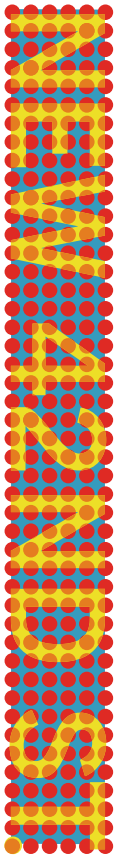


®

THE NEW 42ND STREET [NEW42.ORG](http://NEW42.ORG)



**COMMITTED TO THE TRANSFORMATIONAL  
POWER OF THE ARTS**



®

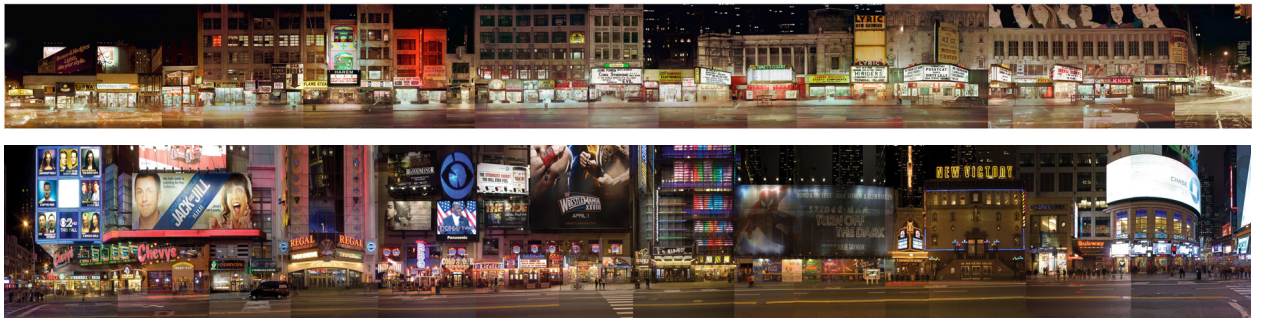
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## THE REINVENTION OF 42ND STREET

On September 18, 1990, on the stage of the decrepit Victory Theater, Governor Mario M. Cuomo and Mayor David N. Dinkins announced the formation of the 42nd Street Entertainment Corporation aka The New 42nd Street, a nonprofit partner established to find new uses for seven of the historic theaters lining a street that had come to represent the city's abject decay. Announced were the appointment of Marian Sulzberger Heiskell as the corporation's Chairman and Cora Cahan as President.

Under the leadership of Heiskell—Chairman for 22 years—and Cahan, who remains at the helm, and a diverse and distinguished 24-member founding board from the commercial and nonprofit arts and business communities, The New 42nd Street launched the transformation of the block by undertaking the renovation of The Victory Theater and reinventing it as a theater for kids and families. The New Victory Theater opened its doors on December 11, 1995, and New York City's oldest operating theater became a new destination for families and a harbinger of the change to come.

Today, West 42nd Street between 7th and 8th avenues boasts five legitimate theaters, two multiplex cinemas and several major tourist destinations in addition to a vibrant mix of food and retail venues, playing host to nearly 90,000 visitors each day. Under the current leadership of Board Chairman Fiona Howe Rudin and President Cora Cahan, The New 42nd Street continues to support the city in its efforts to maintain West 42nd Street at the Crossroads of the World as a safe and exciting destination for both locals and visitors alike.



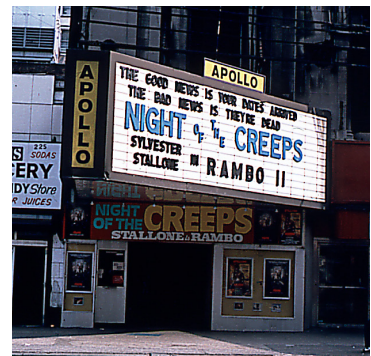
42ND STREET NORTH SIDE PANORAMA (1979 & 2012) PHOTOS BY: LANGDON CLAY

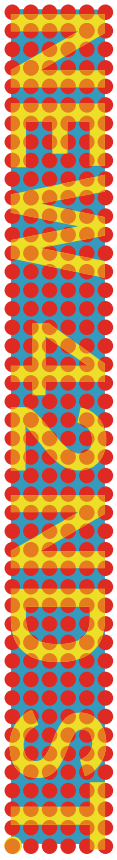


# PROPERTIES

New York City and State leased The Victory, Times Square, Selwyn, Lyric, Liberty, Empire and Apollo theaters to The New 42nd Street to not only restore these theaters, but also to meet the following public goals...

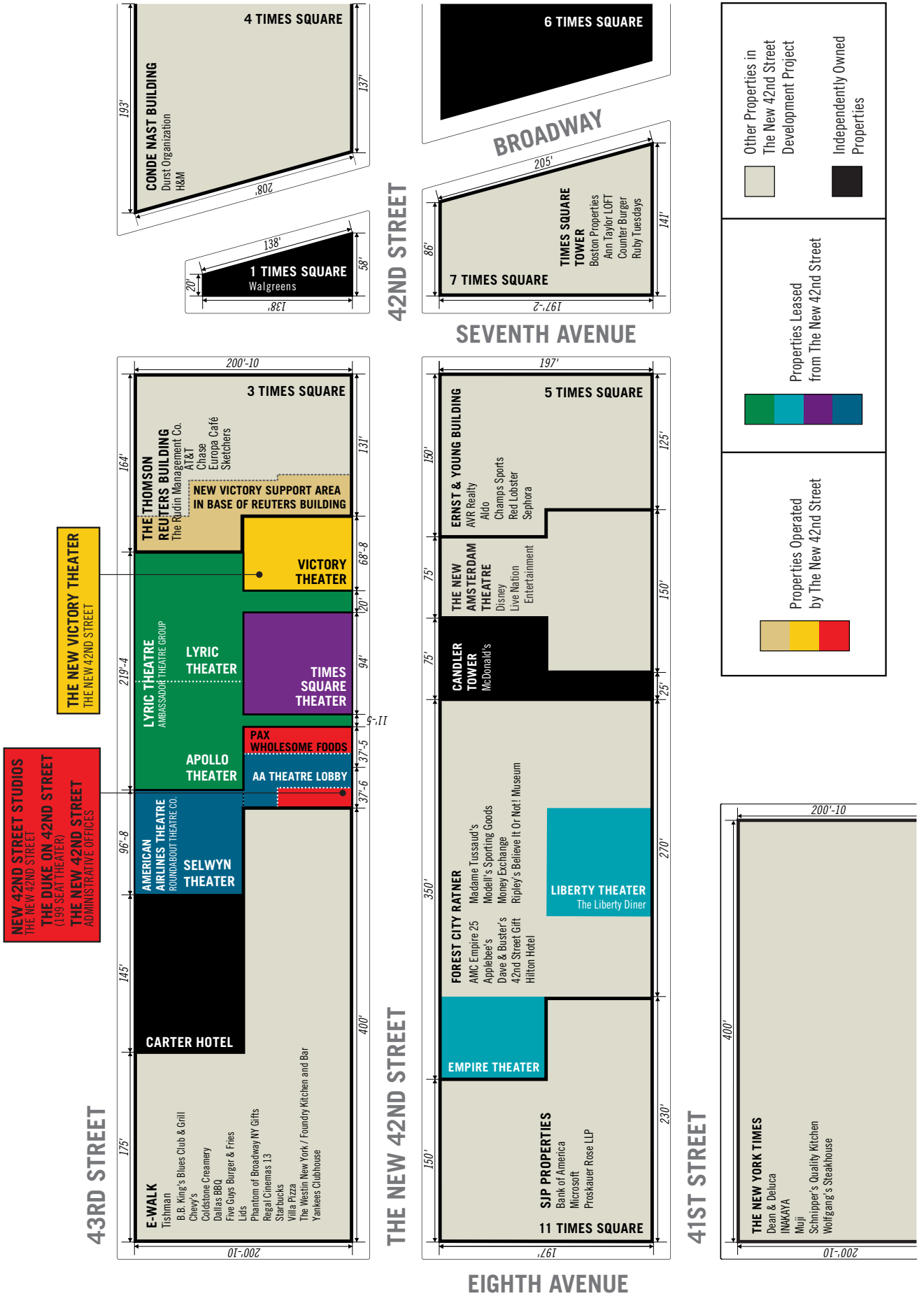
- Strengthen New York's role as the country's premier entertainment city
- Foster popular-priced entertainment to the maximum extent possible
- Re-establish 42nd Street as a desirable destination for all New Yorkers and visitors with a distinct identity that has a spontaneous, positive vitality on the street with structured entertainment inside the Theaters
- Maintain secure but lively daytime and evening activity in the Theaters as close to 365 days a year as possible
- Reinforce the area's role as the "Crossroads of the World" by providing a diversity of entertainment serving a wide spectrum of New Yorkers and visitors of varied ages, races and economic and ethnic backgrounds
- Encourage the economic self-sufficiency of the complex
- Contribute to NY performing arts by offering support and performance space to the extent practicable



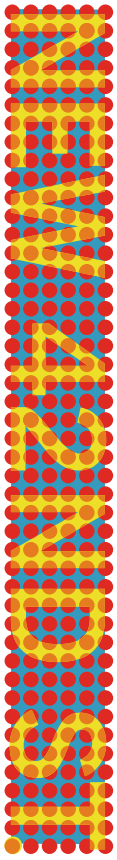


THE NEW 42ND STREET NEW42.ORG

# STREET MAP







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## THE NEW 42ND STREET MISSION

Committed to the transformational power of the arts, The New 42nd Street builds on the foundation of seven historic theaters to make extraordinary performing arts and cultural engagement part of everyone's life.

## THE NEW 42ND STREET FULFILLS THIS PURPOSE...

by continuing to make 42nd Street a lively cultural and entertainment destination, and ensuring the ongoing vibrancy of 42nd Street's historic theaters: Apollo, Empire, Liberty, Lyric, Selwyn, Times Square and Victory.



by maintaining and fully using the New 42ND STREET Studios and The Duke on 42nd Street to support performing artists in the creation of their work.

through The New VICTORY Theater, New York City's professional theater for kids and families, presenting the highest quality performing arts at affordable ticket prices, providing model arts education programs and youth employment opportunities.

# THE NEW 42ND STREET PROJECTS



## THE NEW VICTORY THEATER

The New Victory Theater brings kids to the arts and the arts to kids. Created in 1995 on iconic 42nd Street, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the U.S. Reflecting and serving the diverse city it calls home, The New Victory is committed to arts access for all students, teachers, kids, families and communities of New York to experience and engage with the exemplary international programming of theater, dance, circus, puppetry and opera on its stages. A leader in arts education, youth employment and audience engagement, The New Victory Theater has been honored by the President's Committee on the Arts and the Humanities with the 2014 National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award, and by the Drama Desk for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."



## NEW 42ND STREET STUDIOS

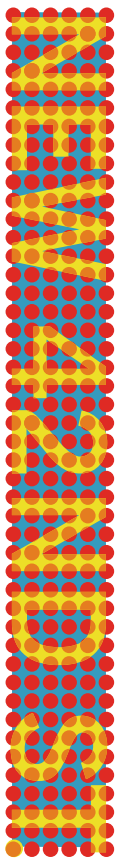
Dedicated to performing artists, the New 42nd Street Studios is a premier rehearsal space and performing arts complex designed to mirror the energy on the street below and, through its expansive glass walls, reveal the creative process at work. Featuring a mix use of rehearsal studios, administrative offices and a black box theater, the New 42nd Street Studios is a catalyst for new artistic works, serving over 400 nonprofit dance, theater and opera companies, as well as nearly 800 Broadway musicals and plays, from early development to opening night. Designed by Platt Byard Dovell White Architects, the building has also received numerous design awards, including a National Honor Award from the American Institute of Architects.



## THE DUKE ON 42ND STREET

The Duke on 42nd Street is a centrally-located black box theater rental that offers nonprofit and commercial companies the opportunity to perform on famed 42nd Street. Housed within the New 42nd Street Studios, The Duke on 42nd Street is a fully-staffed facility featuring customizable, state-of-the-art seating in various configurations and full light, sound and support systems. The venue has hosted such companies as Playwright's Realm, Red Bull Theater, Primary Stages, Transport Group, Theatre for a New Audience, Lincoln Center Theater LCT3, The Royal Court Theatre, Steppenwolf Theater Company, Armitage Gone! Dance, Chicago Shakespeare Theater, Naked Angels, Classical Theater of Harlem and the National Theater of Great Britain.





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## BOARD OF DIRECTORS

### OFFICERS

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Cora Cahan, President  
Shahara Ahmad-Llewellyn, Vice Chair  
Sarah Long Solomon, Vice Chair  
Charles Shorter, Secretary  
Andrew Sommers, Treasurer

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Marian S. Heiskell

### EX-OFFICIO

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NY State Council on the Arts  
Tom Finkelppearl, Commissioner,  
NYC Department of Cultural Affairs  
James Patchett, President and CEO,  
NYC Economic Development Corporation

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Lynne Biggar  
Sharon Coplan Hurowitz  
Lili Fable  
Bill Irwin  
Sarah Lane  
Ming Cho Lee  
Greg Lippmann  
John Lithgow  
Laura O'Donohue  
Kate Peck  
Julio Peterson  
Rebecca Robertson  
Isabel Rose  
Stefanie Katz Rothman  
Marc A. Spilker  
Christopher L. Staal  
Leigh Bishop Taub  
Edward F. Torres

### DIRECTORS EMERITI

Clare R. Gregorian  
Terrence McNally  
Mary Ann Tighe  
Theodore R. Wagner

## ARTIST COMMITTEE

### CO-CHAIRS

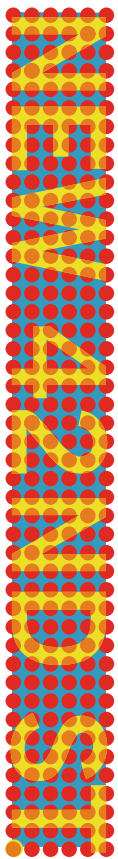
John Lithgow  
Sarah Jessica Parker

### COMMITTEE MEMBERS

Danny Burstein  
Warren Carlyle  
Katie Finneran  
John Guare  
Neil Patrick Harris  
Jessica Hecht  
Brian D'Arcy James  
Nathan Lane

Rebecca Luker  
Julianna Margulies  
Sara Mearns  
Jessie Mueller  
Bebe Neuwirth  
Cynthia Nixon  
Jack O'Brien  
Diane Paulus  
Tiler Peck

David Hyde Pierce  
Billy Porter  
Meryl Streep  
Susan Stroman  
Julie Taymor  
Alex Timbers  
Sergio Trujillo  
Ben Vereen  
Sam Waterston



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### **CORA CAHAN, PRESIDENT**

After a distinguished career as a dancer, Cora Cahan metamorphosed into an effective arts administrator, co-founding and serving as Executive Director of the Feld Ballet, developing the Lawrence A. Wien Center for Dance and Theater familiarly called “890 Broadway,” and acquiring and transforming the Elgin Cinema into the award-winning Joyce Theater, New York’s pre-eminent theater for dance.

In 1990, Cora Cahan was recruited to become President of The New 42nd Street, a non-profit organization established by New York State and New York City charged with restoring and finding appropriate uses for seven neglected historic theaters on the blighted block between Broadway and Eighth Avenue. The renewal of 42nd Street began in December 1995 with the rehabilitation and restoration of The New Victory Theater, New York’s first theater totally devoted to children and families. Over the course of the following ten years, The New 42nd Street initiated and supervised the transformation of the remaining theaters and designed, built and operates the New 42nd Street Studios, a \$34.7 million facility which houses rehearsal studios, offices, and a 199-seat black box theater; thus creating a permanent work place for performing artists and the creative process on 42nd Street.

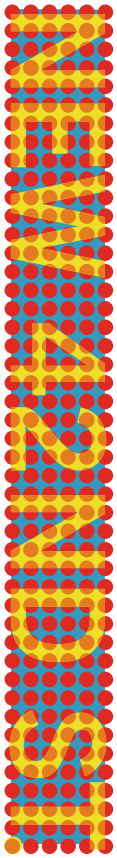
Ms. Cahan serves on the Boards of The Park Avenue Armory; The Times Square Alliance and The Center for Architecture Foundation (NY AIA); is a member of Bessie Awards Steering Committee; and on the CalArts Board of Governors. She is Founder and Trustee Emeritus of both the Joyce Theater and Eliot Feld’s Ballet Tech. She has served as a panelist for the National Endowment for the Arts and the New York State Council on the Arts. She has been a member of the Governor’s Commission Honoring the Achievement of Women in New York State, and the Advisory Commission to the High School of Performing Arts, and served on the Board of Directors of the Greenwich Village Historic Preservation Society and NYC & Company. She has been the recipient of a number of awards for public service, including the 2001 New York State Governor’s Arts Award.

Ms. Cahan is married to Bernard Gersten, Founding Executive Producer of Lincoln Center Theater, and Jenny and Jilian are their two grown daughters.

### **FIONA HOWE RUDIN, CHAIRMAN OF THE BOARD**

Appointed Chairman in 2012, Fiona Howe Rudin has served on the Board of The New 42nd Street since 2004. A lifelong art lover, Fiona has devoted herself to the arts and arts education. She was deeply impressed by the high caliber of performances brought to young audiences at affordable prices when she attended a show at The New Victory Theater for the first time with her sons. Later, drawn by the outstanding Education Programs at The New Victory, Fiona became an active board member. Fiona also does angel investing in start-ups and new work development in theatrical arts, and has given her time and support to numerous nonprofit organizations involved with women’s health, public policy and the visual and performing arts. Previously, Fiona served on the boards of Alliance for the Arts, NARAL Pro-Choice NY and The National Institute of Reproductive Health, the New York Public Library Council and the Friends Committee for Baby Buggy.





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## MARIAN HEISKELL, HONORARY BOARD CHAIRMAN

Marian Sulzberger Heiskell is a dedicated environmentalist and a leader in many public and philanthropic activities. She served as a Director of The New York Times Company from 1963 to 1997, and also served as its Director of Special Activities from 1963 to 1977. She is proud to have been the granddaughter, daughter, wife, sister and aunt of the Publisher of The New York Times.

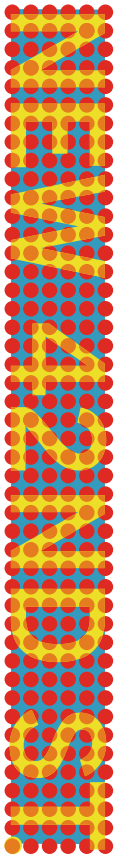
Mrs. Heiskell is President of her family's Foundation, The Sulzberger Foundation. In addition, she is Honorary Chairman of GrowNYC (formerly the Council on the Environment of New York City), Chairman of the National Parks of New York Harbor Conservancy, a member of the Board Audubon New York and the 42nd Street Development Corporation, a member of the Board of Managers and Executive Committee of The New York Botanical Garden, and a former member of the Board of New Yorkers for Parks; Mrs. Heiskell is also an Honorary Life Trustee of the Community Service Society of New York. Mrs. Heiskell formerly served on the Boards of several other corporations, including the Ford Motor Company, Merck & Co., Inc., and Consolidated Edison Company of New York, Inc. (Mrs. Heiskell was the first woman elected to these three boards).

Her numerous awards include the Mrs. Lyndon B. Johnson Annual Award given by Keep America Beautiful, Inc. (1974); Woman of the Year Award from the New York Chapter of Achievement Rewards for College Scientists Foundation, Inc. (1977); and the Lizette H. Sarnoff Award for Volunteer Service presented by the Women's Division of the Albert Einstein College of Medicine (1980). Mrs. Heiskell was honored jointly by the former Secretary of the Interior, Cecil Andrus; New York City Mayor, Edward I. Koch; the Gateway National Recreation Area; and the Council on the Environment of New York City (1980). She is a recipient of the Wirth Environmental Award (1989), and was honored by Mayor and Mrs. David N. Dinkins (1992).

Mrs. Heiskell and her late husband, Andrew Heiskell, were honored jointly by the following: Citizens Union Annual Distinguished Service Award (1975); The Municipal Art Society's President's Medal (1989); The Parks Council (1993); the Citizens Committee for New York City "New Yorker for New York Award" and the South Street Seaport Museum's Distinguished Service Award (1994). They were recipients of The New York State Governor's Arts Award (1998) and were honored as "Living Landmarks" by The New York Landmarks Conservancy (1999). The Marian S. Heiskell Garden on West 48th Street between 8th and 9th Avenues opened in 1997. Mrs. Heiskell was honored by the Community Service Society (1998), The New 42nd Street (1999), Audubon New (2004), The Open Space Institute (2005), The Saint Nicholas Society of the City of New York (2005) and The National Parks of New York Harbor Conservancy and the Council on the Environment of New York (2006).



Inspired by the spirit of the New 42ND STREET Founding Board Chairman, the Marian Heiskell Award celebrates extraordinary individuals whose leadership and foresight help shape the future of NYC. In January 2015, The New 42nd Street presented the inaugural Marian Heiskell Award to The Rudin Family, and in 2016 honored Douglas Durst, Bruce C. Ratner, Daniel R. Tishman, and Mortimer B. Zuckerman.



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## NEW 42ND STREET YOUTH CORPS

The **NEW 42 STREET Youth Corps** offers high school and college-age youth with paid employment and professional training through jobs in the arts. Comprised of four separate creative youth development programs, the **NEW 42ND STREET Youth Corps** is designed to annually employ, train, mentor and inspire over 100 young people aged 16+ in one of New York City's top 25 cultural institutions.

The **NEW VICTORY Usher Corps**, created to address the urgent need for youth employment in New York City, is a rigorous three-year program that offers paid employment, job training, academic support and mentorship for 50 young New Yorkers ages 16-22 each year. In addition to working as front of house staff at The New Victory Theater, Ushers are paid for their time attending life-skills workshops on such topics as Goal Setting, Personal Banking, Conflict Management and Resolution or Public Speaking, among others.

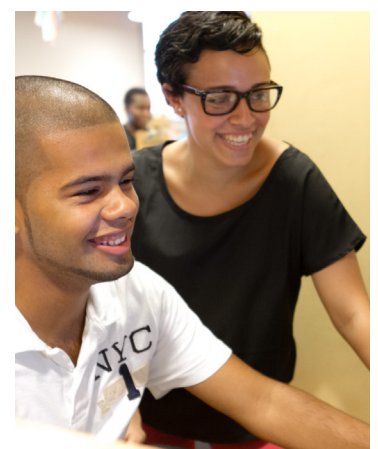
The **NEW 42ND STREET College Corps** is a collaboration between The New 42nd Street and CUNY Arts. Designed to accommodate a changing academic schedule and address the obstacles that often prevent students from graduating, this college success program pairs year-round, part-time employment in the arts as Duke on 42nd Street ushers with the academic, financial and personal support undergraduates need to navigate and complete their college education.

The **NEW 42ND STREET Apprentice Corps** employs 30 college and graduate students per year to take on a wide variety of responsibilities within the daily operations of The New 42nd Street and its projects. In addition to providing hands-on involvement in the business of running a nonprofit performing arts organization, these semester-long opportunities include weekly seminars on such topics as Professionalism, Interview Skills and Resume Writing, among others.

The **NEW 42ND STREET Fellow Corps** provides a year of career-launching employment and networking opportunities for former **NEW VICTORY Ushers** who are actively pursuing non-performing theater careers. The Fellowship provides an entry-level position to **NEW VICTORY Usher Corps** alumni who are interested in a career in arts administration or production, and works to connect them to the field of arts professionals.



Former **NEW VICTORY Usher Corps** representative Sendie Brunard (center), now a **NEW 42ND STREET Fellow**, and Assistant Director of Education/Youth Corps Anthony Pound (right) accept the 2014 National Arts and Humanities Youth Program Award from former First Lady Michelle Obama. Photo credit: Steven E. Purcell





NEW  
42<sup>ND</sup>  
STREET  
STUDIOS

PROJECTS OF THE NEW 42ND STREET

THE  
DUKE  
ON 42<sup>ND</sup>  
STREET

THE NEW 42ND STREET STUDIOS [THENEW42STUDIOS.ORG](http://THENEW42STUDIOS.ORG)  
THE DUKE ON 42ND STREET [THEDUKEON42.ORG](http://THEDUKEON42.ORG)



**“DEDICATED TO THE PERFORMING  
ARTISTS OF THE 20TH AND 21ST  
CENTURIES AND TO THE SPELLS  
THEY CAST”**

The New 42nd Street Board dedication upon  
opening the New 42nd Street Studios  
on June 21, 2000



## NEW 42ND STREET STUDIOS

NEW 42ND STREET Studios is a catalyst for new artistic works and a fixture of New York City's cultural landscape. Built in response to the dire need for affordable, dignified, well-designed and centrally located rehearsal space in New York City, this performing arts complex features a dynamic mix use of 14 studios, administrative offices and a black box theater called The Duke on 42nd Street.

## SINCE ITS OPENING ON JUNE 21, 2000...

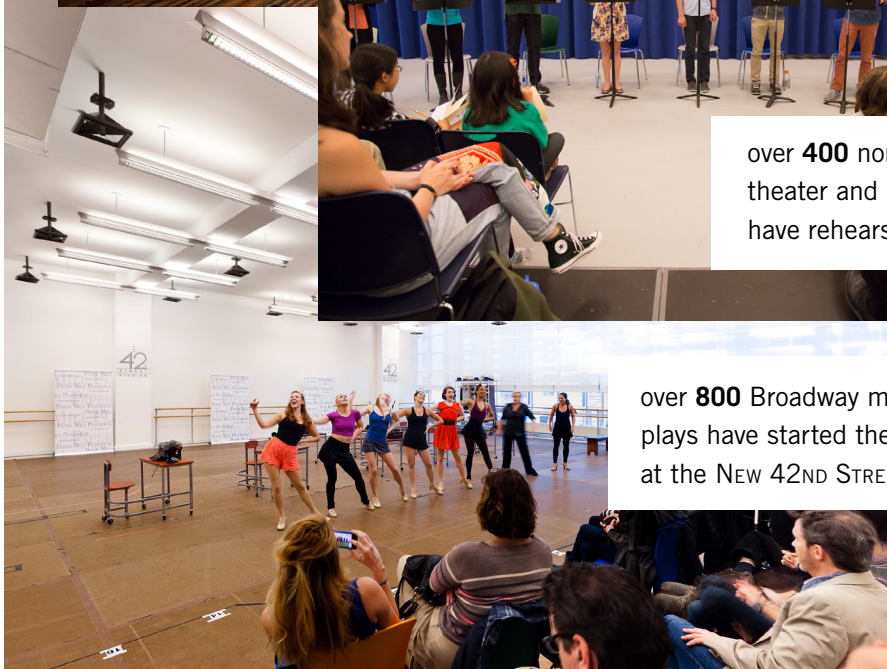
Gabriel Ebert and Mary Louise Wilson in *4,000 Miles*, LCT3  
(c) Erin Baiano



almost **200** companies have performed on stage at The Duke on 42nd Street.



over **400** nonprofit dance, theater and opera companies have rehearsed here.



over **800** Broadway musicals and plays have started their journeys at the NEW 42ND STREET Studios.

The administrative offices of The New 42nd Street and the education office of The New Victory Theater are located in the NEW 42ND STREET Studios building, as well as the offices of Buglisi Dance Theatre, Lar Lubovitch Dance Company, Parsons Dance Company and Williamstown Theatre Festival. For those who work at the NEW 42ND STREET Studios, even the ride up and down in the elevators is a communal experience where professionals run into their friends and colleagues working on other exciting shows.

# 14 Studios

Designed to take all aspects of performers' needs into consideration:

- column-free studios
- sprung floors
- tall ceiling heights
- ballet barres
- floor-to-ceiling mirrors
- theatrical lighting
- excellent acoustics
- cityscape views

The dressing rooms are modeled after the most accommodating gyms and spas in the city.

10	THE NEW 42ND STREET
9	STUDIOS / BOARD ROOM
8	DRESSING ROOMS / OFFICES
7	STUDIOS
6	STUDIOS
5	BUILDING ADMIN / DRESSING ROOMS / OFFICES
4	STUDIOS
3	STUDIOS
2	THE DUKE ON 42ND STREET

ENTRANCE TO ROUNDABOUT'S  
AMERICAN AIRLINES THEATRE

PAX WHOLESOME FOODS

ten-story  
**84,000**  
square foot building





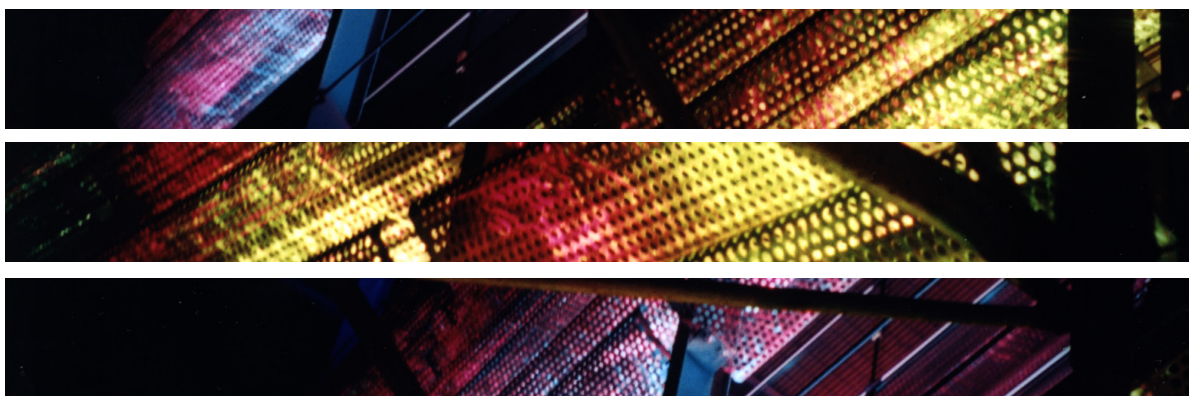
## ARCHITECTURE & DESIGN

Designed by Charles Platt and Ray Dovell of Platt Byard Dovell White Architects, in collaboration with lighting designer Anne Militello, the NEW 42ND STREET Studios are an architectural nod to the creative process at work. The floor to ceiling windows showcase the studios' activities while a façade of perforated steel blades and hidden LED lights create a wash of saturated colors. The overall effect, like the artistry within, is enticing and ever-changing.

The NEW 42ND STREET Studios has been recognized and honored for excellence in design by the local, state and national chapters of the American Institute of Architects, and was recognized in *New York Magazine's* 40th Anniversary issue as a leading work of architecture that best defines New York City. Shimmering at all times day and night, the NEW 42ND STREET Studios stands as a symbol of the block's constant evolution as a vibrant and unique cultural destination.

The following were awarded to the architecture firm of Platt Byard Dovell White for the NEW 42ND STREET Studios:

- 2002 National Association of Architects/ AIA Honor Award
- 2001 New York State Association of Architects/ AIA Design Award
- 2001 New York Chapter Association of Architects/ AIA Design Award
- 2003 AISC Innovative Design and Excellence in Architecture with Steel Award
- 2001 Illuminating Engineering Society of North America International Illumination Design Award
- 2001 Illuminating Engineering Society of North America NY Section Lumen Award of Merit
- 2001 Illuminating Engineering Society of North America LA Section Lumen West Award of Merit
- 2001 International Association of Lighting Designers Special Citation IALD Award



“ PLATT BYARD DOVELL’S SYMBOL OF THE DISTRICT’S RENEWAL IS THIS COLLECTION OF REHEARSAL STUDIOS WITH A GLASS FAÇADE CLAD IN NOTHING BUT COLORED LIGHTS. A LUMINOUS WAND STANDS GUARD OUT FRONT, ANNOUNCING, THIS IS WHERE THE ACTION IS!”

– Justin Davidson, *New York Magazine*

## THE DUKE ON 42ND STREET

Built as part of the NEW 42ND STREET Studios to support performing artists in the creation of their work, The Duke on 42nd Street is a premier black-box theater in the heart of the theater district available on a rental basis to nonprofit and commercial organizations who seek a flexible, fully-equipped and intimate performance space. The Duke on 42nd Street is named in recognition of a generous grant from the Doris Duke Charitable Foundation.



### NOTABLE PRODUCTIONS

#### NEW 42ND STREET PRESENTATIONS

Langston Hughes' *Black Nativity*, Classical Theatre of Harlem  
*Armed and Naked in America*, Naked Angels Theater  
*In this Dream that Dogs Me*, Armitage Gone! Dance  
*Rose Rage*, Chicago Shakespeare

#### THE NEW VICTORY THEATER

*I, Malvolio*, Tim Crouch

*Once and For All We're Gonna Tell You*  
*Who We Are So Shut Up and Listen*,  
Ontroerend Goed and Kopergiertery  
*The Bluest Eye*, Steppenwolf  
New Victory Danish Festival  
New Victory Scottish Festival

#### PLAYWRIGHT'S REALM

*Sojourners*

*The Wolves*

*The Moors*

#### PRIMARY STAGES

*Poor Behavior*, Theresa Rebeck

*While I Yet Live*, Billy Porter

*Lives of the Saints*, David Ives

#### THE ROYAL COURT THEATRE

*Cock* by Stuart Thompson/Jean Doumanian

#### THEATRE FOR A NEW AUDIENCE

*Chair*, Edward Bond

*Ohio State Murders*, Adrienne Kennedy

*Merchant of Venice / Jew of Malta*, Royal Shakespeare Company

*Sore Throats*, Howard Brenton

#### LINCOLN CENTER

*Waves*, National Theater of Great Britain

*4,000 Miles* by Amy Herzog for LCT3

*When I Come To Die* by Nathan Louis Jackson for LCT3

*The Coward* by Nick Jones for LCT3



Tim Crouch in *I, Malvolio*.  
(c) Matthew Andrews



*The Wolves*  
(c) Daniel J. Vasquez Productions



Amanda Quaid, Cory Michael Smith  
and Jason Butler Harner in *COCK*.  
(c) Joan Marcus



S. Epatha Merkerson in *While I Yet Live*.  
(c) 2014 James Leynse

# The New York Times

## THEATER

### REHEARSALS, SIDE BY SIDE AND GLORIFIED

BY PATRICIA COHEN

JULY 27, 2011

FORTY-SECOND STREET has long catered to the needs of New Yorkers, tourists, theater lovers, moviegoers, small-time hustlers, global corporations, shoppers, restaurateurs, news hounds, thrill seekers, hopefuls and has-beens. But until the New 42nd Street Studios was completed in 2000, there was precious little space for performing artists to rehearse.

The New 42nd Street, the nonprofit corporation established by the city and state in 1990 to take responsibility of the block's seven historic theaters and to help revitalize Times Square, decided to fill that gap with a \$34.7 million rehearsal, office and theater complex. The 10-story building, between Seventh and Eighth Avenues, has 14 rehearsal studios on five floors; three floors of office space; and a 199-seat theater, the Duke on 42nd Street, which, despite being in the heart of Broadway, is classified as an Off Broadway theater because it has fewer than 200 seats.

"I was a dancer," Cora Cahan, president of the New 42nd Street, explained in her 10th-floor office, "so I have experience as a person who uses studios to perform and rehearse." She wanted large, clean spaces with mirrors and barres, windows that opened to let air in and closed to keep noise out, good sound systems, flexible dance floors, air-conditioning and heating systems that actually worked, a lunchroom with a dishwasher and refrigerator, good showers, lockers with digital combinations, slightly tilted mirrors in the dressing rooms to make you look thinner, and no fluorescent lighting. The point, she said, is to make sure the artists "don't have to worry about anything other than the work." Noncommercial arts groups pay a discounted rate for the studios. The building hosts small and struggling nonprofit dance companies, which can rent studios for \$10 an hour, as well as Broadway's big-budget musicals, including "The Book of Mormon," "Priscilla Queen of the Desert," "Sister Act" and "How to Succeed in Business Without Really Trying." Here is a day in the life of the New 42nd Street Studios.



# The New York Times

## 'The Talls'



Robert Caplin for The New York Times

**STUDIO 9B** Rehearsals, Day 4, for "The Talls," by Anna Kerrigan, which opens Monday at Second Stage Theater.

"We'll pick up on Page 30," says Carolyn Cantor (far left), the director. Gerard Canonico (Russell), script in hand, walks to a corner of a makeshift living room, behind an imaginary front door. Shannon Esper (Isabelle) settles on the couch.

"Ding-dong," Ms. Cantor chimes. Isabelle opens the door and talks to Russell. Ms. Cantor stops the action. "You should walk into the room," she tells Russell. They begin again, but then the dialogue calls for Isabelle to ask Russell inside. Ms. Cantor consults a shoe-box-size diorama of the set. Stay outside, she decides. They begin again.

In the room Russell asks Isabelle: "Do you mind if I put down my things?" He turns to the stage manager. "I need some 'things.'" She gives him a shopping bag. They begin again.

After a few more lines, Isabelle walks to a cart, offers Russell a drink, and says, "The ice is in the kitchen." Ms. Cantor stops to discuss the line's meaning with the playwright. They begin again.

## 'Come Fly Away'



Robert Caplin for The New York Times

**STUDIO 7A** Fourth week of rehearsals for the touring company of "Come Fly Away," a Broadway show set to Frank Sinatra's music that was choreographed by Twyla Tharp.

The strains of Grieg's "In the Hall of the Mountain King" soar through the sunny mirrored studio. Fifteen dancers are spread out in rows, each holding on to one of the ballet barres attached to the walls or set up in the center of the room.

"Piqué, piqué, cloche, cloche, double back, up, up," says Kim Craven, a pixie of a woman with close-cropped blond hair, as ballet slippers sweep and thump across the Rosco Adagio vinyl dance floor.

Ms. Craven, the associate director, is taking the dancers through a series of warm-ups. She bends over to stop the music on her stamp-size iPod, and then spends a few moments working out the routine in her head before ticking off as many as a dozen moves in rapid succession. She expects the dancers to remember, to keep up. Some do with ease, while others struggle.

In front Ms. Craven leads the group while shouting out steps. "Chassé. Turn, turn fourth. Turn, turn fifth. Promenade it."

"Keep breathing," she reminds the dancers. "Deep, juicy pliés."

Ms. Craven bends over the iPod, switches to Brahms, and she starts putting together another drill.

## 'Ten Cents a Dance'



Robert Caplin for The New York Times

**STUDIO 6B** Fourth day of rehearsals for "Ten Cents a Dance," a new musical by the director John Doyle that uses the music and lyrics of Rodgers and Hart. It's scheduled to open at the Williamstown Theater Festival in Massachusetts on Aug. 11.

The shades are drawn, the room is as quiet as a church. Malcolm Gets (near left) sits at a piano inside a large circle marked on the floor with blue tape. (Onstage the tape will be replaced by a revolving turntable.) Diana DiMarzio, Donna McKechnie, Lauren Molina (far left), Jane Pfitzsch and Jessica Wright, are placed around the studio's perimeter. As Mr. Gets starts to play "Quiet Night," each woman slowly puts down the instrument she is holding, glides to another spot, and picks up a new one.

After everyone is in place, Ms. McKechnie, standing next to the piano, sings the opening bars of "Isn't It Romantic."

"Lovely, Lovely," Mr. Doyle says, breaking into the song.

# The New York Times

## New Victory Theater



Robert Caplin for The New York Times

### STUDIOS 4A AND 4B The New Victory Theater's Studio Kids Weeks.

The only classes permitted in the building are those sponsored by the New Victory Theater, which the nonprofit also operates. In one studio some two dozen 8- to 11-year-olds are taking turns juggling filmy fluorescent-colored scarves, tumbling across mats and swinging one another around in a circle.

Next door the 11- to 14-year-olds are spending the day learning about putting on a play. At the moment half the children are writing wedding scenes while the other half are working on funeral scenes.

Carlo D'Amore, one of the instructors, is helping to piece together the funeral.

"Who's got the beginning of a scene," he asks.

Hands shoot up as several children shout out answers.

"Mine was the end."

"Mine was the whole thing."

"Mine was the beginning."

"I think I have a middle."

"I don't really know. There's no way to tell whether it's the end or the beginning."

## 'Porgy and Bess'



Robert Caplin for The New York Times

**STUDIO 3AB** A brief preview by the cast and creators of "The Gershwins' Porgy and Bess" for sales agents. The musical, directed by Diane Paulus, is scheduled to open Aug. 17 at the American Repertory Theater in Boston and to move to Broadway in January.

About 200 agents who handle advance-group sales and organizers from churches, community groups and women's clubs sit in chairs at the back and along the side of a studio. In one corner are artifacts from 1920s Charleston, S.C., where "Porgy and Bess" is set. Drawings of dresses and photographs from the era are tacked on a bulletin board. On a wooden table kerosene lamps, tin basins and woven baskets are stacked.

The stars put on a show. Audra McDonald (near left) and Norm Lewis (far left), along with David Alan Grier and the rest of the cast, sing a handful of classics: "Bess, You Is My Woman Now," "It Ain't Necessarily So" and finishing with "Leavin' for the Promise' Land," sung by Ms. McDonald, a four-time Tony winner. The audience erupts in applause.

## 'The Patsy'



Robert Caplin for The New York Times

**THE DUKE ON 42ND STREET, SECOND FLOOR** Tech rehearsal for the Transport Group's adaptation of "The Patsy," starring David Greenspan (left). It runs through Aug. 13.

With the first performance the next day, the cast and crew do a run-through while checking the 20 sound and 27 light cues. Mark Barton, the lighting designer, and Theresa Flanagan, the stage manager, sit at a table set up across a row of seats. Their laptops emit splashes of light as they keep up a steady stream of whispers: "59, 68, 69, 75."

Onstage, the action: "Well, come to think of it, there's nothing wrong in a couple of good friends, real friends, kissing each other," Tony, says innocently.

"Shucks!" Patricia responds. "What's a kiss?"

The stage directions: "He crushes her to him and gives her a long, smothering kiss." So Mr. Greenspan delivers Tony's passionate kiss, then makes a quick about-face. He arches his spine, throws back his head and purses his lips, embodying Patricia. The shape-shifting Mr. Greenspan plays all eight characters in the 1925 melodrama, trimmed to 75 minutes.





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DEVOTED TO NYC KIDS AND FAMILIES,  
BRINGING KIDS TO THE ARTS  
AND THE ARTS TO KIDS...





THE NEW VICTORY THEATER [NEWVICTORY.ORG](http://NEWVICTORY.ORG)  
A PROJECT OF THE NEW 42ND STREET

## THE THEATER YOU NEVER OUTGROW

Since 1995, The New Victory Theater has been New York City's premier performing arts venue devoted to kids and families. Located on 42nd Street in iconic Times Square, The New Victory presents theater, dance, circus, puppetry, opera and music from around the world to young New Yorkers, their families and schoolmates.



For the 2 million people who have passed through our doors, a visit to the New Vic is so much more than the shows on stage. After a smile and hello from our NEW VICTORY Ushers, patrons can explore the lobbies to discover family-friendly conveniences – like free lockers, stroller parking and booster seats – and interactive activities inspired by the show on the stage. Reflecting and serving the vibrant city it calls home, the theater also provides autism-friendly performances, as well as sign-interpreted and audio-described performances.

Dedicated to bringing kids to the arts and the arts to kids, The NEW VICTORY is also the largest provider of live performance to New York City schools. Through its award-winning education programs, The New Victory serves 40,000 kids each year through its season-long school partnerships and through Victory Dance, which provides free dance performances and workshops to NYC kids over the summer. Together, these nationally-recognized programs exemplify the New Vic's long-standing commitment to the intrinsic value of cultural participation in the lives of young people and families.



To honor individuals who embody this commitment, we created the New Victory Arts Award, presented to a person or organization whose concern for the well-being of children is matched by their belief that the arts and arts education stimulate imagination and creativity. The NEW VICTORY Arts Award has been presented to beloved actor, clown and comedian Bill Irwin; President of the Jim Henson Foundation, Cheryl Henson; the Australia Council for the Arts; entertainment leader Michael D. Eisner; acclaimed actor, musician, singer and author John Lithgow; and President of The New 42nd Street, Cora Cahan.

# PHILOSOPHY

## **We put good stuff on stage.**

Kids (and the adults that bring them) deserve theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it. We scour the globe, traveling near and far to find performances that excite us, move us and reveal us to ourselves, shedding light on our complexities and the variety of our hopes, fears and dreams. New Victory shows celebrate that, in all our diversity, we share certain human truths.

## **We break down barriers.**

At the heart of the New Victory philosophy is a commitment to arts access. All people of New York City, the most diverse city in the world, deserve to experience the kind of magic that only live performance can deliver. From the performers on stage to the artists in our new-work development programs, to the ushers and apprentices in our job training programs, the New Victory community represents people from different cultures, different abilities and different backgrounds, reflecting and serving the many different individuals who make up our audiences.

## **We have a lot of fun.**

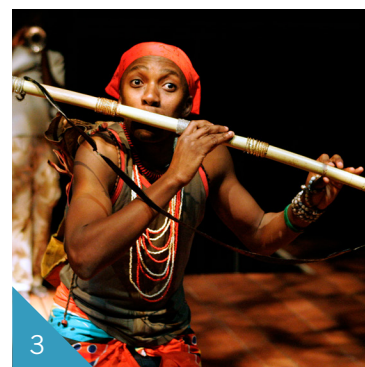
Every visit to the New Vic is accompanied by a range of arts engagement opportunities designed for kids, classmates and families to play, try and create together. From our pre- and post-show events to our skills-based workshops and downloadable family activities, we encourage families to learn new skills and deepen their relationships with the arts and each other. In New York City schools, our Teaching Artists foster students' creativity and dialogue, equipping them with new tools for learning in all disciplines. In all New Victory engagement, we seek to provide experiences that push boundaries, encourage global thinking and provide lasting memories.



1

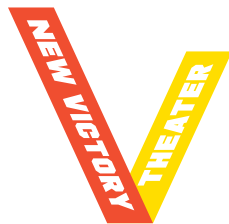


2



3

1. *Rapunzel*, Kneehigh Theatre 2008
2. Golden Dragon Acrobats 2005-06
3. *The Magic Flute*, Isango Ensemble 2014



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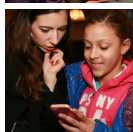
## THEATER EXPERIENCE

All season long, The New Victory invites audiences to extend their time at the theater with free events and activities inspired by the show on stage. With one or more of these activities available for all shows throughout the New VICTORY season, every visit to the New Vic is that much more special, memorable and rewarding.



### TALK-BACKS

Meet the creative team and performers in a guided post-show Q&A.



### TXT MARKS THE SPOT

With a mobile device, explore the theater with a text-based scavenger hunt.



### FAMILY ACTIVITIES

Fans of the New Vic can download free Family Activities to try some fun, creative play at home inspired by the current New VICTORY show.

The New Victory aims to accommodate families as diverse as the city we call home. As such, we provide the following services for select performances:



**AUTISM-FRIENDLY PERFORMANCES**



**SIGN-INTERPRETED PERFORMANCES**



**AUDIO-DESCRIBED PERFORMANCES**



**WHEELCHAIR ACCESSIBILITY**

## NEW YEAR, NEW LOOK, NEW VICTORY

New York City's oldest operating theater is undergoing its biggest renovation in 21 years! Next year, audiences will discover lobby spaces with modernized restrooms, an updated merchandise stand, a new cafe with healthy food and beverage options and exciting new ways to engage with the performing arts.



These new New VICTORY lobbies will invite kids to participate in hands-on explorations of the shows' themes and art forms, including exciting interactive activities led by New Vic Teaching Artists, to better reflect the energy and creativity of The New Victory patrons know and love.



## ARTS FOR ALL

At The New Victory, we believe that the performing arts have the power to spark imagination, creativity and dialogue, and give kids the tools for learning in all disciplines. Deeply committed to the diverse communities of New York City, New Victory Education Programs create unique opportunities for NYC kids and the adults in their lives to participate in the cultural community of the city where they live.

As the largest provider of live performance to NYC kids, the nationally-recognized and award-winning New VICTORY Education Programs constantly strive to bridge the gap between audience and arts participation. Each season, we serve 40,000 kids from more than 200 NYC schools, after-school programs and daycamps, and 250 teachers who participate in the theater's professional development training.

The NEW VICTORY Education Department works in close collaboration with an ensemble of more than 50 Teaching Artists who possess a diverse range of skills, including acting, playwriting, music, puppetry, hip hop, street theater, circus arts and contemporary dance. Together, this team of arts educators develops comprehensive and active explorations of the art forms and production themes on stage.



PHOTOS: ALEXIS BUATTI-RAMOS





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NEWVICTORY.ORG

## SCHOOL PARTNERSHIPS

The New Victory partners with more than 160 institutions to introduce them to a broad spectrum of productions, cultivate creativity in the classroom and lay the groundwork for a sustainable foundation in art-form learning and arts integration across curriculum. By annually enrolling in the New Victory Education Partnership Program, schools take advantage of the following:

- **\$2 STUDENT TICKETS** to New Victory school-time and after-school performances followed by artist talk-backs.
- **FREE CLASSROOM WORKSHOPS** before and/or after a show to actively explore the art form and themes inspired by the works on stage.
- **NEW VICTORY SCHOOL TOOL® RESOURCE GUIDES** filled with practical, ready-to-implement activities, which equip educators with comprehensive materials to explore the artistry and key themes of each production in the classroom.
- **FREE PROFESSIONAL DEVELOPMENT WORKSHOPS** for our partner schools are also held on-site throughout the school year.
- **TEACHING ARTISTS-IN-RESIDENCE**, in which a Teaching Artist team tailors a five-session series of workshops (pre-performance workshop, post-performance workshop and three creativity sessions) to blend New Victory Education curriculum with teacher goals and student needs for a more comprehensive exploration of the art form and themes of a particular New Victory show.



The ultimate focus of New Victory Education Programs is to create artistic experiences and make specific academic connections to the New York City Department of Education's Blueprint for Teaching and Learning the Arts, New York State Learning Standards and the Common Core State Standards.

## PROFESSIONAL DEVELOPMENT



PHOTOS: ALEXIS BUATTI-RAMOS

The New Victory believes in working closely with classroom teachers and arts specialists from Pre-K to 12th grade to help them cultivate the skills they need to incorporate the performing arts into their lesson planning and teaching practice. The New Vic believes that teachers must identify as artists in order to develop practical strategies for art-based teaching and learning; therefore NEW VICTORY Teaching Artists and education staff train educators in art forms such as puppetry, circus, dance and theater.

### CREATIVITY SEMINARS

Week-long summertime sessions for teachers, these seminars delve deep into an art form to prepare educators for the upcoming school year with ready-to-implement techniques. Seminar courses are offered for three P-credits for NYC DOE Teachers.

### SCHOOL COLLABORATIONS

These Professional Development workshops are held at school sites at any time in the school year throughout the five boroughs. Sessions are formulated to specifically meet each school's needs and goals in the arts. The education department is pleased to partner with the New York City Department of Education to lead a series of workshops specifically tailored to incorporating arts in the new Pre-K expansion.





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## VICTORY DANCE

Launched in 2014, Victory Dance is the theater's initiative to provide free dance performances to kids in New York City over the summer. Specifically curated to introduce young audiences to the incredible artistry and diversity of dance in New York City, Victory Dance features a cross-section of highly-accomplished and internationally recognized New York companies who perform a range of contemporary dance styles and share in the theater's goal of inspiring young people to embrace the art form.

Victory Dance serves New York City students enrolled in NYC Department of Education summer school enrichment programs, such as Summer Arts Institute, subsidized day camps and social service agencies. Students attend daytime performances free of charge and also receive free dance-related workshops led by NEW VICTORY Teaching Artists before and after their visit to the theater. Summer school instructors also receive free NEW VICTORY SCHOOL TOOL® Resource Guides, which encourage further exploration of the art form in the students' day-to-day curriculum.

This summertime program mirrors the education programs The New Victory Theater offers to more than 160 schools and over 36,000 students each school year. The New Victory Theater looks forward to sharing live performances on stage, exploring the art form in classrooms and building relationships that will have an impact on NYC kids from summer to summer.



PHOTOS: ALEXIS BUATTI-RAMOS

## LABWORKS

Established to champion high-quality performing arts for audiences of all ages here in the U.S., The New Victory Theater created LabWorks to help foster the creation of new work, offer professional development for artists of all disciplines and advocate for high-quality performing arts and arts engagement in the lives of young people. Lead by the NEW VICTORY Artistic Programming Department, LabWorks provides resources and mines opportunities for professional exchange among artists, educators, producers and presenters to spur the development of high-quality performing arts for family audiences.



Julian Crouch and Saskia Lane

PHOTOS: ALEXIS BUATTI-RAMOS

### NEW WORK DEVELOPMENT

Through a rigorous application process, artists and companies are invited to apply for LabWorks residency programs, which provide artists from all performing arts disciplines with the resources to foster new, original work created for audiences of all ages.

### PROFESSIONAL DEVELOPMENT

Seminars with a wide range of subjects, including production, touring and marketing, are designed to create opportunities for exchange amongst arts professionals who share an interest in performing arts for all audiences.

### ADVOCACY

Staff of The New Victory Theater, recognized as leaders of TYA and arts education, present at national and international conferences to encourage dialogue among universities and theater schools, funders, policy makers, arts practitioners and audiences to champion the importance of quality performing arts in the lives of young people.



ELSKA



Mark Lonergan



## NYC'S CULTURAL HOME FOR KIDS AND FAMILIES

At the heart of The New Victory is the desire to reflect the diverse and vibrant city we call home. Through a dynamic combination of school and public programs, The New Victory continues to find new ways to bridge cultural and economic barriers so that students, teachers, kids, families and communities of New York City can experience and engage with the work on our stages and celebrate the transformational power of the arts together.

The New Victory Theater's contributions to the cultural landscape of the city have been honored by the President's Committee on the Arts and the Humanities with a National Arts and Humanities Youth Program Award, by Americans for the Arts with a national Arts Education Award and by The Drama Desk with a Special Award for "providing enchanting, sophisticated children's theater that appeals to the child in all of us, and for nurturing a love of theater in young people."

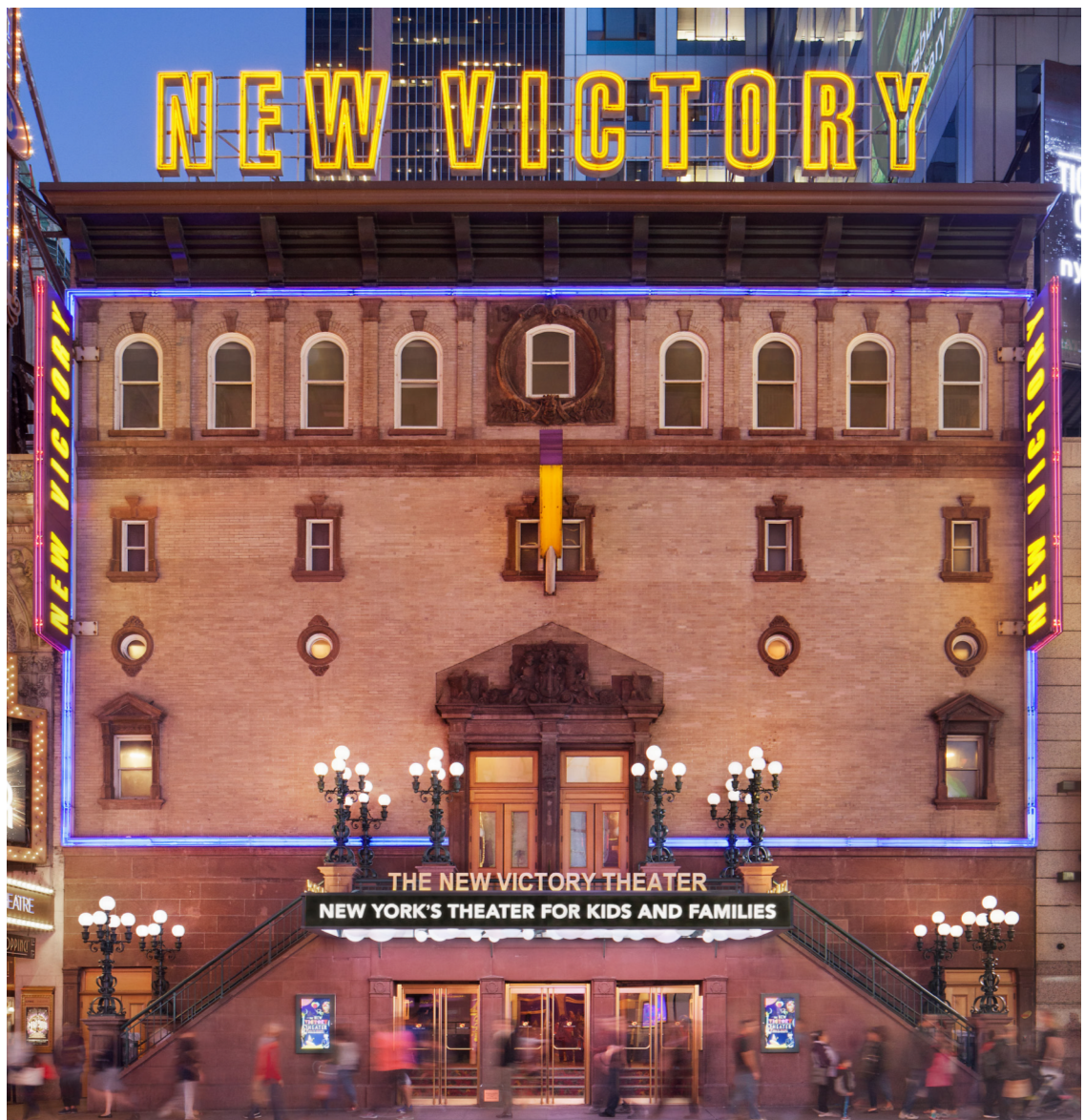


PHOTO: ALEXANDER SEVERIN / RAZUMMEDIA



# HISTORY OF THE NEW VICTORY THEATER

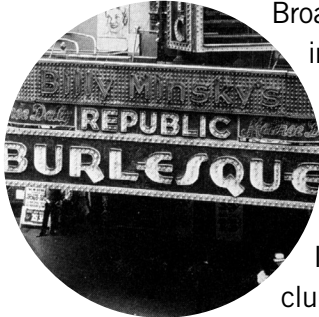
## OLD GOTHAM GLAMOUR

With its Venetian façade, grand staircase and ornamental lamps, The New Victory is modeled after the original Theatre Republic built in 1900 by Oscar Hammerstein, grandfather of the famous lyricist. On the rooftop, theatergoers would gather at The Paradise Roof Gardens, which featured a miniature Dutch village complete with real ducks, chickens, cows and a milkmaid who offered fresh milk to visiting children. Inside, a large dome with lyre-playing cherubs crowned the theater. Amazingly, all of the cherubs who saw the Republic's opening production of *Sag Harbor* (starring Lionel Barrymore in his Broadway debut) still exist today.



## THE BELASCO PERIOD

In 1902, impresario David Belasco took over the theater and gave it his name. To compete with Ziegfield Follies across the street, Belasco installed an orchestra pit, new lighting system and a modern stage with trap doors to accommodate bigger shows and major talents of the day, including George Arliss, Tyrone Power, Mary Pickford and Lillian Gish. In 1923, The Belasco enjoyed its biggest hit with *Abie's Irish Rose*, which ran for 2,327 performances and remains as the third longest-running play in Broadway history. As for the theater's decor, Belasco made extensive renovations, including a large glass canopy at the entrance and wrought-iron stanchions at the end of each row, which were adorned with bees as a playful homage to his initial.



## THE BURLESQUE YEARS

In the '30s, Billy Minsky turned the theater into Broadway's first burlesque club. Minsky's Republic was most notable for its flashy façade, which featured a bold checkerboard pattern and the faces of the club's most popular performers, including Gypsy Rose Lee. Inside, he replaced the center aisle with a double runway to put the show girls front and center. Though Minsky's featured bawdy comedy acts, black-tie attire was strictly required.

## 42ND STREET'S DECLINE

In 1942, Mayor LaGuardia banned burlesque, and Minsky's was no more. In a burst of WWII patriotism, the theater was renamed as The Victory and it became a movie theater for first-run films. Over the next 30 years, the Times Square neighborhood gradually declined into abject decay. In 1972, the theater became the block's only XXX-rated movie house.



## THE NEW 42ND STREET

In 1990, The New 42nd Street launched the transformation of the block by undertaking the renovation of The Victory Theater and reinventing it as a theater for kids and families. The New Victory Theater opened its doors on December 11, 1995, and New York City's oldest operating theater became a new destination for families and a harbinger of the change to come.