

INTERNATIONAL  
PERFORMING ARTS  
FESTIVAL



**PUSH**

**VENUES ALL  
OVER THE CITY.  
ARTISTS FROM  
ALL OVER  
THE WORLD.  
LET YOUR HAIR  
DOWN WITH LIVE  
PERFORMANCE.**

**January 16 - February 3, 2008**

Vancouver • Canada

**[www.pushfestival.ca](http://www.pushfestival.ca)**

# LOOK NO FURTHER

# THE GEORGIA *straight*

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# PuSh

## International Performing Arts Festival

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January 10 - PuSh Special Pullout Guide

January 17 - Chill Out Winter Arts & Entertainment

February 28 - Spring Arts Preview

CHECK OUT THIS WEEK'S CONTESTS AT *straight.com*

"heartfelt, funny... beautifully crafted drama."  
—The Chronicle Herald, Halifax

## HOW IT WORKS

by Daniel MacIvor  
directed by Katrina Dunn

28 Feb–9 Mar 08	12–15 Mar 08
Performance Works	Shadbolt Centre for the Arts
Tickets 604.231.7535	Tickets 604.205.3000
www.ticketstonight.ca	www.touchstoneitheatre.com

Starring Anna Cummer, Kerry Sandomirsky, Katharine Venour and Andrew Wheeler

Photo: Anna Cummer and Kerry Sandomirsky by David Cooper

## battery opera

2008-09

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Emily Nelson, Artist-in-Residence. Photo by Michael Stebbins.

# Hello!



Norman Armour, circa 1966

Another year has passed. And here we are submerged in the throes of winter. January 2008 will bring the fourth installment of the Push International Performing Arts Festival. Three weeks of ground-breaking work from afar and just around the corner. I could list for you the number of productions, of artists, of performances—they *are* good numbers. But alas, only numbers.

There is a lot of talk these days about the need to quantify the impact of art. In some circles, it's referred to as "metrics". In others, one speaks of "measurables" and "outcomes".

Whatever the case, the task at hand is

to quantify the degree that the arts may be argued to have a socially relevant value—in other words, to demonstrate with tangible proof the transformative power of art and the role it plays in our lives.

This year's PuSh Festival includes *Haircuts By Children*. Toronto's Darren O'Donnell has been forging exciting new ground. For the past several years, he has been creating works that are on the cutting edge of contemporary performance. Some have been for the stage, others for unconventional venues; each has challenged commonly held assumptions of what is theatre, what is an audience, and each has posed a radically new set of relations between the two. From aesthetical, social, and political standpoints, Darren has searched for the means to infuse his work with the very thing that is so much talked about today—the potential of the performing arts to affect transformation. The brilliance of his work is that it takes aim at individual experience, society and its institutional presumptions, artistic practices and the means of artistic production, along with the modes for its dissemination—all in one fell swoop. Collectively, he refers to his work in this vein as "social acupuncture."

Now *Haircuts By Children* certainly poses challenges. How do you categorize it? Is it performance, is it theatre, is it conceptual art? And how do you measure its impact? There will be 20 aspiring hair stylists, the 70 people who get their haircut, and the professional stylist supervising the whole affair. (Let us not forget that numbers are really impressive when they are big.) And what of the impact on those who never witness the eight hours of cutting, but nonetheless read of the piece, see a profile on an evening arts report, hear of it anecdotally, or perhaps ask a friend or colleague to tell the story behind their new 'do? Then there are the parents of the kids, the other kids at school, the principal and teachers, the unsuspecting passers-by on the street, who venture up and take a peek in the window at the goings on, perhaps even stop in and inquire, or simply purchase hot chocolate at the makeshift concession stand outside NuNu's Salon & Bar on Commercial Drive.

Do you measure the true impact of *Haircuts By Children* that day, a week later, a year later, 30 years later?

I still remember my horror as a six year old, standing in front of the bathroom mirror taking in the full scope of how I felt about my new haircut. Almost in tears, I desperately tried to comb my hair every which way, in a vain effort to make the best of it. (May you never be born with a cowlick.) I found myself dreading the thought of having to go to school the next day and facing my fellow students, and the teacher who would surely acknowledge that I had received the short end of the stick. My mother recently reminded me that at the time I had defiantly referred to the barber as a "butcher." The lollipop he had given me did little to assuage my growing sense of anger and panic.

At the other end of the spectrum, there are moments in my childhood where I felt treated with respect—respect for my intelligence, my outlook, and my creativity. These were often small acts by adults (family, neighbours, teachers) that conferred to me that they saw me as a person, with real desires, real hopes, real individuality. I have often thought about the fact that children have such a strong sense of who they are at the age of five, only to then progressively lose it throughout the course of the institutionalization and socialization that education and growing up inflicts upon us. Who among us has not spent a good part of our post-teenage years attempting to regain what once seemed so close at hand?

I hope that this year's PuSh Festival offers you something to provoke thought and make you question the nature of what is live performance. What it is and what it might be. What it means to you personally. What, perhaps, art must be in order to accurately reflect your experience of the world we live in. And finally, what of the human condition stubbornly defies measurement.

There are a number of works that explore and examine youth from a variety of perspectives and ages. Hopefully, it may give you cause to examine your own life as it once was, as it is, as it could be—and will be for those younger than yourself.

As always, tell us your thoughts and reflections. Heck, if you're so inclined, let us in on *your* forms of measurement. This is your festival. Engage, participate and let your hair down!

Norman Armour  
Executive Director

## Table of Contents

Welcome Messages . . . . .	4
Main Program . . . . .	5–19, 22–29
Schedule . . . . .	20–21
Ticket + Pass Info . . . . .	20–21
Festival Credits . . . . .	21
Special Events . . . . .	31
PuSh Assembly . . . . .	33–34
Post-show Talkbacks . . . . .	36
Venue Maps . . . . .	36
Acknowledgements . . . . .	38

## Legend



Wheelchair accessible



Hearing assist system available



Matinee performances



Post-show talkback



Suitable for families

Cover photo from Mammalian Diving  
Reflex's *Haircuts by Children* by  
John Lauener. Pictured: Amahayes  
Mulugeta and Jaylen Seif cutting the hair  
of Stan Bevington.



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### SPRING SEMESTER 2008 EVENTS

SFU STUDENT COMPOSERS January 24 - 26  
THE VISIT by Frederic Durrenmatt February 27 - March 8  
SURROUNDING SOUND Electroacoustic Concert March 28  
OFF CENTRE DANCE COMPANY April 3 - 5  
VISUAL ARTS GRADUATING EXHIBIT April 2007 (date TBA)  
2ND & 4TH YEAR FILM SCREENING May 2007 (date TBA)  
and much more ...

For information on all performances contact SFU THEATRE  
778-782-3514 [theatre@sfu.ca](mailto:theatre@sfu.ca) [www.sfu.ca/sca](http://www.sfu.ca/sca)

Jonathon Young, photo by Tim Matheson



# Get Involved!

Volunteer for the PuSh Festival, make some friends,  
and help spread the love.

We have lots of opportunities for people with  
a variety of skills, passions and interests.

To find out more, visit [www.pushfestival.ca](http://www.pushfestival.ca),  
or email [volunteer@pushfestival.ca](mailto:volunteer@pushfestival.ca).

## PuSh

INTERNATIONAL  
PERFORMING ARTS  
FESTIVAL



Greetings to all those taking part in the PuSh International Performing Arts Festival and Assembly Industry Conference.

This young, increasingly popular festival brings cultural excitement to winter in Vancouver by presenting performances by innovative theatre, music, and dance artists from across the city and the entire country, as well as from other parts of the world.

The Assembly industry conference provides artists, presenters, and artistic directors with opportunities to meet, share experiences, and develop professional relationships.

As Minister of Canadian Heritage, Status of Women and Official Languages, I would like to thank the organizers and the many talented artists who make this event a success. Together, you help expand the cultural horizons of Vancouver area audiences and contribute to the development of contemporary arts in Canada.

Enjoy the performances!

Josée Verner  
Minister of Canadian Heritage, Status of Women and Official Languages



As minister for Tourism, Sport and the Arts, it is my pleasure to welcome you to the 2008 PuSh International Performing Arts Festival.

The PuSh Festival has been rapidly building momentum since 2003. They have created a vibrant, contemporary festival that really does push both the audience and the player to grow and learn from the performances. With an anticipated 20,000

audience members, the 2008 PuSh Festival will include productions from New Zealand, Italy and Australia and from our own fantastic local scene.

Our Government is honoured to support an event that brings together some of the most innovative local, national and international contributors to Vancouver's stage. Not only does the festival entertain the audience, it provides a forum for some of the world's most creative minds to share.

Thank you to all of the volunteers for their perseverance and vision, and to everyone who has contributed to the festival. The value of this event to British Columbia, as well as to the city of Vancouver is tremendous.

I know that you will enjoy the wide range of talent gathered here, with so many gifted artists sharing their work with you. Once again, the efforts of the PuSh staff and volunteers have created an outstanding event.

Enjoy the festival!

Sincerely,

Stan Hagen  
Minister of Tourism, Sport and the Arts



On behalf of my colleagues on Vancouver City Council, I want to congratulate the organizers, performers and audiences of the 2008 PuSh Festival.

The PuSh Festival is a great opportunity for artists and spectators alike to appreciate a diverse range of artistic expression presented by the 2008 PuSh Festival. The City of Vancouver has

a thriving arts community and I am pleased to congratulate the PuSh Festival for initiating such an innovative show.

Congratulations on a fabulous event and enjoy all the festivities.

Yours truly,

Sam Sullivan  
Mayor

Michael Scholar Jr., photo by Ian Jackson



“ so bloody intense that I could barely take notes... among the most memorable shows I’ve ever seen ...a punishing, exhilarating bang. ”  
 —Georgia Straight

# The Black Rider

## The Casting of the Magic Bullets

By Tom Waits, Robert Wilson and William S. Burroughs • Co-presented with the Arts Club Theatre Company

*The Black Rider* is a dark fable of doom and bliss—a Faustian tale of addiction, loss and how love at any cost can be fatal. Rock icon Tom Waits, beat poet William S. Burroughs and theatrical maverick Robert Wilson came together in 1990 to create this expressionist operetta for a German audience. In 1998, November Theatre staged the English-language world premiere at the Edmonton Fringe Festival, and it has since jumped out of the Fringe circuit and toured across North America, receiving rave reviews, sellout houses and numerous awards. Since its sold-out run at the PuSh Festival in 2005, the show has won six Sterling Awards (Edmonton) and six Betty Mitchell Awards (Calgary), including Best Production and Best Direction, and has made dozens of year-end Top 10 lists across the country.

“I have seen November Theatre’s production of *The Black Rider* and was very impressed with their ability to capture the spirit and dark irony of the piece with minimal resources. So many with so much have done so much less. I wish them the best.”

—Tom Waits

**November Theatre** is committed to producing and creating works with a heightened performance style incorporating text, movement and music. They also wish to share this vision of theatre through international and regional touring, strengthening Canada’s cultural exchange. After almost 10 years of producing *The Black Rider*, November Theatre has chosen to plant its roots in Vancouver and will begin developing other works here with a similar aesthetic. [www.novembertheatre.com](http://www.novembertheatre.com)

Director Ron Jenkins

Musical Director Corinne Kessel

Choreographer/Assistant Director Marie Nychka

Set/Costume/Properties Designer Marissa Kochanski

Lighting Designer Michael Kruse

Movement Coach Amy Schindel

Technical Director/Audio Scott Peters

Stage Manager Joanne PB Smith

The Cast Jon Baggaley, Kevin Corey, Mackenzie Gray, Rachael Johnston, Colleen Winton and Michael Scholar, Jr.

The Devil’s Rubato Band Corinne Kessel, Dale Ladouceur, Jeff Unger

November Theatre Artistic Producer Michael Scholar, Jr. Managing Producer Corinne Kessel

**January 16– February 9 8pm**  
**Tuesdays 7:30pm**  
 Arts Club Granville Island Stage  
 No show Sundays

Matinee Performances Saturdays at 2pm

Post-show Talkback Tuesday, January 29

Running Time 1h40m

Tickets  
 Matinees & Mondays \$ 33.00 \$ 31.00 \$ 30.00  
 Tuesdays–Fridays \$ 38.00 \$ 34.00 \$ 31.00  
 Saturdays \$ 41.00 \$ 39.50 \$ 37.00  
 Arts Club Box Office 604.687.1644 or [www.artsclub.com](http://www.artsclub.com)

This show is eligible for PuSh pass access with a \$7.50 surcharge payable at the door on the night of the performance



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Additional performances to February 9



“ It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open... ”  
—*Mary Shelley (1818)*



Tracy Penner, photo by Photomagick

# Frankenstein

Presented in association with the Vancouver East Cultural Centre

The newest work by Edmonton’s internationally acclaimed Catalyst Theatre, *Frankenstein* is a soulful adaptation of Mary Shelley’s classic gothic novel (first published in 1818). The cautionary tale of Dr. Victor Frankenstein, and the Creature he constructs and then abandons, is an enduring story that has inspired many adaptations. This *Frankenstein* focuses on the human qualities of the characters and on our common need to feel that we can make a difference, to be accepted, and to love and be loved.

Visually stunning and aesthetically original, *Frankenstein* has been noted for the remarkable ensemble of eight actors who play some 40 characters, for its haunting original melodies, and for its quirky and often ghoulishly humorous take on a familiar and consistently relevant story. The original Edmonton production won eight Sterling Awards, including Outstanding Musical.

“One of Catalyst’s most dazzling creations yet, *Frankenstein* rises from its literary origins to have a long life.”  
—*The Edmonton Journal*

**Catalyst** is an Edmonton-based theatre company that creates bold new productions under the leadership of Artistic Director Jonathan Christenson. Catalyst’s work can be described as “small-scale spectacle”—big plays with big ideas, stunning, surreal designs, evocative musical scores, and a heightened approach to language, movement and performance style—all on a shoestring budget. The company has been recognized nationally and internationally for its unique theatrical vision. Past productions have toured England, Wales, Scotland, Australia, the US and Canada and have been honoured with over 40 awards. [www.catalysttheatre.ca](http://www.catalysttheatre.ca)

Original Adaptation  
Jonathan Christenson

Design Bretta Gerecke

Choreography Laura Krewski

Originally produced in collaboration with **Keyano Theatre**, Fort McMurray

**January 15–19 & 23–26**  
**7pm**  
*Vancouver East Cultural Centre*

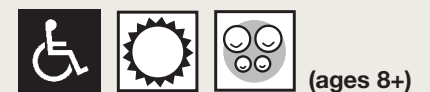
Matinee performance  
**January 20 4pm**

Running Time 2h15m

Tickets \$25/21  
[ticketmaster.ca](http://ticketmaster.ca)  
**604.280.3311**

*Additional service charges apply*

This show is eligible for PuSh Pass access with one exception. The January 22 performance is a benefit for Last Door Youth Program, and not available to Passholders. If you’d like to attend that performance, contact Last Door at **604.525.9771**.



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21	22	23	24	25	26	27	
28	29	30	31	1	2	3	



catalyst theatre

Richard Newman, photo by Tim Matheson

# Old Goriot

Presented in association with Western Gold Theatre and Theatre at UBC • PREMIERE

Western Gold Theatre and Theatre at UBC present the premiere of **James Fagan Tait's** adaptation of the novel *Old Goriot*, by Honoré de Balzac. This theatrical adaptation of Balzac's utterly gripping masterpiece builds on the success of Tait and composer **Joelysa Pankanea's** unforgettable adaptations of *Crime and Punishment* and *A Christmas Carol*. The world premiere of this innovative co-production christens UBC's 100th Anniversary year.

Balzac has been called the Shakespeare of the novel and with *Old Goriot* he sets the stage for a modern counterpart to King Lear, a father so blindly devoted to his undeserving daughters that his tragic realization—"I loved them too much for them to love me at all"—comes too late. A key novel in his *Comédie Humaine*, *Old Goriot* is a witty and profound treatment of two consuming obsessions: money and love. Original music by Joelysa Pankanea deftly illuminates this timeless tale, from the depths of sorrow and despair to moments of great beauty and transcendence.

**Western Gold Theatre** aims to expand and enrich the lives of senior performers and their diverse audiences and to serve as a creative role model for our expanding senior population. The company commissions new work addressing the concerns of aging in a social and family environment and exploring creative answers to these concerns. Western Gold offers classes and workshops for senior performers and community adults, and has for the last twelve years performed an annual series of public staged readings in diverse venues. Western Gold's productions inspire all people, young and old, to engage life to its fullest potential. [www.westerngoldtheatre.ca](http://www.westerngoldtheatre.ca)

**Theatre at UBC** is a renowned training program that has produced some of Canada's most innovative artists and theatre practices for over 50 years. See the future of theatre today—see Theatre at UBC! [www.theatre.ubc.ca](http://www.theatre.ubc.ca)

Director/Adaptation  
**James Fagan Tait**

Musical Director/Composer  
**Joelysa Pankanea**

Associate Director **Sarah Rodgers**

Costumes **Mara Gottler**

Set and Lighting **Robert Gardiner**

Western Gold Producers  
**Pamela Hawthorn and  
Allyson McGrane**

Starring **Patti Allan, Allan Gray,  
Anna Hagan, David Mackay,  
Micki Maunsell, Richard Newman,  
Gina Stockdale and Alec Willows**  
with 11 students from the BFA  
acting and BA Theatre programs

Supported by a donation from the  
Telus Vancouver Community Board

**January 17–26 7:30pm**  
*Telus Studio Theatre,  
Chan Centre for the  
Performing Arts at UBC*

**No show Sunday**

Preview  
**January 16 7:30pm**

Post-show Talkback  
**Tuesday, January 22**

Running Time 2h

Tickets  
\$25/\$20/\$15  
**Theatre at UBC Box Office  
604.822.2678**

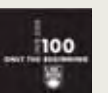
This show is fully eligible for  
PuSh Pass access



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21	22	23	24	25	26	27
28	29	30	31	1	2	3



Western Gold Theatre Society



“ Please, please, please believe the hype... just on the right side of the madness-brilliance divide. ”  
 — *The Globe and Mail*

Photo by John Lauener

# The Four Horsemen Project

Produced by Volcano in association with Crooked Figure Dances and Global Mechanic

Five years in the making, *The Four Horsemen Project* is a stylistic collision of theatre, dance, sound and animation in tribute to Toronto's legendary Four Horsemen—**Rafael Barreto-Rivera**, **Paul Dutton**, **Steve McCaffery** and **bpNichol**—a group of 1970s sound poets who turned the world on its ear, exploding the notion of poetry as the written word.

In this highly anticipated show a new generation of artists breathes life into the brilliant, iconoclastic and nearly forgotten work of the Four Horsemen, which, 30 years later still feels avant garde. Delightfully irreverent, the original group's outrageously fun poetry appears in swirling animation, sonic hi-jinx and stellar performances that thrill with their combination of physical and vocal virtuosity.

Conceived and directed by Toronto's Ross Manson and Kate Alton, in collaboration with Vancouver animation studio Global Mechanic, this multi-disciplinary extravaganza received its world premiere at Toronto's Factory Theatre in February 2007 where it wowed audiences and critics, and won four Dora Mavor Moore Awards. Its appearance at PuSh marks its debut in bpNichol's hometown.

**Volcano** aims to provide a theatre of outward-looking, cross-cultural fusion and to bring the latest in world theatre influences to Canada. The company has been a leading contributor to the Toronto independent theatre scene since its founding in 1994 by Ross Manson. Under Manson's Artistic Direction, Volcano has received tremendous critical and audience acclaim at home and abroad, including 33 Dora Mavor Moore nominations, 11 Dora wins, a Chalmers National Play Award (*Building Jerusalem*), the Best of Edinburgh Award (*Goodness 2006*) and much more. [www.volcano.ca](http://www.volcano.ca)

Conceived and Directed by  
**Kate Alton and Ross Manson**

Based on the poetry of  
**Rafael Barreto-Rivera, Paul Dutton, Steve McCaffery and bpNichol**

Starring **Jennifer Dahl, Graham McKelvie, Naoko Murakoshi, Sarah Sanford**

Choreographer **Kate Alton**

Animation Director **Bruce Alcock, Global Mechanic**

Music Director/Arranger  
**John Millard**

Dramaturge **Ross Manson**

Lighting Design **Itai Erdal**

Set and Costume Design  
**Cass Reimer**

Wardrobe **Nina Okens**

Vocal Coach **Katherine Duncanson**

Sound Designer/Engineer  
**John Gzowski**

Arranger **Holy Thursday Graham Hargrove**

Production Managers  
**Rick Banville, Doug Morum**

Stage Manager **Angie Jones**

Researcher **Deborah Pearson**

Assistant Producer for  
**Volcano Roxanne Duncan**

Producer for Volcano  
**Meredith Potter**


**January 17–19 7pm**  
*Scotiabank Dance Centre*

Matinee Performance  
**January 19 4pm**

Post-show Talkback  
**Friday, January 18**

Running Time 1h10m

Tickets \$28/22

 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for  
 PuSh Pass access



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3





“ One cannot help but feel amazement at how this young woman manages to do everything she does... ”  
—Drumbeat Magazine (Montreal)

# The Misfit

## PREMIERE

*The Misfit* is a dark comedy, inspired by the true story of a South Asian Vancouver woman who was killed for marrying outside of her caste. It focuses in on a group of Indian wedding dancers who have lived and loved and shared their stories through elements of MTV/Top 40, Urdu Ghazals, Jem and The Holograms, Dilwale Dulhania Le Jayenge and super awesome dancing!

*The Misfit* brings multi-Dora Award nominated and Siminovitch Prize long-listed director/dramaturg **Mark Cassidy** (*Kafka & Son*), renowned Kathak dancer/choreographer **Joanna De Souza** (*Firedance*) and award winning writer/performer **Anita Majumdar** (*Bombay Black*, creator of *Fish Eyes*) together for their first collaboration, examining the harsh reality of tradition, love and honour in both India and Canada.

**South Asian Arts** is the premier umbrella for the classical and folk arts of India. The organization works with top local artists, offering beginner to advanced courses in music and dance and also a summer day camp program for children called Camp Dosti. The company is Artist in Residence in the Vancouver School Board, as well as an active member of the ArtStarts in Schools school touring program in BC, seeking to bridge gaps between different communities of music and dance. SAA has also worked with various groups including the UN World Urban Festival, the Grey Cup Parade, The ScotiaBank Dance Centre, Judith Marcuse Productions, Canada Place, Dehli2Dublin, and FootEdge Dance Company. [www.southasianarts.ca](http://www.southasianarts.ca)

**Pull 'it Out Theatre** was founded by Anita Majumdar and Gregory Prest at the National Theatre School of Canada in 2004, initially to foster the development and creation of Anita Majumdar's *Fish Eyes* (directed/dramaturged by Gregory Prest). *Fish Eyes* has had a long performance life in Canada and internationally over a three-year span. The play inspired a new awareness in South Asian-Canadian theatre and is the first of a three-part series of one-woman plays in the vein of strong Indo-Canadian women who face diverse challenges, but lean on the strength of dance to find their way to an answer. *The Misfit* is the second of this series. The company's mandate supports the creation of accessible theatre for urban, contemporary audiences by accessing stories which aren't regularly found on our stages. It believes in telling simple stories that address issues of relevance to today's generation, in hopes of opening up a dialogue and pinpointing commonalities between perceived cultures and people.

Writer/Performer **Anita Majumdar**

Director/Dramaturg **Mark Cassidy**

Costume and Set **Nina Okens**

Sound Design **Ian De Souza**

Choreography **Joanna De Souza**  
and **Anita Majumdar**

Lighting Design/Stage Management  
**Sarah Yaffe**

For South Asian Arts  
**Raakhi Sinha**  
**Gurpreet Sian**

**January 17–19 9pm**  
*Performance Works*

Matinee Performance  
**January 19 4pm**

Post-show Talkback  
**Friday, January 18**

Running Time 1h15m

Tickets \$28/22

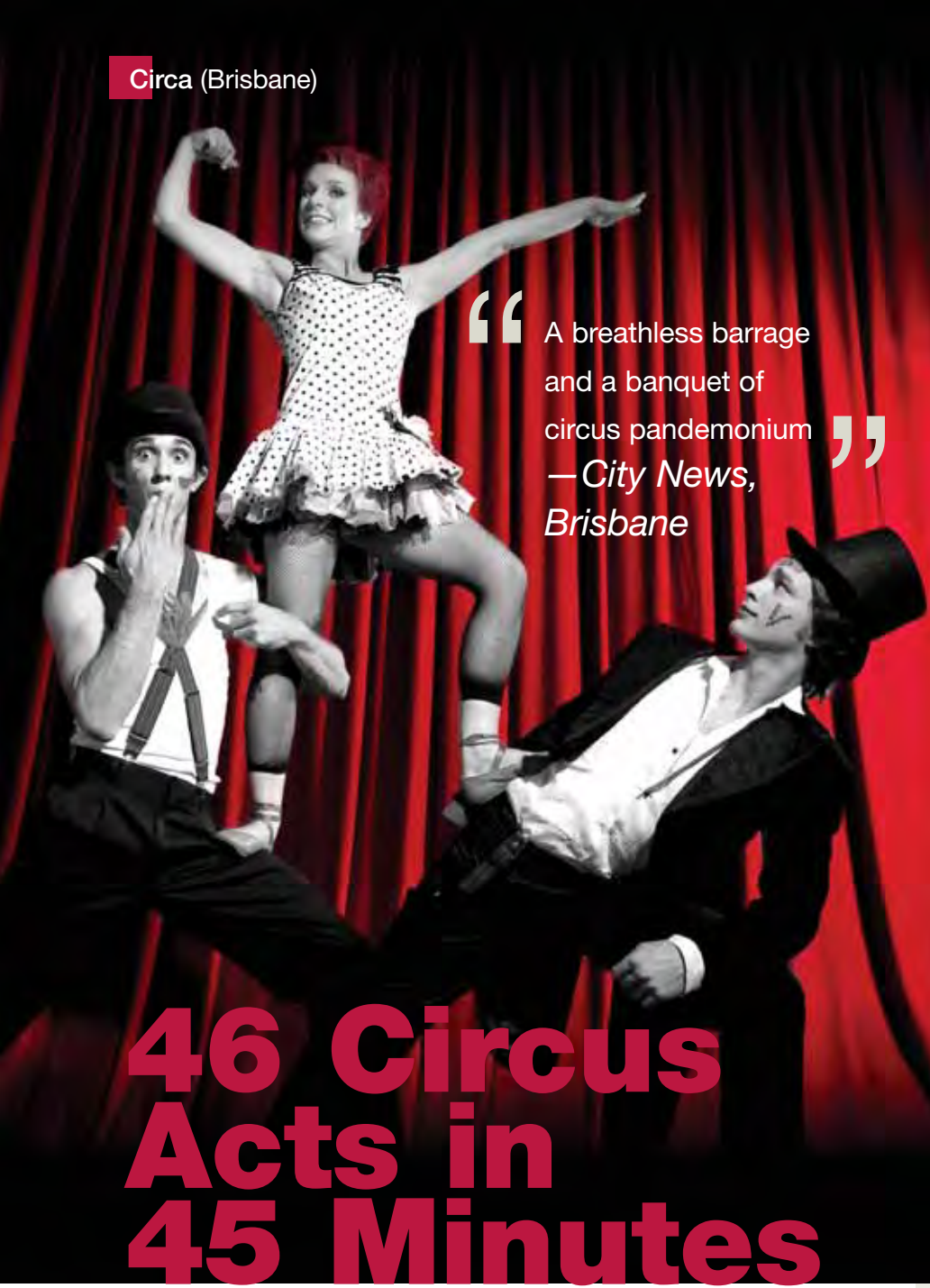
 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for  
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	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3





“ A breathless barrage and a banquet of circus pandemonium — *City News, Brisbane* ”

# 46 Circus Acts in 45 Minutes

With this work, the name says it all. You know how long you'll be there for and how much fantastic circus you'll see. Watch as intrepid acrobats battle the clock and their own limits as they tumble, fly, contort, juggle and balance. A spectacle of joyous intensity—this is Circa at its most engaging. Suitable for the whole family. [www.circa.org.au](http://www.circa.org.au)

**January 20 2pm & 4pm**  
*Performance Works*

FREE PERFORMANCES  
Tickets at door  
Box Office opens at 1pm  
Arrive early to avoid disappointment

Running Time 50 minutes

Circa acknowledges the assistance of the Queensland Government through Arts Queensland and the Australian Government through the Australia Council, its arts funding and advisory body. Circa also acknowledges Griffith University as a major partner.



m	t	w	t	f	s	s
		16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3

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## In Memoriam Bruce Stuart

The PuSh Festival dedicates the 2008 festival to the memory of Bruce Stuart, a long-time supporter, co-worker and friend.

Bruce was tireless in his enthusiasm for the performing arts, and many patrons saw his smiling face at PuSh shows, as well as at countless other events on Vancouver's cultural calendar.

His warmth, silly sense of humour, and unflagging joy and dedication will be missed by all of us at the PuSh Festival.

Photos by: Yukiko Onley, Mark Mushet photomontage: Corporate Graphics



# Dual Eclipse: Orchestras of Two Worlds

Co-presented with the Chan Centre for the Performing Arts at UBC

Vancouver ensembles Turning Point and Gamelan Gita Asmara share the stage for an evening of new and classic music from Canada and Bali. Showcasing contemporary fusions of Western and Indonesian music, the evening also features live dance and video projections. Two of the most dynamic ensemble traditions on the planet will jet you from continent to continent in flashes of sonic colour. Highlighting the program are the premiere of *Resolution*, a new work by Michael Tenzer for small orchestra powered by Balinese drumming, the spectacular *Kebyar Gandrung* danced by **Putu Widiantini**, and newly commissioned video and dance with dancer **Ziyian Kwan**, choreographer **Jennifer Mascall** and videographer **Yun Lam Li**.

Before the concert the film *Bali by Heart* will be screened at the Royal Bank Cinema at the Chan Centre. Admission is free for concert ticketholders. A group of 11 Canadian musicians share the daily life and musical traditions of a Balinese village to bring to life a new music for Gamelan and Western instruments in this film by Sylvia L'Ecuyer, produced by Red Letter Films. [www.redletterfilms.com](http://www.redletterfilms.com)

**The Turning Point Ensemble** is a large chamber ensemble with a mission to champion music composed during the past hundred years, linking the music of earlier times to the music of today through innovative programming and outstanding performances. The Turning Point Ensemble joined forces with the Vancouver Art Gallery, the Roundhouse Community Centre and the CABINET interdisciplinary group to premiere *Projections* as part of the 2007 PuSh Festival, and the ensemble has continued to collaborate with other arts organizations to bring important and deserving compositions from the past hundred years to the stage in new and exciting contexts. [www.turningpointensemble.ca](http://www.turningpointensemble.ca)

**Gamelan Gita Asmara** was founded in 1996 by Michael Tenzer. Using a new kind of Balinese gamelan set called Semaradhana, the group learns traditional and contemporary Balinese repertoire during an intensive eight-month practice schedule. The collective focus and discipline of doing something complex together, the rewards of hard work to make something of aesthetic and social value, and the joy of sharing this with our audience is what drives our members to strive for excellence in the Balinese tradition. Members of the ensemble were recently featured in the film, *Bali by Heart*, documenting members of the ensemble's recent trip to Bali. [www.gitaasmara.ca](http://www.gitaasmara.ca)

Turning Point Ensemble Co-Artistic Directors **Jeremy Berkman** and **Owen Underhill**

Gamelan Gita Asmara Founder **Michael Tenzer**

Directors I **Wayan Sudirana/ Ni Putu Widiantini**

Choreographer *O Bali* **Jennifer Mascall**

Videographer *O Bali* **Yun Lam Li**

Dancers **Ni Putu, Widiantini Kadek Suriana**

Dancer *O Bali* **Ziyian Kwan**

Technical Director **Jeremy Baxter**

**January 20**  
**Concert 7:30pm**  
*Chan Centre for the Performing Arts, UBC*  
**Film 6pm**

Concert Running Time 2h

Tickets \$30/\$15 (students)

[ticketmaster.ca](http://ticketmaster.ca)

**604.280.3311**

This show is fully eligible for PuSh Pass access



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3



**Gamelan Gita Asmara**



**MARTHA LOU HENLEY CHARITABLE FOUNDATION**

“ a seamless and utterly captivating production that redraws the limits to which circus can aspire ”  
— *The Age (Melbourne)*



David Carberry and Darcy Grant, photo by John Donegan

# The Space Between

*The Space Between* is a powerful exploration of the things that keep us apart and our desire to be together. Three performers journey through explosive acrobatic encounters, lyrical duets and supple physical contortions as they explore love, loss and desire. Every possible combination of two and one is played out across a variety of acts, moods and relationships. Visually drenched in layers of projection and set to a blend of Jacques Brel songs, industrial noise and contemporary sounds by DJ Shadow, Murcof and others, this is a stripped-back circus of the heart.

*The Space Between* has dazzled audiences and wowed critics all over the world, including a recent sold-out run at the Galway Arts Festival in Ireland, where every performance received a standing ovation. The show also enjoyed a series of sold-out performances at the Sydney Opera House. This Canadian tour includes a stop at Victoria's Intrepid Theatre.

“a new meeting place for the excellence of old-school core values from the worlds of contemporary dance, ballet and gymnastics, with the added twist of good, old fashioned, centre ring bravura... leaves you in no doubt you are witnessing something genuinely special.”

— *Irish Independent*

Circa began life 18 years ago as Rock'n'Roll Circus. Based in Brisbane, Circa has pioneered the re-imagining of circus as a brave new art form. Circa's works redefine circus, embracing the innovative use of music, multimedia, interaction, improvisation and collaborations with exceptional artists. Circa has performed in 12 countries since 2006. [www.circa.org.au](http://www.circa.org.au)

Circa also performs two free family shows, *46 Circus acts in 45 Minutes*, Sunday January 20. See p 10 for details.

Circa acknowledges the assistance of the Queensland Government through Arts Queensland and the Australian Government through the Australia Council, its arts funding and advisory body. Circa also acknowledges Griffith University as a major partner.

Created by Yaron Lifschitz and the Circa Ensemble

Performed by  
David Carberry  
Darcy Grant  
Chelsea McGuffin

Concept, direction, lights, sound design, multimedia and operation by Yaron Lifschitz

Music by Jacques Brel, Leonard Cohen, JS Bach, Darrin Verhagen, DJ Shadow, Aphex Twin, Cake, Fabricate, Murcof and Boards of Canada

**January 22–26 7pm**  
*Performance Works*

Post-Show Talkback  
**Saturday, January 26**

Running Time 1h

Tickets \$28/22  
[www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for PuSh Pass access



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Théâtre la Seizième (Vancouver)/ A Théâtre de la Manufacture (Montreal) production

“Fernand Rainville directs an array of five stars, an exceptional company... who can speak with silence—it is rare.”  
—André Ducharme, Radio-Canada

Henri Chassé and Annick Bergeron, photo by Rolline Laporte

# Août-un repas à la campagne

Presented in association with Théâtre la Seizième

Late in the afternoon, on a blistering, languid summer day in the countryside, four generations of a family living together engage in the hectic preparations for an upcoming engagement party. Eight Chekhov-inspired characters confront each other in a series of symbolic oppositions: youth versus old age, city versus countryside, old versus new world. **Jean Marc Dalpé** draws his cast of characters inexorably into a crisis that, like a French classical tragedy, engulfs them completely and exposes them to themselves and to each other. Dalpé's flawless sense of pacing and language shapes a unique dramatic universe that has the actors and audience literally breathing in time with the characters.

Three-time Governor General's award-winner Dalpé received yet another nomination for this play. The production was awarded the Best New Script Masque at the 2006 Soirée des Masques in Montreal and actors Janine Sutto and Jacques L'heureux were both nominated for best supporting actress and actor Masques Awards.

**Théâtre de la Manufacture** is recognized as one of Québec's most important theatrical creation centres. The Montreal-based company was founded in 1976 by, among others, current Artistic Director Jean-Denis Leduc. Their productions include new works by Québécois authors, by French Canadian authors from across Canada, as well as translations of contemporary theatre from around the world, all presented on the stage of Théâtre la Licorne.  
[www.theatrelallicorne.com](http://www.theatrelallicorne.com)

**Théâtre la Seizième**, the only francophone professional theatre company in British Columbia, puts on contemporary plays for theatregoers of all ages. The company is a dynamic creative centre that commissions new works but also presents theatre companies from across Canada. Recipient of several Jessie Awards, as well as the 2005 Masques for best French-Canadian production, Théâtre la Seizième is now one of Vancouver's most exciting presenting and production companies. [www.seizieme.ca](http://www.seizieme.ca)

Text by Jean-Marc Dalpé

Director Fernand Rainville

Starring Annick Bergeron, Henri Chassé, Sophie Clément, Jean Marc Dalpé, Catherine De Léan, Jacques L'Heureux, Janine Sutto, Marie Tifo

Assistant Director and Set Manager Allain Roy

Set Design Patricia Ruel

Costume Design Mireille Vachon

Lighting Design André Rioux

Sound Design Larsen Lupin

January 23–26 8pm  
Waterfront Theatre

In French with English Surtitles

Running Time 1h10m

Tickets \$24/21  
Théâtre la Seizième  
Box Office  
604.736.2616

This show is fully eligible for PuSh Pass access



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21	22	23	24	25	26	27
28	29	30	31	1	2	3



Théâtre la Seizième

LA MANUFACTURE

TV5.ca

L'Express du Pacifique

CTV

Conseil des arts et des lettres Québec





Photo by HG steirischer

# Hey Girl!

By Romeo Castellucci • Presented in association with Theatre at UBC

The stage is enveloped in fog as slow music surrounds the audience. A gelatinous substance softly falls from a table to the floor. Then, little by little, as if shedding a skin, the naked body of a young woman emerges. She will face many challenges as a newborn. She will need to harden herself and form a protective shell. Half Joan of Arc, half Juliet, she will be torn between the desire to fight for her freedom and a powerlessness that condemns her to wait to be saved. How can she free herself from the constraints of culture and history? How can she express her individuality?

Repetition can make all gestures seem mechanical, empty and even absurd. Nevertheless, **Romeo Castellucci** shows that gestures still suggest meaning to us, even when deprived of context. Woven of images of fascinating and frightening strength, *Hey Girl!* explores the female body and sensitivity, evoking the slavery, violence, and servitude that still too often afflict women. Acclaimed in Turin, Budapest, Paris, Rotterdam, Québec City and Montreal, *Hey Girl!* takes place on the border where theatre, visual art and self-awareness meet. Where images hit hardest. Where images go directly to the heart. This show is on tour with stops at the Wexner Arts Center (Columbus, Ohio), Art Institute of Chicago, Seattle's On the Boards, Walker Arts Center (Minneapolis), and Montclair University in New Jersey.

Actor, producer, author and visual artist Romeo Castellucci, described by some as the European Robert Lepage, comes to the theatre from the fields of painting and scenography. The productions of the Societas Raffaello Sanzio, founded in 1981 by Castellucci and his sister Claudia and Chiara Guidi, are primarily visual experiences. Their brute force has been lauded at major festivals and earned many international awards including a best foreign production Masque Award in Montreal for *Oresteia*, presented at the Festival des Amériques in 1997. [www.raffaellosanzio.org](http://www.raffaellosanzio.org)

“Castellucci’s theatre is stunningly visual and filled with sound”  
—*NY Theatre Wire*

“Romeo Castellucci confirmed his rep as contemporary theatre’s most audacious and inventive image-maker with his meditation on women and femininity... Why is Castellucci’s brilliant work not seen Stateside more frequently?”  
—*Variety*

Original music **Scott Gibbons**

Statics and dynamics  
**Stephan Duve**

Lighting technique  
**Giacomo Gorini, Luciano Trebbi**

Sculptures for scene **Plastikart, Istvan Zimmermann**

Production assistant  
**Eugenio Resta**

Organization **Gilda Biasini, Cosetta Nicolini**

Promotion **Benedetta Briglia**

Administration **Elisa Bruno, Michela Medri**

Administrative advice  
**Massimiliano Coli**

Management for American tour  
**Aldo Miguel Grompone, Rome**

Tour manager **Sandra Ghetti**

**Production:** Odeon Théâtre de l'Europe con Festival d'Automne/Paris • steirischer herbst/Graz • Le-Maillon Théâtre/Strasbourg • de Singel /Antwerpen • Productiehuis Rotterdam (Rotterdamse Schouwburg) • Cankarjev dom Ljubljana- Trafò House of Contemporary Arts/Budapest • Societas Raffaello Sanzio

**January 23–26 7:30pm**  
*Frederic Wood Theatre, UBC*

Post-show Talkback  
**Thursday, January 24**

Running Time 1h15m

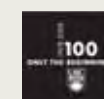
Tickets \$36/\$30  
**Theatre at UBC Box Office**  
**604.822.2678**

Student rush tickets available only at the door on the night of the performance: \$20

This show is eligible for PuSh pass access with a \$7.50 surcharge payable at the door on the night of the performance



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21	22	23	24	25	26	27
28	29	30	31	1	2	3



# No Holds Bar

Co-presented with South Asian Arts

Break the drums, tear the strings, turn up the speakers and make some music! **No Holds Bar** is a carefully orchestrated, off-the-cuff explosion of Vancouver's finest musicians, bringing together world drums, including the dhol and tabla, as well as bagpipes, and fiddle. Throw in the Bay Area's hottest DJ Jimmy Love with Seattle's DJ Collage and local spinster DJ Tspoon, and witness a cyclone of energy.

Welcome to music to the extreme, ripping at the seams with instrumentation from all over the world to create bumping mayhem. Tip up your cup, pull out the bhangra and do some head banging to western/eastern music fusion; something you have never heard before. This is an evening of high-intensity music, dance, and jam.

Featured Artists include San Fransico hip-hop bhangra **DJ Jimmy Love**; Seattle's **DJ Collage**; from Vancouver's **Beats Without Borders** crew, **DJ Tspoon**; home-town Irish/Punjabi fusion band **Delhi2Dublin**; the sensuous bansuri and tabla over a bed of luscious keyboards with **Prashant John**; a fusion of dhol drumming and bagpipes with **Gurpreet Sian** and **Michael O'Neill**; the hard-hitting beats of Punjabi folk music with **United Bhangra**; Vancouver's premier South Asian dance troupe **FootEdge Dance Company**.

**South Asian Arts** is the premier umbrella for the classical and folk arts of India. The organization works with top local artists, offering beginner to advanced courses in music and dance and also a summer day camp program for children called Camp Dosti. The company is Artist in Residence in the Vancouver School Board, as well as an active member of the ArtStarts in Schools school touring program in BC, seeking to bridge gaps between different communities of music and dance. SAA has also worked with various groups including the UN World Urban Festival, the Grey Cup Parade, The ScotiaBank Dance Centre, Judith Marcuse Productions, Canada Place, Delhi2Dublin, and FootEdge Dance Company. [www.southasianarts.ca](http://www.southasianarts.ca)

- DJ Jimmy Love
- DJ Collage
- DJ Tspoon
- Delhi2Dublin
- FootEdge Dance Company
- Michael O'Neill
- United Bhangra
- Prashant John
- South Asian Arts
- Raakhi Sinha
- Gurpreet Sian

**January 24 9pm**  
(doors 8pm)  
*Atlantis Nightclub*

No Minors

Tickets \$25

 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for  
PuSh Pass access

m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3



photo by Th. Ammerpohl

“ The festival’s climax was no doubt the performance of *fever* by clarinetist Michael Riessler and dancer Nigel Charnock... Charnock was undoubtedly a ‘Shakespeare in Love’—moving, funny, enchanted, desperate: and flooded with standing ovations by the rather large audiences. ”  
—Kölner StadtAnzeiger

# fever

## Shakespeare Sonnets in Voice, Dance and Music

Presented in association with The Dance Centre

Celebrating its 10th anniversary in 2008, *fever* is a collaboration between English dancer and actor **Nigel Charnock** and German composer and clarinet and saxophone player **Michael Riessler**. Based on Shakespeare’s sonnets, *fever* combines sound, live performance and a conversation between body, music and voice. This ever-changing work reinvents itself with each production. There is a set foundation of sound, dance and text—but with different stagings, *fever* constantly changes. *fever* makes dance audible and conveys danced poetry to the ear. To the accompaniment of Riessler on clarinet and the Virus String Quartet, dancer and actor Charnock recites Shakespeare’s sonnets while remaining in constant motion. Charnock’s production of *Frank* was a huge audience favourite at the 2005 PuSh Festival and this compelling performer always surprises and delights.

*My love is as a fever, longing still  
For that which longer nurseth the disease;  
Feeding on that which doth preserve the ill,  
Th’ uncertain sickly appetite to please.*

**Nigel Charnock** creates theatre which is unbound by the conventions of traditional art forms, blending text with movement, dance and music. He trained in drama and then in dance at the London School of Contemporary Dance. He co-founded DV8 Physical Theatre in 1986 with Lloyd Newson, with whom he collaborated closely, also on a number of video projects, until 1992. He is director, writer and performer of his own solo shows (*Resurrection*, *Original Sin*, *Hell Bent*, *Human Being*, *Frank*) and creator of Volcano Theatre’s award-winning *L.O.V.E.*, *How to Live*, and *Macbeth*. Until 2006 Nigel Charnock was the Artistic Director of Helsinki Dance Company. [www.cueperformance.com](http://www.cueperformance.com)

**Michael Riessler** has been one of the most creative and innovative musicians on the European scene for more than 25 years. Equally talented in contemporary music as in jazz, he has composed many works for radio, film, drama, dance companies and classical music ensembles.

[www.michael-riessler.de](http://www.michael-riessler.de)

Dance, voice Nigel Charnock

Composition, clarinets, saxophone  
Michael Riessler

Virus String Quartet  
Willi Lehmann violin  
Martin Lehmann violin  
Fridtjof Sturm violoncello  
Enrico Melozzi violoncello

Light Design Rachel Shipp

Management Vera Firmbach

**January 24–26 9pm**  
Scotiabank Dance Centre

Post-show Talkback  
**Friday, January 25**

Running Time 1h

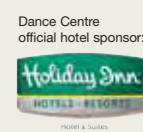
Tickets \$28/22

 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for  
PuSh Pass access



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3





Adrienne Wong, photo by Tim Matheson

# My Name Is Rachel Corrie

“ Her words bear witness to the deracinating madness of war. ”  
—John Lahr,  
*The New Yorker*



Presented in association with newworldtheatre

In March 2003, 23-year-old Rachel Corrie, of Olympia, Washington, was crushed to death by an Israeli Defense Forces bulldozer in the Gaza strip. A volunteer with the International Solidarity Movement, Corrie was protesting the destruction of Palestinian homes. With the permission of the Corrie family, actor Alan Rickman and Guardian journalist Katharine Viner accessed Rachel Corrie's diaries and emails and edited a huge volume of written material into a 70-minute, one-woman show.

*My Name is Rachel Corrie* premiered at the Royal Court in London, England in the spring of 2005, to sell-out houses and rave reviews. Despite this success, theatres in New York and Toronto either cancelled productions or withdrew interest for political reasons. The play has become a flashpoint for North Americans' opposing feelings about the Israeli Occupation of Palestinian land and has been unjustly characterized as anti-Semitic, most often by people who admit they've never read or seen it.

Sometimes irreverent and always intelligent, *My Name is Rachel Corrie* reveals one extraordinary young woman's singular experience as she sought to discover for herself the impact of her own country's foreign policies on people thousands of miles away.

**newworldtheatre** creates, develops, produces and tours new plays that reflect multiple facets of Canada's diverse populations. The company is the recipient of 17 Jessie Richardson Theatre Awards (48 nominations), the 2007 Alcan Performing Arts Award, and the Canada Council Theatre for Young Audiences Award. Productions include *Crime and Punishment*, *Ali and Ali* and *the axes of Evil*, and *Adrift on the Nile*. [www.newworldtheatre.com](http://www.newworldtheatre.com)

**Teesri Duniya Theatre** is dedicated to developing and producing socially and politically relevant plays that reflect the multicultural-multiracial composition of Canada, promoting interculturalism through theatre, and creating theatrical styles based on the cultural experiences of visible minorities living in Canada. [www.teesriduniyatheatre.com](http://www.teesriduniyatheatre.com)

Taken from the writings of  
Rachel Corrie

Edited by Alan Rickman and  
Katharine Viner

Performer Adrienne Wong

Director Sarah Stanley

Collaborating Director  
Marcus Youssef

Set and Costume Design  
Ana Cappelluto

Lighting Design Itai Erdal

Sound Design Peter Cerone

Video Design Candelario Andrade

**newworldtheatre**  
Artistic Production Team  
Camyar Chai, Marcus Youssef,  
Adrienne Wong

Teesri Duniya  
Artistic Director Rahul Varma

**January 24–February 2**  
**Tuesday–Thursday**  
**9:30pm**  
**Friday–Saturday**  
**7pm & 9:30pm**  
*Havana Theatre*

No shows Sunday or Monday

Preview  
**January 23 9:30pm**

Running Time 1h10m

Weekday tickets by donation  
at the door.

Friday and Saturday evening  
performances \$25

 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

Ticketed performances fully eligible  
for PuSh Pass access



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3



“ The company’s consistently whimsical, imaginative, original brand of physical theatre has been instrumental... in re-shaping our theatrical environment. ”  
—Jerry Wasserman, *vancouverplays.com*

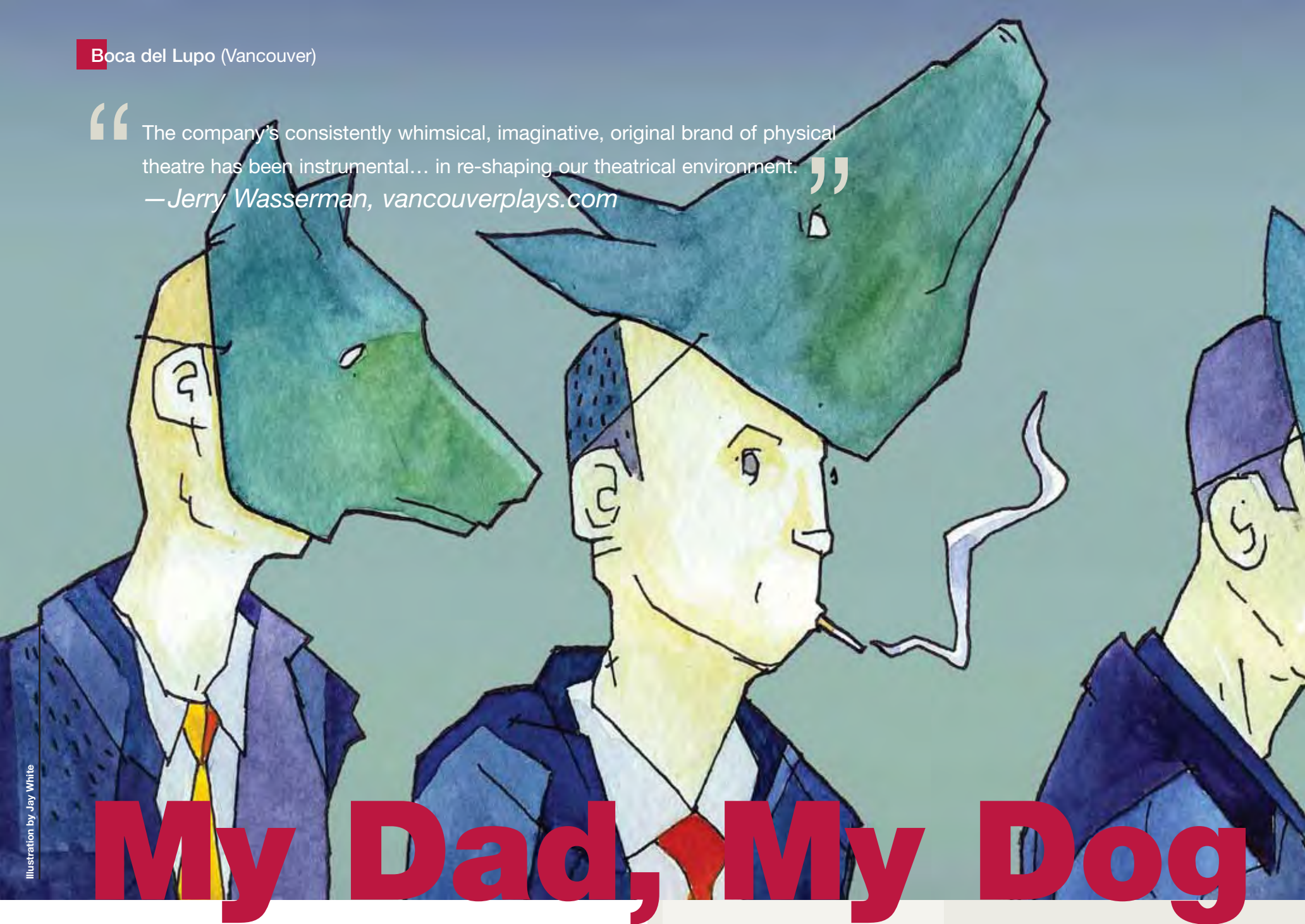


Illustration by Jay White

# My Dad, My Dog

PuSh Festival-Commission • PREMIERE

Animation, miniatures, watercolour, live performance and music converge, converse and speculate on what life might be like behind the last scrap of the iron curtain. *My Dad, My Dog* is a hilarious and beautifully honest account of a North Korean woman (**Sherry J. Yoon**) who is convinced that her father has returned to her reincarnated as a dog. Through her encounters with a man who loves pigeons (**James Fagan Tait**) and a young filmmaker obsessed with monster movies (**Billy Marchenski**) we discover how much animals teach us about our own humanity.

A commission of the PuSh International Performing Arts Festival, *My Dad, My Dog* is a co creation between **Sherry J. Yoon** and **Jay Dodge** of Boca del Lupo and Yukon-based animation artist **Jay White**. This team creates a delightfully simple world where fantasy so seamlessly transgresses reality that you will leave the theatre second guessing your own shadow.

**Boca del Lupo** is an award winning Vancouver-based theatre company currently celebrating its 11th season, and *My Dad, My Dog* is a milestone production as the company’s 20th new creation. Immediately following the premiere, this production will tour to the Yukon Arts Centre and the Metro Studio in Victoria. As one of Vancouver’s most innovative and dynamic companies, Boca del Lupo specializes in experimental theatrical productions and spectacular outdoor presentations while focusing on collaborations with international, national and regional artists.

Originating as a collective in 1996, for the last six years Boca del Lupo has been led by Artistic Director Sherry J. Yoon and Artistic Producer Jay Dodge. As members of the founding group, Yoon has co created and directed over 15 of the company’s original productions and Dodge’s writing, performance and designs have been central to all of Boca del Lupo’s shows. During the pair’s tenure, the company has received numerous awards including Jessie Richardson Theatre Awards for Outstanding Design, Outstanding Production, the Critic’s Choice Award for Innovation and the Alcan Performing Arts Award.  
[www.bocadellupo.com](http://www.bocadellupo.com)

Created by Sherry J. Yoon, Jay Dodge, and Jay White

Director Jay Dodge

Animation Jay White

Musician Alicia Hansen

Costumes Reva Quam

Set and Lights Jay Dodge

Performers Alicia Hansen, Billy Marchenski, James Fagan Tait, Jay White, Sherry J. Yoon

Stage Manager Samara Van Nostrand

Assistant Stage Manager David Warburton

Boca del Lupo General Manager Hilary Davis

**January 25–26 & January 29–February 2 7pm**  
*Roundhouse Community Arts and Recreation Centre*

Free Preview  
**January 24 7pm**

Matinee Performances  
**January 26–27 & February 2–3 4pm**

Post-show Talkbacks  
**Sunday, January 27**  
**Tuesday, January 29**

Running Time 1h20m

Tickets \$28/22

 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for PuSh Pass access



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21	22	23	24	25	26	27
28	29	30	31	1	2	3



This performance is presented in partnership with the Vancouver 2010 Cultural Olympiad

“ Scary or sublime? Make yourself an appointment and find out. ”  
— Toronto Life

Photo credit: Maleeka Black, Jaylen Seif, and Amahayes Mulugeta cut Loree Lawrence's hair. Photo by John Lauem.

# Haircuts by Children

Co-presented with the grunt gallery in collaboration with the students of Bridgeview Elementary School, Surrey

Following sold-out runs in Toronto, Los Angeles, Birmingham, Portland, Dublin, and New York, *Haircuts By Children* invites you to participate in an event that will test your courage and faith in the future. Surrender your preconceptions (and your scalp) to the aesthetic choices of these mini-barbers. A whimsical piece that plays with the enfranchisement of children and the level of trust we afford them, creates dialogue, a reversal of power, and puts your vanity to the test. Let the children cut away your fears and prove themselves leaders of the future, capable and responsible citizens and dedicated coiffures in a show that was “one of the highlights of LA’s cultural calendar.” (*Modern Painters Magazine*)

“In the future, every child will be given a pair of scissors and invited to shape our destinies. In the future, every child will be granted full citizenship rights; encouraged to vote, run for office and drive streetcars. In the future, children will teach and adults will learn; a playground will be built on every battlefield; and candy will be free. In the future, children will be powerful creatures able to cross the street without looking both ways, and hold their breath underwater forever and ever and ever.”

—Darren O’Donnell

**Mammalian Diving Reflex** is firmly constituted to alter the viewer’s consciousness, creating unforgettable work that is at once furious, riotous and rigorous. Mammalian Diving Reflex smashes ideas together at high speeds to see what pops out, inadvertently producing ideal entertainment for the end of the world. [www.mammalian.ca](http://www.mammalian.ca)

Please make an appointment for your haircut by emailing [hazel@pushfestival.ca](mailto:hazel@pushfestival.ca)

Conceived and directed by  
Darren O’Donnell

Produced by Natalie DeVito

Vancouver Production Manager  
Hazel Venzon

**January 26 & 27 12–4pm**  
*NuNu’s Salon and Spa*

To book an appointment,  
email [hazel@pushfestival.ca](mailto:hazel@pushfestival.ca)



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	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3

Photo Exhibit at Vancouver East  
Cultural Centre Gallery  
**January 14–February 3**  
10am–5pm Monday to Friday  
and before evening  
performances at VECC

## JANUARY

### Main Program

	Wed 16	Thu 17	Fri 18	Sat 19	Sun 20 2pm, 4pm	Mon 21	Tue 22	Wed 23	Thu 24	Fri 25
46 Circus Acts <i>Performance Works</i>										
Août-un repas à la campagne <i>Waterfront Theatre</i>								8pm	8pm	8pm
The Black Rider <i>Arts Club Granville Island Stage</i>	8pm	8pm	8pm	2pm, 8pm		8pm	7:30pm	8pm	8pm	8pm
Clark and I Somewhere in Connecticut <i>Performance Works</i>										
Dances for a Small Stage 18® <i>Legion on the Drive</i>										
Dual Eclipse: Orchestras of Two Worlds <i>Chan Centre for the Performing Arts at UBC</i>					7:30pm					
Faun Fables <i>Western Front</i>										
fever <i>Scotiabank Dance Centre</i>									9pm	9pm
The Four Horsemen Project <i>Scotiabank Dance Centre</i>		7pm	7pm	4pm, 7pm						
Frankenstein <i>Vancouver East Cultural Centre</i>	7pm	7pm	7pm	7pm	4pm			7pm	7pm	7pm
The General <i>Vancouver East Cultural Centre</i>										
Glow <i>Scotiabank Dance Centre</i>										
Haircuts by Children <i>NuNu's Salon and Spa</i>										
Hey Girl! <i>Frederic Wood Theatre</i>								7:30pm	7:30pm	7:30pm
Instructions for Modern Living <i>Vancouver East Cultural Centre</i>										
The Misfit <i>Performance Works</i>		9pm	9pm	4pm, 9pm						
My Dad, My Dog <i>Roundhouse Community Arts and Recreation Centre</i>									7pm	7pm
My Name is Rachel Corrie <i>Havana Theatre</i>								9:30pm	9:30pm	7pm, 9:30pm
No Holds Bar <i>Atlantis Nightclub</i>									9pm	
Old Goriot <i>Chan Centre for the Performing Arts at UBC, TELUS Theatre</i>	7:30pm	7:30pm	7:30pm	7:30pm		7:30pm	7:30pm	7:30pm	7:30pm	7:30pm
Palace Grand <i>Waterfront Theatre</i>										
PuSh Cabaret <i>Backstage Lounge</i>		10pm								
small metal objects <i>Vancouver Public Library, Central Branch Promenade</i>										
The Space Between <i>Performance Works</i>							7pm	7pm	7pm	7pm

Program, dates and times subject to change

## Get a Flexible PuSh Pass!

For \$80, all-inclusive, you get four flexible vouchers for any four PuSh shows\*. See four different shows, or pick one or two and bring friends. PuSh Passholders can reserve tickets for any show by phone or email up to 48 hours in advance. A limited number of passes are available—book now to avoid disappointment. Passes are limited to four per order.

**Book your passes** online at [www.pushfestival.ca](http://www.pushfestival.ca) or by calling **604.605.8284**. Out of town guests, call 1.866.608.8284 toll-free. Questions can be directed to [tickets@pushfestival.ca](mailto:tickets@pushfestival.ca).

\* All shows are accessible to PuSh Passholders, however *Hey Girl!* at the Frederic Wood Theatre and *The Black Rider* at the Arts Club Granville Island Stage will require a surcharge of \$7.50, to be paid at the door.



**Book your PuSh Pass now and receive a free one-year subscription to**

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All ticket sales, including PuSh Passes, are non-refundable.

### PuSh Box Office Hours (for Passes)

Mon-Fri 10am–5pm  
Nov 26 to Jan 4

Mon-Sat 10am–6pm  
Jan 7 to Feb 2

Office closed Dec 22–26 and Dec 29–Jan 1

## Individual Tickets

### Tickets Tonight:



[www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

**Clark and I Somewhere in Connecticut**

**fever**

**The Four Horsemen Project**

**Glow**

**The Misfit**

**My Dad, My Dog**

**My Name is Rachel Corrie**

(Friday/Saturday only)

**No Holds Bar**

No minors

**Palace Grand**

**small metal objects**

**The Space Between**

### Ticketmaster:

[ticketmaster.ca](http://ticketmaster.ca)

or **604.280.3311**

Additional service charges apply

**Dual Eclipse: Orchestras of Two Worlds**

**Frankenstein**

**The General**

**Instructions for Modern Living**

### Other:

**Août-un repas à la campagne**  
Available through the  
Théâtre la Seizième Box Office at  
**604.736.2616**

### The Black Rider

Available through the Arts Club Box Office at [artsclub.com](http://artsclub.com) or  
**604.687.1644**

### Dances for a Small Stage® 18

Available at the door, cash only, 19+ admitted. Info at  
**604.731.6856**

### Faun Fables

Available at the door or  
**604.876.9343**

### Hey Girl!

### Old Goriot

Available through the UBC Theatre Box Office at **604.822.2678**

### My Name is Rachel Corrie

Available by donation at the door (weeknight performances)

### PuSh Cabaret

Available at the door  
No minors

### Free:

**46 Circus Acts in 45 Minutes**  
**Haircuts by Children**

## FEBRUARY

Sat 26	Sun 27	Mon 28	Tue 29	Wed 30	Thu 31	Fri 1	Sat 2	Sun 3	
									46 Circus Acts <i>Performance Works</i>
8pm									Août-un repas à la campagne <i>Waterfront Theatre</i>
2pm, 8pm		8pm	7:30pm	8pm	8pm	8pm	2pm, 8pm		The Black Rider <i>Arts Club Granville Island Stage</i>
			9pm	9pm	9pm	9pm	4pm, 9pm	4pm	Clark and I Somewhere in Connecticut <i>Performance Works</i>
					8pm	8pm			Dances for a Small Stage 18 <sup>®</sup> <i>Legion on the Drive</i>
									Dual Eclipse: Orchestras of Two Worlds <i>Chan Centre for the Performing Arts at UBC</i>
						8pm			Faun Fables <i>Western Front</i>
9pm									fever <i>Scotiabank Dance Centre</i>
									The Four Horsemen Project <i>Scotiabank Dance Centre</i>
7pm									Frankenstein <i>Vancouver East Cultural Centre</i>
	2pm								The General <i>Vancouver East Cultural Centre</i>
					7pm, 9pm	7pm, 9pm	7pm, 9pm		Glow <i>Scotiabank Dance Centre</i>
12-4pm	12-4pm								Haircuts by Children <i>NuNu's Salon and Spa</i>
7:30pm									Hey Girl! <i>Frederic Wood Theatre</i>
				9pm	9pm	9pm	9pm		Instructions for Modern Living <i>Vancouver East Cultural Centre</i>
									The Misfit <i>Performance Works</i>
4pm, 7pm	4pm		7pm	7pm	7pm	7pm	4pm, 7pm	4pm	My Dad, My Dog <i>Roundhouse Community Arts and Recreation Centre</i>
7pm, 9:30pm			9:30pm	9:30pm	9:30pm	7pm, 9:30pm	7pm, 9:30pm		My Name is Rachel Corrie <i>Havana Theatre</i>
									No Holds Bar <i>Atlantis Nightclub</i>
7:30pm									Old Goriot <i>Chan Centre for the Performing Arts at UBC, TELUS Theatre</i>
				7pm	7pm	7pm	4pm, 7pm	4pm	Palace Grand <i>Waterfront Theatre</i>
									PuSh Cabaret <i>Backstage Lounge</i>
				5pm	5pm	5pm	1pm, 3:30pm	1pm, 3:30pm	small metal objects <i>Vancouver Public Library, Central Branch Promenade</i>
7pm									The Space Between <i>Performance Works</i>

## PuSh 2008 Festival Producers

Executive Director  
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Festival Manager  
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**Laura Milligan**

Business Manager  
**Linda Gorrie** (on leave)

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**Katrina Dunn**

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**Sherrie Johnson**

Assembly Associate Producer  
**Kirsty Munro**

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Production Manager  
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**Mike Fox**

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**Isabella Kessel**

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**Corporate Graphics**

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**Hey Shauna Web Design**

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## PuSh International Performing Arts Festival

**PuSh** is Vancouver's mid-winter festival presenting acclaimed local, national, and international artists. Each January, the PuSh Festival presents groundbreaking work in the live performing arts with theatre, dance, music and hybrid forms of performance. Much more than a cultural feast, the PuSh Festival is a broker of international partnerships, a meeting place for creative minds, a showcase of Canada's best and an incubator of innovative new work.

**PuSh International Performing Arts Festival Society**  
300-640 West Broadway  
Vancouver BC, V5Z 1G4 CANADA

Phone 604.605.8284  
Fax 604.874.7874  
[info@pushfestival.ca](mailto:info@pushfestival.ca)  
[www.pushfestival.ca](http://www.pushfestival.ca)

“Buster Keaton is considered one of the greatest comic actors of all time. His influence on physical comedy is rivaled only by Charlie Chaplin.”  
—PBS

# The General

Co-presented with the Vancouver East Cultural Centre

Consistently ranked among the greatest films ever made, Buster Keaton's *The General* is so brilliantly conceived and executed that it continues to inspire awe and laughter with every viewing. Rejected by the Confederate army as unfit and taken for a coward by his beloved Annabelle Lee (Marian Mack), young Johnnie Gray (Keaton) sets out to single-handedly win the war with the help of his cherished locomotive. What follows is, without exaggeration, probably the most cleverly choreographed comedy ever recorded on celluloid. Johnnie wages war against hijackers, an errant cannon, and the unpredictable hand of fate while roaring along the iron rails—exploiting the comic potential of Keaton's favorite filmic prop: the train.

Insisting on accuracy in every detail, Keaton created a remarkably authentic historical epic, replete with hundreds of costumed extras, full-scale sets, and the breathtaking plunge of an actual locomotive from a burning bridge into a river.

“Eye of Newt was fantastic and worked beautifully with the film... Thanks for such a brilliant bit of programming.”

—PuSh 2007 Audience member,  
*Beauty and the Beast*

**Stefan Smulovitz** leads the brilliant **Eye of Newt** ensemble as they play an original score to *The General*. For this one-afternoon-only event, Eye of Newt draws upon preeminent musicians from Vancouver's internationally acknowledged improvisational music scene, as well as special guests. The ensemble (known for their Silent Summer Nights evenings of film and music) specializes in playing instant compositions to film. Inspired by the power of celluloid, each and every one of the ensemble's unique shows brings spontaneous audio life to the great works of cinema.

Eye of Newt  
Stefan Smulovitz viola  
Paul Plimley piano  
Pepe Danza percussion  
Brad Muirhead trombone  
Paul Blaney bass

**Sunday, January 27 2pm**  
Vancouver East  
Cultural Centre

Running Time 1h15m

Tickets \$12  
[ticketmaster.ca](http://ticketmaster.ca)

604.280.3311

Additional service charges apply

This show is fully eligible for  
PuSh Pass access



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3

“ *small metal objects* turns the notion of theatre and the everyday inside out. It is a pure, open-hearted, complex and breathtaking production and a unique meditation on human worth. ”  
—Sydney Morning Herald



# small metal objects

Sonia Teuben and Simon Laherty, photo by Jeff Busby

An ingenious theatrical gem, *small metal objects* unfolds amid the high volume pedestrian traffic against the backdrop of the metropolis. On a raised seating bank with individual sets of headphones, the audience is wired in to an intensely personal drama being played out somewhere in the crowd.

Gary and Steve are the kind of men who normally escape notice. But here they play an inadvertent but pivotal role in the night of two ambitious executives they've arranged to meet for a transaction. As the intimacy of their situation develops, *small metal objects* becomes a sly and luminous depiction of everyday issues most take for granted.

For *small metal objects*, the venue is the city. Audience members sit at one end of the space equipped with their headphones which provide an intimate and exclusive soundtrack of dialogue and music. The audience becomes an installation for the general public; the general public becomes the extras within a dramatic narrative. It is a theatrical masterpiece, generated by the powerful interplay of audience and public, who oscillate between the roles of spectator and spectacle. This North American tour includes stops at New York's Under the Radar Festival and Toronto's Harbourfront Centre.

“It's what happens in a confluence of context that makes *small metal objects* at once a voyeuristic undertaking, and an extraordinary experience of being watched while watching, that makes the production such a singular, wonderful theatrical event.”  
—*Dublin Theatre Magazine*

**Back to Back Theatre** was founded in Geelong in 1987 to create theatre with people who are perceived to have a disability. It has gone on to become one of Australia's leading creative voices, focusing on moral, philosophical and political questions about the value of individual lives. Back to Back creates work that is idiosyncratic, passionate and at times confronting. Back to Back's ensemble is made up of an ensemble of 6 actors considered to have intellectual disabilities, a group of people who, in a culture obsessed with perfection and surgically enhanced “beauty,” are the real outsiders. This position of marginality provides them with a unique and at times subversive view of the world. With Bruce Gladwin as Artistic Director, Back to Back has nurtured a unique artistic voice, placing the ensemble at the centre of social and cultural dialogue. [www.backtobacktheatre.com](http://www.backtobacktheatre.com)



Devisors **Bruce Gladwin, Simon Laherty, Sonia Teuben, Genevieve Morris, Jim Russell**

Director **Bruce Gladwin**

Sound Design & Composition  
**Hugh Covill**

Performers **Simon Laherty, Caroline Lee, Jim Russell, Sonia Teuben**

**Back to Back Theatre**

Artistic Director **Bruce Gladwin**

Ensemble **Simon Laherty, Sonia Teuben, Rita Halabarec, Mark Deans, Scott Price, Sarah Mainwaring**

[www.backtobacktheatre.com](http://www.backtobacktheatre.com)

*small metal objects* has been presented with support from Arts Victoria and assisted by the Australian Government through the Australia Council, its arts funding advisory body.

*small metal objects* was initiated through the Victoria Commissions, supported by the Victorian Government, through the Community Support Fund.

**January 30–February 1, 5pm**  
**February 2–3, 1pm & 3:30pm**  
*Vancouver Public Library, Central Branch Promenade*

Post-show Talkbacks

**Thursday, January 31**  
**Friday, February 1**

Running Time 50m

Warning: Strong language

Tickets \$28/22

 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for PuSh Pass access

Back to Back Theatre will present a workshop in association with Theatre Terrific and the Society for Disability Arts and Culture, Thursday, January 24. See p. 31 for details.



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3



Vancouver Public Library



# Clark and I Somewhere in Connecticut

Presented in association with Rumble Productions and Theatre Replacement • PREMIERE

In the summer of 2005 actor/writer James Long salvaged a collection of seven photo albums and travel journals from an alley near his East Vancouver home. The collection, complete with detailed captions and letters, documents a family's history between 1950 and 1987, and includes everything from birth notices to a full eulogy for the archivist's Pomeranian, Mandy. In the fall of 2007, a team of collaborators went in search of the origins of these books and ran into multiple questions surrounding the legality and morality of working with found materials. What started as a simple trip to the country carried the creators on narrative jags across propriety, oceans, and beyond.

*Clark and I Somewhere in Connecticut* uses fact, fiction, video, interviews, a rabbit suit and anything else required to make sense of the found materials and the many lives interrupted along the way.

**Rumble Productions** is Vancouver's All Terrain Theatre Vehicle. Founded in 1990, the company collaborates with visionary artists from Vancouver and beyond to produce and present for the theatre and other media. The organization fosters opportunities to explore perspectives on our collective history and supports the creative development and risk taking of mid-career and emerging artists. [www.rumble.org](http://www.rumble.org)

**Theatre Replacement** produces and tours unique, small-scale chamber works. The company develops new work and furthers its artistic practice through collaborations between artists of different disciplines and approaches. We exist to redefine the performance experience. [www.theatrerplacement.org](http://www.theatrerplacement.org)

Created by Cande Andrade, Owen Belton, Camille Gingras, Craig Hall, James Long, Anita Rochon, Jonathan Ryder and Maiko Bae Yamamoto


**January 30–February 2 9pm**  
*Performance Works*

2 for 1 Preview  
**January 29 9pm**

Matinee Performances  
**2 for 1 February 2, 4pm**  
**Regular Price February 3, 4pm**

Running Time 1h30m

Tickets \$28/22

 [www.ticketstontight.ca](http://www.ticketstontight.ca)  
**604.231.7535**

This show is fully eligible for PuSh Pass access



m	t	w	t	f	s	s
		15	16	17	18	19 20
21	22	23	24	25	26	27
28	29	30	31	1	2	3





“ McGowan’s music really amplifies the impact of the dialogue. Sarkies is not just a skilled writer, but a fine actor as well... it’s a bloody good show. ”  
—Sunday Star Times

# Instructions for Modern Living

Presented in association with the Vancouver East Cultural Centre

*I'm just sittin' here in this room all alone, you know...*

Yeah, tell me about it...

*I don't even have a window...*

Oh I aah... I'm lookin' at the earth from mine, ain't that strange?

A show to please your ears, tickle your funny bones and haunt your soul. *Instructions for Modern Living* is a dark and witty exploration of the hidden life of late-night dwellers. In the tradition of artists like Laurie Anderson and Marie Brassard, *Instructions for Modern Living* is a time capsule of the 'wee small hours.' Music and dialogue combine to create a tragicomic sound-montage of what goes on behind closed doors in urban and suburban society. Video images of nocturnal surveillance footage create a deliciously hypnotic backdrop to the tales of people who find it difficult to sleep at night. This show is on tour with a stop at Victoria's Intrepid Theatre.

**Duncan Sarkies** is an award-winning short story writer, playwright, and screenwriter, best known for writing one of New Zealand's highest grossing films, *Scarflies*.

**Nic McGowan** has achieved critical acclaim for his work as a prolific composer, producer and engineer. A multi-talented recording and performing artist, his audio designs extend across the mediums of music, theatre, radio drama, film and television.

Created and performed by  
**Duncan Sarkies and Nic McGowan**

Producer **Fenn Gordon** for Tandem

Technical Director & Operator  
**Natasha James**

Lighting Designer **Martyn Roberts**

Technical Design **Nic McGowan**

Video Footage **Duncan Sarkies**

Commissioned and first produced by the 2006 New Zealand International Arts Festival with thanks to Creative New Zealand.

**January 30–February 2**  
**9pm**  
*Vancouver East Cultural Centre*

Post-show Talkback  
**Friday, February 1**

Running Time 1h15m

Tickets \$24/17  
**[ticketmaster.ca](http://ticketmaster.ca)**  
**604.280.3311**

Additional service charges apply

This show is fully eligible for  
PuSh Pass access



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3

“ a truly astonishing piece of physical theatre ”  
 —Peter Birnie, *Vancouver Sun*

# Palace Grand

*Palace Grand* is a solo performance that takes place in a theatre within the theatre: a miniature vaudeville stage which floats in space, inhabited by a single oppressed actor. An utterly physical evocation of an ill-fated expedition and a reliquary of sublimely beautiful and iconic artifacts from a mythic northern terrain, the play investigates a uniquely human condition: *cacoethes scribendi*—the incurable passion for writing. A sort of Yukon *Heart of Darkness*, *Palace Grand* cuts deep into the northernmost reaches of Canada on the trail of two men: Walker, a writer who disappears into the wilderness and The Tracker, a bounty hunter hired to find him. Together the two represent separate halves of a single narrative. What remains of this narrative is brought to life by a third man, The Operator of a remote transmitting station whose presence has little to do with their story, but without whom it would be lost.

Caught somewhere between Beckett and Chaplin and taking the mythic Klondike gold rush as its setting, this delirious snowbound fantasy reminds us of our frightening ever present quest for self. The play won three Jessie Awards for Performance, Set Design and Lighting in 2004. This PuSh-commissioned presentation reimagines the critically acclaimed original production.

“...Young moves with the grace and precision of Charlie Chaplin or Buster Keaton...”  
 —Colin Thomas, *Georgia Straight*

“...nothing short of amazing”  
 —Jo Ledingham, *The Vancouver Courier*

Led by **Kim Collier, Kevin Kerr, David Hudgins** and **Jonathon Young**, **Electric Company Theatre** has been a leading artistic force in Vancouver since 1996. The company has toured to theatres across Canada including the National Arts Centre (*Brilliant!* 2006) and performed in Scotland and the United States. In 2005 Electric Company completed its first feature film, *The Score*, which has screened at festivals in Canada, Mexico, Taiwan and Tokyo, Japan. Recent productions include: *Studies in Motion* (PuSh 2006), *At Home with Dick and Jane* (HIVE 06) and *The One that Got Away* (Vancouver/Ottawa). The company is currently working on a new play commissioned by the Arts Club.  
[www.electriccompanytheatre.com](http://www.electriccompanytheatre.com)

- Writer/Performer/Set Design  
**Jonathon Young**
- Director **Kevin Kerr**
- Lighting Design/Set Design  
**John Webber**
- Stage Management **Jan Hodgson**
- Video Design **David Hudgins**
- Additional Video Design  
**Jamie Nesbitt**
- Props Design **Rick Holloway**
- Additional Props Design  
**Stephan Bircher**
- Sound Design **Kevin Kerr,**  
**Meg Roe, Alessandro Juliani**
- Movement **Serge Bennathan**
- Costume Design **Kirsten McGhie**
- Scenic Painter  
**Marianne Otterstrom**
- Technical Director  
**Harry Vanderschee**
- Production Manager **Derek Mack**
- Head Carpenter **Keith Smith**
- Conspirator **Kim Collier**

**January 30–February 2**  
**7pm**  
*Waterfront Theatre*

Matinee Performances  
**February 2–3 4pm**

Post-show Talkback  
**Thursday, January 31**

Running Time 1h20m

Tickets \$28/22  
 [www.ticketstonight.ca](http://www.ticketstonight.ca)  
**604.231.7535**

This show is fully eligible for  
 PuSh Pass access



m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3

# Glow



“ a tour de force that will live long in the memory ”  
 —The Australian

Presented in association with The Dance Centre

Chunky Move Artistic Director **Gideon Obarzanek** and German interactive software engineer **Frieder Weiß** have together created an intimate interactive solo performance in which the motion of the human body is used to trigger and control music, lighting and animation. A digital landscape is generated in real time in response to the dancer's movement, with the body's gestures extended by and in turn manipulating the surrounding video world.

The relationship between the light and graphics and the human body changes throughout *Glow*. At first the dancer seems to control the magical display of light and geometric patterns, but gradually it becomes difficult to separate the elements of body and light, as movement, graphics and sound powerfully meld into a single entity. Then eerily projected shadows take on a dramatic form of their own and begin to impact on the dancer's behaviour.

“an astonishing performance, tackling Obarzanek's thrashing, flailing, joint-crunching action like a high-velocity missile, with only occasional respite.”

—The Age (Melbourne)

Founded by Artistic Director Gideon Obarzanek in 1995, **Chunky Move** has earned an enviable reputation for producing a distinct yet unpredictable brand of genre-defying dance performance. Chunky Move's work constantly seeks to redefine what is or what can be contemporary dance within an ever-evolving Australian culture. The company's work is both diverse in form and content; to date the company has created a number of works for the stage, site specific and new-media and installation work. Recent works include *Singularity*, *I Want to Dance Better at Parties*, *Tense Dave*, *Three's A Crowd* and *Wanted: ballet for a contemporary democracy*.

[www.chunkymove.com.au](http://www.chunkymove.com.au)

Concept and Choreography  
**Gideon Obarzanek**

Concept and Interactive System  
 Design **Frieder Weiß**

Original Music and Sound Design  
**Luke Smiles (motion laboratories)**

Additional Music **Ben Frost**

Costume Design **Paula Levis**

Dancers **Kristy Ayre, Sara Black**

Multimedia Operator **Nick Roux**

Chunky Move is supported by the Victorian Government through Arts Victoria – Department of Premier and Cabinet and the Commonwealth Government through the Australia Council, its arts funding and advisory body.

**January 31–February 2**  
**7pm & 9pm**  
 Scotiabank Dance Centre

Post-show Talkback  
**Friday, February 1**  
 (after 9pm show)

Running Time 30 minutes

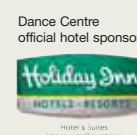
Tickets \$28/22

 [www.ticketstontight.ca](http://www.ticketstontight.ca)  
**604.231.7535**

This show is fully eligible for  
 PuSh Pass access



m	t	w	t	f	s	s
		15	16	17	18	19 20
21	22	23	24	25	26	27
28	29	30	31	1	2	3



Farley Johansson, photo by Chris Randle

# Dances for a Small Stage® 18

Presented in association with MovEnt

Mix fabulous contemporary dance, a rough-and-tumble Vancouver Legion and one ridiculously small stage, and find yourself at **Dances for a Small Stage 18**. Featuring celebrated local and national dance artists in an evening of contemporary dance, Dances for a Small Stage 18 offers a fresh, inventive approach to live dance theatre. Grab a drink, sit back, relax and become wildly entertained by contemporary dance theatre performed in an exhilarating, hip and unique environment. This is new dance, made to measure.

**MovEnt** is a non-profit dance production/creation company devoted to developing the contemporary dance audience in Vancouver and Canada. Relentlessly searching out a physicality of strength, style and integrity, MovEnt aspires to fashion and produce new dance that encourages high expectations and discovers engaging art. Promoting live dance theatre that is accessible and artful, MovEnt showcases new and established creators who have passion, vision and an energized commitment for dance making. MovEnt events demonstrate that live dance theatre need not be for only the art connoisseur, but for anyone who enjoys expressive physicality in a dynamic, urban setting. [www.movent.ca](http://www.movent.ca)

**Julie-anne Saroyan** and **Day Helesic**, Artistic Producers

**January 31–February 1 8pm (doors at 7pm)**  
*The Legion on the Drive*

Running time 90 minutes

Tickets \$15 at door only, cash only, 19+ admitted  
Info at **640.731.6856**

This show is fully eligible for PuSh Pass access.

m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3



**WORLD PREMIERE**

## the Four Seasons

Choreography **JOHN ALLEYNE** Music **ANTONIO VIVALDI**



Choreography **MARK MORRIS**  
Music **RICHARD STRAUSS**,  
Tanzsuite for Orchestra,  
after keyboard pieces by  
**FRANCOIS COUPERIN**

**FEBRUARY 14, 15, 16 • QUEEN ELIZABETH THEATRE**  
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“ Musically and theatrically versatile, Faun Fables can do whatever they want, and that’s what they do; their sound is invariably original, slightly mystical and timeless with a dramatic thrust impossible to categorize. ”

—Times Standard



# Faun Fables

Presented in association with the Western Front

A category-defying musical entity, **Faun Fables** is **Dawn McCarthy**'s vivid imagination come to life in song and theater. It has been attracting a devoted and eclectic following since 1999—with numerous national and international tours and four record releases made available worldwide on Drag City Records.

Dawn is a composer, singer and theater artist whose work is a sea of gorgeous elemental nitty gritty; haunting melodies, breath, stomping, and natural theatricality led by the voice, rooted in the physical body. It is a crossroads where ancient ballad, art song, physical theater and rock music meet. Her lyrics speak to people of all ages about things like rugged housekeeping, street kids, growing old, sleepwalking and exiled travelers returning home.

Dawn founded Faun Fables to explore human pathos and its non-human roots in musical and physical storytelling forms. Her current Faun Fables ensemble includes violinist **Meredith Yyanos** and multi-instrumentalist **Kirana Peyton**, with appearances by long time collaborator **Nils Frykdahl** of Sleepytime Gorilla Museum. [www.faunfables.net](http://www.faunfables.net)  
[www.myspace.com/faunfables1](http://www.myspace.com/faunfables1)

The **Western Front Society** is one of Canada's first artist-run centres. For over 30 years, it has developed an international reputation as a centre for experimental art practice and performance. Five programs focus on the production and presentation of exhibitions, performance art, new music, media art and an arts magazine. [www.front.bc.ca](http://www.front.bc.ca)

**February 1 8pm**  
*Western Front*

Running Time 1h30m

Tickets  
\$15/\$10 students and WF members  
**Western Front**  
**604.876.9343**

This show is fully eligible for  
PuSh Pass access

m	t	w	t	f	s	s
	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31	1	2	3



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6h  
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## Join our email list

Find out first about festival fun and year-'round events.

Get on the list—the email list—and get first crack at tickets, programming information, special offers, and PuSh+ goings on. Email list members were the first to hear about PuSh+, an exciting new platform for groundbreaking artists in the live performing arts: theatre, dance, music and various hybrid forms of performance—everything that the winter festival is famous for.

This year's events included the sold-out, three-standing ovation performance by The Tiger Lillies, and a workshop with Cathy Naden of Forced Entertainment. Who knows what next year may bring? Be sure not to miss out.

Visit [www.pushfestival.ca](http://www.pushfestival.ca), enter your email address, and get in the know. It's that easy!

# PuSh+



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LEFT: Roy Kiyooka, *Stainedgloves*, 1970, silver gelatin print, Collection of the Vancouver Art Gallery, Vancouver Foundation Funds and Private Donors Photo: Tim Borham, Vancouver Art Gallery, VAG 76.13.11



## Friends of the Festival:

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- Cindy Reid & Rory Gylander • Anita Rochon • Minna Schendlinger • Kathryn Shaw • Stuart Shum • Lainé Slater
- Mike Stack • Jennifer Stanley • Bruce Stuart • Vivian Stuart • Kayla Switzer • William Taylor • Jean Wilson
- Winkchop Productions • Donna Wong-Juliani • Jennifer Yeung • Dr. David Young

# Special Events

**real  
time**  
+onscreen

## RealTime Arts Review Writing Workshop

**January 21-30**

*RealTime* is Australia's largest arts magazine, focusing on hybrid practices in contemporary performance, dance, music, sound art, film and visual and media arts. During the PuSh Festival, *RealTime*'s editors will conduct an intensive 10-day workshop in reviewing contemporary art practices. Selected writers from across artistic disciplines and across the country will respond to festival performances and events in exercise sessions with each other and the *RealTime* editorial team. Responses to works seen in the festival will be completed and submitted in morning sessions, then edited and placed online later the same day. PuSh audiences can read these reviews at [www.realttimearts.net](http://www.realttimearts.net).

**Keith Gallasch** is co-founder [1994] and Managing Editor of *RealTime*, and a writer, performer and dramaturg. His essay *Art in a Cold Climate: Re-thinking the Australia Council* was published in 2004 by Currency House. In 2007, he edited *Dreaming in Motion, a Celebration of Australia's Indigenous Filmmakers*, which was produced by *RealTime* for the Australian Film Commission. Associate Editor **Gail Priest** is a sound artist and new media arts curator. She released a CD of her music in 2006 and is currently editing a book on Australian sound art.

Join Keith Gallasch for a round-table discussion hosted by **Glenn Alteen** and the **grunt gallery**, **January 26 at 1pm**.



## Kathakali Workshop

**January 18-20, 9:30am to 4:30pm**

*Roundhouse Community Arts and Recreation Centre*

**Pangaea Arts** presents a three-day **Workshop in Kathakali Theatre**, a rare opportunity to study with renowned Kathakali artist **Ettumanoor P. Kannan**, visiting from Kerala, India. A traditional Indian art form, Kathakali is a combination of drama, dance, music and ritual. This workshop is three days of intense performance-based training in the methods used in this complex and beautiful form. This workshop is ideal for actors, dancers, yoga practitioners, martial artists, academics, and those interested in non-western performance experience.



Workshop cost \$25

Registration call **604.875.8316**, or email [admin@pangaea-arts.com](mailto:admin@pangaea-arts.com)

## Plus: Kathakali Performance and Lecture by Ettumanoor P. Kannan

**January 17 8pm**

*Roundhouse Community Arts and Recreation Centre*

A lecture demonstration introducing Kathakali performance to the general public. Featuring a new contemporary solo performance *Oedipus the Loner*, which integrates traditional Kathakali performance techniques.

Tickets \$10 at the door



Co-presented with Theatre Conspiracy

## PuSh Cabaret: PuSh Over the Edge

**January 17 10pm**

*Arts Club Granville Island Backstage Lounge*

*Running Time until closing*

PuSh Over the Edge, Theatre Conspiracy's third annual PuSh Cabaret, slices into the festival with a dozen short, sharp acts of razor wit, searing song, cutting comedy, daring dance, precipitous performance and absolute abandon on the edge of False Creek—at the Backstage Lounge on Granville Island.

No Minors. Tickets \$10 at the door



## Back to Back Theatre Workshop

Presented in association with Theatre Terrific and the Society for Disability Arts and Culture

This professional development workshop with Bruce Gladwin, Artistic Director of Back to Back Theatre will examine the company's approach to the creation and dissemination of their award-winning work. Registration is open to all members of BC's disability arts community. **Admission is free.** Workshop participants will be selected based on an articulation of their interest in this unique learning experience, and how they envision applying the knowledge and skills they seek. Artists, presenters and management personnel are encouraged to apply. Enrollment is limited to 16 people.



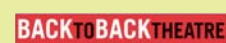
**Application Deadline: December 14**

**Workshop Date and Time: Thursday January 24, 1-5pm**

**Location: Vancouver Public Library, Central Branch**

**Peter Kay Room**

For more information and to apply for registration, visit [www.theatreterrific.ca](http://www.theatreterrific.ca) or contact [info@theatreterrific.ca](mailto:info@theatreterrific.ca)



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# The PuSh Assembly

January 30 – February 3

**Various Locations on Granville Island & Roundhouse Community Arts & Recreation Centre in Yaletown**

**Early Bird Registration \$75, After December 15 \$100**

The PuSh Assembly is a five-day performing arts industry initiative offering global networking opportunities through its specialized programming. Serving as both a showcase and a point of contact, activities involve opportunities to pitch new works, discuss aesthetic and industry trends, share best practices, learn of new initiatives, have casual one-on-one meetings and take in public presentation of full-length works.

This year, the Assembly will fill several locations on Vancouver's attractive Granville Island and the historical Roundhouse Community Arts & Recreation Centre in Yaletown. With settings designed for casual conversation and easy access to our performance venues, the Assembly is an ideal place to begin lasting relationships between artists and presenters.

In 2008, Assembly Producer Sherrie Johnson returns to liaise with national and international delegates and to collaborate on this year's Assembly program of events. Registrants will have opportunities to connect at Assembly networking events, festival shows, workshops, social events, the PuSh Festival Information Centre and Backstage Lounge!

Visit [www.pushfestival.ca](http://www.pushfestival.ca) to download the Assembly schedule and registration form as well as to learn about hotel discounts for visiting delegates and to access more event information!

## Wednesday January 30 Granville Island

### Let's Get Started!

*This session is for Emerging Artists, Producers and Practitioners Only*

**10:00 am–12:00 pm, Revue Stage \$15**

During this session, industry professionals give first hand advice on writing submissions, networking and marketing, all with a focus on producing new work and planning your first tour. We will be highlighting platforms for emerging artists with some of this year's festival guests.

### Writing The Perfect Touring Grant In association with the Canada Council for the Arts

*This session is for Experienced and Established Artists, Producers and Practitioners Only*

**10am–12pm,  
Upper Lobby, Arts Club**

The Canada Council provides a wide array of grants and programs to give assistance to projects that serve and reinforce Canada's touring and presenting infrastructure in the arts. In this workshop Kim Selody, Canada Council Theatre Officer, joins us to discuss recent and upcoming changes to the Canada Council's Touring Programs. In addition, PuSh's own Norman Armour will give tips to artists and producers that are already actively touring on what it takes to create the perfect grant.

### 4pm–5:30pm:

**Keynote address: Phelim McDermott**

**Granville Island Stage, Arts Club**

Join us for a keynote address with world-renowned director Phelim McDermott of London's Improbable Theatre.

The company has produced 11 shows, among them: *70 Hill Lane*, *Animo*, *Lifegame*, *Cinderella*, *Coma*, *Spirit*, *Sticky*, *The Hanging Man*, *Theatre of Blood*, *Stars Are Out Tonight* and *The Wolves in the Walls*. Their work has been seen in the UK, Egypt, Malaysia, Australia, Belgium, Germany, USA, Greece, Canada, Lebanon, Ireland, Syria, New Zealand, Austria, Portugal, Switzerland and Holland.

## Thursday, January 31 Granville Island

### Speed Dating

**By Invitation Only**

**10am–12pm,**

**Upper Lobby, Arts Club**

This curated and interactive session brings together 12 Canadian artists and 12 presenters over the course of two hours. Each participant will have ten minutes to network in an intimate face-to-face encounter with some of the most innovative and inspiring industry professionals.

For more information on how to participate, please contact Assembly Associate Producer Kirsty Munro at [kirsty@pushfestival.ca](mailto:kirsty@pushfestival.ca)

### Pitch Sessions

**1pm–3pm, Revue Stage**

This is a fabulous opportunity for artists and producers to make their ideas reality. Participants have 10 minutes to pitch their project to an audience of Industry professionals. All successful applicants will be coached by industry veteran Sherrie Johnson.

### The Art of Commissioning and Co-Producing

**Led by Chuck Helm**

*This session is for presenters only*

**3pm–4:30pm,  
Upper Lobby, Arts Club**

Chuck Helm (Director, Performing Arts, Wexner Centre for the Arts, Columbus, Ohio) leads a hands-on workshop for experienced and established presenters on the art of commissioning, co-producing and the role of the curator.

### Commissioning and Co-Producing from the Artist Point of View

In association with Martha Rans and Artist Legal Outreach Session *This session is for artists and producers only*

**3pm – 4:30pm, Revue Stage**

Producer **Jim Smith** (Eponymous) and arts & entertainment lawyer **Dennis Walz**, in association with Martha Rans and the Artist Legal Outreach, lead a workshop for artists and producers on building, negotiating and contracting commissioned projects and co-productions. Participants of this session will take away documents and templates as examples for their own projects.

# Open Space



Phelim McDermott

**Friday & Saturday,  
February 1 & 2  
The Roundhouse  
Community Arts &  
Recreation Centre**

**Devoted and Disgruntled:  
Is it possible to be authentic  
in a global context?**

**Friday: 9am–6pm**

**Saturday: 9am–3pm**

What keeps you up at night? What are your frustrations? Do panels and long meetings in conference rooms bore you? Are coffee breaks more exciting than the work?

Phelim McDermott of London's Improbable Theatre often found himself "moaning" in this way, feeling an outsider in his own profession. He found himself loving theatre but often frustrated as to how it was made, produced and communicated about. Was there such a thing as an authentic theatre community?

The result: a decision to stop wallowing in his disgruntlement and move into action. Thus was born *Devoted and Disgruntled*, a series of collective conversations with members of his community. Since 2005, Phelim has used Open Space Technology to inspire and spur communities into action all over the United Kingdom.

With so much potential change seemingly on the horizon, what type of arts community do we want for the future? What obstacles do you face? What are tangible solutions? What collective action can we take? How can we build on our proven capacity for innovation, strategic insight, creative excellence and organizational savvy? What would the Vancouver scene look like in 2011 if we were to build a meaningful legacy in the coming years?



Join facilitator Phelim McDermott in January 2008 for our very own **Devoted and Disgruntled** Open Space meeting at the Roundhouse. Together, we will "surf the chaos" through conversation, debate and dialogue as everyone will be asked to think on their feet, create their own agenda and working groups. The beauty of this forum is its fluidity. The goal is to strengthen our community and each other through an intimate and collective collaboration. Everyone is welcome. Come, listen, speak your mind and organize yourself around your passions!

*"The National Theatre of Scotland held an Open Space with Phelim McDermott and Improbable in June 2006, early in our life as a company. The event acted as an extraordinary catalyst in us forging trust and relationships with the wider Scottish theatre community. Go along, fight, agree, disagree but most importantly engage. You won't regret it."*— Neil Murray, National Theatre of Scotland

*"Open Space seems to me to be a fabulously democratic process that makes participants feel they are in charge of the content and the outcomes and creates an atmosphere in which everyone feels free to express themselves. It's also fun..."*— Sally Cowling, The British Council

# Assembly Extras

## Festival Bar

Network, mingle or just relax after a performance. **The Backstage Lounge** on Granville Island is this year's festival watering hole. Join us for great conversation, drinks and some laughs. Located right by the water on world famous Granville Island, the Festival Bar is open for business every day throughout the festival.

## Festival Information Centre Festival House, 1st Floor, 1398 Cartwright St, Granville Island Open daily from 9am – 7pm

Conveniently located on Granville Island, The PuSh Festival Information Centre is your place to connect with presenters, communicate with Assembly staff and volunteers. Need somewhere to relax in between shows and conference sessions? This is your office away from home where you can grab a cup of coffee, check your emails and print that tech rider you forgot at home. FREE!

You will be able to pick up your Assembly packages here as well.

## Check email, make long distance calls:

Continuing last year's innovative partnership with local VOIP provider, **FuguPhone** has provided our Info Centre with a space where delegates can make local or international phone calls using the Fugu network. You will be able to access the Internet using one of our FuguPhone computers or you own laptop with the wireless network provided. FuguPhone has donated their services and support including allocated long distance access, and the computers feature open-source software, including the Linux operating system. It's an open-source global communications hub.

**www.fuguphone.com**

Industry Pass (Assembly Registration + 4 shows) before Dec 15 .....	\$125
Industry Pass after Dec 15 .....	\$150
Assembly registration before Dec 15 .....	\$75
Assembly registration after Dec 15 .....	\$100
Emerging Artist Session only .....	\$15
Keynote speech only .....	\$20
Open Space only .....	\$40

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# Theatre at UBC

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by Molière, Translated by Richard Wilbur  
February 7 to 16, 2008  
Directed by Patrick Gauthier

**A DYBBUK**  
by Sol Ansky, Adapted by Tony Kushner  
March 27 to April 5, 2008  
Directed by David Savoy

**SHOULD'VE**  
by Roald Hoffmann  
March 4 to 8, 2008  
Directed by Stephen Heatley

**Frederic Wood Theatre**  
Box Office: 604.822.2678

**www.theatre.ubc.ca**

Photo: Tin Matheson

THE UNIVERSITY OF BRITISH COLUMBIA

# Theatre at UBC

*"We know what we are, but know not what we may be..."*  
- William Shakespeare, *Hamlet*, Act 1, Scene 3

**BFA Acting Auditions**  
February 2008

BA in Theatre  
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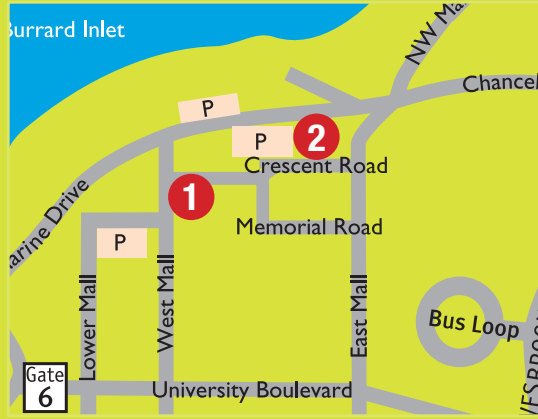
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**www.theatre.ubc.ca**

# Venue maps

## West Side

- 1 Frederic Wood Theatre**  
6354 Crescent Road, UBC
- 2 Chan Centre**  
6265 Crescent Road, UBC  
(The **Telus Theatre** and **Royal Bank Cinema** are located in the Chan Centre)



## Granville Island

- 3 Backstage Lounge FESTIVAL BARI!**  
1585 Johnston Street, Granville Island
- 4 Granville Island Stage**  
1585 Johnston Street, Granville Island
- 5 Festival Info Centre**  
Festival House, 1st Floor  
1398 Cartwright St. Visit [www.pushfestival.ca](http://www.pushfestival.ca) for hours.
- 6 Performance Works**  
1218 Cartwright Street, Granville Island
- 7 Waterfront Theatre**  
1412 Cartwright Street, Granville Island



## Downtown

- 8 Scotiabank Dance Centre**  
677 Davie Street
- 9 Atlantis Nightclub**  
1320 Richards Street
- 10 Roundhouse Community Arts and Recreation Centre**  
181 Roundhouse Mews
- 11 Vancouver Public Library, Central Branch Promenade**  
360 West Georgia Street



## East Side

- 12 Havana Theatre**  
1212 Commercial Drive
- 13 NuNu's Salon and Spa**  
1855 Commercial Drive
- 14 The Legion on the Drive**  
2205 Commercial Drive
- 15 Vancouver East Cultural Centre**  
1895 Venables Street
- 16 Western Front**  
303 East 8th Avenue

## Post-show Talkbacks

Stay for a free post-show discussion with the cast and creators.

- Friday, January 18 .....*The Four Horseman Project*
- Friday, January 18 .....*The Misfit*
- Tuesday, January 22 .....*Old Goriot*
- Thursday, January 24 .....*Hey Girl!*
- Friday, January 25 .....*fever*
- Saturday, January 26 .....*The Space Between*
- Sunday, January 27 .....*My Dad, My Dog*
- Tuesday, January 29 .....*The Black Rider*
- Tuesday, January 29 .....*My Dad, My Dog*
- Thursday, January 31 .....*Palace Grand*
- Thursday, January 31 .....*small metal objects*
- Friday, February 1 .....*Glow* (after 9pm show)
- Friday, February 1 .....*Instructions for Modern Living*
- Friday, February 1 .....*small metal objects*

## Round Table Discussion

- grunt gallery (116-350 East 1st Ave.)
- Saturday, Jan 26 1pm .....Keith Gallasch of RealTime Arts

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Anita Majumdar in *Bombay Black*. Photo by Jon Launer

“Everyone’s a killer, it’s just a matter of incentive”

–Padma, *Bombay Black*

BOMBAY BLACK, by Anosh Irani FEB 21 TO MAR 15

“I come from a long line of drunk storytellers. I don’t drink, so I feel it’s my duty to write things down.” –Irani *on writing*



POST  
BOYS



BOY



“Faith is for failures and fanatics. Faith’s a four-letter word”

–The Woman, *Poster Boys*

POSTER BOYS, by Michele Riml MAR 27 TO APR 26

“My favourite part about writing is the process of walking along the sea wall or walking along the street and letting the ideas come.” –Riml *on writing*



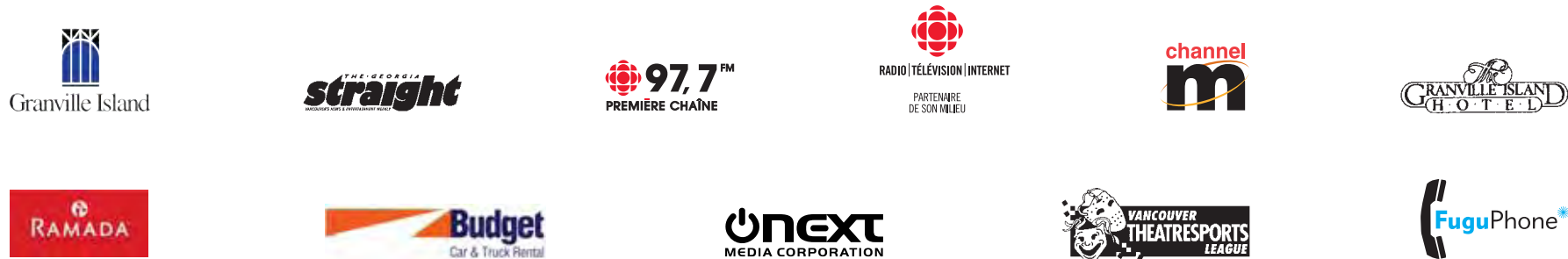
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# Acknowledgements

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The credit is Chelsea McGuffin, Darcy Grant, David Carberry. The Space Between, photo: Justin Nicholas



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The PuSh International Performing Arts Festival Society's individual member and donor campaign launched this year—the first of its kind for our organization. Friends of the festival rose to the challenge and donated nearly \$10,000. We would like to invite you to join us in our efforts to reach this season's target of \$15,000.

There are many ways to support PuSh. You can contact us at [info@pushfestival.ca](mailto:info@pushfestival.ca) or call us to arrange a time to meet and to discuss the potential and benefits of becoming a PuSh supporter.

**Thank you for supporting PuSh!**

PuSh treats its obligations with respect to the use and disclosure of personal information very seriously. We will not sell or rent your personal information.

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<p><b>Online</b></p> <p>Visit our website to complete your donation online <a href="http://www.pushfestival.ca">www.pushfestival.ca</a></p>	<p><b>Mail</b></p> <p>Mail your donation today to: PuSh Festival Society 300-640 West Broadway, Vancouver, BC V5Z 1G4</p>	<p><b>Phone/Email</b></p> <p>Contact our office at 604.605.8284 or <a href="mailto:info@pushfestival.ca">info@pushfestival.ca</a> to make a donation or to request further information on our member and donor program and the plans for the 2008 PuSh Festival.</p>
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