

will you
let him in?

can you
lock him out?

push
physical Theatre

presents

Disobedience

video preview at
www.pushtheatre.org



photo: Angela Johnson

PUSH Physical Theatre's adaptation of Bram Stoker's 1897 horror novel, *Dracula*, is like nothing audiences have ever seen before. With the addition of respected Rochester actor and writer, Danny Hoskins, *Dracula* is not only an experiment in true collaboration, but a daring departure from the company's usual silent treatment.

By combining the company's speechless artistry with traditional dialogue-driven theatre, the collaborators have created a groundbreaking, thrilling and unforgettable ride into the warped world of one of literature's most famous villains.

Hoskins plays Renfield, the tortured soul from whose point of view the classic story of seduction, desire and madness is told. PUSH plays everything else: all of the other characters, including the incomparable Darren Stevenson as *Dracula* himself; all of the set pieces – tables, chairs, lamps; even bringing to life the impossible imaginings of twisted minds. Stunning lighting and sound design complete the spellbinding, cinematic-like masterpiece.

PUSH Physical Theatre's *Dracula* began – as all PUSH's work does – with guided improvisation. The following months of collaborative exploration with writer/actor Danny Hoskins resulted in a 10-minute “trailer” during PUSH's May, 2009 run at the prestigious Geva Theatre Center in Rochester, NY. Two, full-length workshop performances of *Dracula* followed during Geva's “What's Next: Festival of New Theatre” in June, 2009. The piece made its world premiere at Geva in October of 2009 as the second half of a two-act evening.

As with that three-week debut run, PUSH Physical Theatre presents its *Dracula* as a second act, with Act One being a compilation of the company's audience favorites culled from the past ten years.

Look for the motion picture documentary of PUSH's *Dracula* by filmmaker Johannes Bockwoldt in 2010.

“To watch (PUSH) writhe in a squirming mass to the eerie music of Dead Can Dance rendered the orgy scenes in HBO's popular “True Blood” squalid and uninspired in comparison.”

– Casey Carlson,
City Newspaper



DARREN & HEATHER STEVENSON (*founding directors/company PUSHers*) Born and raised in England, Darren met Heather, a New Jersey native, during their mutual studies at The Center in St. Louis, Missouri. Their shared love of theater and performance planted the seeds for their relationship and eventual collaboration. During the early part of their career, they also studied with Several Dancers Core and The Goldston & Johnson School for Mimes at Kenyon College.

“Darren Stevenson has developed a physical ability that makes the art look easy,” commented Greg Goldston.

Darren & Heather Stevenson

In 1997, the Stevensons and their two children moved to Atlanta, Georgia. There, they founded the Studio School of the Arts, a community training center that served hundreds of students each year. In 2000, they relocated to Rochester, where PUSH Physical Theatre was born.

Rather than relying on their trained movement vocabulary, Heather and Darren began with a belief that each performer should bring his or her unique life experiences to the stage. Although PUSH performers have a solid technical and acting base, they incorporate any movement that speaks to the audience. If the perfect method doesn't exist, they invent it.

Under the Stevensons' leadership, the company also developed arts-in-education programs for schools across the region. As a result, they were asked to serve on the Board of Directors for Young Audiences Rochester, for whom they are frequent performers and artists in residence. In addition, Heather directs a popular summer and after-school program for children called PUSH Pins, and Darren runs an annual Summer Intensive for adults that attracts students from all over the world.

Darren and Heather have created work for Cleveland Museum of Art and the Corning Museum of Glass. They performed for a Youth Jam audience of 5,000 at the Cleveland Convention Center and at Puerto Rico's International Festival for Mime and Physical Theatre. Darren set his original work, “Samson,” on Inlet Dance Theatre; choreographed *Jesus*

Christ Superstar and *You're a Good Man Charlie Brown* for Roberts Wesleyan College; and – thanks to a grant from the Arts and Cultural Council for Greater Rochester – collaborated with musician Glenn McClure and author Dava Sobel on “The Galileo Project.”

In February of 2008, The Stevensons created *-abled*, an exploration of addiction using medical equipment such as crutches and walkers, with input from both abled and disabled members of the Rochester community. It received its World Premiere at PUSH's sold-out, two-week Rochester Theatrefest run at Geva Theatre Center.

“By far, their performances... were the highlight of the entire Theatrefest season – so much so that I invited them back,” says Geva Theatre Center Artistic Director Mark Cuddy. “They are a treasure.”

PUSH returned to Geva in 2009 with *Time Remix*, which included two more world premieres: “Time,” an exploration of athletes' perception of time during competition and “Flight 1549,” set to the audio tape of that miraculous airplane landing in the Hudson River. The company also received the “Community of Color” Black History Month Anton Germano Dance Award that year (honoring advocates for an inclusive and diverse community who affect positive change) as a result of Darren's performance of his original piece, “The Soldier,” on World Aids Day.

PUSH premiered its ground-breaking work, *Dracula*, with writer/actor Danny Hoskins at Geva Theatre Center in October of 2009 to enthusiastic acclaim, and in November, Darren and Heather received the 2009 Performing Artist of the Year Award from the Arts & Cultural Council of Greater Rochester.

“Darren and Heather inspire us to be better artists and better people by their daily interactions with us and their performances on stage,”

– stated by Young Audiences of Rochester Executive Director McKenzie Keenan in her nomination letter.

“Rochester, and the world, are better places because of their work and their very presence.”



On Creating Dracula

It was only during the second week of performing the title role in *Dracula* that I realized what, for me, the play was about. I had thought that I knew already, of course. My first trip to the theatre at 10 years old was to see *Dracula* at The Theatre Royal in Plymouth, England. I was terrified and completely absorbed by the magic of the play. The illusion had such a massive effect on me that the experience lived on into adulthood. PUSH's *Dracula* asks questions about life and death, spirituality, sexuality and moral absolutes. It's about the nature of fear. I'm an adult, I don't believe in ghosts, and I'm educated enough to know that, statistically, the chances of anything human or animal attacking me are pretty slim. But still, when I walk in the woods at night, I'm gripped by that knot in the pit of my stomach and panic rises, threatening to overtake me. My emotions don't care what my brain knows. What if there was an absolutely

evil entity? The vampire... Dracula. Does it matter whether you believe or not? Does he care?

When I first heard the music for Dracula's seduction of The Woman, I thought our Sound Designer Dan Roach had missed by a mile.

"This is all wrong," I said. "This sounds too romantic. Dracula is evil; he only wants to kill."

I'm very glad Dan disagreed with me. As often happens when you work with such talented people, I ended up trusting Dan's instincts over my own. Even though I was sure he was wrong, we went with his selection. So, during that second week of performances, as I listened to the music while playing the seduction (with my real-life wife and partner, Heather Stevenson), it hit me: Dracula thinks he's in love! That's the tragedy here. As an actor you have to have some connection to the character you're playing, some glimmer of empathy no matter how reprehensible he may be. But I'd made the rookie

mistake of approaching the part as a two-dimensional representation of evil - all clever movement tricks and physicality.

The line between love and obsession is difficult to detect when you're in one or the other. The great love songs say, "I need you." If I really love, though, can I let go? Or, do I need that person so desperately that I'm willing to ruin her in order to have her? In PUSH's *Dracula*, The Man lives, in counterpoint to Dracula, with the one goal that overrides everything else: to serve The Woman. Dracula's desire is rapacious, cannibalistic. He needs only to consume. Which leaves us with Renfield. Does he choose love or obsession? What to do? Well now, there's the play.

- Darren Stevenson

"The PUSH Physical Theatre adaptation of Bram Stoker's Dracula juxtaposes the beauty of the best within human beings with our profound fear that we will succumb to the temptation of evil. In so doing, it creates an audience experience quite unlike anything you have probably seen before."

- Debra Ross, *Kids Out and About*



photo: Angela Johnson

Danny Hoskins

DANNY HOSKINS (*Writer/Renfield in Dracula*) is an actor, director, teacher and playwright. A Rochester native, he has worked regionally as an actor at the Hartford Stage Company, Alliance Theatre Company, Festival Theatre of St. Croix, Trustus Theatre and The Wings Theatre in NYC.

Mr. Hoskins has toured nationally with his one man show, *The Hamlet Project*, and internationally in London and Sibiu, Romania (Sibiu International Theatre Festival) with a company he co-founded, Pineapple Productions. As a director, he's mounted productions of *Take Me Out*, *Misery*, *The Pillowman*, *Children of Eden* and *Speed the Plow*. Since returning to Rochester, Mr. Hoskins has performed with Blackfriars

Theatre, JCC CenterStage, PUSH Physical Theatre and Rochester Children's Theatre. He serves on the Board of Directors at Blackfriars Theatre, as a performance educator for Teaching and Training by Design, a theatre-based corporate training firm, and teaches acting at both SUNY Brockport and the University of Rochester. As a playwright, he has penned two original pieces, *The Yukan Duit Murder Mystery* and *The Year Santa Forgot Christmas*, both having their world premieres at Elmira College in Elmira, NY in 2005. His musical, *Raise Your Sword*, received its debut workshop production at JCC Centerstage in 2008 and another of his adaptations, *Dracula*, received its world premiere at Geva Theatre Center with PUSH Physical Theatre in 2009. Mr. Hoskins holds an MFA from the University of South Carolina.

On Writing *Dracula* for PUSH

How do you write a play for a group of performers who don't use dialogue, but who excel in an art form where the beauty and strength of their storytelling resides in their physical exploration of emotion, characterization and invention? In short: why put words in the mouth of a mime?

These extremely valid and important questions came to mind after I had said to Darren Stevenson, "Yes! I would love to collaborate and write a play with you!" You may laugh, but I went home and banged my head on my desk for a week. What came next, though, has been one of the most exciting, challenging and fulfilling artistic journeys that I've ever experienced, and it was spawned from those very questions: how do you – and why would you – tell a story in this manner?

This brings up one of the most intriguing aspects of being an artist, that of playing detective. You are charged with the goal – to tell a good story – and it is up to you and your fellow artists to figure out how to achieve that goal with the tools you have at your behest. In this case, we had all the best tools of dialogue-driven theater as well as mimetic and physical theatre, so how could we go wrong? But the challenge quickly became clear: how to combine these tools in a way that harnessed the strengths and theatricality of each, while creating a symbiotic storytelling experience that didn't alienate either discipline from the other?

As we pondered the content issues, the storytelling devices, how to stay true to a classic tale and iconic images, where to break away and dive into originality and invention, we always came back to the issues around our two schools of theatre. And as we all worked our way through this challenge, I believe that we have created something original, something striking, and hopefully – that which is at the heart of all good storytelling – something engaging, challenging and moving for you, the audience, to behold.

– Danny Hoskins



photo: Dave Weisbrod

PUSH has a long history of arts in education, developing performance-related programs, workshops and study guides for elementary, middle, high school and college students.

Educational Outreach Opportunities

Working with their own PUSH Pins program, Young Audiences, YARD (Youth at Risk Dancing), Project Impact and much more, PUSH has served more than ten thousand* students all over the United States each year.

For K-7th grade students, PUSH suggests a one-hour performance using Act One pieces. Performers guide students throughout the program, providing age-appropriate context for each piece. This ensures that students interpret the work on a level that is relevant to them.

For students in grades 8-12 or college, PUSH performs *Dracula*, followed by an audience talk-back. Using an approach similar to Liz Lerman's Critical Response Process, PUSH empowers students to be a part of the creative process. Discussion topics may include the impact on human relationships of violence, moral absolutism, love, obsessive disorders, etc.

Study Guides, Workshop Examples and Testimonials are available upon request.

"Heather and Darren's respect for students' impressions and ideas is an outstanding feature of their work...At every level - artistic, logistical and instructional - we reflect back on their residencies and say, 'Let's have them back again.'"

*- Katherine A. Welch, Music Teacher,
Autumn Lane School*



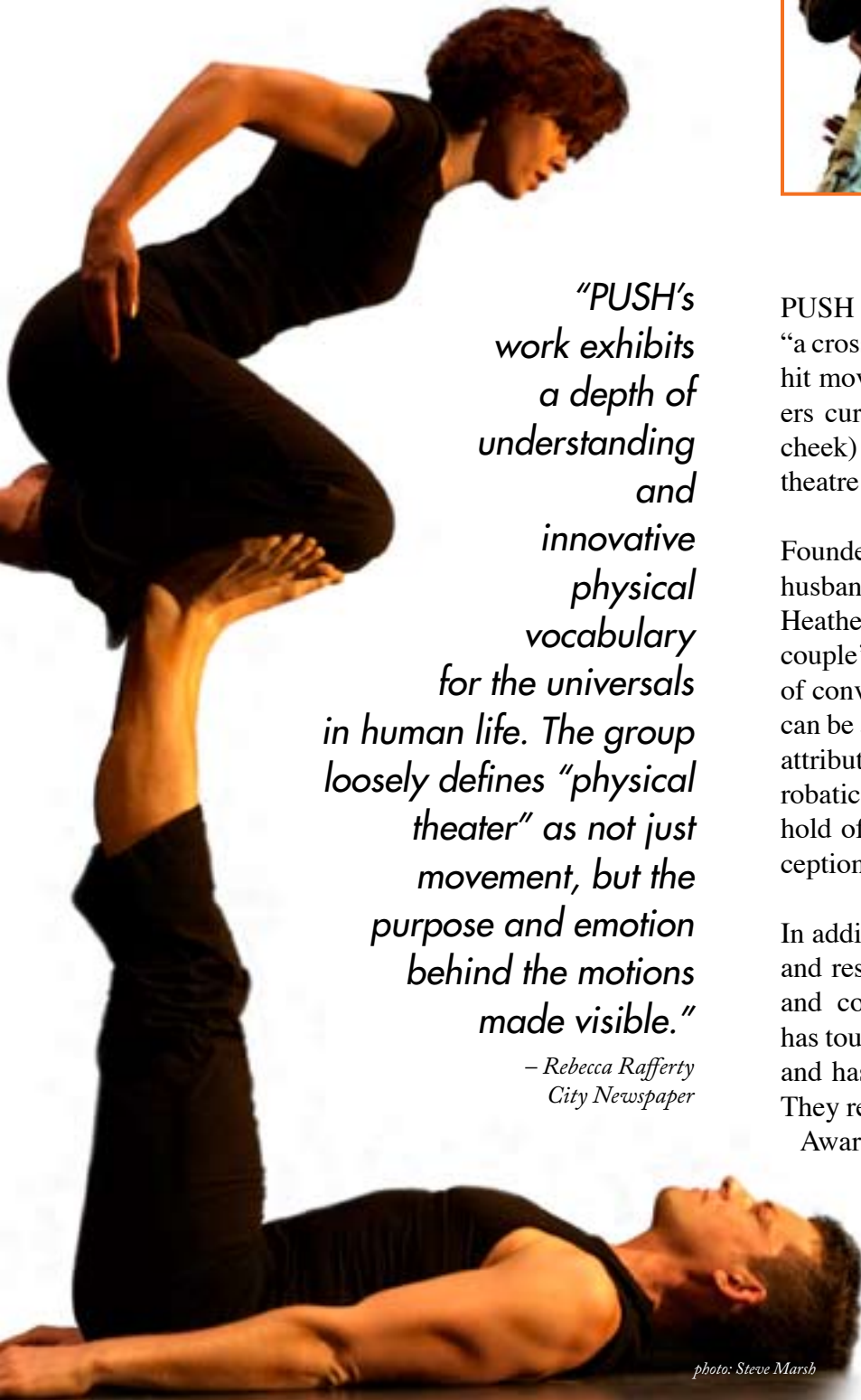
"Darren and Heather have each reached thousands of children in schools throughout a 22-county area with their work with Young Audiences of Rochester...They bring a strong social conscience to every workshop and piece they develop....assembly performances, classroom workshops and 6-10 week residencies using observation, imitation, imagination and elements of physical control to cover conflict resolution, diversity, self-awareness and physical approaches for reading, math and science."

*- McKenzie Keenan, Executive Director,
Young Audiences of Rochester*



*A complete list of schools at which PUSH has performed and taught is available upon request.

A b o u t



"PUSH's work exhibits a depth of understanding and innovative physical vocabulary for the universals in human life. The group loosely defines "physical theater" as not just movement, but the purpose and emotion behind the motions made visible."

*– Rebecca Rafferty
City Newspaper*

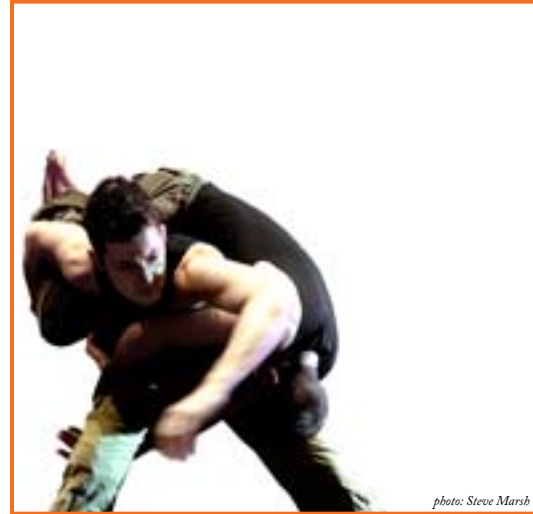


photo: Steve Marsh

PUSH Physical Theatre has been called "a cross between fine art sculpture and the hit movie, *The Matrix*," but its co-founders currently (and with tongue firmly in cheek) characterize it as: "like regular theatre...but more painful."

Founded in Rochester, NY in 2000 by husband-and-wife team, Darren and Heather Stevenson, PUSH represents the couple's desire to "push" the boundaries of conventional theatre. Its physical feats can be awe-inspiring (hence the "painful" attribute), but the cherry on top of this acrobatic sundae is PUSH's ability to grab hold of audiences' emotions through exceptional storytelling.

In addition to a busy school-performance and residency schedule, as well as event and concert appearances, the company has toured the U.S., England and Mexico, and has been profiled on PBS and NPR. They received the Anton Germano Dance Award in 2009 from the "Community of Color" Black History Month World Culture Celebration, and the 2009 Performing Artist of the Year Award from the Arts & Cultural Council of Greater Rochester.

photo: Steve Marsh



A scene from PUSH Physical Theatre's "Dracula," on stage now at Geva. PHOTO PROVIDED

Bleeding love

Dracula

BY PUSH PHYSICAL THEATRE
THROUGH NOVEMBER 8
GEVA THEATRE CENTER,
75 WOODBURY BLVD.
\$20 | 232-4382, GEVATHEATRE.ORG

[REVIEW] BY CASEY CARLSEN

Look out Lestat. Beware Edward Cullen and Bill Compton. A vampire rival has emerged, and he's gliding across the floorboards of Geva Theatre, fanged bared.

As *Dracula*, the prototype for all of today's young vampiric upstarts, Darren Stevenson of PUSH Physical Theatre bestows his considerable gift for movement upon Vlad, imbuing him with a mesmerizingly seductive grace. Long fingers trail slowly down a bare arm, edged closely by searing ferocity—the classic lunge and plunge (complete with mashing, crushing sounds by Dan Roach, whose sound design talents heighten the show's cringe factor).

I've seen *Dracula's* story done as pure ballet, and the form serves the legend well. But PUSH combines dance with theater in its production, supplementing the gorgeous visuals (where does Stevenson get his chest wasted!) with a spoken narrative that pulls the audience more deeply

into the story, although not without some confusion. Less might have been more.

Local actor and playwright Danny Hoskins scripted the dialogue, and gives a solid performance as the tortured Renfield, mainly ranting in his downstage "cell," cleverly construed with bars of shadow falling across the floor in a square. Hoskins's script helps set a Gothic mood with the flowery pronouncements we hear as voiceover ("In the chill of the night, the dead travel fast"), and charts Renfield's progression into madness with his paranoid babble ("Red rover, red rover, send the promised food over"). It was a delight to watch Hoskins pluck fiery, red-lit, buzzing flies from the air and see their light doused as he seemingly, through a bit of theatrical magic, popped them furtively into his mouth.

But the antics of the children of the night were even greater eye candy: To watch them writhe in a squirming mass to the eerie music of *Dead Can Dance* rendered the orgy scenes in HBO's popular "True Blood" squalid and uninspired in comparison.

Stevenson gives us an unorthodox and highly finessed interpretation of the title character. From his first appearance, hanging curled from a ring suspended above the stage, bathed in a sinister red light, he commands our attention. He unfurls upside down, bat-like, then arches his rippling torso up and

outwards toward the audience, snarling and grimacing, and we are immediately convinced of his otherworldliness.

PUSH is at its best delivering such spectacle. More gasps came later when Stevenson rises, magnificent cape spread wide, from the writhing heap of his consorts as a clock chimes offstage. Fangs bared menacingly, he nearly floats towards the audience, utilizing a seamless, slow-motion glide before veering sharply sideways.

Lucy is portrayed by Stevenson's wife and PUSH partner, Heather Stevenson, who adeptly expresses both the initial innocence of her character and her frenzied loss of self as she falls victim to Dracula's kufstful thirst. The Stevensons move together with an easy familiarity, which gives their work a supreme confidence, yet works somewhat against them by leaching some of the dramatic tension from their characters' interchanges.

Additionally, I sometimes struggled to discern Lucy from the others onstage: Johanna Bystrom's costuming could have been more inspired. While Dracula's stature alone rendered him unmistakable, he also had *The Cape*. Lucy's pale gauzy skirt did not readily distinguish her from the other vampiric women (played by Bystrom and Christine Prewitt). I wanted to take Lucy by the hand and lead her down to Godiva's to pluck through the racks of Gothic attire and unearth a striking gown. Perhaps a scarlet, crushed velvet dress with the plunging neckline? Necessary freedom of movement and cost restrictions may have been overriding factors in the costume choices, but still, a girl wants to look, well, irresistible.

The lighting, however, was brilliant. Besides the devilish sheen of pinkish-red transporting us to the realm of the vampire, I particularly liked the sickly yellow-greenish hue cast over Lucy as she struggled for life on her sick bed, and over Renfield as he succumbed to insanity in his cell. Excellent use was made of shadow, too, as silhouettes lengthened threateningly along the wall or across the floor.

Speaking of beds, no props were needed for furniture since beds, desks, and chairs were skillfully formed by the bodies of the performers themselves. This added nuance to the set, especially sinister touches like a desk lamp (a.k.a. the arm of Dracula) transforming into a grasping claw.

Isaac Carter and Jonathan Lowery round out the cast of "Dracula," which is actually only the second half of PUSH's current production. The first half gives the audience the chance to see some of PUSH's trademark pieces such as "Galileo" and "The Visit," neither of which should be missed. Heather Stevenson's amazing portrayal of a Parkinson's patient in "The Visit" gave me the shivers, and drew sad sniffles from my neighbor. These are powerful performers.



PUSH Physical Theatre presents its evocative, acrobatic works at the Geva Theatre Nextstage starting this week. PHOTO PROVIDED

It's a bird, it's a plane...

Time Remix

PUSH PHYSICAL THEATRE
FRIDAY, MAY 29-SUNDAY, JUNE 7
GEVA THEATRE CENTER,
75 WOODBURY BLVD.
\$8 \$30 | 232-4383. GEVATHEATRE.ORG

[PREVIEW] BY REBECCA RAFFERTY

When two people love each other very much, they get together and create something special. Sometimes they share that creation with the world: PUSH Physical Theatre is the love child of spouses and collaborators Darren and Heather Stevenson, who met while training at The Center in St. Louis, Missouri. In 2000, the couple brought their children and their talent to Rochester and formed PUSH out of the desire to work together, and with other gifted performers, to explore and leap out of the boundaries of both theater and modern dance. The troupe draws from literature, war, art movements, and current events to create interpretive movement pieces that combine acrobatics with drama and comedy.

Geva Theatre's Nextstage is hosting PUSH's new performance, "Time Remix," which

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features two world-premiere pieces: "Time" and "Flight 1549." As a bonus, viewers will get to see a live-action "trailer" of the company's major work-in-progress, "Dracula: The Shape of Evil," which is scheduled to debut in time for this upcoming Halloween.

I recently had the opportunity to sit in on one of PUSH's rehearsals for the upcoming shows. More versed in painting than performances, I can only liken seeing the practice to getting a peek at the planning stages of an acrylic or oil. The seams were still being worked out, but I simultaneously got an inkling of the amazing finished piece, while gaining a serious respect for the innovative, technical work that arose from the vague ether of inspiration and countless hours of physical labor. PUSH's work exhibits a depth of understanding and innovative physical vocabulary for the universal in human life. The group loosely defines "physical theater" as not just movement, but the purpose and emotion behind the motions made visible.

"Time" is an exploration of time perception during competition. The audience hears the disembodied voices of athletes describing the phenomenon, while the troupe brilliantly simulates running, huddling, and vaulting in alternating slow motion and real time. The PUSH players flow smoothly as they

transition from impersonating the grace of athletics, to imitating a hungry crowd, to embodying athletes in victory or in pain. I was totally immersed — the group members have the capacity to make you believe they are really in that space, rounding the bend on the track, their eyes glimpsing the finish line up ahead as their faces express excruciating exertion. PUSH utilizes all of the strength and poise required of ballet, as well as all of the emotional complexity required of storytelling.

When the company broke for a break, it morphed from highly focused troupe into the friendly, down-to-earth team that currently includes the co-founders and spouses, as well as Jonathan Lowery, Johanna Bystrom, and Christine Prewitt. They democratically and scientifically went about tweaking the pieces, with each member having a say in how to perfectly convey an emotion through an artful focus on different body parts, spatial relationships, tension between dancers, balance, and expressions.

During the following run-through of "Flight 1549," the team collapsed into clusters and broke away, vaulting off of each other's bodies to push, pull, and wheel through a reenactment of the titular flight's suspense-filled emergency landing in the Hudson River this past January. Of the unlikely pairing of

movement set to the recording of the pilot calmly exchanging with air traffic: control, Darren Stevenson says, "When I heard the audio tape, like everyone else, I was struck by how incredibly calm the pilot [Captain Chesley Sullenberger] was. Then a pilot friend explained that it's a skill, called 'deliberate calm,' which pilots practice for emergency situations, and that — to him — it felt like slowing down time. Since manipulating time and space is basically what PUSH does, I was immediately inspired to create this piece."

The performance will include pulsing blackouts and spotlights where dancers will disappear and reappear elsewhere on the stage, as their bodies simulate the birds, the plane banking for landing, the waves of the river, and the passengers in a powerful tension between sky, water, gravity, terror, and control.

"Dracula: the Shape of Evil" materializes right in time for the vamp resurgence in pop culture. The "trailer" performance will give a taste of local talent Danny Houkin's version of the story, which is seen from Renfield's crazy, jumbled point of view. In Bram Stoker's the novel, Renfield is an asylum inmate who is under the influence of Dracula, but who suffers a conflict of conscience when he takes pity on Mina Harker (the Count's obsession), and begs her to flee. Houkin's version is "meant to confuse the audience as to what is real, and what's in his mind," Stevenson says. Houkin will play Renfield on stage, narrating while the dancers completely creep out the audience. I watched them work out the bits they want to include in the preview, trying to capture, as Stevenson put it, the "violence and speed of gesture," and the mood of Stoker's mythic, iconic tale. Stevenson estimates that the finished piece will clock in at 40 to 45 minutes, making it the longest movement piece PUSH has ever done.

To say that the performance is powerful is to understate it — the group emphasizes the strength of humanity's heart and soul made manifest in the body. The group's style evokes both oral-history stories being acted out around a fire, and the super-strong acrobatics from the circus of our youth. Poised bodies and careful kinetics bridge the gaps between perception and reality, tragedy and hope, myth and magic. What this group executes physically is the perfect metaphor-in-motion for the strength with which we meet our experiences

CLASSIFIEDS
ON THE BACK

LIVING

WEDNESDAY

10/7/09

VERY WELL

Your guide to good health
and fitness

PUSH Physical Theatre founders Darren and Heather Stevenson of Brighton relocated here from Atlanta.

CARLOS ORTIZ staff
photographer

Dance in DUALITY

Founders of
PUSH Physical
Theatre stretch
perceived limits

NANCY O'DONNELL

It's hard to describe exactly what Darren and Heather Stevenson do, but more and more people are witnessing it — and still unable to describe it.

They call it PUSH Physical Theatre — an athletic dance aesthetic that has been described as somewhere between fine art sculpture and the film *The Matrix* (imagine the digital effects, only live and without wires or the benefits of software).

Their inspiration can come from unusual places. Recently, PUSH performed *Flight 1549*, a dance accompanied by the cockpit audiotape from Pilot "Sully" Sullenberger's miraculous Hudson River landing.

Later this month, they'll hit Geva Theatre Center's Nextstage for the world premiere of *Dracula: The Shape of Evil*. Then they'll be on a different sort of stage in November when they receive the Artist of the Year Award from the Arts & Cultural Council for Greater Rochester.

Yes, after a decade in existence, PUSH has definitely arrived. But with



Provided photo

PUSH reveals its fangs at Geva's Nextstage for the world premiere of *Dracula: The Shape of Evil*.



Provided photo

Darren Stevenson, above, fell under *Dracula's* theatrical trance when he was growing up in England.

Dracula, it has also come full circle. It was a production of *Dracula* in Darren's native England, when he was 10 years old, that first drew him to the arts.

"I was terrified. And I was amazed that people just walking around a stage could terrify me," he says.

The piece they'll perform at Geva was adapted for dance by the couple from the play written by actor friend Danny Hoskins. Because of PUSH's particular art form, Stevenson considers it more cinematic than

If you go

What: *Dracula: The Shape of Evil*.

When: Oct. 23 to Nov. 11 (7 p.m. Wednesday through Friday; 4 and 8 p.m. Saturday; 3 p.m. Sunday).

Where: Nextstage at Geva Theatre Center, 75 Woodbury Blvd.

Cost: \$20 (some discounts available).

For information: (585) 232-4362 or www.geva-theatre.org

PUSH, PAGE 6C

"Instead of a codified set of dance movements, we start with the idea and ask which movement fits around it, of all of the possible ways a body can move."

Darren Stevenson

PUSH

FROM PAGE 1C

theatrical: "We can do sudden scene changes," he explains. "We use illusion to become a chair made of bodies, a stool, a therapist couch."

At just under an hour, the program is the longest that PUSH has performed, and the first to have spoken narrative. The narrative mixes with PUSH's mime and dance influences, magic and special effects.

It's yet another step in Darren and Heather Stevenson's artistic journey.

The couple married five months after meeting, while studying mime and dance in St. Louis. They began performing

and teaching dance, founding The Studio School of the Arts in Atlanta in 1997.

All the while, they were determined to be a family, as well. So, just three months after the birth of their first son, D.J., the couple was packing his collapsible crib in the car and traveling from venue to venue with baby onboard.

When their second son, Daniel, arrived, the couple started including nanny services in their performance contract. But some nanny services are better than others.

"We were two minutes before a show, and our son Daniel, 4 at the time, comes out wearing his superman cape, and he dives down into the audience," Darren says. "We told the ushers to look



Provided photo

Dracula was adapted for dance by the Stevensons from a play written by actor friend Danny Hoskins.

for him, and we struggled through the first act. During intermission, we ran into the audience. He was in the front row, curled up, fast asleep under his cape."

The Stevensons first

came to Rochester when close friends invited them to visit. Darren says they liked "the great acceptance of the arts and artists" here. So they moved to Rochester, founding PUSH in 2000.

Video Extra

DEMOCRATANDCHRONICLE.COM



Click on this story to see a video of

Dracula: The Shape of Evil.

Their idea was to use a collaborative approach, inviting dancers to bring "life experiences" into a performance (three other "PUSHers" are currently in the company).

"Instead of a codified set of dance movements, we start with the idea and ask which movement fits around it, of all of the possible ways a body can move," Darren explains.

Another guiding principle is that members would be people they had gotten to know over the years. "People have to like each other," Darren says.

This summer has been especially busy with preparations for fall and with Push Fins, Heather's annual summer day camp in Pittsford, where children learn physical theater, mime, dance, acting and taekwon do. And Darren and company just

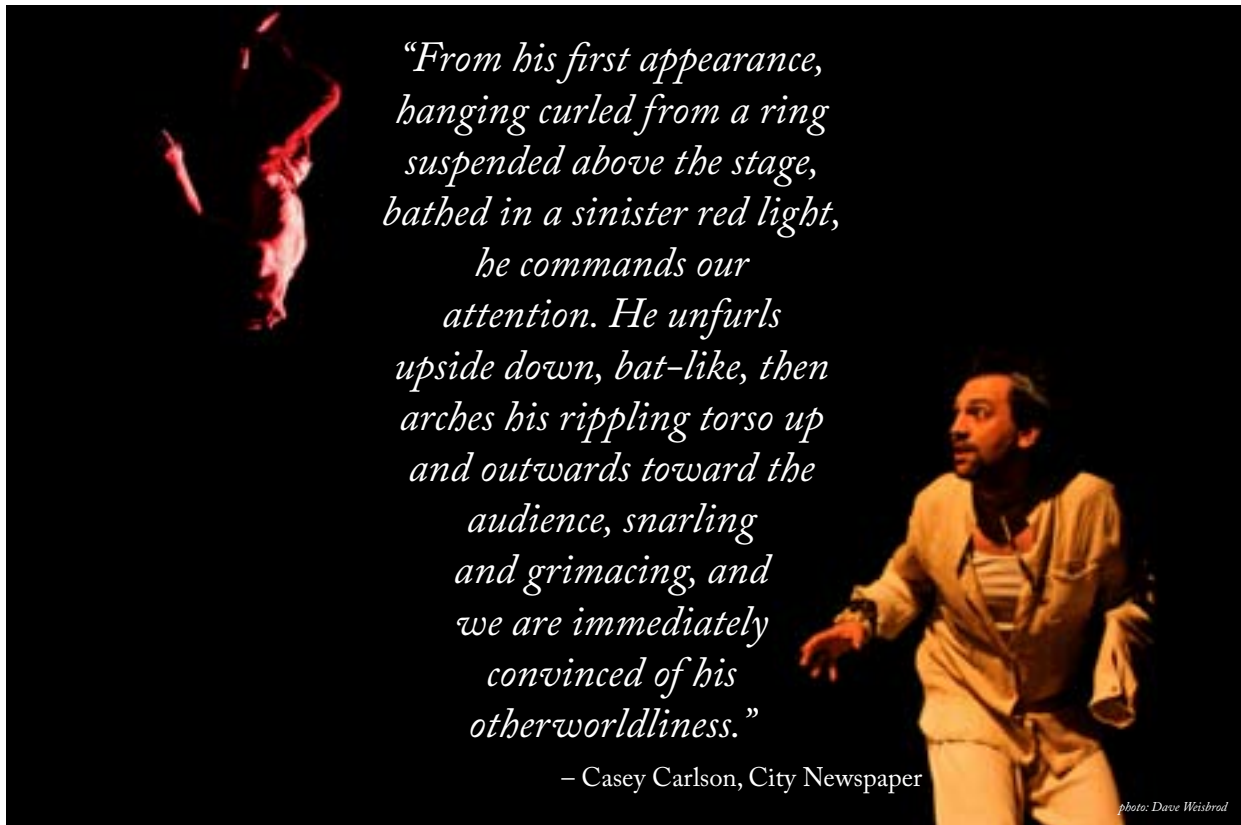
completed a series of intensive dance classes that attracted dancers from as far away as Dubai.

Still, family time is important. Camping trips with their sons are on the calendar, and the couple manages to sneak away when they can.

"Even though we're together all day, we're not really together," says Heather, via cell phone while driving to New York City. "We still miss each other in the midst of it all. We still go out and get coffee at midnight or just sit together and talk."

But really, they can't ever leave the work completely behind. "A painter can put the brush down. A musician can put the instrument down. A dancer's body is the instrument, 24 hours a day," Darren says. "You think about what you eat, your posture. You're training your body and you're aware of how you're holding your shoulders or your hip." □

O'Donnell is a Rochester-based freelance writer.



"From his first appearance, hanging curled from a ring suspended above the stage, bathed in a sinister red light, he commands our attention. He unfurls upside down, bat-like, then arches his rippling torso up and outwards toward the audience, snarling and grimacing, and we are immediately convinced of his otherworldliness."

— Casey Carlson, City Newspaper

photo: Dave Weisbrod

Dracula World Premiere National Press Release



For Immediate Release:
October 1, 2009

Media Contact:
Sally Cohen, 585-749-1795,
sally@sallycohenpr.com

Like regular theatre...
...but more painful.

PUSH brings *DRACULA* to life for Halloween **Groundbreaking Work gets World Premiere at Geva Theatre** **PUSH Physical Theatre continues to push artistic boundaries**

Rochester, NY – Award-winning **PUSH Physical Theatre** has been pushing the boundaries of conventional theatre since it was founded in Rochester, NY by husband-and-wife directors and performers, **Darren and Heather Stevenson**, in 2000.

From Darren's award-winning** 1998 piece, "The Soldier," in which he transforms from a boy playing baseball into a soldier on the battlefield, to May's recent world premiere of "Flight 1549," which recreates that miraculous Hudson River landing accompanied by its cockpit audio tape, PUSH keeps pushing past our preconceptions.

Currently (and with tongue firmly in cheek), the couple characterizes the six-member company as "like regular theatre...but more painful." Its physical feats are awe-inspiring, but the cherry on top of this acrobatic sundae is PUSH's ability to grab hold of audiences' emotions through exceptional storytelling.

The story that PUSH will be telling later this month in Rochester's Geva Theatre Center's Nextstage (for 16 performances October 23 - November 8) is a daring adaptation of Bram Stoker's 1897 Gothic novel, ***Dracula***. With the addition of respected Rochester actor and writer, **Danny Hoskins**, *Dracula* is not only an experiment in true collaboration, but a conscious departure from the company's usual "silent treatment." Creative music and sound design have always been an integral part of PUSH – as they are in Sound Designer **Dan Roach's** brilliant soundscape for *Dracula* – but "the word," beyond Darren Stevenson's entertaining curtain speeches, has always been mum...until now.

"Combining our physical theatre with Danny's excellent acting and writing talents has resulted in something that's quite possibly groundbreaking – I certainly have never seen anything quite like this before," says Darren.

PUSH not only uses its physicality to play the story's characters, but incredibly transforms itself into set pieces, props, creatures and more. Hoskins is Renfield, through whose insane eyes the story is told, with the production's only spoken lines.

Please visit www.pushtheatre.org for *Dracula* video previews, updates and blogs. Call 585-232-4382 or visit www.gevatheatre.org to purchase \$20 general admission tickets.

Darren and Heather Stevenson are the 2009 Arts & Cultural Council for Greater Rochester's 2009 Performing Artist of the Year Award winners. PUSH has toured the U.S. and England, as has been profiled on PBS and NPR. **They received the Anton Germano Dance Award in February from the "Community of Color" Black History Month World Culture Celebration.

Media, please note: Many high-resolution photos of *Dracula* are available, and interviews and photo/footage opportunities may be arranged.

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Geva
Theatre
Center

November 15, 2008

To Whom It May Concern:

This letter should serve as an unqualified rave for the nimble and innovative PUSH Physical Theatre Company. I have seen many great physical troupes such as Pilobolus perform, as well as individuals such as Bill Irwin, and PUSH is following that line of expressive storytelling through imaginative and surprising use of the human body.

During the 2007-08 Season at Geva Theatre Center, PUSH was one of fourteen Rochester area companies to be selected for the ten-month Rochester TheatreFest in our Nextstage theatre. They were the only ones who were movement based. By far, their performances of their repertory were the highlight of the entire season – so much so that I invited them back this year to perform alone in our regular Nextstage season: the only company I did so.

Mark Cuddy
Artistic Director

Greg Weber
Managing Director

Nan Hildebrandt
Executive Director

75 Woodbury Boulevard
Rochester, New York
14607

Administrative Offices
585 232-1366

Box Office
585 232-Geva (4382)

Fax
585 232-4031

www.gevatheatre.org

Their work incorporates humor, pathos, musicality, character, and theme. They only create a piece if they have a question to explore, and any answers come out of their collaborative rehearsals. I was deeply involved in their rehearsal of a piece we commissioned from them after the TheatreFest performances so I know first-hand their process. I had asked them to create a wordless “announcement” of all ten plays that we would be producing in 2008-09 – sort of a collage of scenarios inspired by our selections. They performed this at our annual subscriber night when I unveiled the new season...and again they stole the show. Good thing I didn't have to follow them.

In short, Darren and Heather are superb people, superb artists, and superb collaborators. We are blessed to have them in our community though I am hopeful that they have an opportunity to reach audiences outside Western New York, too. They are a treasure.

Please feel free to contact me at any time for additional comments.

Regards,

Mark Cuddy
Artistic Director
Geva Theatre Center



Young Audiences

Arts for Learning Rochester

Founders

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Belle Gitelman

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Michael Tilson Thomas
Deborah Voigt
Charles Wadsworth
Susan Wadsworth
Andre Watts
Pinchas Zuckerman

May 1, 2009

Arts & Cultural Council for Greater Rochester
Attention: Arts Awards Committee
277 North Goodman Street
Rochester, New York 14607 -1151

Dear Arts Awards Committee:

Young Audiences of Rochester is honored and delighted to submit for your consideration for the 2009 Arts Awards, in the Artist of the Year category, **Darren and Heather Stevenson.**

(Dare we say that it is impossible to think of Darren without thinking of Heather, and to think of Heather without thinking of Darren. Sorry, Darren and Heather, you are inextricably linked in our minds and our hearts.)

It is also impossible to think of Darren and Heather Stevenson without thinking of PUSH Physical Theatre, the incredibly unique group they founded in 2000. But this submittal is an opportunity to celebrate Darren and Heather as individual artists, first and foremost, bringing extraordinary creativity and inspiration to each PUSH piece with their work as concept builders, movement developers, costume designers, and performers; as mentors to numerous interns and developing artists; as educators to thousands of children both in-school and out-of-school; as parents to two teenage boys, D.J. and Daniel; as active participants in their social and faith communities; and as humans, bringing hugs, eye contact, big smiles and limitless energy to every project and conversation.

Darren and Heather have each, individually, reached thousands of children in schools throughout a 22 county area with their work with Young Audiences of Rochester. They provide assembly performances, classroom workshops and 6-10 week residencies using observation, imitation, imagination and elements of physical control to cover conflict resolution, diversity, self-awareness and physical approaches for reading, math and science.

Darren and Heather bring a strong social conscience to every workshop and piece they develop....from “-abled”, an exploration of addiction, performed at GEVA....to an in-school residency developed for 10-year-old boys identified with bullying behavior, using the concept of the Samurai warrior to inspire the children to use their strength “to serve”...to “The Soldier”, a piece dedicated to the sacrifice of innocence and life of the men and women of the armed forces.

Darren and Heather inspire us to be better artists and better people by their daily interactions with us and their performances on stage. Rochester, and the world, is a better place because of their work and their very presence.

With enthusiasm,

McKenzie Keenan
Executive Director

Promotional Media

The following images were used for the World Premiere of *Dracula* at Geva Theatre Center in Rochester, NY. Presenters will be supplied with high-resolution digital files in a variety of formats for promotional purposes. Broadcast-quality footage/ads/EPK's are also available (see <http://www.youtube.com/pushtheatre> for samples).

logo:



Banner Ads:



Distribution Card/Poster:

front

will you
let him in?
can you
lock him out?

push
physical Theatre

Dracula

in
Geva
Theatre
Center

video preview at
www.pushtheatre.org
Oct 23rd - Nov 8th
tickets: 585-232-Geva

back

Just in time for Halloween!
Oct 23rd - Nov 8th
in Geva Theatre Center's Nextstage

push
physical Theatre

PUSH Physical Theatre
presents audience favorites
& its full-length
World Premiere of

Dracula

the classic tale of seduction,
desire and madness told as
you've never seen it before

FallFEST
In the Nextstage, Autumn 2009

video preview at
www.pushtheatre.org
tickets on sale now
585-232-Geva

Post Card:

Just in time for Halloween!
Oct 23rd - Nov 8th
in Geva Theatre Center's Nextstage

push
physical Theatre

PUSH Physical Theatre
presents audience favorites
& its full-length World Premiere of

Dracula

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tickets \$20
discounts available
video preview at
www.pushtheatre.org
tickets on sale now:
585-232-Geva

Geva
Theatre
Center

Friday, Oct 23: 7pm
Saturday, Oct 24: 4 & 8pm
Sunday, Oct 25: 3pm
Wednesday, Oct 28: 7pm
Thursday, Oct 29: 7pm
Friday, Oct 30: 7pm
Saturday, Oct 31: 4 & 8pm
Sunday, Nov 1: 3pm
Wednesday, Nov 4: 7pm
Thursday, Nov 5: 7pm
Friday, Nov 6: 7pm
Saturday, Nov 7: 4 & 8pm
Sunday, Nov 8: 3pm

FallFEST
2009

Geva Theatre Center,
75 Woodbury Blvd.
Rochester, NY 14607

Non-Profit
U.S. Postage PAID
Rochester, NY
Permit #482

Computer Desktops:



Video Projector/Screen Ad:

push
physical Theatre

Dracula

Oct 23rd - Nov 8th
tickets: 585-232-Geva
video preview at
www.pushtheatre.org

Geva
Theatre
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Photographs:





photo: Dave Weisbrod

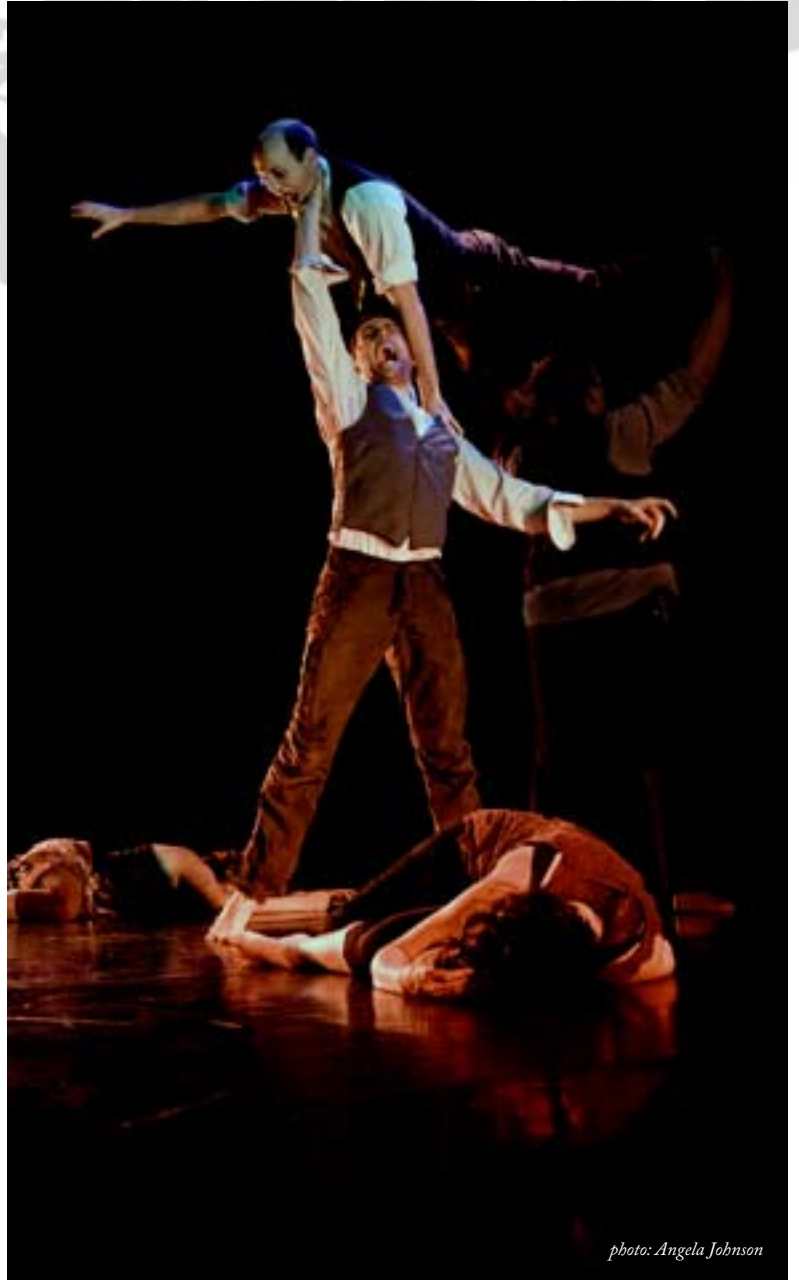


photo: Angela Johnson



photo: Angela Johnson



photo: Dave Weisbrod



photo: Dave Weisbrod



photo: Dave Weisbrod



photo: Dave Weisbrod



photo: Angela Johnson



photo: Dave Weisbrod



photo: Angela Johnson



photo: Angela Johnson



photo: Dave Weisbrod

Current Repertoire

Why is there a concept and development credit for each work? Because PUSH develops all of its work through improvisation, we rely on the performers' input, both physically and creatively. Every thought and opinion is considered as the parts become a whole.

Dracula

(2009)

Adapted and Directed by:

DARREN STEVENSON, HEATHER STEVENSON & DANNY HOSKINS

Written By: DANNY HOSKINS

Movement Development: DARREN STEVENSON,

HEATHER STEVENSON, DANNY HOSKINS,

JONATHAN LOWERY, JOHANNA BYSTROM,

CHRISTINE PREWITT, ISAAC CARTER, MARGE BETLEY

Sound Design: DAN ROACH

Costumes: JOHANNA BYSTROM

Performers: DARREN STEVENSON, HEATHER STEVENSON,

DANNY HOSKINS (*RENFIELD*), JONATHAN LOWERY,

JOHANNA BYSTROM, CHRISTINE PREWITT, ISAAC CARTER,

MICHAEL O'CONNOR (*VOICE OF DRACULA*)

Dracula was made possible, in part, by a generous grant from
The Arts & Cultural Council for Greater Rochester

Flight 1549

(2009)

Concept: DARREN STEVENSON

Development: DARREN STEVENSON, HEATHER STEVENSON,
JONATHAN LOWERY, JOHANNA BYSTROM, CHRISTINE PREWITT

Sound: FAA AIR TRAFFIC CONTROL COMMUNICATIONS

Performers: DARREN STEVENSON, HEATHER STEVENSON,

JONATHAN LOWERY, JOHANNA BYSTROM, CHRISTINE PREWITT

From The New York Times: "*The Federal Aviation Administration has released the audio tapes and transcripts of the radio communications between Flight 1549, the US Airways jet that crash-landed in the Hudson River on Jan. 15, and the various air traffic controllers in the area on the afternoon of the accident.*

The tapes are dramatic, providing a moment by moment account of the flight's communications from the time it suffered a "double bird strike" to the time it glided down without engine power onto the chilly surface of the Hudson River just off Manhattan's West Side.

The whole exchange takes less than two minutes. At 3:27:32 p.m., a scant 2 minutes and 32 seconds after the flight was cleared for takeoff by the tower at LaGuardia, Captain Chesley B. Sullenberger III alerted air traffic control of trouble."

Time

(2009)

Concept: DARREN STEVENSON

Development: DARREN STEVENSON, HEATHER STEVENSON,

JONATHAN LOWERY, JOHANNA BYSTROM, CHRISTINE PREWITT

Sound Art: RECORDING FOR THE TRACK AND FIELD HALL OF FAME,
by BEN RUBIN

Performers: DARREN STEVENSON, HEATHER STEVENSON,

JONATHAN LOWERY, JOHANNA BYSTROM, CHRISTINE PREWITT

A study of the subjective nature of time, this piece was conceived as an attempt to physicalize the sensation of time slowing down during moments of intense emotion. Inspired by WNYC's Radio Lab broadcast, "Time".

Grace

(2007)

Concept & Development: DARREN STEVENSON, HEATHER STEVENSON,
TOPHER HOLT, TOM OHL, JOHANNA BYSTROM, JONATHAN LOWERY

Music: AMAZING GRACE, by FIVE BLIND BOYS OF ALABAMA

Performers: DARREN STEVENSON, HEATHER STEVENSON,

JONATHAN LOWERY, JOHANNA BYSTROM, CHRISTINE PREWITT

Often when grace is most present in our lives, we are most oblivious to it. Accepting help – whether from mentors, strangers or of a more spiritual kind – can be a humbling and sometimes difficult experience. A simple act of kindness is a powerful thing.

Journey

(2007)

Music: BRIAN MOORE

Poetry: TRICIA ASKLAR, SALLY BITTNER BONN, JAN CEDRAS,
CHARLIE COTÉ, KITTY JOSPE AND PAULETTE SWARTZFAGER.

Poetry performance: TINY GLOVER, produced by BRIAN MOORE

Performers: HEATHER STEVENSON, DARREN STEVENSON

An exploration of long-term relationships. Commitment, even when it feels broken down, worn out, even aimless, is sometimes enough to carry us through. *Journey* was created as a collaboration between the choreographer, the performers, the poets and the musician.

Bags

(2004)

Concept: DARREN STEVENSON

Development: DARREN STEVENSON, HEATHER STEVENSON, TOM OHL

Music: TRUE LIGHT, by RYAN LOTT & DOC HARRILL

Costumes: ELIZABETH BROWN, JOHANNA BYSTROM

Performers: DARREN STEVENSON, HEATHER STEVENSON, TOM OHL

The music by Ryan Lott & Doc Harrill blends apparent opposites: stand-up comedy and the Bible. It has helped PUSH to understand its place in the world as a borrower of different movement styles in order to create its own eclectic, hybrid style of physical theatre.



photo: Steve Marsh



photo: Dave Weisbrod

Galileo

(2003)

Concept: DARREN STEVENSON

Development: DARREN STEVENSON, HEATHER STEVENSON, TOPHER HOLT, HEATHER HOLT, TOM OHL

Music: SUMMONING OF THE MUSE, by DEAD CAN DANCE

Costumes: GEORGIA CARNEY

Performers: DARREN STEVENSON, HEATHER STEVENSON, JONATHAN LOWERY, CHRISTINE PREWITT, ISAAC CARTER,

Originally choreographed for composer Glenn McClure's oratorio, *The Starry Messenger*, this piece is an homage to Galileo's discovery of the heliocentric universe. It premiered with Rochester's chamber choir, *Madrigalia*, and was inspired by the *New York Times* bestseller, *Galileo's Daughter*, by Dava Sobel. Historians believe Galileo's artistic skills played a major role in his scientific breakthroughs. Likewise, the non-traditional partnering practiced by PUSH and its quest for a deeper understanding of the arts has led the company towards science. *Galileo* is, at its core, an attempt to realize the solar system in human form. This work was made possible by a generous grant from The Arts & Cultural Council for Greater Rochester.

Cherished

(2000)

Concept: JULIE RILING

Development: JULIE RILING, HEATHER STEVENSON, DARREN STEVENSON

Music: CAOINEADH CU CHULAINN, by DAVEY SPILLANE

Performers: HEATHER STEVENSON, DARREN STEVENSON

Often, we prescribe the sort of relationships people should have based on outward appearances or other arbitrary social standards. We approach life wearing the kind of masks we feel will help us to reach our goals, but what lies under those masks can be the richest and most interesting parts of all.

Parenthood

(1996)

Concept & Development: DARREN STEVENSON, HEATHER STEVENSON

Music: DANCE OF THE SUGAR PLUM FAIRY & RUSSIAN DANCE, by PETER ILICH TCHAIKOVSKY. WHY WORRY, By DIRE STRAITS

Costumes & Performance: DARREN STEVENSON, HEATHER STEVENSON

Based on the lives of the choreographers, *Parenthood* almost didn't make it to the stage. It was created when Darren & Heather's two children were an infant and toddler during a near hallucinogenic haze caused by lack of sleep and parental frustration. After a few weeks of development, the choreographers just couldn't see the funny side and assumed that no one else would either and decided to drop the piece after the first show. However, the audience (particularly other parents) had such a wonderful time laughing at their misfortune that it has been reinstated... "Please, enjoy our pain."

Creation

(1995)

Concept & Development: DARREN STEVENSON, HEATHER STEVENSON

Music: FUGUE IN D MINOR by JOHANN SEBASTIAN BACH
THE RAINMAKER by HANS ZIMMER

Costume & Performance: DARREN STEVENSON

An exploration of the world around us in three parts: *God, Man, Woman*. A story of origins and spirituality, this piece was conceived immediately following the birth of the Stevensons' second son, Daniel Joshua, and inspired by those first precious hours of discovery of self, environment and others.

The Soldier (or A Child's Bedroom)

(1995)

Concept & Development: DARREN STEVENSON

Music: VESPER'S NYNE OTPUSHCHAYESHI
(NOW LET THY SERVANT DEPART), by SERGEI RACHMANINOFF

Costume & Performance: DARREN STEVENSON

Created in honor of the British holiday, Remembrance Sunday, this piece follows a young man from his bedroom and home to the battlefield. The work was the result of a study of the parallels between play and war, and is dedicated to the sacrifice of innocence and life by the men and women of the armed forces.

Balloon Animals

(1994)

Concept & Development: DARREN STEVENSON

Music: INNOCENCE, by BENOIT JUTRAS

Costume & Performance: DARREN STEVENSON

An exploration of the wonder of childhood and the frustration of trying to blow up balloons.

The Pew

(1993)

Concept & Development: DARREN STEVENSON

Costume & Performance: DARREN STEVENSON

The choreographer, an English preacher's son, grew up listening to his father relate stories of the drama and comedy that took place in the pews every Sunday morning. Darren would like to give you the opportunity to see a rare, preacher's-eye view of his congregation. The piece is dedicated to Dad with a nod to Rowan Atkinson's creation, *Mr. Bean*.

Partial List of Venues

Theatres

Caribbean Festival for Mime and Physical Theatre (San Juan, Puerto Rico)
Centro De Bellos Artes (San Juan, Puerto Rico)
Cleveland Convention Center (Cleveland, OH)
Blue Cross Arena (Rochester, NY)
Geva Theater Center (Rochester, NY)
Mechanics Hall (Worcester, MA)
State Theatre (Ithaca, NY)
Auditorium Center (Rochester, NY)
Rochester Institute of Technology, Panera Theatre (Rochester, NY)
Florissant Civic Center Theatre (Florissant, MO)
Monroe Community College Theatre (Rochester, NY)
The Showboat Theatre (Hermann, MO)
Towson University Theatre (Towson, MD)
Corning Museum of Glass Theatre (Corning, NY)
Hochstein School of Music (Rochester, NY)
Wadsworth Auditorium (Geneseo, NY)

Special Events

Stone Hill Rock Festival (Atlanta, GA)
Roca Blanca Base (Roca Blanca, Mexico)
US Classic Gymnastics Championship (Rochester, NY)
Cuyahoga County Fair (Cuyahoga, OH)
Dixon Scwabl Advertising (Rochester, NY)
Alive Festival (Cleveland, OH)
Cirque Imaginings (Midwest Tour)
Quest Fest (Towson, MD)
Arts And Cultural Council for Greater Rochester (Rochester, NY)
Kodak: (Rochester, NY)
Rochester Philharmonic Orchestra (Rochester, NY)
Northampton United Methodist Church (Cleveland, OH)
Arts Reconnect (Rochester, NY)
Mosaic (Rochester, NY)
Project Urge (Canandaigua, NY)
Eastern Hills Mall (Buffalo, NY)
Lakeshore Community Church (Chili, NY)
Harborfest (Oswego, NY)
M&T Bank (Buffalo, NY)
McClure Artists Guild (Rochester, NY)
Wood Library (Canandaigua, NY)
Rochester Contemporary Art Center (Rochester, NY)
Chatterbox Club (Rochester, NY)
Rockpointe Church (Detroit, MI)
United Methodist Church (Fairport, NY)
Young Audiences (Rochester, NY)
Barnes and Nobles Books (Rochester, NY)
Borders Books (Rochester, NY)
Borders Books (Atlanta, GA)
The Father's House (Chili, NY)
Rochester Indie Fest (Rochester, NY)
What's Next Festival of New Theatre (Rochester, NY)
Buffalo Convention Center (Buffalo, NY)
Light In Winter Festival (Ithaca, NY)
Hope Lutheran Church (Greece, NY)
Resource Center for Independant Living (Utica, NY)
Melissa's Living Legacy Foundation (Rochester, NY)
Ridgepointe Community Church (Holland, MI)
First Congregational Church (Spencerport, NY)

Strong Museum of Play (Rochester, NY)
Met Life Dance for Life (Rochester, NY)
Hagar International (Rochester, NY)
The Vineyard (Boston, MA)
Cool Kids (Brockport, NY)
Webster Village Days (Webster, NY)
Temple B'rith Kodesh (Brighton, NY)
Mansfield Assembly of God (Mansfield, OH)
High Falls Gallery (Rochester, NY)
Browncroft Community Church (Rochester, NY)
DeRuyter Central School (DeRuyter, NY)
Cloverwood Senior Living (Pittsford, NY)
Family Life Network (Bath, NY)
Passion Church (Atlanta, GA)
Church at Winder (Winder, GA)
St. Peter's Episcopal Church (Henrietta, NY)
Colors Studios (Rochester, NY)
Utica Monday Nights (Utica, NY)

Educational Institutions

SUNY Purchase (Purchase, NY)
BelHaven University (Jackson, MI)
Nazareth College (Rochester, NY)
Roberts Wesleyan College (North Chili, NY)
Cortland University (Cortland, NY)
Buffalo State College (Buffalo, NY)
Genesee Community College (Batavia, NY)
Aesthetic Education Institute (Rochester, NY)
Greece Arcadia High School (Greece, NY)
Bancroft School (Worcester, MA)
Irondequoit High School (Irondequoit, NY)
William R. Satz Middle School (Holmdell, NJ)
Oswego County/Madison-Oneida BOCES
Rochester BOCES
Cobbles Elementary School (Penfield, NY)
Allen Creek Elementary School (Greece, NY)
Autumn Lane Elementary School (Greece, NY)
Rogers Middle School (West Irondequoit, NY)
Northside Elementary School (Fairport, NY)
Craig Hill Elementary School (Greece, NY)
Schlegel Rd Elementary School (Penfield, NY)
Dewitt Rd Elementary School (Rochester, NY)
Briarwood Elementary School (Rochester, NY)
Wilson Magnet High School (Rochester, NY)
Elbridge Elementary School (Elbridge, NY)
TJ Conner Elementary School (Brockport, NY)
School of the Arts (North Chili, NY)
Parley-Coburn School (Coburn, NY)
Colebrook Elementary School (Colebrook, NY)
Laurelton Elementary School (Laurelton, NY)
French Road Elementary School (Penfield, NY)
Beecher Elementary School (Elmira, NY)
Pen Yan Elementary School (Pen Yan, NY)
Rochester School #44 (Rochester, NY)
Rochester School #3 (Rochester, NY)
Rochester School #2 (Rochester, NY)
Rochester School #12 (Rochester, NY)
Rochester School #39 (Rochester, NY)
Rochester School #33 (Rochester, NY)
Rochester School #29 (Rochester, NY)



photo: Dave Weisbrod

“Bringing a date to see a performance by PUSH will land you a good night kiss.”

– audience member

Seneca Elementary School (Seneca, NY)
 Council Rock Elementary School (Penfield, NY)
 Florence Brasser School (Rochester, NY)
 Klem Road Elementary School (Rochester, NY)
 Waterfront School (Buffalo, NY)
 Pinebrook Elementary School (Rochester, NY)
 Livonia Intermediate School (Livonia, NY)
 Macallister School (Syracuse, NY)
 J.D. George School (Syracuse, NY)
 Soule Road Elementary School (Liverpool, NY)
 Scribner Road Elementary School (Penfield, NY)
 Rome Free Academy (Rome, NY)
 Willink Middle School (Webster, NY)
 White Plains High School (Westchester, NY)
 Mount Markham Elementary School (West Winfield, NY)
 Harris Hill Elementary School (Penfield, NY)
 Watkins Glen Middle School (Watkins Glen, NY)
 Fitzhugh Elementary School (Oswego, NY)
 Victor Primary School (Victor, NY)
 Perkins School (Newark, NY)
 Kelley School (Newark, NY)
 Leo Bernabi School (Spencerport, NY)
 Fishkill Elementary School (Fishkill, NY)
 Skoi Yase School (Waterloo, NY)
 Riley Elementary School (Oswego, NY)
 Plank Road Elementary School (Webster, NY)
 Manor Intermediate School (Honeoye Falls, NY)
 Sodus High School (Sodus, NY)
 DH Robbins Elementary School (Johnsville, NY)
 Letchworth Elementary School (Letchworth, NY)
 East High School (Rochester, NY)
 Milford School (West Milford, NJ)
 Mount Morris Central School (Mount Morris, NY)
 Our Lady of Mercy High School (Rochester, NY)
 Little Tor Elementary School (Little Tor, NY)
 Greece Olympia High School (Greece, NY)

Teaching

Annual PUSH Summer Intensive 2001 - Present (Rochester, NY)
 Annual PUSH Pins Summer Camp for Kids 2005 - Present (Rochester, NY)
 Inlet Dance Theatre (Cleveland, OH)
 School of the Performing Arts (Greece, NY)
 Access Drama (Rochester, NY)
 Peace Art (Rochester, NY)
 Elim Fellowship Church Dance (Lyma, NY)
 Silent Messengers Workshop (Grand Rapids, MI)
 The Next Step Workshop (Green Bay, WI)
 Living Fountain Dance (Akron, OH)
 Greece Community Education Fine Arts Camp (Greece, NY)
 University of Rochester (Rochester, NY)
 Youth with a Mission (Long Island, NY)
 Youth with a Mission (Lake City, MT)
 Art Peace (Rochester, NY)
 Nazareth College Dance Department (Rochester, NY)
 Teens Living With Cancer (Rochester, NY)