

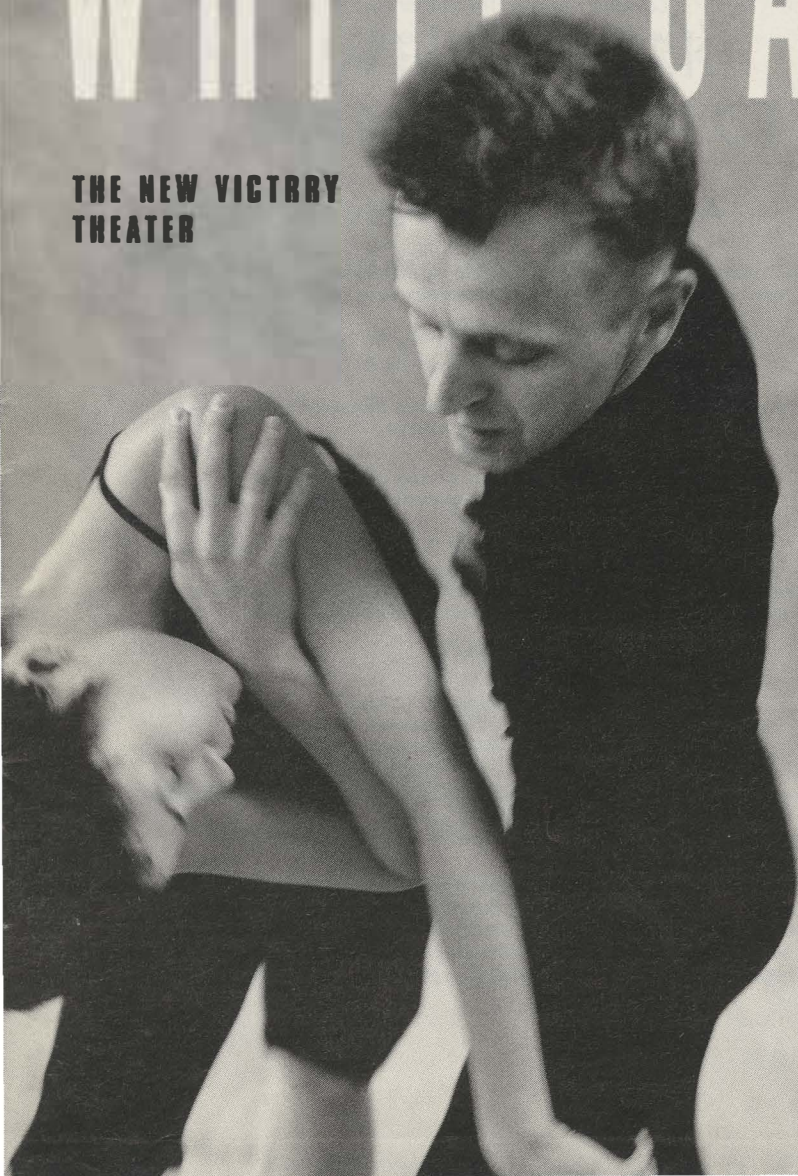
# STAGEBILL

AUGUST 1999

# WHITE OAK

d a n c e p r o j e c t

THE NEW VICTORY  
THEATER



# WHITE OAK DANCE PROJECT

General Manager, Christina L. Sterner  
Production Manager, Greg Rowland  
Assistant General Manager, Huong Hoang  
Lighting Supervisor, Les Dickert  
Stage Manager, Maxine Glorsky  
Production, Gayle Jeffery, Ann-Marie Brady  
Wardrobe Supervisor, Laurel Parrish  
Company Manager, Tricia Pierson  
Physical Therapist, Sandra Foschi P.T.  
Cellist, Alberto Parrini  
Pianist, Pedja Muzijevic

## ACKNOWLEDGMENTS

New works created by Karole Armitage, Lucy Guerin, Mark Morris, and Amy O'Brien have been commissioned by The Baryshnikov Dance Foundation.

The Baryshnikov Dance Foundation is supported in part by The Howard Gilman Foundation and New England Foundation for the Arts.

Our heartfelt thanks to Natalie Moody and the wonderful staff at The Howard Gilman Foundation.

Our deep appreciation to Cora Cahan and her diligent staff at The New 42nd Street Inc. and The New Victory Theater.

Also, special thanks to David Finn and Ellen Jacobs. And always, thanks to Santo Loquasto.

Amy O'Brien wishes to acknowledge the support of the Harkness Space Grant program at SUNY Purchase College for the initial development of *Vessel*.

Yamaha Piano

Press Agent: Ellen Jacobs Associates  
Accountant: Bruce Nadell, Padell Nadell Fine & Weinberger  
Consulting Orthopedist: William G. Hamilton M.D.

Costume construction for *Vessel* and *MacGuffin* or *How Meanings Get Lost (Revisited)* by Werner Kulovits at Euro Co.  
Costume construction for *Two Lies* and *Soft Center* by Yvette Helin.

Bernard Herrmann's *Psycho—A Narrative for String Orchestra*, used by arrangement with Famous Publishing Company, copyright owner.

David Chesworth's music for *Two Lies*, commissioned by Lucy Guerin, used by arrangement with the composer and copyright owner.  
Dmitri Shostakovich's Piano Quintet, used by arrangement with G. Schirmer, Inc.

THE NEW VICTORY



THEATER

THE NEW 42ND STREET INC.  
AND  
BARYSHNIKOV PRODUCTIONS  
present

# WHITE OAK DANCE PROJECT

## CHOREOGRAPHY BY

Karole Armitage  
Tamasaburo Bando  
Neil Greenberg  
Lucy Guerin  
Mark Morris  
Amy O'Brien

## DANCERS

Raquel Aedo  
Mikhail Baryshnikov  
Emily Coates  
Emmanuèle Phuon  
Ruthlyn Salomons  
Susan Shields

## WHITE OAK CHAMBER MUSICIANS

Alberto Parrini  
Pedja Muzijevic

## MACGUFFIN OR HOW MEANINGS GET LOST (REVISITED)

*Choreography and Text by* ..... NEIL GREENBERG (1999)  
*Music by* ..... BERNARD HERRMANN  
*Selection from* **PSYCHO—A NARRATIVE FOR STRING ORCHESTRA**  
*Lighting by* ..... DAVID FINN  
*Costumes by* ..... SANTO LOQUASTO  
*Projection Design by* ..... JOHN MASTERSON  
*Dancers:* ..... MIKHAIL BARYSHNIKOV, RAQUEL AEDO, EMILY COATES,  
 ..... EMMANUÈLE PHUON, RUTHLYN SALOMONS, SUSAN SHIELDS

This dance was commissioned by The Howard Gilman Foundation for White Oak Dance Project.

The term "MacGuffin" was coined by Alfred Hitchcock to refer to a plot device he employed in many of his films. The MacGuffin is that thing in a film that motivates the character's actions but about which the audience may understand very little. The MacGuffin simply gets the story going. "This dance is a re-imagining of the original *MacGuffin or How Meanings Get Lost*, which I made in 1987 and performed completely in silence. This new dance was created as a solo for Mikhail Baryshnikov. My thanks to him for his many creative contributions." —N.G.

## INTERMISSION

### VESSEL

*Choreography by* ..... AMY O'BRIEN (1999)  
*Music by* ..... FRÉDÉRIC CHOPIN  
 BERCEUSE, IN D-FLAT MAJOR, OP. 57  
 NOCTURNE, IN B-FLAT MINOR, OP. 9, No. 1  
 WALTZ, IN D-FLAT MAJOR, OP. 64, No. 1  
 NOCTURNE, No. 15, IN F MINOR, OP. 55, No. 1  
 MAZURKA, IN A-FLAT, OP. 59, No. 2  
*Lighting by* ..... DAVID FINN  
*Costumes by* ..... SANTO LOQUASTO  
*Dancers:* ..... RAQUEL AEDO, EMILY COATES, EMMANUÈLE PHUON  
*Musician:* ..... PEDJA MUZIJEVIC, *Piano*

## PAUSE

## SOFT CENTER

*Choreography by* ..... LUCY GUERIN (1999)  
*Music by* ..... VARIOUS ARTISTS, 8.5; PROCESS, CALENE; POLE, FRAGEN;  
 ..... FONN, OUTPOST; HINDEMITH, TRAUERMUSIK  
*Lighting by* ..... DAVID FINN  
*Costumes by* ..... LIZ PRINCE  
*Dancers:* ..... RAQUEL AEDO, MIKHAIL BARYSHNIKOV

## INTERMISSION

### THE ARGUMENT

*Choreography by* ..... MARK MORRIS (1999)  
*Music by* ..... ROBERT SCHUMANN

#### FÜNF STÜCKE IM VOLKSTON

- I. "VANITAS VANITATUM." MIT HUMOR
- II. LANGSAM
- III. NICHT SCHNELL, MIT VIEL TON ZU SPIELEN
- IV. NICHT ZU RASCH
- V. STARK UND MARKIERT
- VI. "VANITAS VANITATUM." MIT HUMOR

*Lighting by* ..... MICHAEL CHYBOWSKI  
*Costumes by* ..... ELIZABETH KURTZMAN  
*Dancers:* ..... RAQUEL AEDO, MIKHAIL BARYSHNIKOV,  
 ..... RUTHLYN SALOMONS, SUSAN SHIELDS  
*Musicians:* ..... ALBERTO PARRINI, *Cello*; PEDJA MUZIJEVIC, *Piano*



# PROGRAM B

AUGUST 17-22, 1999

## DANCE WITH THREE DRUMS AND FLUTE

Choreographic Composition by ..... TAMASABURO BANDO (1998)  
..... Based on Japanese Traditional Dance  
Music by ..... ROSEN TOUSHA  
Lighting by ..... DAVID FINN *after* MOTOI HATTORI  
Dancer: ..... MIKHAIL BARYSHNIKOV

## PAUSE

## THE LAST LAP

Choreography by ..... KAROLE ARMITAGE (1999)  
Music by ..... DMITRI SHOSTAKOVICH  
PIANO QUINTET, Op. 57, (PRELUDE AND ADAGIO)  
Musical Advisor ..... DAVID BAHANOVICH  
Lighting by ..... DAVID FINN  
Costumes by ..... DAVID SALLE  
Costume Supervisor: ..... DEANNA BERG  
Dancers: ..... RAQUEL AEDO, MIKHAIL BARYSHNIKOV, EMILY COATES,  
..... EMMANUELE PHUON, RUTHLYN SALOMONS, SUSAN SHIELDS

## INTERMISSION

## TWO LIES

Choreography by ..... LUCY GUERIN (1996)  
Music by ..... DAVID CHESWORTH  
Lighting by ..... MARGIE MEDLIN  
Costumes by ..... LUCY GUERIN  
Dancers: . . . Aug. 17, 18, 22: EMILY COATES, EMMANUELE PHUON, RUTHLYN SALOMONS  
..... Aug. 19, 20, 21: RAQUEL AEDO, EMMANUELE PHUON, SUSAN SHIELDS

## INTERMISSION

## MACGUFFIN OR HOW MEANINGS GET LOST (REVISITED)

Choreography and Text by ..... NEIL GREENBERG (1999)  
Music by ..... BERNARD HERRMANN  
Selection from **PSYCHO—A NARRATIVE FOR STRING ORCHESTRA**  
Lighting by ..... DAVID FINN  
Costumes by ..... SANTO LOQUASTO  
Projection Design by ..... JOHN MASTERSON  
Dancers: ..... MIKHAIL BARYSHNIKOV, RAQUEL AEDO, EMILY COATES,  
..... EMMANUELE PHUON, RUTHLYN SALOMONS, SUSAN SHIELDS

This dance was commissioned by The Howard Gilman Foundation for White Oak Dance Project.

The term "MacGuffin" was coined by Alfred Hitchcock to refer to a plot device he employed in many of his films. The MacGuffin is that thing in a film that motivates the character's actions but about which the audience may understand very little. The MacGuffin simply gets the story going. "This dance is a re-imagining of the original *MacGuffin or How Meanings Get Lost*, which I made in 1987 and performed completely in silence. This new dance was created as a solo for Mikhail Baryshnikov. My thanks to him for his many creative contributions." —N.G.

PROGRAM/CASTING  
SUBJECT TO CHANGE

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# WHITE OAK DANCE PROJECT

## CHOREOGRAPHERS

**KAROLE ARMITAGE** made her first mark in New York choreography with the presentation of her 1978 punk dance *Ne*. This was followed by ten seasons with her company based in New York City (1979–89). Ms. Armitage has created ballets for American Ballet Theatre, Paris Ballet, Oregon Ballet Theater, the Tasmanian Dance Company, and the ballet companies of Munich, Berlin, Lyon, and Monte Carlo, among others. Ms. Armitage is known for a range of expression that includes contemporary and classical ballet, modern dance, baroque narrative, and multi-media performance. Ms. Armitage has recently returned to New York after three years as director of the Ballet of Florence, Italy (1996–98). In addition to choreographing new works there, she also supervised a repertoire of nineteenth- and twentieth-century ballets. Ms. Armitage's work has been the subject of two documentaries made for television: *The South Bank Show* (1985) and *Wild Ballerina* (1998). Her work has also appeared in rock videos for such artists as Madonna and Michael Jackson and in several feature films, most recently in the soon-to-be released *Up at the Villa*, starring Sean Penn and Kristin Scott Thomas. Ms. Armitage began her career as a dancer in George Balanchine's Geneva Ballet (1972–75), co-directed by Mr. Balanchine and Patricia Neary. She then joined the Merce Cunningham Dance Company (1976–80). Ms. Armitage was awarded a Guggenheim Fellowship for choreography (1986) and the French government's Chevalier dans l'Ordre des Arts et Lettres (1992). Her formal training includes School of American Ballet, Harkness House, and North Carolina School of the Arts.

**TAMASABURO BANDO**, born in 1950, began dancing at age four. At age six he was adopted by the Kabuki actor Morita Kanya XIV. At age 17, he began to appear in major Kabuki productions—the first was *Sakurahime Azuma Bunsho* ("The Scarlet Princess of Edo"). He was Japan's first *onnagata* to become a popular star in a

century. In addition to his career as a classic Kabuki actor, Mr. Tamasaburo has performed with such renowned dancers as Jorge Donn and Patrick Dupond and has danced to the accompaniment of Yo-Yo Ma. He has performed in films by Andrzej Wajda and Daniel Schmidt, and has directed such plays as *Romeo and Juliet*, *The Glass Mask*, *Black Lizard*, and *The Sea God's Villa*. He has also directed three films: *Operating Room*, *Yearning*, and *Tensu*, which was based on a play by Izumi Kyoka.

**NEIL GREENBERG** has been creating dances since 1979. He is a 1992 fellow of the John Simon Guggenheim Memorial Foundation and the recipient of a 1995 New York Dance and Performance Award (the "Bessie") for the choreography of *Not-About-AIDS-Dance*. He has received choreographer's fellowships from the Foundation for Contemporary Performance Art, the New York Foundation for the Arts, and the National Endowment for the Arts. A former dancer with The Merce Cunningham Dance Company, he formed Dance by Neil Greenberg in 1986. His work has since been presented in 13 New York City productions and on tour. His productions include: *This Is What Happened* (1999, Performance Space 122); *Part Three (Luck)* (1998), produced by the 92nd Street Y Harkness Dance project; *Part Three (My Fair Lady)* (1997, The Joyce Theater); *The Disco Project* (1995, P.S. 122); *Not-About-AIDS-Dance* (1994, The Kitchen); *A Truth Dance* (1993) and *I Am a Miserable and Selfish Person (Kick Me Dance)* (1992, both at La Mama E.T.C.'s Annex Theater); *Destiny Dance* (1991, P.S. 122); *Branches, Swords, Flowers, Spears, Ribbons* (1990, Dance Theater Workshop); *Stage-Gun-Dance* (1988, his third production by the Danspace Project at Saint Mark's Church); and *MacGuffin or How Meanings Get Lost* (1987, La Mama's Cabaret). He created his first commissioned work for the White Oak Dance Project, *Tchaikovsky Dance*, in 1998. He has been on the faculty of SUNY Purchase College since 1987 and has served as guest teacher throughout the United States, Europe,

and Asia. He also served as dance curator at The Kitchen from 1995–99.

**LUCY GUERIN** graduated from the Centre for the Performing Arts in Adelaide, Australia, in 1982. She danced in the companies of Russell Dumas (Dance Exchange) and Nanette Hascall (Danceworks) before moving to New York in 1989. During her seven-year stay, Ms. Guerin was a member of Tere O'Connor Dance and the Bebe Miller Company. She also worked with Sara Rudner. Ms. Guerin has received many awards and choreographic fellowships, including the Prix d'Auteur from the Rencontres Choreographies Internationales de Bagnolet in France, the 1994 New York Foundation for the Arts, and the Australian Council, among others. In 1997, her work *Two Lies* was awarded a New York Dance and Performance Award (the "Bessie") for choreography. Ms. Guerin has toured her work to New York, Stockholm, Noisiel (France), Rotterdam, London, Copenhagen, and Sydney. Now based in Melbourne, Australia, Ms. Guerin premiered *Heavy* in November 1998. She recently choreographed a new work for Chunky Move and a solo for Artistic Director Gideon Obarzanek, both of which were presented in collaboration with the Melbourne Fashion Festival in February 1999. She toured *Heavy* to New York City and Portland, Oregon, in late spring 1999.

**MARK MORRIS** was born on August 29, 1956, in Seattle, Washington. He formed the Mark Morris Dance Group in 1980, for which he has created more than ninety works and choreographed ballets for the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre, among others. From 1988–91, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces, including three evening-length works: *l'Allegro, il*

*Pensesoro ed il Moderato*, *Dido and Aeneas*; and *The Hard Nut* (his comic book-inspired version of *The Nutcracker*), and founded the White Oak Dance Project with Mikhail Baryshnikov. He has worked extensively in opera, most recently directing and choreographing a production of Rameau's *Platée* for the Royal Opera, Covent Garden, in 1997. Mr. Morris was named a fellow of the MacArthur Foundation in 1991 and is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). Mr. Morris and the Dance Group have been the subject of several television programs, including the U.K.'s *South Bank Show* and PBS' *Dance in America*. The Dance Group recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Mr. Morris' *Dido and Aeneas*. The company's British premiere of *l'Allegro, il Pensesoro ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

**AMY O'BRIEN** trained classically in her native San Diego, California, and on scholarship with the San Francisco Ballet. Upon moving to New York City, she danced in many Broadway productions including *The Tap Dance Kid*, *On Your Toes*, and the Tony Award-winning *Anything Goes* at Lincoln Center. Her concert dance work includes four years with Twyla Tharp's company, highlighted by an appearance on the PBS series *Dance in America*, in a film performance of Tharp's acclaimed work, *In the Upper Room*. Ms. O'Brien has toured with White Oak Dance Project, has worked extensively with Sara Rudner and continues to work with many emerging and established choreographers, including Lucy Guerin and Irene Hultman. As a choreographer, Ms. O'Brien has shown her work in New York at the Dance Theater Workshop, The Kitchen, Context, and the Mulberry Street Theater.

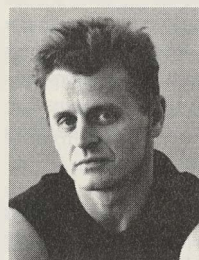


# WHITE OAK DANCE PROJECT

## DANCERS



**RAQUEL AEDO** was born in Miami, Florida, where she trained with Gerri Karuncho and went on to attend the New World School of the Arts. She has performed with the Ballet Theater of Miami and the Frederick Bratcher Contemporary Dance Company. Since coming to New York in 1991, she has studied at the Merce Cunningham Studio and toured with Douglas Dunn and Dancers from 1992 to 1994. She joined White Oak Dance Project in 1994.



**MIKHAIL BARYSHNIKOV** was born in Riga, Latvia, of Russian parents. He began studying ballet in Riga, and, after a few years, was accepted by the Vaganova School in Leningrad, where he studied under the renowned teacher Alexander Pushkin. At age 13, he entered the Kirov Ballet as a soloist and remained with the company from 1968 to 1974, when he left Russia. From 1974 to 1979, he danced with ballet and modern companies around the world. He was a principal dancer with the New York City Ballet from 1979 to 1980, and, from 1980 until 1989, he was artistic director of the American Ballet

Theatre. In 1990, with Mark Morris, Mr. Baryshnikov founded White Oak Dance Project. He is the 1997 recipient of the New York Dance and Performance Award (the "Bessie").



**EMILY COATES** began her dance training with the Pittsburgh Ballet Theatre School. She continued her training at the School of American Ballet, where she was awarded the Mae L. Wien Award for Outstanding Promise in 1992 and was asked to join the New York City Ballet that same year. During her six years with NYCB, she danced in many roles in the Balanchine, Robbins, and Martins repertoire. This is her first season with White Oak Dance Project.



**EMMANUELE PHUON** is French-Cambodian. She was raised in Asia where she studied traditional Cambodian dance and ballet. In New York, she danced with the Elisa Monte Dance Company from 1989 to 1994, as well as with the Kevin Wynn Collection and Buglisi/Foreman Dance, and in Martha Clarke's production of *Orpheo* for the New York City Opera.



**RUTHLYN SALOMONS** is from the island of Aruba located in the Netherlands Antilles. She studied and performed with the Alvin Ailey American Dance Theater from 1983 to 1989. In 1990, she joined Donald Byrd/The Group, where she danced and assisted him for four years on different choreographic projects. Ms. Salomons has also worked with Maurice Curry and Kevin O'Day, among others. She joined White Oak Dance Project in 1993 and made her choreographic debut in 1996 with the Company. Ms. Salomons has recently

completed a four-month run of Matthew Bourne's *Swan Lake* on Broadway.



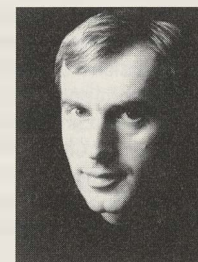
**SUSAN SHIELDS** was a member of the Lar Lubovitch Dance Company for eight years. She has also performed with the Mark Morris Dance Group, Laura Dean Dancers and Musicians, Ballet Tech (Feld Ballets/ NY), and the Washington Ballet. She has taught throughout the United States and currently is on faculty at George Mason University, where she also choreographs.

## MUSICIANS



**ALBERTO PARRINI**, cellist, is originally from Padua, Italy. He has established himself as an active soloist, chamber and orchestral musician having performed in the United States, Mexico, Europe, and Asia. He made his solo debut with the Orchestra Bartolomeo Bruni in Cuneo and Manta, Italy and has performed at such festivals as Taos, Tanglewood, Evian, and the Plátagorsky Seminar. Mr. Parrini won first prize at the national competitions of Forlì and Genoa, and was a prizewinner in the 1996 Irving M. Klein International Competition. He has been principal cellist of the Prometheus Chamber Orchestra, the Juilliard Orchestra, and the Symphony Orchestra of the Curtis Institute of Music, and has served on the faculty of the American Festival of the Arts in Houston. Mr. Parrini began playing the cello at age eight and earned a diploma from the National Conservatory of Castelfranco Veneto, Italy. He is a graduate of the Curtis Institute of Music

and received his master of music degree from The Juilliard School



**PEDJA MUZIJEVIC**, pianist, has toured extensively throughout Eastern and Western Europe, Great Britain, Canada, South America, Japan, and the United States. Highlights of recent seasons include appearances with the Residentie Orkest in The Hague, Dresden Philharmonic, the Boston Pops, Tokyo's Shinsei Nihon Orchestra, SODRE Symphony Orchestra in Montevideo, and the Boston Symphony Chamber Players; recitals at the Aldeburgh Festival in Great Britain, the Frick Collection in New York, and Teatro Municipal in Santiago de Chile. Mr. Muzijevic made his New York recital debut at Alice Tully Hall as a recipient of The Juilliard School's coveted William Petchek Award. Festival appearances include Mostly Mozart, Tanglewood, Newport, Aix-en-Provence, San Miguel de Allende, Merano, Dubrovnik, and Bratislava.



## THE NEW 42ND STREET INC.



ATLANTA DOV R d SEAN DALY

By the early 1980s, 42nd Street and Times Square—"the crossroads of the world"—had become a neglected stretch of urban decay. New York residents, commuters, and visitors avoided the area, and growing public concern compelled New York City and State to join forces to eradicate the blight. In 1990, guided by a plan to redevelop the area through the revitalization of 42nd Street's historic theaters, the City and State formed The New 42nd Street Inc.

Structured as an independent, non-profit organization, The New 42nd Street Inc. was created to assume long-term responsibility for seven historic theaters and two infill buildings lining the historic block. As a condition of The New 42nd Street Inc.'s 99-year lease, the City and State also specified that two of these properties be designated for non-profit use. With the neglected and outmoded theaters—the Victory, Lyric, Apollo, Times Square, Selwyn, Empire, and Liberty—as its raw materials, The New 42nd Street Inc. faced the challenge of revitalizing these pre-existing structures to form the nucleus of a new

entertainment district for the twenty-first century.

The New 42nd Street Inc. sparked the revitalization of 42nd Street when it chose to renovate and operate the Victory Theater as one of its two requisite non-profit institutions on the block. On December 11, 1995, The New Victory became New York's only year-round, professional, non-profit theater dedicated to young audiences, and the first legitimate theater to re-open on 42nd Street.

After The New 42nd Street's renovation of The New Victory, the street quickly continued to evolve. In spring 1997, the Walt Disney Company opened its restored New Amsterdam Theatre, and The New 42nd Street's Lyric and Apollo Theaters were merged to form the Ford Center for the Performing Arts. Today, construction along the block continues with The New 42nd Street Inc.'s second project-mandated non-profit endeavor, The New 42nd Street Studios.

A new ten-story rehearsal studio and office building made of luminous glass, The New 42nd Street Studios will provide New York City performing artists and non-profit arts organizations with subsidized rehearsal space, offices, and a 199-seat theater named "The Duke on 42nd Street." Dedicated to "the performing artists of the twentieth and twenty-first centuries and to the spells they cast," The New 42nd Street Studios will offer critical support to New York's performing arts community.

By the year 2001, 42nd Street's revitalization will be complete: the Selwyn Theater will become the permanent home of New York's award-winning Roundabout Theatre Company; the historic Empire and Liberty Theaters will re-open as part of a new entertainment complex; and The New 42nd Street Studios and The Duke on 42nd Street will generate a steady stream of theater, music, and dance professionals, joining the flow of New Yorkers and visitors moving to the reinvented, reinvigorated melody of... "Forty- Second Street."

## THE NEW VICTORY THEATER

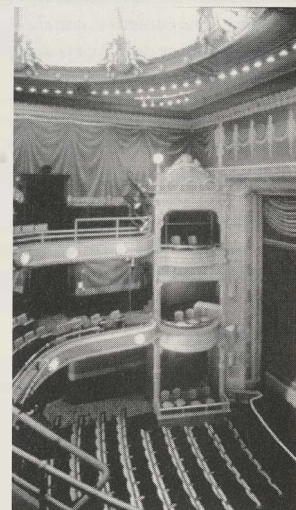
The New Victory Theater, a project of The New 42nd Street Inc., is New York City's first year-round theater for kids and families. With its dynamic mix of theater, music, dance, storytelling, and puppetry, The New Victory presents outstanding works by professional artists from around the world at affordable prices. The New Victory School Membership Program offers daytime education performances, comprehensive curriculum guides, and teacher workshops designed to incorporate the arts into the school curriculum. Free after-school workshops introduce teens to career opportunities in the theater, and The New Victory Apprentice Program provides high school and college students with hands-on experience in operating a non-profit theater. The New Victory also offers free, interactive Weekend Family Workshops for kids and adults, featuring fun pre-performance activities to enhance the theater experience.

Located on 42nd Street, at the Crossroads of the World, The New Victory has a rich and varied past that reflects the history of 42nd Street itself. Built in 1900 by Oscar Hammerstein, grandfather of the famous lyricist, the Theatre Republic was one of the first theaters on the block and helped establish 42nd Street as New York's premier theater district. David Belasco leased the theater in 1902, gave it his name and embellished its interior, adding the bees to the wall moldings (as in "B" for Belasco). When he left in 1910, the theater regained its original name and continued to mount plays and vaudeville acts. In 1923, *Abie's Irish Rose* opened and ran for 2,327 performances to become one of Broadway's longest running hits and most famous plays. In 1931, Billy Minsky turned the theater into Broadway's first burlesque house. The demolished outdoor

staircase was replaced with a large, street-level marquee and the faces of his leading ladies were plastered on the outside of the theater. Inside, he built the city's first double runway where the famous stripper Gypsy Rose Lee appeared. Burlesque shows were banned in 1942. In a burst of World War II patriotism, the theater was renamed The Victory and showed films for thirty years, until 1972, when it became the block's only XXX-rated movie house. In 1990, The Victory was one of several theaters to come under public ownership as part of the 42nd Street Development Project. The New 42nd Street Inc., established by the City and State, was charged with the mission of breathing new life into 42nd Street's historic theaters. The Victory was the first to be renewed.

Following a 16-month, \$11.4 million renovation designed by Hardy Holzman Pfeiffer Associates, the Theater, renamed The New Victory, opened its doors on December 11, 1995. The award-winning restoration incorporated the Theater's original Florentine facade, grand exterior staircase, and elaborately decorated interior.

Since its opening, The New Victory has welcomed more than 343,000 kids and families to its public and educational performances, and is an integral player in the exciting mix of commercial and non-profit entertainment on The New 42nd Street.



JOHN KAUFMAN



JOHN KAUFMAN