



PuSh

*INTERNATIONAL
PERFORMING ARTS
FESTIVAL*

THEATRE • DANCE • MULTIMEDIA • MUSIC

JAN 16 - FEB 5 2017

Supporting Vancouver's local arts community since 1967.

Premier Media Sponsor
PuSh Festival 2017



STAY CONNECTED AT **STRAIGHT.COM**



Performance covers a lot of flavours and tastes.

(KINDA LIKE US.)

Proud sponsor of the

PuSh International Performing Arts Festival

The Public Market & Net Loft are open until 7pm, everyday. www.granvilleisland.com



VANCOUVER'S NEWS WEATHER TRAFFIC PEOPLE PLACES & STORIES

HEAR IT ON
 **88.1** FM
radio one 690 AM

cbc.ca/bc  VancouverCBC  @cbcvancouver

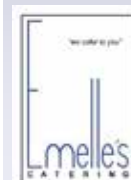
corporate weddings special events



planning an event...who's going to do the dishes?

*impeccable service, unforgettable food & memorable moments
an event without worry, right down to the last dish*

"we cater to you with ease & grace"



www.emelles.com  [facebook/emellescatering](https://facebook.com/emellescatering)  @EmellesCatering

proud catering sponsor of
PuSh
INTERNATIONAL
PERFORMING ARTS
FESTIVAL

PUSHING THE EXPECTATIONS OF TIME AND COMFORT

Now with routes between Vancouver and Victoria
and between Vancouver and Nanaimo

35 minutes Downtown Victoria – Downtown Vancouver
18 minutes Downtown Nanaimo – Downtown Vancouver



Helijet

helijet.com |  @helijet |  helijet | 1.800.665.4354

ALWAYS THE SMART CHOICE

 **Sandman**
HOTELS | INNS | SUITES

Vancouver City Centre
180 W Georgia St., Vancouver, BC | V6B 4P4 | Tel: 604 681 2211



SINGLE QUEEN OR DOUBLE TWINS
RATE STARTING FROM

\$109 PER
NIGHT*

**PROUD HOST HOTEL OF THE 2017
PuSh INTERNATIONAL PERFORMING ARTS FESTIVAL**

So Many Reasons to Stay*: Complimentary high speed Internet | Conveniently located in downtown Vancouver | Suites & kitchenettes available | On-site dining | Room service available | Fitness facilities | Indoor pool & whirlpool

*Offer valid until February 7, 2017. Rate subject to availability at time of booking. Amenities vary by location.

To take advantage of this exclusive offer, please call 1 800 SANDMAN, and ask for the 'Friends of PuSh Festival' rate or book online using promo code 'PUSH'.

sandmanhotels.com | 1 800 SANDMAN (726 3626)



MOXIE'S
GRILLY BAR

SHARK CLUB
sports bar grill

TABLE OF CONTENTS

MAIN STAGE

| | |
|--|----|
| Macbeth | 16 |
| Oil Pressure Vibrator | 17 |
| Mess | 18 |
| Sweat Baby Sweat | 19 |
| By Heart | 20 |
| As I Lay Dying | 21 |
| Town Choir | 22 |
| Four Thousand Holes | 23 |
| Portraits in Motion | 24 |
| The City and the City | 25 |
| Concord Floral | 26 |
| Every Brilliant Thing | 27 |
| Zappa Meets Varèse & Oswald | 28 |
| Backstage in Biscuit Land | 29 |
| Sculptress | 30 |
| Mouthpiece | 31 |
| Wallflower | 32 |
| FOLK-S, Will you still love me tomorrow? | 33 |
| dirtsong | 34 |
| Garden of Earthly Delights | 35 |
| Human Library | 35 |

CLUB PUSH

| | |
|---------------------------------------|----|
| Dynasty Handbag | 37 |
| Things a Person is Supposed to Wonder | 37 |

| | |
|---|----|
| Point Blank Poets | 37 |
| Revenge of the Popinjay | 38 |
| Visitors From Far Away to the State Machine | 38 |
| Lido Pimienta | 38 |

PUSH ASSEMBLY

| | |
|---------------------------|----|
| Ideas Series | 40 |
| Industry Series | 42 |
| Workshops | 43 |
| 2017 Artists-in-Residence | 43 |

PUSH FILM SERIES

| | |
|--|----|
| Dance Dance Revolution: Shorts Program | 46 |
| Natural Disorder | 46 |
| Wide Open Sky | 46 |

FESTIVAL INFORMATION

| | |
|--------------------------|-------|
| Welcome Messages | 6, 12 |
| Festival Partners | 8 |
| caravan Showcase | 14 |
| Patrons Circle | 50 |
| Staff, Board, Thank Yous | 52 |
| Festival Schedule | 56 |
| Venues | 58 |
| Passes & Tickets | 60 |

Arts Programs

We exist to inspire artists and leaders to make their unique contribution to society.

banffcentre.ca

BANFF
CENTRE
FOR ARTS AND
CREATIVITY

Image: Dancer and Banff Centre alum Peter Chu

2017 VANCOUVER INTERNATIONAL DANCE FESTIVAL

Presents...

ALONZO KING LINES BALLET

MARCH 3 & 4

Also featuring...

dance artists from Canada, Japan, the United States, and Denmark at the Vancouver Playhouse, Roundhouse, Scotiabank Dance Centre, Studio 1398, Woodward's Atrium, and KW Studios.

INFO & BOX OFFICE:
604.662.4966 · VIDF.CA

Alonzo King LINES Ballet photo by RJ Muna



Canada Council
for the Arts

Conseil des Arts
du Canada



Canadian
Heritage

Patrimoine
canadien



BRITISH
COLUMBIA
ARTS COUNCIL



CITY OF
VANCOUVER

Cultural
Services



WELCOME



It is a great honour to welcome all of the participants and guests of the PuSh International Performing Arts Festival to the shared territories of the Musqueam, Squamish and Tsleil-Waututh Nations. Storytelling, mythology and drama are integral components of cultural expression, and we wish to thank all of the artists for their important contribution in making the PuSh Festival a success. We live in an exciting era where we can draw from traditional knowledge and apply it in a modern context. This represents a continuity of tradition, what we do today will someday be traditional. Welcome and enjoy the Festival.

Chief Ian Campbell
CULTURAL AMBASSADOR & NEGOTIATOR INTERGOVERNMENTAL RELATIONS,
NATURAL RESOURCES & REVENUE, SQUAMISH NATION



Canada's greatest strength lies in its diversity, which is reflected in the arts and culture that define us, unite us and help build links between communities all across the country. Our government is proud to support events, like the PuSh International Performing Arts Festival, that put the arts within Canadians' reach.

The Festival's eclectic blend of music, dance and theatre is a celebration of creativity. A variety of artists, from the region and beyond, will inspire as they entertain us. What a wonderful way to enrich the cultural landscape of the Vancouver region, help us discover other cultures and recognize talented artists.

As Minister of Canadian Heritage, I would like to thank all the organizers, artists and dedicated volunteers who helped make this year's PuSh Festival possible. Congratulations on making this event a success.

Mélanie Joly
MINISTER OF CANADIAN HERITAGE



As Premier of the Province of British Columbia, I am pleased to welcome everyone to the 2017 PuSh International Performing Arts Festival.

In just 13 years, this festival has grown to attract innovative performances and audiences from around the world. Featuring dance, music, theatre and multimedia presentations, it's a wonderful way to experience thought-provoking and genre-challenging art.

I want to take this opportunity to thank everyone who has worked so hard to make the PuSh Festival a success each year. Your efforts go a long way in ensuring the experience is inspiring and memorable for one and all.

Enjoy the performances, everyone!

Sincerely,

Christy Clark
PREMIER, PROVINCE OF BRITISH COLUMBIA



On behalf of my colleagues on Vancouver City Council, I want to congratulate the organizers, performers and audiences of the 2017 PuSh International Performing Arts Festival on the occasion of their 13th anniversary.

It is the unique character of our city that all our citizens can enjoy and participate in a large, diverse selection of cultural entertainment events. The PuSh Festival expands the horizons of Vancouver artists and audiences with work that is visionary, genre-bending, multidisciplinary and original. It showcases acclaimed international, Canadian and local artists with an alchemy that inspires audiences. There are a variety of performances that are sure to please everyone. We are very proud of our enlightened arts community and we welcome all the performers from across Canada and around the world. It is an honour to have you in Vancouver.

Congratulations on a fabulous event and I hope everyone enjoys the festivities!

Sincerely,

Gregor Robertson
MAYOR, CITY OF VANCOUVER





vancouveroperafestival

THREE NEW OPERA PRODUCTIONS
PLUS DOZENS OF EVENTS OVER 16 DAYS
28 APRIL – 13 MAY 2017



Daniel Okulitch in *Dead Man Walking*. Photo by Trudie Lee, courtesy Calgary Opera

vancouveroperafestival.ca

Tickets
on sale
now

OTELLO | DEAD MAN WALKING | THE MARRIAGE OF FIGARO
plus Paul Wong, Ute Lemper, Tanya Tagaq and more

DANCE
HOUSE

BJM

LES BALLETS JAZZ
DE MONTRÉAL

FEBRUARY 24 & 25 2017, 8PM
VANCOUVER PLAYHOUSE

TICKETS FROM \$35

TICKETS & INFO
DANCEHOUSE.CA

SEASON SPONSORS

THE ROSSINI
straight

ROSEDALE ON ROBSON
SUITE HOTEL



Les Ballets
Trockadero
de Monte Carlo

THEY'RE BACK!
JAN 20+21 2017
Queen Elizabeth Theatre
Tickets from \$29
ticketstonight.ca

"The funniest night you'll
ever have at the ballet!"
-The Guardian



max

Metro Arts Xperience

Metro Vancouver's online
arts & culture event guide

maxguide.org

metrovancover
SERVICES AND SOLUTIONS FOR A LIVABLE REGION



WELCOME FROM PUSH

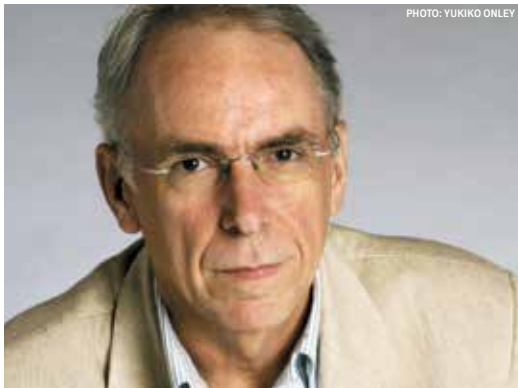


PHOTO: YUKIKO ONLEY

Welcome to the 2017 PuSh International Performing Arts Festival.

I am tempted to tell you that we are back again, with our perennial offerings: same time, same place, similar roster of shows. But that couldn't be further from the truth. Consider this year's Festival. It attests to art as an act of resistance and provocation, as parser of unease and discomfort, as unraveller of taboo. Art as a sleepless testament to what daren't be spoken of in polite society.

We live in a place that is at once culturally, socially, politically, economically and environmentally thousands of years old and only a few brief hundred or so. Here, in Vancouver we stand upon the ancestral lands of the Musqueam, Squamish and Tsleil-Waututh Nations. We reside on unceded territories. We live in contested times.

PuSh stands for many things. Not the least, it has to be *current*—relevant, in and of the times, contemporary in its true sense. 2017 is Canada's sesquicentennial. A year of celebration. A year of remembrance and markings. Lest we forget, it's also a time of reconciliation; a time to honour the claims—forefront the past injustices and current inequities—of the Indigenous peoples of Canada. In some sense, this is progress. Though perhaps, tempered by the fact that no "conciliation" occurred in the first place.

Art opens up a realm of debate, of affirmation, of imagination, of refuge, of honour, of beauty and shame, of fact, of reclamation, of tenderness, of indignation and revolt. Only art can speak to the highest and lowest extremes of human existence and action. Artists are society's leaders, showing us the way forward, while illuminating the past, interrogating the present. They are at the centre of the conversation here and now. I invite you to join them.


Norman Armour
ARTISTIC & EXECUTIVE DIRECTOR



PHOTO: JOSH BERSON

Eight years ago, on a cold and rainy January evening I was invited to attend my first PuSh Festival show. Amazed by the extent of the program, I was grateful to receive a personal invitation from a long-time PuSh attendee. We gathered before the show with a group of PuSh supporters and artists to share a meal and walk together to the venue. The show was like nothing I had seen before—challenging, beautiful, energizing. I left that night with a feeling of excitement and expansion.

The PuSh Festival—now in its 13th year—represents the very best of our city.

It is built on a belief that through collaboration and partnership, we are stronger; that risk-taking is essential to success and growth; and that excellence is all around us seeking a platform to perform. Through performing arts, the Festival reflects and grapples with the challenges and opportunities that face our city and country.

For years following that first show, I pledged to one day get involved on PuSh's board of directors. Now in my third year, I am honoured to have taken on the role and responsibility of President alongside a dedicated, creative and innovative team of fellow directors.

As we kick off another Festival together, I invite you to consider who you might invite to join you at a show and the impact that the transformative experience of groundbreaking and adventurous performance art might have on them.


Mira Orek
PRESIDENT, BOARD OF DIRECTORS



PHOTO: ANDREW QUERNER

The performing arts create profound human connections, helping us make better sense of a complex world.

In this historical moment, art is balm. In my own attempt to remain hopeful in disheartening times, I hold steadfast the belief that when we witness together an artist's work on stage, we leave empowered as individuals.

The connection between memory and awakening is a potent thread in the 2017 PuSh program. Coming from wildly different historical, artistic and cultural contexts, these works challenge us to imagine a better future through the telling and re-telling of stories.

Remembering is activism—that's the idea central to Tiago Rodrigues' *By Heart*. By remembering a banned book, cultural tradition or oral history, we resist the suppression of ideas, culture and identity.

Resonating beautifully with our own moment of awakening in Canada of First Nations history is Black Arm Band's concert *dirtsong*, where Indigenous artists of Australia remind us that connection to land is everything. The work is "an artistic memorandum of celebration-revolution-reconciliation."

Experience radical re-tellings of stories (admittedly of the Western canon), such as *Macbeth* and *As I Lay Dying*, and new stories told with wit and invention, as in *Mess*, *Every Brilliant Thing* and *Backstage in Biscuit Land*—part of our special caravan showcase. The very nature of storytelling, and of performance itself, are upended in *Oil Pressure Vibrator*, *FOLK-S* and pretty much everything on offer at Club PuSh.

What does the future hold? I look to *Concord Floral*, to the voices of young people, for hope that we are moving towards a world where mercy and generosity prevail.

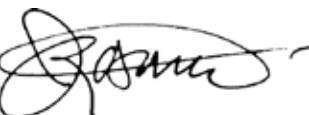

Joyce Rosario
ASSOCIATE CURATOR



PHOTO: LACEY CREIGHTON

Dear Future Readers,

I am writing this curatorial message in September 2016. The American federal election has not yet occurred, nor have any of the unforeseen events that may arise between now and when you read this. Perhaps you are living in a time of despair, or perhaps a time of cautious optimism. By the time you see the extraordinary works programmed for Club PuSh 2017 there may be new and unforeseen resonances. There may be new questions and new urgencies. The exquisite thing about performance is that it is temporal; it exists in a given time and place and must respond to the circumstances therein. Depending on what happens in the world—in politics, in culture, in the personal lives of the artists—these will be different shows, as will our experience of them. Performance, like the future, is infinitely changeable and unpredictable. The thing that unites the diverse artists of Club PuSh 2017 is that they, too, are looking ahead. They are asking questions about the future of their disciplines, of gender and sexuality, of selfhood and consciousness, and of how we live together in the world. They are making work that is both of its time while considering, critically, what is to come.



Jordan Tannahill
CURATOR-IN-RESIDENCE, CLUB PUSH

WITH **Norman Armour, Cameron Mackenzie, Joyce Rosario**
CO-CURATORS, CLUB PUSH

CARAVAN SHOWCASE

We are well chuffed to partner once again with caravan, our dear colleagues from across the pond!

caravan is an initiative to encourage England-based theatre makers to think and work internationally. PuSh shares similar ambitions for Canadian artists: to find their unique place in the world and to bring their work to new audiences beyond our borders.

The PuSh/caravan partnership thrives because of a shared belief in the power and role of art in the exchange of ideas. We foster collaborations between international and local companies, between local audiences and visiting artists—to expand the practice and impact of the performing arts. When we find new ways of working together, we move forward—together.

On offer this year is a suite of works and several PuSh Assembly events that showcase the creativity of England's brightest shining artists.

caravan is delivered in partnership with the Brighton Festival, and is supported by the British Council and Arts Council England.



BACKSTAGE IN BISCUIT LAND. PHOTO: JAMES LYNDSEY

MESS

Caroline Horton & Co.

EVERY BRILLIANT THING

Paines Plough / Pentabus Theatre Company

BACKSTAGE IN BISCUIT LAND

Touretteshero

WALLFLOWER

Quarantine

POINT BLANK POETS

ARTIST TALK WITH CAROLINE HORTON

KEYNOTE ADDRESS BY JESS THOM

YOUTH ASSEMBLY WORKSHOP WITH POINT BLANK POETS



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



DOUGLAS

DOUGLAS COLLEGE

16128

WHAT WILL YOU DO?

Theatre
Music and Music Technology
Stagecraft and Event Technology
Bachelor of Performing Arts
(in partnership with Capilano University)



APPLY NOW
douglascollege.ca

CATHY WILMOT
BPA grad

“Never again can opera be referred to as a European phenomenon... See this production if it's the only theatre outing you have this year. It's an unforgettable musical and dramatic experience.” —THE ARGUS



PHOTO: NICKY NEWMAN

MACBETH

THIRD WORLD BUNFIGHT (SOUTH AFRICA)

PRESENTED WITH
IL CENTRO ITALIAN CULTURAL CENTRE
& VANCOUVER OPERA

Third World Bunfight brings us a free adaptation of Verdi's opera—and by free, we mean daring, radical and uninhibited in its transformations. The original work is scaled to more intimate dimensions, with composer Fabrizio Cassol reworking it for a cast of 10 singers and incorporating African musical idioms, particularly percussion. The music retains its powerful force, but comes to us with a new urgency, in a new style. The story is updated as well: Shakespeare's tale of treachery loses all its historical remoteness and becomes a document of the present, set in the Democratic Republic of Congo and featuring machine guns, mineral mines and a corporate cabal.

These twists on the Bard and the composer bring them into our age of disquiet, boldly recasting their work in a contemporary context. We may know the story, we may know the themes, but we haven't seen it all brought to life like this: as a detailed sociological portrait, with politics placed above metaphysics. With contemporary costumes, back projection and bold set design this is, at last, a true *Macbeth* for our times.

Under the direction of Brett Bailey, Third World Bunfight has created theatre productions, installations, site-specific performances and more. His work shines a light on contemporary Africa and its struggles, and testifies to the power of resistance through art. This is the company's third rendition of Verdi's *Macbeth*; other notable works include *Exhibit B*, *House of the Holy Afro* and *Big Dada*.

CREATOR, DESIGNER, DIRECTOR Brett Bailey MUSIC Fabrizio Cassol, adapted from Verdi's *Macbeth* CONDUCTOR Premil Petrovic LIGHTING DESIGNER Felice Ross CHOREOGRAPHER Natalie Fisher PRODUCER Barbara Mathers LEAD PERFORMERS Owen Metsileng, Nobulumko Mngxekeza, Otto Maldi CHORUS Sandile Kamle, Jacqueline

Manciya, Monde Masimini, Lunga Halam, Bulelani Madondile, Philisa Sibeko, Thomakazi Holland PERCUSSIONISTS Cherilee Adams, Dylan Tabisher WITH MEMBERS OF THE Vancouver Opera Orchestra TECHNICAL MANAGER Miguel Munoz COMPANY MANAGER Catherine Henegan STAGE MANAGER Pule Sethlako AV ENGINEER, TECHNICAL ASSISTANT Carlo Thompson RE-LIGHTER Pauline Mow SOUND ENGINEER Pierre-Olivier Boulant VIDEO ILLUSTRATOR, ANIMATOR Roger Williams PHOTOGRAPHS Marcus Bleasdale/VII & Cedric Gerbehaye SUBTITLE TEXT Brett Bailey REHEARSAL PIANIST Jose Diaz PROPS Cristina Domenica Salvoldi COSTUME COORDINATOR Penny Simpson ADMINISTRATOR, PRODUCTION ASSISTANT Helena Erasmus VOCAL COACH Albert Combrink COPYIST Stephane Payen INTERNATIONAL PRODUCER Sarah Ford - Quartermare, Ian Scobie - Arts Project Australia SUPPORTED BY The National Lottery Distribution Trust Fund of South Africa

JAN 16, 17, 19-21 7:30PM
VANCOUVER PLAYHOUSE

PRE-SHOW TALK: JAN 16, 17, 19-21
POST-SHOW TALKBACK: JAN 17

100 mins, no intermission

In Italian, with English surtitles.

Eligible on the PuSh Pass with \$40 surcharge.

Part performance piece, part lecture, this is a show that will challenge your notions of sexuality, technology and the body—not to mention theatre itself. Performer Geumhyung Jeong is a true original, and a true radical. Here she presents a piece about her love affair with an industrial excavator. Yes, you read that right: this is a performance that goes into uncharted waters, exploring sexuality fearlessly and with unabashed intellectualism. The show includes a big-screen visual presentation accompanied by a lecture: the artist describes her quest for autoerotic satisfaction, and how her search culminated in her settling on the construction machine as her object of desire.

From there she moves further into her exploration: on the video screen we see documentary footage of Jeong going through training to be an excavator operator, followed by... well, let's just say things get pretty racy. But for all its shocking eroticism, this is also a contemplative, cerebral show. Jeong wants to shake us up, to make us think, to make us question some of our most basic ideas. This is an adventure in transgression, and her courage demands ours in response.

Winner of the 2016 Hermès Foundation Award, Geumhyung Jeong is an experimental performance artist and choreographer. Her work explores issues of gender and sexuality with an emphasis on the body and its interactions with the larger world.

SUPPORTED BY

CENTER
STAGE
KOREA



SFU WOODWARD'S

OIL PRESSURE VIBRATOR

GEUMHYUNG JEONG
(SOUTH KOREA)

PRESENTED WITH
CENTRE A

“... a compelling tribute to unbridled sexual fantasy, but is about much more: gender relations, for example, and rituals and expectations. Very satisfying.” —THEATERKRANT

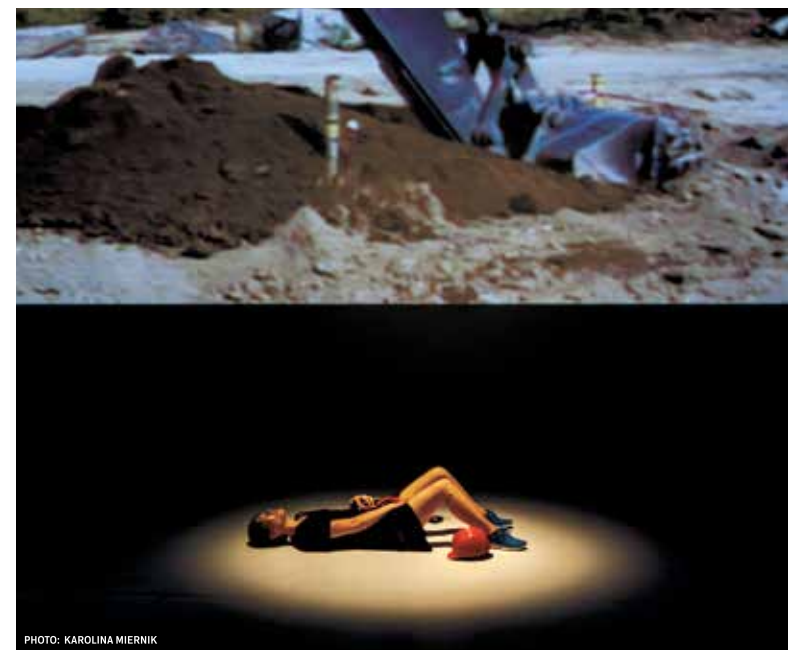


PHOTO: KAROLINA MIERNIK

CREATOR, PERFORMER Geumhyung Jeong CINEMATOGRAPHERS Geumhyung Jeong, Hoseung Jeon, Bongwoo Park, Youngkyo Choi VIDEO EDITOR Geumhyung Jeong, Younghyun Jeong ENGLISH SUBTITLES Yunkyoung Hur COMMISSIONED BY Seoul Marginal Theatre Festival 2008 ARTIST TRAVEL SUPPORTED BY Korea Arts Management Service

JAN 17-19 8PM
STUDIO D AT SFU'S GOLDCORP
CENTRE FOR THE ARTS

60 mins, no intermission

In Korean, with English surtitles.

JAN 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 FEB 1 2 3 4 5

JAN 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 FEB 1 2 3 4 5

MESS

CAROLINE HORTON & CO. /
CHINA PLATE (ENGLAND)

PRESENTED WITH THE
VANCOUVER INTERNATIONAL CHILDREN'S FESTIVAL

Josephine is putting on a play about anorexia. But this isn't the real version; the real one will have a proper set, a revolving stage and a full orchestra from Vienna. In the meantime, this will have to do. She's joined in her efforts by her best pal Boris and Sistahl, the musician. As the trio pushes on, they unflinchingly confront big issues (and extremely tiny ones): obsession, addiction, not wanting to get out of bed. As we journey with them, we get a truly personal look into the realities of the disorder, what it does and what recovery might mean.

As a work of theatre *Mess* is a real dynamo, with wild invention, laughs galore and great songs to boot. It's as accessible as it is insightful. It also speaks across generations: regardless of your age or experience, you will find much to love. Horton and company explore the ground where comedy and anguish meet—it's rough territory, but in the end the show is an expression of hope.

Caroline Horton is an award-winning theatre maker, writer and performer hailing from Birmingham, England. Her work is marked by its playfulness, emotional power and exploration of personal, and often political, concerns. She has performed throughout the U.K. and internationally. Other works include *You're Not Like the Other Girls* Chrissy, *Penelope Retold* and *Islands*.

SUPPORTED BY
ARTS COUNCIL ENGLAND
BRITISH COUNCIL

“ It is impossible to imagine anyone who wouldn't thoroughly enjoy this funny, sweet and illuminating piece.” —*TIME OUT*

WRITER Caroline Horton DIRECTOR Alex Swift DESIGNER Fiammetta Horvat LIGHTING DESIGNER Andy Purves ORIGINAL SCORE, SONGS Seiriol Davies PRODUCER China Plate NORTH AMERICA PRODUCER Kids' Entertainment DEVISORS, PERFORMERS Hannah Boyde, Seiriol Davies, Caroline Horton MEDICAL ADVISORS Professor Ulrike Schmidt, Professor Tony Hope, Professor Helen Sharpe, Dr. Peter Musiat DEVELOPED WITH BEAT UK Eating Disorder Charity, with the help of experts from King's College London's Institute of Psychiatry, triggered@warwick Arts Centre COMMISSIONED BY BAC, Parabola Arts Centre SUPPORTED BY Arts Council England, Wellcome Trust, Ovalhouse (London)

JAN 18 10:30AM
JAN 19 10AM & 12:30PM
JAN 20 10:30AM & 7PM
JAN 21 2PM & 7PM
JAN 22 2PM

WATERFRONT THEATRE
POST-SHOW TALKBACK: JAN 18-20
75 mins, no intermission



A man and a woman: that's what you get in Jan Martens' brilliant piece of dance. Onstage, dancers Kimmy Ligtoet and Steven Michel enact a story of love with their bodies, complemented by music and projected text. It's minimalism with maximum exertion: the two embrace, grip and lift each other in the most difficult positions, pushing their bodies to the extreme. Romance and sexuality are reduced to their physical essence, and the sense of impending exhaustion has an erotic edge. More than just a feat of athleticism, it's a matter of suspense: can the couple maintain their strength, their balance, their stamina? With each new contortion the tension mounts, and the portrayal of love and intimacy grows more profound.

There's a naïveté to this performance, in the best sense of the word. Martens' portrait of hetero love is straightforward, simple and more concerned with essence than nuance; that's where its power lies. The tribute to love songs, the emotive music and the reduction of romance to basic gestures are as broad as they are deep. The show is nothing less than a feat of grace and endurance, and nothing more than an evocation of the oldest story in the book.

Choreographer Jan Martens hails from Belgium and has worked as a performer in various productions. Since 2009 he has created a dozen of his own choreographic works, which have won him success with audiences and critics both in Europe and abroad.

“ A seriously intimate duet... It evokes exactly the clammy-bodied, wide-eyed, post-coital state of exhausted exhilaration, and it shows that all-consuming desire can be difficult and destructive too.” —*THE EVENING STANDARD*

SWEAT BABY SWEAT

JAN MARTENS
(BELGIUM/NETHERLANDS)

PRESENTED WITH
THE DANCE CENTRE

CHOREOGRAPHER Jan. Martens PERFORMERS Kimmy Ligtoet, Steven Michel MUSIC Jaap van Keulen VIDEO DESIGNER Paul Sixta COACH Peter Seynaeve TECHNICIAN Michel Spang INTERNATIONAL DIFFUSION Line Rousseau/A Propic SUPPORTED BY Frascati Productions, ICKamsterdam, TAKT Dommelhof, JAN vzw TOUR SUPPORTED BY Dutch Performing Arts Fund SPECIAL THANKS SummerStudios Brussels, Marc Vanrunxt

JAN 18-20 8PM
SCOTIABANK DANCE CENTRE
POST-SHOW TALKBACK: JAN 19
65 mins, no intermission

SUPPORTED BY
FONDS
PODIUM
KUNSTEN
PERFORMING
ARTS FUND NL

BY HEART

TIAGO RODRIGUES /
TEATRO NACIONAL D. MARIA II
(PORTUGAL)

“Once 10 people know a poem by heart, there’s nothing the KGB, the CIA or the Gestapo can do about it. It will survive.” That’s writer George Steiner, in a statement that serves as an inspiration for this empowering show. In it, playwright and actor Tiago Rodrigues teaches 10 audience members a poem. All the while, he shares stories of writers, their books and characters—all connected to himself and his grandmother, a woman who in the process of going blind wanted to retain as much of the written word as she could commit to memory. These books rest on stage in wooden crates: works by Boris Pasternak, Ray Bradbury, Joseph Brodsky and others.

Words: they can be crossed out, drowned out, suppressed in countless ways, but once they exist inside of us they are inviolable. Rodrigues gives us a show about the power of art, not just to inform and inspire, but also to elude. The act of sharing the written word has taken on a subversive edge during much of human history, and this show exists in the shadow of government oppression past and present. Words can move freely beyond those constraints—if only we remember them.

An actor and playwright of great success and distinction, Tiago Rodrigues has toured with Belgian theatre company tg STAN across 15 countries, and in 2005 he co-created the company Mundo Perfeito. Last year he was appointed the youngest-ever artistic director of one of Portugal’s national theatres, D. Maria II National Theatre.

SUPPORTED BY  Consulate General of Portugal
Vancouver



PHOTO: MAGDA BIZARRO

“... so deep, so intelligent and so magnificent that we come out of it profoundly moved... Rodrigues is a poet, a seer, and artist that drives us, without any safety net, through the slippery paths of memory and poetry, of the meaning of literature and death, of theatre.” —LE FIGARO

WRITER, PERFORMER Tiago Rodrigues TEXT WITH FRAGMENTS AND QUOTES BY William Shakespeare, Ray Bradbury, George Steiner, Joseph Brodsky, among others SET, PROPS, COSTUME DESIGNER Magda Bizarro ENGLISH TRANSLATION Tiago Rodrigues with Joana Frazão EXECUTIVE PRODUCERS (ORIGINAL CREATION) Magda Bizarro, Rita Mendes PRODUCED BY Teatro Nacional D. Maria II, after the original creation by Mundo Perfeito CO-PRODUCED BY O Espaço do Tempo, Maria Matos Teatro Municipal SUPPORTED BY Governo de Portugal, DGArtes

JAN 19–21 7PM
PERFORMANCE WORKS

POST-SHOW TALKBACK: JAN 20
75 mins, no intermission

JAN 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 FEB 1 2 3 4 5

“ This is first-rate storytelling theatre, built of the simplest elements and delivering maximum effect.” —NOW TORONTO

AS I LAY DYING

THEATRE SMITH-GILMOUR (CANADA)



PHOTO: KATHERINE FLEITAS

PRESENTED WITH
ARTS CLUB THEATRE COMPANY

Gripping and unabashedly experimental, this production testifies to the power of suggestion. Adapting William Faulkner’s classic novel, Theatre Smith-Gilmour gives us the Bundren family in all their misfortune. The centrepiece of this production is a journey: the children of deceased matriarch Addie haul her corpse across the land to the town that she’s asked to be buried in. It’s one hell of a trip—sometimes funny, sometimes harrowing, often both. Through the hellish trek, we hear from many, including Addie herself as she speaks from beyond the grave. The cast of seven perform 19 roles, paying tribute to the novel’s cacophony of voices.

What pushes the production even further is its innovative presentation. This is a stripped-down work, but by no means is it austere. Using a bare set with few props, the company conjures a rich physical world: water, fire and more are rendered through movement, lighting and sound, all to spectacular effect. We may not see the Bundrens’ world, but we feel it in all its intensity. It’s physical theatre, put across with aplomb and great force. Convulsive, imposing and definitely inspired, this is a show that honours a great writer while breathing new life into his vision.

Dean Gilmour and Michele Smith produce work that foregrounds the body and the imagination as creative forces. They formed their Toronto-based company in 1980, and since then it has staged 33 productions, including 13 original plays. These productions have thrilled audiences and garnered acclaim from Vancouver to Beijing.

ADAPTED FROM THE NOVEL BY William Faulkner DIRECTORS Dean Gilmour, Michele Smith PERFORMERS Julian De Zotti, Dean Gilmour, Nina Gilmour, Eli Ham Ben Muir, Daniel Roberts, Michele Smith SET, COSTUME DESIGNER Teresa Przybylski LIGHTING DESIGNER André du Toit STAGE MANAGER Heather Thompson SUPPORTED BY City of Toronto through the Toronto Arts Council, Ontario Arts Council, Canada Council for the Arts, Michael B. Decter Foundation at Toronto Foundation

JAN 19–FEB 12
GOLDCORP STAGE AT THE
BMO THEATRE CENTRE

MON NO PERFORMANCE
TUE 7:30PM
WED 1:30PM & 7:30PM
THU 7:30PM
FRI 8PM
SAT 2PM & 8PM
SUN 2PM

POST-SHOW TALKBACK: JAN 26, FEB 7

135 mins, with intermission

Eligible on the PuSh Pass Jan 19 to Feb 5 only.

JAN 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 FEB 1 2 3 4 5

“ Theatre Replacement is one of the most significant experimental forces on the Vancouver scene.”—THE GEORGIA STRAIGHT



TOWN CHOIR

THEATRE REPLACEMENT (CANADA)

PRESENTED WITH
THEATRE REPLACEMENT

In the age of Facebook and Twitter, information crosses physical boundaries as never before: a sentence typed in Helsinki or Ho Chi Minh City appears globally with a single click, and our notions of creation and proximity have been upended. And now here is a performance that recognizes that reality. In this show various writers—each a singer/songwriter—type out their observations of the surrounding environment from cities across Canada. These are transmitted here to none other than the Vancouver Youth Choir, who in turn transforms them into song for us.

Some shows are so creative that they seem to invent an entirely new idea of art; with *Town Choir*, we experience creation at a rapid-fire pace, stories coming to us from afar at fibre optic speed. It's a great feeling, and great fun: the observations range from the hilarious to the profound, and we get a sense of community forged in music. The observers could be us at many moments in our lives: alone out in the world, viewing it as if from a distance, as if for the first time.

Vancouver's beloved Theatre Replacement is headed by James Long and Maiko Yamamoto. Their work reflects a concern with creating innovative new forms for local and worldwide audiences. The Vancouver Youth Choir is an ensemble for singers aged 14 to 23; its goal is to foster artistry in a safe and positive environment.

SUPPORTED BY
ROUNDHOUSE COMMUNITY ARTS & RECREATION CENTRE
VANCOUVER PUBLIC LIBRARY
WESTBANK

DIRECTORS Maiko Yamamoto, James Long **PERFORMERS** Vancouver Youth Choir, conducted by Robbie Blake
VANCOUVER YOUTH CHOIR ARTISTIC DIRECTOR Carrie Tennant
VANCOUVER YOUTH CHOIR INTERIM CONDUCTOR Carrie Taylor
COMPOSER Robbie Blake **WRITERS** Kim Barlow, Christine Fellows, Raghu Lokanathan, Radwan Ghazi Moumneh **MULTIMEDIA DESIGNER/OPERATOR** Remy Siu
TECHNICAL DIRECTOR Carey Dodge **THEATRE REPLACEMENT MANAGING PRODUCER** Corbin Murdoch
SUPPORTED BY Canada Council for the Arts, BC Arts Council, Province of British Columbia, Eco Art Incubator
RESIDENCY SUPPORT Shadbolt Centre for the Arts
DEVELOPMENT SUPPORT Magnetic North Theatre Festival, Yukon Arts Centre, Everybody's Spectacular and A! Festivals (Iceland), Tiger Dublin Fringe, Tonnta (Ireland), PuSh International Performing Arts Festival

JAN 22 12PM
WOODWARD'S ATRIUM

JAN 29 12PM
ROUNDHOUSE COMMUNITY ARTS & RECREATION CENTRE

FEB 5 12PM
VANCOUVER PUBLIC LIBRARY, CENTRAL BRANCH ATRIUM

60 mins, no intermission

FREE

| JAN | | | | | | | | | | | | | FEB | | | | | | | |
|-----|----|----|----|----|----|----|----|----|----|----|----|----|-----|----|----|---|---|---|---|---|
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 1 | 2 | 3 | 4 | 5 |



PERFORMERS Vicky Chow, Ben Reimer

JAN 23, 24 8PM
THE FOX CABARET

70 mins, plus intermission

FOUR THOUSAND HOLES

VICKY CHOW / BEN REIMER
(CANADA)

PRESENTED WITH
MUSIC ON MAIN

Two virtuoso musicians join forces to create an evening of spectacular music. Vicky Chow is a master of contemporary piano, known for her technical virtuosity and her brilliant renditions of work by John Cage, Steve Reich and John Zorn. Percussionist Ben Reimer is a genre-bending wiz, known

for his eclectic mix of musical idioms and his innovative use of the drum kit. For this concert the two will perform world premieres by Music on Main's composer-in-residence Nicole Lizée and the widely acclaimed Vincent Ho, as well as John Luther Adams' "Four Thousand Holes."

That's a lot of mastery: percussion and piano chops and the work of three extraordinary contemporary composers. From Lizée comes daring hybrid experimentation; from Ho, richly textured classical music; and from Adams a gorgeous, innovative work for piano and percussion. It's all given the best treatment possible by Chow and Reimer, interpreters and instrumentalists par excellence. Operating at the highest level of skill, the duo promises a night of transcendent music—and terrific entertainment.

Considered in the top league of contemporary pianists, Vancouver-born, New York-based Vicky Chow has performed internationally, as a soloist and in various ensembles including Bang on a Can All-Stars. Ben Reimer holds a doctorate in music from McGill University and is a member of the Montreal quartet Architek Percussion. His work with percussion seeks to combine the idioms of popular and contemporary classical music.

“ There's a magnetism to Chow's playing that makes it hard to focus on anything else...”—EXCLAIM

| JAN | | | | | | | | | | | | | FEB | | | | | | | |
|-----|----|----|----|----|----|----|----|----|----|----|----|----|-----|----|----|---|---|---|---|---|
| 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 1 | 2 | 3 | 4 | 5 |

The flipbook is now a curio to most of us, but for Volker Gerling it's something much more profound: a mode of moving image that captures the human presence in stillness as much as motion. Gerling embraces the traditions of the magic lantern and the drawing room raconteur. His works are rapidly taken still shots of people, arranged in order to move as they're flipped through. Onstage, he shows us a collection of his favourite portraits, projected live onto a large screen. All the while the artist charmingly recounts the stories behind the moving image. Gerling's art provides an incandescent, flickering glimpse of human persona and essence.

At once a photographer and an animator, Gerling uses the flipbook to show us intimacy in motion. Each captured moment is a tale: the beginning and end of a smile, an awkward embrace, glimpses of a long-time love affair. They're vivid and poignant—large-scale tributes to small-scale beauty. In the end, what the artist gives us is something truly special: instances frozen in time and then brought back to life. It's a spectacle that invites laughter, bittersweet recognition, sadness and even awe.

Volker Gerling discovered his love for photographic flipbooks while engaged in academic film studies. Since then he has walked over 3,500 miles of Germany, showing his “thumb cinema” to people and gathering new portraits for it. *Portraits in Motion* has toured internationally, including a previous presentation at the 2011 PuSh Festival, to great acclaim.



CREATOR, PERFORMER Volker Gerling

JAN 24-26 8PM
YORK THEATRE
POST-SHOW TALKBACK: JAN 25
65 mins, no intermission

“Gerling has achieved nothing less than a new form of theatre.”—THEATER DER ZEIT

PORTRAITS IN MOTION

VOLKER GERLING / AURORA NOVA
(GERMANY)

PRESENTED WITH
THE CULTCH



THE CITY AND THE CITY

UPINTHEAIR THEATRE /
THE ONLY ANIMAL
(CANADA)

PRESENTED WITH
UPINTHEAIR THEATRE &
THE ONLY ANIMAL

“If shows in town were even half as entertaining as the ones that Upintheair Theatre put on, we would have no problem replenishing season subscriber lists...”

—THE BOARDS

From China Miéville's award-winning novel comes this unique theatre experience. The play itself is a tale of two cities, with a twist: the cities are in the same place. Uí Qoma and Beszel are “split” cities, where residents with distinct cultures occupy overlapping geographical spaces and are forbidden from seeing each other, with penalties enforced by a cadre of invisible agents known as Breach. Our protagonist is a detective working a murder case. As in many of the best detective stories, his investigation spills out into wider territory, exposing cracks in the established order.

The performance has several players... but those are just the professionals. Audience members are “cast” upon arrival at the venue, equipped with ear buds and a transmitter, and given audio cues throughout the play. Whether asked to act as part of a group, or given a speaking part, the point is to empower the spectator—to draw them into the realm of creation. In this intriguing new play of mysteries within mysteries, it will take a team of many to crack the case.

Upintheair is a Vancouver theatre company focused on speculative fiction. Their last two productions earned 10 Jessie Award nominations, winning five that include best director and outstanding production. The Only Animal creates work characterized by wild experimentation and visual imagination. Their accolades include over 30 Jessie and four Dora Mavor Moore nods.

ADAPTED FROM THE NOVEL BY China Miéville AUDIO FROM A CONCEPTUAL SEED FROM Darren Boquist DIRECTOR Kendra Fanconi PLAYWRIGHT Jason Patrick Rothery STAGE MANAGER Stephanie Elgersma SOUND DESIGNER Nancy Tam LIGHTING DESIGNER Jonathan Kim MOVEMENT DIRECTOR Nita Bowerman ADDITIONAL DESIGN CONTRIBUTORS Florence Barrett, Emma Hendrix, Jerguš Opršal SUPPORTED BY City of Vancouver, BC Arts Council, BC Direct Access Gaming, Canada Council for the Arts, The Hamber Foundation, The Leon and Thea Koerner Foundation

JAN 24, 25 8PM (PREVIEWS)
JAN 26-28 8PM
JAN 29 2PM & 8PM
JAN 31-FEB 3 8PM
FEB 4, 5 2PM & 8PM
RUSSIAN HALL

POST-SHOW TALKBACK: JAN 27, FEB 2
90 mins, no intermission

CONCORD FLORAL

BRUBACHER/SPOONER/TANNAHILL (CANADA)



PHOTO: ERIN BRUBACHER

WRITER Jordan Tannahill **DIRECTORS** Erin Brubacher with Cara Spooner **ASSISTANT DIRECTOR** Erum Khan **PERFORMERS** Shanna Anderson, Erica Bruci, Howard Dai, Finnegan Howes, Chantal Gering, Anthony Goncharov, Rashi Grewal, Syrah Khan, Sienna Orbell, Yulia Skobkareva **COMPOSER**, SOUND DESIGNER Christopher Willes **SOUND CONSULTANT** Matthew Pencer **LIGHTING DESIGNER** Kimberly Purtell **LIGHTING CONSULTANT**, PRODUCTION MANAGER Kaitlin Hickey **STAGE MANAGER** Chad Dembski **PRODUCER** Erin Brubacher **SPECIAL THANKS** Former cast collaborators Madison Baines, Sahra Del, Theo Gallaro, Ofa Gasesepe, Sadie Laflamme-Snow, Eartha Masek-Kelly, Connor McMahon, Jovana Miladinovic, Sofie Milito, Jessica Munk, Carolina Munoz Jasa, Emily Ong, Franco Pang, Aurel Pressat, Troy Sarju, Rashida Shaw, Melisa Sofi, Liam Sullivan, Micaela Robertson, Stefanie Velichkin; Developmental supporters and presenters Why Not Theatre, The Theatre Centre, Theatre Passe Muruelle, Canadian Stage, The National Arts Centre, Nightswimming

PRESENTED WITH
SHADBOLT CENTRE FOR THE ARTS
SURREY CIVIC THEATRES
TOUCHSTONE THEATRE

Drawing on Boccaccio's *The Decameron* for a cast of teenagers, playwright Jordan Tannahill has painted an evocative, foreboding setting: a million-square-foot abandoned greenhouse where neighbourhood kids like to hang out. In this place of both refuge and reckoning, something strange and dangerous unfolds as 10 teens flee a plague they have brought upon themselves. *Concord Floral* is an ambitious project with far-reaching impact. It's cast with youth from across the Lower Mainland, and will tour to three municipalities. This is an experiment in creation, collaboration and participation, as well as thrilling theatre in its own right.

Created by Torontonians Tannahill, Erin Brubacher and Cara Spooner, this is a show to give voice to youth; it's an act of empowerment in itself. Our teenage years are an adventure, full of thrills, terror and heart; here it all comes to life through a powerful scenario. Brubacher directs with staging that highlights the self-possessed gaze of the performers, who demand to be seen on their own terms, in a space they have claimed for themselves—as characters in a story and as actors on a stage. What emerges is a triumph on many levels.

Brubacher, Spooner and Tannahill began work together on *Concord Floral* in 2012. All multidisciplinary artists, Tannahill wrote the script over three iterations, while Brubacher and Spooner directed the process and the casts of young performers who have brought the piece into being in cities across Canada. Works by these artists have been presented in theatres, galleries and festivals across Canada and Europe.

SUPPORTED BY
ROUNDHOUSE COMMUNITY ARTS & RECREATION CENTRE
SEEDLINGS FOUNDATION
TELUS COMMUNITY BOARD
VANCOUVER FOUNDATION

JAN 25-28 7PM
JAN 29 2PM
ROUNDHOUSE COMMUNITY
ARTS & RECREATION
CENTRE

POST-SHOW TALKBACK: JAN 25-29

85 mins, no intermission

Accompanied by This is my room. Look. photo exhibition by Erin Brubacher: Jan 24-31 • free

“Artfully structured, yet full of suspense, with dialogue that shifts smoothly between the poetic and observational. It's got style and substance—and is scary as all get out.”—THE GLOBE AND MAIL



PHOTO: PHOEBE CHEONG

“Heart-wrenching, hilarious... possibly one of the funniest plays you'll ever see.”—THE GUARDIAN

CREATORS Duncan Macmillan with Jonny Donahoe **PERFORMER** Jonny Donahoe **WRITER** Duncan Macmillan **DIRECTOR** George Perrin **SUPPORTED BY** Anne McMeenan, Jim Roberts **DEVELOPMENT SUPPORT** nabokov, Jersey Arts Trust

JAN 26, 27 7PM
JAN 28 4PM & 7PM
JAN 29 2PM
PERFORMANCE WORKS

60 mins, no intermission

EVERY BRILLIANT THING

PAINES PLOUGH /
PENTABUS THEATRE COMPANY
(ENGLAND)

“You're six years old. Mum's in hospital. Dad says she's 'done something stupid.' She finds it hard to be happy.

So you start to make a list of everything that's brilliant about the world. Everything that's worth living for.

1. Ice cream
2. Kung Fu movies
3. Burning things
4. Laughing so hard you shoot milk out your nose
5. Construction cranes
6. Me

You leave it on her pillow. You know she's read it because she's corrected your spelling. Soon, the list will take on a life of its own.”

A new play about depression and the lengths we will go to for those we love. Based on true and untrue stories.

Paines Plough is the U.K.'s national theatre of new plays, commissioning and producing Britain's best playwrights. They've produced more than 130 works and tour the length and breadth of the U.K., from clubs and pubs to lakeside escapes and housing estates. Founded in 1974, Pentabus Theatre Company is England's rural theatre company that tells stories with local relevance and international resonance.

SUPPORTED BY
ARTS COUNCIL ENGLAND
BRITISH COUNCIL

JAN
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
FEB
1 2 3 4 5

JAN
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
FEB
1 2 3 4 5



FRANK ZAPPA

“The Turning Point Ensemble players, under Owen Underhill’s direction, are magnificent.”
—THE GEORGIA STRAIGHT

ZAPPA MEETS VARÈSE & OSWALD: THE PRESENT DAY COMPOSER REFUSES TO DIE

TURNING POINT ENSEMBLE
(CANADA)

PRESENTED WITH
TURNING POINT ENSEMBLE

We know Frank Zappa as a daring innovator, synonymous with audacity, virtuosity and crazy inventiveness. But as a youth he cut his teeth on Edgard Varèse, one of the twentieth

century’s great composers. In this musical spectacular, the Turning Point Ensemble and arguably Canada’s boldest composer John Oswald pay tribute to both masters. Excerpts from Frank Zappa’s *The Yellow Shark*, completed just before his passing, will be performed. It includes some of his most beloved and outré works, such as “The Dog Breath Variations/Uncle Meat 🐕” and “The Girl in the Magnesium Dress 🐷.” Varèse gets a stunning tribute as well; the ensemble will play two works from the mid-twenties that show just how revolutionary he was.

Zappa and Varèse are two of the most striking musical figures of the last century, and Oswald and the 30-piece ensemble are just the artists to give them their musical due. There’s a paradox here: this is a look back at the musical past in which the works themselves were futuristic. Zappa and Varèse remain ahead of their time even in death, and in this performance their mad innovations get the honour they deserve.

Founded in 2002, Vancouver’s Turning Point Ensemble is dedicated to linking daring and extraordinary work of the past hundred years to music of the present day, with a special emphasis on innovative collaboration with other art forms. This concert also features a world premiere by Toronto-based composer, saxophonist, media artist and dancer John Oswald, master of plunderphonics and other musical innovations.

SUPPORTED BY
SFU WOODWARD’S CULTURAL PROGRAMS

ARTISTIC DIRECTOR Owen Underhill COMPOSERS Frank Zappa, Edgard Varèse, John Oswald PERFORMERS Turning Point Ensemble members

JAN 27, 28 8PM
JAN 29 3PM
FEI & MILTON WONG
EXPERIMENTAL THEATRE
AT SFU’S GOLDCORP
CENTRE FOR THE ARTS

120 mins, with intermission

JAN
16 17 18 19 20 21 22 23 24 25 26 **27 28 29** 30 31
FEB
1 2 3 4 5

BACKSTAGE IN BISCUIT LAND

TOURETTESHERO (ENGLAND)



PHOTO: JAMES LINDSAY

Biscuit, biscuit, biscuit—Jess Thom just can’t stop saying the word. As a woman with Tourette syndrome, she has verbal and physical tics that make her incapable of staying on script, but that hasn’t stopped her from becoming a powerful writer and performer—quite the opposite, in fact. Her show, performed with co-creator Jess Mabel Jones, uses comedy, puppetry and song to bring her world to audiences. The show brings a lifetime of passion and hope to fulfillment—it’s a way of achieving liberation, both for Thom and for her audience. The performances are “relaxed,” meaning audiences are welcome to move around, make noise—freedom and possibility are built in at every level.

“Tourette’s is pretty much the only superpower I’ll ever need,” says Thom. What society marks as “atypical” allows her to soar, going off the handle with invention and inspiration. Her involuntary vocalizations make Thom all the more thrilling a performer. And she’s a comic personality you won’t soon forget. Her work is uproarious fun, and it also challenges our received notions of normalcy. Like all great art, it broadens our horizons; like all great comedy, it doubles us over. But like few other works before, it renders the brain as a thing of beauty in all its creation.

SUPPORTED BY
ARTS COUNCIL ENGLAND
BRITISH COUNCIL
VANCITY

Jess Thom is an English author, advocate and performer; she co-founded Touretteshero in 2010. She has written about Tourette syndrome for the mainstream and disability press in the U.K. and beyond, and she is the author of *Welcome to Biscuit Land: A Year in the Life of Touretteshero*.

“Thom is a delight to watch in this unexpected, inspiring glimpse in into her weird and wonderful world.”
—THE LIST

CREATORS Jess Thom, Jess Mabel Jones, Matthew Pountney PERFORMERS Jess Thom, Jess Mabel Jones PRODUCER Matthew Pountney SUPPORTED BY Unlimited, Graeae, Battersea Arts Centre

JAN 30–FEB 1 8PM
ROUNDHOUSE COMMUNITY ARTS
& RECREATION CENTRE

POST-SHOW TALKBACK: JAN 31

60 mins, no intermission

JAN
16 17 18 19 20 21 22 23 24 25 26 27 28 29 **30 31**
FEB
1 2 3 4 5

“ Fresh sounds that twist and surprise... Standing Wave is a vital contemporary voice with drop-dead ingenious musicians.”
—VANCOUVER SUN

SCULPTRESS: THE MUSIC OF NICOLE LIZÉE

STANDING WAVE ENSEMBLE (CANADA)

PRESENTED WITH
STANDING WAVE ENSEMBLE & MUSIC ON MAIN

For over 24 years, Vancouver music ensemble Standing Wave has been wowing audiences and gaining critical plaudits for their work. Here they present an evening of collaboration with composer and video artist Nicole Lizée. The audiovisual performances feature electro-acoustic chamber music, all from compositions by Lizée. Inspirational sources include trailblazing sound artist Delia Derbyshire and Kara Blake's avant-garde doc, *The Delian Mode*. The Standing Wave Ensemble uses strings, percussion, piano and wind instruments, with visuals to complement and contrast.

You can expect to be shaken up by a stunning play of glitch-y images, the melding of forms and styles, and musical innovation. Lizée is an eclectic artist, with an inspired repertoire of influences: early MTV, turntable music, the cinema of Alfred Hitchcock and much more. She has found the perfect co-conspirators in Standing Wave; together they're here to unsettle us with their invention. Collaboration across forms is one of the key virtues of contemporary art, and this meeting of minds produces something unique. For most of its history, the moving image has walked hand in hand with music, and in the work of these creators the partnership hatches a beautiful progeny.

Standing Wave is a six-person ensemble, including cellist Peggy Lee (a PuSh and crowd favourite), dedicated to contemporary chamber music. Since forming in 1991 they have commissioned and premiered over 75 works. Nicole Lizée has composed in a wide variety of modes, incorporating everything from orchestras to video game consoles into her practice. Her music has been performed worldwide. She is based in Montreal.



PERFORMERS AK Coope, Vern Griffiths, Peggy Lee, Allen Stiles, Christie Reside, Rebecca Whitting GUEST ARTIST Nicole Lizée STAGE MANAGER David Humphrey
SOUND ENGINEER Brian Chan SUPPORTED BY Canada Council for the Arts, Government of BC through Community Gaming, City of Vancouver

JAN 30, 31 8PM
THE FOX CABARET
95 mins, with intermission

MOUTHPIECE

QUOTE UNQUOTE COLLECTIVE (CANADA)

PRESENTED WITH
THE CULTCH

In this beguiling and provocative show, co-creators Amy Nostbakken and Norah Sadava play two halves of the same woman. Together they sit in a bathtub, singing and speaking in unison. The woman has just lost her mother, and is trying to grieve, as well as prepare for the funeral and eulogy. This process, as expected, involves a lot of sifting and parsing. As the two halves speak we notice divergences from the overlap of their words, and as the piece goes on the cracks in their collective speech widen. These women are one, and they are different: it's the dilemma of fractured consciousness, one most of us can relate to, but it's never been expressed quite like this.

Nostbakken and Sadava give bravura performances, their overlaps seamless and their divergences precise. The details are as memorable as the overall conception, with vocal impressions, great singing and some everyday observations that become little epiphanies. With its inward quality and sense of repose, the show honours the privacy that women seek for themselves. The emphasis here is on female assertion and submission, on the boundaries of personal identity, on the many ways in which we divide ourselves as subjects. As seductive as it is intellectual, as relatable as it is strange, this is a true original.

Amy Nostbakken and Norah Sadava are the co-artistic directors of Quote Unquote Collective, a multidisciplinary performance group based in Toronto. The collective endeavours to create works that cross genres, defy conventions and push our cultural conversations forward.



“ ... a sophisticated, nuanced, complex portrait of the woman's voice. It offers an incisive, humorous, thoughtful, afflictive telling of a narrative that is undeniably true, yet criminally underrepresented.”
—ESPACE MUSIQUE

CREATORS, PERFORMERS Norah Sadava, Amy Nostbakken DIRECTOR Amy Nostbakken PRODUCER Why Not Theatre MOVEMENT DIRECTOR, DRAMATURG Orian Michaeli LIGHTING DESIGNER Andre Du Toit SOUND DESIGNER James Bunton COMPOSER Amy Nostbakken SUPPORTED BY Toronto Arts Council, Ontario Arts Council

JAN 31-FEB 4 8PM
FEB 5 2PM
THE CULTCH
POST-SHOW TALKBACK: FEB 1
60 mins, no intermission

“A fast, full-flowing treasury... a magical experience.” —THEATERKRANT

caravan
new english performance

WALLFLOWER

QUARANTINE (ENGLAND)



In *Wallflower* the performers endeavour to remember every dance they've ever danced. This is a show that will get your head bopping and will evoke some strong memories: of awkward high school dances, of grooving to music in private, of a romantic slow dance you wish you could relive... Here's how it works: as a memory surfaces the dancers take to the floor under the disco ball, the DJ takes their music requests, and what emerges are poignant recollections, exceptional music and fantastic moves on the floor.

It's an ever-growing repository: one dancer's memory might call up a related one from another, whether it took place in the privacy of their bedroom or on the Paris Opera Ballet stage. Another performer sits in the audience, taking notes to build up an enormous library of dances, which is exhibited alongside the show. This is storytelling in action, autobiography emerging in movement and music. It's an evening of dance unlike any before it, offering more than just the thrill of performance: it's a spellbinding, bittersweet insight into 50 years of music, fashion, politics, friendships, parties, love and loss—the stuff that makes us who we are, and nothing short of powerful.

Quarantine has created over 30 pieces of theatre, in forms ranging from karaoke to cooking lessons. The work emerges from intense research with performers, including those who are new to the stage. The company makes theatre and other public events characterized by intimacy, fragility and a playful instinct to place everyday life side-by-side moments of rare, crafted beauty.

CREATORS Company members **DIRECTOR** Richard Gregory **DESIGNER** Simon Banham **PERFORMERS** Sonia Hughes, Jo Fong, Nic Green, James Monaghan **DJ, PRODUCTION MANAGER** Greg Akehurst **ARCHIVIST, STAGE MANAGER** Kate Daley **CHOREOGRAPHIC ADVISOR** Jane Mason **LIGHTING DESIGNER** Malcolm Rippeth **DRAMATURG** Renny O'Shea **PRODUCER** Ali Dunican

FEB 1-3 7PM
PERFORMANCE WORKS

POST-SHOW TALKBACK: FEB 2

90 mins, no intermission

SUPPORTED BY
ARTS COUNCIL ENGLAND
BRITISH COUNCIL

JAN
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

FEB
1 2 3 4 5

“By turns beleaguering, hypnotic and curiously mystical... The freedom to leave made me want to stay, and *FOLK-S* grew more lovable as it went on—and on.”
—THE NEW YORK TIMES

FOLK-S, WILL YOU STILL LOVE ME TOMORROW?

ALESSANDRO SCIARRONI (ITALY)

PRESENTED WITH
THE DANCE CENTRE &
IL CENTRO ITALIAN CULTURAL CENTRE



CREATOR, DRAMATURG Alessandro Sciarroni **PERFORMERS** Marco D'Agostin, Pablo Esbert Lilienfeld, Francesca Foscarini, Matteo Ramponi, Alessandro Sciarroni, Francesco Vecchi **ORIGINAL MUSIC** Pablo Esbert Lilienfeld **VIDEO, IMAGES** Matteo Maffesanti **LIGHTING DESIGNER** Rocco Giansante **TOUR TECHNICIAN, LIGHTING OPERATOR** Cosimo Maggini, Valeria Foti **COSTUME DESIGNER** Ettore Lombardi **FAITH COACHING** Rosemary Butcher **DRAMATURGICAL CONSULTANT, CASTING** Antonio Rinaldi **PRODUCTION MANAGER** Marta Morico **ORGANIZATION** Benedetta Morico **PRESS OFFICER** Beatrice Giongo **ADMINISTRATOR** Chiara Fava **PROJECT CURATOR, PROMOTION** Lisa Gilardino **CHOREOGRAPHIC CONSULTANT** Teana Schuichplattla **PRODUCED BY** MARCHE TEATRO Teatro di Rilevante Interesse Culturale, Progetto Archeo.S—System of Archeological Sites of the Adriatic Seas **FUNDED BY** IPA Adriatic Cross-Border Cooperation Program with Corpoceleste_C.C.00# **SUPPORTED BY** Inteatro, Amat-Civitanova Danza per "Civitanova Casa della Danza", Centrale Fies, ChoreoRoam Europe Centro per la Scena Contemporanea—Comune di Bassano del Grappa, The Place (London), Dansateliers (Rotterdam), Dance Week Festival (Zagreb), Paso a 2/Certamen Coreográfico de Madrid

FEB 2-4 8PM
SCOTIABANK DANCE CENTRE

POST-SHOW TALKBACK: FEB 3

Approx. 90 mins, no intermission

Choreographer Alessandro Sciarroni takes a traditional dance form and works it for all it's worth. It's a sheer physical feat of performance. The *schuhplattler* ("shoe beater") is a Bavarian folk dance where its performers slap their shoes and legs with their hands; it's ecstatic, kinetic and one walloping workout. Here the dance is torn from its musical and cultural idioms: Sciarroni wears some nice lederhosen, but other than that we're witness to the liberating pleasure of abstraction—enduring, playful, even humorous. It all unfolds in various rhythms and physical configurations, evolving and shifting as the energy increases. There are no pauses, no interludes, no intermission, just the beauty of a form taken to its extreme.

This is a demanding performance: the dancers push themselves to the limit. For roughly 90 exhilarating minutes the show ratchets up from impressively strenuous to almost-inconceivable exhaustion; what emerges is a strong suspense, electric and palpable. Sciarroni and his fellow dancers offer a radically innovative work, and key among its virtues is its approach to endurance. How far can these dancers go?

One of the bright lights of contemporary dance, Alessandro Sciarroni conducts research workshops and creates performances that explore the intersection of theatre, performance art and the visual arts. He is based in Italy, and is an associate artist at Le Centquatre in Paris.

JAN
16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

FEB
1 2 3 4 5

“ Make no mistake, this is music to send shudders down your spine and bring tears to your eyes.” —THE AGE



DIRTSONG

BLACK ARM BAND (AUSTRALIA)

PRESENTED WITH
COASTAL JAZZ

“Those who lose dreaming are lost.” That’s an Aboriginal proverb that serves as a motto for Black Arm Band, Australia’s spectacular performance company. Specializing in Aboriginal and Torres Strait Islander music and languages, they are a link to the past and a hope for liberation. Here they give a performance of uncommon power—fervent, intoxicating and deeply moving. Against a backdrop of stunning documentary, the ensemble performs songs in a dozen languages, some now virtually extinct. There’s a strong narrative component as well, with five dramatic episodes based on the writings of Aboriginal author Alexis Wright.

dirtsong is so named for the connection between Indigenous peoples and the soil: bare feet against the earth is a perfect image for this defining bond, and it appears throughout the show. The song list is the product of cultural research, several of the performers having gone back to ancestral lands to reclaim a violated culture and construct something new from the old. With driving percussion, didgeridoo virtuosity, and some of the most soulful vocals you’ve ever heard, this show will bowl you over. Touring for the first time in Canada—in the 150th year of a nation born from the displacement of its Indigenous peoples—*dirtsong* is more poignant than ever.

The Black Arm Band consists of musicians, composers, directors and filmmakers of Aboriginal and Torres Strait Island heritage who draw on 40,000 years of tradition for their work. *dirtsong* was first performed in 2009 at the Melbourne Festival; other works of the collective include *murundak* and *Black Cab Chorus*. For this special Vancouver presentation, the company is joined by Canadian vocalist Michelle St. John and local guest musicians.

SUPPORTED BY



CDM2 LIGHTWORKS
FULL CIRCLE: FIRST NATIONS PERFORMANCE

CREATOR Black Arm Band ORIGINAL TEXT Alexis Wright
CONCEPTION Steven Richardson PERFORMERS Troy Brady,
Deline Briscoe, Nicole Lampton, Fred Leone, Shellie Morris,
Michelle St. John, Ursula Yovich MUSICIANS Meredith Bates,
Jon Bentley, Chris Gestrin, Rory McDougall, Michael Meagher,
Brad Turner, Tjupurru BLACK ARM BAND ARTISTIC DIRECTOR
Emma Donovan DIRTSOING ARTISTIC DIRECTOR Fred Leone
REPERTOIRE, VOCALS Emma Donovan MUSICAL DIRECTOR
Michael Meagher ARRANGEMENTS, ORCHESTRATIONS Andrea
Keller, Eugene Ball, Iain Grandage, Kate Neal, Jocelyn Pook,
John Rodgers, Julien Wilson with artists of Black Arm Band
ADDITIONAL REPERTOIRE RESEARCHERS Sian Prior, Paul Kelly,
Ursula Dawkins LINGUISTICS CONSULTANT Dr. Julie Reid
LIGHTING DESIGNER Michelle Preshaw PRODUCTION MANAGER
Daniel Gosling AUDIO ENGINEER Patrick Murray SCREEN
VISUALS Natasha Gadd, Rhys Graham, Daybreak Films STAGE
MANAGER Kay Brockelsby PRODUCER Sarah Greentree SUP-
PORTED BY Australian Government through Australia Council
for the Arts, and its art funding and advisory board, Victorian
Government through Creative Victoria, Creative Partnerships
Australia

FEB 4 8PM
QUEEN ELIZABETH THEATRE

90 mins, no intermission

Eligible on the PuSh Pass with \$12 surcharge.

JAN 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
FEB 1 2 3 4 5



GARDEN OF EARTHLY DELIGHTS

MERE PHANTOMS (CANADA)

PRESENTED WITH
GRUNT GALLERY & CSA SPACE

“ These two artists are creating powerful and captivating work and take the experience of shadow play to a whole new level.”

—THE PROVINCE

CREATORS Maya Ersan, Jaimie Robson COMPOSER, SOUND
DESIGNER Christian Carrière SUPPORTED BY Canada Council
for the Arts

JAN 19-21 7PM-9:30PM
CSA SPACE

10 mins, no intermission

Performances take place every 20 minutes during
event hours. Very limited capacity.

Inspired by the Hieronymus Bosch painting of the same name, this is an experience of the city as rendered in darkness. In this immersive journey, viewers are guided by shadow projections and sound cues to bring a procession of dreamscapes to life. With specially designed light wands, spectators move from a lush tropical jungle to an urban maze of concrete, cables and characters. The cityscape appears as shadows on the wall, becoming an abstraction even as its physical essence is laid bare.

Mere Phantoms takes 16th century notions of heaven and hell and welds them to a modern inquiry. This urban maze: is it fantasy or nightmare? Decide for yourself as you experience the magic via light and paper. This is illusionism at its finest—refined down to a beautiful binary of black and white.

Mere Phantoms is the Montreal-based duo Maya Ersan and Jaimie Robson, who are inspired by early cinema, papercutting and shadow theatre. Their work has appeared internationally.

JAN 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
FEB 1 2 3 4 5

HUMAN LIBRARY

STOP THE VIOLENCE (DENMARK)

PRESENTED WITH
ZEE ZEE THEATRE

It’s back! A worldwide phenomenon, *Human Library* is a much-loved event that invites people to borrow a human book. Think of it as the word made flesh: readers become listeners, engaging with real-life stories shared by fellow human beings.

The range of topics is wide, and readers of this living literature will get a taste of other lives, other perspectives and other possibilities. Calling on the courage of its human books and the curiosity of its readers, this project works to foster intimacy and the spirit of adventure. Come and check someone out!

Stop the Violence is the Danish collective that conceived of this wildly popular “open source” project that has popped up in 70 countries since 2000. The Vancouver edition is produced and curated by local company Zee Zee Theatre, whose mandate is to give voice to the marginalized. This year marks its fifth staging of *Human Library* at the PuSh Festival.

“ If there’s one immediately impactful way to bring communities together, *Human Library* might just be it.” —UPWORTHY

JAN 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31
FEB 1 2 3 4 5



PHOTO: TINA KRUEGER KULIC

STOP THE VIOLENCE Ronni Abergel, Dany Abergel, Christoffer Erichsenm,
Asma Mouna ZEE ZEE THEATRE: MANAGING ARTISTIC DIRECTOR Cameron
Mackenzie ASSOCIATE PRODUCER & PLAYWRIGHT-IN-RESIDENCE Dave Deveau

JAN 21, 22, 28, 29 12PM-4PM
FEB 4, 5 12-4PM
VANCOUVER PUBLIC LIBRARY
CENTRAL BRANCH

20 mins, no intermission

FREE • Human books are available on a first-come, first-served
basis during event hours.

SUPPORTED BY
VANCOUVER PUBLIC LIBRARY



PHOTO: TIM MATHESON

CLUB PUSH AT THE FOX CABARET

Club PuSh at The Fox Cabaret is all about cutting-edge performance in a less formal, less traditional space. Catch a startling show alive with the experimental spirit in one of the hottest venues in town. Arrive early for your Club PuSh show for drinks and music from featured curators.

FRIDAYS & SATURDAYS
DOORS 8PM
SHOWS 9PM

General admission with limited seating. 19+

SUPPORTED BY
CHAN FAMILY FOUNDATION

PUSH FESTIVAL BAR

The Fox Cabaret is also the social hub of the PuSh Festival, where you can meet up with friends and colleagues every night of the Festival. Join fellow Festival-goers for conversation, drinks and music by guest DJs in The Fox Cabaret's Projection Room.

JAN 16-FEB 4, EVERY NIGHT
5PM-LATE
THE FOX CABARET'S PROJECTION ROOM

(upstairs, side entrance outside)
No cover. 19+

Interested in hosting opportunities? Experience Club PuSh in style—treat your guests to a night at The Fox Cabaret they won't soon forget. To book your VIP experience, contact Club PuSh Producer Cameron Mackenzie at cameron@pushfestival.ca.



PHOTO: MICHAEL ORENSTEIN

DYNASTY HANDBAG

JIBZ CAMERON (USA)

Rowdy, raunchy and queer as folk, Dynasty Handbag is a blazing stage presence. Here she presents a batch of "golden oldies"—a veritable mixtape of songs from a roster of wholly invented artists. From country ballads to Euro dance, the tunes are good for a laugh and much more besides. This is caffeinated camp—a manic, celebratory send-up of gender and performativity.

Jibz Cameron is a performance/video artist and actor living in Los Angeles. Her alter ego Dynasty Handbag has performed at international dives both great and small. Cameron is also a professor and lecturer of performance and comedy at CalArts.

JAN 20 9PM

60 mins, no intermission

THINGS A PERSON IS SUPPOSED TO WONDER

BRIDGET MOSER (CANADA)

Bridget Moser presents a compendium of her brilliant performance art. This evening of short performances created over the past three years is whimsical and incisive in equal measure. Moser's work employs props, jokes and music in the service of conveying the profound. You could label what she does stand-up comedy, whimsical poetry or just plain unclassifiable, but any way you slice it she's a great entertainer.

Selected in 2015 for an emerging artist prize by Daina Augaitis, chief curator and associate director of the Vancouver Art Gallery, Moser is making waves in art circles across Canada and Europe.

JAN 21 9PM

60 mins, no intermission

PHOTO: YUULA BENIVOLSKI



PHOTO CREDIT: THE ARTIST

caravan
new english performance

SUPPORTED BY
ARTS COUNCIL ENGLAND
BRITISH COUNCIL

POINT BLANK POETS

(ENGLAND)

Breaking down the barriers between rap, poetry and the dramatic monologue, spoken word is one of the key literary and musical forms of today's world. Here are five of its best practitioners, hailing from the U.K. They speak with passion and precision, their words touching on the political, the personal and every point in between.

Dean Atta, Sabrina Mahfouz, Hollie McNish, Bridget Minamore and Deanna Rodger are each burning stars in their own right. Between them they have published books, written plays, performed at Buckingham Palace and racked up millions of YouTube views. They tour internationally and make their Canadian premiere at the PuSh Festival.

JAN 27 9PM

90 mins, with intermission

JAN

16 17 18 19 **20** **21** 22 23 24 25 26 **27** 28 29 30 31

FEB

1 2 3 4 5



REVENGE OF THE POPINJAY

ANIMALPARTS (USA/CANADA)

PRESENTED WITH
ZEE ZEE THEATRE

In this experimental rap-horror show, Anthony struggles to cope with the loss of his sister while uncovering a frightening link between himself, his boyfriend and an elusive gay rap star/serial killer targeting heterosexuals. It's a dark comedy that blends live hip-hop, storytelling, performance art and graphic "heterophobia" to create an exhilarating and brutally intimate event you won't soon forget.

AnimalParts is a bi-national performance company, founded by Canadians Anthony Johnston and Nathan Schwartz—both graduates of Vancouver's Studio 58—whose works have been presented in New York City, Europe and across Canada.

JAN 28 9PM

90 mins, no intermission

VISITORS FROM FAR AWAY TO THE STATE MACHINE

HONG KONG EXILE (CANADA)

This profane space oddity features two aliens on a journey to Earth... for their honeymoon. It's a long trip—many light years, in fact—which gives our lovers plenty of time to swap stories of the decidedly racy variety. Video graphics, nonlinear storytelling and a spirit of risk and experiment all come together as a multimedia space opera that spans a thousand years.

Hong Kong Exile are the 2017 PuSh Festival's Artists-in-Residence and Youth Program Coordinators. Founders Milton Lim, Remy Siu and Natalie Tin Yin Gan are impressive and prolific, having created 13 works as a collective since 2011.

FEB 3 9PM

90 mins, no intermission



PHOTO: JAN GATES

LIDO PIMIENTA

(CANADA)

This is a night of music for the revolution: a tribute to nature and the de-colonized spirit, at the intersection of ethnicity, gender and nationality. Lido Pimienta is a Colombian-born and Toronto-based musician. She sings the praises of earth, water, indigenous culture and resistance, and does so with grace and a bracing beauty. What she offers are the sounds of true liberation.

Pimienta has evolved from Toronto indie phenomenon to internationally touring star, sharing stages with the likes of Tanya Tagaq and A Tribe Called Red; her reputation for gripping, incendiary shows is going global. A visual artist and curator as well, she's taking the world to task through art.

FEB 4 9PM

70 mins, plus intermission



PHOTO CREDIT: THE ARTIST

JAN

16 17 18 19 20 21 22 23 24 25 26 27 **28** 29 30 31

FEB

1 2 **3** 4 5

2017 Chutzpah! FESTIVAL

FEBRUARY 16 TO MARCH 13

DANCE MUSIC THEATRE COMEDY

Maya Avraham

**NORMAN & ANNETTE
ROTHSTEIN THEATRE AND
VARIOUS OFF-SITE VENUES**

**TICKETS & INFORMATION:
chutzpahfestival.com
604.257.5145**

Corporate Sponsor
Chutzpah!PLUS/Youth Outreach

prospera
CREDIT UNION

JEWISH FEDERATION
GREATER VANCOUVER

Premiere
Media Sponsor
straight
THE GEORGIA
VANCOUVER MEDIA & ENTERTAINMENT WEEKLY

Jewish Community Centre
of Greater Vancouver

CITY OF
VANCOUVER Cultural
Services

Canada
Council for the Arts

Conseil des Arts
du Canada

Hotel Sponsor
ROSEDALE ON ROBSON
SUITE HOTEL



Spellbound Contemporary Ballet



Yossi Berg & Oded Garf Dance Theatre. Photo: Matthias Creutziger.



PHOTO: SARAH RACE



PHOTO: KRISTEL SAAN

CRITICAL IDEAS

PRESENTED WITH

SFU'S INSTITUTE FOR PERFORMANCE STUDIES

Critical Ideas brings together artists, critics, scholars and audiences to discuss formal, social and ideological issues affecting performance practice and reception. All sessions moderated by Peter Dickinson, director of the Institute for Performance Studies.

SUPPORTED BY

SFU WOODWARD'S

ADAPTATION IN PERFORMANCE

Performance has always borrowed from other media and in theatre there is nothing like a familiar story retold. With new versions of iconic tales by Shakespeare and William Faulkner at PuSh this year, theorists and practitioners discuss the history, aesthetics and ethics of staged adaptations.

SPEAKERS: Paul Budra, professor of English, Simon Fraser University; Amiel Gladstone and Veda Hille, theatre artists and creators of *Onegin* (after Alexander Pushkin and Pyotr Tchaikovsky); DD Kugler, professor of theatre, contemporary arts, Simon Fraser University

JAN 20 2:30PM-4PM
DJAVAD MOWAFAGHIAN WORLD ART CENTRE AT SFU'S GOLDCORP CENTRE FOR THE ARTS

CURATION AT THE CROSSROADS OF PERFORMANCE AND VISUAL ART

Today audiences are as likely to encounter dance in a museum as they are mixed-media installations on stage. As performance becomes an increasingly important part of the exhibition and collecting mandates of art galleries, and as festivals like PuSh attract artists whose practices span multiple disciplines, how do curators best showcase and invite engagement with the work?

SPEAKERS: Daina Augaitis, chief curator and associate director, Vancouver Art Gallery; Vanessa Kwan, curator of community engagement, grunt gallery; Nigel Prince, executive director, Contemporary Art Gallery

JAN 27 2:30PM-4PM
DJAVAD MOWAFAGHIAN WORLD ART CENTRE AT SFU'S GOLDCORP CENTRE FOR THE ARTS

HOME, MEMORY, LAND

On the occasion of Canada's sesquicentennial, and in dialogue with Black Arm Band's *dirtsong*, this panel considers the stories we are telling about our country on and off the stage. From Indigenous sovereignty to pipelines and the environment: how does the past inform the memory-work we are performing in the present?

SPEAKERS: Heather Davis-Fisch, associate professor of English and theatre, University of the Fraser Valley; Fred Leone, touring artistic director, Black Arm Band; Deanna Reder, associate professor of First Nations studies and English, Simon Fraser University; Rita Wong, associate professor of critical and cultural studies, Emily Carr University of Art and Design

FEB 3 10:30AM-12PM
DJAVAD MOWAFAGHIAN CINEMA AT SFU'S GOLDCORP CENTRE FOR THE ARTS



PHOTO: TIM MATHESON

ARTIST TALKS

BRIDGET MOSER
(*THINGS A PERSON IS SUPPOSED TO WONDER*)

Moser is among a wave of visual artists practicing experimental comedy, incorporating humour and stand-up tropes into their performance practice. How do they use the funny/unfunny "failure threshold" as a way of deconstructing social codes, expectations and taste? In conversation with Jordan Tannahill, Club PuSh Curator-in-Residence, and guests.

JAN 20 11AM-12:30PM
BAF STUDIO

CAROLINE HORTON
(*MESS*)

Horton is an award-winning English artist whose work is as fun as it is profound. It's often personal, sometimes political. She specializes in creating solo shows, and turning personal stories into theatre, games and clowning. Her work *Mess* is part of a North American theatre for young audiences tour. In conversation with Katharine Carol, Vancouver International Children's Festival artistic and executive director, and guests.

JAN 23 5PM-7PM
THE POST AT 750

ALESSANDRO SCIARRONI
(*FOLK-S, WILL YOU STILL LOVE ME TOMORROW?*)

Sciarroni's background is in visual arts and theatre, but his work is most often presented by dance festivals. His *Will you still love me tomorrow?* trilogy—which comprises *FOLK-S*, *Untitled* and *Aurora*—explores the seemingly disparate practices of *schuhpluttling*, juggling and goalball. We discuss their common threads: resistance, strain, concentration and the dramaturgy of time. In conversation with Joyce Rosario, Associate Curator, and guests.

FEB 4 11AM-12:30PM
THE POST AT 750



PHOTO: TIM MATHESON

PANEL DISCUSSION

ARTS, ACCESS & INCLUSION

With the opening of *Backstage in Biscuit Land*, we discuss the state of inclusion with regard to producers, artists and audience members who identify as Deaf, disabled or on the autism spectrum. How is accessibility changing the way we create, curate and experience art? What do we have to gain when we re-frame our perception of disability, from one of limitation to possibilities? With guest speakers, moderated by Amy Nugent, executive director of Inclusion BC Foundation.

JAN 30 5:30PM-7:30PM
ROUNDHOUSE COMMUNITY ARTS & RECREATION CENTRE

SUPPORTED BY
VANCITY

PUSH ASSEMBLY

The PuSh Assembly is where we gather to share ideas around the performing arts. An open invitation to arts aficionados and industry insiders alike, the PuSh Assembly is divided into two separate series: Ideas and Industry.

Hosted by Associate Curator Joyce Rosario.

IDEAS SERIES

Ideas Series events are designed for all audience members who seek a deeper engagement with the artists and the work they create. All Ideas Series events are free and open to the public, no registration required.

INDUSTRY SERIES

Industry Series events are geared to performing arts industry professionals and practitioners: whether they are artists, producers or presenters; emerging, mid-career or established. Industry Series events are ticketed and accessible with a PuSh Industry Pass or Pack (p. 60).



PHOTO: CLAYTON WONG

WELCOME

This is an opportunity for PuSh Assembly participants and Industry Pass/Pack holders to mingle, kicking off the final week of the Festival. Meet some of our international delegates, and watch a screening of *Antonette*, our documentary based on the 2016 PuSh presentation of *Miss Understood* (the frank theatre).

JAN 31 5PM-7PM
THE FOX CABARET

KEYNOTE ADDRESS

Jess Thom (*Backstage in Biscuit Land*)

Writer, performer and artist Jess Thom has Tourette syndrome and co-founded Touretteshero as a creative response to her experience of living with the condition. Thom debuted at the Edinburgh Fringe Festival, and in the guise of her superhero alter ego has performed at such festivals as Glastonbury and Shambala. Thom collaborates with communities to create accessible works that explore wide-ranging experiences. Thom's keynote addresses the state of inclusion in theatre. Says Thom, "I used to think that changing attitudes was a long drawn-out process. Touretteshero's taught me that it can often be very quick and it often starts with a single conversation."

The keynote is preceded by a toast to our colleagues at caravan and their efforts in international dissemination and partnership, as exemplified by the PuSh/caravan collaboration (p. 14).

FEB 1 1:30PM-2:30PM
CBC STUDIO 700

PITCH SESSION

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

FEB 1 3PM-5:30PM
CBC STUDIO 700

ROUNDTABLE

New Models N.O.W.: An Artist/Presenter Salon

N.O.W. (New Open Working process for the performing arts) is a European network of performing arts professionals providing a compelling example of how presenters and artists are building new models for transnational collaboration. Featuring Agnès Henry (Extrapole, Paris), Carine Meulders (WP Zimmer, Antwerp) and Ragnheiður Skúladóttir (LÓKAL, Reykjavík), this roundtable marks N.O.W.'s first North American working session.

FEB 2 10AM-12PM
THE POST AT 750

PUSHOFF MIXER

Join PushOFF producers and artists for an informal meet-and-greet. PushOFF, produced by Theatre Replacement in partnership with Company 605, is an independent, curated platform of tour-ready projects and works in development by Canadian artists, taking place Feb 2 and 3. Full PushOFF details at theatrerplacement.org/pushoff.

FEB 2 4:30PM-5:30PM
THE DANCE CENTRE

MEET-UP

Diversity & Artistic Leadership

With Ravi Jain, Christine Quintana, Anita Rochon

In August 2016, Why Not Theatre hosted ThisGen, a gathering of diverse and dynamic artistic leaders from around the world, working in a range of roles, to discuss these central questions: Why theatre? Whose story? How does it get told? In this session, Jain (Why Not Theatre, Toronto), Quintana (Delinquent Theatre, Vancouver) and Rochon (The Chop, Vancouver) share their experiences from the inaugural ThisGen, and open the conversation to the Vancouver community and beyond.

FEB 4 1:30PM-3:30PM
THE POST AT 750

INDUSTRY BRUNCH

On the last day of the Festival, join fellow PuSh Assembly Industry participants for a farewell brunch. Light brunch buffet provided.

FEB 5 11AM-2PM
THE POST AT 750

WORKSHOPS

Admission by application only

Apply at pushfestival.ca/assembly

ODE TO THE ATTEMPT

With Jan Martens (*Sweat Baby Sweat*)

Divided into three parts (theoretical, theoretical to physical, physical to showing), this choreographic lab takes participants through the history of minimalism, to practicing methodologies in choreography, to creating new material. Open to artists of all disciplines; dance training not required.

JAN 19, 20 10AM-4PM
THE DANCE CENTRE

\$100

SUPPORTED BY
PERFORMING ARTS FUND NETHERLANDS

PERSONA: PERFORMING YOURSELF

With Jibz Cameron (a.k.a. Dynasty Handbag)

This workshop is designed to help participants create a persona that can serve as an outlet for creative desires. Exercises involve personal digging to get to the sometimes dirty, sometimes shiny, diamonds of personal experience. The workshop teaches the principles of transforming ideas into performative acts as well as helpful traditional acting techniques. No prerequisites.

JAN 21 10AM-4PM
THE POST AT 750

\$50

PAGE TO STAGE: THE CRAFT OF ADAPTATION

With Vincent Murphy

Several works at this year's festival are adapted from literature (*Macbeth*, *As I Lay Dying*, to name just two). In this workshop led by award-winning director and playwright Vincent Murphy, participants explore the building blocks to uncovering the play latent in a work of fiction and other genres. No prerequisites; participants must read at least the opening chapter in advance.

JAN 28, 29 10AM-4PM
THE POST AT 750

\$150

Includes a copy of Page to Stage: The Craft of Adaptation

LANGUAGES & VOICES OF DIRTSONG

With Black Arm Band

Members of Black Arm Band offer a vocal workshop that focuses on the significant songs from their signature production and the Indigenous languages in which they're sung. It explores heritage, personal journey and connection to land by mapping out the significance of these languages to the company and Australia. No prerequisites.

FEB 5 12PM-3PM
THE POST AT 750

FREE

SUPPORTED BY
AUSTRALIAN HIGH COMMISSION CANADA



2017 ARTISTS-IN-RESIDENCE

HONG KONG EXILE

The Artist-in-Residence program invites artists to be a part of the PuSh Festival in meaningful ways beyond presenting a finished work. Having itself been founded by two artists, PuSh has a deep interest in initiatives that help further the aspirations of our creative colleagues. In this instance, it's an opportunity to expand their practice and research, and to engage with kindred spirits locally, nationally and internationally.

We are proud to invite Hong Kong Exile—a performance collective founded by Natalie Tin Yin Gan, Milton Lim and Remy Siu—as the PuSh Artists-in-Residence for the next two years. In addition to presenting the company at Club PuSh this year, we've handed them the reigns of the PuSh Youth Program.

The work of Hong Kong Exile investigates the possibilities of interdisciplinary collaboration, and explores and questions such themes as the relationship between the "East" and the "West," Chinese identity within a Canadian context, as well as the formal and aesthetic traditions of dance, theatre and new music.

Associate Curator Joyce Rosario says, "Hong Kong Exile are as political and subversive as they are rigorous. Natalie, Milton and Remy are intelligent, astute and clever. Hands down, this triumvirate makes some of the most exciting and relevant 'post-disciplinary' work I've seen in recent years."

BALLET
BALLET
BALL
BAL
BA
B C



Program 2 March 16 17 18, 2017

Choreography
Company 605
Crystal Pite
Lesley Telford
Wen Wei Wang

Queen Elizabeth Theatre | balletbc.com | ticketmaster.ca



DANCER PETER SMIDA. PHOTO MICHAEL SLOBODIAN.

VSO
VANCOUVER
SYMPHONY
ORCHESTRA
BRAMWELL TOVEY
MUSIC DIRECTOR

VSO NEW MUSIC FESTIVAL!

5 CONCERT FESTIVAL | JANUARY 24 to 29



BRAMWELL TOVEY
VSO MUSIC DIRECTOR



STANDING WAVE



UBC UNIVERSITY SINGERS

THE 2017 VSO NEW MUSIC FESTIVAL explores new creations, contemporary composers, and partnerships with **Early Music Vancouver, Pacific Baroque Orchestra, Hard Rubber Orchestra**, and **Standing Wave**. Join us for an exciting concert experience with music that is new, vibrant, vital, and on the cutting edge.

POST-CONCERT MIX AND MINGLE in the lobby, featuring live DJ and cash bar, immediately following the Orpheum concerts.

ORDER ALL 5 CONCERTS & RECEIVE A 25% DISCOUNT! OVER SINGLE TICKET PRICING



@VSOOrchestra

MEDIA SPONSOR
VANCOUVER SUN

TICKETS: [vancouversymphony.ca /nmf](http://vancouversymphony.ca/nmf)

604.876.3434



DID YOU HEAR? THERE'S A BODY IN THE GREENHOUSE...

Ten teenagers tell a tale of beauty, cruelty, mercy, and being human. This is a play they created for you.

Studio Theatre at Shadbolt Centre

Jan 19-21, 8pm

tickets.shadboltcentre.com | 604-205-3000

Studio Theatre at Surrey Arts Centre

Feb 3-4, 7:30pm

tickets.surrey.ca | 604-501-5566

BRUBACHER/SPOONER/TANNAHILL (Toronto) Written by Jordan Tannahill | Directed by Erin Brubacher with Cara Spooner

Presented with

PuSh
INTERNATIONAL
PERFORMING ARTS
FESTIVAL

shadbolt centre

SURREY CIVIC
THEATRES

TOUCHSTONE
THEATRE

Supported by

vancouver
foundation

Cuisine & Confessions

BY THE 7 FINGER

January 25-29, 2017
Vancouver Playhouse



THEATRE
LA SEIZIEME

Tickets available at
seizieme.ca



PUSH FILM SERIES

PRESENTED WITH
DOXA DOCUMENTARY FILM FESTIVAL
SFU'S VANCITY OFFICE OF
COMMUNITY ENGAGEMENT
SFU WOODWARD'S

To complement the themes and ideas of the PuSh Festival live performances, we offer you a series of documentary films—curated by DOXA's director of programming, Dorothy Woodend—to round out your PuSh experience.

FREE
DJAVAD MOWAFAGHIAN CINEMA AT
SFU'S GOLDCORP CENTRE FOR THE ARTS



DANCE DANCE REVOLUTION: SHORTS PROGRAM

Paired with *Sweat Baby Sweat* (p. 19), *FOLK-S* (p. 33), *Wallflower* (p. 32)

DANCING FOR YOU
Erlend E. Mo (Norway), 2015, 25 mins

TIME DEAD TIME ALIVE
Guston Sondin-Kung (Denmark), 2015, 36 mins

ONE MILLION STEPS
Eva Stotz (Germany), 2015, 20 mins

Whether it's tear gas in your eyes or genuine tears, sometimes you just gotta dance it out! This collection of short films celebrates the cathartic power of the most fundamental of human art forms, from a girl learning a traditional Norwegian folk dance to students remembering the founder of Cuba's modern dance school. The language of movement can transcend time, unite people across cultures, and sometimes even spark a revolution in the streets.

JAN 18 5:30PM



NATURAL DISORDER

Christian Sønderby Jepsen (Denmark), 2015, 97 mins

Paired with *Backstage in Biscuit Land* (p. 29)

When comedian Jacob Nossell sets out to write a play on disability, he spares no one, least of all himself, from the most difficult questions. Jacob has cerebral palsy, and has struggled his entire life with how people perceive him. The project starts with asking unsuspecting people if they're normal. But what exactly does "normal" mean? As Jacob brings his play to completion, he must contend not only with his need for acceptance, but his desire for wild applause and rapturous acclaim.

JAN 25 5:30PM



WIDE OPEN SKY

Lisa Nicol (Australia), 2015, 87 mins

Paired with *dirtsong* (p. 34)

In small towns dotted across New South Wales, classical music doesn't have much of a place. Michelle Leonard is determined to change that. Every year, she drives across the outback to audition singers for the Moorbilla Voices Choir. This deeply affectionate, and often funny, film follows a group of choir finalists including Aboriginal kids Taylah and Khynan. More than an ode to musical education, this film demonstrates music's ability to foster empathy and break down cultural differences.

FEB 1 5:30PM

TOMBOY SURVIVAL GUIDE

A COLLABORATION BY **IVAN COYOTE**
AND THE **ALL-TOMBOY BAND**

FRIDAY
MARCH 10 2017

CENTRE STAGE
AT SURREY CITY HALL

7:30PM

TICKETS AT
604-501-5566
TICKETS.SURREY.CA

SURREY CIVIC
THEATRES

CITY OF
SURREY

CHANCE CENTRE
presents
2016/17
SERIES
CHANCECENTRE.COM

MANUAL CINEMA'S
Ada/Ava

"This Chicago troupe is conjuring phantasms to die for in an unclassifiable story of spectral beauty" - *New York Times*

TUESDAY
FEB 07
2017: 7:30pm

NOCHE FLAMENCA'S
Antigona

Soledad Barrio and Noche Flamenca unite ancient Greek tragedy and flamenco in this poignant, multidisciplinary triumph.

SUNDAY
MAR 12
2017: 7pm

CHANCE CENTRE AT UBC
Tickets and info at **chancecentre.com**

CHANCE CENTRE
FOR THE PERFORMING ARTS

UBC

Canada

straight

Vivi Tellas

Miguel Gutierrez

20 NEW PERFORMANCE

17 AESTHETICS INTENSIVE

JULY 17-28 VANCOUVER

A two-week summer intensive for mid-career artists
Application deadline: February 15, 2017
www.newaesthetics.ca

new aesthetics PERFORMANCE INTENSIVE

www.theatrereplacement.org

THEATRE/REPLACEMENT

SHADBOLT THEATRE

2016/2017

Discover perfect pairings at the 'Bolt.
Double your pleasure. Double your fun.

THEATRE DANCE MUSIC OPERA ARTS CLUB ON TOUR

CONCORD FLORAL
PuSh FESTIVAL | January 19-21 | 8pm

POP-UP LOVE PARTY
ZUPPA THEATRE | February 8-11 | 8pm

THE INCUBATOR PROJECT
SMALL STAGE | February 22-25 | 8pm

Tickets 604-205-3000 | shadboltcentre.com

City of Burnaby
shadbolt centre

NOW ON VIEW
at the Museum of Vancouver

VANCOUVER IN THE SEVENTIES
Photos from a Decade that Changed the City

ALL together NOW
Vancouver Collectors & Their Worlds

MOV
museum of vancouver

Vancouver's story begins here.

ALT Fest

Satisfy Your Hunger for Something New

FREE Pre-Shows all three nights @ 7:15pm

Drop off your non-perishable food donation for the **Friends in Need** food bank during ALT Fest

Friends In Need FOOD BANK envision FINANCIAL

Friday, February 3, 2017 • 8pm

Pace
OURO Collective

AND

The New Conformity
Cause and Effect Circus

Saturday, February 4, 2017 • 8pm

Call Mr. Robeson • A Life, With Songs

Sunday, February 5, 2017 • 8pm

Cory Weeds Trio with Harold Mabern

ACT presents

theactmapleridge.org

mapleridgeact @mapleridgeact

The ACT Arts Centre
11944 Haney Place
Maple Ridge, BC V2X 6B1
604.476.2787

MEDIA SPONSOR THE NEWS

BRITISH COLUMBIA ARTS COUNCIL

BLUESHORE FINANCIAL CENTRE FOR THE PERFORMING ARTS

BANDA MAGDA
SUN. JAN. 29 @ 8 PM
Fresh and retro-hip global group featuring bubbly bossa-pop
ST. JAMES HALL

VILLALOBOS BROTHERS
FRI. MAR. 3 @ 8 PM
Mexican virtuoso violinists blend folk music with classical and jazz

GERMÁN LÓPEZ
SUN. APR. 2 @ 8 PM
Stunning music from the Canary Islands featuring the timble and guitar
PRESENTATION HOUSE THEATRE

PEDRITO MARTINEZ GROUP
SUN. APR. 23 @ 8 PM
Afro-Cuban master percussionist with his red hot, dance-inducing band
ST. JAMES HALL

FOR TICKETS: (t) 604.990.7810 • (w) capilano.ca/centre

BlueShore FINANCIAL

THRIFTY FOODS

north shore news

2055 PURCELL WAY, NORTH VANCOUVER BC.

CAPILANO UNIVERSITY

ARTS UMBRELLA DANCE COMPANY

SEASON FINALE

MAY 26 TO 28, 2017
VANCOUVER PLAYHOUSE

artsumbrella.com/dance

ARTS UMBRELLA

Photo: David Cooper

iff Italian Film Fest Vancouver

JANUARY 6-12, 2017
Vancity Theatre | 1181 Seymour St
iffest.ca

PRESENTED BY

ILCENTRO ITALIAN CULTURAL CENTRE

VIFF

BECOME A PATRONS CIRCLE DONOR

Join an extraordinary group of donors by making a monthly commitment or one-time donation to the PuSh Festival. When you make a gift of any amount you make the performing arts possible in Vancouver—plus you get great benefits and a tax receipt!

To donate today, or to learn more about the Patrons Circle, visit pushfestival.ca/donate.

PATRONS CIRCLE BENEFIT EVENTS

Patrons Circle donors are invited to exclusive behind-the-scenes events that offer the full insider PuSh experience—during the Festival and throughout the year. Join us!

To RSVP for Patrons Circle benefit events, or to join the Patrons Circle and receive these benefits, contact Annual Giving Coordinator Hannah Bellamy at hannah@pushfestival.ca or 604.605.8284 ext 206.

BEHIND-THE-SCENES OF BY HEART & ARTIST CHAT WITH TIAGO RODRIGUES

JAN 18 5:30PM
THE POST AT 750

Supporter-level donors and above are invited (for two people).

ARTIST LUNCHEON WITH JORDAN TANNAHILL & GUESTS

JAN 22 12PM
THE POST AT 750

Supporter-level donors and above are invited (for one person).



PHOTOS: SARAH RACE

TICKETS TO WALLFLOWER OPENING NIGHT & RECEPTION AT JOHN FLUEVOG SHOES

FEB 1 7PM
PERFORMANCE WORKS & JOHN FLUEVOG SHOES GASTOWN

Advocate-level donors and above are invited (for two people).
Fifty per cent of all sales from the John Fluevog Shoes reception are donated back to PuSh!

WRAP PARTY

FEB 4 10PM
CLUB PUSH AT THE FOX CABARET

Advocate-level donors and above are invited (for two people).

TICKETS TO A CLUB PUSH SHOW OF YOUR CHOICE

JAN 20, 21, 27, 28 9PM
FEB 3, 4 9PM
CLUB PUSH AT THE FOX CABARET

Curator-level donors and above are invited (for two people).

THANK YOU TO PATRONS CIRCLE DONORS

Your generous support ensures that cutting-edge live performing arts are at the heart of Vancouver life.

VISIONARY (€15,000+)

Anndraya Luui

SUSTAINING (€5,000–\$14,999)

Bing Thom Architects, me&lewis ideas inc., Alexandra Montgomery, Kenneth Owen Gracie~, The R&J Stern Family Foundation, Fei Wong

PRODUCER (€2,500–\$4,999)

Chris Dobrzanski*, Harry Gray, Annette Grot, John Fluevog Shoes Ltd.

CURATOR (€1,000–\$2,499)

Anonymous, Norman Armour*~, Leanne Averbach*, Roberta Beiser, Jane Brindley & Ross Paul, Peter Dickinson & Richard Cavell*~, Prem Gill~, A.D. Gingrich~, Michael Heeney & Hilary Meredith*, Jane Heyman~, Peter Ladner, Lightburn 4 Pillars Fund, held at Vancouver Foundation, Susan Loadman & Kent Gallie*~, Harvey Loen, Stuart Macdougall, Winkie & Alan Macdougall, Jill MacGillivray, Paula Martin*, Bill Richardson~, Gwyn Roberts, Leonard Schein*, Rodger So*, Betty Verkuil*~, David Vogt & Tracy Proke, Paul & Joan Whitney*, Eric Wilson, Max Wyman*~, Mirna Zagar~

ADVOCATE (€500–\$999)

Evan & Ingrid Alderson, Robert Armour~, Mary & Herb Auerbach, Lorna Brown~, Dana Cromie & Greg Brown, Mo Dhaliwal, Frances Dobrzanski, Marie-Claire Dy~, Elsie and Audrey Jang Fund—held at Vancouver Foundation, Virginia Evans, Julia Gibson, Margo Harper~, Sue Harvey & Burke Taylor~, Christopher Hunt, Jessie Johnston~, Laura & Henry Koncan~, Sudha Krishna~, Kathleen MacDonald~, Laura Moore, Susin Nielsen & Goran Fernlund~, Alice Niwinski, Gayle Pastrick, Rod Pearce~, Bill Pechet, Eric Posen & Deena Chochinov, Niki Sharma, Lainé Slater~, Stanis Smith, Michael Stevenson, Susan & Bruce Stout, Barb Whiteman~, Stephen Williams~, Winkchop Productions Inc.

SUPPORTER (€150–\$499)

Anonymous (3), Anonymous~ (2), Marijka Asbeek Brusse, Penny Ballem, M K Barclay, Paul Beagan~, Jeremy Berkman & Sheila MacDonald~, Eric Berndt & Colin Cayer, Véronique Boulanger & Carmen Wiseman, Patty Burn, Katharine Carol~, Don & Donna Celle, Kristin Cheung, Garry Chmara, Ann Connors~, Lynn Copeland, David Curll, Elvy Del Bianco, Janina Deveau, Dave Deveau & Cameron Mackenzie, Michael Dobbin~, Maria Dobrinskaya, Bea Donald, Roxanne Duncan~, Eugene & Carmencita Dy, Megan Ellis & Company, Kathy Evans, Alex Ferguson~, Jane Flick & Robert Heidbreder, Amanda Fritzlan & Marcus Youssef, Jean Gardner, Carole & Martin Gerson~, Kara Gibbs & Michael McGuire~, Marianne Gibson*, Camille Gingras & Cande Andrade, Eugene Gorodetsky~, Linda Gorrie~, Stephanie Hardman, Evelyn Hecht, Peter Herndorf, Rosemary Hopkinson~, Heather Hyde, Carolyn Jack~, Liesl Jauk~, Beverley Kort & Ray Schachter, DD Kugler*, Anthony Kuschak, Jo Ledingham, David Lee, Jacqueline Levitin, Karen Love, Shirley Lum, Emma Luna Davis, Melody Ma, Jocelyn & Fiona Macdougall~, Elizabeth MacKenzie, Susan MacLaurin, Ken Manning, Laurel March, Melody Mason~, Stephanie Mayor~, Dr Paula E Meyler~, Brian Miltimore~, Ardis Nelson, Helen & John O'Brian, Wendy Oberlander*, Mira Oreck~, Bobbi Parker~, David Pay & Brian Laberge~, Cherie Payne, Iain Pennington~, Brenda Peterson, Andrew Petter & Maureen Maloney, Cory Phillely~, PLATFORM Architecture, Cindy Reid & Rory Gylander*~, Christine Rondeau, Joyce Rosario~, Ken

Ross, Shaundeh! Runka~, Patricia Ryan, Betty Scheltgen, Minna Schendlinger~, Bénédicte Schoepflin, Neil Scott, Kathryn Shaw, Matthew & Matilda So, Michelle So, Dana & Joel Solomon~, Alistair Stewart, Linnea Strom~, Bonnie Sun~, Liisa Tella~, Jim & Tara Travis~, Anika Vervecken, Mauro Vescera, Christianne Wilhelmson & John Webber~, Pebbles Willekes, Deborah Williams & Bruce Kennedy, Barb Wolfe~, Jonathon Young

FRIEND (€20–\$149)

Anonymous (9), Anonymous*, Anonymous~(3), Alan & Elizabeth Bell, Mark Achbar, Laura Aliaga, Jim Anhorn & Patricia Walberg Anhorn, Kate Armstrong & Michael Tippet, Wesley Arnold, Simone Artaud, Almira Bardai, Kathleen Barilla, Ronnie & Bernard Barry Tessler, Frantisek & Lynn Beck, Hannah Bellamy, Val Brandt, Matthew Breech, David Brown, Natalie Cammarasana, Naomi Campbell, Tim Carlson, Carter Hales Design Lab, Jane Cherry, Michael Clague, Alexander Daughtry, Geoffrey Deacon~, Margaret Dickson, Mary Doherty, Double H Creative, Charlotte Ensminger~, Jamie Evrard, Andrea Fecko, Jonathan Fowle, Keren Freed, Kira Gerwing~, Benz Gillani, Leona Gleason, Noel Golden, Pamela Goossen, Christopher Gora, Sean Guist, Ivan Habel, Stephen Heatley*, Todd Hickling, Steven Hill~, Jeannette Hlavach, Leslie Hoffman, Heather Hoiness~, Darby Honeyman & Dave Hess, Jane Hope~, Bill Houghton, Selwyn Jacob, Kristen Johnson, Marianne Johnstone~, Vivian Kan~, Bonnie Klein, Nancy Knickerbocker, Katie Koncan & Greg Bricknell, Heather Lamoureux, Marie-France Leroi~, Jeanne LeSage, Marshall Letcher, Milton Lim~, Merle Lister, Janet Mackie, Marni MacLeod~, Robyn Marsh, Lydia Marston-Blaauw, Jaspal Marwah, John Mason, Ian Mass, Arlin McFarlane, Kevin Mooney, Glenn Mori, Vincent Murphy, Emily Neumann, Carol Newson & Richard Mackin, Ellie O'Day, Arline Oishi, Anne Olsen~, Alain Paré, Mindy Parfitt, David Parkes, Barbara Parkin, Shayna Plaut, Peter Quin-Conroy, Alexandra Raffae, Martha Rans, Suzanne Reeves~, Rachel Rocco, Alexandra Rudis~, George Scott, Leslee Silverman, Helen Slinger, Mike Stack, Gina Stockdale, Kristin Stockley, Geordie Stowell, Anona Thorne*, Camilla Tibbs~, Rebecca Toolan~, Court Touwslager & Susan Steele, Grace Troje, Doug Tuck, Coree Tull~, Colleen Van Hooft, Susan, Wagner, Susan Webster, Jane Westheuser, Mary Catherine Williams, Richard Wolfe, Janelle Wong-Moon~, Jonathan Woodward, Sharyn Yuen

GIFTS IN MEMORY

Josh Coward in memory of Phyllis Coward~, Marna Disbrow in memory of Anna Wong, Tony Giacinti in memory of Lola MacLaughlin*, Dr. Evelyn J. Harden in memory of John Wood, Mary Schendlinger in memory of Jackie Crossland~

GIFTS IN HONOUR

Gloria & Bob Dickinson in honour of Peter Dickinson & Richard Cavell*, Pamela Dickinson in honour of Peter Dickinson & Richard Cavell, Rob Dickinson in honour of Peter Dickinson, Paul Hecht & Sarah Elkins in honour of Charlie Maxwell Hecht~, Annis Karpenko in honour of Norman Armour, Kerry McPhedran in honour of Heather McCrone, Jeff Sodowsky in honour of Norman Armour & Jocelyn Macdougall

* Donors who have given for at least five consecutive years. We are honoured to have so many deeply committed donors who see the value in supporting what we do, year after year.

~ Donors who give on a monthly basis. We extend a special thank you to these donors whose monthly gifts ensure the year-round sustainability of the PuSh Festival.

This list represents donors from September 1, 2015 to October 15, 2016. If we missed your name because of our print deadline, please know that we appreciate you!

COASTAL  PRESENTS

Bright Moments



Innovative, cutting-edge music from around the world

Details, tickets, and bundle pricing at coastaljazz.ca
    @CoastalJazz



QUINSIN NACHOFF FLUX

Nov 13 @ The Western Front



BATTLE TRANCE, PLUS JOSH ZUBOT/TONY WILSON DUO

Jan 28 @ The Western Front



HARRIS EISENSTADT: OLD GROWTH FOREST

Feb 3 @ The Western Front



BEN ALLISON QUARTET

Mar 10 @ The Western Front



BILL FRISELL, SOLO

Apr 9 @ Pyatt Hall



The Dance Centre

GLOBAL DANCE CONNECTIONS SERIES

JAN MARTENS January 18-20

ALESSANDRO SCIARRONI February 2-4

TARA CHEYENNE PERFORMANCE

SILVIA GRIBAUDI February 16-18

KINESIS DANCE somatheatro March 1-4

ZAB MABOUNGOU

COMPAGNIE DANSE NYATA NYATA April 6-8

LESLEY TELFORD | INVERSO April 20-22

WEN WEI DANCE May 25-27

thedancecentre.ca

PRESENTATION PARTNERS

PuSh
INTERNATIONAL
PERFORMING ART
FESTIVAL

2017 VANCOUVER
INTERNATIONAL
DANCE FESTIVAL

2017
Chutzpah!
FESTIVAL

MEDIA SPONSOR

straight

Photo: Lesley Telford | Inverso by David Cooper

engaging
contemporary art



surrey.ca/artgallery

surrey
art gallery

WORLD PREMIERE 2017

A gorgeous, powerful new musical about an Ojibwe family whose children were taken away to a residential school in Northern Ontario.

May 17-June 3 - York Theatre, Vancouver

June 7-18 - National Arts Centre, Ottawa

www.urbanink.ca



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

THE **CULCH**

RAVEN
THEATRE

Michelle Bardach | Photo: Matt Barnes

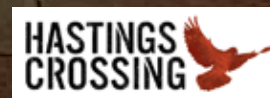
CHILDREN OF GOD

A New Musical by Corey Payette

THE FASTEST GROWING BIA IN VANCOUVER

Hastings Crossings Business Improvement Area is home to some of the most exciting new restaurants, cafes & innovative startups in Vancouver.

Check out what we have to offer at hxbia.com



HxBIA The Social Innovation BIA



With you at work



The *Canadian Theatre Review* is Canada's premier theatre journal, featuring thought-provoking plays and articles on current issues and trends in Canadian theatre. A must read for anyone who loves Canadian Theatre – performers, directors, academics, teachers, critics, the theatre-going public, and professionals of all kinds involved in the practice.

Learn more at bit.ly/ctrONLINE



Photo by Yves Renaud

| EVENT | MON 16 | TUE 17 | WED 18 | THU 19 | FRI 20 | SAT 21 | SUN 22 | MON 23 | TUE 24 | WED 25 | THU 26 | FRI 27 | SAT 28 | SUN 29 | MON 30 | TUES 31 | WED 1 | THU 2 | FRI 3 | SAT 4 | SUN 5 |
|--------------------------------|---------|---------|----------|----------------|---------------|------------|----------|--------|--------|---------------|---------|--------|----------|----------|--------|---------|---------------|--------|-------|----------|----------|
| MACBETH (16) | 7:30PM* | 7:30PM* | | 7:30PM* | 7:30PM* | 7:30PM* | | | | | | | | | | | | | | | |
| OIL PRESSURE VIBRATOR (17) | | 8PM | 8PM | 8PM | | | | | | | | | | | | | | | | | |
| MESS (18) | | | 10:30AM* | 10AM*/12:30PM* | 10:30AM*/7PM* | 2PM/7PM | 2PM | | | | | | | | | | | | | | |
| SWEAT BABY SWEAT (19) | | | 8PM | 8PM* | 8PM | | | | | | | | | | | | | | | | |
| BY HEART (20) | | | | 7PM | 7PM* | 7PM | | | | | | | | | | | | | | | |
| AS I LAY DYING (21) | | | | 7:30PM | 8PM | 2PM/8PM | 2PM | | 7:30PM | 1:30PM/7:30PM | 7:30PM* | 8PM | 2PM/8PM | 2PM | | 7:30PM | 1:30PM/7:30PM | 7:30PM | 8PM | 2PM/8PM | 2PM |
| GARDEN OF EARTHLY ... (35) | | | | 7PM–9:30PM | 7PM–9:30PM | 7PM–9:30PM | | | | | | | | | | | | | | | |
| HUMAN LIBRARY (35) | | | | | | 12PM–4PM | 12PM–4PM | | | | | | 12PM–4PM | 12PM–4PM | | | | | | 12PM–4PM | 12PM–4PM |
| TOWN CHOIR (22) | | | | | | | 12PM | | | | | | | 12PM | | | | | | | 12PM |
| FOUR THOUSAND HOLES (23) | | | | | | | | 8PM | 8PM | | | | | | | | | | | | |
| PORTRAITS IN MOTION (24) | | | | | | | | | 8PM | 8PM* | 8PM | | | | | | | | | | |
| THE CITY AND THE CITY (25) | | | | | | | | | 8PM | 8PM | 8PM | 8PM* | 8PM | 2PM/8PM | | 8PM | 8PM | 8PM* | 8PM | 2PM/8PM | 2PM/8PM |
| CONCORD FLORAL (26) | | | | | | | | | | 7PM* | 7PM* | 7PM* | 7PM* | 2PM* | | | | | | | |
| EVERY BRILLIANT THING (27) | | | | | | | | | | | 7PM | 7PM | 4PM/7PM | 2PM | | | | | | | |
| ZAPPA MEETS VARÈSE & ... (28) | | | | | | | | | | | | 8PM | 8PM | 3PM | | | | | | | |
| BACKSTAGE IN BISCUIT LAND (29) | | | | | | | | | | | | | | | 8PM | 8PM* | 8PM | | | | |
| SCULPTRESS (30) | | | | | | | | | | | | | | | 8PM | 8PM | | | | | |
| MOUTHPIECE (31) | | | | | | | | | | | | | | | | 8PM | 8PM* | 8PM | 8PM | 8PM | 2PM |
| WALLFLOWER (32) | | | | | | | | | | | | | | | | | 7PM | 7PM* | 7PM | | |
| FOLK-S (33) | | | | | | | | | | | | | | | | | | 8PM | 8PM* | 8PM | |
| DIRTSONG (34) | | | | | | | | | | | | | | | | | | | | 8PM | |

| EVENT | MON 16 | TUE 17 | WED 18 | THU 19 | FRI 20 | SAT 21 | SUN 22 | MON 23 | TUE 24 | WED 25 | THU 26 | FRI 27 | SAT 28 | SUN 29 | MON 30 | TUES 31 | WED 1 | THU 2 | FRI 3 | SAT 4 | SUN 5 |
|--|--------|--------|--------|----------|--------------|----------|--------|---------|--------|--------|--------|------------|----------|----------|---------------|---------|---------------|---------------|--------------|---------------|----------|
| DYNASTY HANDBAG ⁽³⁷⁾ | | | | | 9PM | | | | | | | | | | | | | | | | |
| THINGS A PERSON IS ... ⁽³⁷⁾ | | | | | | 9PM | | | | | | | | | | | | | | | |
| POINT BLANK POETS ⁽³⁷⁾ | | | | | | | | | | | | 9PM | | | | | | | | | |
| REVENGE OF THE POPINJAY ⁽³⁸⁾ | | | | | | | | | | | | | 9PM | | | | | | | | |
| VISITORS FROM FAR AWAY ... ⁽³⁸⁾ | | | | | | | | | | | | | | | | | | | 9PM | | |
| LIDO PIMIENTA ⁽³⁸⁾ | | | | | | | | | | | | | | | | | | | | 9PM | |
| ARTIST TALKS ⁽⁴¹⁾ | | | | | 11AM–12:30PM | | | 5PM-7PM | | | | | | | | | | | | 11AM–12:30PM | |
| PANEL DISCUSSION ⁽⁴¹⁾ | | | | | | | | | | | | | | | 5:30PM–7:30PM | | | | | | |
| CRITICAL IDEAS ⁽⁴⁰⁾ | | | | | 2:30PM–4PM | | | | | | | 2:30PM–4PM | | | | | | | 10:30AM–12PM | | |
| WELCOME ⁽⁴²⁾ | | | | | | | | | | | | | | | | 5PM-7PM | | | | | |
| KEYNOTE ADDRESS ⁽⁴²⁾ | | | | | | | | | | | | | | | | | 1:30PM–2:30PM | | | | |
| PITCH SESSION ⁽⁴²⁾ | | | | | | | | | | | | | | | | | 3PM–5:30PM | | | | |
| ROUNDTABLE ⁽⁴²⁾ | | | | | | | | | | | | | | | | | | 10AM–12PM | | | |
| PUSHOFF MIXER ⁽⁴²⁾ | | | | | | | | | | | | | | | | | | 4:30PM–5:30PM | | | |
| MEET-UP ⁽⁴²⁾ | | | | | | | | | | | | | | | | | | | | 1:30PM–3:30PM | |
| BRUNCH ⁽⁴²⁾ | | | | | | | | | | | | | | | | | | | | | 11AM–2PM |
| ODE TO THE ATTEMPT ⁽⁴³⁾ | | | | 10AM–4PM | 10AM–4PM | | | | | | | | | | | | | | | | |
| PERSONA ⁽⁴³⁾ | | | | | | 10AM–4PM | | | | | | | | | | | | | | | |
| PAGE TO STAGE ⁽⁴³⁾ | | | | | | | | | | | | | 10AM–4PM | 10AM–4PM | | | | | | | |
| LANGUAGES & VOICES ⁽⁴³⁾ | | | | | | | | | | | | | | | | | | | | | 12PM–3PM |
| DANCE DANCE REVOLUTION! ⁽⁴⁶⁾ | | | 5:30PM | | | | | | | | | | | | | | | | | | |
| NATURAL DISORDER ⁽⁴⁶⁾ | | | | | | | | | | 5:30PM | | | | | | | | | | | |
| WIDE OPEN SKY ⁽⁴⁶⁾ | | | | | | | | | | | | | | | | | 5:30PM | | | | |
| PATRONS CIRCLE EVENTS ⁽⁵⁰⁾ | | | 5:30PM | | | | 12PM | | | | | | | | | | 7PM | | | 10PM | |

Photographs by Jeremy Munnich

DEPARTMENT OF THEATRE

MA / PhD
Theatre & Performance Studies

MFA
Acting, Directing, Design & Sustainability, Hybrid Creation

BA / BFA
Acting, Design, Devised Theatre, Playwriting, Production, Theatre Studies

Study in Toronto, the third largest theatre centre in the world, at the most comprehensive school for the arts in Canada.

school of the arts, media performance & design **YORK U**

SFU SCA SCHOOL FOR THE CONTEMPORARY ARTS

Dance
Film
Music
Theatre Performance
Theatre Production and Design
Visual Art
Art, Performance and Cinema Studies
MFA: Interdisciplinary Studies
MA: Comparative Media Arts

sfu.ca/sca

THE SULTANS OF STRING


WITH ANWAR KHURSHID

Friday, March 31 - 8:00pm

The multiple award winning Sultans of String serve up a feast of ragas, reels and rumbas with special guest and sitar master Anwar Khurshid.

Centennial Theatre 2300 Lonsdale Avenue North Vancouver

nvrc.ca/centennialtheatre 604.984.4484



Coming Soon to Pacific Theatre

Out of a unique, alley-style theatre in the basement of a Heritage Building, here's what's coming next in Pacific Theatre's season of "theatre that matters."



Corleone: The Shakespearean Godfather
Feb 3-25

A classic tale of power, destiny, betrayal and honour: what if Shakespeare had written *The Godfather*? An all-female mash up produced by Classic Chic Productions.

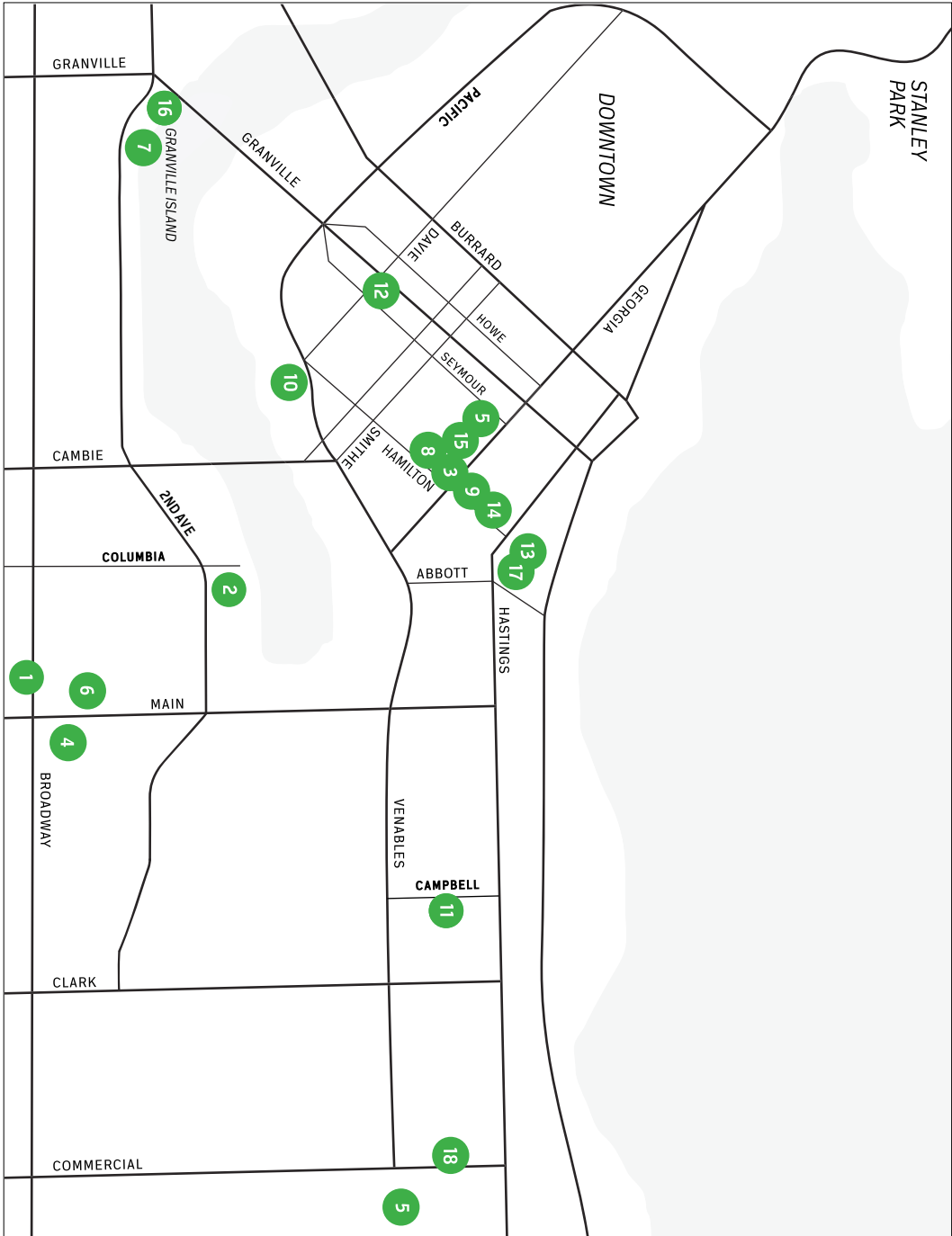


Valley Song
Mar 24-Apr 8

Torn between the hope of the new South Africa and the familiarity of all he has known, Abraam "Buks" Jonkers is still tilling land he will never own.

www.pacifictheatre.org • 604-731-5518 **PACIFIC THEATRE**

| Location | Address | Number |
|---|--------------------------|--------|
| BAF Studio | 108 East Broadway | 1 |
| BMO Theatre Centre Goldcorp Stage | 162 West 1st Avenue | 2 |
| CBC Studio 700 | 700 Hamilton Street | 3 |
| CSA Space (Entrance through Publication Books) | 2422 Main Street | 4 |
| The Culch | 1895 Venables Street | 5 |
| The Fox Cabaret / Club Push | 2321 Main Street | 6 |
| Performance Works | 1218 Cartwright Street | 7 |
| The Post at 750 Studio Studio, East Studio | 110-750 Hamilton Street | 8 |
| Queen Elizabeth Theatre | 650 Hamilton Street | 9 |
| Roundhouse Community Arts & Recreation Centre | 181 Roundhouse Mews | 10 |
| Russian Hall | 600 Campbell Avenue | 11 |
| Scotiabank Dance Centre | 677 Davie Street | 12 |
| SFU's Goldcorp Centre for the Arts Felix & Milton Wong Experimental Theatre Studio D, Diyad Mowagghlan Cinema, World Art Centre | 149 West Hastings Street | 13 |
| Vancouver Playhouse | 600 Hamilton Street | 14 |
| Vancouver Public Library Central Branch | 350 West Georgia Street | 15 |
| Waterfront Theatre | 1412 Cartwright Street | 16 |
| Woodward's Atrium | 111 West Hastings Street | 17 |
| York Theatre | 639 Commercial Drive | 18 |



PUSH PASSES & TICKETS

PUSH PASSES

The PuSh Pass is the best and simplest way to experience the PuSh Festival! Enjoy savings: Save up to 30% off single ticket prices. Enjoy flexibility: Use your Pass to see different shows, or book multiple tickets to the same show to bring friends. Enjoy convenience: Book your shows, and even exchange them, online any time of day.

| | EARLY BIRD PRICE <i>Until Nov 22, 5PM PST</i> | REGULAR PRICE <i>After Nov 22, 5PM PST</i> |
|----------------|--|---|
| FOUR-SHOW PASS | \$103 | \$119 |
| SIX-SHOW PASS | \$148 | \$176 |

HOW TO USE YOUR PASS

- Buy your PuSh Pass.
 - Use your unique Pass number to book your desired shows online.
 - Book your shows well in advance; tickets allotted for PuSh Passholders are limited.
 - If a desired show or performance date is not available, check back regularly online as availability might open up. Or book a different available show, and expand your horizons!
 - Certain premium, reserved-seating shows require a surcharge: *Macbeth* (p. 16), *dirtsong* (p. 34).
- Even with the surcharge, you still enjoy the best price and flexibility over single tickets!
- On show night, present your PuSh Pass and valid photo ID at the venue box office to pick up your ticket. Arrive early to avoid lineups and get your seats (most shows are general admission).

TERMS & CONDITIONS: Limited quantities. PuSh Passes are non-refundable, non-transferable. Tickets allotted for PuSh Passholders for each performance are limited, so book early and at least 72 hours before showtime. Select shows require a surcharge, payable at the time of booking. Tickets booked on a PuSh Pass can be exchanged for another eligible and available performance with a \$2.25 fee per ticket. Passholders must always be present, and present valid photo ID, at the venue box office to pick up tickets. Full terms and conditions at [pushfestival.ca](#).

INDUSTRY PASS & PACK

Looking to attend the events of the PuSh Assembly Industry Series (p. 42)? Purchase an Industry Pass to access all of the Industry Series, plus attend shows with the Six-Show Pass included. The Industry Pack provides full access to the PuSh Assembly Industry Series, without the Six-Show Pass.

| | EARLY BIRD PRICE <i>Until Nov 22, 5PM PST</i> | REGULAR PRICE <i>After Nov 22, 5PM PST</i> |
|---------------|--|---|
| INDUSTRY PASS | \$208 | \$236 |
| INDUSTRY PACK | \$60 | \$60 |

TERMS & CONDITIONS: Limited quantities. Industry Passes, Industry Packs are non-refundable, non-transferable. Tickets allotted for Industry Passholders for each performance are limited, so book early and at least 72 hours before showtime. Select shows require a surcharge, payable at the time of booking. Tickets booked on an Industry Pass can be exchanged for another eligible and available performance with a \$2.25 fee per ticket. Passholders must always be present, and present valid photo ID, at the venue box office to pick up tickets. Full terms and conditions at [pushfestival.ca](#).

YOUTH PASS & RUSH TICKETS NEW

If you're 16 to 24 years old, we've got a deal for you! Get a Youth Four-Show Pass for only \$20, which guarantees you a seat in the theatre, by booking in advance and online! Or you can line up for Youth Rush Tickets to select shows, one hour before showtime.

| | |
|----------------------|------|
| FOUR-SHOW YOUTH PASS | \$20 |
| YOUTH RUSH TICKETS | \$5 |

TERMS & CONDITIONS: Limited quantities. Limit one per person. Youth Passes are non-refundable, non-transferable. Tickets allotted for Youth Passholders for each performance are very limited, so book early and at least 72 hours before showtime. Limit one ticket per show. Tickets booked on a Youth Pass can be exchanged for another eligible and available performance with a \$2.25 fee per ticket. Passholders must always be present, and present valid proof-of-age photo ID, at the venue box office to pick up tickets. Youth Rush Tickets are non-refundable, non-transferable. Tickets are very limited and subject to availability. Valid proof-of-age photo ID must be presented at the venue box office to purchase; limit one ticket per show. Full terms and conditions at [pushfestival.ca](#).

PUSH SHOW PACKS NEW

Having trouble deciding on shows? We've done the work for you! Show Packs are a great introduction to PuSh, and provide you with a carefully curated sampling of our cutting-edge shows that span different forms and practices, by artists from different countries. Enjoy three unique shows—one show per week, on a pre-set day. Whether you're a first-timer at PuSh, or a live arts veteran, you'll love what we've put together.

| | |
|--|------|
| WEDNESDAY SHOW PACK: Hurray for Hump Day | \$99 |
| <i>Sweat Baby Sweat</i> (p. 19): Jan 18 8PM | |
| <i>Concord Floral</i> (p. 26): Jan 25 7PM | |
| <i>Backstage in Biscuit Land</i> (p. 29): Feb 1 8PM | |
| FRIDAY SHOW PACK: Work Up to the Weekend | \$99 |
| <i>By Heart</i> (p. 20): Jan 20 7PM | |
| <i>Every Brilliant Thing</i> (p. 27): Jan 27 7PM | |
| <i>FOLK-S, Will you still love me tomorrow?</i> (p. 33): Feb 3 8PM | |

TERMS & CONDITIONS: Limited quantities. Show Packs are non-refundable, non-transferable. Includes one ticket to three pre-selected shows, on specific performance dates and times. No substitutions of shows or performance dates. Additional service charges and telephone order fees may apply to the advertised price. Valid photo ID must be presented by original purchaser at each venue box office to pick up tickets. Full terms and conditions at [pushfestival.ca](#).

SINGLE TICKETS

If you can't commit to a PuSh Pass or Show Pack, then single tickets are your best bet. Tickets start as low as \$10!

TERMS & CONDITIONS: Tickets are non-refundable, non-transferable. Prices are subject to change. Additional service charges and telephone order fees may apply to the advertised price. Valid photo ID must be presented by original purchaser at the venue box office to pick up tickets. Full terms and conditions at [pushfestival.ca](#).

GROUP TICKETS

Share the PuSh Festival with your friends! When you come as a group of 10 or more, save up to 30% off single ticket prices to select shows!

To get your party started, email access@pushfestival.ca or visit us online.

HOW TO BUY

ONLINE: [pushfestival.ca](#)
PHONE: 604.449.6000
TOLL-FREE IN NORTH AMERICA: 1.866.608.8284

IN-PERSON:
PuSh Festival Audience Services
110–750 Hamilton Street

Mon–Fri, 12PM–6PM (until Dec 23)
Mon–Sat, 12PM–6PM (Jan 2–Feb 4)
Closed Dec 24–Jan 1

PuSh Passes and Industry and Youth Passes are sold through the PuSh Festival. Once you've purchased, simply use your unique Pass number to book shows online at [pushfestival.ca](#).

PuSh Show Packs and single tickets are sold through different box office outlets. Please visit us online, or call or email us, and from there we'll redirect you to the right place.

ACCESSIBLE PUSH

The PuSh Festival strives to be an inclusive place for all. We seek to reduce or eliminate physical, social and financial barriers so that everyone has a chance to experience the performing arts. Visit us online to find out more about our initiatives: free or reduced-price tickets for marginalized communities, relaxed performances, companion tickets, ASL interpretation for the Deaf and hard of hearing, and live description for blind or partially sighted patrons.

If you have physical accessibility needs, such as wheelchair seating, please contact us in advance to arrange.

To find out more, visit [pushfestival.ca/access](#) or send an email to access@pushfestival.ca.

HAVE QUESTIONS?

Visit our Frequently Asked Questions page online, or email PuSh Festival Audience Services at tickets@pushfestival.ca. Helpful hint: Email is the fastest way to communicate with us!

LET'S GET
DRAMATIC



KUBRICK RED
IS A HIGHLY
ORIGINAL,
UNSETTLING,
AND TRULY
REMARKABLE
DEBUT.



Indian Arm
Hiro Kanagawa
Playwrights Canada Press
\$18 | 978-1-770915-72-5



**"I'M TELLING
ALL OF THE
PEOPLE I
LOVE MOST
TO SEE THIS
SHOW."
–COLIN
THOMAS,
GEORGIA
STRAIGHT**



**THE
LATEST FROM
PERFORMER
EXTRA-
ORDINAIRE
AND PUSH
FESTIVAL
FAVORITE
IVAN
COYOTE.**



Kubrick Red: A Memoir
Simon Roy; translated by Jacob Homel
Anvil Press
\$18 | 978-1-77214-072-9



Empire of the Son
Tetsuro Shigematsu
TalonBooks
\$16.95 | 978-1-77201-104-3



**"INDIAN ARM
WILL SNEAK
UP ON YOU
AND RIP
OPEN YOUR
HEART."
–DAVID
C. JONES,
VANCOUVER
PRESENTS**



**TOMBOY
SURVIVAL
GUIDE**
IVAN COYOTE



Indian Arm
Hiro Kanagawa
Playwrights Canada Press
\$18 | 978-1-770915-72-5



Tomboy Survival Guide
Ivan Coyote
Arsenal Pulp Press
\$17.95 | 978-1-55152-656-0

LAYERS OF INFLUENCE

Unfolding Cloth Across Cultures

November 17, 2016 – April 9, 2017

Museum of Anthropology at UBC
A place of world arts + cultures

MOA

Dignity and Respect.

They earned it.



Join the campaign for safe, quality care for the elderly at carecantwait.ca

A MESSAGE from the members of the Hospital Employees' Union



BE IN THE NOW. BE IN THE KNOW.

ARTSLANDIA



VANCOUVER

ENGAGING STORIES, NEWS, AND PREVIEWS
ARTSLANDIAVANCOUVER.COM

artslandia
VANCOUVER

GABRIEL KAHANE

Emotionally intricate, honest, and compelling, Gabriel Kahane is a singer/songwriter and multi-instrumentalist with a quirky pop sensibility, who embraces music both old and new with an unabashed sense of humour.

"What mattered most... was the sense that a solitary voice had fostered an original world."

Alex Ross
THE NEW YORKER

A MONTH OF TUESDAYS

TUESDAY, MARCH 7, 2017

FOX CABARET

2321 Main Street, Vancouver

Bar opens at 7pm. Music starts at 8pm. 19+

Music on Main's Month of Tuesdays series:
Five concerts over five weeks starting February 21.
Artists include Anne La Berge, Dálava, Ensemble Paramirabo, Thin Edge New Music Collective, and Plumes Ensemble.

music
5main 
musiconmain.ca

Tickets: \$25/\$10
Month of Tuesdays pass: \$99/\$39
604.879.9888




We acknowledge the financial assistance of the Province of British Columbia & donors like you.

PuSh International Performing Arts Festival Society
110–750 Hamilton Street
Vancouver, BC V6B 2R5
CANADA

EMAIL info@pushfestival.ca
PHONE 604.605.8284
TOLL FREE 1.866.608.8284

PUSHFESTIVAL.CA

    @PUSHFESTIVAL

PuSh International Performing Arts Festival Society is a not-for-profit charitable organization: 82954 9948 RR0001