



**JUNE 3 TO
JUNE 12**



s o m e o n e n o o n e c a n s e e

Someone No One Can See

Conceived and Created by
PUSH Physical Theatre & Penny Sterling
Written by Penny Sterling

Movement Development by
Darren Stevenson, Heather Stevenson, Ashley Jones, Sarah Jacobs

Video Projection Design by Dan Roach

Lighting Design by Kate Sweeney

Costume Design by Josefina Calzada



**Council on
the Arts**

SOMEONE NO ONE CAN SEE is made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature. Additional support comes from *generous contributions from the National Endowment for the Arts, LGBTQ+ Giving Circle*

WELCOME BACK!

2021-2022 SEASON REMINDERS

TICKETS: Please print out your tickets at home or have them available on your phone to show the ushers. The Blackfriars box office will not be printing out tickets at the door.

COVID-19 SAFETY INFORMATION: As of March 1, all audience members must be fully vaccinated. There are no exceptions to this policy at this time.

- **Proof of vaccination and a valid I.D.** will be required to enter the building.
- **Masks will be required of all patrons**, staff, and volunteers. Unmasked performers have all followed NY State requirements for performing including proof of vaccination.
- Seating will not be socially distanced.

Blackfriars is currently operating as a fully vaccinated company, meaning all staff, volunteers and artists are fully vaccinated. All visitors, guests and patrons are also required to be fully vaccinated. No exceptions.

NOTE: Vaccine, mask and distancing requirements subject to change pending new CDC guidance. [Click HERE](#) for FULL Blackfriars Covid policy.

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About Someone No One Can See

Storyteller and Comedian Penny Sterling (Spy in the House of Men, ShMILF Life) and award-winning PUSH Physical Theatre combine forces to bring us a collaboration that explores the depth of frustration and isolation, the joys of discovery and truth, and the wide range of experiences between those poles. Filled with PUSH's gravity-defying athleticism and Penny's trademark humor - it's the team up you never knew you always wanted!

The Institut für Sexualwissenschaft (roughly, Institute of Sexology) was one of the first organizations devoted to the study and advocacy of LGBTQ+ people. Founded in 1919, it amassed a library of 20,000 volumes on the medical & social needs of queer people, but also literature & poems by gay, lesbian, bisexual & transgender folk. In May of 1933, less than 5 months after Adolf Hitler was installed as Chancellor, a mob of Nazi youth destroyed the Institut and burned the library, including detailed descriptions of gender affirming care. Laws were written making LGBTQ existence illegal in Germany, echoing laws and attitudes already in existence in the US.

Nevertheless, gender affirming surgeries (just one facet of care) were still performed and perfected by surgeons around the world, but not so much in the US.

When I was born in 1959, any sexual or gender orientation other than cisgender and heterosexual was classified as a "mental disorder" by the Diagnostic and Statistical Manual of Mental Disorders (DSM), and would stay that way until 1973. Freed from this stigma, more trans folk began to seek GAC, and treatment began to be covered by insurance. This lasted until 1981, when the Reagan Administration classified all gender affirming care as "experimental" despite having a fifty-year history of success, two decades longer than open-heart surgery, which was not considered experimental.

I bring these points up not to suggest that the only "true" transgender folk are the ones who receive gender affirming care, but to point out the sad truth that queer folk have been targeted by reactionary forces throughout modern history. Meaning, of course, that we've been around probably as long as everyone else has.

But in this last century, it seems like whenever any strides are made toward inclusion, reactionary forces rise up to try and force us back into hiding. In 2014, the year I started transitioning, Time magazine had Laverne Cox on their cover, asking if we had "turned the corner" on trans representation in performing. That wasn't the corner that was turned. Five years later, Donald Trump decided transgender folk were unfit for military service. And this year alone more than 130 anti-transgender bills have been introduced, with many of them passing.

COMPANY PAGE

PUSH & Penny

About Someone No One Can See cont'd...

But still, we persist.

The stories I tell here may paint a picture of someone whose life is a constant struggle for acceptance, and while it's true, I hope your takeaway is not that my life sucks (because it most definitely does not), but that I, like all trans folk, are persisting.

And we could use all the help we can get.

--Penny Sterling

About PUSH Physical Theatre

Intense athleticism, gravity-defying acrobatics, and soulful artistry are the trademarks of award-winning, genre-defining PUSH Physical Theatre. Founded in Rochester, NY in 2000 by husband-and-wife team, Darren and Heather Stevenson, out of a desire to "push" the boundaries of conventional theatre, PUSH has since earned an international reputation as one of the U.S.'s leading physical theatre companies.

Recently featured in acclaimed collaborations with the Rochester Philharmonic Orchestra, the Ying Quartet, and Pulitzer Prize-nominated composer Ricardo Zohn-Muldoon's two multi-media operas (Comala and No Se Culpe with fellow composer Carlos Sanchez-Gutierrez), PUSH has also produced its own full-length works including DRACULA, Jekyll & Hyde, and Arc of Ages. Additionally, its wide-ranging repertory includes many shorter works such as "Red Ball," a hilarious take on the interplay between the real and virtual worlds using iPad technology.

PUSH was a season finalist on TruTV's national series, Fake Off, a competition/reality show featuring what producers dubbed "the captivating art of 'faking'" - a mix of theatre, acrobatics, and illusion. Their performances caused judge and Glee star Harry Shum Jr. to exclaim: "You guys are superhuman!"

SPECIAL THANKS

"How I Became a Guy" book cover designed & illustrated by Mx Morgan Vivar @MorganVivar



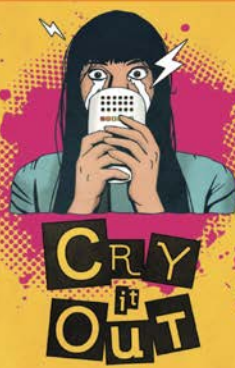


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WHO'S WHO IN THE COMPANY

DARREN & HEATHER STEVENSON (*PUSH*) Born and raised in England, Darren met New Jersey native Heather during their mutual studies at The Center in St. Louis. Their shared love of theatre and performing planted the seeds for their relationship and eventual collaboration.

After founding the Studio School of the Arts in Atlanta, Georgia, the couple relocated to Rochester, NY with their two children in 2000. There, they created PUSH Physical Theatre, growing it over the next 22 years into the international touring company that it is today.

The Stevensons received the 2009 Performing Artist of the Year Award from the Arts & Cultural Council for Greater Rochester, the Community of Color/Anton Germano Dance Award, and the University of Rochester's Lillian Fairchild Award in 2017 for PUSH's collaborative work on a multi-media opera that brought together U.S. and Mexican artists.

PENNY STERLING (*Writer/Performer*) This is the spot in the program where PENNY STERLING is supposed to give her bio. But since you're about to hear her talk at length about her life, we're not gonna spoil anything for you.

You're welcome.

Okay, okay. We will tell you that this is her fourth show, and that she's also given two TEDx talks, and even given a sermon, because she never refuses stage time.

Oh, and also (since it hasn't happened yet) be on the lookout in 2023-ish for her fifth show: *Children are Designed to be Raised by Idiots: Your Guide to Successfully Failing as a Parent*, which will be about...well. I think the title tells you everything you need to know.

And finally, you should know that she lives in a crooked little house in Swillburg, but don't go looking for her because she's almost never there.

ASHLEY JONES (*PUSH*) is a physical performer, actor, and deviser. After earning his BA European Theatre Arts from Rose Bruford College, London and training in Physical Theatre at Academia Teatro Dimitri in Switzerland, he went on to train with Phillipe Gaulier and Angela De Castro in theatrical clowning, which has formed a large part of his solo practice. As a physical performer, Ashley has worked and trained with UK-based theatre companies Gecko Physical Theatre, Nonsuch Theatre, and Frantic Assembly. His recent credits include: *The Party's Over* (2017), *Eclipse* (2017), *The Russian Play* (2017) and *Into the Clouds* (2018). As Artistic Director of Theatre Kinaesthetic, Ashley continues to develop and produce his own work exploring physical modalities within ensemble and devised performance. His credits with Theatre KinAesthetic include *Rite of Passage* (2015, 2016).

WHO'S WHO IN THE COMPANY

SARAH JACOBS (*PUSH*) is a dancer, choreographer, and educator. A recent transplant to Rochester, she has made artistic homes in Minneapolis and most recently Los Angeles, where she performed and collaborated with artists including Cheng-Chieh Yu (Yu Dance Theater), Victoria Marks, Dan Froot, Alexx Shilling, Trulee Hall, Darrian O'Reilly, and Shamell Bell/Street Dance Activism. Her comedic trio *Bulbous Bouffant* appears in the Dances at MuCCC festival June 15 & 17, and her evening-length work *fugit...tempus* plays at the JCC in this fall's Fringe Festival. Currently lecturing at SUNY Brockport, Sarah holds an MFA from UCLA and is a Somatic Movement Educator with the School for Body-Mind Centering.®

KATE SWEENEY (*Lighting Designer*) has designed lighting and scenery for dance, theatre, music and opera. She is currently is the Production Manager and Theatre coordinator of Monroe Community College's theatre. Some notable designs for Ms. Sweeney are: *Elizabeth Rex* for Shipping Dock Theater, *A Year with Frog and Toad* for TYKES Children's Theater, *The Lipstick Massacre* for Method Machine, *Dracula* for Push Physical Theater, Estrofest Comedy Troupe, FuturPointe Dance Company as well as numerous productions for Monroe Community College. Ms. Sweeney has also worked as production manager for Method Machine's *Spoon River Rochester*, *ShakesBLOOD*, and *Grimm's Mad Tales* at the Rochester Fringe Festival. Most recently, Ms. Sweeney worked as the Director of Production for the Rochester Fringe Festival.

DAN ROACH (*Video Designer*) has worked on video for productions at Geva Theatre Center in Rochester NY, Royal New Zealand Ballet, Oregon Shakespeare Festival, The Walnut Street Theatre in Philadelphia, NTID's Theatre for the Deaf, SUNY Brockport, Eastman Opera, Nazareth College, and Keuka College. Most recent projection work for PUSH includes: *Busy Bodies*, *Jekyll and Hyde*, *Arc of Ages* and *Dracula, the Shape of Evil*. A sound Designer since 1988 he has worked on over 230 productions. Most recent designs include: *In the Heights* at NTD and the first week in June, the World Premiere of *Andy Warhol in Iran* at The Barrington Stage Company.

JOSEFINA CALZADA-GARZA (*Costume Designer/Costume Fabricator*) is a native of Mexico, has been a veterinary doctor, a ceramics artist, a jeweler, and now a costume designer. She currently works at Sew Green Rochester and met PUSH through their work on *No Se Culpe*, a multi-media opera that was co-composed by her husband, Carlos Sanchez-Gutierrez. "Life is very interesting and takes you on many paths if you let it!"

JESS AMES (*Stage Manager*) (she/her) is thrilled to be living the dream making theatre amongst such a wonderful community! Jess has stage managed many handfuls of shows, including most recently: Little Shop of Horrors (JCC CenterStage), Tracy Jones (JCC CenterStage), Vietgone (Geva Theatre Center), and Something Rotten! (JCC SummerStage). When not making the magic happen backstage, she enjoys crocheting, playing pretty video games, and making the perfect lavender matcha latte. Thank you PUSH for welcoming me aboard this collaborative journey. Much love to Haydon and me Mum.

DARREN STEVENSON, JR. (*Video/Audio Engineer*) has been working on theatrical productions ever since his first show with PUSH Physical Theatre in 2009 as a deckhand. With hands-on experience in the real world of theatre, he graduated to his present duties, and tours with the company all over the world.

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DAVE BAXTER (TECHNICAL DIRECTOR) has been overseeing the construction of Blackfriars sets since 2006 with over 80 productions under his belt. He is a past President of the Blackfriars' Board of Directors. Some of his favorite credits include *Grapes of Wrath*, *Noises Off*, *The Spitfire Grill*, *Shipwrecked*, *The Who's Tommy*, *Grey Gardens*, *Sunset Blvd.*, and *I'm Not Rappaport*. Mr. Baxter is also the author of the Cue Player family of computer software for sound effects and lighting control - used here and in over 1200 theaters and churches worldwide. He especially thanks his wife, Mary Ellen, who gives her continued love and support as he goes off and "makes things."

MARY TIBALLI HOFFMAN (DEVELOPMENT DIRECTOR) is a Rochester-based actor, singer and arts fundraiser. Prior to her tenure as the Development Director at Blackfriars, she spent five years as a fundraiser for Geva Theatre Center, worked as a grant writer for The Philadelphia Shakespeare Theatre, and had a surprise stint as the Academy Ball Coordinator for The Academy of Music and The Philadelphia Orchestra Association (where she got to hang out with Paul Simon). Ms. Hoffman's passion for arts fundraising is deeply rooted in her experiences as an artist. Upon graduating with a BA in Theatre Arts from Nazareth College, Ms. Hoffman spent 15 performing extensively with Rochester Children's Theatre, JCC CenterStage and Blackfriars Theatre. Blackfriars audiences will recognize her from her many curtain speeches in recent years, but also from her roles as Roberta in *Debbie Does Dallas: The Musical*, Ellen in *The Little Dog Laughed*, Mary Bailey in *It's a Wonderful Life: A Live Radio Play*, Dot/Marie in *Sunday in the Park with George*, and her most recent role, Margaret in *Silent Sky*. In addition to her fundraising and performing roles at Blackfriars, she is the co-creator/producer of *Imagination Station with Mrs. Kasha Davis*.

DANNY HOSKINS (ARTISTIC & MANAGING DIRECTOR) is an actor, director, teacher and playwright, originally from the Rochester area, who has been working nationally and internationally for the past 25 years. He has served as Interim Director of Theatre at Elmira College, taught acting and voice at the University of South Carolina, developed and directed original works for young actors at the Alliance Theatre Company, and co-founded the South Carolina-based company, Pineapple Productions. Mr. Hoskins is in his thirteenth year with SUNY Brockport as an adjunct professor of theatre and has taught locally at the University of Rochester, Nazareth College, and R.I.T. In 2014, he completed a five year stint as Artistic Director and Director of Education at Rochester Children's Theatre. He has toured nationally with his one-man adaptation of *Hamlet* and internationally, through England and Romania, with Pineapple Productions' *Moose Mating*. He has performed with the Hartford Stage Company, the Alliance Theatre, Festival Theatre of St. Crix, Kennesaw Stage, The Wings Theatre in NYC, Trustus Theatre and locally with Blackfriars Theatre, JCC CenterStage and Rochester Children's Theatre. His directing credits include *Peter and the Starcatcher*, *Hands on a Hardbody*, *Take Me Out*, *Avenue Q*, *The Rocky Horror Show*, *A Chorus Line*, *Smokey Joe's Café*, *Misery*, *Heathers*, *The Musical*, *The Pillowman*, *Assassins* and *A Few Good Men* for Blackfriars Theatre; *Speed the Plow*, *The Producers*, *Young Frankenstein* and *Spring Awakening* at JCC CenterStage; *Disney's Aladdin*, *HONK!* and *J.R.R. Tolkien's The Hobbit* at Rochester Children's Theatre; *Babes in Toyland* at RAPA Family Theatre and *Children of Eden* at Elmira College. His musical, *Raise Your Sword*, received its debut workshop production at JCC CenterStage in 2008 and he wrote, directed and starred in *Dracula* with PUSH Physical Theatre at Geva Theatre Center in October 2009. Most recently he penned PUSH Physical Theatre's World Premiere production of *Jekyll & Hyde* in 2016. Mr. Hoskins is in his seventh season with Blackfriars Theatre and holds an MFA from the University of South Carolina.

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Abby Adair Reinhard
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Alvani & Carol Santos
Janice Silver
Charles H. Speirs
Sandra Swanson & Martin Scott
John & Esther Winter

GOLD

Jeff Andrews & Alexander Peña
Juanita Ball
Jodi Beckwith & Stefan Cohen

GOLD CONTINUED

Jimmy Boorum
Dawan Sargent Brennessel &
Darren Brennessel
Terry & Patti Browne
Beth Camann & Paul VanHorn
The Cast of *Avenue Q*
Robert & Jennifer Darlak
Kathleen Dear
Mary Anne Deck
Kathryn Distenfeld
John & Carol Engel
Scott Falkowski & Dan Howell
Linda Frank
Jack & Bonnie Garner
Debbie Haber
Jeff & Mary Hoffman
Danny & Lani Hoskins
H. Darrell Lance
Linda Loy
Chuck Lundeen & John
Williams
Leo & Frances Marchand
Lori Marra & Lisa Moretto
Marge Mattioli

GOLD CONTINUED

Janine Mercandetti
Allyson & Richard Mich
David & Mikke Munnell
Nannette Nocon & Karl
Wessendorf
Julie Emily Petit
Adam Petzold
Donald Pingleton III
Ted Plant
Danielle Raymo
Jill Rittinger & Andy
Lytwynec
Nicholas Rogers
Marla Schweppe
Cheryl Soanes
Jason & Jessica Tortorici
Nancy Vandermolen
Katherine & Madeline Wall
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MISSION STATEMENT

The mission of Blackfriars Theatre is to enrich, entertain and inspire our community through exceptional theatrical arts while engaging local talent.