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**INTERNATIONAL
PERFORMING ARTS
FESTIVAL**

January 20 – February 6, 2010



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The Art of a Witness



Art is the basis of a civil society. It provides us with the means to make sense of our daily lives. With it we can envision new realities and new paradigms through which to fashion our hopes for the human condition. The imaginative act can confound our expectations, defy category, turn the world on its head and reveal the sublime in what was thought to be common. Art can document lives lived, giving expression to another time and place. It can be an act of remembrance, of revolt, or protest. Through art we confront our darkest impulses, wrestle with History, experience the joy in being alive, take stock and give account for our actions—both private and public. The world is imagined anew as it is, as it was, and as it might be.

This year's PuSh Festival embraces all of these values. Together with our presenting partners, we have curated an inspiring collection of works that span across the disciplines of theatre, dance, multimedia and music. With each of them, rigour abounds. In short, **we guarantee you art you can't push over.** Through much of the work runs the notion of "witness." The immediacy of the moment shared by audience and performer—the **very act of witnessing or bearing witness**—can be traced to the heart of much you'll see, hear, and experience.

Once again, PuSh is behind several commissioned works. They involve local artists, international visitors in residence, and "experts in everyday life," as Berlin's Rimini Protokoll refers to their ongoing collaboration with non-artists. Each commission is a unique engagement with contemporary practices, ideas and aesthetics. Acting as animator or co-producer, we have also invested in the local adaptation of critically acclaimed works from the international stage. This leadership is a touchstone of our mission to **foster the development of new, groundbreaking and extraordinary works through innovative partnerships and collaborations.** It's also one of the ways the Festival tirelessly searches for new situations in which to stimulate dialogue and exchange between artists, organizations, institutions and the world at large.

At this time in our collective history, stimulating this conversation is more critical than ever. As I write these words in early October, British Columbia's artistic communities are facing enormous challenges because of the proposed funding cuts to the British Columbia Arts Council and changes to the Gaming Policy and Enforcement Branch's disbursement of revenues. Financial support from these two provincial agencies is a linchpin for this region's cultural creation, production and dissemination. We are facing threats to the survival of countless arts organizations, artists' livelihood and to thousands of jobs.

The need to **speak to and act upon one's beliefs** has never been more pressing. The future of this province's arts and culture is at stake. The image of a grey square has become a symbol for a world devoid of arts and culture—adopted province-wide to illustrate the potentially devastating effects of the cuts being proposed by our provincial government.

For the rest of the country (indeed the rest of the world), investment in arts and culture has been maintained or increased, a testament to the fact that arts are a powerful engine in any healthy economy. **(BC's arts, culture and heritage industries generate 80,000 jobs in the creative sector and \$5.2 billion of annual revenue.)** In straight business terms, stimulus investments are an enlightened response to the current recession; they are key to an effective economic recovery strategy.

The questions we as a community are asking run the gamut: Will the BC Arts Council budget be restored? Will the social contract validating gaming activities be honoured? Will politicians in Vancouver and Ottawa stand by their commitment to foster a creative economy and mandate arts policies that are fully resourced? Will our private sector supporters step forward to play their part? As a community of **gifted, passionate and dedicated individuals**, do we have a fighting chance to create a sustainable future for 2011 and beyond?

You might be feeling a certain sense of déjà vu, of having heard it all before. I have often spoken the same sentiments, laid out the same arguments, touted the same convictions, perhaps even written the very same words in a previous program guide. In little over a year, **Vancouver will celebrate its 125th Anniversary.** It will be momentous—a truly meaningful time in our city's history. And while we begin to plan for that occasion, bringing to the task the innovative spirit that characterizes our creative sector, we find ourselves once again having to prove the value of the arts in our society.

ART IS AN ESSENTIAL SERVICE.

We know you believe art matters, because you are here now reading this. It's time to mobilize the converted. Please stand up and lend your support, your voice and your patronage. **Your presence will not go unnoticed.** As the old adage goes, "Without an audience, there is no show."

See you soon!






Norman Armour
Executive Director

2010 PuSh Festival
Jan 20 - Feb 6

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Legend

-  Wheelchair accessible
-  Hearing assist system available
-  Matinee performance(s)
-  Post-show talkback
-  A world without art

Cover image: Jonathan Capdevielle,
photo by Mathilde Darel
Photo of Norman Armour by
Tim Matheson

"GHOSTS OF THE IMAGINATION CAN BE PRETTY PERSUASIVE."

Presented with:



ACT 2 ; SCENE 7

BEYOND EDEN

By BRUCE RUDELL
 JAN. 16 – FEB. 6, 2010
 DIRECTED BY DENNIS GARNHUM
 STARRING JOHN MANN AND TOM JACKSON
 A co-production with Theatre Calgary

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directed by Robert Lepage
with Robert Lepage, Marie Michaud, Tai Wei Foo

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“Provocative, cerebral and funny, this minimalist work erases the comforting distance between performer and spectator.” – *The New York Times*

Photo of original cast: Musacchio Laniello



Presented with



Post-show talkback **Jan 21**, led by Steven Hill
Running Time **90m**

Tickets Advance \$24/\$30; at door \$26/\$32
Tickets Tonight ticketstonight.ca 604.684.2787
Additional service charges apply to phone orders
This show is fully eligible for PuSh Pass access



Choreographic Assistants **Henrique Neves, Dina ed Dik**
Performers **Marc Arboleda, Nyla Carpentier, Pedro Chamale, Trevor Chan, Susan Elliott, Noam Gagnon, Natalie Gan, Nickeshia Garrick, Linda Gorrie, Jim Green, Yasser Ismail, Jason Krowe, Elise Laroche, Heather Lindsay, Billy Marchenski, Tanya Marquardt, Harvey Meller, Jen Morris, Chancz Perry, Natalie Schneck, Savannah Walling, Adrienne Wong, Max Wyman**



Jérôme Bel (Paris/Vancouver)

The Show Must Go On

Jan 20–23, 8pm

The Fei and Milton Wong Experimental Theatre, SFU Woodward’s

A cult figure on the international dance scene, **Jérôme Bel** brings us *The Show Must Go On*—a delightfully subversive game of anticipation and expectation that blurs the line between spectator and spectacle. With an illustrious group of 20 local individuals, accompanied by a D.J. with an extensive collection of pop tunes, fans of last year’s *That Night Follows Day* will find in Jérôme Bel’s masterpiece a truly kindred spirit—an evening that lovingly combines humour, nostalgia and human frailty, with the immediacy of live performance. *The Show Must Go On* has been cast in Vancouver to unite a community of performers in honour of the new SFU Woodward’s. Join us for a glimpse into the re-birth of one of our city’s most treasured landmarks.

“Bel’s work is genuine, if ephemeral, it is exciting, smart and great, great fun.” – *Dance Europe*

French choreographer Jérôme Bel is well known for his provocative, ironic, and anti-theatrical productions. The 2009 Vancouver International Dance Festival presented Bel’s *Pichet Klunchun and myself* to critical acclaim. *The Show Must Go On* is regarded as his signature work and has charmed and outraged audiences around Europe and North America since debuting in 2001. In 2005 it was honoured with a New York theatre Bessie Award. www.jeromebel.fr

With the support of the Consulate General of France in Vancouver.

w 20 t 21 f 22 s 23 s 24 m 25 t 26 w 27 t 28 f 29 s 30 s 31 m 1 t 2 w 3 t 4 f 5 s 6



“*Nevermore* is, like *Frankenstein* before it, nothing short of magnificent, a highly stylized but still pointedly intelligent piece of theatre by a company that seems to produce nothing but.” – *Vue Weekly*

Photo of Scott Shpeley, Sean McLennan

Catalyst Theatre (Edmonton)

Nevermore

The Imaginary Life and Mysterious Death of Edgar Allan Poe

Jan 21–Feb 6, 8pm Tuesdays 7:30pm

Arts Club Granville Island Stage

“All that we see or seem is but a dream within a dream.” So wrote Edgar Allan Poe, the great master of the macabre, nearly 200 years ago. His lingering myths are the inspiration behind this enthralling musical fable for adults, offering a fantastical rendering of the Gothic dreamscape of Poe’s life. Equal parts whimsical, beautiful and delightfully dark, the tale reveals the psychology of a man whose haunting comic writings continue to resonate in each of our tell-tale hearts.

“With its unique visual language and disorientating sense of humour, *Catalyst* promises to rewrite the theatrical agenda for other companies straining to be original.” – *The Independent, UK*

Catalyst Theatre, creators of the 2008 PuSh Festival runaway hit *Frankenstein*, is an Edmonton-based theatre company that creates bold new productions. Catalyst’s award-winning 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. Under the leadership of Artistic Director **Jonathan Christenson** and Design Collaborator **Bretta Gerecke**, the company has been recognized nationally and internationally for its unique theatrical vision. *Nevermore* received 7 Elizabeth Sterling Haynes Awards at the 2009 ceremonies. www.catalysttheatre.ca

Commissioned by the Magnetic North Theatre Festival. Co-commissioned by Luminato. Developed with the support of Keyano Theatre, Fort McMurray, and the Banff Centre for the Arts.

Presented with



No show Sundays

Matinee Wednesdays and Saturdays at **2pm**

Post-show talkback **Jan 26**,

led by Michael Scholar Jr.

Pre-show chat **Feb 1, 7pm**

Running Time **130m**

Tickets from \$25

Arts Club Box Office

artsclub.com 604.687.1644

This show is eligible for PuSh Pass access with a \$9.25 surcharge per ticket, which must be paid to the Arts Club Box Office prior to the performance.



Writer/Director/Composer Jonathan Christenson

Production Designer Bretta Gerecke

Choreographer Laura Krewski

Sound Designer Wade Staples

Lighting Associate Kerem Çetinel

Voice and Text Consultant Betty Moulton

Performers Shannon Blanchet, Sheldon Elter*,

Beth Graham*, Ryan Parker*, Garrett Ross*,

Vanessa Sabourin*, Scott Shpeley*

Stage Manager Candice Charney

Assistant Stage Manager Tracey Byrne

* Appears with Permission of Canadian Actors' Equity Association

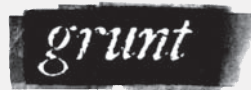
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“*Jerk* might be unbearable for some. But in our eyes, theater so wisely woven with reality, however violent, is wholesome.” – *Les Inrockuptibles, France*



Photo of Jonathan Capdevielle: Alain Monot

Presented with



Post-show talkback **Jan 22**, led by Glenn Alteen
Running Time **55m**

Tickets Advance \$24/30; at door \$26/32
Tickets Tonight ticketstonight.ca 604.684.2787
Additional service charges apply to phone orders
Limited seating capacity
This show is fully eligible for PuSh Pass access



Direction **Gisèle Vienne**
Text and Dramaturgy **Dennis Cooper**
Performed by and created in collaboration with
Jonathan Capdevielle
Music **Peter Rehberg** (original music) and
El Mundo Frio of Corrupted

FOR MATURE AUDIENCES ONLY



Gisèle Vienne / Dennis Cooper / Jonathan Capdevielle (Grenoble/Paris)

Jerk

Jan 21–24, 8pm

VIVO Media Arts Centre

Gisèle Vienne's *Jerk* is based on the chilling text of **Dennis Cooper**, an author deemed “the most dangerous writer in America” by the Village Voice. It is a story told from the vantage point of David Brooks, the real life accomplice to Texas serial killer Dean Corll who was responsible for the deaths of more than 25 teenage boys in the early 1970s.

Devised as a play within a play, the audience takes the role of a psychology class visiting Brooks (played by **Jonathan Capdevielle**) as he serves his life sentence in prison. Fascination, humour, madness and sheer terror are melded in his puppet show recreations of the gruesome, sexually charged murders. *Jerk* is theatre at its starkest, a harrowing journey into the most hidden corners of the human psyche.

“*Jerk* shrewdly explores this relationship between fantasy and reality. The violent text verges on gore, setting a mood of anxiety that is only heightened by the first-person narration, delivered like matter-of-fact testimony.”
– *Liberation, France*

Gisèle Vienne is a choreographer, director, visual and performance artist who lives and works in Grenoble and Paris. One of France’s rising stars, Vienne’s radical work presents the horror of fantasy and the horror of reality in such a way that the two become impossible to distinguish. www.g-v.fr

With the support of the Consulate General of France in Vancouver.

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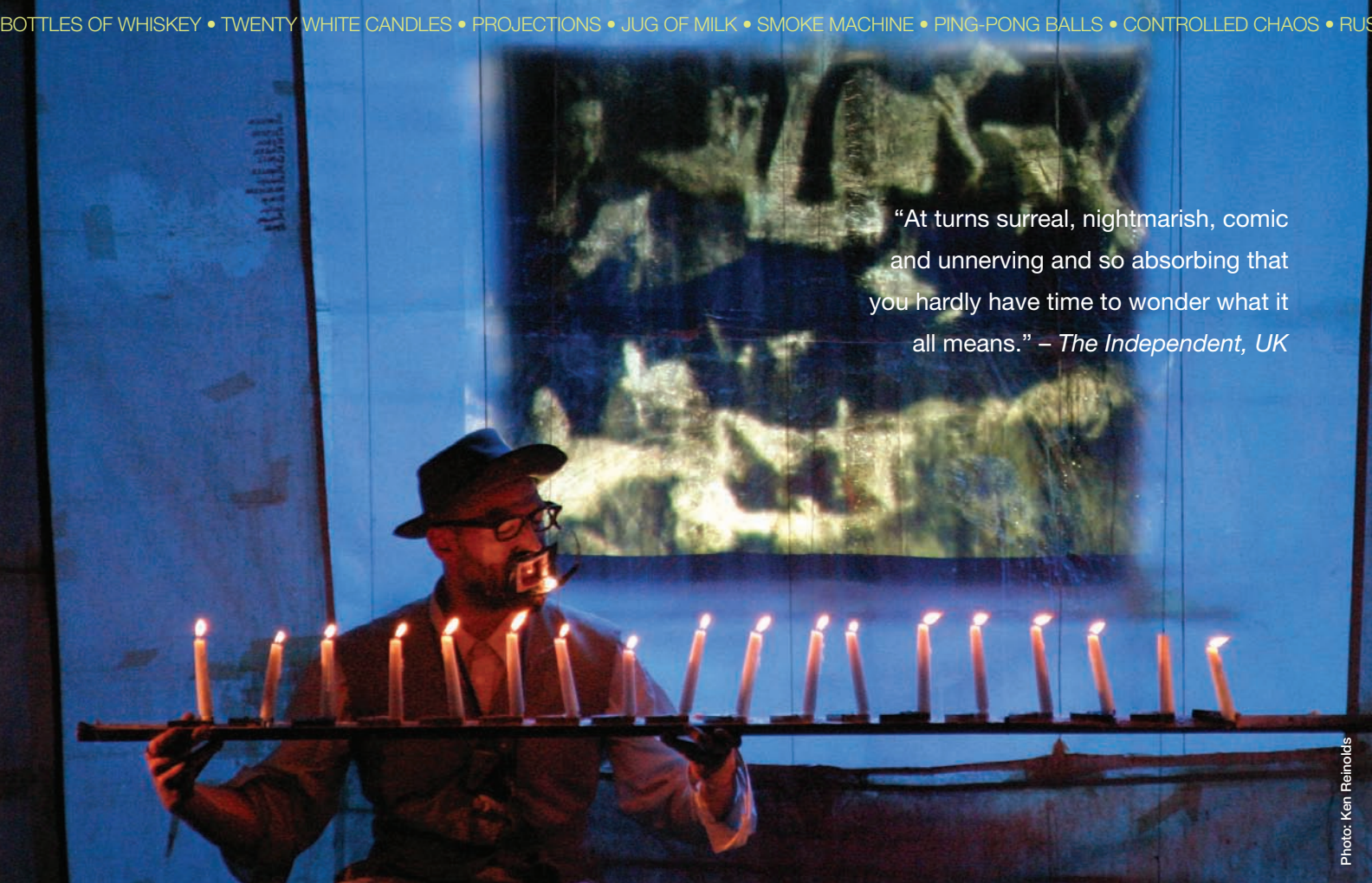


Photo: Ken Reinolds

“At turns surreal, nightmarish, comic and unnerving and so absorbing that you hardly have time to wonder what it all means.” – *The Independent, UK*

Akhe Theatre (St. Petersburg)

White Cabin

Jan 21–23, 8pm

Performance Works

Akhe’s *White Cabin* is a multimedia work that treats audience members to non sequitur sequences of dream-like impressions, with influences from the Russian silent film tradition and shadow and object theatre. Filled with absurd, inspired, bizarre and often touching “events,” it is part dream, part chaos and part variety show of fantastic images. With the fury of a mad but methodical scientist, the actors create a series of clownishly macabre scenes that make use of everyday items such as a French baguette, white filter cigarettes, rope, red wine, Hubba-Bubba chewing gum, shredded newspapers, candles, whiskey and a bouquet of white flowers.

“This is a real cat’s cradle of a show—complex, baffling, difficult—but it is impossible not to be caught up in the puzzle. It draws you in and constantly surprises you with its playfulness and terrible despair... Dizzying, dense and immensely satisfying, it is worth wrestling with.” – *The Guardian, UK*

Winner of Russia’s prestigious Golden Mask Award, Akhe is a cult icon in the Moscow and St. Petersburg independent arts scenes and a significant influence in the European theatre world. Rooted in visual art and underground culture, this unique theatre company is well known for their unconventional “Russian Engineering Theatre” performances. www.akhe.ru

Presented with



Matinee **Jan 23, 4pm**

Post-show talkback **Jan 22,**

led by Ilena Lee Cramer

Running Time **70m**

Tickets Advance \$24/30; at door \$26/32

Tickets Tonight ticketstonight.ca 604.684.2787

Additional service charges apply to phone orders

This show is fully eligible for PuSh Pass access



Performers Maxim Isaev, Pavel Semchenko, Natalia Shamina

Sound Design Nick Sudnik, Andrey Sizintsev

Lighting Design and Management

Vadim Gololobov

Video Installation Oleg Mykhailov



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“Clements establishes herself as a talent to be reckoned with.” – *The Georgia Straight*

Photo of Tamara Podemski: Tim Matheson and Rita Leistner



Presented with



No Performance **Jan 25**
 Matinee Saturdays at **4pm**, Sundays at **2pm**
 Post-show talkback **Jan 24 matinee**
 Running Time **90m**

Tickets \$22–\$28
 Presentation House Box Office
 phtheatre.org 604.990.3474
 This show is fully eligible for PuSh Pass access



Playwright and Co-director **Marie Clements**
 Co-director **Brenda Leadlay**
 Installation Photography **Rita Leistner**
 Dramaturgy **Paula Danckert**
 Featuring **Tamara Podemski, William MacDonald, Kathleen Duborg, Kevin Loring**
 Composer **Bruce Ruddell**
 Singer/Songwriter **Leela Gilday**
 Set Design **Andreas Kahre**
 Lighting Design **John Webber**
 Photography and Projection **Tim Matheson**
 Costume Design **Barbara Clayden**
 Stage Management **Jan Hodgson, Karen Griffin**



Arts Partners
 in Creative
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Marie Clements (Galiano Island) / **Rita Leistner** (Toronto)

The Edward Curtis Project

Jan 21–31, 8pm **Sundays 2pm only** **Premiere**
 Presentation House Theatre

The Edward Curtis Project is a modern-day picture story that creates an unlikely dialogue between Curtis and a Métis foreign correspondent named Angeline who fears she is slipping from existence—a situation mirrored in a turn-of-the-century book entitled *The Vanishing Indian*. In her journey to recover from post-traumatic stress disorder, she finds herself face-to-face with the controversial photographer who was obsessed with capturing the Indian way of life he thought was dying out. This photographic and spirit catching investigation looks at Curtis’s romanticized photos taken between 1900 and 1930 and juxtaposes them with today’s realistic renderings of a “vanishing race” that never actually vanished.

The Edward Curtis Project is a poignant and stirring multi-disciplinary work by Metis/Dene playwright **Marie Clements** and photojournalist **Rita Leistner** that blends theatre performance with photographic installation, exploring how historical photography and documentation continue to influence contemporary Aboriginal communities. The creators travelled across North America to conduct research, lead community workshops, record interviews, and take still photography as a means of building a dialogue between peoples, communities, perspectives, artistic forms and disciplines.

Commissioned by Presentation House Theatre with the assistance of Arts Partners in Creative Development.



“The range of colors and voices that Sō Percussion coaxes from its menagerie is astonishing and entrancing.” – *Billboard Magazine*

Photo: Janette Beckman

Sō Percussion (Brooklyn)

Sō Percussion

plays Steve Reich and David Lang

Jan 24 & 25, 8pm

Heritage Hall

New York’s “experimental powerhouse” (The Village Voice) makes their Vancouver debut performing music by the two most recent Pulitzer Prize-winning composers, Steve Reich and David Lang. For two nights only, **Sō Percussion** offers a bold and unforgettable programme that is at turns raucous and touching, barbarous and heartfelt.

Written specifically for Sō Percussion, **David Lang’s** groundbreaking work *the so-called laws of nature* is a 30-minute matrix of unfolding rhythmic patterns that are simultaneously meditative and climactic. Performed on an assortment of instruments, most of which the performers are required to build themselves using materials from giant pipes and tea cups to flower pots, the work is hailed by the Boston Globe as “a tour de force of minutely scripted anarchy and glorious noise, rendered by Sō Percussion with amazing force and precision.” The concert also features **Steve Reich’s** beautifully complex patterns and hard driving rhythms with performances of the legendary composer’s *Music for Pieces of Wood* and *Four Organs*.

Presented with **Music on Main**, the “highly popular series that’s as musically adventurous as it is socially gregarious” (Georgia Straight) that brought you *Steve Reich’s Drumming* for three sold-out performances in the 2009 PuSh Festival. www.musiconmain.ca

Presented with



Running Time **90m**

Tickets \$15/\$35

Tickets Tonight ticketstonight.ca 604.684.2787

Additional service charges apply to phone orders

This show is fully eligible for PuSh Pass access



Sō Percussion is **Eric Beach, Josh Quillen, Adam Sliwinski, Jason Treuting** featuring guest percussionist **Vern Griffiths**

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Photo: Paula Court

“What beauty there is in Mr. Farrington’s work. Like Dreyer’s film it is both luminous and cruel.” – *The New York Times*

Presented with



Matinee Saturdays at **2pm**
 Artist talk with Reid Farrington and Stefan Smulovitz (*The Passion of Joan of Arc*), led by Ron Reed **Jan 27 at 7:45pm**, Pacific Theatre
 See more details about *The Passion of Joan of Arc* p.15
 Running Time **35m**

Tickets \$11/20/24
 Pacific Theatre Box Office
 pacifictheatre.org 604.731.5518
 This show is fully eligible for PuSh Pass access



Director Reid Farrington
 Performer Emily Watts

Reid Farrington (New York)

The Passion Project

Jan 27–Feb 6
Wednesday to Saturday only, 7pm & 9pm
 Pacific Theatre

Reid Farrington’s *The Passion Project* is an electrifying work that compresses the entirety of Carl Dreyer’s classic silent film *The Passion Of Joan Of Arc* into a 30-minute concentration of movement, projection, installation and sound collage. The audience surrounds a 10x10 foot area, flooded by four projectors, in which Emily Watts meticulously arranges and rearranges a number of parchment screens in a series of choreographed movements that explode the film into three dimensions. A transformative and dynamic sculpture takes form as the hanging canvases grab hold of the fleeting, flickering images.

“*The Passion Project* shouldn’t be watched, it should be entered into. After all, it is an act of devotion.” – *Time Out, New York*

The history of the 1928 film is almost as mythic as its subject matter. After the original negative was destroyed in a fire, the film was reconstructed using alternate takes. Miraculously, over five decades later, a complete print of the original cut was found in a Norwegian mental hospital closet. New York-based video artist Reid Farrington, formerly of the Wooster Group, uses recorded interviews and sound clips alongside different takes of the movie, in an archival film experiment that explores the fascinating history of this cinematic masterpiece.

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“Smart, witty, highly physical, and eager to twist notions of theatricality.” – *The Village Voice*

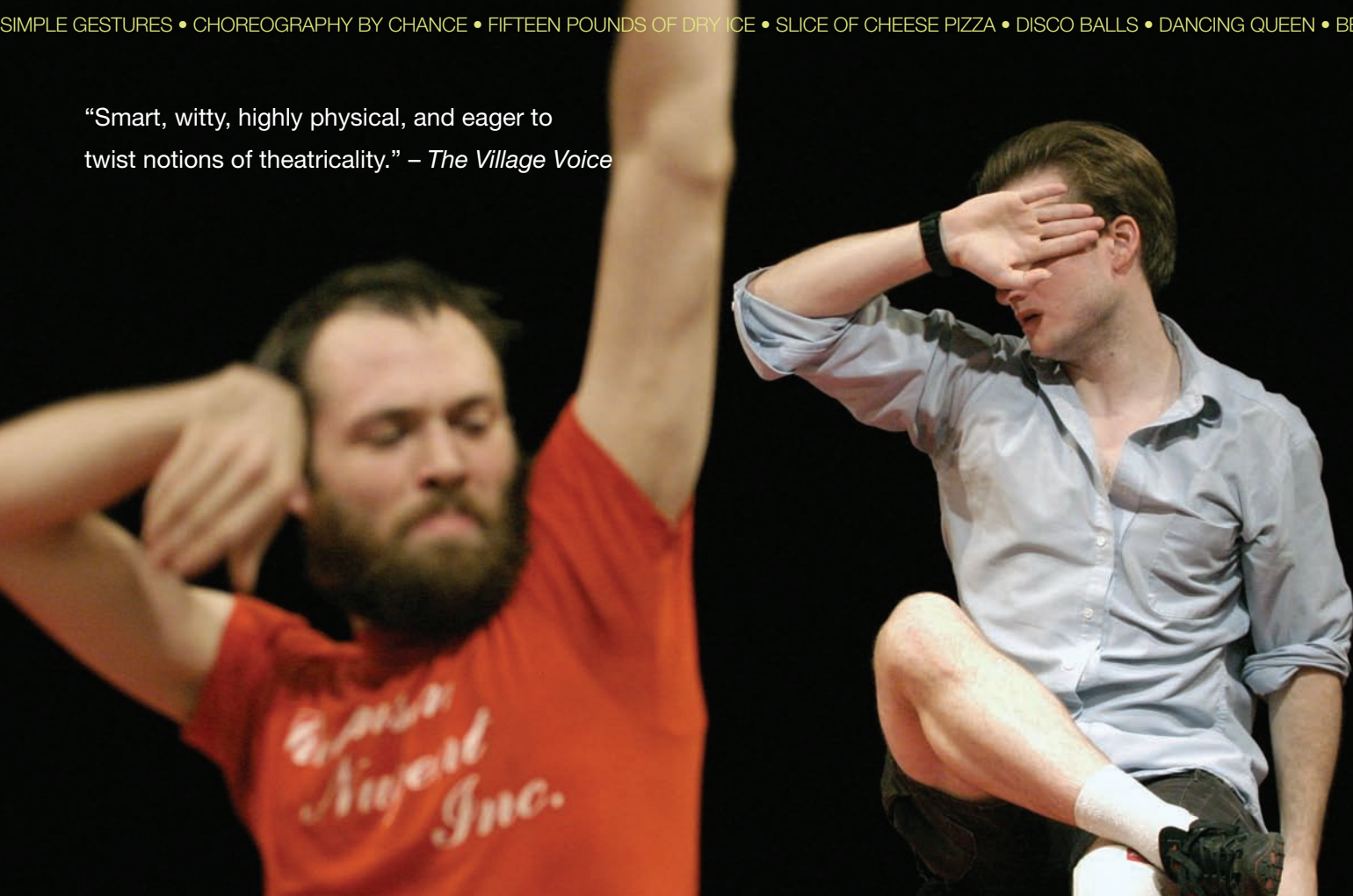


Photo: Peter Nigrini

Nature Theater of Oklahoma (New York)

Poetics: a ballet brut

Jan 27–30, 7pm

Roundhouse Arts and Recreation Centre

Described as an “awesome and awkward tour de force,” *Poetics: a ballet brut* is do-it-yourself theatre at its most mischievous. This wryly-constructed, genre-bending performance uses an ever-increasing catalogue of common gestures that make up our every-day lives, like brushing back someone’s hair, eating a slice of pizza, or tossing in one’s sleep. Intimate one moment and operatic the next, these seemingly mundane gestures build to a surprising conclusion that is delightfully unhampered by its performers’ complete lack of formal dance training. The soundtrack is an affectionate embrace of pop culture—at once kitschy and endearing.

“... a feat of stagecraft that reveals the beauty in everyday movement while paying tribute to the most solitary people of all: the audience.”
– *The New York Times*

Nature Theater of Oklahoma is an OBIE Award-winning performance group under the direction of **Pavol Liska** and **Kelly Copper**. Bursting with heart and personality, this young company was recently referred to as “the most buzzed-about new troupe on the New York avant-garde scene” by the New York Times. Through the manipulation of found space and observed gesture, Nature Theater of Oklahoma creates DIY theatrical experiences that shift our perception of everyday reality. www.oktheater.org

Presented with



Matinee **Jan 30 at 2pm**
Post-show talkback **Jan 28**,
led by Camille Gingras
Running Time **65m**

Tickets Advance \$24/30; at door \$26/32
Tickets Tonight ticketstonight.ca 604.684.2787
Additional service charges apply to phone orders
Limited seating capacity
This show is fully eligible for PuSh Pass access

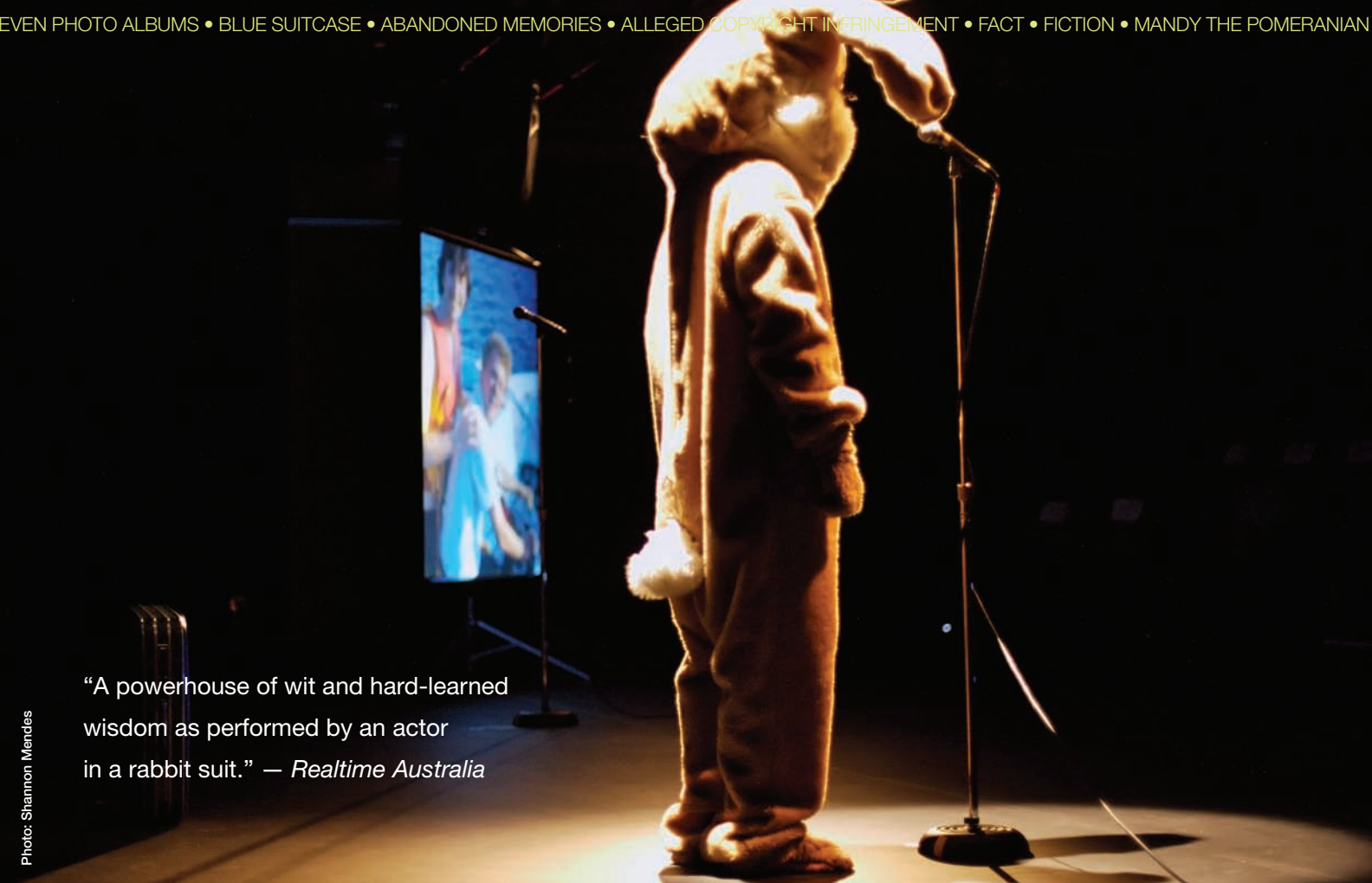


Performers Anne Gridley, Robert M. Johanson,
Fletcher Liegerot, Elisabeth Conner
Direction Pavol Liska, Kelly Copper
Sound Design Kristin Worrall
Set Design Peter Nigrini
Lighting Design Tim Cryan
Production Management Robert Saenz De Viteri,
Gabel Eiben



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Photo: Shannon Mendes



“A powerhouse of wit and hard-learned wisdom as performed by an actor in a rabbit suit.” — *Realtime Australia*

Post-show talkback **Jan 29**, led by Anita Rochon
Running Time **90m**

Tickets Advance \$24/30; at door \$26/32
Tickets Tonight ticketstonight.ca 604.684.2787
Additional service charges apply to phone orders
This show is fully eligible for PuSh Pass access



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



Rumble Productions / Theatre Replacement (Vancouver)

Clark and I Somewhere in Connecticut

Jan 28–30, 9pm
Performance Works

Clark and I Somewhere in Connecticut is one of the most notorious theatre pieces to come out of Vancouver in recent memory. In the summer of 2005 **James Long** salvaged 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 Toy Pomeranian, Mandy. Two years later, a team of collaborators traveled in search of the origins of these books, and ran into some serious questions surrounding the legality and morality of working with found materials. This encore presentation is a part of the show’s current Western Canadian tour.

“*Clark and I* proves that some human communication is still beyond the bounds of copyright – even other people’s memories.” – *Toronto Eye Weekly*

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. www.rumble.org
Theatre Replacement builds performances that speak to contemporary existence and investigate the events that fill our lives. www.theatrerplacement.org

Commissioned with the support of the Province of British Columbia and the Vancouver Foundation.

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“Men are sometimes
hanged for telling
the truth.”
– Joan of Arc

Image courtesy Janus Films

Eye of Newt (Vancouver)

The Passion of Joan of Arc

January 28, 8pm **Premiere**

Christ Church Cathedral

With the haunting face of actress Renée Falconetti playing the doomed Joan of Arc as inspiration, Vancouver-based composer **Stefan Smulovitz** has written a luminous score to accompany Carl Dreyer’s 1928 silent film, *The Passion of Joan of Arc*. Performed by the **Eye of Newt Ensemble**, this PuSh Festival-commissioned piece for ten musicians includes text by **Colin Browne** and combines the stunning voice of **Vivane Houle** with the city’s top instrumentalists and Christ Church Cathedral’s legendary pipe organ, in a sublime tribute to one of film’s most enduring performances.

A cinematic pièce de résistance, *The Passion of Joan of Arc* details the uncompromised devotion and tragic end of France’s most famous martyr. Shot almost entirely in close-ups, this intensely intimate film cuts to the heart of faith, human choice and truth.

“The light enters in the name of the voice.” – Joan of Arc

An active composer, improviser, violist and laptop artist, Smulovitz’s eclectic creative undertakings run the gamut from film and installation, to theatre and dance. Widely known for the legendary *Silent Summer Nights* extravaganzas, Smulovitz and his Eye of Newt Ensemble have collaborated with the PuSh Festival on a number of projects that include *The General*, *Dreams*, *Beauty and The Beast*, and *Go West*.

Commissioned by the PuSh Festival with the assistance of the British Columbia Arts Council.

Presented with



Artist talk with Stefan Smulovitz and Reid Farrington of *The Passion Project*, led by Ron Reed. **Jan 27 at 7:45pm**, Pacific Theatre.

See more details about *The Passion Project* p.12
Running Time **90m**

Tickets \$25

Tickets Tonight ticketstonight.ca 604.684.2787
Additional service charges apply to phone orders

This show is fully eligible for PuSh Pass access



Composer **Stefan Smulovitz**
Text **Colin Browne**
Voice **Vivane Houle**
Trumpet **JP Carter**, **John Korsrud**
Trombone **Jeremy Berkman**
Violin **Rebecca Whitting**, **Cam Wilson**
Viola **Reg Quiring**
Cello **Peggy Lee**
Percussion **Daniel Tones**
Pipe Organ **Michael Murray**
Conductor **Giorgio Magnanensi**

w	t	f	s	s	m	t	w	t	f	s	s	m	t	w	t	f	s
20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6

JANUARY 2010

	Wed 20	Thu 21	Fri 22	Sat 23	Sun 24	Mon 25	Tue 26	Wed 27	Thu 28
The Show Must Go On (p.6) <i>Fei and Milton Wong Experimental Theatre</i>	8pm	8pm	8pm	8pm					
Nevermore (p.7) <i>Arts Club Granville Island Stage</i>		8pm	8pm	2pm 8pm		8pm	7:30pm	2pm 8pm	8pm
Jerk (p.8) <i>VIVO Media Arts Centre</i>		8pm	8pm	8pm	8pm				
White Cabin (p.9) <i>Performance Works</i>		8pm	8pm	4pm 8pm					
The Edward Curtis Project (p.10) <i>Presentation House Theatre</i>		8pm	8pm	4pm 8pm	2pm		8pm	8pm	8pm
Sō Percussion plays Steve Reich and David Lang (p.11) <i>Heritage Hall</i>					8pm	8pm			
The Passion Project (p.12) <i>Pacific Theatre</i>								7pm 9pm	7pm 9pm
Poetics: a ballet brut (p.13) <i>The Roundhouse</i>								7pm	7pm
Clark and I Somewhere in Connecticut (p.14) <i>Performance Works</i>									9pm
The Passion of Joan of Arc (p.15) <i>Christ Church Cathedral</i>									8pm
Best Before (p.18) <i>The Cultch</i>									
Sonic Genome (p.19) <i>The Roundhouse</i>									
William Yang's China (p.20) <i>Frederic Wood Theatre</i>									
KAMP (p.21) <i>The Roundhouse</i>									

Get a Flexible PuSh Pass!

4 show pass \$85 early bird rate, before 5pm on December 7
\$95 after 5pm on December 7

6 show pass \$125 early bird rate, before 5pm on December 7
\$140 after 5pm on December 7

The PuSh Pass is the best way to experience the PuSh Festival

- **It's economical** – Save up to 35% off single tickets. Purchase your PuSh Pass before 5pm on December 7 for the early bird rate.
- **It's flexible** – See different shows or pick one or two and bring friends. Book your shows now, or later. (Note that the earlier you book, the better chance you have of securing your preferred shows.)
- **It's easy** – Purchase your PuSh Pass online at pushfestival.ca or call 604.605.8284 (or toll free at 1.866.608.8284)

PuSh Passholders can reserve tickets online at pushfestival.ca or by phone up to 48 hours in advance. A limited number of passes are available—purchase now to avoid disappointment. Passes are limited to four per order. Questions can be directed to tickets@pushfestival.ca or 604.605.8284. PuSh Pass sales and bookings are non-transferable and non-refundable.

* All shows are accessible to PuSh Passholders, however *Nevermore* at the Arts Club Granville Island Stage will require a surcharge of \$9.25 per ticket, which must be paid to the Arts Club Box Office prior to the performance.



Book your PuSh Pass now and receive a free one-year subscription to Geist magazine! Already a subscriber? You can send your free subscription to a friend.**

**Offer available to the first 200 PuSh Pass purchasers on a first come, first serve basis. Gift subscriptions available only to Canadian subscribers. One subscription per order.

PuSh Pass holders will also receive \$10 off tickets to Robert Lepage's *The Blue Dragon*. See pg. 5 for details.

FEBRUARY 2010

	Fri 29	Sat 30	Sun 31	Mon 1	Tue 2	Wed 3	Thu 4	Fri 5	Sat 6	
										The Show Must Go On (p.6) <i>Fei and Milton Wong Experimental Theatre</i>
	8pm	2pm 8pm		8pm	7:30pm	2pm 8pm	8pm	8pm	2pm 8pm	Nevermore (p.7) <i>Arts Club Granville Island Stage</i>
										Jerk (p.8) <i>VIVO Media Arts Centre</i>
										White Cabin (p.9) <i>Performance Works</i>
	8pm	4pm 8pm	2pm							The Edward Curtis Project (p.10) <i>Presentation House Theatre</i>
										Sō Percussion plays Steve Reich and David Lang (p.11) <i>Heritage Hall</i>
	7pm 9pm	2pm 7pm 9pm				7pm 9pm	7pm 9pm	7pm 9pm	2pm 7pm 9pm	The Passion Project (p.12) <i>Pacific Theatre</i>
	7pm	2pm 7pm								Poetics: a ballet brut (p.13) <i>The Roundhouse</i>
	9pm	9pm								Clark and I Somewhere in Connecticut (p.14) <i>Performance Works</i>
										The Passion of Joan of Arc (p.15) <i>Christ Church Cathedral</i>
	7pm	4pm 7pm	4pm		7pm	7pm	7pm	7pm	4pm 7pm	Best Before (p.18) <i>The Cultch</i>
			12–8pm							Sonic Genome (p.19) <i>The Roundhouse</i>
					7:30pm	7:30pm	7:30pm	7:30pm	7:30pm	William Yang's China (p.20) <i>Frederic Wood Theatre</i>
						8pm	8pm	8pm	8pm	KAMP (p.21) <i>The Roundhouse</i>



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jjbeancoffee.com

PuSh Box Office

(for pass purchases & bookings)

pushfestival.ca

tickets@pushfestival.ca

604.605.8284

Hours:

Mon-Fri 10am–6pm (Until Dec 30)

Mon-Sat 10am–6pm (Jan 4–Feb 6)

Closed Dec 24–25 & Dec 31–Jan 1

Group rates are available for select shows, please call the PuSh office at **604.605.8284** or email groups@pushfestival.ca for further details.

Disabled patrons, please call in advance to reserve wheelchair seating.

Individual Tickets

Tickets Tonight:

The Show Must Go On

Jerk

White Cabin

Sō Percussion plays Steve Reich and

David Lang

Poetics: a ballet brut

Clark and I Somewhere in Connecticut

The Passion of Joan of Arc

KAMP

Available through Tickets Tonight at

ticketstonight.ca or 604.684.2787

Service charges may apply to telephone orders

Other:

William Yang's China

Available through the UBC Theatre

Box Office at 604.822.2678

Nevermore

Available through the Arts Club

Box Office at artsclub.com or

604.687.1644

The Edward Curtis Project

Available through the Presentation

House Box Office at phtheatre.org or

604.990.3474

The Passion Project

Available through the Pacific Theatre

Box Office at pacifictheatre.org or

604.731.5518

Best Before

Available through The Cultch

Box Office at thecultch.com or

604.251.1363

Free:

Sonic Genome

Programming is subject to change, please check pushfestival.ca for the most current information.

2010 PuSh Festival Jan 20 - Feb 6

“They smuggle art, not bombs into reality, and observe the audience observing the explosion.” – *Die Zeit, Germany*

Photo: Rimini Protokoll



Presented with



THE CULTCH

Matinee Saturdays and Sundays at 4pm
No performance **Feb 1**
Post-show talkback **Feb 4**, led by Tim Carlson

Tickets from \$27–\$40
The Cultch Box Office
604.251.1363 thecultch.com
This show is fully eligible for PuSh Pass access



Created by **Helgard Haug, Stefan Kaegi**
Dramaturge **Tim Carlson**
Video Design **Candelario Andrade**
Set Design **Andreas Kahre**
Sound Design **Stefan Smulovitz**
Lighting Design **John Webber**
Gaming Software Design **Brady Marks**
Gaming Project Coordination **Sean Arden**
Stage Management **Ben Cheung**



Helgard Haug + Stefan Kaegi, Rimini Protokoll (Berlin/Vancouver)

Best Before (working title)

Jan 29–Feb 6, 7pm Premiere

Historic Theatre at The Cultch

Best Before pulls the multi-player video game out of the virtual realm and plugs it into an intimate theatre setting. A simulated city evolves as each of 200 spectators add their personal touch, game controller in hand. At first you are an anonymous avatar but then you take on human dimensions as audience members clash, collaborate and negotiate the forces that shape reality here in the third millennium.

“Rimini Protokoll brings real life to the stage in a way that no other theatre form has been able to. The unmistakable strength of these performances lies above all in the fact...that life could gain the upper hand, and theatre could lose control over itself.” – *Frankfurter Rundschau*

The work of **Rimini Protokoll** is a theatre of Münchaussian escapades. Having created over 20 new works—all sharing a very distinct house style—the company has attracted attention throughout Europe for blurring the line between reality and fiction. With non-actors such as construction flaggers, game designers, professors of pathology, elderly women, unemployed air traffic controllers and retired miniature train enthusiasts, “experts in daily life” are the real protagonists for Rimini Protokoll. www.rimini-protokoll.de

Commissioned by PuSh International Performing Arts Festival. Co-produced with the following partners: Goethe-Institut; Brighton Festival; Hebbel am Ufer; Luminato - Toronto's Festival of Arts and Creativity; PuSh International Performing Arts Festival; Rimini Apparat; The Cultch; La Bâtie-Festival de Genève.

Supported by Arts Partners in Creative Development and the Federal Republic of Germany.

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20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6



“Braxton’s compositions are at once self-consciously cerebral, yet delivered with a gritty roughness.”

– *The Independent, UK*

Photo: Scott Friedlander

Anthony Braxton (Middletown, CT)

Sonic Genome

January 31, 12pm–8pm

Roundhouse Community Arts and Recreation Centre

Sonic Genome is the ambitious experiment of revolutionary American composer and virtuoso saxophonist **Anthony Braxton**: less a concert than the creation of an interactive musical environment. For eight continuous hours, 50+ performers use the compositions and improvisational languages developed by Braxton to create a living sound world. Ensembles form and split apart like cells dividing and reforming into new organisms; likewise, the members of the audience are invited to be active participants, choosing who and what to listen to as they move about the space.

Braxton enlists the band members of the 12 + 1 tet as his musical lieutenants in the endeavour, with each given the responsibility of leading sub ensembles of the larger group. The rest of the performers are drawn from the surrounding community, ranging from local professionals to college and high school students. This marks *Sonic Genome*’s world premiere as a public performance.

“One of the greatest sax players and composers in contemporary jazz.”

– *The Warsaw Voice*

Throughout his extraordinary 40-year career, musical visionary Anthony Braxton has broken new ground in the world of jazz and contemporary classical music. He has created a large body of kaleidoscopic and prolific work, having released well over 100 albums that continue to win prestigious awards and critical praise.

Presented with



coastaljazz

Running Time **8h**

Free Admission

More Information 604.872.5200 or coastaljazz.ca

Note: Audience members are welcome to come and go as they please throughout this 8-hour performance



Reeds, Composition **Anthony Braxton**
 Cornet, Trumpet, Flugelhorn, Bass Trumpet
Taylor Ho Bynum
 Flutes **Nicole Mitchell**
 Reeds **Andrew Raffo Dewar, James Fei**
 Saxophone **Steve Lehman**
 Bassoon **Sara Schoenbeck**
 Violin, Alto Viola **Jessica Pavone**
 Electric Guitar **Mary Halvorson**
 Trombone **Reut Regev**
 Tuba **Jay Rozen**
 Double Bass, Bass Clarinet **Carl Testa**
 Percussion **Aaron Siegel**

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Photo: Heidrum Löhr

“a beautiful voyage of discovery and reminiscence.”
– *Australian Stage*

Presented with



Post-show talkback **Feb 3**, led by Hank Bull
Running Time **90m**

Tickets \$24/30
Theatre at UBC Box Office
604.822.2678

This show is fully eligible for PuSh Pass access



Creator/Performer **William Yang**
Musician **Nicholas Ng**
Production Manager **Gordon Rymer**
Tour Producer **Performing Lines**

William Yang (Sydney)

China

Feb 2–6, 7:30pm

Frederic Wood Theatre, UBC

Australian-born photographer-storyteller **William Yang** shares a deeply beautiful account of his personal pilgrimage to China—the country of his ancestors. Returning to a motherland he never knew, he searches for a deeper understanding of his roots in a delicate meditation on the meaning of culture, of heritage, and of belonging. A charismatic yet stoic storyteller, Yang humorously narrates his journey from the streets of Beijing, where electronics superstores jostle with echoes of the Cultural Revolution and the Ming Dynasty, to the sacred mountain Huang Shan. Yang’s wryly sensitive perspective, his eye for detail, and his arresting projected images come together with **Nicholas Ng**’s haunting live score for the erhu (Chinese violin) and pipa (Chinese lute) in an unforgettable theatrical experience.

“Yang is the consummate conversationalist, unassuming and congenial, as though talking in the intimacy of his lounge room.” – *The Canberra Times*

William Yang began performing monologues with slide projection in 1989, integrating his skills as a writer, visual artist and internationally acclaimed photographer. In 2003, PuSh audiences were treated to *Shadows*, Yang’s life-affirming chronicle of Australia’s Aboriginal communities. www.williamyang.com

China was developed with the assistance of the Australian Government through the Australia Council, its arts funding and advisory body, and with the support of the Adelaide Festival Centre Trust and the Australian National University.



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20	21	22	23	24	25	26	27	28	29	30	31	1	2	3	4	5	6



“All the realistic elements contribute to a performance that is so gripping that when it ends the audience is unsure whether to clap or leave the theater silently.” – Noordhollands Dagblad

Photo: Herman Helle

Hotel Modern (Rotterdam)

KAMP

Feb 3–6, 8pm

Roundhouse Community Arts and Recreation Centre

An enormous scale model of Auschwitz fills the stage, with thousands of tiny handmade puppets representing the prisoners and their executioners. Rows of overcrowded barracks, barbed wire fences, a railway track and a gateway with the words “Arbeit Macht Frei” (“Work Liberates”) forms a chilling and desolate landscape, painstakingly recreated. Actors move through the set like giant war reporters, filming the horrific events with miniature cameras and live video projection. Through a series of wordless vignettes, these delicate puppets made of clay, wire and cloth, re-enact the atrocities that took place within the confines of Auschwitz almost 70 years ago.

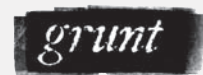
“The makers have found a performance form that makes it possible to once again discuss this loaded subject. By raising the issue of the extremes to which people are able to go. With dignity.” – *De Volkskrant, Amsterdam*

Hotel Modern is an innovative and internationally acclaimed theatre collective from the Netherlands, established in 1997. Known for blending visual art, puppetry, music, film and live performance, their evocative productions are centered on scale models used to represent harsh and unspeakable realities in a poetic manner. In their own words, they attempt “to offer solace to a society and a world in which people sometimes seem fearful of one another.”

www.hotelmodern.nl

With the support of the Royal Netherlands Embassy.

Presented with



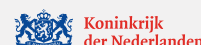
Post-show talkback with artists and Roberta Kremer **Feb 4**, led by Jane Heyman
Running Time **60m**

Tickets Advance \$24/30; at door \$26/32
Tickets Tonight ticketstonight.ca 604.684.2787
Additional service charges apply to phone orders
This show is fully eligible for PuSh Pass access



Performers Herman Helle, Pauline Kalker, Arlène Hoornweg
Sound Design Ruud van der Pluijm with thanks to Marcel Lugtenborg
Technicians Aram Visser, Joris van Oosterhout
Decor and Puppets Cathrin Boer, Heleen Wiemer, Kirsten Hutschemakers, Stefan Gross, Dirk Vroemen, Annette Scheer, Marije de Wit, Florus Groenewegen, Wilco Kwerreveld, Brigid Noone

HOTEL MODERN



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Meet the Artists

Post-show Talkbacks

Jan 21	<i>The Show Must Go On</i> , led by Steven Hill	p. 6
Jan 22	<i>Jerk</i> , led by Glenn Alteen	p. 8
Jan 22	<i>White Cabin</i> , led by Ilena Lee Cramer	p. 9
Jan 24	<i>The Edward Curtis Project</i>	p. 10
Jan 26	<i>Nevermore</i> , led by Michael Scholar Jr.	p. 7
Jan 28	<i>Poetics: a ballet brut</i> , led by Camille Gingras.	p. 13
Jan 29	<i>Clark and I Somewhere in Connecticut</i> , led by Anita Rochon	p. 14
Feb 3	<i>China</i> , led by Hank Bull.	p. 20
Feb 4	<i>Best Before</i> , led by Tim Carlson.	p. 18
Feb 4	<i>KAMP</i> , led by Jane Heyman.	p. 21

Pre-show Chats

Feb 1, 7pm	<i>Nevermore</i>	p. 7
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Artist Talks

Jan 27, 7:45pm	Reid Farrington (<i>The Passion Project</i>) and Stefan p. 12&15 Smulovitz (<i>The Passion of Joan of Arc</i>), led by Ron Reed
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Post-show talkbacks, pre-show chats and artist talks are all free with your show ticket.

Join our email list

Get first crack at tickets, programming information, special offers and more. Visit pushfestival.ca, click on join our mailing list, enter your email address, and get in the know. Yep, it's that easy.

Come hang out with us!

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 pushfestival.ca or email volunteer@pushfestival.ca.

Advocacy

The image of a grey square has become a symbol for a world devoid of arts and culture—adopted province-wide to illustrate the potentially devastating effects of the cuts being proposed by our provincial government. **You can help!** Write a letter—speak to why culture matters to you. Write your MLA, your City Councillor, Premier Gordon Campbell, Minister of Housing and Social Development Rich Coleman, and Minister of Tourism, Culture and the Arts Kevin Krueger.



In Memoriam

The 2010 PuSh International Performing Arts Festival is dedicated to the loving memory of Fergus Conway, Phoebe Conway, and Azra Young. Phoebe Conway was one of the performers in the 2009 PuSh Festival presentation of *That Night Follows Day*. All three children will be unimaginably missed.

Donations can be made to help build a memorial scholarship in the children's memory. Visit eaglebaymemorial.com for more information.



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“Yes, if I don’t see a show I’m not going to DIE, but something in my heart would die, silently and dreadfully, without seeing art and art that keeps me going. I would die, because art helps me to see what it is to be human, to be you and to be me. It helps me find compassion in myself and give that compassion to others. And without that, I think that inside, something would die. And so I feel an overwhelming amount of thanks and gratitude to PuSh for all your hard work, but also for providing the essential service that we all need— art for our hearts and our spirits.”

– Tanya Marquardt, BC Artist and PuSh Patron

CONGRATULATIONS **PuSh**, ON BRINGING THE ARTISTIC WORLD TO VANCOUVER
BEFORE THE WHOLE WORLD COMES TO VANCOUVER.



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Thanks for the PuSh!

Patronage is the sustenance of the arts in our community. If it were not for individuals, such as you, who passionately support the arts and culture in our province, the PuSh International Performing Arts Festival would simply not exist.

The PuSh Festival showcases the best of international, Canadian and local artists and mixes them together with an alchemy that inspires audiences, rejuvenates artists, stimulates the industry and forges productive relationships around the globe. It does so with an operational style based on collaborative partnerships and entrepreneurial ingenuity.

PuSh is one of **Vancouver's signature events** and has developed an extraordinary reputation. The process of realizing each Festival is a multi-year, multi-faceted endeavor. But as anyone who has experienced the Festival would agree—the results are worth the effort!

It is because of the altruistic hearts and minds of our Patrons that the Festival is able to impact the cultural landscape of our city and present contemporary art that is timely, visionary, genre bending, startling and original.

On behalf of our Board of Directors, staff, volunteers, artists, and the many visitors to our city:

THANK YOU FOR BEING A CHAMPION OF THE PUSH INTERNATIONAL PERFORMING ARTS FESTIVAL.

Curators Circle (\$1000+)

Norman Armour, Peter Dickinson, Marie-Claire Dy, Chris Dobrzanski, Ian and Teddy Forsyth, Robert Gardiner, Jane Heyman, Alyson Rimmer, Jennifer Stanley.

Advocates (\$500 - \$999)

1 Anonymous, Douglas Armour, Robert Armour, Dawn Brennan, Lorna Brown, Linda Gorrie, Mary Henley, Peter Hinton, Christopher Hunt, Sherrie Johnson with Srinivas Krishna and Lakshya Ray Krishna, Christopher Kantowicz, Ken Manning, Lydia Marston-Blaauw, Jeff McLellan, Alice Niwinski, Winkchop Productions, Donna Wong-Juliani, Max Wyman.

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Kerri Shinkewski, Hoshang Shroff, Gregory Sifert, Michael Smith, Wayne Specht, Mike Stack, Nathaniel Stafford, Susan Stout, Vivian Stuart, Bronwen Jane Sutherland, Lee Taylor, Alison Therriault, Ann Thomson, Peggy Thompson, Camilla Tibbs, Richard Wolfe, Barbara Wolfe, Maiko Bae Yamamoto and Kevin MacDuff, Dr. David L Young.

Donors from September 1, 2008 – October 9, 2009

If you would like more information about the **Patrons Circle** and the benefits that will give you more intimate access to the Festival, or would like to join this group of community leaders, please contact **Bobbi Parker**, Fundraising Manager, at **604.605.8284**, bobbi@pushfestival.ca.

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KRONOS QUARTET & TANYA TAGAQ *TUNDRA SONGS*

Filled with Inuit myth, atmospheric sounds, grooves and noises from nature, *Tundra Songs* is "extraordinary ... passionate and superb" (LA Times).

Book your seats today.

Saturday, January 30, 2010

8:00 PM

Chan Centre for the Performing Arts

The Grammy Award-winning Kronos Quartet is legendary for its fearless exploration of cutting-edge music. Vocalist Tanya Tagaq is hailed as the "Jimi Hendrix of Inuit throat singing" for her primal, erotic, experimental style. Together, they paint a mesmerizing Arctic soundscape with the Vancouver premiere of Derek Charke's *Tundra Songs*.



Tickets at TicketMaster.ca or call 604.280.3311 (service charges apply)

chancentre.com

Venues all over the city. Artists from all over the world.



Venue Maps

WEST SIDE

- 1 Frederic Wood Theatre**
6354 Crescent Road, UBC
- 2 Pacific Theatre**
1440 West 12th Avenue

GRANVILLE ISLAND

- 3 Performance Works**
1218 Cartwright Street,
Granville Island
- 4 Granville Island Stage**
1585 Johnston Street,
Granville Island

DOWNTOWN

- 5 Roundhouse Community Arts and Recreation Centre**
181 Roundhouse Mews
- 6 The Fei and Milton Wong Experimental Theatre**
Simon Fraser University at Woodward's
149 West Hastings Street
- 7 Christ Church Cathedral**
690 Burrard Street

EAST SIDE

- 8 Heritage Hall**
3102 Main Street
- 9 VIVO Media Arts Centre**
1965 Main Street
- 10 The Cultch**
1895 Venables Street

NORTH SHORE

- 11 Presentation House Theatre**
333 Chesterfield Avenue,
North Vancouver

Transportation Notice:

The Vancouver 2010 Olympic and Paralympic Winter Games begin on February 12, 2010. Road closures and parking restrictions may be in effect around Vancouver in the weeks leading up to the games. Please allow extra time for transportation to all PuSh Festival shows, as latecomers will not be admitted. Visit www.vancouver2010.com/gameplan for up to date information.

The **PuSh International Performing Arts Festival** 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.

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300-640 West Broadway
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Phone 604.605.8284
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**2010 PuSh Festival
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10th Anniversary

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March 14 — 20, 2010



Norman Rothstein Theatre of the JCCGV



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Kerin Stark & Fiona Mongillo in *Medea*, Theatre at UBC, 2009. Photo by Tim Mathison

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Artists-in-Residence Sara Coffin Photo: Peter Eastwood

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