



The shows designers...and Paul Rubin have created a musical that for total success only needs everyone and everything else to keep well out of the way.

Clive Barnes – Wicked

...she doesn't just fly, with the help of designer Paul Rubin, she swoops and loops and levitates and careens, often at a pace just beneath that which would produce a sonic boom.

Kevin Nance - Chicago Sun Times

Most notably Paul Rubin was brought in to give flight to Rigby and others who now cavort upward as well as side to side.

Potomac Stages – Seussical

And with the assistance of Flying Choreographer Paul Rubin the aerial sequences exude both a sense of grace and naturalism that will linger in the mind's eye long after the final, spectacular curtain call flyover.

Christopher Comte – Aisle Say Seattle

Director of flying Paul Rubin deserves a bow of his own.

David Cuthbert – New Orleans Times

Rigby gives a lot of credit to flying designer Paul Rubin, who, along with a second stagehand in the wings, manipulates ropes attached to her harness when she takes off.

John Fleming – St. Petersburg Times

Rigby's flying skills (deftly designed by Paul Rubin) are a marvel.

Joel Hirschhorn – Variety

And a special nod goes to Paul Rubin, who designed and participates in the process that sends Rigby flying all over the stage and into the audience every night.

Evans O'Donnell – The Tennessean

Paul Rubin handles the flight design choreography, which, as Rigby demonstrates, appears to involve considerably more than attaching oneself to invisible wires and swinging back and forth.

Even Henderson – Whitter Daily News



and the flying effects directed by Paul Rubin represent the true work of imagination here...complemented by the beautiful female vampires who fly in and out or hang on ladders in scanty white clothing.

This is the type of show that is most entertaining when the performers are disappearing, such as when the coachman in the opening moments flies up into the wings, or when we see Dracula scurrying up the back wall.

Steven Oxman – Variety

“The first name in flying design is Paul Rubin,” Dotson says. “He has made quite a niche for himself as the industry’s flying design expert. The flying sequence is by far the most exciting in the production.

Tulsa Urban Weekly

Rubin also takes delight in touring events that allow him to demonstrate the flying for kids. While in Boston, he was able to give a presentation for underprivileged children with special needs, and one of the girls he helped "fly" had been in a wheelchair her entire life. "She was maybe 8 or 9, and as she floated out of her chair, she just screamed, giggled, and carried on like a little kid in a candy store," Rubin says. "And her last words, as she came down were, 'Now I know what it's like to be free.' Cathy and I were just in tears. It was the most beautiful thing I'd heard. And I am so grateful that I get to be part of bringing that kind of joy to people."

Boston Globe

...production values are above average for a bus-and-truck property—particularly Tom Ruzika’s lighting and Paul Rubin's wondrous aerial effects.

*Les Spindle - Backstage.com
(Camelot)*

The dizzyingly beautiful air acrobatics, designed by Paul Rubin, is a precision show we have never seen the likes of on the Norwegian stage. And the airy pas-de deux between Peter and Wendy becomes the poetic climax- soft, weightless and graceful.

Norwegian Times

Paul Rubin’s applause-inciting aerial sequences are certainly the top draw for this summertime treat, in which Glinda and the flying monkeys receive their fair share of airborne competition from the likes of Dorothy, Miss Gulch (with bicycle in tow) and the Wicked Witch.

*Dayton City Paper
Russell Florence, Jr.*