

NEW VIC BILL

THE NEW VICTORY THEATER
ON THE NEW 42ND STREET



RAPUNZEL

March 7 – 23, 2008

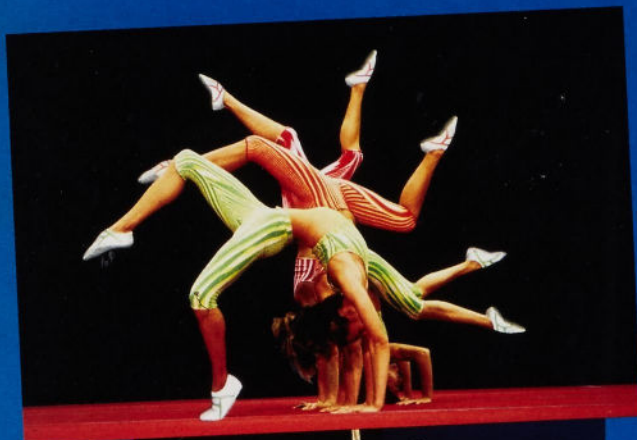
NewVictory.org



SEE MORE AND SAVE

IT'S NOT TOO LATE TO BECOME A NEW VIC MEMBER!

A Special Offer to *Rapunzel* Ticket Holders: Buy 2 or more of our remaining shows and you'll save 30%, automatically become a Member and enjoy exclusive perks!



PIGS, BEARS AND BILLY GOATS GRUFF
Patch Theatre Company
Mar 28 – Apr 6 • Ages 4 to 7

AEROS
Apr 11 – 27 • All Ages

ONE OF A KIND
Nephesh Theatre
May 2 – 11 • Ages 10 to Adult

PAST HALF REMEMBERED
New International Encounter
at the Duke on 42nd Street
May 9 – 25 • Ages 12 to Adult

IJK
Compagnie 111
May 16 – June 1 • Ages 6 to Adult



Photos: Aeros (Premysl Bukovsky), One of a Kind (Eyal Landesman)

Call 646-223-3010 and mention the **SEE MORE AND SAVE OFFER** or bring this ad to The New Victory box office Sun & Mon 11am – 5pm, Tue-Sat 12pm – 7pm Visit NewVictory.org for performance schedules, video clips and more!



THE NEW 42ND STREET PRESENTS
AT THE NEW VICTORY THEATER

RAPUNZEL

A KNEEHIGH THEATRE AND BATTERSEA ARTS CENTER CO-PRODUCTION

Directed and Adapted by
EMMA RICE

Written by
ANNIE SIDONS

Performers

CHARLIE BARNECUT, KATE HEWITT, PAUL HUNTER, PIETER LAWMAN, EDITH TANKUS, JAMES TRAHERNE, ALEX VANN

Set and Costume Design
MICHAEL VALE

Original Music
STU BARKER

Lighting Design
ALEX WARDLE

Sound Design
DOM BILKEY

Stage Manager
MARY-SUSAN GREGSON

The actors in *Rapunzel* are appearing with the permission of Actors Equity Association.

For hair-raising fun facts about *Rapunzel*, visit the FYI Exhibit in the Lower Lobby during intermission!

CAST AND CREW

CAST

Charlie Barnecut	Mother Gothel & Paulo
Kate Hewitt	Prezzemolina
Paul Hunter	Umberto & Pierluigi Ambrosi
Pieter Lawman	Patrizio
Edith Tankus	Rapunzel
James Traherne	The Duke of Tuscany & Shark Fantini
Alex Vann	Musician

PRODUCTION CREW

Set & Costume Designer	Michael Vale
Musical Director	Alex Vann
Lighting Designer	Alex Wardle
Sound Designer	Dominic Bilkey
Kneehigh Producer	Paul Crewes
BAC Producer	David Jubb
Production Manager	Alex Wardle
Company Stage Manager	Amy Griffin
Technical Stage Manager	Geraldine Ramsay
Sound Engineer	Jason Barnes
Set Builder	Giles Brooks
Costume Supervisor/Maker	Susanna Wilson
Prop/Puppet Maker	Laura MacKenzie
Stage Manager	Mary-Susan Gregson

Animals supervised by All Tame Animals, Inc.; "Bun" the rabbit trained by Susan Latham. Set Fabricators, Steel Deck New York

DIRECTOR'S NOTE

Kneehigh believes in the power of the imagination and the thrill of a live event. With an ever-changing ensemble of performers, musicians, technicians, artists and administrators, we pursue a multi-disciplined creative approach that pushes the boundaries of our art and our business. Whether our work is epic or tiny in scale, it is always passionately human as we strive to surprise and challenge ourselves and our audiences alike.

It's part of human nature to love stories. We love to get lost in a far off world of make-believe, enthralled by the spell of possibility. And even as we become old and cracked, a story has the ability to remind us of our connection to one another – that we still dream of the same things, ask the same questions, and fear the same horrors. And folktales, which have survived centuries, generations and telling upon telling, are the deepest, truest and sometimes darkest of stories.

They hold a mirror up, not to our lives but to our souls. They talk to us about the most essential and painful parts of being human - independence, freedom, loss and love. They teach us to listen to ourselves. As Schiller wrote "Deeper meaning resides in the fairytales told to me in my childhood, than in the truth that is taught by life."

So here's to joy and escape, fear and redemption, and to giving in to the bliss of being told a great story!

Emma Rice
Artistic Director, Kneehigh Theatre

PLAYWRIGHT'S NOTE

On a blue-black, icy winter's night in 2003, in an isolated house in the Mendip Hills of England, I began to read the story of Rapunzel to my daughters. It was a bland retelling, which I didn't think captured the horror, the passion or the intrigue of the story as I remembered it. But the image of Rapunzel's hair tumbling down like a curtain of light stayed with me, and I began to wonder if I could work this story into a play.

Dismayed by the current fad for the "Barbiefication" of fairytales and the sanitized tedium of many recent retellings, I turned to the master of saltiness and earthiness, Italo Calvino, for his fantastic versions of hundreds of folk tales, including many variants on the Rapunzel tale. I then went further back still, to Basile, the bawdy, irreverent first collector of folktales in Italian. I read hundreds of variants – wildly different in detail but united by the herby name of the heroine, her "va va voom," her cunning, and some sort of incarceration in a tower. I wanted my Rapunzel to have the wit, the sass and the spirit of these Basile and Calvino heroines. I wanted her journey to have real growth and suffering. I wanted her to actively choose the prince, not just go with him because he happened to hop into her tower. And I wanted her to be rude flesh and blood, not some odorless, laminated dolly bird, some sighing parody of femininity.

I'd seen Kneehigh's *Red Shoes* at the Lyric Hammersmith and had thought, "that's it, that's who I must work with," but didn't expect anything to happen when I sent the first draft to Emma Rice in 2004. Working with Kneehigh has sent the play and me on a fantastic journey. They are true wizards and consummate storytellers.

Annie Siddons, Playwright

BIOGRAPHIES

EMMA RICE (DIRECTOR AND ADAPTER)

As the Artistic Director of Kneehigh Theatre, Emma has directed *The Red Shoes* (winner Best Director 2002, Barclays TMA Theatre Awards), *The Wooden Frock* (nominated for Best Touring Production 2004, TMA Theatre Awards), *The Bacchae* (winner of the TMA Best Touring Production 2005), *Tristan & Yseult* (nominated for the TMA Best Touring Production 2006), *Nights at the Circus* (a Lyric Hammersmith and Bristol Old Vic production in association with Kneehigh Theatre), *Cymbeline* (in association with the Royal Shakespeare Company for the Complete Works Festival), *A Matter of Life and Death* (National Theatre), and *Brief Encounter*, currently running in the West End. Her next project for Kneehigh will be *Don John* in the autumn of 2008.

ANNIE SIDMONS (WRITER)

This is Annie's first production with Kneehigh. Other work includes *The Passion of Jesus Christ* (Bristol Old Vic 2005) and "Steeppholm" (TV film), which was one of the

winners of the Breakers BBC competition in 2004. She's currently working on a new play and a novel for older children.

STU BARKER (MUSICAL COMPOSER AND DIRECTOR)

Stu has worked extensively for Kneehigh over the last 13 years. Composer and Musical Director credits include *A Matter of Life and Death*, *Cymbeline*, *Nights at the Circus*, *Tristan & Yseult*, *The Bacchae*, *The Wooden Frock*, *Pandora's Box*, *Roger Salmon*, *The Red Shoes* and *The Itch*. Other theater work includes *The Odyssey* and Philip Pullman's *Aladdin* (Bristol Old Vic), *Clown*, *Cloudland*, *The Stones* (Traveling Light), and productions for Welfare State International, Horse and Bamboo, Pentabus and Contact Theatre.

MICHAEL VALE (DESIGNER)

Since leaving the Theatre Design Course at the Riverside Studios (now the Motley Design Course), Michael has designed the sets and costumes for over 130 theater and opera productions both in the UK and

BIOGRAPHIES

abroad. Companies he has worked with include The Royal Shakespeare Company, The Royal National Theatre, Manchester Royal Exchange, West Yorkshire Playhouse, The Crucible Theatre, Sheffield, Bristol Old Vic, The Royal Opera House, English National Opera, Glyndebourne Festival Opera, English Touring Opera, Almeida Opera, Antwerp de Vlaamse Opera and the Los Angeles Opera. Michael also works as a director. His previous work with Kneehigh includes *Cymbeline*, in association with the Royal Shakespeare Company for the Complete Works Festival.

ALEX WARDLE (LIGHTING DESIGNER)

Alex spent five years as production manager with Kneehigh Theatre, which included co-productions with Northern Stage, West Yorkshire Playhouse, Bristol Old Vic, Lyric Hammersmith, BAC and the National Theatre. He now works part-time for Arup Venue Consulting, primarily on the design of technical systems in new theaters. Lighting designs for Kneehigh include *Tristan & Yseult*, *The Wooden Frock*, *The Riot* and *The Red Shoes*, including tours to Australia, China, Denmark, Hungary, Lebanon, New Zealand, Norway, Syria and the US.

DOM BILKEY (SOUND DESIGNER)

Dom graduated from The Royal Welsh College of Music and Drama in Cardiff before starting his professional sound career. His engineering credits include *Jamaica Inn* (Salisbury Playhouse), *The Bacchae*, *Tristan & Yseult* and *Cymbeline* (Kneehigh Theatre). Design credits include *The Railway Children* (Sevenoaks Playhouse), *Carry On Down the River* (New Theatre Works), *Wagstaffe the Wind-up Boy* (Kneehigh Theatre) and *Souterrain* (WildWorks, Cornwall, England).

PAUL CREWES (KNEEHIGH PRODUCER)

Prior to permanently joining Kneehigh Theatre in 2005, Paul was the producer for *Metal*, working with Jude Kelly on projects including the Olympic bid for 2012. His production credits include over 40 productions/co-productions for the West Yorkshire Playhouse, *Doorman/Bouncer*

(regional tour), works for the Phoenix Dance Theatre, and numerous commercial tours and West End transfers, including *Batboy* and *Singin' in the Rain*. Paul is also an Associate Producer for The Lowry, where he produced the 2007 production of *King Cotton*.

DAVID JUBB (ARTISTIC DIRECTOR OF BAC)

David Jubb has been a milkman, teacher, theater director and producer. David was appointed Artistic Director of BAC in 2004. He is on the board of Kneehigh Theatre.

CHARLIE BARNECUT (MOTHER GOTHEL & PAULO)

Charlie was a founding member of Kneehigh in 1980. Since then he has continued to be an actor while running the family organic farm with his sister in Cornwall. Work for Kneehigh includes *The Bacchae*, *The Riot* and *The King of Prussia*. Other work includes *Laughing Gas* for o-region and numerous plays for Radio 4 including *Tom Jones*, *The Birds* and "Scavelan-Gow," a collection of Cornish stories.

KATE HEWITT (PREZZEMOLINA)

Kate has a degree in theater arts from Goldsmiths College and has recently completed a two-year course in performance at the London International School of Performing Arts. Kate has worked on two co-productions for Kneehigh Theatre and the National Youth Theatre. Her performance credits include *Hanging Around* (National Theatre) and *Antigone* in *Antigone at Hell's Mouth* (Soho Theatre). Both shows began as workshops at the Kneehigh barns in Cornwall. This is Kate's first appearance with Kneehigh.

PAUL HUNTER (UMBERTO & PIERLUIGI AMBROSI)

Paul is a co-founder of the company Told By An Idiot and has been involved in all their work to date. He is also an Associate Artist of the Octagon Theatre, Bolton. Previous work for Kneehigh includes *The Red Shoes*. Other theater includes *Under the Black Flag* (The Globe), *The Water Engine* (Young Vic/Theatre 503), *Playing the Victim* (TBI/Royal Court), *The Play What I Wrote* (Wyndhams),

BIOGRAPHIES

JAMES TRAHERNE (THE DUKE OF TUSCANY & SHARK FANTINI)

James trained at Rose Bruford College. His theater work includes *The Thieves' Carnival* (The Watermill), *Nicholas Nickleby* (Red Shift), *Twelfth Night* and *The Hired Man* (Theatre By the Lake), *Junk and Johnny Blue* (Oxford Stage Co.), *Caledonian Road* (Almeida), *Gulliver's Travels* (Group K at the Riverside), *The Jungle Book* (Trinity Theatre), *Of Mice and Men* (Snap), *Soldiers Fortune* (Young Vic), *The Car Cemetery* (The Gates) and *Martin Guerre* (The Watermill). He has also toured Europe with The English Teaching Theatre. TV & Film includes "Go Now" (BBC2), "Jump" (ITV), "Jenner" (ITV), "The Bill" (ITV) and "Supergrass". James is also a keen singer and songwriter and has composed for Kazzum, OTTC and Theatre By The Lake. James has performed previously with Kneehigh in *Tristan & Yseult*.

ALEX VANN (MUSICIAN)

Alex previously worked as a musician in Kneehigh Theatre's *Tristan & Yseult* (National Theatre/UK and international touring), *Cymbeline*, *A Matter Of Life And Death* (National Theatre) and *Brief Encounter*. He has worked as a musician in Fairgame's *Salaam*, as a composer and musician in Theatre Alibi's *The Swell*, *Animal Tails* and *The Freeze*. Alex is also a musician and composer for Spiro, an acoustic fourpiece who has played at The Royal Festival Hall and The Barbican, toured internationally and released two albums. Spiro also recently composed the music to BBC's "Johnny Kingdom" series. Alex is also a songwriter and guitarist in the rock band Submarine.

MARY-SUSAN GREGSON (STAGE MANAGER)

The New Victory Theater: Opening Celebration, *The Frog Bride*, *The Stones*, *King A*, *Sleeping Beauty*, *Arabian Nights*, *Mytholojazz*, *Grimm Tales*, *Sofrito!*, Sesame Street Film Festival, Bill Irwin's *Deuces are Wild*, The Storytelling Festival. New York credits: *His Holiness the Dalai Lama* at the Beacon, *Red Hot & Riot*, and *Violet Fire* at BAM, 10 seasons of Lincoln Center Festival, including the Harold Pinter Festival, Brian Friel Festival, Beckett Festival,

Aladdin (TBI/Lyric Hammersmith), *Oliver Twist* (Lyric Hammersmith), *Richard III* (English Shakespeare Company) and *Servant of Two Masters* (Sheffield Crucible). Directing credits include *Beauty Queen Of Leenane* (Best Production, Manchester Evening News Awards), *Accidental Death Of An Anarchist* (Octagon Bolton), and *The Fireworkmakers Daughter* (TBI/Lyric Hammersmith/National Theatre, Finland). TV includes: "After You've Gone," "Black Books," "Absolute Power," "Hardware," "Tunnel Of Love" and "My Family."

PIETER LAWMAN (PATRIZIO)

Pieter trained at the Royal Academy of Dramatic Art. His theater work includes *A Matter of Life and Death* and *Tristan & Yseult* (Kneehigh at the National Theatre), *Rapunzel* (Kneehigh at BAC), *The Car Cemetery* (Gate Theatre), *Reverence: A Tale of Abelard and Heloise* (Goat and Monkey at the Southwark Playhouse), *Much Ado About Nothing* (Shakespeare's Globe), *Closer* (HIFA, Zimbabwe), *Jason and the Argonauts* (Schtanhaus at Warwick Arts Centre and tour), *Release the Beat* (Arcola), *The Three Musketeers*, *Tartuffe*, *Head On* and *The Canterville Ghost* (Haymarket Theatre Basingstoke). Television: "The Inspector Lynley Mysteries" and "Lewis." Radio: "OK Computer" (BBC).

EDITH TANKUS (RAPUNZEL)

Edith is an alumnus of L'ecole Jacques Lecoq and Philippe Gaulier. She is co-founder and co-artistic director of Magpye Theatre where she has toured her award-winning solo shows in schools, theaters and festivals across North America. She is currently on the board with international arts organization Circus Remedy, whose mandate is to bring acclaimed circus and theater artists to perform in poverty stricken communities all over the world. This is her first time working with Kneehigh.

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and Peony Pavilion; *The Jazz Nativity*, *Breaking the Code*, *Les Liaisons Dangereuses*. Regional credits: McCarter Theatre, Yale Rep, Kennedy Center, Huntington/Shubert, *Nomathemba* starring Ladysmith Black Mambazo. Tours: Dance Theatre of Harlem, Elisa Monte, Jennifer Muller, Pilobolus. The White House: *A Night of American Music*.

ACTORS' EQUITY ASSOCIATION (AEA)

founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance,

promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

SPECIAL THANKS

Kneehigh would like to thank: The Lost Gardens of Heligan for supplying the timber; David Jubb and Emma Power, BAC; Tizer and all at Vivienne Westwood for 'the most beautiful red dress' appearing at the Queen Elizabeth Hall, Southbank Centre and The New Victory Theater; Alex Rodgers; Greg Piggot and Joe White; all at Queen Elizabeth Hall, Southbank Centre, London; Circomedia, Bristol; The Lowry, Salford; Hall For Cornwall, Truro; Warwick Arts Centre, Coventry; West Yorkshire Playhouse, Leeds, and The New Victory Theater, New York.

ABOUT KNEEHIGH THEATRE

In Cornwall, England, in 1980, a village schoolteacher began to run theater workshops that attracted an unlikely mix of people, from a farmer and a sign maker to a thrash guitarist in a local band and an electrician. At the time, there were no theaters or arts centers in Cornwall. As such, Kneehigh created theater for families in community locations that were commonplace like village halls and harbor sides, as well as downright unusual, like on cliff-tops, in quarries, up trees, down holes, and wherever else they could manage.

These freewheeling, no-holds-barred workshops took place in the spirit of cheerful anarchy, and as time progressed, Kneehigh moved on to create impromptu performances and then fully-staged theatrical productions. With a multi-talented group of performers, directors, designers, sculptors, engineers, musicians and writers, plus use of a wide range of art forms and media, Kneehigh is now celebrated as one of Britain's most exciting touring theater companies for both adult and family audiences, and it is acknowledged as a defining theatrical force in the UK.

ABOUT BATTERSEA ARTS CENTER (BAC)

BAC aims to create and promote exciting, innovative, accessible, high quality and surprising arts activity through creative collaboration among artists, staff and the public. BAC believes that across Britain, there is a dearth of opportunity for artists of vision to create and to grow, a failure to value experiment in the arts, and confusion about the roles of the public, artists and administrators in the creation of an arts event. Therefore, BAC's immediate focus is threefold: to provide support for artists of vision at an early stage in their careers, to generate and provide opportunities for experimentation in theater and other art forms, and to include both the staff and the public in these growth opportunities. Current Supported Artists are Julian Fox, Patrizia Paolini, Hush Productions, Rabbit and Punchdrunk.

NEW VIC STUDIO SPRING BREAK WEEK



"I learned how to make friends, how to work together, and how to create a good idea!"

—Participant, Age 10

Monday, April 21st through Friday, April 25th
at The New 42nd Street Studios

Two Sessions: Ages 7 to 11 and 11 to 14
10 am–3 pm

Participants will work in age-appropriate groups with professional theater teaching artists to develop skills in:

Physical Theater
High Energy Choreography
Theater Games

Improvisation
Ensemble Performance
Character Development

Inspired by the artistic athleticism of AEROS, spend a week working on physical theater skills that will wow your friends! Learn basic acrobatics, physical comedy, improvisation and theater games while working as an ensemble. A Wednesday matinee performance of AEROS at The New Victory is included in the fun-filled week.

Price: \$350.00*

*\$50 discount for second child

TICKETS: Call 646.223.3010

Spring Break Week is not available for purchase online.
Please call Ticket Services for more information and to order tickets.

For more information and a complete listing of New Vic Studio Workshops throughout the season, visit NewVictory.org.



REDUCE, REUSE, RECYCLE!

The Earth needs help from all of us to stay healthy. The New 42nd Street is committed to doing what it can to help improve the environment. Here are some of the things we've been doing:

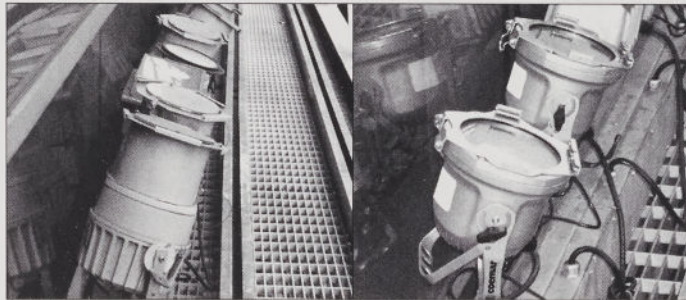
TO REDUCE

the use of toxic chemicals by using only

- environmentally-friendly cleaning products
- paint with low VOC (volatile organic compounds)
- soy-based inks in most of our printed materials

the need for electricity with

- better roof insulation
- solar reflective film on south-facing windows
- high-efficiency fan motors in heating/air-conditioning system
- automatic turn-off switches in unoccupied bathrooms
- fiber optic lighting replacing the incandescent bulbs in The New Victory Theater's ceiling dome
- LED lighting instead of incandescent bulbs on the New 42 Studios building facade



Old lights

New lights reduce electrical use by 90%

water usage with

- low-flow aerators on all faucets

paper usage with

- recycled bathroom tissues and paper towels
- messages to senders of junk mail requesting removal from their mailing lists

TO REUSE

- computers
- office furniture
- paper – All of our printed materials (programs, brochures, flyers, etc.) are made with paper that comes from renewable sources.

TO RECYCLE

- copier paper
- newspapers, magazines
- cans and bottles
- fluorescent tubes and batteries

New Victory *School Tools* (educational curriculum guides) are printed using 100% environmentally friendly products.

The New 42nd Street is proud to have received two awards from the Environmental Protection Agency: a 2003 Small Business Energy Smart Award and a 2004 Environmental Quality Award.



A NEW 42ND STREET PROJECT

THE NEW VICTORY THEATER EDUCATION PROGRAM BY THE NUMBERS

225,000

of students and teachers who have attended The New Vic's Education Performances since The New Victory opened in 1995. 29,000 will attend this season alone.

154

of productions that students have attended over The New Victory's history, by 122 American and international companies.

670

of FREE "New Vic in the Classroom" workshops that our 37 teaching artists and 6 education staff members will lead this season.

31,470

of hours of employment that The New Victory and our parent organization, The New 42nd Street, have provided to young people each year on average since 1995.

33

of New Vic Family Workshops this season alone!

\$2

of dollars The New Vic charges per student to attend The New Vic Education Performances. This is the same amount charged when the program began 12 years ago

\$1.7 million

of dollars that The New Victory needs to raise this year for Education Programs. *Your help makes a difference.* To contribute, please make checks payable to "The New Victory Theater" and mail your gifts to The New 42nd Street at 229 W. 42nd St. New York, NY 10036-7229.



THE NEW 42ND STREET

Photo: Elliott Kaufman



By the early 1980s, 42nd Street and Times Square had become a neglected stretch of urban decay. New York City residents and visitors avoided the area, and a growing public concern compelled the 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 established **The New 42nd Street**.

As an independent, nonprofit organization, The New 42nd Street was given long-term responsibility for seven historic theaters on the block. With these neglected theaters as its raw materials, The New 42nd Street embarked on the renovation of the street's theatrical life.

When The New 42nd Street opened the renovated New Victory Theater in December 1995, the block's revitalization began: the Walt Disney Company opened the restored New Amsterdam Theatre in May 1997; The New 42nd Street leased the Lyric and Apollo theaters to Livent (subsequently Live Nation) to form the Ford Center for the Performing Arts (now the Hilton Theatre), which opened in December 1997; the Liberty and Empire theaters were rented to Forest City Ratner and merged into a multi-use entertainment complex that opened in April 2000; and the Selwyn theater was leased to the Roundabout Theatre Company, which renovated and reopened it as the American Airlines Theatre in July 2000. In July 2004, the Times Square theater was leased to *eckö unlt. to develop a new flagship retail location.

On June 21, 2000, The New 42nd Street launched its second nonprofit endeavor: The New 42nd Street Studios. This 10-story, \$34.7 million, state-of-the-art facility provides much needed rehearsal space, offices and a 199-seat theater, The Duke on 42nd Street, for nonprofit theater and dance companies, as well as commercial productions.

New42.org

THE NEW VICTORY THEATER

The New Victory Theater, a New 42nd Street project, is New York City's first and only theater for kids and families. The New Victory was also the first historic theater to reopen on 42nd Street (December 11, 1995); now in its 12th year, it has become one of the City's most respected cultural institutions. With its dynamic mix of theatrical programming, this nonprofit theater "is credited with having pioneered a new, sophisticated vision of children's entertainment" (*Time Out New York*). In addition, The New Victory offers daytime school performances for \$2 a student, in-school workshops, interactive family workshops and paid apprenticeships for high school and college students.

The New Victory has a rich and varied past that reflects the history of 42nd Street itself. Opened by Oscar Hammerstein in 1900, the Theater presented plays for over 30 years, including one of Broadway's longest-running hits, *Abie's Irish Rose* (1923). In 1931, Billy Minsky transformed the Theater into Broadway's first burlesque house. A decade later the Theater began to show movies, and in 1972, it became 42nd Street's only XXX-rated movie house. In 1990, the Theater became one of seven historic theaters to come under public ownership as part of the City and State's 42nd Street Development Project, and five years later – following a 16-month, \$11.4 million renovation – The New 42nd Street opened the doors of The New Victory Theater.

NewVictory.org



Photo: Elliott Kaufman

FRIENDS OF THE NEW VICTORY

Friends of The New Victory contribute critical dollars that help to support the operations of New York City's first and only nonprofit theater for kids and families. With a tax-deductible gift of \$75 or more, you can become a **Friend of The New Victory** and help bring bold, international programming to New Vic audiences at affordable ticket prices. Donations also ensure the ongoing enrichment of the New Victory Theater Education Program, with 25,000 schoolchildren and teachers participating annually, and the New Vic/New 42 Youth Corps, serving as New Vic Ushers and New 42 Apprentices.

Friends of The New Victory receive invitations to special events, including working rehearsals, and can enroll their children in the New Victory Kids Club (depending on donation level).

The New Victory thanks the many individuals and families who have joined the *2007-08 Friends Program* and proudly recognizes the following for their generous participation at the Manager+ levels. (List as of February 25, 2008)

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Laura and Kevin O'Donohue

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Tanya Wexler and Amy Zimmerman
Anonymous

To receive a *Friends of The New Victory* brochure and for further information, please call 646.223.3082. We hope to hear from you today!

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THE NEW VICTORY THEATER CONTRIBUTORS

The New Victory Theater is proud to acknowledge the outstanding commitment of the individuals, foundations and corporations whose generosity enables New York City's first professional theater for young people to flourish year-round. We sincerely thank the following supporters for helping to make possible dynamic, quality performances; work and apprentice opportunities for young people; and education programs for schools and families. (List as of February 25, 2008)

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THE NEW VICTORY IS NEW AGAIN!

Over the summer, The New Victory installed new seating, new carpet and more efficient lighting in the ceiling dome. This capital improvement project was made possible by generous FY2007 grants from New York State and New York City.

The New 42nd Street gratefully acknowledges:
 Governor George E. Pataki, Empire State Development Corporation
 Mayor Michael Bloomberg
 Kate Levin, Commissioner/City of New York Department of Cultural Affairs
 Speaker Christine Quinn
 Councilman Domenic M. Recchia Jr., Chair, Cultural Affairs Committee
 and The New York City Council

For information about giving opportunities, including ways to name a seat in the Theater, please call Cheryl Kohn, Senior Vice President, Development, at 646.223.3080 or visit NewVictory.org.

SPECIAL PROJECT SUPPORT

THE NEW VICTORY THEATER PROUDLY SALUTES THE FOLLOWING SUPPORTERS FOR THEIR VISION AND UNSTINTING COMMITMENT TO QUALITY PROGRAMMING DEDICATED TO YOUNG PEOPLE.



New Victory Theater presentations are made possible with public funds from the New York State Council on the Arts, a State agency.

Funding for The New Victory's dance presentations has been provided by The Harkness Foundation for Dance and Capezio/Ballet Makers Dance Foundation, Inc.



The Jim Henson Foundation has provided a special presentation grant in support of *Comet in Moominland* and *The Wolves in the Walls*.



The New Victory Theater is supported, in part, by public funds from the New York City Department of Cultural Affairs.



Mayhem Poets and the 2007-08 VicTeens Program are generously sponsored by McDonald's on 42nd Street, right across the street from The New Victory Theater.

Special acknowledgement to the Booth Ferris Foundation and to The Peter Jay Sharp Foundation for providing one-time major capital grants to The New 42nd Street for the purchase and implementation of the integrated ticketing software system *Tessitura*.

The presentations of *Rapunzel* and *Pigs, Bears and Billy Goats Gruff* are made possible, in part, by a grant from the Axe-Houghton Foundation.

Arts begin at the New Vic: Programs for Early Education Partners, sponsored by Target.



Target's leadership support will make possible the New Vic's comprehensive arts education initiatives for *Pigs, Bears and Billy Goats Gruff*.



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The New Victory's presentations of *Traces, Pigs, Bears and Billy Goats Gruff, One of a Kind and Past Half Remembered* are supported, in part by, a grant from the National Endowment for the Arts.

The New Victory Theater Education Program and The New Vic/New 42 Youth Corps are integral to the Theater's operations, and their expansion and enhancement have been supported by the steadfast involvement of the following:

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THE NEW 42ND STREET

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