Opening the show with his hero on the verge of suicide, Cardinal continues unrelenting, daring us to reject him and confident that we'll instead be riveted. It's a boldly conceived work—very personal and, therefore, very original. This is laughter in the dark, served straight up with no apologies.

Cliff Cardinal is the recipient of the 2015 RBC Tarragon Emerging Playwright Prize. *Huff* was awarded the 2012 Buddies in Bad Times Vanguard Award for Risk and Innovation. *Huff* was first seen in Vancouver in 2014 at Club PuSh.

Firehall Arts Centre February 2, 7pm February 3–6, 8pm February 6, 4pm Post-show talk: February 4

70 min, no intermission

PLAYWRIGHT & PERFORMER: CLIFF CARDINAL | DIRECTOR: KARIN RANDOJA | SET & COSTUME DESIGNER: JACKIE CHAU | LIGHTING DESIGNER: MICHELLE RAMSAY | SOUND DESIGNER: ALEX WILLIAMS | STAGE MANAGER: JENNIFER STOBART | PRODUCTION MANAGER: PIP BRADFORD | TECHNICAL DIRECTOR: JUNE EPSTEIN

SUPPORTED BY CANADA COUNCIL FOR THE ARTS, ONTARIO ARTS COUNCIL, TORONTO ARTS COUNCIL

"It reaches inside and grabs you so hard that you forget it's make-believe." —CBC



ETERNAL

"Do yourself a favour and go see Eternal...Two extremely talented, receptive actors were committed to this theatrical experiment, and so was I."

—NEW YORK TIMES REVIEW

In this cunning avant-garde piece, the subject at first appears to be love, but creator Daniel Fish has a few wild cards up his sleeve, and by the end we've experienced nothing less than a radical adventure of Time. Employing his background in both theatre and film, Fish has created a hybrid beast, giving us the unbroken time of theatre and the intimacy of the cinematic close-up. Actors Christina Rouner and Thomas Jay Ryan perform the final scene from Eternal Sunshine of the Spotless Mind (2004) on a continuous recorded video loop—for two hours. Their duty is onerous but far from rigid: the only rule is that they have to keep going no matter what happens.

Their performances are superb, and hilariously varied: sometimes the actors emote with the utmost seriousness, sometimes they stammer, sometimes they burst into giggles, all the while pushing bravely on. It's riveting improv, stretching us out over time, making structure into poetry and blurring the line between performance and reality. *Eternal* is entrancing, funny, maddening and moving—often all at once. It's a brave experiment, and one that pays off brilliantly.

Daniel Fish has worked as a director of theatre, opera and film, and his work has toured North America and Europe. He has taught at the Yale School of Drama, Bard College, Princeton University and The Juilliard School.

Western Front
February 2–6, 8pm
February 6, 2pm
Post-show talk: February 3
120 min, no intermission

CREATOR & DIRECTOR: DANIEL FISH | PERFORMERS: CHRISTINA ROUNER, THOMAS JAY RYAN | DIRECTOR OF PHOTOGRAPHY: MICHAEL KOSHKIN | SOUND RECORDING: PATRICK SOUTHERN | COSTUMES: TERESE WADDEN | PROJECTION: ANDREW LAZAROW | SOUND MIX: DANIEL KLUGER | PRODUCER: SUSANNA GELLERT

COMMISSIONED BY AND PREMIERED AT INCUBATOR ARTS PROJECT (NEW YORK CITY) | DEVELOPED THROUGH RESIDENCIES AT LMCC/GOVERNORS ISLAND & THE BUSHWICK STARR



Rabih Mroué (Lebanon)

RIDING ON A CLOUD

"An accomplished piece of theatre, at once emotionally moving and bristling with intelligence."
—THE DAILY STAR

Performance Works
February 3–5, 8pm
February 6, 4pm
Post-show talk: February 4
65 min, no intermission
In Arabic and English, with surtitles

WRITER & DIRECTOR: RABIH MROUÉ, IN COLLABORATION WITH SARMAD LOUIS | PERFORMERS: YASSER MROUÉ, RABIH MROUÉ | ASSISTANT: PETRA SERHAL | ENGLISH TRANSLATOR: ZIAD NAWFAL

SUPPORTED BY FONDS PODIUMKUNSTEN, PRINS CLAUS FONDS, HIVOS, STICHTING DOEN (THE NETHERLANDS)

Rabih Mroué is an internationally acclaimed performer, visual artist, director and playwright. Video and photography play a part in his investigation of the ways in which we express ourselves, and the ways in which we endeavour to capture history—for ourselves and for others. In this haunting piece he shares the stage with his brother Yasser, who was struck in the head by a bullet during Lebanon's civil war and survived to tell the tale. While slowly recovering from his injuries, Yasser began to shoot videos. Here the footage joins with documents from a life: old photos, letters, school report cards. Using these indirect means Yasser paints a picture of existence in Lebanon, and its history as a fragile state.

What emerges is a meditation on memory, the alternatives to speech and the ways in which images can do much more than just document. Rabih has invited Yasser to play a man not himself, but like himself, and the interplay of fiction and documentary evidence is one of the most fascinating aspects of this performance. Powerful and provocative, this piece is the manifestation of brotherly love and the ties that hold under the weight of history. *Riding on a Cloud* lights up the mind as it moves the heart.

Rabih Mroué is a co-founder of the Beirut Art Centre and a fellow at The International Research Centre: Interweaving Performance Cultures/FU/Berlin. Mroué has been twice invited to the PuSh Festival, with Looking for a Missing Employee (2012) and Pixelated Revolution (2014), in conjunction with Nothing to Lose, an exhibition of his video work at the grunt gallery.

Presented with The Dance Centre

RELATIVE COLLIDER

"Obsessive, intriguing... Relative Collider is like a continuous transition, a drawn-out crescendo, governed by a crystalline but elusive logic."

—NEW YORK TIMES



Scotiabank Dance Centre February 4–6, 8pm Post-show talk: February 5

45 min, no intermission

CONCEPTION: LIZ SANTORO, PIERRE GODARD | CHOREOGRAPHER: LIZ SANTORO | TEXT: PIERRE GODARD | SOUND DESIGNER: BRENDAN DOUGHERTY | COSTUME DESIGNER: REID BARTELME | PERFORMERS: PIERRE GODARD, CYNTHIA KOPPE, LIZ SANTORO, STEPHEN THOMPSON | ADMINISTRATOR: FANNY LACOUR

CO-PRODUCED BY L'ATELIER DE PARIS-CAROLYN CARLSON, THÉÂTRE DE VANVES-SCÈNE CONVENTIONNÉE POUR LA DANSE, THE CHOCOLATE FACTORY, ABRONS ARTS CENTER, WITH THE SUPPORT OF FRENCH US EXCHANGE IN DANCE, DRAC ILE-DE FRANCE, CENTRE NATIONAL DE LA DANSE, POINT EPHÉMÈRE, IMPULSTANZ FESTIVAL | LE PRINCIPE D'INCERTITUDE IS IN RESIDENCY AT CDC ATELIER DE PARIS-CAROLYN CARLSON



Liz Santoro and Pierre Godard have crafted a dance performance as pleasurable to contemplate as it is to watch. From the suspense of small movements to the eruption of sweeping motion, the show takes us on an adventure of the body. Close collaborators for years, Godard and Santoro bring with them a wealth of experience: Santoro hails from the experimental dance culture of New York City, Godard from the cerebral academic culture of the Sorbonne in Paris, and these backgrounds make for an electric combination.

Their inspiration comes from physics, numerical structure and language. The dancers act based on two "movement systems" operating in parallel: "hands" and "feet." The dance is timed to a metronome, and the moves are dictated by patterns of numbers and random spoken text cues. Sound a little heady? Don't worry: the performance is hypnotic and thrilling, with patterns of movement taking on the aspect of a living puzzle. Sensuous and cerebral in equal measure, this show is a challenge and a reward. Godard and Santoro find a balance between planning and spontaneity—their work is both intricately structured and open to felicity. Radical, rigorous and ingenious, this work is truly one of a kind.

An experienced dancer, Liz Santoro studied ballet at Boston Ballet School and neuroscience at Harvard. She has worked with many choreographers. Trained as an engineer, Pierre Godard has worked in the theatre in many capacities. He has a Master's in Natural Language Processing from the Sorbonne Nouvelle.

"Boitel's group of seven acrobats ignite the stage with exhilarating energy and extraordinary precision of timing and skilled movement, achieving a superb staged performance."

-PLAYSTOSEE.COM

Here the adventurous spirit of the avant-garde meets the crowd-pleasing slapstick of circus comedy. Camille Boitel's Association Immédiat is a company out to wow us; their raison d'être is to shake up our ideas about performance and movement. In this piece, Boitel and his fellow Immédiats present a dazzling range of physical invention. The props and sets are crucial to the action: piles of junk, worn wooden furniture, clusters of lights, all arranged with precarious precision. Within these sets the performers twist and turn, lurch and tumble, in a series of movements that look like pratfalls but show the grace and aplomb that only the best physical performers can achieve.

The result is something like dance, something like pantomime—but ultimately the effect is ineffable. The performers move in time with the collapse and transformation of the sets; it's a world of entropy, with familiar objects taking on a whimsical life of their own. Physical comedy has rarely seemed so expressive—visual anarchy of the Marx Brothers delivered with a French accent. Bridging low comedy and high art, Boitel has created a truly eccentric work. Expect the unexpected, as they say, and prepare to be astonished.

Camille Boitel is the winner of the first edition of the Jeunes Talents Cirque award. In 2002, he founded the Association Immédiat, which explores the discipline where body and movement are the main vectors for an overflowing project, long-term adventure.

Vancouver Playhouse February 4–6, 8pm Post-show talk: February 5

60 min, no intermission

CREATOR: CAMILLE BOITEL | PERFORMERS: CAMILLE BOITEL, MARINE BROISE, ALDO THOMAS, PASCAL LE CORRE, CÉLINE SCHMITT, MARION LEFÈBVRE, MICHAËL PHILIS, THOMAS DE BROISSIA | TECHNICAL DIRECTOR: JACQUES-BENOÎT DARDANT | CONSTRUCTION: L'IMMÉDIAT WITH SUPPORT OF JÉRÉMIE GARRY, BENOÎT FINKER, MARTIN GAUTRON, MARTINE STAERK | ASSISTANTS: ALICE BOITEL, NICOLE GAUTIER | PRODUCTION & TOURING: L'IMMÉDIAT, SI PAR HASARD

PRODUCED BY L'IMMÉDIAT & SI PAR HASARD | CO-PRODUCED BY LE MERLAN, SCÈNE NATIONALE À MARSEILLE; THÉÂTRE DE LA CITÉ INTERNATIONALE; LE MANÈGE, SCÈNE NATIONALE DE REIMS | L'IMMÉDIAT IS SUPPORTED BY MINISTÈRE DE LA CULTURE ET DE LA COMMUNICATION - DRAC ILE DE FRANCE, VILLE DE PARIS, RÉGION ILE DE FRANCE, INSTITUT FRANÇAIS FOR INTERNATIONAL TOURS



Association Immédiat (France)

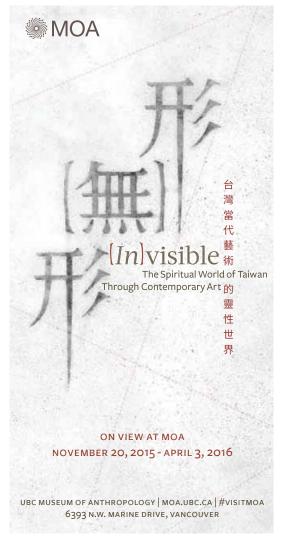
L'IMMÉDIAT

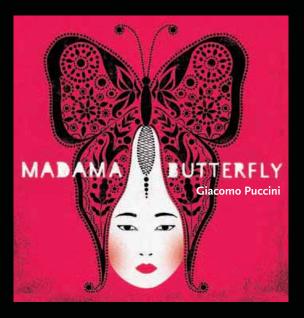












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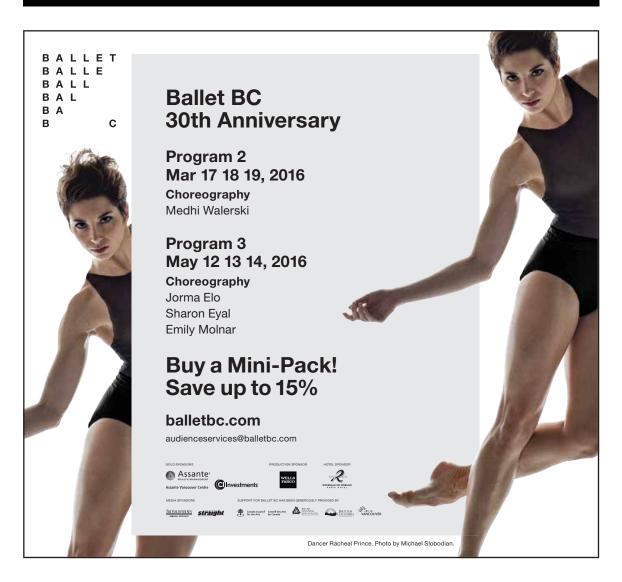
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CLUB PUSH AT THE FOX CABARET



A few years ago, an old porn theatre down on its luck was reborn as something a little sexier: The Fox Cabaret. We were attracted. And now it's home to Club PuSh.

We live in a town (and neighborhood) where the odd and historic are bulldozed or go up in smoke only to be replaced by something monotone and featureless. The pink facade of The Fox is a bright sign that notes Vancouver's old-school weird is alive and well.

The Fox—just off Main and Broadway—gives patrons easy access to the social hub of the PuSh Festival. A great venue inspires great work, social chemistry, good times. This is something our guest curator Jordan Tannahill (p. 45) is expert in. The acclaimed Toronto playwright essentially opened his living room—in a former barbershop in Kensington Market—to a wide range of artists and Videofag became one of that city's most important venues for new performance.

We welcome Jordan to the team and invite you to a hotspot where works range from illbient to minimalist, from heavy sonic to plainspoken, and roam in and out of the closet.

Stick around after for DJs, cocktails and conversation.

It's your living room.

Norman Armour, Tim Carlson, Veda Hille

with **Jordan Tannahill**

CLUB PUSH CURATOR-IN-RESIDENCE

Club PuSh at The Fox Cabaret 2321 Main Street 19+



Interested in hosting opportunities?

Experience Club PuSh in style by hosting a group of friends and colleagues at The Fox Cabaret. Take your guests out for a night on the town they won't soon forget. To find out more and to book your night at Club PuSh, contact Development Director Jocelyn Macdougall at jocelyn@pushfestival.ca, 604.605.8284 ext 202.

Fox Features

Club PuSh is in bed with The Fox Cabaret, and we're not leaving until we're kicked out. Join us after Club PuSh marquee acts when The Fox takes over the late shift. For your listening and dancing pleasure, The Fox presents Fox Features, a special-for-PuSh blend of their popular and fun music programming on Thursday, Friday and Saturday late nights.

January 21–23, 29–30, February 4–6, 10:30pm Free for PuSh Passholders & Club PuSh ticketholders (same night)



The Accidental Mechanics Group (Canada)

LET'S NOT BEAT EACH OTHER TO DEATH

January 21, 8pm

Inspired by tragedy and driven by hope, Halifax's Stewart Legere pays tribute in this provocative, participatory work to queer people around the world who have suffered bigotry and violence. It's a genre-defying celebration where theatre, memorial and dance party collide in a beautiful, sweaty, cathartic act of deliverance.



Eye of Newt Ensemble & Guests (Canada/Japan) ←

EL TOPO

January 22, 8pm

PuSh Passholder Appreciation Night—Get a free ticket! Details at pushfestival.ca.

Stefan Smulovitz's brilliant ensemble, joined this year by Japanese experimental vocalist Koichi Makigami, is a Club PuSh perennial favourite with their live scores to enduring movies. Chilean director Alejandro Jodorowsky's 1970 cult Western, about a gunman on a mystical quest for redemption, is treated to a new soundtrack that's as surreal as the film itself.



Harold Budd (USA) ←

AN EVENING WITH HAROLD BUDD

January 23, 8pm

Supported by the Chan Family Foundation

Harold Budd, an American composer and decades-long collaborator of music moguls, is a pioneer. Having worked with Brian Eno on numerous projects, Budd's compositions are often classified as ambient, when in fact his body of work pushes the limits of categorization of musical genres and artistic forms; and yet, across his comprehensive oeuvre, a soft and elongated piano technique endures that is so unique as to require its own name, 'soft pedal.' His Club PuSh offering will be nothing less than revelatory.







CLUB PUSH

continued...

Fond of Tigers (Canada)

AN EVENING WITH FOND OF TIGERS

January 28, 10pm

Presented with Theatre Conspiracy

Behind this Juno Award-winning band are seven of Vancouver's leading musical creatives, led by Stephen Lyons and including members Jesse Zubot and JP Carter. Their avant-garde sound textures and post-rock structures hover defiantly in undefined musical territory. At the Club we'll be treated to their pick of short music films by Louisville's Colin Garcia and songs from their forthcoming album.

Queer Songbook Orchestra (Canada)

SONGS OF RESILIENCE

January 29, 8pm

This Toronto 11-piece chamber pop orchestra, making their West Coast debut, takes a look back at the last century of popular music through a queer lens. They shed new light on the great classics by uncovering remarkable and little-known personal backstories, and reimagine the music that has shaped the LGBTQ community.

Paul D. Miller a.k.a. DJ Spooky & Guests (USA) ←

THE SOCIETY OF THE SPECTACLE

January 30, 8pm

Presented with the Vancouver Art Gallery Supported by the Chan Family Foundation

DJ Spooky is a composer and multimedia artist who's worked with Metallica, Steve Reich and Yoko Ono. Here he is joined by locals Peggy Lee and Stefan Smulovitz to rescore Situationist International founder Guy Debord's 1973 film critique of hyperconsumerism, made from found footage and collage. With electronic music—a form of modern aural collage—Spooky explores the intersection of art, digital media and the politics of perception. Presented in conjunction with the Vancouver Art Gallery's upcoming exhibition MashUp: The Birth of Modern Culture.



Mallory Catlett/Restless NYC (USA) ←

DECODER 2017

February 4, 8pm

Presented with Theatre Conspiracy

"When you cut up the present the future leaks in," William Burroughs claimed. Now Mallory Catlett puts you in the reality studio to watch the cuts unfold. Sound artist G. Lucas Crane generates an alternate visual reality, and with performer Jim Findlay, they're characters in a fictional world infiltrating each other's bodies and real-time systems operators in the psychic battle of man and machine.



Cynthia Hopkins (USA) ←

A LIVING DOCUMENTARY

February 5, 8pm

A raw comedic reflection on earning a living as a professional theatre artist, this stripped-down, one-woman show introduces us to a tickle trunk of eclectic semi-fictional characters. Watch them navigate the stark realities of the artistic life in this musical comedy, autobiography and fiction mash-up featuring Hopkins' original compositions.



Jordan Tannahill & Guests (Canada) ←

DECLARATIONS

February 6, 8pm

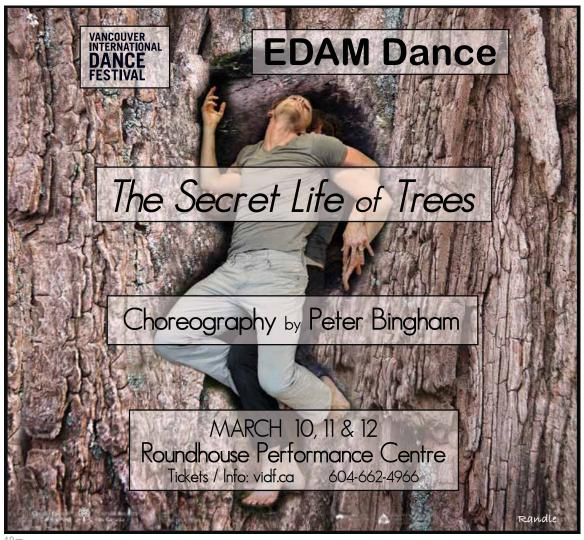
Created by Club PuSh Curator-in-Residence Jordan Tannahill, in collaboration with 15 Vancouver residents, this is a performance for a party. The performers, dispersed through the crowd, each make declarations they hold to be true. Their voices fight in the cacophony, and occasionally, work in harmony, to be heard.

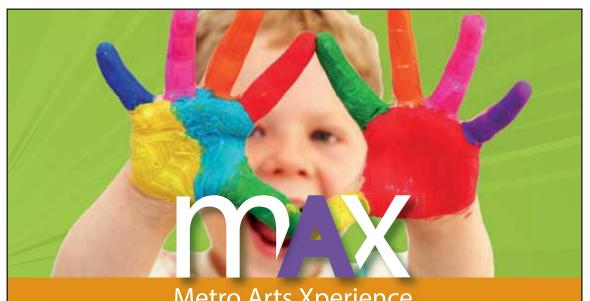


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QUEEN ELIZABETH THEATRE | VANCOUVER PLAYHOUSE | ORPHEUM | ANNEX







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PUSH **ASSEMBLY**



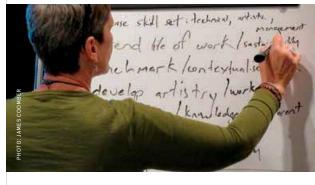
The PuSh Assembly—hosted by Associate Curator Joyce Rosario—is an open invitation to arts aficionados of all levels and performing arts industry insiders alike to connect and share ideas and perspectives around the performing arts.

The 2016 PuSh Assembly programming is designed in two series: Ideas and Industry.

The Ideas Series includes free, all-access events designed for all audience members who seek a deeper engagement with the artists and the work they create. Ideas events are free and open to the public on a first-come, first-served basis (unless otherwise indicated).

The Industry Series is geared to local and international performing arts industry professionals and practitioners: whether they are artists, producers or presenters; emerging, mid-career or established. The Industry series takes place February 2 to 7, and are ticketed events accessible with a PuSh Industry Pass.

Full event, ticketing and registration details at pushfestival.ca/assembly.





IDEAS SERIES

The following Assembly Ideas Series events are free and open to the public.

CRITICAL IDEAS

Presented with SFU's Institute for Performance Studies

A new initiative with SFU's Institute for Performance Studies to bring together artists, critics and scholars in a series of critical conversations on formal, social and ideological issues affecting performance practice and reception today. With guest speakers and panelists, moderated by Peter Dickinson.

January 22 & 29, 2:30–4pm World Art Centre, SFU's Goldcorp Centre for the Arts February 5, 10:30am–12pm Djavad Mowafaghian Cinema, SFU's Goldcorp Centre for the Arts

→ January 22: Voice in Performance

From Jimmy to Jerk, from Taylor Mac to Tanya Tagaq, PuSh performances over the years have offered various presentations of the human voice. Drawing on their practice-based research in sensory ethnography, theatre studies, Indigenous studies and ethnomusicology, panelists discuss what it means to make oneself heard in and through performance.

Speakers: Dara Culhane, professor of anthropology, SFU; Virginie Magnat, associate professor of creative and critical studies, UBC Okanagan; Dylan Robinson, assistant professor & Canada Research Chair in Indigenous arts, Queen's University

January 29: Vancouver Dance Aesthetics in an (Inter) National Frame

Vancouver is a hotbed of choreographic experimentation, dance training and a destination for touring companies. On the occasion of PuSh's presentation of The Holy Body Tattoo's *monumental* (p. 26), we gather local dance artists to situate their practices within national and global dance currents.

Speakers: Justine A. Chambers; Mique'l Dangeli, Git Hayetsk Dancers; Vanessa Goodman, Action at a Distance & The Contingency Plan; Jay Hirabayashi, Kokoro Dance & Vancouver International Dance Festival; Rob Kitsos, associate professor, SFU's School for the Contemporary Arts; Ziyian Kwan, dumb instrument Dance; Natalie LeFebvre Gnam, plastic orchid factory

→ February 5: Critical (Un)Impressions: Theatre and Performance in Canada Today

Like many audience members, Jordan Tannahill has a low threshold for boredom. The Toronto playwright, director, filmmaker and Club PuSh Curator-in-Residence has written a book about his yearlong quest for vital, risk-taking performance. Critically opinionated theatre professionals and academics gather to debate Tannahill's conclusions on what ails theatre today, and his prescriptions to fix it.

Speakers: Karen Fricker, assistant professor of dramatic arts, Brock University; Sylvain Schryburt, associate professor of theatre, University of Ottawa; Nikki Shaffeeullah, editor-inchief, alt.theatre; Marcus Youssef, playwright & artistic director, Neworld Theatre

Respondent: Jordan Tannahill

BREAKFAST SERIES

Casual but in-depth morning conversations to get to know international artists of the Festival and their practice.

10-11:30am

Startup Studio, The Post at 750

Advance registration required at pushfestival.ca/assembly

Jan 23: Director Adriano Cortese (Intimacy, p. 19)

Jan 30: Choreographer Nacera Belaza (Le Temps scellé, p. 24)

Feb 6: Choreographer Liz Santoro (Relative Collider, p. 32)

DIALOGUE

> In Conversation with ILBIJERRI Theatre

January 23, 2:30-4pm

Fei & Milton Wong Experimental Theatre, SFU's Goldcorp Centre for the Arts

Supported by Vancity

ILBIJERRI (Jack Charles V. the Crown, p. 20) is Australia's longest running Aboriginal and Torres Strait Islander theatre company—creating, presenting and touring theatre that is creatively controlled by Indigenous artists. Their work gives voice to diverse cultures, reminding audiences of every person's need for family, history and heritage.

Speakers: Rachael Maza, artistic director, ILBIJERRI; Jack Charles, writer & performer; with guest moderator

> Artist Talk with Rabih Mroué

February 2, 5-7pm

Startup Studio, The Post at 750

Riding on a Cloud (p. 31) marks Rabih Mroué's third visit to the PuSh Festival. Winner of the 2010 Spalding Grey Award, his work draws attention to Lebanon's political and economic climate through semi-documentary theatre that is "a blend of avant-garde innovation, conceptual complexity and political urgency, all grounded in earthy humour" (The New York Times).

→ Keynote Address by Ron Berry

February 3, 5:30–6:30pm See details in next section

POST-SHOW TALKS

Join Festival artists for a moderated question and answer period following the performance at the venue. Moderated by local industry professionals.

January 20 Inked & Murmur (p. 16)

January 21 Intimacy (p. 19)

January 22 Jack Charles V. the Crown (p. 20)

January 27 Leftovers (p. 23)

January 28 Le Temps scellé (p. 24)

January 28 Miss Understood (p. 25)

February 2 BOOM (p. 17)

February 3 Century Song (p. 28)

February 3 Eternal (p. 30)

February 4 Huff (p. 29)

February 4 Riding on a Cloud (p. 31) February 5 Relative Collider (p. 32)

February 5 L'immédiat (p. 33)

Various Vu (p. 18)

PUSH **ASSEMBLY**

continued...

INDUSTRY SERIES

The following Assembly Industry Series events are ticketed, accessible with a PuSh Industry Pass (p. 55). For full details, and to purchase an Industry Pass, please visit pushfestival.ca/assembly.

→ Indigenous Performance Reaches Critical Mass

January 21, 10:30am–1:30pm
Startup Studio, The Post at 750
Presented with the Indigenous Performing Arts Alliance (IPAA)
Supported by Vancity

IPAA is a key resource for connecting and promoting the work of Indigenous performing artists across Turtle Island (North America). Recent activities include collaborating with Debajehmujig Storytellers and the National Arts Centre English Theatre (The Cycle: Indigenous Theatre), Full Circle's Talking Stick Festival (Industry Series) as well as the Prismatic Arts Festival in Halifax. Join PuSh as we continue the conversation and contribute international context to the Indigenous body of work.

→ Industry Orientation

January 26, 5–7pm Startup Studio, The Post at 750

A session for Industry Passholders to learn more about what to expect during the PuSh Assembly and the Industry Series. Get the inside scoop on the Festival's international presenters who will be attending the Festival in the last week (February 2 to 7).

→ PuSh Industry Information Centre

February 2–7, 10am–6pm Startup Studio, The Post at 750

Welcome to your temporary headquarters in the last week of the Festival—open to all Industry Passholders to use as a place to connect, relax and work. Meet with new colleagues, reconnect with old ones, connect to wi-fi and get Festival information here.

Artist Talk with Rabih Mroué

February 2, 5–7pm See details in previous section

Pitch Session

February 3, 2:30–5pm CBC Studio 700 \$45 non-refundable application fee; apply at pusfestival.ca/assembly

Eight applicants will be selected to give a 10-minute pitch of their new and upcoming projects to an audience of producers, artistic directors, festival curators, presenters and programmers.

Keynote Address by Ron Berry

February 3, 5:30-6:30pm CBC Studio 700

Ron Berry is the artistic director of Fusebox Festival in Austin, Texas. Fusebox is to Austin as PuSh is to Vancouver; both founded in 2005, they share many affinities and curatorial sensibilities. April 2016 marks the third year of Free Range Art, Fusebox's initiative to make the festival free to attend. In this lively presentation, find out how and why Fusebox made Free Range Art happen, and so much more.

→ Presenter Roundtable: Home Sweet Home

February 4, 10am–12pm Startup Studio, The Post at 750

With PuSh's recent move to a co-located facility with ongoing access to physical space for creation and ideation convening, we ask colleagues what is "best practice" when it comes to hosting residencies? Participate in an open dialogue featuring an esteemed cohort of artistic directors from across North America.

Participants: Ron Berry, Fusebox Festival (Austin); Franco Boni, The Theatre Centre (Toronto); Lane Czaplinski, On the Boards (Seattle); Angela Mattox, Time-Based Art Festival (Portland); Emily Molnar, The Banff Centre (Banff); Brian Rogers, The Chocolate Factory (New York City)

→ PushOFF Mixer

February 4, 4:30-5:30pm Scotiabank Dance Centre

PushOFF, produced by Theatre Replacement and 605 Collective, is an independent, curated platform of tour-ready projects by Canadian artists, taking place February 4 and 5. Join the PushOFF producers and artists for an informal meet-and-greet. Full PushOFF details: theatrereplacement.org/pushoff

→ CreativeMornings[™]

February 5, 8:30–10am World Art Centre, SFU's Goldcorp Centre for the Arts

Set your alarms for a special PuSh edition of CreativeMornings, with guest speaker Jordan Tannahill (p. 45). CreativeMornings is the global phenomenon where creative individuals of all stripes gather for breakfast and an inspiring presentation about creativity in all its definitions.

Critical (Un)Impressions: Theatre and Performance in Canada Today

February 5, 10:30am-12pm See details in previous section

→ Industry Brunch

February 7, 11am-2pm Startup Studio, The Post at 750

On the last day of the Festival, join fellow PuSh Assembly Industry participants for a farewell brunch. Get your day started with a healthy dose of art talk. Light brunch buffet provided.

WORKSHOPS

Admission by application only; apply at pushfestival.ca/assembly \$60 for a single workshop; \$100 for both

- Dance and New Technologies with Aakash Odedra January 21, time TBA
 Faris Studio, Scotiabank Dance Centre
- → Theatre and New Technologies with Mallory Catlett February 1, 6–10pm Playwrights Theatre Centre

We've invited two teams to present workshops on performance practice and the use of technology: Aakash Odedra worked with Ars Electronica Futurelab (Austria) to create *Murmur* (p. 16); Mallory Catelett's *Decoder 2017* (p. 39) features a creative team that won a Bessie Award for its work. Each will create lab environments to showcase and demonstrate specific software and hardware, both analog and digital, used in the creation of their works.

Aakash Odedra workshop supported by





Jordan Tannahill

Acclaimed multidisciplinary artist Jordan Tannahill joins the PuSh team as Curator-in-Residence to help activate Club PuSh for the 2016 and 2017 Festivals. Tannahill is co-proprietor, with William Ellis, of Toronto's Videofag, a storefront art space in Toronto's Kensington Market that has become a hotbed for new performance over the last three years (and is where both Queer Songbook Orchestra [p. 38] and Stewart Legere's Let's Not Beat Each Other to Death [p. 37] got their starts). For this year's Festival, Tannahill has contributed an essay series to the PuSh blog, a takeaway text meditating on performance and pornography (in homage to The Fox Cabaret's former days as a porn theatre), and a new performance, Declarations (p.39), at Club PuSh on the closing night of the Festival. Tannahill's two-year residency is supported by the Canada Council for the Arts' Inter-Arts Office.

The Globe and Mail's J. Kelly Nestruck has called Tannahill "the poster child of a new generation of (theatre? film? dance?) artists for whom 'interdisciplinary' is not a buzzword, but a way of life." His plays have been presented across Canada, and his films have been exhibited in the Toronto International Film Festival, the Art Gallery of Ontario and the British Film Institute. Tannahill received the 2014 Governor General's Award for drama and in April 2015 Coach House Press published his book Theatre of the Unimpressed: In Search of Vital Drama (p.43).





PUSH FILM **SERIES**

Presented with SFU's Vancity Office of Community Engagement, SFU Woodward's & DOXA Documentary Film Festival

To complement the themes and ideas of the PuSh Festival live performances, we offer you a series of free documentary films to round out your Festival experience.

FREE; No registration required

Djavad Mowafaghian Cinema, SFU's Goldcorp Centre for the Arts

BASTARDY

Director: Amiel Courtin-Wilson Australia, 2009, 84 mins

January 20, 5:30pm

Jack Charles is a self-proclaimed Robin Hood of the streets and for 40 years he's juggled a life of crime with another successful career: acting. This film follows Jack over seven years as he traverses between the criminal and acting worlds. When the law finally catches up and he faces a jail sentence he might not survive, he must decide if he can go straight for the first time in his life.

Paired with Jack Charles V. the Crown (p. 20)

SPARTACUS & CASSANDRA

Director: Ioanis Nuguet France, 2014, 80 mins January 27, 5:30pm

In the beginning of this extraordinary film, Spartacus (age 13) and his sister Cassandra (age 11) are living on the streets with their Romani parents. The situation slowly gets worse over the years, and the French authorities finally step in. The only beacon of hope is a young circus artist named Camille, who steps up and assumes the role of parent and caretaker.

Paired with Vu (p. 18) & L'immédiat (p. 33)







SOL

Directors: Marie-Hélène Cousineau, Susan Avingaq Canada, 2014, 76 mins

February 3, 5:30pm

"In 2013, there were 45 suicides in Nunavut. Thirteen times higher than the national average." So begins this deeply necessary film that explores the life and death of Solomon Tapatia Uyarasak, a 26-year-old Inuk actor and musician who died in police custody. As family and friends seek answers about Sol's fate, the underlying social conditions endemic in the Canadian north are given a searing investigation. *Paired with* Huff (p. 29)



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PUSH YOUTH

Supported by the BC Arts Council and the Province of British Columbia, Seedlings Foundation, TELUS Vancouver Community Board & Metro Vancouver

Are you 16 to 24 years old and interested in what PuSh has to offer, or know someone who is? The PuSh Youth Program ushers young people through the rich world of the performing arts by making it accessible, engaging and entertaining. Whether you're cautiously curious or an emerging pro, PuSh has an adventure for you.

Youth Passport: We know that money can be a barrier to seeing more live art, that's why PuSh is offering the Youth Passport for \$5 tickets to select shows! Register online to unlock access to advance and rush tickets.

Youth Academy: Attend performances with a small group of fellow performing arts lovers. Like a book club for theatre, the Academy will help you gain a deeper understanding of the performing arts.

Young Ambassadors: Are you a post-secondary student or recent graduate who wants to make in-depth connections to the national and international arts community? Become a local ambassador for visiting artists and technicians.

Internships: Each year we mentor interns in focused fields of festival production, providing long-term training opportunities for emerging arts professionals. Give your career a kick-start with the PuSh Festival.

Youth Advisory Council: If you've participated in the Youth Program in the past, this is your chance to provide critical input on its future direction and growth. Have your voice heard and see your impact.

Youth Assembly: A performing arts conference just for young people, with a focus on emerging artists and youth engagement. The Youth Assembly—with lectures, panel discussions, breakout sessions—is part of an important global discourse and your chance to contribute, network and build community.

January 30, time TBA
Roundhouse Community Arts & Recreation Centre

To register for the PuSh Youth Program, or for more information, visit pushfestival.ca/youth, or contact Youth Program Coordinator Emily Neumann at youth@pushfestival.ca.





ACCESSIBLE PUSH

At the core of the PuSh Festival's values are inclusivity and accessibility, providing transformative performing arts experiences to as many audiences as possible. We seek to break down the barriers—whether physical, financial or otherwise—to experiencing the live performing arts.

VocalEye Described Audio & American Sign Language Interpretation: Specialized services available during certain performances for patrons who are blind, partially sighted, deaf or hard of hearing.

Described audio performances: BOOM (p. 17): January 26, February 2 Miss Understood (p. 25): January 31 More accessible shows TBA

Indigenous Community Ticketing: Free or reduced-price tickets for Indigenous community groups to attend PuSh performances, including works of contemporary Indigenous artists and themes.

Community Ticketing: Free or reduced-price tickets for populations served by social services organizations and community groups.

Accessibility: If you require information about accessibility and seating at specific venues, please contact PuSh Festival Audience Services (p. 55).

To find out more about the Accessible PuSh program, or to request tickets for your group, visit pushfestival.ca/access, or contact Accessible PuSh Coordinator Anika Vervecken at access@pushfestival.ca.



VOLUNTEER

Volunteers play a vital role in every facet of the PuSh Festival. From November to February, and year-round, PuSh has many opportunities for people with a range of skills, passions and schedules. Volunteer for the PuSh Festival, and in return we reward you with gratitude, tickets, new friends and experiences.

Thank you to each of the hundreds of enthusiastic volunteers who join the PuSh Festival family each year! We couldn't do it without you.

To apply to be a PuSh volunteer or for more information, visit pushfestival.ca/volunteer, or contact Volunteer Coordinator Alba Calvo at volunteer@pushfestival.ca.

CONNECT

Connect with the PuSh Festival online to get the latest news, artist interviews, ticket discounts and other special promotions, and so much more! Then spread the word to your friends and family. Share your Festival tweets, posts and photos to get the conversation going! And sign up for e-news at pushfestival.ca for the latest news and special offers.

- facebook.com/pushfestival <
- twitter.com/pushfestival
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YOUR DIGITAL GUIDE TO MUSIC, DANCE & THEATRE ENGAGING STORIES, NEWS AND PREVIEWS.

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EVENT	PAGE	VENUE	TUES 19	WED 20	THUR 21	FRI 22	SAT 23	SUN 24	MON 25	TUES 26	WED 27	THUR 28	FRI 29	SAT 30	SUN 31	MON 1	TUES 2	WED 3	THUR 4	FRI 5	SAT 6	SUN 7
PATRONS CIRCLE EVENTS	12	VAR					12P	8P											8P		10P	
LET'S NOT BEAT EACH OTHER	37	14			8P																	
EL TOPO	37	14				8P																
EVENING WITH HAROLD BUDD	37	14					8P															
EVENING WITH FOND OF TIGERS	38	14										10P										
SONGS OF RESILIENCE	38	14											8P									
THE SOCIETY OF THE SPECTACLE	38	14												8P								
DECODER 2017	39	14																	8P			
A LIVING DOCUMENTARY	39	14																		8P		
DECLARATIONS	39	14																			8P	
CRITICALIDEAS	43	11				2:30-4P							2:30-4P							10:30A -12P		
BREAKFAST SERIES	43	7					10- 11:30A							10- 11:30A							10- 11:30A	
DIALOGUE	43	VAR					2:30-4P										5-7P					
INDIGENOUS PERFORMANCE	44	7			10:30A- 1:30P																	
INDUSTRY ORIENTATION	44	7								5-7P												
PITCH SESSION	44	8																2:30-5P				
KEYNOTE ADDRESS	44	8							0. (5									5:30- 6:30P				
PRESENTER ROUNDTABLE	44	7							Stage (• P Series	ost-show to	alk)								10A- 12P			
PUSHOFF MIXER	44	17							ns Circle I	Events									4:30- 5:30P			
CREATIVEMORNINGS™	44	11							PuSh	ıs & Industr	.,									8:30- 10A		
INDUSTRY BRUNCH	44	7						Work	-	is & illuuSti	у											11A-2P
DANCE & NEW TECHNOLOGIES	45	4			TBA				· .													
THEATRE & NEW TECHNOLOGIES	45	13														6-10P						

EVENT	PAGE	VENUE	TUES 19	WED 20	THUR 21	FRI 22	SAT 23	SUN 24	MON 25	TUES 26	WED 27	THUR 28	FRI 29	SAT 30	SUN 31	MON 1	TUES 2	WED 3	THUR 4	FRI 5	SAT 6	SUN 7
INKED & MURMUR	16	10	8P	8P•																		
воом	17	2	7:30P	1:30P / 7:30P	7:30P	8P	2P / 8P		7:30P	7:30P	1:30P / 7:30P	7:30P	8P	2P/8P		7:30P	7:30P•	1:30P / 7:30P	7:30P	8P	2P/8P	
VU	18	1		12:30P•	10A• /12:30P•	12:30P• /8P	2P•/8P	2P														
INTIMACY	19	5		8P	8P•	8P	8P															
JACK CHARLES V. THE CROWN	20	11			8P	8P•	8P															
HUMAN LIBRARY	21	6					12-4P	12-4P						12-4P	12-4P						12-4P	12-4P
EVENING WITH ROOMFUL OF TEETH	22	14							8P	8P												
LEFTOVERS	23	16								8P	8P•	8P	8P	8P								
LE TEMPS SCELLÉ	24	4									8P	8P•	8P									
MISS UNDERSTOOD	25	1									8P	8P•	8P	4P/8P	2P							
MONUMENTAL	26	9										8P										
ANTHROPOLOGIES IMAGINAIRES	27	14														8P	8P					
CENTURY SONG	28	17															8P	8P•	8P	8P	2P / 8P	
HUFF	29	12															7P	8P	8P•	8P	4P/ 8P	
ETERNAL	30	15															8P	8P•	8P	8P	2P / 8P	
RIDING ON A CLOUD	31	1																8P	8P•	8P	4P	
RELATIVE COLLIDER	32	4																	8P	8P•	8P	
L'IMMÉDIAT	33	10																	8P	8P•	8P	
BASTARDY	46	11		5:30P																		
SPARTACUS & CASSANDRA	46	11									5:30P											
SOL	46	11																5:30P				

VENUES

Performance Works

Arts Club Theatre Company
Granville Island Stage

Roundhouse Community Arts
& Recreation Centre

Scotiabank Dance Centre

The Orpheum Annex

Vancouver Public Library
Central Branch

The Post at 750 Startup Studio, East Studio

CBC Studio 700

Queen Elizabeth Theatre

Vancouver Playhouse

SFU's Goldcorp Centre for the Arts
Fei & Milton Wong Experimental Theatre, Djavad Mowafaghian Cinema, World Art Centre

Firehall Arts Centre

Playwrights Theatre Centre

The Fox Cabaret/Club PuSh

Western Front

York Theatre

The Cultch

ADDRESS

1218 Cartwright Street

2 1585 Johnston Street

181 Roundhouse Mews

677 Davie Street

5 823 Seymour Street

350 West Georgia Street

750 Hamilton Street

8 700 Hamilton Street

10

12

650 Hamilton Street

600 Hamilton Street

149 West Hastings Street

280 East Cordova Street

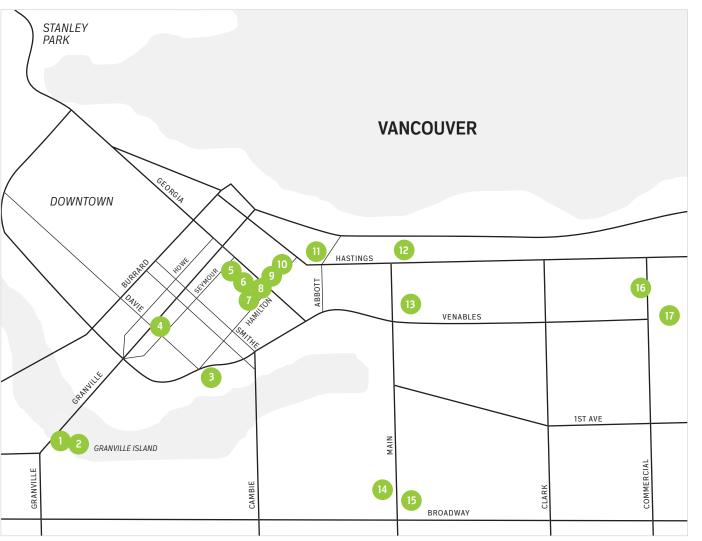
202–739 Gore Avenue

2321 Main Street

303 East 8 Avenue

639 Commercial Drive

1895 Venables Street



4

PUSH PASSES & TICKETS

PUSH PASS ←

The best and simplest way to experience the PuSh Festival! PuSh Passes are limited, so get yours soon to avoid disappointment. Buy your PuSh Pass and book tickets at pushfestival.ca.

- → Four-show Pass: \$103 early bird / \$119 regular
- → Six-show Pass: \$148 early bird / \$176 regular
- → Industry Pass: \$208 early bird / \$236 regular (Six-show pass + Industry series events, p. 44)

PuSh Pass early bird rate ends on December 10 at 5pm PST

It's Economical: PuSh Passholders pay the lowest price (save up to 30% off single tickets). Plus, get perks like Passholder Appreciation Night at Club PuSh and other cool offers!

It's Flexible: See different shows, or book multiple tickets to bring friends. Book your tickets at anytime online, and even exchange them if your plans change. (But book soon as tickets for Passholders at each performance are limited.)

It's Easy: Use your unique PuSh Pass number to book tickets to your desired performances online. Or, contact PuSh Festival Audience Services during regular hours.

PUSH PASS TERMS & CONDITIONS

PUSH PASSES AND BOOKINGS ARE NON-REFUNDABLE, NON-TRANS-FERABLE. TICKETS FOR PUSH PASSHOLDERS AT EACH PERFORMANCE ARE LIMITED, SO BOOK EARLY AND AT LEAST 72 HOURS BEFORE SHOW-TIME. SOME SHOWS REQUIRE A TICKET SURCHARGE (INKED & MURMUR; BOOM; MONUMENTAL; L'IMMÉDIAT), PAYABLE AT THE TIME OF BOOKING. TICKETS BOOKED ON THE PUSH PASS CAN BE EXCHANGED FOR AN-OTHER ELIGIBLE PERFORMANCE WITH A \$2.25 FEE PER TICKET. LIMIT FOUR PASSES PER ORDER. VISIT PUSHFESTIVAL.CA FOR FULL DETAILS.

SINGLE TICKETS

Can't commit to a PuSh Pass? Then single tickets are your best bet. For the best prices, take advantage of the single ticket early bird rate.

- → Main Stage (select shows only): early bird from \$31
- → Club PuSh: early bird from \$22

Single ticket early bird rate, where applicable, ends on December 17 at 5pm PST

To buy tickets, visit pushfestival.ca or call the PuSh Festival Audience Services info line at 604.449.6000 (we'll redirect you from here as tickets to PuSh Festival shows are sold through various box office outlets).

SINGLE TICKET TERMS & CONDITIONS

TICKETS ARE NON-REFUNDABLE, NON-TRANSFERABLE. TICKET PRICES ARE SUBJECT TO CHANGE. ADDITIONAL SERVICE CHARGES AND TELEPHONE ORDER FEE MAY APPLY TO THE ADVERTISED PRICE. VISIT PUSHFESTIVAL. CA FOR FULL DETAILS.

YOUTH PASSPORT <

If you're between 16 and 24 years old, we've got a deal for you! Register for a Youth Passport for free at pushfestival.ca/youth, to unlock access to \$5 tickets for select shows. Limited tickets are available online and at the door, on a first-come, first-served basis—so don't delay!

YOUTH PASSPORT TERMS & CONDITIONS

ONLINE REGISTRATION FOR THE YOUTH PASSPORT IS REQUIRED AT LEAST 72 HOURS PRIOR TO ATTENDING THE FIRST DESIRED PERFORMANCE. ONCE REGISTERED, TICKETS CAN BE PURCHASED ONLINE IN ADVANCE (SERVICE CHARGES APPLY) OR AT THE DOOR ONE HOUR BEFORE SHOWTIME. TICKETS ARE VERY LIMITED AND SUBJECT TO AVAILABILITY. YOUTH PASSPORTS ARE NON-TRANSFERABLE AND MUST BE PRESENTED WITH VALID PROOF-OF-AGE PHOTO ID. ONLY SELECT SHOWS ARE ELIGIBLE ON THE YOUTH PASSPORT, AND ARE SUBJECT TO CHANGE, VISIT PUSHFESTIVAL.CA FOR FULL DETAILS.

GROUP RATE **←**

For groups of 10 or more, PuSh Festival offers discounted ticket prices (up to 30% off) to select shows. Email access@pushfestival.ca, or visit pushfestival.ca for details

ACCESSIBLE PUSH <

As part of the Accessible PuSh program (p. 50), we offer free or reduced-price tickets to eligible community groups and service organizations. For patrons who are blind, partially sighted, deaf or hard of hearing, we offer audio description and sign language interpretation at certain performances. If you require information about accessibility and seating at certain venues, please contact PuSh Festival Audience Services.

For more information, visit pushfestival.ca/access, or contact Accessible PuSh Coordinator Anika Vervecken at access@pushfestival.ca.

PUSH FESTIVAL AUDIENCE SERVICES ←

Email: tickets@pushfestival.ca Phone: 604.449.6000 International toll free: 1.866.608.8284 In person: 110–750 Hamilton Street

PuSh Festival Audience Services hours: Monday to Friday, 12–6pm (until Jan 3) Monday to Saturday, 12–6pm (Jan 5–Feb 6) (Closed Dec 24–25 and Dec 31–Jan 1)

Have questions?

Visit the FAQ page at pushfestival.ca, or email tickets@pushfestival.ca. Insider tip: email is the fastest way to communicate with us.

PuSh

INTERNATIONAL PERFORMING ARTS FESTIVAL

PuSh International Performing Arts Festival engages and enriches audiences with adventurous contemporary works in a spirit of innovation & dialogue.

The PuSh Festival is one of Vancouver's signature the Festival presents groundbreaking work in the live performing arts.

The PuSh Festival expands the horizons of is visionary, genre-bending, multi-disciplined, startling and original. The Festival showcases acclaimed international, Canadian and local artists and mixes them together with an alchemy that inspires audiences, rejuvenates artists, stimulates the industry and forges productive relationships around the globe.

a showcase of Canada's best and an incubator of brilliant new work.

THANK YOU ←

In addition to the special thanks the staff extends to their loved ones for their ongoing support, the PuSh Festival gratefully acknowledges the following people for their time, energy and advice:

Ian Barbour; Nik Badminton; Andy Broderick; City of Vancouver Civic Theatres: Sandra Gajic, Peter Kendall; Stephen Coyne; Dave Deveau; Christopher Gauthier; Ian Gill; Prem Gill; Leona Gleason; Bruce Grenville; Stan Hamilton; Dakin Hardwick; Il Centro Italian Cultural Centre: Mauro Vescera, Giulio Recchioni, Angela Falco; Harvey Loen & Sukhdev Bassi; Blayne Johnson; Laura Moore; Iain Pennington; The Post at 750/110 Arts Society: Minna Schendlinger; Michael Sider; Karen Van Sacker; Dorothy Woodend; Allan Wu; outgoing board members: Dawn Boblin, Peter Dickinson, Marie-Claire Dy, Chris Kantowicz, Leslie Nolin, Laine Slater; and all of our volunteers

IN MEMORIAM ←

The PuSh Festival celebrates the lives of our dear departed friends, artists and colleagues who we have lost in the past year. In loving memory, the 2016 PuSh International Performing Arts Festival is dedicated to them:

Narcisse Blood; Michael Green; Antony Holland; Monte Jones; Geoff McMurchy; Lacy Morin-Desjarlais; Michele Sereda; Grant Strate; Bruce Ward; Frances Wasserlein

INTERNATIONAL PERFORMING ARTS FESTIVAL SOCIETY

110-750 HAMILTON STREET, VANCOUVER, BC, V6B 2R5, CANADA 604.605.8284 / TOLL FREE 1.866.608.8284 INFO@PUSHFESTIVAL.CA | PUSHFESTIVAL.CA PUSH INTERNATIONAL PERFORMING ARTS FESTIVAL SOCIETY IS A REGISTERED CHARITY (#82954 9948 RR0001)

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NOURA MINT SEYMALI FEB. 28 @ 8 PM From Mauritania, hypnotic desert grooves mixing ancient and modern worlds



ANTÓNIO ZAMBUJO MAR. 5 @ 8 PM The new voice of Portuguese fado with touches of Brazilian pop, Chet Baker & Tom Waits



34 PUÑALADAS APR. 12 @ 8 PM PRESENTATION HOUSE **THEATRE**

Risqué and bold singer/ guitar tango group from Argentina

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THE MOTHERF**KER WITH THE HAT

by Stephen Adly Guirgis Jan 16 - 30

HUFF Feb 2 - 6 by Clifford Cardinal

LITTLE ONE Feb 9 - 13 by Hannah Moscovitch

POST SECRET THE SHOW Feb 17 - Mar 5

by Frank Moore, TJ Dawe, Kahlil Ashanti, Justin Sudds

THE OUT VIGIL Mar 16 - 26 by Julie McIsaac

DEAD METAPHOR Apr 2 - 23 by George F. Walker

JUST WORDS Apr 27 - 30 Les Productions Figlio

HOW TO SURVIVE AN APOCALYPSE by Jordan Hall Jun 2 - 11





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ONE-MAN DARK KNIGHT: A BATMAN PARODY By Charles Ross

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- · And independent theatre happenings in our city

Here's a sampling of the shows available this season. Visit TheatreWire.com for the full schedule!



HIGH TEA By James and Jamesy



5 @ 50 Ruby Slippers & Zee Zee Theatre By Brad Fraser



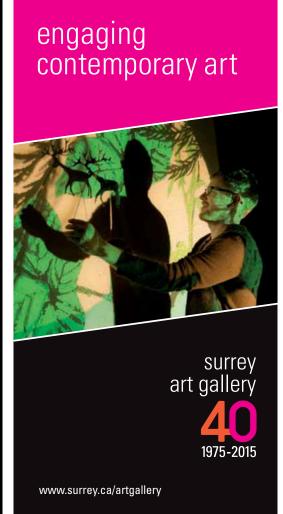
We're turning 20. Pretty cool, eh?

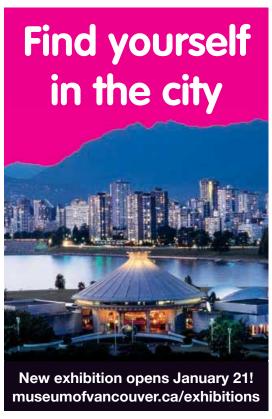
The PuSh festival has been home to many of our favourite shows, including **Winners and Losers**, which has toured internationally and returns home for a run at the Cultch in February of 2016 (tickets.thecultch.com)

Thank you for being with us for 20 years of personal, political, local theatre.

NEWORLD THEATRE face

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