



*Ice
Theatre
of
New York*®

FORTY ⁴⁰ YEARS

BENEFIT GALA

MAY 5, 2025

CHELSEA PIERS | NEW YORK CITY

LIFETIME ACHIEVEMENT AWARD,
OLYMPIAN

SCOTT HAMILTON

ICE ANGEL AWARD

ANNA KISSELGOFF

The Kasputys Family
Congratulates
Ice Theatre of New York
on its 40th Anniversary



**Joe Kasputys and
Vicki Van Mater**



**CELEBRATING THE JOY
OF DANCING ON ICE**

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ABOUT THE COMPANY

Ice Theatre of New York® (ITNY) creates and advances dance on ice as an ensemble performing art and to provide education and public performances to people of all ages. Founded by Moira North in 1984, ITNY created the first not-for-profit professional ice dance company in the United States and was the first to receive funding from the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs..

ITNY achieves its public arts and education mission by:

- Commissioning and performing new pieces created by recognized and emerging dance and ice skating choreographers. The company has created exclusive works by choreographers as varied as well-known skating choreographers Elisa Angeli, Lorna Brown, and Joel Dear, modern dance choreographers Jacquelyn Buglisi, Kolton Krouse, Elisa Monte, David Parsons, and Jody Sperling, performance artist Ann Carlson, McKnight Choreographer Fellow Deneane Richburg, and ballet great Edward Villella.
- Making performances accessible to diverse audiences and presenting dozens of free City Skate Concerts, featuring our current repertory throughout New York City.
- Offering arts education programs on ice dancing and figure skating for school-aged children in Brooklyn, Queens, Chelsea, Harlem, and Central Park, annually serving 1,000 NYC school students.
- Training company skaters and guest skating artists in our weekly Master Edge Classes at Chelsea Piers Sky Rink, as well as offering training programs for aspiring ice dance artists, including our Junior Ensemble.
- Collaborating with choreographers, producers, presenters, administrators, and advocates from the dance and skating worlds and beyond while exploring creatively exciting relationships with artists from theatre, music, and new media disciplines.

62 Chelsea Piers, Suite 308, New York, NY 10011

(212) 929-5811 | itny@icetheatre.org

icetheatre.org    



**CELEBRATING THE JOY
OF DANCING ON ICE**



Photo: Laura S. Fuchs

WELCOME TO OUR 40TH "IT TAKES A VILLAGE" BENEFIT GALA

I warmly welcome you to celebrate Olympian Scott Hamilton and Chief Dance Critic Anna Kisselgoff along with Ice Theatre of New York® (ITNY)... what a great combination of talent for our 40th Anniversary Celebration as the nation's first not-for-profit dance company on ice!

With your continued help, ITNY has and will maintain the important work we do: commissioning choreographers and performance artists to create new works, nurturing emerging artists, and introducing New York City Public School students to the joy of skating. Your support encourages our exploration of what is possible within the realm of artistic ice dance.

Our commitment to creating works that are significant not only for their beauty and artistic value, but also for their meaning in our ever-shifting world remains a focus for ITNY. This season, we are showing a retrospective of works from each decade of our history by both dance and ice choreographers, along with a new aerial/ice piece and guest artist, the current World Champion, Ilia Malinin... "Baryshnikov on Ice"!

Looking ahead, I invite you to join us at Jacob's Pillow (the oldest dance festival in the nation) this August 7th, and in the fall at our weekly edge classes at Sky Rink, our City Skate Concert Series at Rockefeller Center, Bryant Park, and Wollman Rink, as well as our educational outreach program, "New Works and Young Artists Series," offered free to public school students across the city boroughs. In this program, the students watch a short ice dance performance and then join the performers/teachers on the ice, where they learn what might become a lifelong healthy activity ... ice skating!

Skating...combines and surpasses the joys of flying and dancing: only in a certain type of a dream do we ever else attain a higher degree of the same ravishing experience of exultantly skimming the earth.

— Ernest Jones, Biographer of Freud

Thank you again for helping sustain our Ice Theatre of New York® dreams and for joining us as we glide gracefully and boldly into our future!

Warmest wishes and looking forward,

Maria North



STATE OF NEW YORK
EXECUTIVE CHAMBER
ALBANY 12224

KATHY HOCHUL
GOVERNOR

May 5, 2025

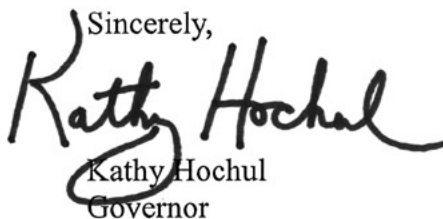
Ice Theatre of New York
62 Chelsea Piers #308
New York, NY 10011

Dear Friends:

It is my pleasure to send greetings to everyone gathered for the Ice Theatre of New York's 40th Anniversary Benefit Gala.

Since its founding, the Ice Theatre of New York has been a cultural touchstone for the city. Talented skaters spend countless hours honing their skills, creating brilliant shows to delight audiences. Through the New Works and Young Artists Series, you create lifelong memories for children and foster their love of ice dancing.

Today, you gather to celebrate the impact that the Ice Theatre of New York has on its performers and patrons alike, while supporting children in your community. I join you in congratulating tonight's honorees, Scott Hamilton and Anna Kisselgoff. On behalf of all New Yorkers, I am grateful for your commitment to the future of the arts in our state. Best wishes for an enjoyable celebration.

Sincerely,

Kathy Hochul
Governor



OFFICE OF THE

MANHATTAN BOROUGH PRESIDENT

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Mark Levine, Borough President



May 5, 2025

Dear Friends,

I'm pleased to join you in celebrating Ice Theatre of New York's 40th Anniversary Benefit Gala and Performance.

For four decades, ITNY has been cultivating and showcasing groundbreaking ice dancing. You have changed the face of figure skating, pushing the boundaries of movement and increasing diversity across the discipline. I'm especially grateful for ITNY's many free performances across the city and your outreach program for at-risk public school students.

I would also like to extend my own congratulations to tonight's honorees. Lifetime Achievement Award winner Scott Hamilton's legendary athletic prowess is matched only by his dedication to revolutionizing cancer care through the Scott Hamilton Cares Foundation. Ice Angel Award winner Anna Kisselgoff has been a champion of ITNY for decades and is a giant in the larger world of arts and culture.

On behalf of the Borough of Manhattan, I wish Ice Theatre of New York and its countless supporters another year of success.

Sincerely,

Mark Levine
Manhattan Borough President



ERIK BOTTCHE
COUNCIL MEMBER

THIRD COUNCIL DISTRICT OF
THE CITY OF NEW YORK
224 WEST 30TH STREET, #1206
NEW YORK, NY 10001

TELEPHONE
(212) 564-7757

April 4, 2025

Ice Theatre of New York, Inc.
62 Chelsea Piers #308
New York, NY 10011

Dear Friends of Ice Theatre,

It is with great admiration and heartfelt congratulations that I offer my support for Ice Theatre of New York's 40th Anniversary Benefit Gala and Performance — a celebration of four decades of artistry, innovation, and impact on the ice.

This year, I am especially proud to join in honoring Olympic Gold Medalist and renowned humanitarian **Scott Hamilton** with the **Lifetime Achievement Award**. Scott's remarkable career as a champion athlete, coupled with his unwavering dedication to cancer research and support for those facing life's toughest battles, exemplifies the very best of the human spirit. His legacy transcends sport — inspiring generations with his resilience, generosity, and grace.

Ice Theatre has long been a beacon of excellence in performance and a vital force in advancing the cultural appreciation of figure skating as a performing art. Its commitment to creating beauty, fostering community, and nurturing talent is nothing short of extraordinary. This milestone anniversary is a testament to the vision, leadership, and artistry that have made Ice Theatre a treasured institution.

With gratitude and celebration, I commend the Gala Co-Chairs — **Taffy Holliday, Michel Mercure, and David Tewksbury** — for their tireless work in making this evening a resounding success. May this 40th Anniversary Gala be a night to remember and a launching point for many more years of creative brilliance on the ice.

Warmest congratulations to Ice Theatre of New York, and to Scott Hamilton — a true legend, both on and off the ice.

Sincerely,

Erik Bottcher
New York City Council Member
District 3

KEITH POWERS

COUNCIL MEMBER, 4TH DISTRICT

211 East 43rd Street, Suite 1205

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THE COUNCIL OF THE
CITY OF NEW YORK

CHAIR

Rules, Privileges, and Elections

Irish Caucus

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Finance

March 25, 2025

Dear Friends,

It is an honor to extend greetings to all attending the Ice Theatre of New York's® (ITNY) 40th Anniversary Benefit Gala and Performance.

For over four decades, ITNY has created and advanced the contemporary performing art form of ice dance by providing lifelong support, charity performances, and innovation all over the city. By bringing together professional dancers, aspiring performers, and people in need, the work of ITNY is indelible and evident in the fabric of New York City's culture.

Congratulations to tonight's *Lifetime Achievement* honoree, Scott Hamilton, for his displayed passion and extraordinary talent in the field of figure skating, and Anna Kisselgoff, tonight's *Ice Angel* recipient, for her devotion to upholding the quality and beauty of ITNY's work and the sport as a whole.

I commend these individuals for inspiring positive change and performance in the field of Ice Theatre.

Thank you to the Ice Theatre of New York for bringing us together to celebrate this community and art form. Please accept my best wishes for continued success.

Sincerely,

A handwritten signature in black ink that reads 'Keith Powers'.

Keith Powers
Council Member, District 4

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ZONING AND FRANCHISES

April 10th , 2025

Dear Friends of Ice Theatre of New York,

I write to honor two exceptional individuals whose contributions have profoundly shaped the world of figure skating and the arts: Olympic Champion Scott Hamilton and esteemed dance critic Anna Kisselgoff.

Scott Hamilton's name is synonymous with excellence, resilience, and generosity. As an Olympic gold medalist, a cancer survivor, and a devoted humanitarian, Scott has left an enduring mark not only on the sport of figure skating but also on the lives of countless individuals through his philanthropic work with the Scott Hamilton Cares Foundation. His induction into both the U.S. Olympic Hall of Fame and the World Figure Skating Hall of Fame is a testament to a lifetime of achievement, and I join all New Yorkers in congratulating him on receiving the Lifetime Achievement Award.

I also extend my heartfelt congratulations to Anna Kisselgoff, recipient of the Ice Angel Award. As the former Chief Dance Critic of *The New York Times*, Anna has long been a cultural beacon, offering thoughtful, passionate, and deeply informed insights into the world of dance. Her 1988 review of the "Hard Edge" show remains a seminal piece of arts criticism — one that continues to resonate across New York City's vibrant artistic community.

Proceeds from this celebration will benefit Ice Theatre of New York's New Works and Young Artists Series, bringing the beauty of artistic skating to public-school children across our city. These funds will also support the 2025-2026 Season's artistic programming, ensuring that New York remains at the cutting edge of this evolving and expressive art form.

I commend Scott and Anna for their extraordinary accomplishments and for their inspiring contributions to culture, sport, and society. Their legacies will continue to guide and uplift generations to come.

Sincerely,

Council Member Shaun Abreu
New York City Council, District 7



**CONGRATULATIONS,
SCOTT!**

IT'S BEEN A PRIVILEGE BEING
"PART OF YOUR WORLD"!

LOVE YOU, **GEHK**



SCOTT HAMILTON: His Incredible Journey

By EDWARD Z. EPSTEIN

Whether enroute to winning four consecutive U.S. championships, four World championships, then the ultimate prize, Olympic Gold (by that time, he recalls today, “I’d gone from novice to grizzled veteran of competitive skating”); or whether he was launching the innovative smash hit ice show, “Stars On Ice”; or establishing a thriving career in media; not to mention falling in love and becoming a devoted family man – through it all, and up to the present day, Scott Hamilton has maintained a *modus-operandi* that has served him well: an unshakable positive attitude; great courage in the face of daunting personal challenges (he is a cancer survivor); and un-wavering faith in his religious beliefs.

As he has observed, “You can’t just skate through life and expect to be happy.”

Scenario: A two-year-old child becomes seriously ill with an ailment that doctors are unable to diagnose. Ultimately, amazingly, the disease – misdiagnosed at one point as cystic fibrosis, with a prognosis that gave the child six months to live – began to recede on its own.

Fiction? Not at all. Scott Hamilton’s incredible journey had begun.

His parents, Dorothy, a professor, and Ernest, also a professor (to Scott, “they were just school teachers,” he recalls fondly) had adopted him at the age of six weeks. He wasn’t an only child –

his older sister, Susan, was his parents’ biological child, and a younger brother, Steven, was also adopted.

“My parents made me aware of the need to be kind, respectful,” remembers Scott, “that in life the way you present yourself is very important. Caring about other people is essential.”

Home was Bowling Green, Ohio, an All-American small city of 30,000. Throughout early childhood, Scott continued to experience gravely serious health issues. There were endless medical tests, all providing no answers. Desperate, his parents grabbed onto a suggestion offered by one of Scott’s doctors: some sort of supervised physical activity might help Scott’s seemingly hopeless situation.

One day they took Scott to a newly opened ice rink and, in retrospect, one can actually say that skating saved Scott’s life. Very slowly, but surely, “Everything about my physical condition began to improve, my breathing, my digestion, everything that wasn’t working the way it was supposed to, began to work.”

The youngster displayed an aptitude for skating, and his parents paid for lessons. (There would be many coaches, along the way, who would play important roles in Scott’s skating life: Pierre Brunet, Edy Scotvold, Gus Lussi, Carlo Fassi and, most importantly later on, Don Laws).

Meanwhile, the Hamiltons would

discover, as their son’s involvement in skating progressed, how expensive the sport could be. These were days when there were no official “sponsorship” opportunities for skaters whose families couldn’t afford the costs.

At one point, because of the financial situation, it looked as if Scott, in his teens, would have to quit skating and follow another path; he enrolled in Bowling Green State University. Fortunately, philanthropists Helen and Frank Lorraine came to the rescue.

There were, however, no “A Star Is Born”-like, one-after-another events that would catapult the young man to instant recognition by the skating world. Far from it. However, “Being on the ice was enough for me,” he recalls, as he remembers “coming in dead last in my first competitions.” Was he beset by nerves? “You could say that, but I just wasn’t prepared. I *hoped* I’d skate well,” he recalls, “and I was obedient – I listened, most of the time, anyway -- to what my coach told me.”

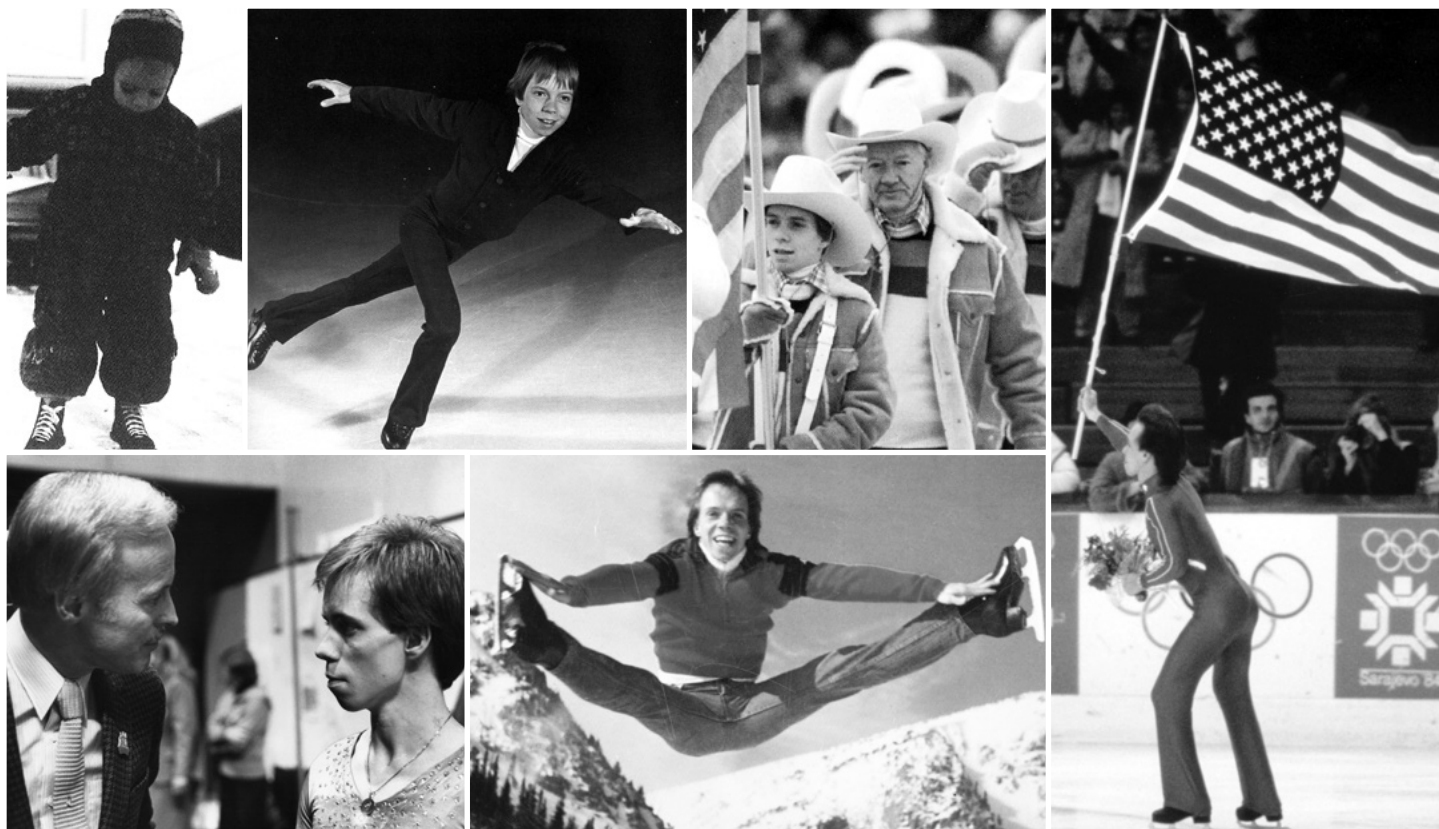
School figures, back then, were a vital, compulsory element in competitions, worth thirty-percent of the final score. “I *hated* them,” laughs Scott today, “I loved to perform. To make people laugh.” He was told he’d better catch up on figures if he hoped to ever become a serious competitor. A skater had to pass eight school figure tests to qualify for

PUSHING THE ENVELOPE, GO FOR THE CROWD.
NOW DO IT ON THE OTHER SIDE.



SCOTT HAMILTON YOU ARE THE VERY BEST!

LOVE,
SARAH KAWAHARA



major competitions. “I failed my third test twice,” recalls Scott. But he persevered (a lifelong trait), finally passing the eighth -- Gold -- test, “then I was off to the races.”

A traumatic event, at home, triggered a turning point in Scott’s life – the death of his mother, from cancer. “Everything, my whole attitude, changed after that,” he recalls. She had been the shining light of his life. “After Mom died, I suddenly felt I was on a mission, to be the young man she always wanted me to be. My nerves went away. She’d had such high hopes for me, after her death I became totally focused on what I had to do.”

His progress up the competitive ladder has been well-documented; on a lighter note, Scott was also making a fashion statement! It was the disco era, a time when male skaters were wearing flashy, glittering costumes for their free skating programs. Scott wore a sleek, non-sequined stretch suit in one color; it was reminiscent of a speed skating suit, and it certainly set him apart from “the pack.”

At age twenty, he placed third in the Senior Men’s division of the U.S. Championships, qualifying him for the 1980 Olympic team; he carried the American flag at the opening ceremony, a great honor. He competed in Worlds

that year, and, over the next several years, would skillfully navigate the byzantine world of highest-level competitive figure skating.

It was a world of strict rules, regulations, coaches, judges, jealousies, fierce competitors, et al., but he held his own, and his appeal to audiences was undeniable. He had a flair for generating publicity; and it was refreshing to see someone who didn’t turn into an emotional wreck in Kiss-and-Cry after skating an imperfect performance.

Scott “rolled with the punches,” as one commentator observed; if he’d skated a program he wasn’t pleased with, he would say so: “I didn’t feel into the ice,” and he’d explain, almost calmly, what went wrong, stating that he’d made mistakes and guessed he’d have to be happy with what he did.

It was an important development when the estimable Don Laws, a former skating champion himself, became Scott’s coach. “Don was a disciplinarian,” explains Scott, “he drummed into me the importance of being reliable, prepared. I was determined not to mess things up.”

He’d still get angry at himself for what he considered to be his shortcomings, but was “more determined than ever, dead determined, not only to be prepared

but to learn how to relax, to put myself in a frame of mind so I could accept all that would happen if I could finally get it all together.”

He never took anything for granted, trained religiously; “maybe, at times, I overtrained,” he said, because the goal was clear: to reach a point where, “if my head got clogged up, let my body do the work.”

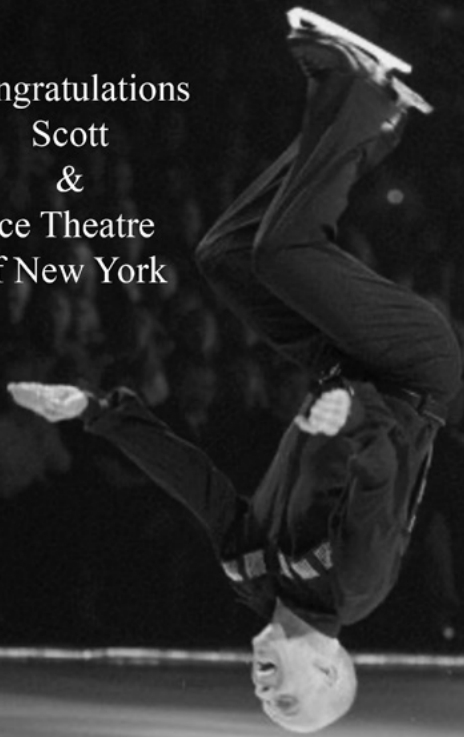
Finally, in 1981, two breathtaking victories: he won not only the U.S. but also the World Championship! There were standing ovations on both occasions.

Media pundits speculated on whether he would now turn professional. What better time to do so?, or so it seemed. Scott had proven to be a crowd favorite, a showman, his love of performing was contagious. In exhibitions, he performed a “death-defying” back flip, forbidden in competition. Audiences were on their feet, cheering.

His boy-next-door personality and sense of humor were not only audience but media favorites. He appeared comfortable in the limelight. And just where had his comedic abilities come from? “Freddie Trenkler,” he notes, one of the great, veteran clowns-on-ice (Trenkler, learning of Scott’s praise, wrote him a fan letter). And inspiration had also come from an unexpected source: “Art Carney,

Celebrating Two Extraordinary Legacies

Congratulations
Scott
&
Ice Theatre
of New York



With love, Sandra Bezic



Congratulations Scott, on your stellar skating career and all the work you do advancing cancer research.

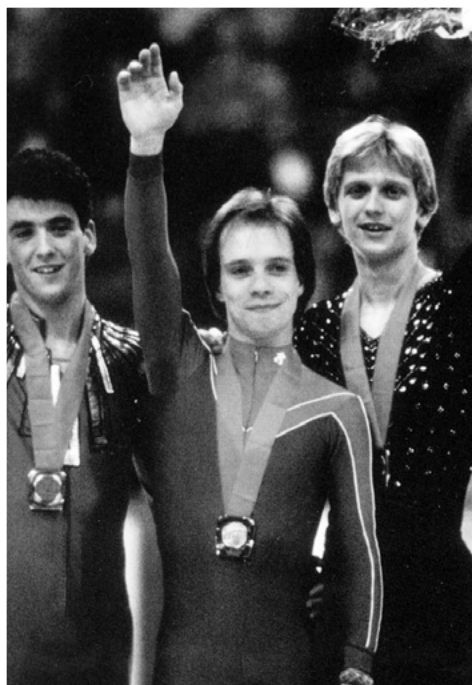
This Lifetime Achievement Award is more than well deserved, Bravo!

Darlene Parent



With an immeasurable amount of gratitude for the many years of sharing your joy of skating. Thank you so very much!

**Taffy Holliday
and Richard Katz**



in the old Jackie Gleason TV shows.”

Scott wasn’t about to turn pro just yet; his sights were set, along with the support and encouragement of his family and Don Laws, on a greater goal: in three years, the Olympics.

A great deal could happen, of course, in three years. Scott had already suffered a back injury in competition (“those injuries never really heal,” he notes today). In the words of legendary coach Frank Carroll, “In the skating world, even for a consistent winner, winning is never, ever a sure thing. Things can – and often do – happen, nasty surprises can occur.”

Scott, however, made the journey successfully. Not only did he win three more World titles; the whole world watched as he triumphed at the 1984 Olympic Games in Sarajevo. The stunning achievement didn’t stop there: he was the first Gold medal winner for U.S. men in Olympic figure skating in twenty-four years.

A formidable new challenge loomed: “Dealing with success is a psychological battle,” he notes. “You have to rise up to the responsibilities that go with it.”

He launched and starred in his own ice show, originally titled “Scott Hamilton’s American Tour,” which became “Stars On Ice,” successfully touring the country, playing to packed houses (Scott stayed with it for fifteen years).

He entered the world of broadcasting, becoming a highly sought-after commentator covering major skating events. He possessed a particularly valuable asset

when it came to the broadcasting world: an excellent voice. It wasn’t something he had to work at and develop. It was simply there.

At CBS, renowned sportscaster Vern Lundquist, “Uncle Vern,” as Scott calls him, gave Scott a valuable suggestion: “Learn how to see skating through a non-skater’s eye.” Although Lundquist was twenty years Scott’s senior, the unlikely duo became highly successful on-air broadcasting partners.

The time came, at last, when, to quote Scott, “there was a huge upgrade in my personal life.” He met and fell in love with beautiful, blonde Tracie Robinson, and the feeling was mutual. She was an expert in nutrition and holistic medicine, and the couple were on the same wavelength regarding their strongly held religious beliefs.

They married, in California, in 2002, and have raised four children: two biological sons, Aidan and Maxx, and two adopted: Jean Paul and Evelyne, from Haiti.

Scott’s universe is constantly expanding. He has written best-selling books, the titles revealing where his heart lies: “Landing It,” “The Great Eight,” “Finish First: Winning Changes Everything.”

Over the years, Scott has successfully overcome additional, serious medical problems. He has said, recalling his mother’s terrible ordeal, “She taught me how to endure.”

He has founded The Scott Hamilton

Cares Foundation, dedicated to funding cancer research. He is deeply involved with many important charities, among them: The St. Jude’s Children’s Research Hospital, The Multiple Myeloma Research Foundation. He’s on the Board of Directors for Special Olympics International. He has filmed a powerful video for “I Am That Kid: Adoption is an Option.”

The list goes on.

Scott can accurately be described as an extraordinary survivor. A certain lyric, so eloquently sung by Frank Sinatra, whose music Scott has skated to, can perhaps perfectly sum up his philosophy: “...the best is yet to come...”

“I am so pleased that we are honoring Scott Hamilton this year,” states ITNY founder Moira North. “The year Scott won Olympic Gold – 1984 – was the year ITNY was born, and I’m happy to report that we’re all still going strong! What Scott has accomplished, and continues to accomplish, not only in the world of the Arts, but as a humanitarian, accurately reflects what a unique individual he is. I believe I speak for all of us when I say a heartfelt, Bravo Scott!”

The Audio Book version of Edward Z. Epstein’s current book, *FRANK & MARILYN: The Lives, The Loves, and the Fascinating Relationship of Frank Sinatra and Marilyn Monroe*, will soon be available. The print version was published by Post Hill Press.

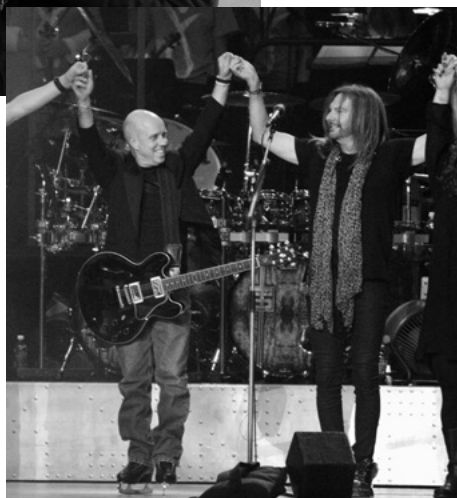


with Dick & Slavka Button, Ludmilla & Oleg Protopopov

Scott,

Since 1982, your humor, inspiration and friendship have made life richer everyday! Congratulations and God bless you!

Love,
JoJo



Congrats on a lifetime
(and beyond)
of achievement
on and off the ice Scott!!

Thank you for being an
inspiration on so many fronts.

Your warm smile and kind heart
are without compare.

YOU ROCK!!

Love Ya,
Amy Krut

ICE THEATRE OF NEW YORK AND THE ART OF SKATING

By Mindy Aloff, author of "Why Dance Matters"



In 1984—when Canadian gold medalist in ice dance, world champion in professional free-dance on ice, and erstwhile law student Moira North gathered together a handful of colleagues to found the first nonprofit dance-on-ice company Ice Theatre of New York—the association of theatrical dance and figure skating enjoyed international glamour. That year, at the winter Olympics, the British ice-dance partnership Jayne Torvill and Christopher Dean were awarded perfect scores of 6.0 by a dozen judges for Dean's choreography to Ravel's "Boléro," an achievement unequalled in world ice-dance competition before or since. The choreography not only engaged the music in detail but it also had a movement and

gestural arc that endowed the work with an inevitable beginning, middle, and end, thereby sustaining the magnetic tension of a story. It was thrilling to follow.

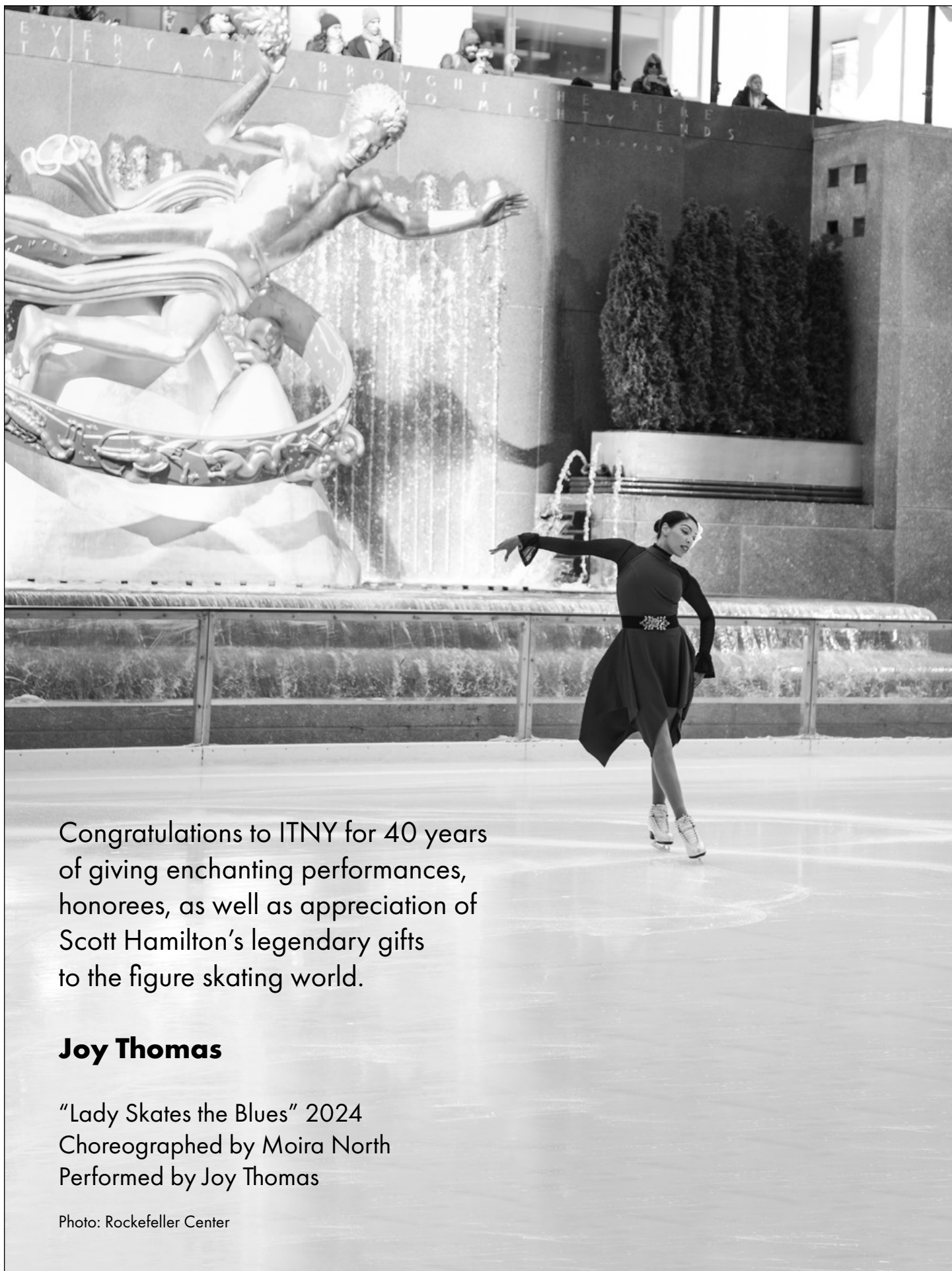
Furthermore, just eight years before, the Olympic gold medalist John Curry (also from Britain) had magicked audiences with a personal style of skating derived from his obsession with the line, deportment, rhythmic diversity, and adagio character of classical ballet. He seemed to continue the balletic refinement of Peggy Fleming, the much-admired women's 1968 Olympic gold medalist. And the bronze men's Olympian of '76, Toller Cranston, also presented a personal style based on aspects of classical dancing. Cranston continued to compete, while Curry went on to found his own ice-dance company in the United States, where he built a repertory based largely on musical scores and visual fantasies associated with ballet, commissioning prominent theatrical choreographers to work with them. One of his earliest choreographic commissions for himself to perform, in '76, was *After All*, a three-part solo to Albinoni by the prodigious stage and screen choreographer Twyla Tharp, which—as the Tharp Foundation describes it—"explores the weight and rhythm shifts possible in dance, yet unexplored in competitive figure skating." Curry was a devotee of the school figures that once underwrote championship fig-

ure skating, and the first section of *After All* enunciates them. The solo ends with an action that represents a pure statement of Curry's sensibility as a skater: Pushing off on one skate, the soloist circles the edge of the rink in one long, unbroken glide, which spirals into the center of the rink and slows to a stop on the last note of the music. It was in the midst of this era, when competitive skating seemed to long for the lyricism of dance, that Ice Theatre of New York came into being.

Over the past forty years, the innovation and tremendous discipline by Christopher Dean and John Curry have provided ideals for North's choices as artistic director of Ice Theatre of New York. They took risks, and so has she, yet the risks are in service of bringing together the essences of dancing and skating and of exploring their opposing extremes as well. Dean has inspired North especially, and, in 2022, ITNY honored Torvill and Dean for their achievements in the field. Meanwhile, Curry's legacy to the company has been profound. For his own company, Curry developed an "Edge" class, taught to an ensemble, which focuses on the way the skater shifts bodily weight between inside and outside edges.

The choreographer and teacher Rob McBrien, who worked for Curry, also worked for Ice Theatre of New York from 1986 to 1996 and devel-





Congratulations to ITNY for 40 years of giving enchanting performances, honorees, as well as appreciation of Scott Hamilton's legendary gifts to the figure skating world.

Joy Thomas

"Lady Skates the Blues" 2024
Choreographed by Moira North
Performed by Joy Thomas

Photo: Rockefeller Center



oped the Edge class here. (He made ballets for the company, too, to music ranging from RunDMC to Mozart.) “The skater of the future will be the one who combines the athleticism of the triple/quadruple jump with the artistry that comes only through the mastery of the edges,” the web site reads. In support of these classes, Ice Theatre of New York offers workshops with four points of emphasis: The knee bend (the use of the balletic plié, which initiates nearly everything in skating), the dynamic action of the working (free) leg, the contrapposto of the upper body and the arms, and the use of the eyes “for balance and style.”

American skater Ilia Malinin, the “quad g0d,” is appearing at the 2025 gala and appeared at the gala in 2024; however, for ITNY, the delicacy and excellence of the landings of his quadruple jumps—rather than their elevation or their number of revolutions per se—are what matter most. As the ITNY’s web site explains, Curry’s edge work is equivalent to what artistry means in figure skating. Curry’s company inspired other skating organizations in North America, such as Nathan Birch’s *The Next Ice Age*, but

none compares with ITNY in terms of its continuous existence and intensity of Curry’s teachings.

Tharp’s *After All*—restaged for Taiwanese competition skater and choreographer David Liu, in 2007, when he was making his own ballets for the company—is in ITNY’s repertoire. It may be the most beautiful work yet made for that ranging collection. However, a close second in terms of experimental adventure with the niceties of skating technique and surprise is *Alberta Biography* by the Canadian competition skater, coach, and skating journalist Frank Nowasad. Performed at Ice Theatre of New York in 1988 by the unique Gary Beacom—a skater who developed for himself the breathtaking off-balance technique once associated with the skating clowns of the *Ice Follies* and *Ice Capades*—the solo, in a lumber jacket, of unpredictable stances, footwork, and stops was set to bird calls recorded by the great avian naturalist Roger Tory Peterson. And, in 1987, Curry’s mentee the ballerina-figure skater Katherine Healy joined Rob McBrien to co-choreograph an ITNY skating solo for Healy, *Diva*.

ITNY’s repertoire also includes dance and movement references to such traditions as Argentine tango (choreographed by Peter DiFalco and Peter Martins), aerial ballet, waltzes (JoAnna Mendl Shaw with Douglas Webster), the silk-and-light dances of Loie Fuller (Jody Sperling), and Flamenco (Carlos Orta and others). Such choreographers as modern dancers Lar Lubovitch, Alberto del Saz, Ann Carlson, Elisa Monte, Laura Dean, David Parsons, Jacquelyn Buglisi, the late Johan Renvall from ABT, and the New York City Ballet principal and former Miami City Ballet artistic director, Edward Villella, come from the theater to choreograph for the ice and may need help translating their ideas for the skaters. Other choreographers—such as Douglas Webster; Rob McBrien; John Curry (a 1990 untitled solo to music by Nino Rota); and Moira North herself—unspooled choreography from their personal body knowledge as skaters. Indeed, North alone has studied, in addition to ballet, Martha Graham technique, dance traditions of Haiti and Africa, and Butoh (with Sankai Juku). Given the



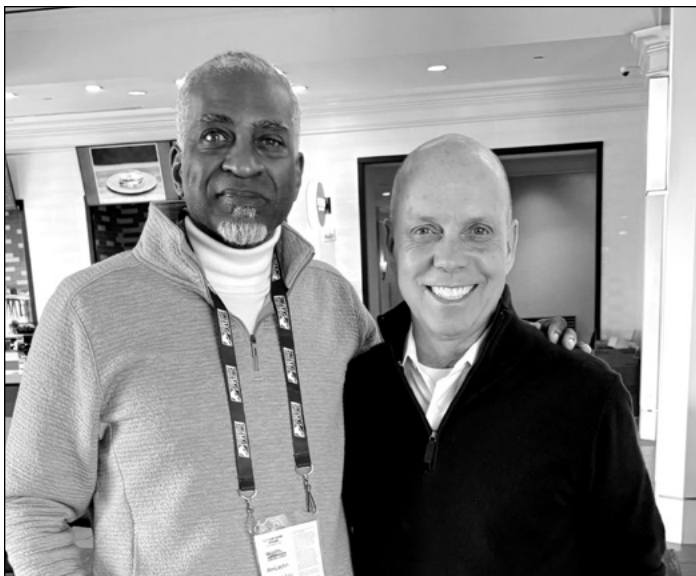
Congratulations to Ice Theatre on your 40th Anniversary!

For over 30 years, I've applauded your vision, innovation and community involvement.

Thank you for the wonderful opportunities to be part of such a legacy and its lasting friendships.

On to many, many more years ahead!

With love and gratitude,
Joyce Mola



Scott, you're the man of the hour and deservedly so. Congratulations on your Lifetime Achievement Award. Continue to strive forward my friend with the excellence, commitment and grace you have always shown.

Atoy Wilson



Scott, because of you, we have raised \$390,590.74 for cancer research! Looking forward to seeing you again at Snoopy's Home Ice in Santa Rosa, CA November 8 & 9, 2025.

Lisa & Kim Navarro



diverse dance background of its Founding artistic director, Ice Theatre of New York's explorations could expand considerably.

This company does much more than perform at Chelsea Piers and, outdoors, at Rockefeller Center, Bryant Park, and other New York City venues. Its outreach programs to city youth, its appearances at museums (using a synthetic "ice lake"), its hospitality to local skating clubs, its visits to national and international festivals, keep North and her highly organized and knowledgeable staff hopping. (For my own part, the annual award gala offers an education in itself. From the awards over the years, I learned much about the late, irreplaceable Olympian and skating commentator Dick Button, the brilliant and musical skating choreographer Sandra Bezic, and the genius of a British goddess who, in her feature films as a skater of the '40s and her performances as a classical dancer with ballet companies, went by the one-word name Belita (Belita Gladys Lyne Jepson-Turner 1923–2005). Talk about strong ankles!: Belita brought a pair of her skating boots to New York, and they were made of leather as thin and flexible as chamois.

Throughout the twentieth century in New York, dancing and skating were in each other's pockets. Before the second

decade, Charles Dillingham had brought the German skating star Charlotte to perform on skates at Manhattan's (now-lost) Hippodrome, where Anna Pavlova, also dancing there, coached Charlotte in *The (Dying) Swan* and, legendarily, for at least one show, danced that famous little solo by Michel Fokine next to Charlotte, who skated her version to Pavlova's admiration.

During the 1940s, one could see the ice shows and films of Sonia Henie that were choreographed by Catherine Littlefield, who, for her own ballet company, choreographed the first full-length production in America of *The Sleeping Beauty*. In the late 1980s, when ITNY was housed at the "old" SkyRink, at the top of the office tower at West 33rd and the West Side Highway—where the skaters could only rehearse after midnight because that's when the company could afford to make use of the ice—one could sometimes find skating there a woman named Darlene Gilbert, who had invented a way to dance across the rink on the full point of a toe shoe to which a small skating blade was attached. Once, thanks to ITNY, I even saw John Curry in a solo to an aria from an opera. At the end of it, he softly dropped from an upright position to a full-out fall, drifting softly across the ice

until the music stopped. I still don't know if what I saw was planned or an accident. Doesn't matter. The one thing I know it was, was art.

In the nearer term, Ice Theatre of New York continues with its regular New York programming. This includes the City Skate Concert Series at Rockefeller Center and other metropolitan rinks, an outreach program for New York public school children (the New Works and Young Artists Series), edge classes, and the annual Home Season performances. ITNY is delighted to have been invited to participate in Jacob's Pillow Dance Festival in Beckett, MA this summer.

Said Executive Director Jirina Ribbens, "it's amazing how something that started in Moira's loft has survived 40 years and grown into, essentially, a large modern dance company. Moira has been fabulous at finding choreographers like Parsons and Buglisi, who don't know the medium but come to it with fresh, curious minds. Since our work straddles dance and sport, on the economic side our challenge is to find visionary funders who see in us the opportunity to create a new art form: dancing on ice, taking the virtuosic element of the sport of ice skating and expanding it to a soul-felt activity that goes beyond the physical into the poetic.

A BOLD VISION COME TRUE!



Congratulations Moira and the Ice Theatre of New York!

Susie Gharib

TO SCOTT HAMILTON
A TRUE ICON!
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LOVE VERA

VERAWANG



Congratulations Moira for 40 years of inspiration — taking young apprentice skaters and turning them into ensemble members and choreographers!

Congratulations Milly for all you have accomplished to date — we cannot wait to see what's next!

Xo
pedra

TO OUR FALLEN ANGELS

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EVGENIA SHISHKOVA AND
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*Ice
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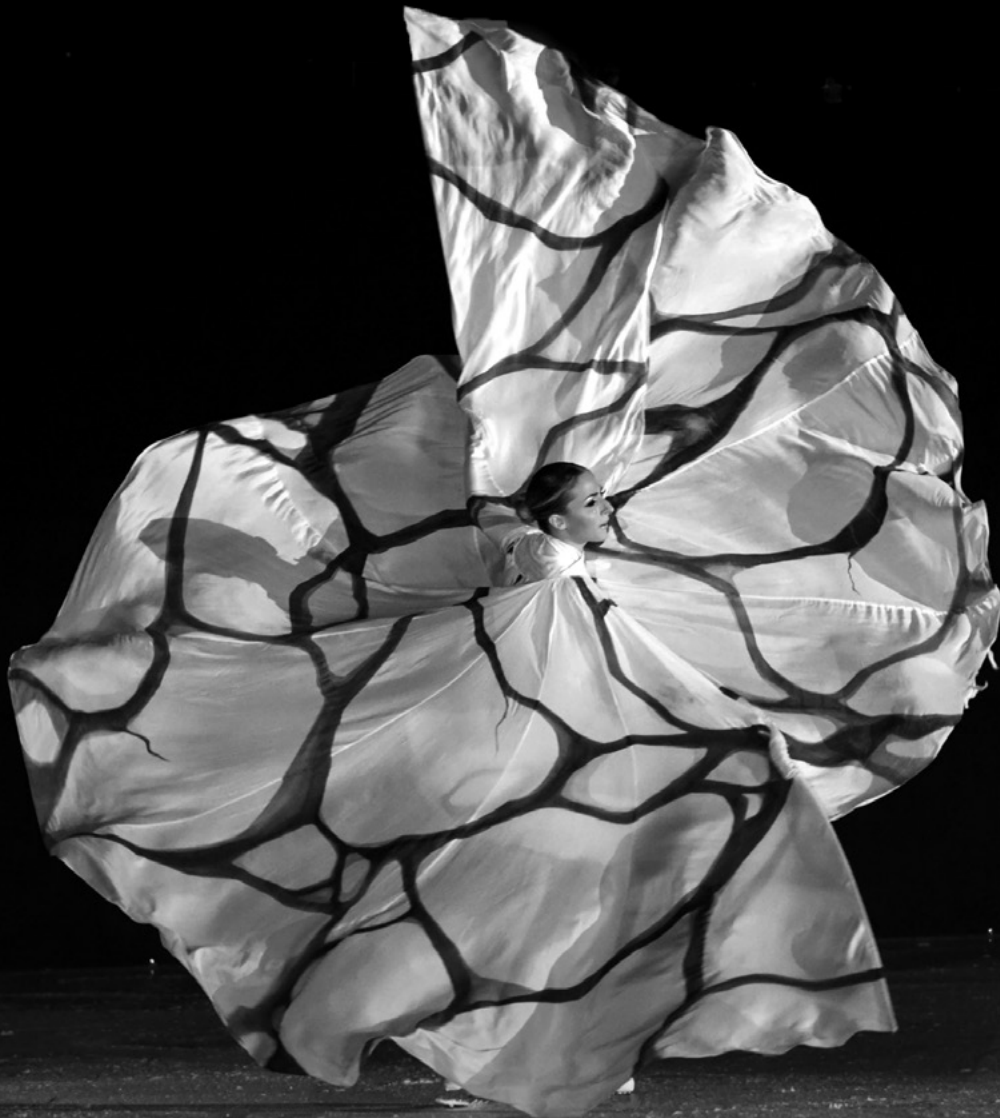


The Slavka and Dick Button Award honors exceptional artistic exploration and accomplishment in the sport of figure skating, celebrating skaters and creators who push the boundaries of expression, innovation, athleticism, and storytelling.

This award was created in loving memory by Emily and Edward Button for Ice Theatre of New York. To be bestowed in celebration of Slavka and Dick and their shared ideals within the "Fine Art" of figure skating.

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The Blackwell Family

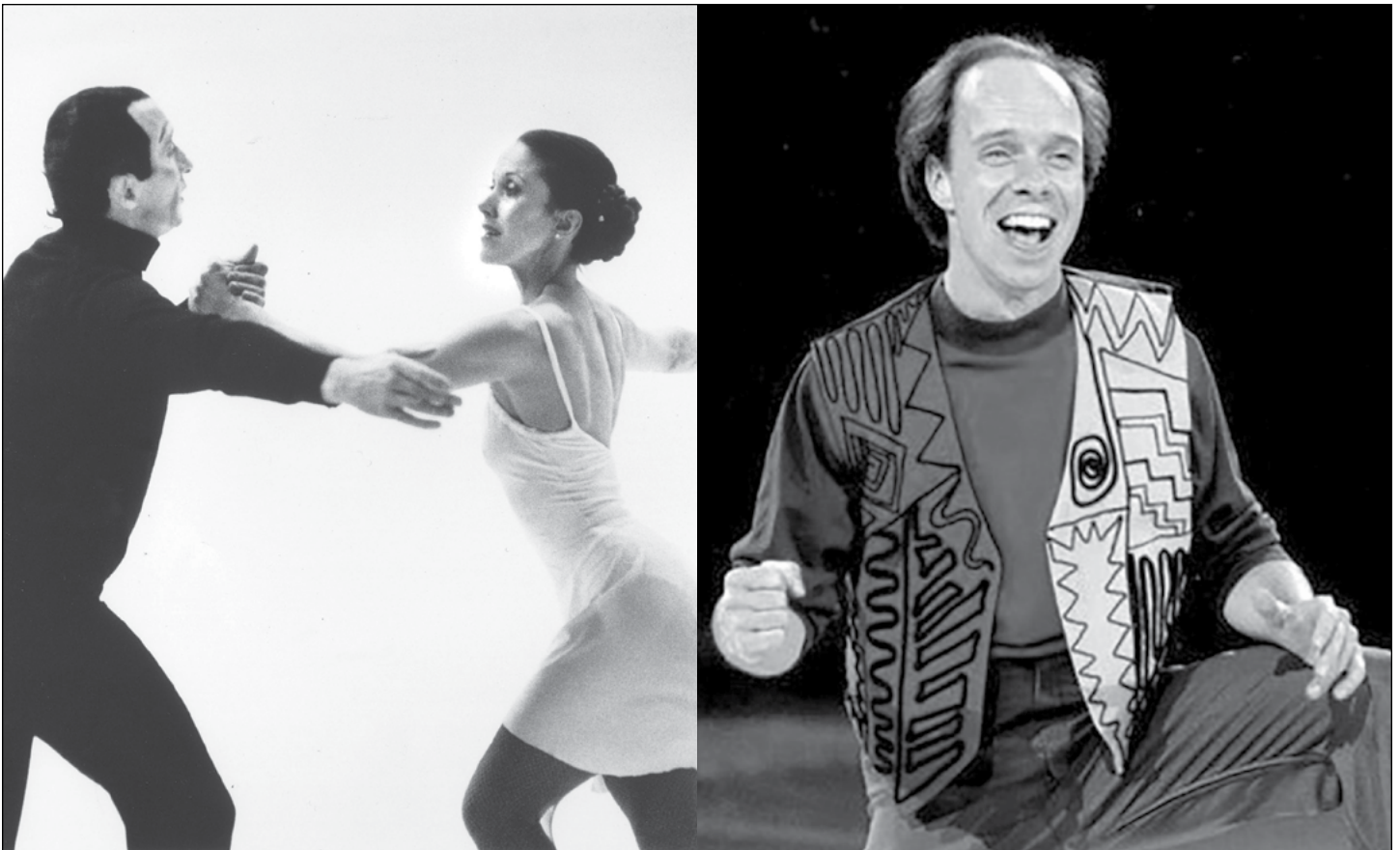


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Congratulations to Scott and Anna,
and to Ice Theatre of New York
for its 40th Anniversary!



The Hughes Family

It takes a village!

Thank you, Anna and Scott for being a part of it.

Love,

Moira





With deep gratitude to our Ice Angel

Anna Kisselgoff

*Ice
Theatre
New York*

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Anna Kisselgoff,

Jayne and I were once competitive skaters, but we transitioned to a professional career, which introduced us to a new realm of arts and entertainment. We were now recognised beyond our skating abilities and were subject to scrutiny not only on our performance but also on our integrity as artists and choreographers.

When we first arrived in New York, we were informed that Anna Kisselgoff would be attending our performance and providing a critique. It was a great honour that Anna and The New York Times felt it appropriate to send a critic to analyse our work. We were aware that critics could significantly impact the success of a show, and we had never been more conscious of our performance and its potential reception.

Anna's review was overwhelmingly positive, and we felt a sense of relief. The analysis was insightful and prompted me to reevaluate my choreography. Anna had been able to articulate thoughts and ideas that I had internally but could not articulate in the same manner.

Her critique and support encouraged me to pursue additional skating projects and even choreograph a short ballet for the English National Ballet.

Anna is a genuine and dedicated supporter of artists, and her knowledge is unparalleled. She consistently provides honest feedback, which enhances the power of her writing and instills integrity in all her endeavours.

Congratulations Anna

Christopher Dean and Jayne Torvill

ANNA KISSELGOFF

CHAMPION OF DANCE ON ICE

By Daniel Gesmer



During its 40-year history as America's first not-for-profit dance company on ice, Ice Theatre of New York has honored dozens of notable skaters, choreographers, individual supporters, and corporate donors at its annual gala celebrations. But no journalist, historian, or critic has been a gala honoree before now.

Ice Theatre's 2025 Ice Angel, Anna Kisselgoff, was the New York Times' Chief Dance Critic for nearly three decades, from 1977 until 2006. Earlier dance critics, including Edwin Denby, John Martin, and Clive Barnes, had occasionally written about prominent skaters or skating shows on tours through New York. But Kisselgoff was the first to write regularly and seriously about skating as a medium of artistic expression on equal footing with concert dance.

ITNY founder and artistic director Moira North called Kisselgoff "a staunch

champion for the credibility of dance on ice. Her incisive and generous reviews made a huge difference for Ice Theatre in its earliest years."

North cites in particular Kisselgoff's concluding comment in a review of the then-fledgling company's May 1988 Sky Rink performances, which featured John Curry, Gary Beacom, and the ITNY ensemble: "The Ice Theatre of New York is onto something, and it deserves greater support."

The very title of that article, "Focusing on Ice Skating's Choreographic Aspect," suggested a paradigm shift that Kisselgoff arguably propelled at The Times, and which in turn helped propel Ice Theatre.

"That review became a pivotal point in the evolution of our company," said North. "Because it was Anna Kisselgoff giving her stamp of approval, more and more funders deemed Ice Theatre worthy of support.

Choreographers and organizations from the dance world also took notice. This definitely put wind in our sails."

Kisselgoff pressed this perspective with great care and precision in numerous reviews of skating performances. She heralded Canadian legend Toller Cranston as a "Nureyev on Skates" in 1977. In subsequent years her reviews also considered Torvill and Dean, John Curry, and, more than once, Ice Theatre of New York. She assigned other Times dance critics, such as Jack Anderson and Jennifer Dunning, to cover skating performances, too.

This serious and respectful attention in America's newspaper of record marked a breakthrough for the medium of dance on ice. But Kisselgoff had appreciated the natural connection between dance and skating from a tender age.

She tried skating as a young girl, when





Congratulations to the Olympic Legend and Founder of Stars on Ice
Scott Hamilton

FROM HIS FRIENDS AT IMG

she and two ballet school classmates rented skates at Rockefeller Center. With ankles strong from dance training, “everyone was surprised that I got up and skated right away, but only in one direction,” Kisselgoff recalled. However she was too busy with ballet and academics to take skating further, and even ballet training fell by the wayside when she matriculated at Bryn Mawr College, which at that time had no dance program.

Kisselgoff joined the New York Times staff in 1968, as the second dance critic after Clive Barnes, and she still contributes to the paper despite formally retiring in 2006. As far back as the late 1960s and early 1970s, she reviewed touring shows like the Ice Capades and Ice Follies.

In 1976 she reviewed newly-minted Olympic gold-medalist John Curry performing “After All,” choreographed by Twyla Tharp, at Madison Square Garden. Despite Curry’s balletic purity and Tharp’s dance-world pedigree, “that did not yet tell me where ice skating could go further,” she said.

For Kisselgoff, it was the British ice

dance team and 1984 Olympic champions Torvill and Dean who “made the breakthrough in extending the form, even though they did not have ballet training like the Russians. They knew how to use the skating vocabulary on an artistic level.” She dubbed them the “Ginger Rogers and Fred Astaire” of skating in a lengthy and glowing review of their performances in the Ice Capades’ January 1988 shows at Madison Square Garden.

Her game-changing review of Ice Theatre came just a few months later.

Kisselgoff had always been interested in writing about skating, regardless of whether or not the cognoscenti considered it an art form. She found it natural to cover ice dancing in terms of choreography and artistry.

“The pioneering role played by Ice Theatre of New York had a lot to do with that,” she said. “Moira North commissioned professional dance choreographers who were not originally skaters.”

North was not the first skating impresario

to turn to dance-world choreographers, but she was arguably the first to do so consistently and strategically. “I wanted to build a durable bridge between the skating world and the dance and theatre worlds,” she explained.

North and Kisselgoff each acknowledge an ongoing prejudice that ranks skating works more artistically legitimate if the choreographer is native to the concert dance world versus the skating world. But both push back on this bias, seeing no necessary difference in quality or credibility.

“Ice skaters who have never been stage choreographers create differently from stage choreographers who have not previously worked with ice skaters,” reflected Kisselgoff. Yet “each idiom exposes the other to new movement possibilities, borrows from the other, and extends the other.”

Daniel Gesmer is the founder of Seismic Skate Systems, a prominent brand manufacturer of high-performance skateboard products. He also writes about the arts for publications far and wide.



Congratulations Moira
on the 40th anniversary of the
Ice Theatre of New York.

I am sincerely thrilled for you
and happy to serve you on
the Board of Directors.

Douglas Haw



**With gratitude for
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Thanks Moira and Jirina
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Mary Gaillard

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Special thanks to Scott Hamilton for all that he has done to create and maintain an interest in our wonderful sport.

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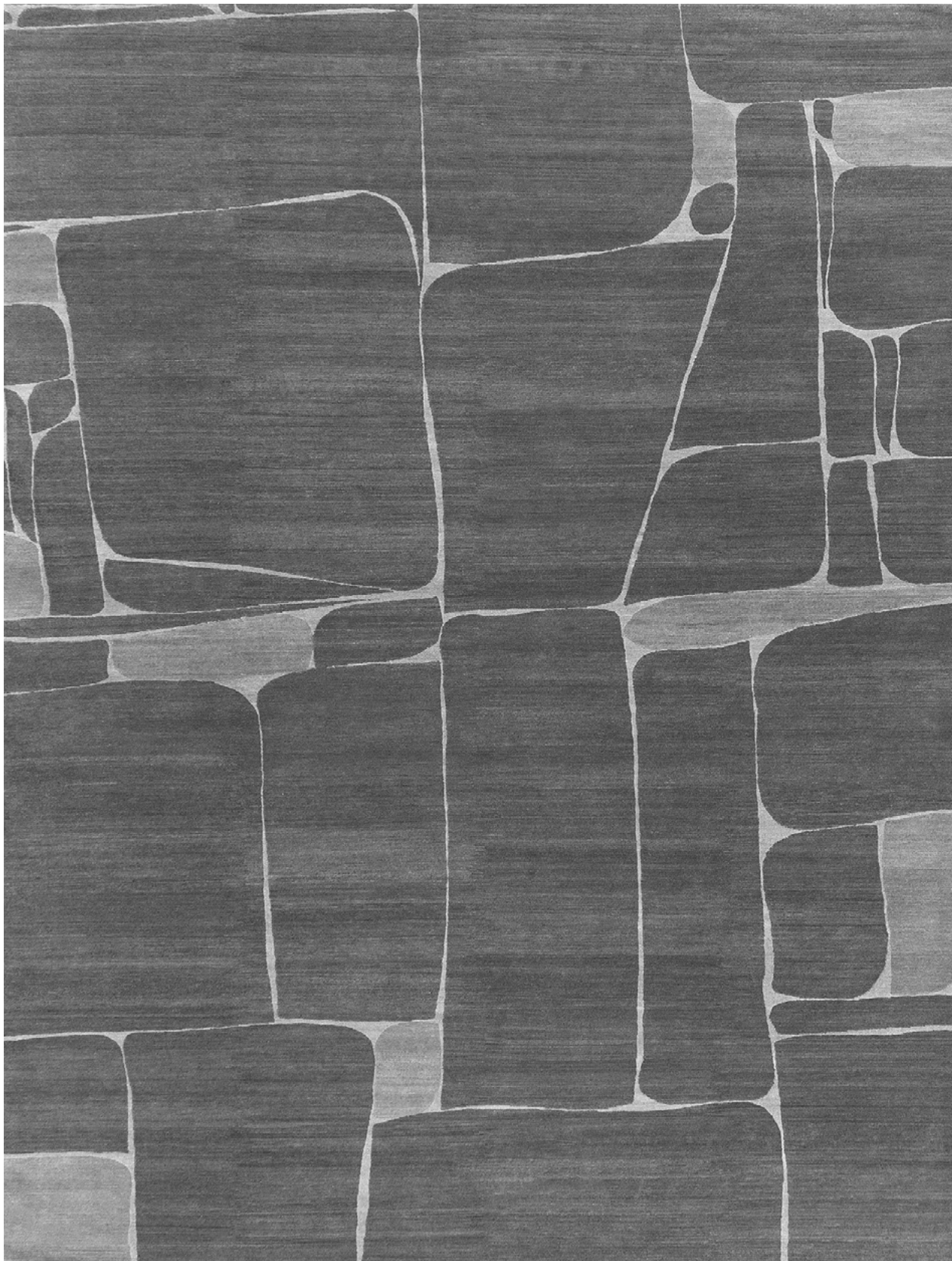
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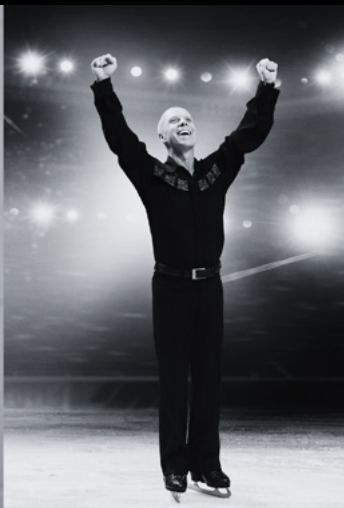
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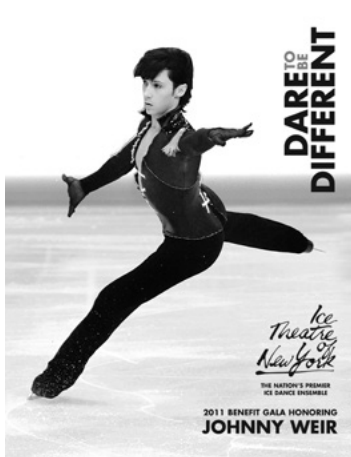
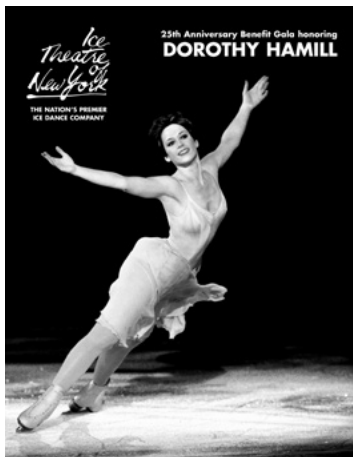
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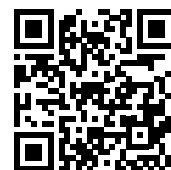
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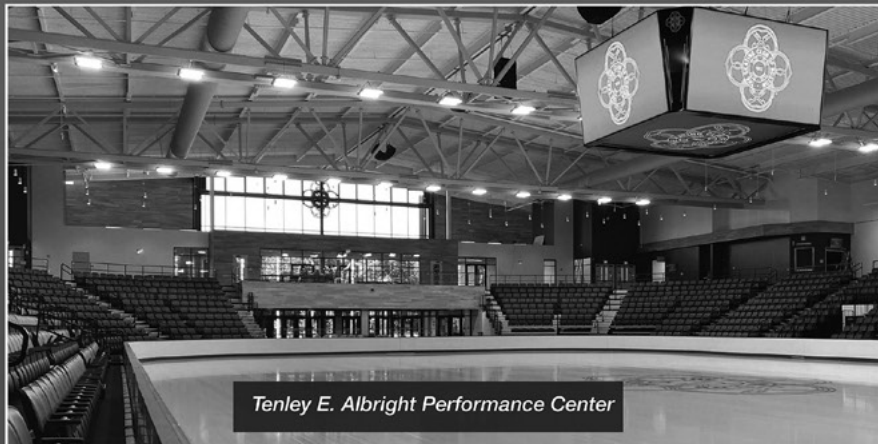
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The Skating Club of Boston

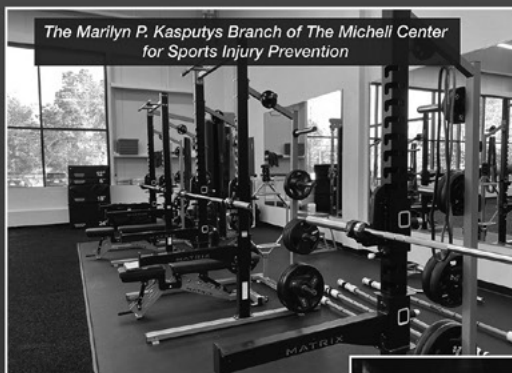
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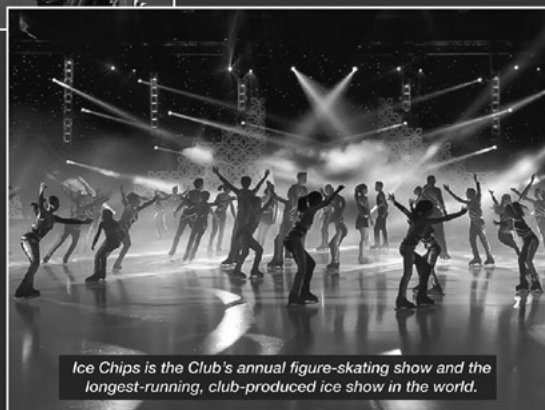
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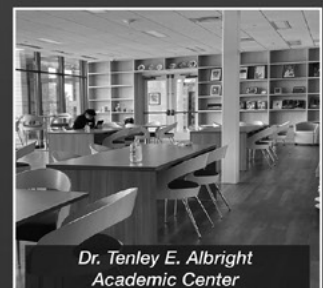
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Donovan Carillo
& Gregorio Nuñez
Diversify Ice
Brandon Frazier
Gracie Gold
Alexa Knierim
Ross Miner
Mark Mitchell
Adam Rippon
Carlie Quesada

*Deceased



CONGRATULATIONS

ICE THEATRE OF
NEW YORK ON YOUR
40TH ANNIVERSARY

AND

SCOTT HAMILTON
ON YOUR LIFETIME
ACHIEVEMENT AWARD

YOU ARE BOTH #1

RICHARD DWYER





US National Champions Katie Boxwell and William Sears (2002 Novice Pairs). Photo by Michelle Harwath

In Memory of Will Sears
1982-2002