

*Ice
Theatre
of
New York*

THE NATION'S PREMIER
ICE DANCE ENSEMBLE

2009

Ice Theatre of New York's

ANNUAL BENEFIT GALA

Honoring
Olympic Silver Medalist
and skating artist

PAUL WYLIE

Special Choreography Award to **Lar Lubovitch**
Ice Angel Award to **Sky Rink** at **Chelsea Piers**





In Memory of Will Sears
1982 - 2002

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



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, NY 10007

October 26, 2009

Dear Friends:

It is a great pleasure to welcome everyone to Ice Theatre of New York's 2009 Annual Gala, honoring Olympic Silver Medalist Paul Wylie.

Since its establishment in 1984, this organization has become a premier display of contemporary performance skating. By integrating dance, music, and art into figure skating, Ice Theatre of New York has created an entirely new experience that has won accolades from national, state, and local governments. In addition, their youth outreach programs guarantee that our City will remain a cultural capital of the world, introducing future stars and audiences to this unique art form. Tonight's event is a wonderful opportunity to support this organization, while also ensuring they have the funds necessary to thrive for many years to come.

On behalf of the City of New York, I commend those associated with Ice Theatre of New York as well as all of tonight's honorees—Paul Wylie, Lar Lubovitch, and Sky Rink—for their unwavering dedication to this organization and the world of performance skating. Please accept my best wishes for an enjoyable event and continued success.

Sincerely,

A handwritten signature in black ink, reading "Michael R. Bloomberg".

Michael R. Bloomberg
Mayor



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THANKS TO ALL OF OUR ICE THEATRE VOLUNTEERS



Photo: Arthur Donowski

Ice Theatre of New York



Photos: Olivier Brajon

Founded in 1984 by Moira North, Ice Theatre of New York (ITNY) seeks to change the face of figure skating by creating works that integrate the sensibilities of contemporary dance, music and art. Through its performances in both traditional and alternative venues, ITNY presents on-ice dances that challenge the perceptions and conventional definitions of figure skating.

ITNY was the first ice dance company to receive dance program 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. In addition to building and performing works of artistic merit, ITNY also reaches out to the next generation of skaters and audiences through its exemplary education, community outreach and training programs.

As ITNY approaches its 25th Anniversary Season in the year 2010/2011, we celebrate a quarter decade of innovative performances and enriching outreach programs. Over the years, Ice Theatre has presented a host of free public performances at The Rink at Rockefeller Plaza, The Pond at Bryant Park, and at The World Ice Arena in Queens. We have had the opportunity to perform internationally as well, most recently in the French Alps in the towns of Courchevel and Grenoble. And we have expanded our outreach program, the New Works and Young Artist Series, to serve children in Brooklyn and Queens, in addition to the original series at Riverbank State Park in Manhattan. This program now provides free performances and skating instruction to more than 3,000 public school students each year.

Thank you for supporting Ice Theatre of New York. Your patronage gives us the ability to work toward our mission, and we are honored to have you commemorate our achievements with us this evening.

“ Since its establishment in 1984, the Ice Theatre of New York has combined the best of ice skating, dance and theater to create cutting edge performances that represent the very best New York’s creative community has to offer. ”

— **Mayor Michael Bloomberg**



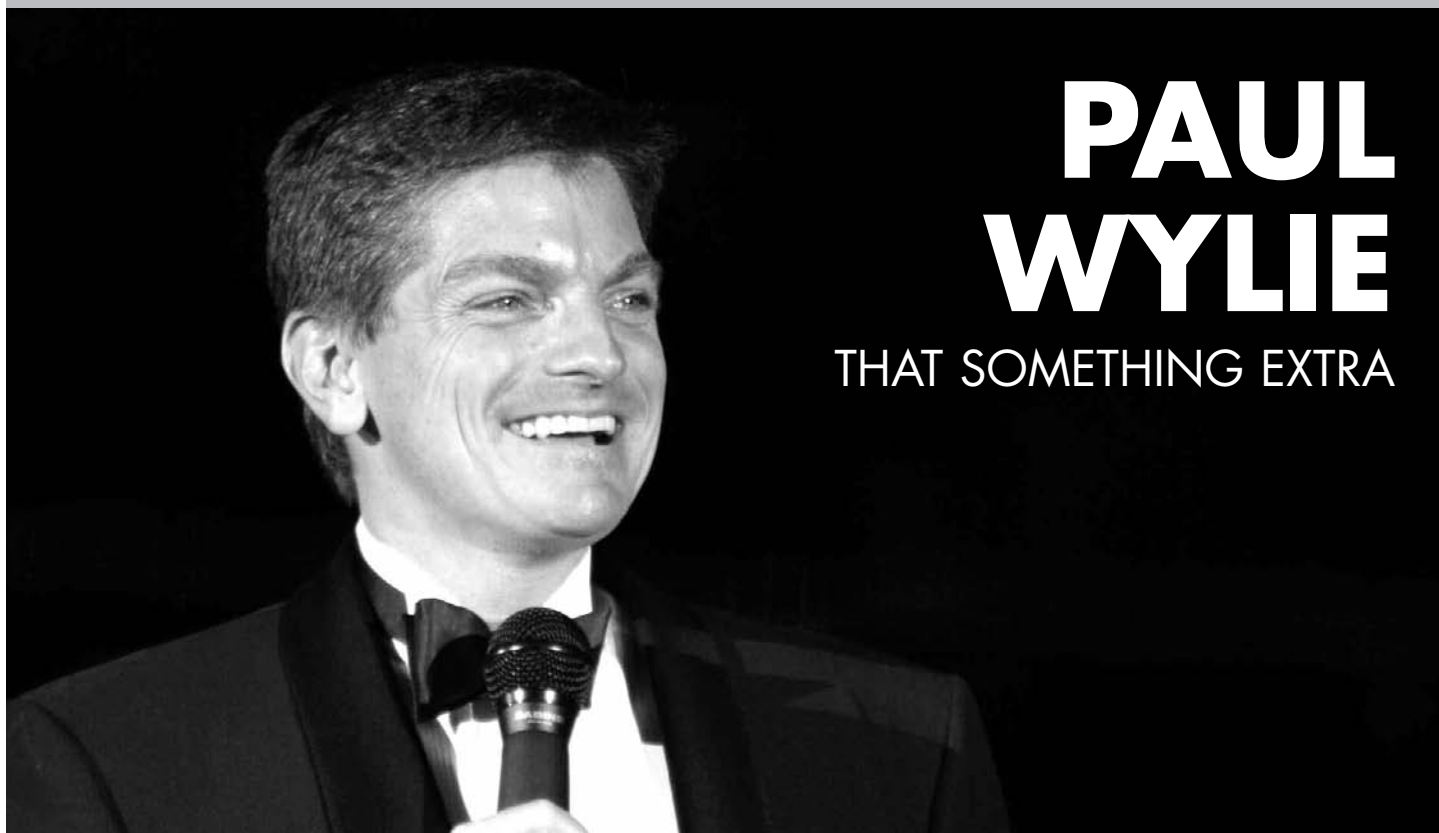
Ice Theatre of New York is supported, in part, by public funds from the NYC Department of Cultural Affairs, in partnership with the City Council.

ITNY also receives funding from the Carnegie Corporation, the Lisa McGraw Figure Skating Foundation and its generous private patrons.

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Everywhere !

Michel Mercure
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PAUL WYLIE

THAT SOMETHING EXTRA

by EDWARD Z. EPSTEIN

What makes Paul Wylie special?

Talent, discipline, determination, focus, drive — these have characterized his *persona*, over the years, on and off the ice. But Wylie has always had that “something extra” that defines star quality; in his case, a confluence of intelligence and artistry have enabled him to shine in a series of stunning, carefully thought out and directed, truly memorable programs — “JFK,” “Schindler’s List,” “Carmina Burana” and “On the Waterfront” among them. Lar Lubovitch and other top choreographers have created numbers for him. Something from within lights up Wylie’s skating; he’s able to engage audiences intellectually as well as emotionally.

In conversation, he has a wonderful sense of humor — asked if he always knew what he wanted to do with his life, he replies, laughing: “I *still* don’t know what I want to do!” An urgent sense of drama, however, is the quality he brings to his performances: “He’s able to open up and let you into his soul, like a great actor, and make you feel welcome,” notes Dick Button. JoJo Starbuck observes: “Paul’s artistry is so refined, so pure and honest

— his style is not contrived, he’s masculine, athletic, dynamic — he’s unique.”

It’s no surprise that Wylie has come to occupy a special niche in the skating world (in 2008 he was inducted into the U.S. Figure Skating Hall of Fame).

Wylie’s totally unexpected Silver Medal win in the 1992 Olympics — many thought he should have won Gold — capped a difficult amateur career; while a five-time U.S. National medalist, and *never* dull or predictable, his was hardly an easy, carefree romp through the competitive ranks.

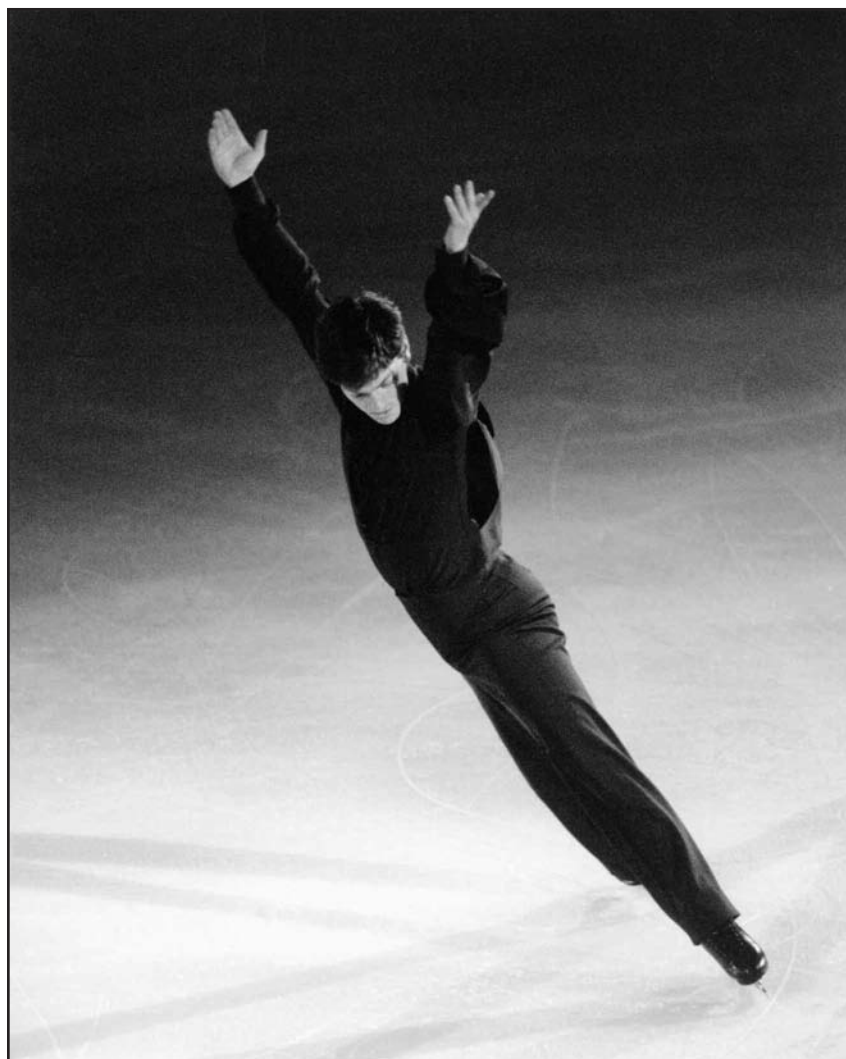
In 1967, at age three-and-a-half, Dallas-born Paul Stanton Wylie took his first steps on the ice. His older sisters, Dawn and Clare, were skating at a local rink, and Paul has recalled that it was simpler for his mother to baby-sit him, and his toy trucks, at the rink. “It’s not like I had any great interest in skating,” he recalls. “I did start kind of young,” he laughs. “But it becomes second nature when you start young. It felt very natural to me, instinctive. It was a gift.”

He won his first competition at age nine. When he was ten, the family moved to Denver, Colorado, where the famed

Carlo Fassi became the youngster’s coach. Contrary to popular belief, “It wasn’t a skating move,” notes Paul. His Dad, Robert, was a geophysicist — the study of seismic data — and his career was the reason for the move.

It was in the vast, Olympic-sized Colorado Ice Arena, which had been built by Fassi (and where Paul’s Mom Elizabeth became manager of the pro shop), that Paul’s love affair with skating was launched. “It was a genuine mecca in one rink,” he recalls. Scott Hamilton, Dorothy Hamill and John Curry were training there: “Being with those skaters in that kind of environment really inspired me,” he says. “Curry worked with me for a few weeks, an hour a day — I wanted to do jumps, high jumps, but he concentrated on stroking, spins, and on getting me to understand the concept of ‘line’ — I’d have to say he created a new standard for me. This was a genuine fork in the road in determining my future skating style.”

Wylie has recalled that from the time he was four until he was twenty-five, his time on ice consisted “largely of practicing school figures,” which were never his



Kristi Yamaguchi and the Always Dream Foundation
want to congratulate you, Paul on this special honor.

Your artistry and passion on the ice always
inspired and is very much missed.

We love you!



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forte; in competition, he'd usually come from behind with his free-skating. It was a pattern he was aware of: he knew there were moments of brilliance in his free skating, but the moments where he had great difficulty were those that he remembered. When figures were eliminated from competition (in 1990), it was hoped that this would work to Paul's advantage.

From Wylie's point of view, skating was all about the opportunity of expressing himself; he once recalled how he loved the "incomparable feeling of speed and control over a frictionless surface, dancing and being alive..." His signature moves developed: perfectly positioned and controlled spiral-entrances to jumps, spread eagles, and innovative footwork performed at great speed, mirroring the drama of the music; his spins were outstanding, his posture perfect. He was inspired by performers, musicians, ballet dancers and athletes who had that something extra, "who can make the hair stand up on my neck." Obviously, he strove for this effect in his own work.

Wylie remained Fassi's student for nine years; when asked, today, if he were just starting out, would he do anything differently?, he replies: "Yes! I probably would have made the decision to leave Denver sooner." With Fassi, he grew to feel "a degree of separation..." Over time he found himself struggling with what he

wasn't being taught — how to jump higher and more consistently; having someone on the scene who would "help me get through creatively."

Meanwhile, the fifteen-year-old won the 1979 Novice Men's title at the U.S. Figure Skating Championships; two years later he was World Junior Champion and U.S. Junior Men's Champion. He also competed in pair skating (Paul's partner was Dana Graham); they won the Junior Pairs title at the 1980 U.S. Nationals, with John Nicks as their coach (Nicks had coached Starbuck and Shelley). But when Wylie and Graham's sponsor funding ran out, the partnership ended.

Over the next few years, Wylie's competitive career seemed stalled — he was placing fourth and fifth in National competitions, hardly fulfilling the potential he'd exhibited; action finally had to be taken, some re-inventing of the Wylie *modus-operandi* was in order.

Mary Batdorf Scotvold, as a youth, had been a United States Novice Ladies Champion; she later skated with the Ice Follies. When she began coaching, one of her pupils was Scott Hamilton. It was around this time, in the mid-seventies, that Mary teamed up with, and married, Evy Scotvold. While Mary's specialty was choreography, Evy was the technician. Together, they were a powerful coaching team (Nancy Kerrigan became

one of their star pupils; to the present day, Kerrigan remains one of Wylie's closest friends).

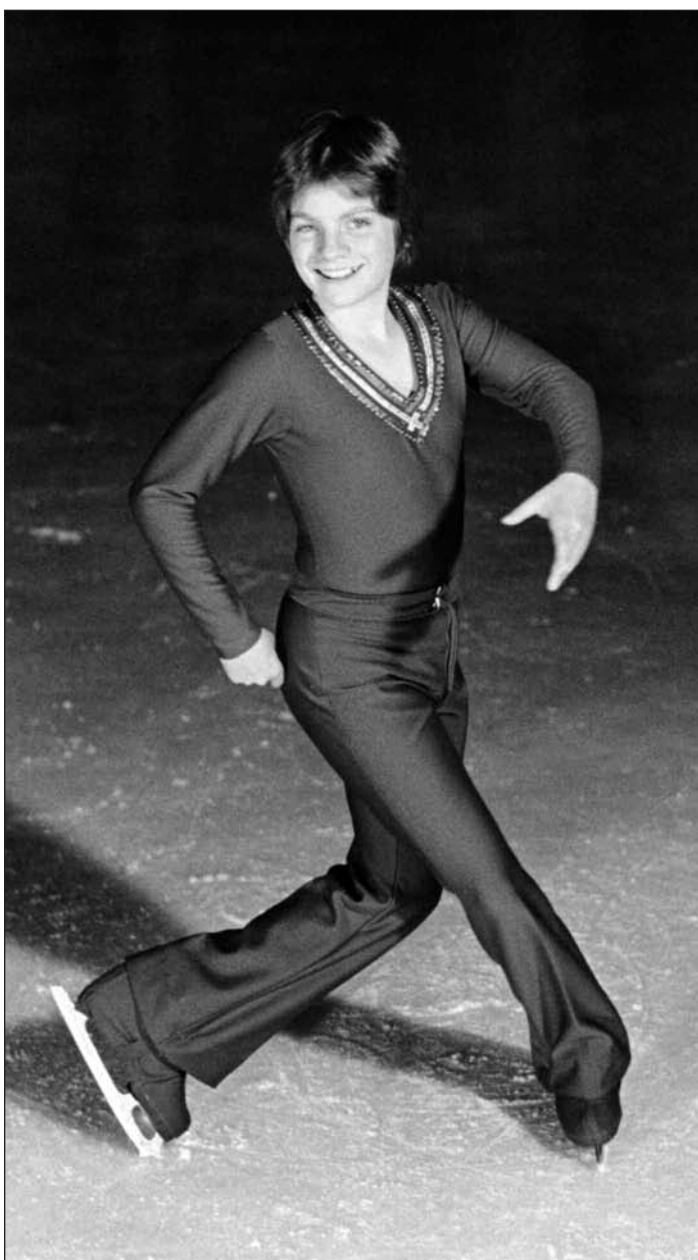
The Scotvolds, and the Wylie family, relocated to the Boston area where Paul fulfilled another ambition. He had no intention of neglecting other vital elements of his life — a first-rate education was a priority (he'd earned his high school diploma from Colorado Academy, a private school). In 1986 he was thrilled to be accepted at Harvard, and was taking on a daunting, exhausting task: combining a full-time competitive skating career with an equally demanding commitment to college. A Bachelor of Arts, in Government, which had always interested him, was his goal. (The extensive international traveling he would do during the course of his amateur career piqued his interest further. "When I was a kid I wanted to be a diplomat," he recalls.)

He began a long-term association with a Harvard organization that had been founded by a figure skater: in 1970, through the efforts of Harvard student and skating champion John Misha Petkevich, "An Evening with Champions: A Jimmy Fund Benefit" was launched. The organization's mission was to raise money to fight cancer (the Jimmy Fund is the fundraising arm of Dana-Farber Cancer Institute). Eventually, Wylie would host many of the annual TV specials celebrat-

Congratulations, Paul!



Scott



ing the event, which always featured the world's greatest skaters. Paul's involvement continues to the present day.

In '86, the year he began Harvard, he won the U.S. Collegiate Championships. He won the Trophee Lalique two years later, and placed second at the U.S. Championships; but he didn't fare well at the Worlds or the 1988 Olympics.

"Figure skating is so difficult," observes Dick Button. "It combines so many elements — athleticism, technique, competitive spirit. I give Paul tremendous credit — he stuck with it — he stayed at Harvard, while keeping after the championships; and, in his programs, he always let you know where he was going, what he was doing, what the theme of the program was — he certainly had what it took, the strength, energy, speed, he was elegant, stylish —"

During these years, Paul's skating was consistently exciting; but his attitude seemed one of grim determination — communicating the joy of skating came later. An unexpected joy, he recalls, was "Mary Scotvold's creative ability — not only choreographically, but musically. She had a fantastic talent for appreciating and editing music — like an arranger — the music tells the story, and how it's put together for the program is absolutely vital. *What is the music saying? What do I feel? What do I really want to say?* I try to interpret every musical phrase with meaning beyond just jumps, spins and footwork."

In 1989, at the U.S. Nationals, he galvanized the Denver audience with a free skating performance that was dazzling, although marred by mistakes on a few jumps. Nonetheless, the audience roared its approval and gave him a standing ovation; several perfect performance scores of 6.0 attested to his brilliance — but it wasn't enough. He placed third and missed, by a hair, making the World team.

He was in good form at the Nationals the next year (he placed second) but had problems at Worlds: the competition had come during mid-terms. "I had too much going on, and had a bad showing," he recalled. The next year, 1991, he had every reason to feel extremely proud of himself: he graduated Harvard, *cum laude*, and won a Bronze at Nationals.

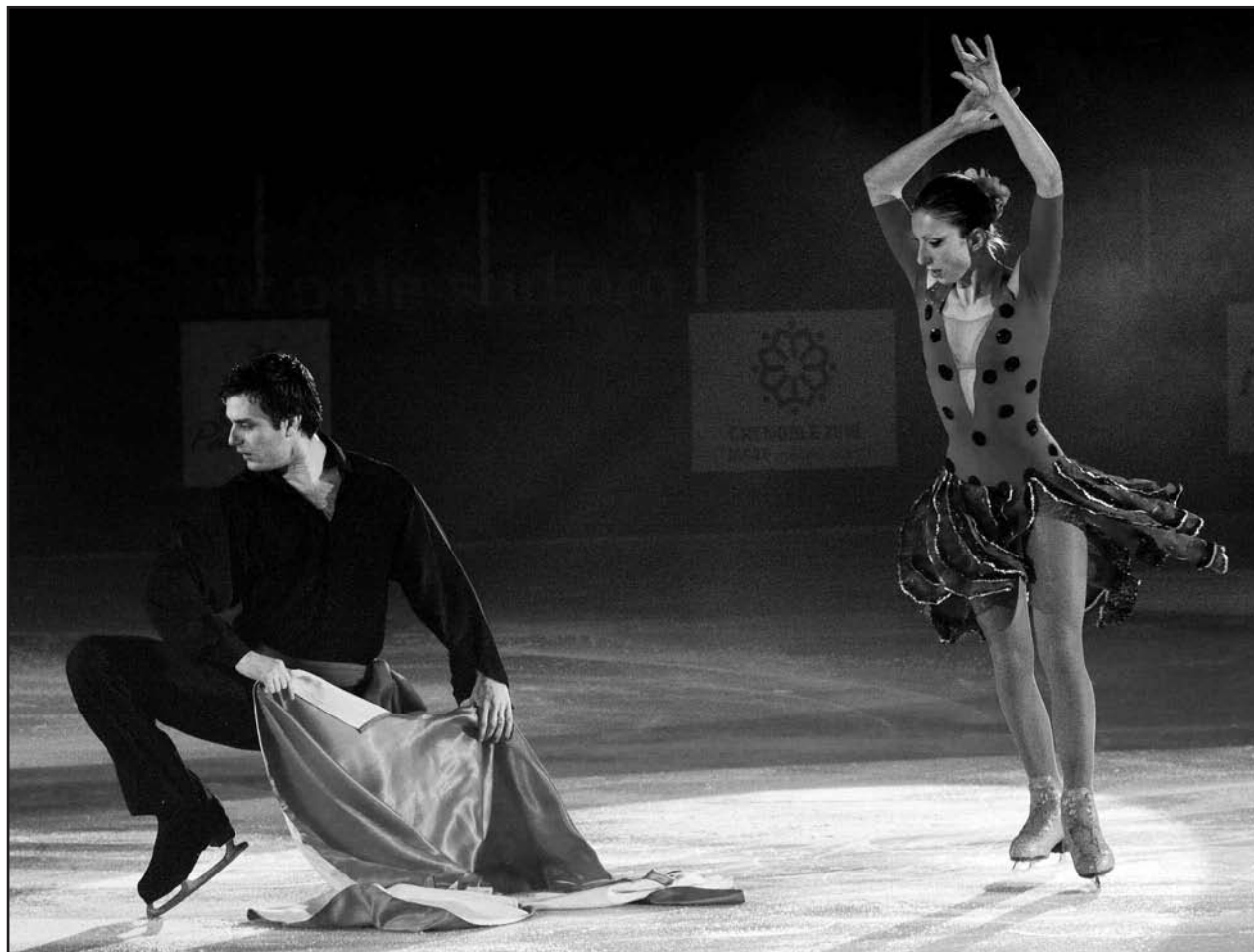
"In 1992, I basically knew [the Olympics] would be my last competition. A lot of people thought I didn't deserve to be there." He'd competed in eleven consecutive Nationals at senior level and was no longer a "new face"; he knew all too well what was being said about him now — that it was *impossible* for him to win a medal.

Only an upset of Shakespearean proportions — "*Most unlikely*," intoned critics — could alter the trajectory of Paul's career. But he was a person of deep faith and religious conviction and he never gave up hope: "When you start losing hope, all sorts of bad things happen."

It usually only happens in the movies — but, in Albertville, France, in 1992, it happened to Paul Wylie. He faced incredible competition, the field was packed with stars and rising stars, including Viktor Petrenko, Peter Barna, Alexei Urmanov, Kurt Browning, Elvis Stojko, Christopher Bowman, Todd Eldredge. Paul was twenty-seven; many of the others were years younger.

But it all came together for Wylie in the long program, skated to the thrilling music of "Henry V." Against the odds, "I delivered the best performance of my career," he later recalled — and the judges were stunned; there were insiders who later speculated that Wylie (who had placed third in the short) actually

Congratulations to
Paul Wylie



and to Ice Theatre of New York
for their wonderful accomplishments

Barbara & Bill Candee

should have won, but the judges were taken by surprise; according to one woman, Wylie was “simply not in the mainstream for winning, you know what I’m saying?” But Paul had come through in the long program with the whole package, including a triple Axel, triple Lutz-double toe combination, and a triple flip; all executed within the framework of a beautifully constructed, dynamic and intricate program delivered with uninhibited Wylie flair and *panache*.

He won Silver. The man who’d been written off by the experts had broken through to the top rank in the top competition. (Petrenko placed first; in the ladies division, Kristi Yamaguchi won Gold, Nancy Kerrigan placed third.)

It was a euphoric evening. JoJo Starbuck, in Albertville coaching her pupil, competitor David Liu, was among the guests at an intimate post-competition dinner for Paul and his family hosted by sponsor Lisa Webster. JoJo recalls: “What an ordeal he’d been through, but he’d proved that if you tough it out long enough, things will work out. Paul was so happy and grateful at what happened. It had been an unforgettable evening.”

The Olympic triumph launched Wylie into a stellar professional career, complete, this time, with a series of Gold Medal wins, including the U.S. Open Professional Championship in 1992, and, in 1993, the World Professional Figure Skating Championship. He became four-times World Challenge of Champions Gold Medalist, four-times Masters Miko Champion and winner of the first-ever head-to-head Pro-Am event.

“He never let any of this success change him,” notes JoJo Starbuck. “He’s always been gracious and funny, whether he’s winning or not winning. Paul has always had, and has, a ‘buzz’ about him. He’s always had this wonderful zest for life, for every moment. He’s grateful for what’s happened for him.”

As a pro, skating became a joy, as opposed to a chore; Paul had learned “not to grit my teeth...not to treat it as an amusement park ride.” He enjoyed his professional career far more than his amateur days; as a pro, he was totally free to be creative.

How did the Wylie creative process work? He approached his programs by visualizing scenes that would help him



convey the mood and atmosphere he was going for in his skating performance; he approached it, in fact, like an actor, seeing himself as an actor at times.

Audiences responded as never before. “Paul really hit his stride as a pro,” notes Dick Button. For four years Wylie co-starred in “Discover Card Stars on Ice,” touring the world. He reveled in the experience: “I could play four or five different ‘roles’ per show and my solo performances were given Tony-Award winning lighting and costuming, in addition to incredible choreography from Mary Scotvold.” He enjoyed the group numbers, performing alongside legends of the skating world: Torvill and Dean, Kristi Yamaguchi, Scott Hamilton, Ekaterina Gordeeva, Sergei Grinkov, Katarina Witt, the Carruthers, Kurt Browning.

“I think the experience of those early years as a pair skater stood him in good stead,” smiles JoJo Starbuck. “He had no problem skating with a partner; he did some wonderful exhibition skating with Nancy Kerrigan.”

At one point, touring with Stars on Ice, Wylie suffered a groin pull, which nagged at him for a year; he faced the fact that his skating career wasn’t going

to last indefinitely. (He enjoyed other sports — waterskiing, biking, scuba diving, hiking, camping, skiing; he also loved to read and listen to music.)

With a Harvard degree, he had an option for a career other than skating; and 1998 was his last season with Stars on Ice. (“The pro circuit in the nineties offered wonderful opportunities for skaters retiring from amateur competition,” he notes. “It’s a shame that skaters today don’t have that.”)

Wylie’s private life took a spectacular turn — on August 14, 1999, he married Kate Presbrey, a lovely, socially prominent Cape Cod native. They’d met in church, and she was a young woman not unfamiliar with skating on ice: she was a former college hockey player. They were married in Christ Chapel in Centerville, Maryland. It was a wedding attended by more figure skating Gold medalists than were usually gathered at any USFSA event: Scott Hamilton was groomsman; Kristi Yamaguchi and her husband, hockey player Bret Hedican, Nancy Kerrigan, the Scotvolds, Ekaterina Gordeeva, Ilia Kulik, Denis Petrov, Dick Button, Brian Boitano, Christopher Bowman and Kyoko Ina were among the guests.

The Wylies today are parents of three children, Hanna (five), Emma (two) and Caleb (one) .

Wylie's career in the business world has flourished. He received his Masters Degree in Business from Harvard — the journey from entering the university to earning his M.B.A had taken fourteen years — and became Director of Marketing and Synergy for the Buena Vista Marketing Group, headquartered in Burbank, California, for the Walt Disney Company. He directed cross-marketing efforts supporting key Disney video releases and the Princess brands.

He has been Color Commentator for Turner Broadcasting and Fox Sports, and is a highly sought after motivational speaker for a variety of corporate entities, and is one of a select few athletes chosen to speak at the National Press Club in Washington, DC. He once served as an analyst for CBS and its 1994 Winter Olympics (Short Track) coverage. His skills as a writer have not been overlooked: he's been a Guest Columnist/Journalist for the Dallas Morning News, USA Today, the Atlanta Constitution and

Newsweek Magazine.

For the last five years, Paul has served as commentator for ESPN and ABC, covering the ISU Grand Prix and International Championships as an on-air analyst. He was host of "All Access" and highlight specials for the World Championships in Moscow and Calgary, and provided color for ABC/ESPN's 2006 and 2008 World Championships. He will be working with Westwood One to do the radio broadcast of the 2010 Vancouver Olympics for all figure skating disciplines.

He's currently coaching at the Extreme Ice Center, in Indian Trail, NC and providing seminars nationwide. He has served this year as a mentor for US Figure Skating, working this past year with 2009 United States Champion, Jeremy Abbott.

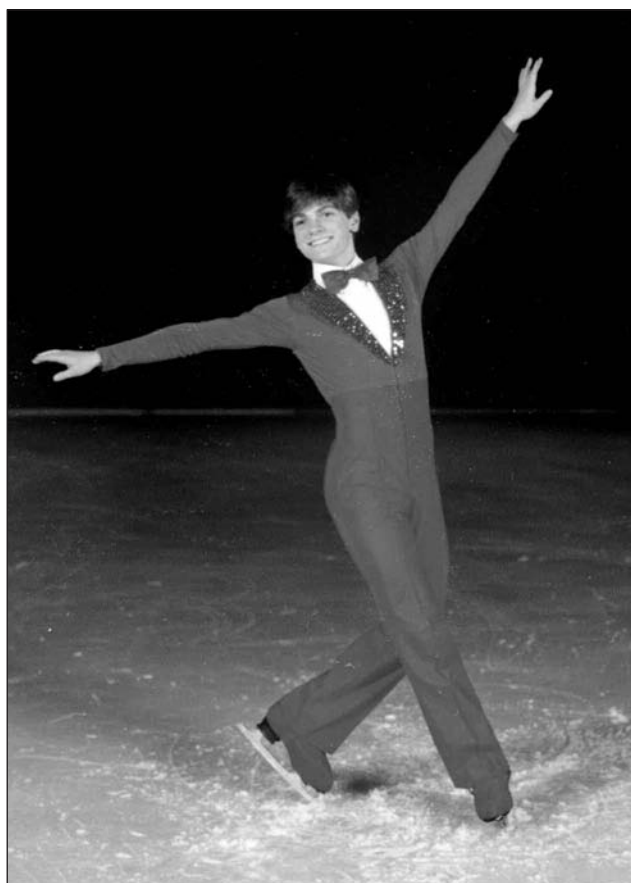
It's safe to say that Paul Wylie is a genuine Renaissance Man.

It's gratifying to note that, in pursuit of a pure artistic ethic, Wylie and ITNY are totally in synch: "I admire and respect the time and effort spent on pursuing and exploring the *art* of figure

skating," he says. "I subscribe to the importance of Ice Theatre, which looks at skating through a lens I have come to appreciate more and more."

Moira North, founder of ITNY, notes: "It's a delightful coincidence that we're honoring Paul Wylie just when he's celebrating his birthday. His commitment to the art of figure skating reflects our mutual understanding of the importance of — and dedication to — the creative individual. To quote one of Stephen Sondheim's lyrics, 'The art of making art...is putting it together, bit by bit, link by link...' Paul has succeeded in doing this; we look forward to our continued association, and wish him many more years of success in all his endeavors."

Edward Z. Epstein, whose books include biographies of Mia Farrow, Paul Newman and Joanne Woodward, Lucille Ball, Jennifer Jones, and "BORN TO SKATE: The Michelle Kwan Story," is also a dedicated figure skater and former Middle-Atlantic States Novice Champion. His biographical essay on Sonja Henie was published by "Scandinavian Review," and he helped organize a festival of Henie's films for MoMA. He's worked with and written articles on the lives of, among others, Natalie Wood and Ava Gardner (about whom he's written a play, optioned by David Brown). Mr. Epstein, a graduate of NYU, is a native New Yorker.



Congratulations to Paul Wylie and to Ice Theatre of New York

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Sky Rink: *Ice Angel*

by EDWARD Z. EPSTEIN

Since 1984, Sky Rink has been the home of Ice Theatre — and, as Dorothy joyfully states at the end of the classic film *The Wizard of Oz*, “There’s no place like home!” A sentiment with which ITNY founder Moira North enthusiastically agrees.

Sky Rink’s original home was atop a sixteen story Manhattan office building, at 33rd Street and Tenth Avenue. It was the training ground for the creme-de-la-creme of the skating world — hockey as well as figure-skating. As Moira North recalls, “When ITNY was born, Sky Rink’s coop-

eration was essential in enabling us to flourish and grow. Under Jim Goodale and Guy Robinson’s leadership, they donated ice time to our Company — at first, the only time available was in the middle of the night! — and without their understanding, enthusiasm and help, Ice Theatre might not have made it.”

When Sky Rink moved to the breathtaking Chelsea Piers complex, Sky Rink’s commitment to ITNY was able to expand, offering a state-of-the-art venue for the nation’s premier ice dancing ensemble, rehearsal space, plus a home for ITNY’s home season shows and Benefit Galas.

The Sky Rink Youth Scholarship Fund provides financial support to children who wish to participate in youth hockey and figure skating programs, and to receive higher level and more frequent training if they are on a competitive track. This is only the tip of the iceberg as far as Sky Rink’s activities on behalf of the community are concerned.

“If ever there was a worthy recipient of our Ice Angel Award, it is Sky Rink,” notes Moira North. “We are honored — and happy — to be associated with this organization.”



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SKY RINK!**



**Frank, Ram,
Astrik, Are,
and Pablo**

LAR LUBOVITCH: *High-Impact*

by EDWARD Z. EPSTEIN

It was a stroke of luck for the skating world when John Curry approached Lar Lubovitch, a man acknowledged as one of the most important contributors to 20th century ballet, and asked if he'd be interested in working in a new medium.

"I was always a fan of figure skating," says Lubovitch, a dynamic, quietly intense person. He points out, "Choreographing for the ice is not that different from dance — it's a different use of timing, as far as the music is concerned; and the ice requires a much broader use of time, it's a changing curve, momentum is maintained on ice." The challenge, however, was basic: to create a lyrical, artistic image and design "that embodies the music."

Working with Curry — who, with his company, was making skating history in the late nineteen-seventies and eighties —

Lubovitch created a number of striking pieces, including "Tilt-a-Whirl," a duet for Curry and Peggy Fleming, also skated by Dorothy Hamill. Did Lubovitch, while working with skaters, skate himself? He smiles and states emphatically: "I wore cleats when I was out there, so I could demonstrate movement. But I never wore skates!"

It's surprising his accomplishments didn't include skating, considering the scope of his creative abilities (which encompassed virtually all mediums, including stage, screen and television; he's even been nominated for a Grammy). Lubovitch was a noted dancer before forming the Lar Lubovitch Dance Company, at the age of twenty-five, in 1968 (the Company celebrated its 40th anniversary in 2008). A native of Chicago

(he was named Chicagoan of the Year in 2007 and 2008, in recognition of his contributions to his hometown), he was educated at the University of Iowa and the Juilliard School in New York. Antony Tudor, Jose Limon, Anna Sokolow and Martha Graham were among his teachers.

Lubovitch made his Broadway debut in 1987 — and received a Tony nomination for his efforts — for his musical staging of the Stephen Sondheim/James Lapine *oeuvre*, "Into the Woods." In 1993,



Filming of "The Planets"



Warmest congratulations
to Paul Wylie
and
Ice Theatre of New York

Alicia Ernst and John Katzman



he created the breathtaking dance sequences for the Broadway show, "The Red Shoes," for which The Theatre Development Fund presented him with the coveted Astaire Award. The final ballet of that show entered the repertoire of American Ballet Theatre and the National Ballet of Canada.

For the past fifteen years, he's enjoyed an enviably prolific career (if, like

the late skating legend Sonja Henie, Lubovitch chose to have a "Trophy Room" in his home, the shelves would be overflowing). The New York Times has hailed him as "one of the ten best choreographers in the world"; Variety described his Company as "a national treasure." New York Magazine has described his dancers as an "exquisitely talented company." Important partnerships have been fostered

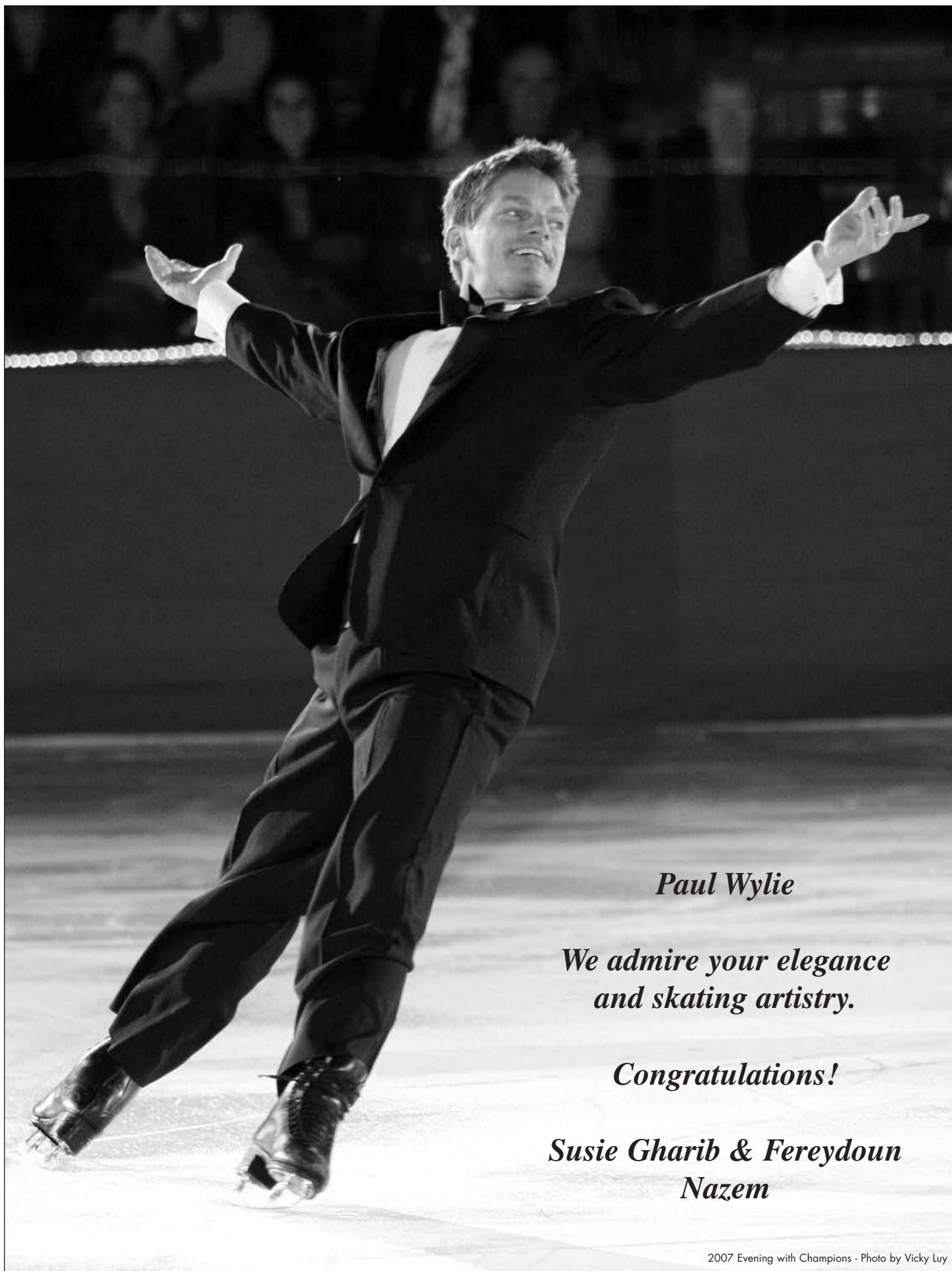
between the Lubovitch company and other leading dance troupes, including American Ballet Theatre, San Francisco Ballet, Alvin Ailey and Hubbard Street Dance Company.

His full-length ice-dancing version of "The Sleeping Beauty," starring Olympic medalists Robin Cousins and Rosalynn Sumners, was broadcast throughout America and Britain. It would be an understatement to describe his version-on-ice of "The Planets," based on "The Planets" by Gustav Holst, as high-impact. Like all of his work, it's excitingly dramatic and deeply affecting. He's created two memorable numbers for Paul Wylie — "Touch Me," a rock piece to the music of The Doors, and "Bach Suite," "more lyrical, spiritually inclined," notes Lubovitch, who has also created an ensemble piece, "Strike Up the Band," for Ice Theatre.

"Lar Lubovitch is one-of-a-kind, a unique creative genius of unassailable artistic integrity who exemplifies everything that Ice Theatre aspires to," states Moira North. "We are proud and thrilled to be associated with him, and to present him with our Special Choreography Award."



Moira North, Paul Wylie and Lar Lubovitch at Sky Rink.



Paul Wylie

*We admire your elegance
and skating artistry.*

Congratulations!

*Susie Gharib & Fereydoun
Nazem*

2007 Evening with Champions - Photo by Vicky Luy

Congratulations to
Paul Wylie, Lar Lubovitch,
Sky Rink and
Ice Theatre of New York



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Dear Paul,

*Because of your elegant, exciting
and passionate performances,
figure skating reached new heights!*

*Thank you for the beautiful
impact you had on all of us
and on the sport we love.*

*Congratulations! And much love to
you, Kate, Hannah, Emma and Caleb.*

JoJo Starbuck

P.S. Now if only skating could get back to those days again!

**Here's to another
great year, ITNY!**

Congratulations to Sky Rink:
40 years of wonderful memories
and looking forward to many more.

Love,
Denise Beaumont

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congratulates Paul Wylie!**

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We would also like to wish our clients the best of luck this Olympic season!



Leah Adams



Jeremy Abbott



Rachael Flatt

Johnny Weir



Congratulations to this year's well-deserved honorees:
Paul Wylie, Lar Lubovitch and Sky Rink
and to Moira North and Ice Theatre of New York
for your incredible leadership.

Robert Mellins

Thank you, Paul
for performing.

Skate well.

Yalin Ravenstein Murdock

N-ice and
Ari Zakarian
Salutes
Paul Wylie
&
Sky Rink

*To Moira,
When ITNY counts
its blessings —
it counts you twice...*

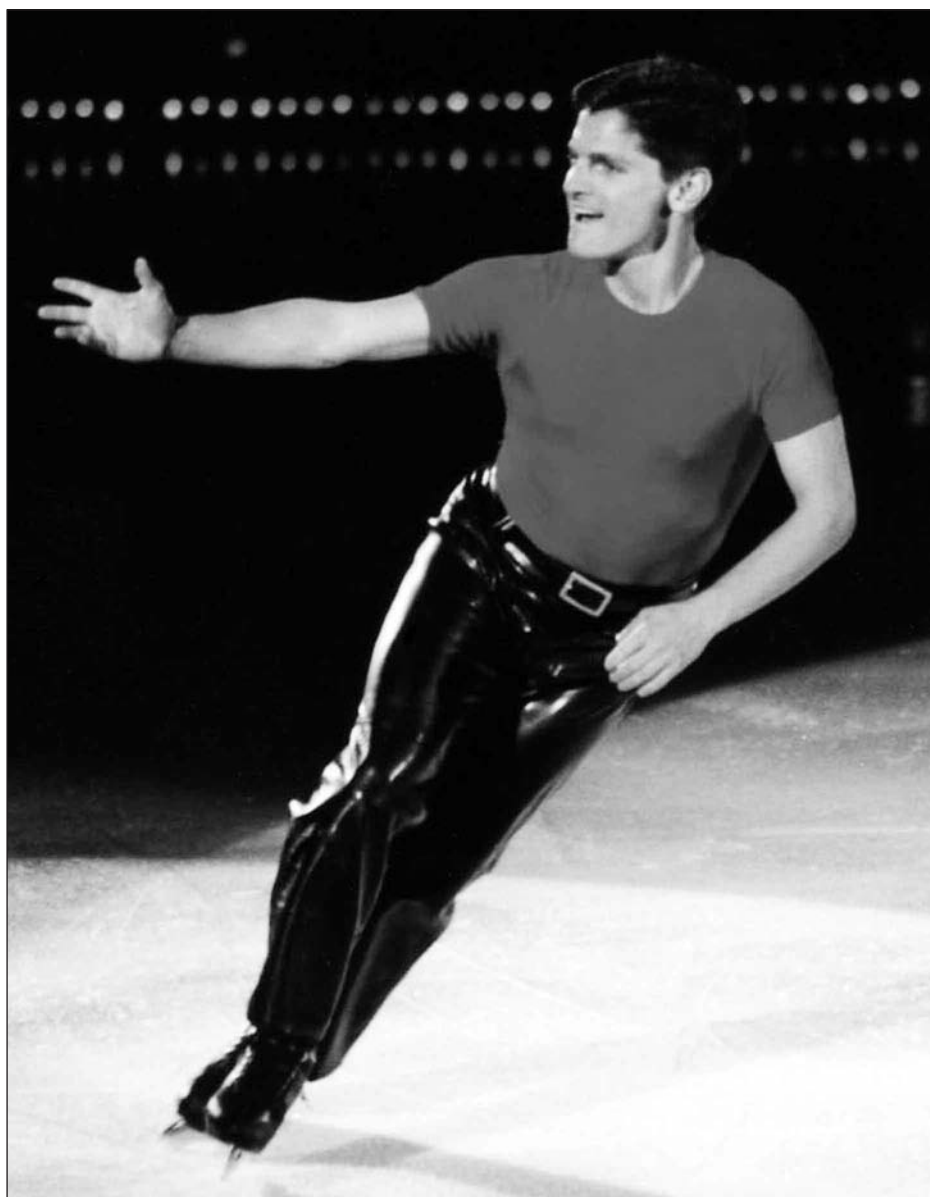
Charles A. Kerner CPA
(212) 675-4030

Congratulations
to Paul
and
Ice Theatre
of New York

Bunny and Bill Beekman

“The highest reward for a man’s toil is not what he gets for it but what he becomes by it.”

– John Ruskin



Congratulations Paul on all your successes!



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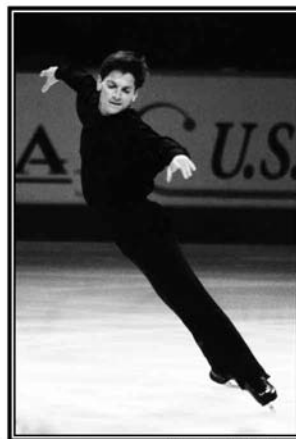


Photo by: Vicki Luy

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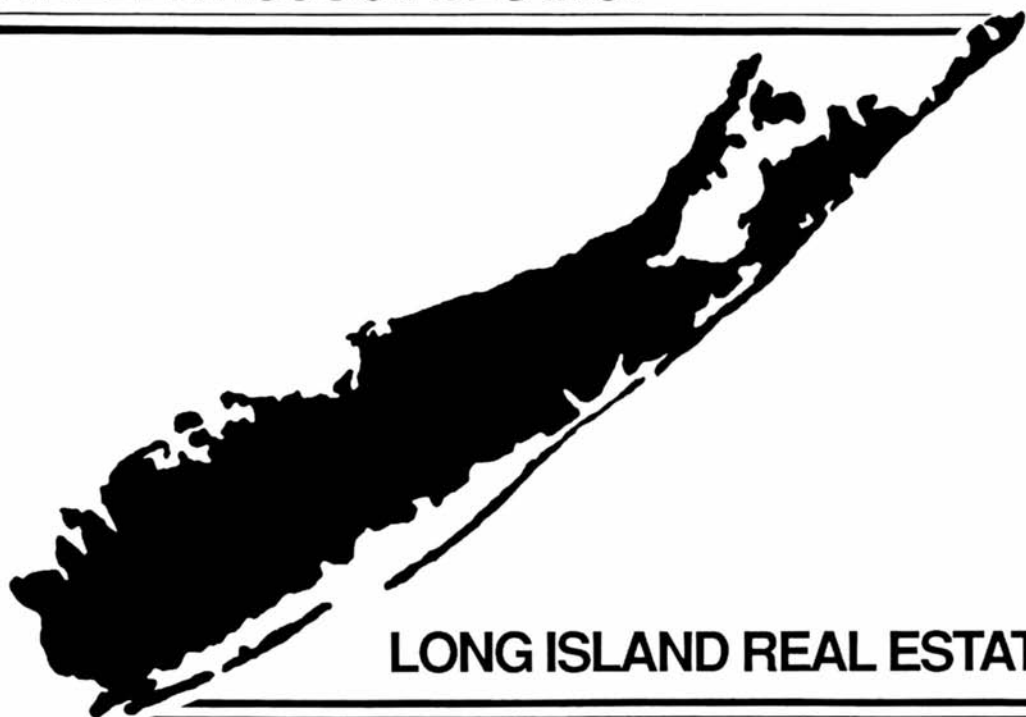
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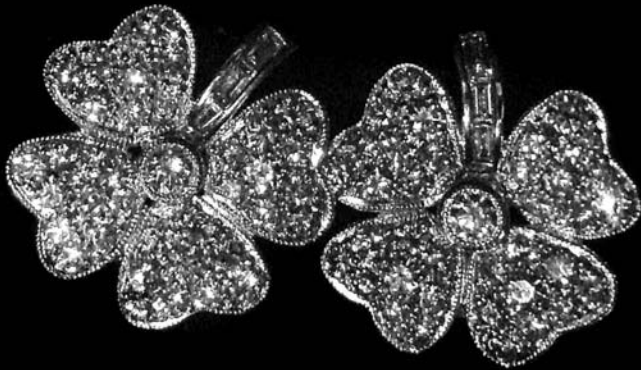
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Congratulations
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Robin Wagner



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Matt • Sarah • Emily • Taylor

*You're an inspiration, Kenny!
We hope you keep skating!*

*With love and admiration from
the adult skaters of Sky Rink*

*Marilyn Andretta
Anonymous
Rose Auslander
Linnea Capps
Helen Chan
Joan Fallon
Kathlin Feuerstein
Mary Gaillard
Orlee Guttman
Rick Moore
Nancy Quaiife
Lois Resnick
Jason Spicer
Leslie Thorne
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Sky Rink

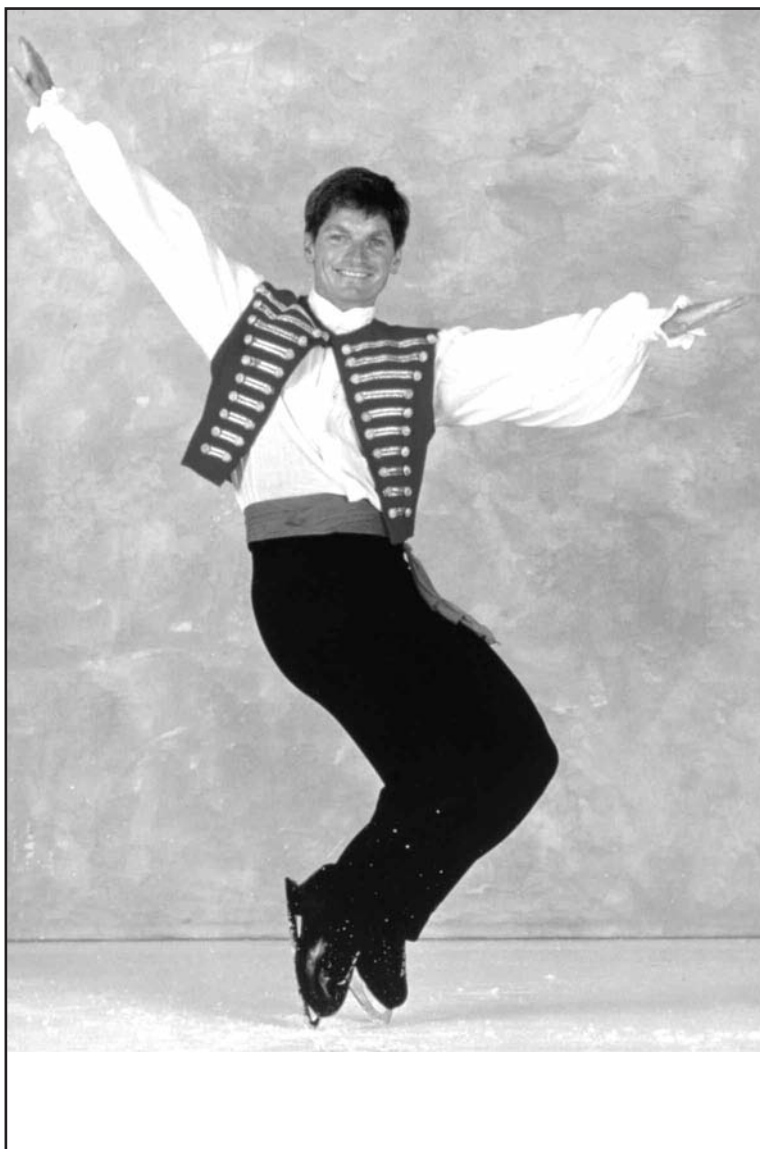
Rhea Schwartz

Paul,

With admiration and
respect to a rare performer
of musicality, elegance
and strength.

Fondly,
Aja Zanova

*Congratulations to
the Ice Theatre of New York
and Paul Wylie*



Jeff Arnstein and Michael Field



Paul --

Congratulations for this well deserved honor.

&

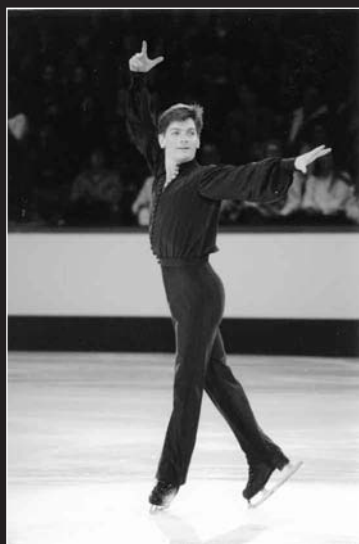
Thank you for being a committed and dedicated Board Member of the Skaters' Fund for the past 10 years.

Charles--

www.skatersfund.org

Dr. Reena Clarkson
salutes
all the smiles
on the ice.

Paul,
Watching you and
Working with you
Has been a Joy



Betsy and Doug Wilson

Congratulations
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from

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Ice Theatre of New York

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IN REVIEW '08-'09

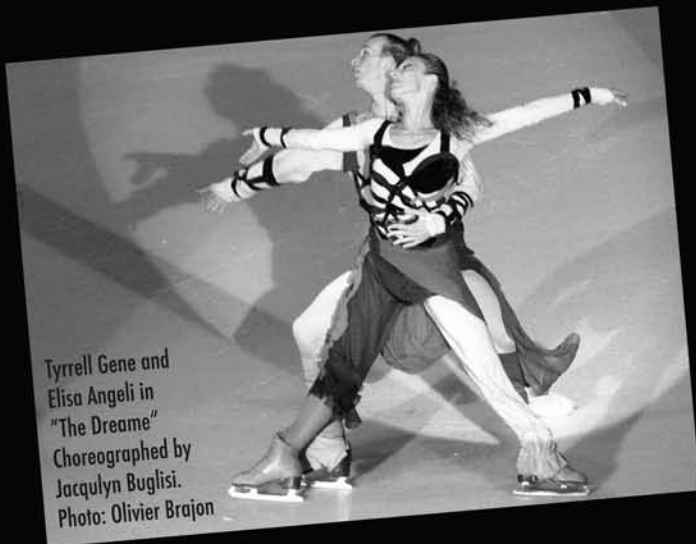
“The work straddles the worlds of traditional figure skating and the art-house stage. Some pieces seem like they would be perfectly at home at say, Jacob’s Pillow”

— Jenny Hansell,
Learning How to Dance on Ice A New Art

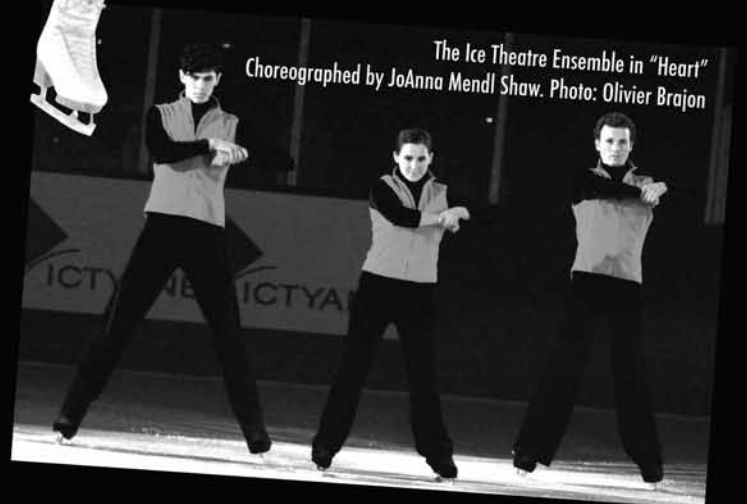
Guest artist
Surya Bonaly
portraying
Josephine Baker.
Choreographed by
Ice Theatre
of New York.
Photo: Olivier Brajon



Principal performer and choreographer David Liu in
“Gitano”, part of “Mi Andalucia”
Choreographed by Peter DiFalco.
Photo: Olivier Brajon



Tyrrrell Gene and
Elisa Angeli in
“The Dreame”
Choreographed by
Jacquelyn Buglisi.
Photo: Olivier Brajon



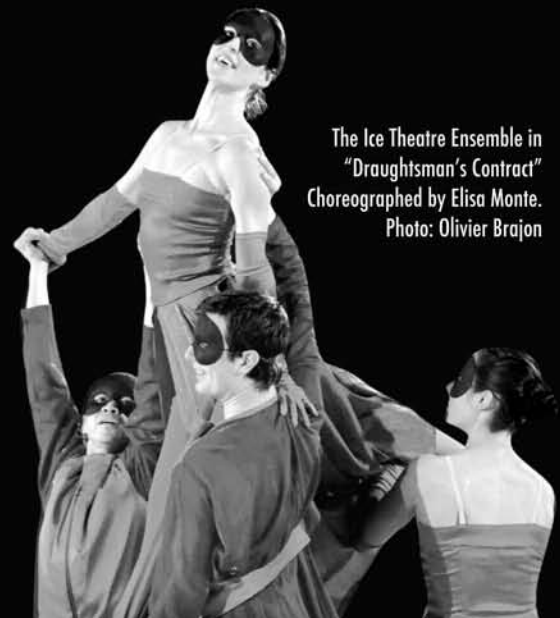
The Ice Theatre Ensemble in “Heart”
Choreographed by JoAnna Mendl Shaw. Photo: Olivier Brajon



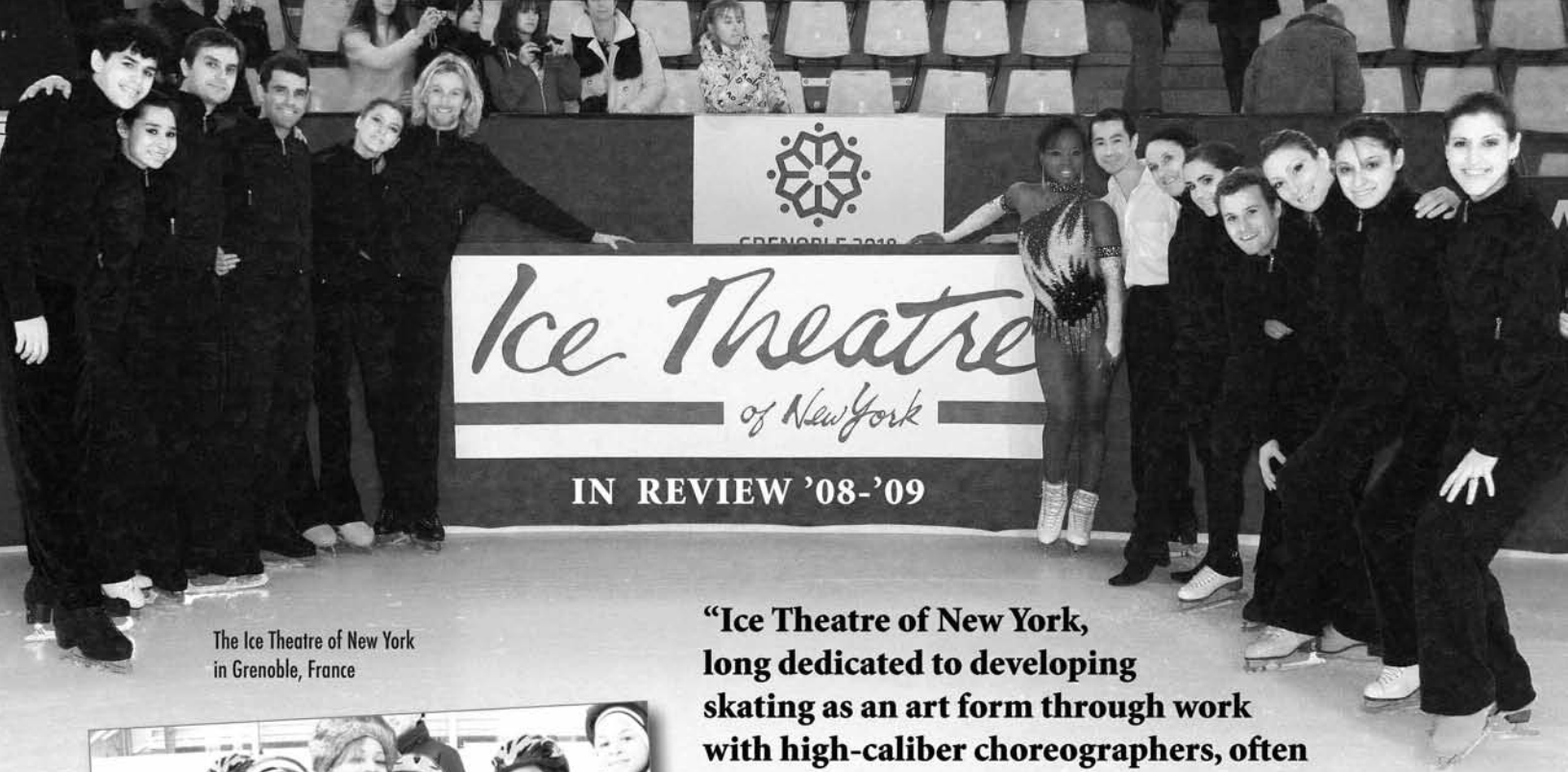
Jamie Coffey Reynolds and David Liu in “Low Duet”
Choreographed by Susan Marshall.
Photo: Olivier Brajon

“Ice theatre is dynamic, flowing, risky, on the edge... it is the process and the journey that true artists live for. The exploration into unfamiliar territory, with no expectations, is exactly what makes this skating company so unique.”

— Judy Blumberg
Olympic Ice Dancer



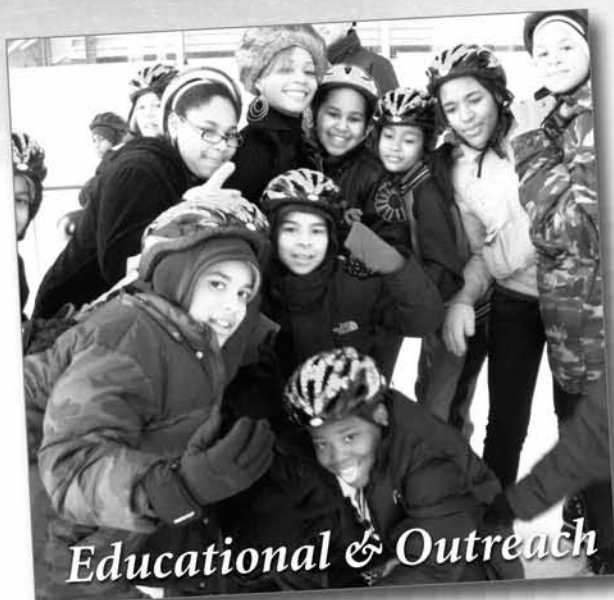
The Ice Theatre Ensemble in
“Draughtsman’s Contract”
Choreographed by Elisa Monte.
Photo: Olivier Brajon



The Ice Theatre of New York
in Grenoble, France

**“Ice Theatre of New York,
long dedicated to developing
skating as an art form through work
with high-caliber choreographers, often
from the dance world, regularly proves that
there are far greater, and more expressive,
options when blades meet the ice.”**

— Susan Reiter, *NY Press*



Educational & Outreach



Benefit Gala

Moira North, Paul Wylie, Nancy Kerrigan
(Honoree) and Joan Erdheim (Ice Angel)
Photo: Judith Angel



Above: Students at the
New Works and Young
Artists Series, Ice Theatre's
Outreach Program at
Riverbank State Park.
Photos: Sue Brisk

**“It’s such an amazing honor to be here, to be a
part of an Ice Theatre of New York event.”**

— Nancy Kerrigan, *IFS Magazine*

Special Events

Left: Ice Theatre of
New York at Visionaire
Magazine Skating Party.
Photo: Jay Colton



Ice Theatre of New York helps light up the tree at
The Rink at Rockefeller Plaza.

**“With the temperature at zero,
only a rock star or The Ice Theatre of
New York could bring out the crowds
to open the Milford, PA Winter Lights
Festival. Thank you ITNY.”**

— Mike Carson, Producer



Keeping
Ice Theatre
in the
Spotlight.

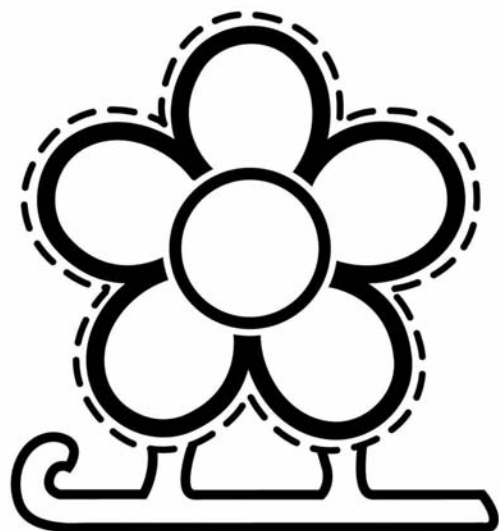
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Thank you Bing,
Mr. Liu and Moira
for all the support

“The Jimmy”



CONGRATULATIONS TO
PAUL WYLIE

MARILYN, JOE AND JOY KASPUTYS

Coaches and Ice Theatre of New York Performers Marni, Bridie and Elana congratulate Paul Wylie and ITNY for all of their dedication to showcasing skating as an art form.

Next Generation Ice Theatre of New York performers can contact Marni, Bridie or Elana to assist in transforming basic skating skills into artistry on ice.

Elana Siegel (far right):
elanabsiegel@gmail.com

Bridie Myles (middle):
sk8withbridie@aol.com

Marni Halasa (second from left):
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Thank you, Mr. Liu and Bing for teaching me and having me learn so much.

Thanks to Moira for letting me perform with Ice Theatre in Flushing.

Claudia Luong

To all the honorees and

*Ice
Theatre
of
New York*

With appreciation
for your inspiration.

Joan Erdheim

Bravo,
Paul and Lar



Stephen G. Epstein
Edward Z. Epstein

OUR MOST SINCERE CONGRATULATIONS TO A FELLOW TEXAN!

PAUL WYLIE

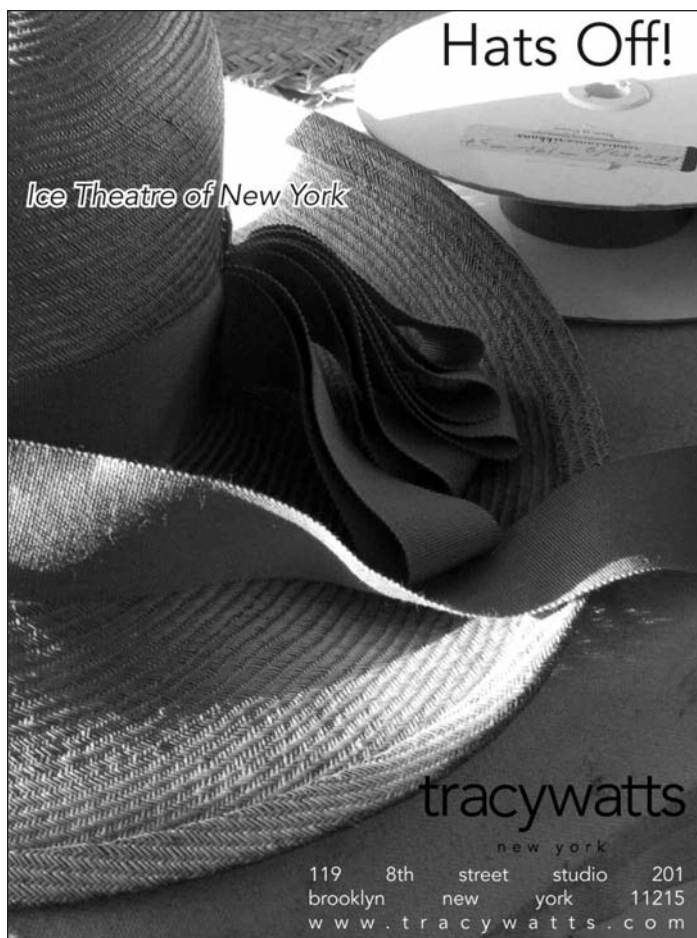
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*With love,
Mom
Angela Ting*



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and to the Ice Theatre of New York for continuing
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ALSO, THANK YOU TO MOIRA, TY AND THE STAFF
AT SKY RINK. YOU'VE ALL HELPED TO MAKE
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*Ice
Theatre
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Keith C. Champagne

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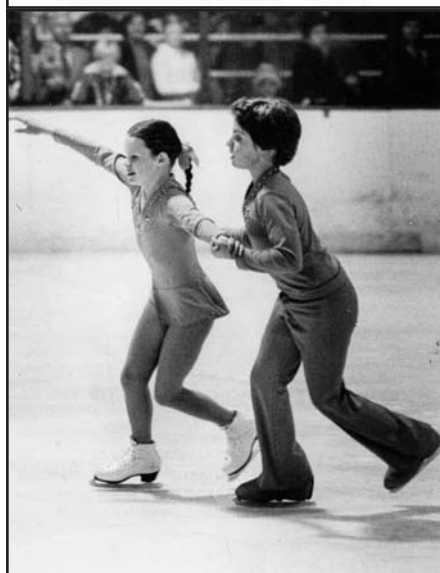
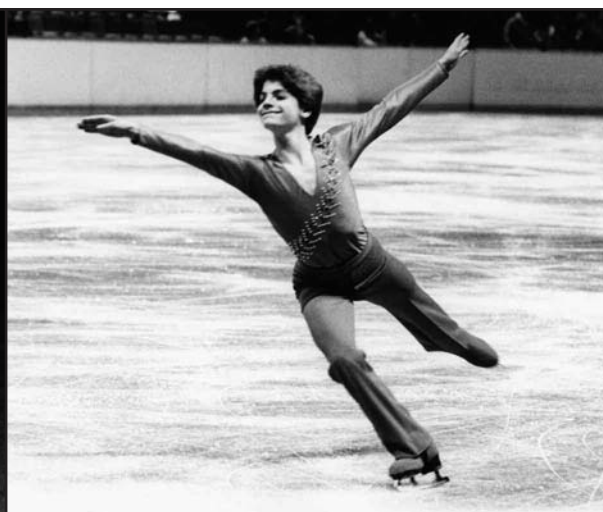
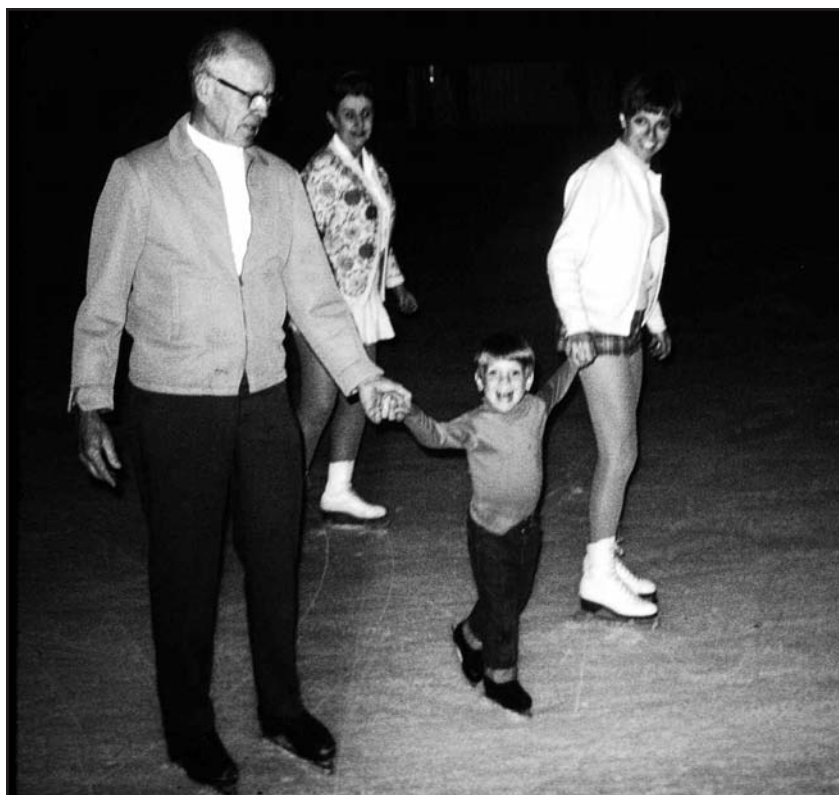
Ice Theatre

Paul Wylie

Lar Lubovitch

Sky Rink

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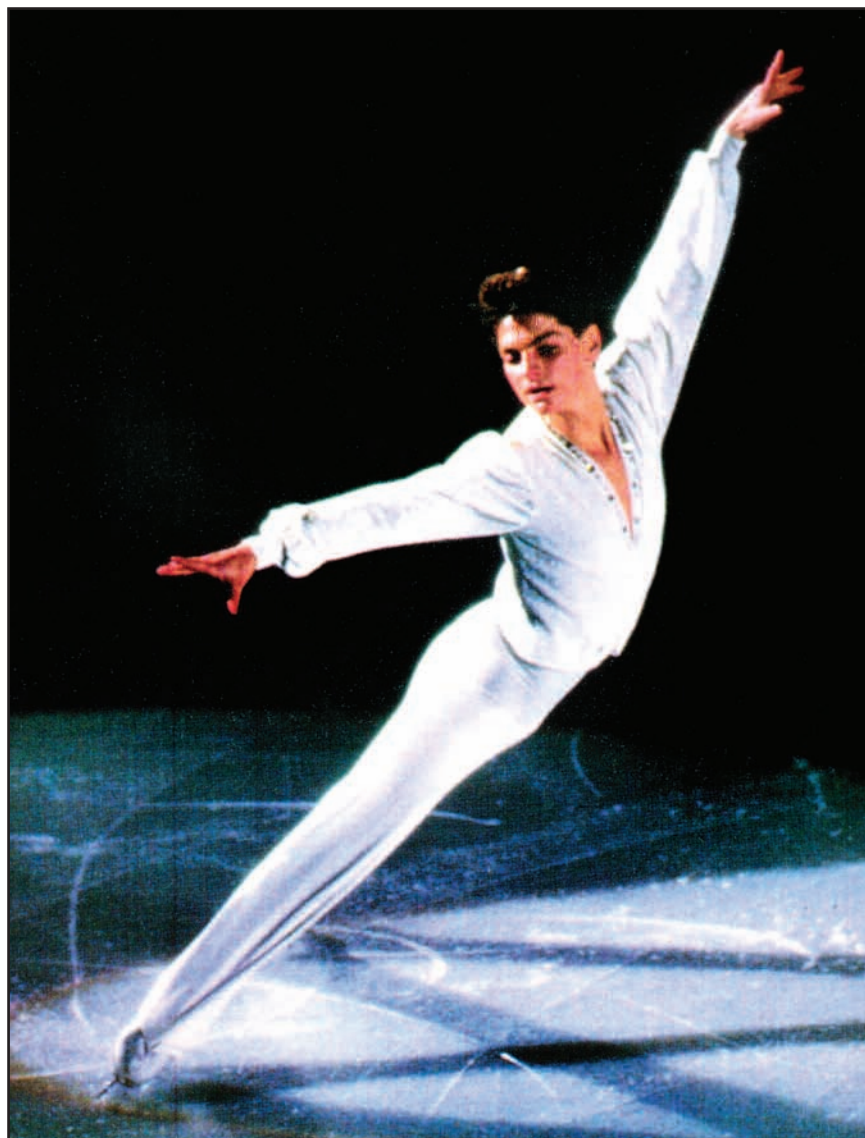


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