



**ALVIN AILEY AMERICAN DANCE THEATER ANNOUNCES
PROGRAMMING FOR
NEW YORK CITY CENTER SEASON NOVEMBER 29 – DECEMBER 31,
2017**

Artistic Director Robert Battle Leads the Company in Five-Week Holiday Engagement Featuring More than Two Dozen Dynamic Works and a Series of Special Programs

“Modern American Songbook” Opening Night Gala Benefit Honoring Ailey Board President Debra L. Lee on Wednesday, November 29th Launches Season

Company Choreographic Debuts with World Premieres of Gustavo Ramírez Sansano’s Victoria and Ailey Dancer Jamar Roberts’ Members Don’t Get Weary

New Productions of Twyla Tharp’s The Golden Section, Jawole Willa Jo Zollar’s Shelter, and Talley Beatty’s Stack Up in Celebration of His Upcoming Centennial

Season Also Features a Special Evening Celebrating the Men of Ailey on Sunday, December 17th
Tickets starting at \$29 go on sale September 5!

NEW YORK – August 2, 2017 — Alvin Ailey American Dance Theater, New York City Center’s Principal Dance Company, returns to the theater’s stage from November 29th – December 31st, 2017. Artistic Director Robert Battle leads Ailey’s 32 extraordinary dancers during this annual five-week engagement, which has become a joyous holiday tradition. The repertory features more than two dozen diverse works by some of the world’s preeminent dance-makers, including world premieres by Spanish choreographer Gustavo Ramírez Sansano and Ailey dancer Jamar Roberts, as well as new productions by Twyla Tharp, Jawole Willa Jo Zollar, and Talley Beatty.

The season launches on November 29th with an Opening Night Gala Benefit performance at New York City Center and party at the New York Hilton Midtown Grand Ballroom. The Gala honors Ailey Board President Debra L. Lee for her commitment to the advancement of arts and culture and her dedication to the , which has helped steer Ailey to success since she joined the Board in 2002. The evening raises funds to support the creation of new works and Ailey’s extensive educational and training programs for young people. The one-night-only performance features excerpts of dynamic works set to music from the “Modern American Songbook,” and culminates with an uplifting Revelations finale featuring live musicians and singers.

On Friday, December 1st, Spanish choreographer Gustavo Ramírez Sansano’s work takes the Ailey stage for the first time with Victoria. Set to Beethoven’s Seventh Symphony – adapted by the award-winning composer Michael Gordon – Victoria features Sansano’s signature whimsy, theatricality, and physicality. Sansano’s work – hailed for its originality and expressiveness – has appeared on companies around the world, including Nederlands Dans Theater, Compañía Nacional de Danza, Hubbard Street Dance Chicago, and Atlanta Ballet.

One week later, on Friday, December 8th, Ailey dancer Jamar Roberts will unveil his first work for the Company – Members Don’t Get Weary. The recent “Bessie” Award-winner says the work is “a response to

the current social landscape in America,” and “takes an abstract look into the notion of one ‘having the blues.’” Set to the powerful music of the legendary American jazz saxophonist and composer John Coltrane, the work uses movement to allow the audience to momentarily transcend their own personal blues.

In addition to world premieres, the season features new productions of works by three American dance innovators. Tony Award-winning choreographer Twyla Tharp’s *The Golden Section* returns to the repertory on Wednesday, December 6th. This sizzling ensemble work is set to a propulsive score by David Byrne, and shatters the limits of human physicality with breathtaking leaps, finely-honed partnering, and explosive joy.

On Tuesday, December 12th, Urban Bush Women founder Jawole Willa Jo Zollar’s *Shelter* returns to the Ailey stage 25 years after first being performed by the Company. A passionate statement about the physical and emotional deprivation of the homeless, the work is set to an inventive score which incorporates drumming by Junior “Gabu” Wedderburn and poetry by Hattie Gossett and Laurie Carlos.

On Wednesday, December 13th, Ailey celebrates modern dance pioneer Talley Beatty on his upcoming centennial with the return of *Stack Up*. Set to the background of vibrant 1970s beats (Earth, Wind and Fire, Grover Washington Jr., Fearless Four, and Alphonze Mouzon) and a graffiti landscape, patrons in a crowded disco dance with attitude, sass, and fierce despair. Inspired by Los Angeles’ urban landscape and the lives of its disparate inhabitants, the work depicts the emotional “traffic” in a community that is stacked on top of each other.

“The incomparable Ailey dancers are sure to astound audiences this season when they bring to life a wide array of works – old and new,” stated Artistic Director Robert Battle. “I’m thrilled for the Company choreographic debuts of Gustavo Ramirez Sansano and our very own Jamar Roberts, who has brought so much brilliance to the stage since joining Ailey 15 years ago. New productions highlight three of the most revered and unique choreographic voices in the history of American dance: Twyla Tharp’s *The Golden Section*, Jawole Willa Jo Zollar’s *Shelter* – for its 25th Ailey anniversary – and the legendary Talley Beatty’s *Stack Up*, as we approach his upcoming centennial. From our one-night-only opening saluting the “Modern American Songbook” to our New Year’s Eve finale, this season’s special performances and programs will prove once again why the holidays in New York aren’t complete without Ailey.”

Another exciting highlight to the season is the Sunday, December 17th evening performance *Celebrating the Men of Ailey*. The program will showcase the strength, grace, and dynamism of the Company’s male dancers in works by Alvin Ailey – the dazzling *Night Creature*, tour-de-force solo *Love Songs*, and the masterpiece *Revelations* – along with a variety of other special one-night-only performances to be announced.

In addition, the engagement showcases a variety of 2016-17 season premieres: Robert Battle’s *Mass*, set to a score by his frequent collaborator John Mackey, and *Ella*, set to Ella Fitzgerald’s virtuosic scatting in “Air Mail Special;” Ailey dancer Hope Boykin’s *r-Evolution, Dream.*, inspired by the speeches and sermons of Dr. Martin Luther King, Jr. that she encountered during a visit to the Center for Civil and Human Rights in Atlanta; Kyle Abraham’s *Untitled America*, which highlights the impact of the prison system on African-American families; and Johan Inger’s *Walking Mad*, a daring contemporary take on Maurice Ravel’s *Bolero* that employs a long, movable wall, and brings waves of emotion – first laughter, then tears.

2016 new productions coming to life onstage include Billy Wilson’s *The Winter in Libson* (1992), a rhythmic and colorful celebration of the great Dizzy Gillespie, and *Masekela Langage* (1969), Alvin Ailey’s searing portrait of oppression – set to Hugh Masekela’s driving music – that draws parallels between the era of South African apartheid and the race-induced violence in Chicago during the 1960s.

Special season programs include All Ailey performances comprised entirely of works by Alvin Ailey (December 10 mat and 30 eve), All Jazz performances celebrating the marriage of jazz music and modern dance (December 14 and 17 mat), and All New programs containing season premieres (December 16 eve, 22, 23 eve, and 31 mat).

The engagement also includes Family Matinee Series performances presented each Saturday at 2pm, with a Q&A session featuring Ailey's revered dancers following the finale of Alvin Ailey's Revelations, which is acclaimed as a must-see for all ages. Revelations will bring an inspiring close to the performance on Christmas Eve (December 24 matinee) as well as a Special Season Finale on New Year's Eve. Live music performances of Revelations will take place on November 29, and December 1-2 (matinee and evening). A detailed performance schedule is attached (subject to change).

Alvin Ailey American Dance Theater inspires all in a universal celebration of the human spirit using the African-American cultural experience and the American modern dance tradition. Nearly 60 years after its founding, Ailey continues to move forward under the leadership of Robert Battle, revealing once again why Alvin Ailey American Dance Theater is one of the world's most beloved dance companies.

Tickets starting at \$29 are on sale Tuesday, September 5 at the New York City Center Box Office, through CityTix® at (212) 581-1212, or online at www.alvinailey.org or www.nycitycenter.org. Discount tickets are available for Ailey Super Fans who purchase tickets for more than one performance, for students with an appropriate ID, and for groups of 10 or more (discounts do not apply to \$29 tickets). For group sales, call 212-405-9082 or e-mail groupsales@alvinailey.org. For further information about Ailey's New York City Center season please visit www.alvinailey.org.



The Most-Anticipated Broadway Opening of The 2017-18 Season ICONIC THEATER DISTRICT RESTAURANT

**TO REOPEN IN ITS NEW HOME ON 46TH STREET
SEPTEMBER 25, 2017**

****NOW ACCEPTING RESERVATIONS****

NEW YORK, September 18, 2017 – Shelly Fireman, CEO of The Fireman Hospitality Group, announces that this fall marks the re-opening of the Italian restaurant BOND 45 at its new home in the heart of the theater district, 221 West 46th Street. Nestled between the Lunt-Fontanne Theater and the Edison Hotel, the restaurant's new two-story, 7,800-square-foot space will seat 268 guests and feature design by Tony Award nominated scenic designer David Korins (Hamilton) in collaboration with Shelly Fireman, with lighting design by Tony Award winner Donald Holder (The Lion King). Complemented by its distinguished menu of exceptional Italian dishes crafted by Bologna native Executive Chef Brando De Oliveira, the restaurant's carefully curated new environment honors the classic décor and lively atmosphere of the original BOND 45 on the main floor, while also offering an excitingly fresh design on its second level called the Bond Bar Below. The restaurant is now accepting reservations and will re-open its doors on September 25, 2017.

BOND 45 first opened in 2005 at 154 W. 45th Street – former location of the historic Bond Clothing Store (1948-1977) – where it celebrated a decade of success as a dining destination for Broadway insiders, theatergoers and visitors from around the world in the heart of the theater district. In its new location on 46th Street, it will share a block with such Broadway hits as Hamilton at the Richard Rogers Theater, Charlie and the Chocolate Factory at the Lunt-Fontanne Theatre, and the upcoming Jimmy Buffet musical Escape to Margaritaville at the Marquis Theater.

"We look forward to opening BOND 45's new beautiful and unique two-floor design (elevator available), which will feel like home to its longtime guests, while also offering many new and exciting features, dishes and environments fit for every palate," Korins said. "Whether you're seeking an all-day breakfast menu, a

lively gathering spot for friends over a lunch or dinner of delicious pasta, salads or other entrees, or a quiet fireplace nook for a glass of red wine after a show.”

Shelly Fireman is not only an experienced restaurateur with six established restaurants in NYC and two in National Harbor, MD, but also an avid sculptor and patron of the arts. He and Korins, one of Broadway’s fastest rising design stars currently represented with mega-hits Hamilton, Dear Evan Hansen and War Paint, worked together to seamlessly blend classic New York style with modern features, utilizing reclaimed wood and imported Italian tiling, layering on plush banquette seating and marble tabletops, and creatively highlighting Shelly Fireman’s selection of artwork, including Girl with the Golden Goblets, a bronze cast in Pietrasanta, Italy.

The second level, called the Bond Bar Below, seats 160 and features three distinct areas to dine and drink. Inspired by the environment near Shelly’s home in Camaiore, Italy, the room features a hand-carved wood bar set amidst exposed original stone walls and two fireplace alcoves featuring built-in couch seating. A sunken-patio dining area centers the space, below a starfield light installation and flanked by state-of-the-art video screens displaying real-time Italian coast sunrises and sunsets. Additionally, there is a private party space called “The Villa” for 70 guests that features a full bar and state-of-the art audio/video capabilities.

Under the leadership of Executive Chef Brando De Oliveira, BOND 45’s expert culinary staff has created a menu to please everyone, and prepares each meal with an international and cosmopolitan flair. Best known for their signature Vegetable Antipasto Bar which offers an eclectic rotating selection of market vegetables in uniquely flavorful preparations, highlights of BOND 45’s expansive menu also include specialty veal chops, seafood, thin crust pizza, and an abundant array of signature dishes including a 48 hour braised lamb shoulder, fried artichokes alla giudea, and fettucini alfredo (served tableside in a capriottino? cheese wheel). BOND 45 will now offer “family style” options for many dishes and will serve breakfast all day. De Oliveira joined the Fireman Hospitality Group in 2001 as the executive chef of Café Fiorello, after more than 15 years working at such premier establishments as New York’s Aureole, where he also served as Executive Chef; Bologna’s century-old Ristorante Diana; Milan’s three-star Michelin restaurant L’Antica Osteria del Ponte, and Belgium’s La Torre.

Straight from Rome, sommelier and mixologist Gabriele Guidoni previously worked at acclaimed Roman establishments La Pergola, Antica Pesa and Pierluigi before joining the Fireman Hospitality Group as Beverage Director. For Bond 45, and with the desire to provide healthy organic and biodynamic offerings, he has assembled a wide and recognizable selection of wines from around the world, locally brewed craft beers and ciders, and flavorful cocktail creations. His original seasonal cocktails specials include the Bond Cup (pineapple infused vodka, lime, passion fruit, yuzu); Twist on a Legend (vodka, lychee, elderflower liquor, organic cranberry); Fall in Jalisco (tequila, figs, chamomile and sage syrup, lime), and Almost a Toddy (dark rum, rye whiskey, sweet vermouth, absinthe).

HOURS, PRICING, PRIVATE PARTIES

Bond 45 will be open seven days a week from 11:00 am until late. Breakfast service will begin on October 23rd at 7:00 am, offering a buffet and full a la carte menu. Prices are \$30 and under. All major credit cards are accepted. Delivery and take-away will be offered. “The Villa” offers private party space for up to 70 guests. For more information, visit www.bond45ny.com, call 212.869.4545



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MAYOR DE BLASIO ANNOUNCES START OF LOWER-LEVEL BOARDING AT STATEN ISLAND FERRY

Returning today for the first time since 2003, lower-level boarding will speed departures and add convenience; Mayor promised change when City Hall in Your Borough came to Staten Island in April

NEW YORK— Mayor Bill de Blasio announced that effective this morning, lower-level boarding had returned to the Staten Island Ferry. The change, in effect for the morning rush hours at St George Terminal on Staten Island and during afternoons and evenings at Whitehall Terminal in Lower Manhattan, comes as the Staten Island Ferry has seen record ridership – with expected further growth with Staten Island North Shore development.

“Earlier this year, we announced that lower-level boarding would return to the Staten Island Ferry for the first time in thirteen years and today, DOT has delivered,” said Mayor de Blasio. “These changes will get ferries from the docks a bit faster and reduce congestion at the ferry terminals during the busiest times of the day. Thanks to Borough President Jimmy Oddo for his strong advocacy of this change, which Staten Islanders and its growing number of visitors can expect will make the trip across the harbor a bit more relaxed.”

Mayor de Blasio had promised the change when City Hall in Your Borough came to Staten Island this past April. As of this morning, passengers entering the kiss-and-ride entrance to the St. George Terminal will be able to board the ferry on the lower level, a change now in effect from 6:40 to 9 a.m. on weekdays only. At the Whitehall Terminal in Manhattan, lower-level boarding will be allowed from 12 to 8 p.m. on both weekdays and weekends.

“A ride on the Staten Island Ferry is now an indispensable part of the New York City tourist experience, but for Staten Islanders, the ferry itself is simply indispensable, and every minute saved commuting on it really counts,” said DOT Commissioner Polly Trottenberg. “We are happy to be able to bring improvements that will speed departures and relieve crowding. We offer our thanks to Mayor de Blasio and Borough President Oddo for their leadership -- and to our hard-working Ferries team who put these changes into action.”

With over 65,000 daily commuters, Staten Island Ferry ridership has reached record levels. Lower-level boarding on the ferry was discontinued in 2003 when new Federal regulations passed after 9/11 required new protocols, including security screening and mandates that embarking and disembarking passengers be kept separate at all times. The change implemented today maintains all those safety protocols, and was officially approved by the U.S. Coast Guard last month. DOT noted that the new boarding configuration could go through changes and adjustments in the months ahead – and asks regular commuters to sign up for email updates and alerts on ferry service changes. Ferry alerts are also posted on DOT's Twitter and Facebook pages.

“As both the population and popularity of the North Shore continues to grow, so too is ferry ridership. Lower level boarding will help reduce congestion and speed the boarding process during the weekday rush hours. Similar to the more frequent ferry service we implemented three years ago and the three new ferry boats under construction, my hope is that the step we are taking today makes the ride to and from Manhattan a little easier for our commuters,” said Council Member Debi Rose.



WHAT'S UP, WEST VILLAGE!

Today, Matt Kliegman and Carlos Quirarte, of The Smile and Smile To Go, open Old Rose at The Jane Hotel on Manhattan's Lower West Side.

Building on their successful partnership with The Jane and its owner Sean MacPherson, Kliegman and Quirarte offer an all-day Italian restaurant with a menu from chef Joey Scalabrino (Lighthouse).

ALL-DAY LONG

Scalabrino's menu features simple and fresh Italian cooking for breakfast, lunch and dinner daily. In the evening, the menu features pizzas, such as vodka sauce and burrata, and starters like house-baked sourdough with Sicilian olive oil, an antipasti plate of pickled vegetables and shrimp with nduja + chives. A daily pasta, protein and vegetable entree rotate nightly. At lunch, salads and sandwiches are also offered, including a vegetable chopped salad and an Italian combo. In the morning, guests can enjoy everything from granola with matcha yogurt + seasonal berries, to a fried egg sandwich with mortadella, provolone + pickled cucumber. A late night menu of pizzas and oysters is also available on Thursdays, Fridays and Saturdays until 2am.

TO DRINK

Beverages include two on-tap cocktails: Negroni and black Manhattan, which uses the Italian amaro Averna in place of sweet vermouth, as well as a wine list focusing on natural wines. Five beers will also be on draft, one from each NYC borough.

THE LOOK

Sean MacPherson oversaw the design of the restaurant space adjacent to the Jane Ballroom, taking advantage of the room's plentiful natural light. The white, black and grey palette focus the attention on chef Scalabrino's vibrant plates. Playful murals by Stefano Castronovo punctuate the setting, along with a replica of the Titanic — to pay homage to where the fabled ship's survivors took refuge 105 years ago.

Open 7am to 12am, Sunday–Wednesday

7am to 2am, Thursday–Saturday

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National Geographic Encounter, Pre-Show with Harbor Seal Guests with Interactive Floor

National Geographic Encounter: Ocean Odyssey Officially Opens October 6, 2017
First-of-its-Kind Entertainment Experience Pushes the Boundaries of Visual Effects with 20-Foot Long Sharks, a 50-Foot Humpback Whale, Life-Size Battling Humboldt Squids and More

NEW YORK, NY (September 13, 2017) – National Geographic Encounter will open to the public in Times Square on Friday, October 6, 2017, with Ocean Odyssey, a first-in-kind immersive entertainment experience that transports audiences on a breathtaking undersea journey from the South Pacific across the ocean to the west coast of North America.

SPE Partners, creators and producers of National Geographic Encounter, has engaged a world-class global team of Academy, GRAMMY®, and Emmy® Award-winning artists, including the design firm Falcon's Creative Group and the visual effects team behind "Game of Thrones," to produce this never-before-seen experience that is changing the landscape of entertainment and cinema. Through ground-breaking technology, audiences go on a digital "underwater" dive and come face-to-face with life-size photo-real versions of some of the largest and most interesting creatures of the sea.

"Working on this project has been an extraordinary ride," says Emmy® Award Winner Thilo Ewers, VFX Supervisor on the project from Pixomondo. "We have pushed the boundaries of visual effects by not only developing dozens of unique photo-real underwater species in a completely immersive environment, but also by taking on one of our biggest challenges to date: creating 3D stunning media in 8K resolution at 60 frames per second! National Geographic Encounter is a game-changer in this industry as it melds the boundaries between realtime interactive media and traditional media, and our team is having a ball helping bring it to life."

Additionally, GRAMMY® Award-winning composer David Kahne has collected hundreds of underwater sounds from libraries all over the world to create a state-of-the-art sound experience featuring a majestic ocean soundscape which graces the space across 230 loudspeakers and 180 independent sound channels.
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National Geographic Encounter has also been nominated for an IFMA Award for Excellence in the Design and Construction category.

National Geographic Encounter is not a museum, exhibit, movie, aquarium or virtual reality; instead, the producers consulted with dozens of technologists and scientists to create a new kind of immersive experience that guests can walk through to share stunning ocean encounters with friends and family. Blockbuster new science – some of it not even published yet – was used in its creation. National Geographic Encounter is also working with marine biologist, professor and National Geographic Emerging Explorer David Gruber, Chief Science Advisor to the experience and who specializes in bioluminescent and biofluorescent marine animals.

National Geographic Encounter Ocean Fun Facts:

Guests will get up close with dozens of species, including sharks up to 20 feet long, a 50-foot Humpback whale, playful sea lions, and a pair of battling Humboldt squids which could have as many as 40,000 teeth each; The coral reef was built from a process called photogrammetry, where more than 1,300 photos were taken on location in the Solomon Islands. The 2D photos were then used to construct 3D models of coral; Kelp found throughout the experience is modeled after the Giant Kelp species, which grows at a rate of up to 2 feet per day; 120,000 fish make their appearance in the grand finale.

Once visitors "resurface" to land, they can learn about their experience, track their trip, and listen to sounds of the animals they have encountered along the way. Guests will also hear from renowned ocean explorers and marine biologists, including National Geographic Explorers-in-Residence Sylvia Earle, Bob Ballard and Enric Sala, who through transparent multi-media screens, share their inspiration and passion for the ocean. Audiences can enjoy a gaming challenge to clean up their own piece of the ocean and play with holograms

of the biggest creatures. Everyone will have the opportunity to take an individual pledge to take action that makes a difference in ocean conservation, and share it with their social communities and on a live social feed.

“We pushed the boundaries of typical attractions by combining National Geographic’s incredible storytelling with an innovative blend of immersive, cutting-edge visual effects and technology, resulting in a completely new kind of entertainment experience,” says Lisa Truitt, Chief Creative Officer and a Managing Partner of SPE. “For the first time ever, people will walk through the iconic Yellow Border and step into a world they could otherwise never see.”

Declan Moore, Chief Executive Officer, National Geographic Partners said, “National Geographic Encounter applies cutting-edge technology to our legacy of transformative storytelling. Fueled by the excellence of our photographers and explorers, and the extraordinary array of talent assembled behind the creation of this experience, we know we will inspire and entertain our guests surrounded by the wonder of our oceans. This experience exemplifies our commitment to entertainment with a purpose.”

The “entertainment with a purpose” ethos is also embedded in National Geographic Encounter’s choice of partners with sustainable practices, ranging from a furniture developer, Van de Sant, which creates product out of plastic waste recovered from marine environments, to caterers that source from local farms and use only sustainably harvested seafood, to retail products with eco-friendly packaging. 3

In addition, National Geographic Encounter will feature an interactive art installation, “Message in a Bottle,” by National Geographic Emerging Explorer & Artist Asher Jay. “Message in a Bottle” is a series of painted plastic bottles, some of which include a recorded voice from a celebrity, oceanographer or scientist. The voices, which include Ian Somerhalder, Kristin Bauer, Adrian Grenier, Katherine McPhee, David de Rothschild, Bob Ballard and others, convey a personalized inspirational message about the ocean.

National Geographic Encounter: Ocean Odyssey helps support the National Geographic Society’s critical works around the globe, including the Pristine Seas Project. By returning a portion of its proceeds to the non-profit work of the Society, National Geographic Partners contributes to the Society’s critical work of exploring, understanding and protecting our ocean through scientific grants and programs. To learn more, visit www.natgeo.com/info.

Shubert Organization President Robert E. Wankel stated, “We welcome our new neighbor in the theatre district, National Geographic Encounter, an exciting addition to the entertainment options in the Times Square area. For more than a century, the National Geographic brand has represented a consistent level of excellence around the world. We look forward to the opening of National Geographic Encounter in the heart of New York City.”

National Geographic Encounter has a state-of-the-art private event space, managed by The Shubert Organization, and will feature preferred caterers including Benchmarc Events by Chef Marc Murphy, Abigail Kirsh and TAO Group.

Ticket prices are \$39.50 plus tax for adults, \$36.50 plus tax for seniors 65+ and \$32.50 plus tax for kids 12 and under. Groups of 10 or more will receive 15% off. Special educator rates will be available for local area school groups during select times. National Geographic Encounter is a timed ticketed walk-through experience that lasts approximately 90 minutes.

Times Square Attractions Live, LLC (TSAL) is the trademark-licensed developer for National Geographic Encounter. TSAL is a partnership between Peterson Companies, a Washington DC-based real estate developer, and SPE Partners, a New York City-based entertainment developer.

To download photos, visit <http://bit.ly/2eVDMNG>.

For more information, visit NatGeoEncounter.com or follow on Facebook, Instagram and Twitter @NatGeoENCOUNTER.
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BRONX MUSEUM

On View

Bronx Calling: The Fourth AIM Biennial
On view through October 22

Now in its fourth cycle, Bronx Calling: The Fourth AIM Biennial features the work of seventy-two emerging artists from the 2016 and 2017 classes of the Bronx Museum's Artist in the Marketplace (AIM) program. AIM provides professional development resources to emerging artists living and working in the New York metropolitan area.

Heidi Lau: The Primordial Molder
On view through October 22

Heidi Lau's practice centers on the recreation of histories that have been lost to time. Painstakingly built and glazed by hand, her ceramic work is modeled after ritual objects, columns, funereal monuments, and fossilized creatures, while simultaneously infesting, deconstructing, and rebuilding them on a cellular level.

Ivan Velez: Bronx Haiku
On view through October 22
fifty five years
my life in blood and panels
and brown gay ink

In the Bronx Museum's Community Gallery, Bronx-born Puerto Rican cartoonist Ivan Velez exhibits a series of comics, drawings, and activist work spanning his renowned thirty-year career.

FLOW.17: Island of Empirical Data and Other Fabrications
On view on Randall's Island through November 2017

The Randall's Island Park Alliance and the Bronx Museum of the Arts are pleased to present FLOW, an annual summer art exhibition located on Randall's Island in New York City. FLOW.17 features the "Island of Empirical Data and Other Fabrications" a series of site-specific installations conceived by Rose DeSiano, an alumna of the Bronx Museum's Artist in the Marketplace (AIM) program for emerging artists.

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FLAVOR
BY LOEWS HOTELS

INTRODUCING “FLAVOR BY LOEWS HOTELS”: A CULINARY EXPERIENCE DESIGNED TO SHOWCASE HYPER-LOCAL FLAVOR

Loews Regency New York Hotel sources the best local food and beverage partners so guests can taste New York’s homegrown flavor right on property

NEW YORK (September 13, 2017) – Loews Regency New York Hotel introduces Flavor by Loews Hotels, an innovative food and beverage experience serving up the best of New York’s local flavor right within the four walls of the hotel. Rolling out nationally this year across the brand, Flavor by Loews Hotels is built on partnerships with artisan food & beverage vendors ranging from bakers to ice cream makers. The indigenous products are showcased on menus across the brand’s portfolio, enabling guests to experience a taste of the destination without ever having to step off property. Loews Hotels is one of the first hotel brands to embrace local partnerships on a national scale, satisfying guests’ desires to immerse themselves in the destinations -- bite-by-bite and sip-by-sip.

The Flavor by Loews Hotels program was born at Loews Miami Beach Hotel, which perfectly captures the iconic culture of Miami through its partnerships with an amazing cast of the city’s finest food & beverage purveyors, including Azúcar Ice Cream, Zak the Baker, Miami Club Rum and more. Based on the success of Flavor Miami, all Loews Hotels from coast-to-coast are now introducing the best of their destination’s food and drink artisans, so guests can truly dine like a local.

At the Loews Regency New York Hotel, guests will enjoy the following Flavor by Loews Hotels offerings:

□ Hand-cut citrus peels and hand-cracked juniper makes Brooklyn Gin the stand out spirit at The Regency Bar & Grill. Guests of the restaurant and bar can choose from three signature cocktails – a Negroni, Brooklyn Gin Martini and the Bee’s Knees, a lemon infused cocktail that highlights the citrus flavor notes from the gin. For hotel guests who prefer to sip and stay, a special Brooklyn Gin bottled cocktail menu will be available on the in-room dining menus.

Made using the finest ingredients, Upper East Side café, Bon Vivant, brings beautiful, melt-in-your-mouth petit four cakes to the hotel in four distinct flavors – Bourbon Vanilla, Lavender Bloom, Coffee Cream and Rose Petal. Available as dessert flights at the Regency Bar & Grill and in-room dining, these petit four cakes are the perfect dessert to satisfy your sweet tooth.

Guests will enjoy pure ingredients mixed together in thoughtful and creative ways from West Village bakery, Mah Ze Dahr. Founded by Umber Ahmad, Umber’s unique recipes become a part of each guest’s memory through her #1 Rated Heavenly Cheesecake, according to New York Magazine, seasonal tarts, and delicious homemade cookie plate, all available at The Regency Bar & Grill.

What says New York more than pizza? The Regency Bar & Grill have introduced two exclusive pizzas, made with charcoal crust from Olivella Bread. The Truffle Pizza topped with homemade mozzarella cheese, porcini mushrooms and truffle oil and a Diavolo Pizza with spicy pepperoni and nduya. Both are fashioned atop charcoal dough from the quintessential New York pizza creator, whose Naples, Italy-born founder Salvatore Olivella has made a name for himself through consultations with top New York City pizza spots as well as ownership in restaurants in the tri-state area and Dallas.

“New York City is home to the dining obsessed searching for the next big thing, and we believe Flavor by Loews Hotels will be just that,” said Executive Chef Catherine Medrano. “Our team was strategic in selecting our four partners as New York is home to some of the best pizza, cheesecake, gin and specialty cakes in the world. We are confident these brands provide a smorgasbord of offerings that will satisfy our guests’ refined pallets and expose them to new items that they can’t get anywhere else.”

Flavor by Loews Hotels will launch across the brand by the end of 2017. For more information on Flavor by Loews Hotels visit www.loewshotels.com/flavor.



**Roundabout Theatre Company
Announces the Broadway premiere of
JOHN LITHGOW: STORIES BY HEART**

Adapted and Performed by Tony and Emmy Award winner John Lithgow
Directed by Tony Award winner Daniel Sullivan

Previews begin December 21, 2017

Official opening January 11, 2018

Limited engagement through March 4, 2018 on Broadway at the American Airlines Theatre

Roundabout Theatre Company (Todd Haimes, Artistic Director/CEO), in association with Staci Levine, is thrilled to announce the Broadway return of beloved stage and screen star John Lithgow in John Lithgow: Stories by Heart, directed by Daniel Sullivan.

Virtuosity and imagination combine in one utterly unique event, as Tony and Emmy Award winner John Lithgow creates a singularly intimate evening. With equal measures of humor and heart, he evokes memories of family, explores and expands the limits of the actor's craft, and masterfully conjures a cast of indelible characters from classic short stories by Ring Lardner and P. G. Wodehouse. Lithgow elevates the magic of storytelling to masterful new heights, with a performance The New York Times calls "a tour de force."

John Lithgow: Stories By Heart will begin preview performances on Thursday, December 21, 2017 and opens officially on Thursday, January 11, 2018. This is a limited engagement through Sunday, March 4, 2018 at the American Airlines Theatre on Broadway (227 West 42nd Street).

Stories By Heart first took shape in 2008 at Lincoln Center Theater directed by Jack O'Brien in a special repertory presentation, with Lithgow telling one story each night. Since then he has evolved the play in theaters around the country, produced by Staci Levine, on evenings away from his filming schedule. Now, the Broadway debut of John Lithgow: Stories By Heart will be the culmination of this artistic development.

The design team will include John Lee Beatty (sets) and Kenneth Posner (lights). The full creative team will be announced soon.

The MoMA logo, consisting of the letters 'MoMA' in a bold, black, sans-serif font.

The Museum of Modern Art presents Items: Is Fashion Modern?

An investigation of 111 garments and accessories that have had a profound effect on the world over the last century, on view October 1, 2017, through January 28, 2018.

Filling the entire sixth floor of the Museum, the exhibition explores fashion thematically, displaying 111 powerful and enduring manifestations of the ways in which fashion—a crucial field of design—touches everyone, everywhere. Like other forms of design, fashion exists within a complex system that involves

politics and economics as much as it involves style, technology, and culture. The exhibition examines this complex system using each item as a lens.

The 111 typologies are presented in the incarnation that made them significant in the last 100 years (the “stereotype”) alongside contextual materials—images or videos—that trace each item’s history and origins through to its archetypal form. Several concept items (the Little Black Dress, for instance) are represented by more than one example in order to fully underscore the breadth of the concept’s impact, bringing the actual total number of objects in the exhibition to around 350. About 30 items will be complemented by a new prototype—a commissioned or loaned piece inspired by advancements in technology, social dynamics, aesthetics, or political awareness.

Best,
Rachel

Rachel Peace
Communications Manager

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NYC & Company is the official destination marketing organization for the five boroughs of New York City.

From: Rachel Peace
Sent: Monday, September 18, 2017 2:39 PM
To: Kelly Curtin <kcurtin@nycgo.com>
Cc: Kristine Hsu <khsu@nycgo.com>; Chris Heywood <cheywood@nycgo.com>
Subject: Product Update

Hi There,

Here’s the last one we sent, will send the latest update in about ten minutes, working on formatting.

Thanks!

Rachel

The Metropolitan Opera's 2017-18 Season begins with three opening nights in the last week of September

Photo Galleries – [Norma](#), [Les Contes d'Hoffmann](#), [Die Zauberflöte](#)

Passwords: metphotos

The Metropolitan Opera's 2017-18 Season begins with three opening nights in the last week of September, which includes a new staging of Bellini's *Norma* opening September 25, and two revival premieres beginning on the subsequent evenings: *Les Contes d'Hoffmann* and *Die Zauberflöte*.

Further information, including biographies of principal artists, is available in our online press room for [Norma](#), [Les Contes d'Hoffmann](#), and [Die Zauberflöte](#).

Performances for *Norma*: September 25, 28; October 3, 7mat, 11, 16, 20; December 1, 5, 8, 11, 16mat. Curtain times vary: complete schedule [here](#). Running time: 3 hours and 4 minutes, including one intermission.

Performances for *Les Contes d'Hoffmann*: September 26, 30mat; October 4, 7, 13, 18, 21mat, 24, 28mat. Curtain times vary: complete schedule [here](#). Running time: 3 hours and 38 minutes, including two intermissions.

Performances for *Die Zauberflöte*: September 27, 30; October 5, 10, 14mat. Curtain times vary: complete schedule [here](#). Running time: 3 hours and 9 minutes, including one intermission.

Tickets begin at \$25; for prices, more information, or to place an order, please call (212) 362-6000 or visit www.metopera.org. Special rates for groups of 10 or more are available by calling (212) 341-5410 or visiting www.metopera.org/groups.

Same-day \$25 rush tickets for all performances of *Norma*, *Les Contes d'Hoffmann*, and *Die Zauberflöte* are available on a first-come, first-served basis on the Met's Web site. Tickets will go on sale for performances Monday-Friday at noon, matinees four hours before curtain, and Saturday evenings at 2pm. To enter, click [here](#).

###

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<image006.png>

RODGERS & HAMMERSTEIN'S
"CAROUSEL"
WILL PLAY BROADWAY'S IMPERIAL THEATRE

BETSY WOLFE, ALEXANDER GEMIGNANI, AND MARGARET COLIN

JOIN CAST

ENSEMBLE MEMBERS ALSO ANNOUNCED

OPENING NIGHT SET FOR THURSDAY, APRIL 12, 2018

New York, NY – Producers Scott Rudin and Roy Furman announced today that Rodgers & Hammerstein's classic musical *Carousel*, directed by three-time Tony Award® winner Jack O'Brien and choreographed by Justin Peck, will play the Imperial Theatre (249 West 45th Street) when it makes its return to Broadway next spring in one of the most deeply anticipated productions of the new season. Also announced are additional principal cast members Betsy Wolfe as Carrie Pipperidge, Alexander Gemignani as Enoch Snow, and Margaret Colin as Mrs. Mullins. Beginning preview performances on Wednesday, February 28, 2018, *Carousel* officially opens on Thursday, April 12. Tickets go on sale, via Telecharge.com, Saturday, September 9, at 10:00 AM (EST).

Ms. Wolfe, Mr. Gemignani, and Ms. Colin join the previously announced stars, Tony Award nominee Joshua Henry as Billy Bigelow, Tony Award winner Jessie Mueller as Julie Jordan, Renée Fleming, in her first-ever appearance in a Broadway musical as Nettie Fowler, as well as Amar Ramasar as Jigger, and Brittany Pollock as Louise.

The ensemble of *Carousel* features Colin Anderson, Yesenia Ayala, Nicholas Belton, Colin Bradbury, Andrei Chagas, Leigh-Ann Esty, Laura Feig, David Michael Garry, Garrett Hawe, Rosena M. Hill Jackson, Amy Justman, Jess LeProtto, Skye Mattox, Adriana Pierce, David Prottas, Craig Salstein, Ahmad Simmons, Antoine L. Smith, Corey John Snide, Erica Spyres, Ryan Steele, Sam Strasfeld, Ricky Ubeda, Scarlett Walker, Jacob Keith Watson, and William Youmans. Additional cast members will be announced shortly.

The creative team of this new production of *Carousel* includes four-time Tony Award winner Santo Loquasto (Scenic Design), Tony and Academy Award winner Ann Roth (Costume Design), nine-time Tony Award winner Jules Fisher and three-time Tony Award winner Peggy Eisenhauer (Lighting Design), Tony Award winner Scott Lehrer (Sound Design), Tony, Grammy, Emmy, and Academy Award winner Jonathan Tunick (Orchestrations), and Andy Einhorn (Musical Supervision and Direction).

Set in a small New England factory town, Rodgers & Hammerstein's timeless musical *Carousel* describes the tragic romance between a troubled carnival barker and the young woman who gives up everything for him. Elevated to an epic scale with a sweeping musical score that features some of the most beloved

numbers in the American songbook, and incandescent ballet sequences, this story of passion, loss, and redemption introduced Broadway to a new manner of musical drama — one that “set the standard for the 20th-century musical” (Time Magazine) and would captivate theatergoers for generations to come.

Carousel played its world premiere on Broadway at the Majestic Theatre on April 19, 1945, and received unanimous raves. Brooks Atkinson in The New York Times called Carousel “nothing less than a masterpiece.” John Chapman of the Daily News proclaimed it “the finest musical play I have ever seen.”

In 1999, Time Magazine named Carousel the best musical of the century, saying that Rodgers & Hammerstein “set the standard for the 20th-century musical, and this show features their most beautiful score and the most skillful and affecting example of their musical storytelling.”

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THE GREAT WORK RETURNS
NATHAN LANE & ANDREW GARFIELD
STAR IN
THE NATIONAL THEATRE PRODUCTION OF
TONY KUSHNER’S LANDMARK PLAY
“ANGELS IN AMERICA”
ON BROADWAY

FEATURING SUSAN BROWN, DENISE GOUGH, AMANDA LAWRENCE,
JAMES McARDLE, & NATHAN STEWART-JARRETT
DIRECTED BY MARIANNE ELLIOTT

PERFORMANCES BEGIN ON FRIDAY, FEBRUARY 23, 2018

AT THE NEIL SIMON THEATRE

OPENING NIGHT SET FOR WEDNESDAY, MARCH 21

STRICTLY LIMITED 18-WEEK ENGAGEMENT

New York, NY – Producers Tim Levy (Director, NT America) and Jordan Roth (President, Jujamcyn Theaters) announced today that the National Theatre Production of Tony Kushner’s epic and seminal masterwork, *Angels in America: A Gay Fantasia on National Themes*, will return to Broadway for the first time since its now-legendary original production opened in 1993. This spectacular new staging of Part One of *Angels in America*, *Millennium Approaches*, and of Part Two, *Perestroika*, had its world premiere earlier this year in a sold-out run at the National Theatre, where it became the fastest selling show in the organization’s history.

This strictly limited, 18-week engagement will begin performances at The Neil Simon Theatre on Friday, February 23, 2018, with an official opening on Wednesday, March 21. Starring two-time Tony Award® winner Nathan Lane and Academy Award® and Tony Award nominee Andrew Garfield, the cast of *Angels in America* will feature fellow original National Theatre cast members Susan Brown, Denise Gough, Amanda Lawrence, James McArdle, and Nathan Stewart-Jarrett. (Additional casting will be announced shortly.) Two-time Tony Award winner Marianne Elliott (*War Horse*, *The Curious Incident of the Dog in the Night-Time*) directs. Elliott & Harper, the new production company set up by Marianne Elliott and Chris Harper, joins as a producer on the show.

In a joint statement, Rufus Norris, Director of the National Theatre, Mr. Levy, and Mr. Roth said, “With *Angels in America*, Tony Kushner created one of the most indelible literary works of our age. It has been twenty-five years since its original Broadway production, and it is now time for an entirely new generation to be mesmerized, stirred, and astonished by its humor, poetry, and power at a time that feels more relevant than ever.

“We are delighted that American audiences will have the chance to experience the astonishing performances of our original cast members and the singular dynamism of Marianne’s production.

“Producing the original UK and Broadway productions of *Angels in America* in London and in New York remain defining achievements in the history of the National Theatre and Jujamcyn Theaters. We couldn’t be happier that our two organizations will be working together to bring this new National Theatre production of Tony’s masterwork back to Broadway.”

A quarter-century after stunning the theater world, one of the greatest theatrical journeys of our time returns to Broadway in an acclaimed new production from the National Theatre. As politically incendiary as any play in the American canon, *Angels in America* also manages to be, at turns, hilariously irreverent and heartbreakingly humane. It is also astonishingly relevant, speaking every bit as urgently to our anxious times as it did when it first premiered. Tackling Reaganism, McCarthyism, immigration, religion, climate change,

and AIDS against the backdrop of New York City in the mid-1980's, no contemporary drama has succeeded so indisputably with so ambitious a scope.

When it first premiered, *Angels in America* won the Pulitzer Prize for Drama, seven Tony Awards, the New York Drama Critics Circle Award, and the Evening Standard Award for Best New Play. HBO's 2003 screen adaptation won both the Emmy® and the Golden Globe® Awards for Best Miniseries.

The design team includes Tony Award winner Ian MacNeil (Scenic Design), Tony Award nominee Nicky Gillibrand (Costume Design), Tony Award winner Paule Constable (Lighting Design), Drama Desk Award winner Adrian Sutton (Music), Tony Award nominee Ian Dickinson (Sound Design), Nick Barnes and Finn Caldwell (Puppetry Designers), Finn Caldwell (Puppetry Director and Movement), Robby Graham (Movement), and Chris Fisher (Illusions).

Tickets may be purchased at the Neil Simon Theatre box office (250 West 52nd Street) or online at www.angelsbroadway.com.

To download photos, please click here: <http://tinyurl.com/y7czqben>

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FOR RELEASE ON THURSDAY, SEPTEMBER 7, 2017

**BERNADETTE
PETERS
IN
“HELLO,
DOLLY!”**

WOW, WOW, WOW, FELLAS!

STARTING JANUARY 20, 2018

New York, NY – Producer Scott Rudin announced today that the legendary two-time Tony Award®-winning Bernadette Peters, capping a 60-years-long career of triumph after triumph as “the most accomplished musical comedy star of her generation” (The Washington Post), will take on the title role in the most successful and beloved Broadway production of the year: Hello, Dolly!. Ms. Peters will begin performances Saturday evening, January 20, 2018, prior to a Thursday, February 22 opening night. A new block of tickets goes on sale, via Telecharge.com and Shubert Theatre box office, Saturday, September 9, at 10:00 A.M. (ET).

Bette Midler, who received universal raves and every Broadway acting honor for her performance as Dolly Gallagher Levi in Hello, Dolly!, including the Tony for Best Actress in a Musical, will play her final performance on Sunday, January 14.

In a statement, Ms. Peters said, “I’m absolutely thrilled to continue in the tradition of the incomparable Bette Midler, Carol Channing, and all of the other wonderful actresses who have played Dolly Levi, and I look forward to joining this wonderful company at the Shubert.”

Ms. Midler said, “I cannot imagine leaving Dolly Levi in better hands than those of Bernadette Peters. She has created more historic roles in more legendary musicals than any living Broadway star, and most of the dead ones, too. I cannot wait to see her in the show from my very expensive premium seat in Row G which I know I will have to pay for. She is joining the greatest group of people I have ever worked with, and when my run in this amazing show — and in this amazing part — is over, I will miss all of them more than I can express. I know they will take care of her the way they have taken care of me — with the heart and generosity they have shown me since day one of rehearsal.”

Ms. Peters has been heralded by The Washington Post as “a theater goddess.” Frank Rich, in The New York Times, proclaimed, “She has no peer in the musical theater.” Scott Simon of National Public Radio says, “she has stopped more shows on Broadway than the stagehands’ union.” She has been honored with two Tony Awards, three Drama Desk Awards, an Outer Critics Circle Award, and the Drama League Award.

This production of Michael Stewart and Jerry Herman’s Hello, Dolly! instantly became the most coveted ticket of the year when it broke the record for best first day of ticket sales in Broadway history. By the time it began previews, it had the largest pre-performance advance sale in Broadway history. In addition to the Tony for Ms. Midler, it won three additional Tonys, including Best Revival of a Musical, Best Featured Actor in a Musical (Gavin Creel), and Best Costume Design of a Musical (Santo Loquasto), and has continued to break the Shubert Theatre house record over and over and over and over again.

Directed by four-time Tony Award winner Jerry Zaks and choreographed by Tony Award winner Warren Carlyle, Hello, Dolly! began performances on Broadway on March 15, 2017, and officially opened on Thursday, April 20, 2017.

This Hello, Dolly!, the first new production of the classic musical (based on Thornton Wilder's The Matchmaker) to appear on Broadway since it opened more than fifty years ago, pays tribute to the work of its original director/ choreographer Gower Champion, which has been hailed both then and now as one of the greatest stagings in musical theater history.

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British Library exhibition, Harry Potter: A History of Magic, to open at the New-York Historical Society in October 2018

The British Library is taking a major exhibition to the U.S. for the first time

Harry Potter: A History of Magic will be on view at the British Library in London

October 20, 2017 – February 28, 2018

September 6, 2017 - The British Library and the New-York Historical Society are delighted to announce that Harry Potter: A History of Magic will open at the New-York Historical Society in October 2018, following its run at the British Library in London from October 20, 2017 – February 28, 2018.

The exhibition's New York opening marks the 20th anniversary of the publication of Harry Potter and the Sorcerer's Stone in the U.S. by Scholastic, following the 20th anniversary celebrations of the publication of Harry Potter and the Philosopher's Stone in the U.K. in 2017.

Ahead of the U.K. opening in London, Harry Potter: A History of Magic has already sold over 25,000 tickets—the highest amount of advance tickets ever sold for a British Library exhibition. [Tickets are available to buy from the British Library website.](#)

The exhibition unveils rare books, manuscripts, and magical objects from the British Library's collection, capturing the traditions of folklore and magic at the heart of the Harry Potter stories. Exploring the subjects studied at Hogwarts, the exhibition includes original drafts and drawings by J.K. Rowling and Harry Potter illustrator Jim Kay, going on display for the first time.

As it travels from London to New York, the exhibition will evolve to include U.S.-specific artifacts from New-York Historical's collection and items from U.S. Harry Potter publisher Scholastic's collection.

Jamie Andrews, Head of Culture and Learning at the British Library, said: "We are so excited to be taking a major exhibition to New York for the very first time. Harry Potter: A History of Magic promises to be a stunning exhibition, capturing the traditions of folklore and magic across the world, which are at the heart of the Harry Potter stories. We're delighted to be able to share this exhibition with fans across the pond following its run here in London, especially as we have the opportunity to develop the exhibition for a U.S. audience in collaboration with the New-York Historical Society and U.S. publisher Scholastic."

Louise Mirrer, President and CEO of the New-York Historical Society, said: “As the oldest museum in New York, the New-York Historical Society is honoured to present Harry Potter: A History of Magic in 2018 and bring these incredible treasures from the British Library to a whole new audience. The Harry Potter series has turned a generation into avid readers, and they’re sure to be enchanted by this fascinating exploration of magical traditions and myths from across the world, which make the Harry Potter series so rich and exciting.”

U.S. fans will also get a sneak peek of what to expect in the exhibition. On October 20, 2017, marking the day the exhibition opens in London, Scholastic will publish one of the two accompanying titles, *Harry Potter: A Journey Through a History of Magic*. Aimed at a family audience, this book showcases a selection of the amazing artifacts, manuscripts, original artwork, and magical objects included in the exhibition. *Harry Potter: A Journey Through a History of Magic* will be published by Scholastic simultaneously with U.K. print publishers Bloomsbury on October 20, alongside the eBook edition, which will be published in both markets by [Pottermore](#).

In fall 2018, to accompany the exhibition in New York, Scholastic will also publish the official comprehensive companion book, *Harry Potter: A History of Magic*. A collaboration between the publishers and British Library curators, this lavishly produced, full-colour coffee-table book will make the exhibition experience available to everyone. Again, a digital edition will be published by Pottermore—this edition will have enhancements allowing the content to be navigated in multiple, digital-first ways and will feature additional visuals of exhibition artifacts.

The British Library is the national library of the United Kingdom and one of the world’s greatest research libraries. It provides world class information services to the academic, business, research, and scientific communities and offers unparalleled access to the world’s largest and most comprehensive research collection. The Library’s collection has developed over 250 years and exceeds 150 million separate items representing every age of written civilisation and includes books, journals, manuscripts, maps, stamps, music, patents, photographs, newspapers and sound recordings in all written and spoken languages. Up to 10 million people visit the British Library website—www.bl.uk—every year where they can view up to 4 million digitised collection items and over 40 million pages. See more at: www.bl.uk

Founded in 1804, the New-York Historical Society has a mission to explore the richly layered history of New York City, state, and the country, as well as to serve as a national forum for the discussion of issues surrounding the making and meaning of history. New-York Historical is recognized for engaging the public with deeply researched and far-ranging exhibitions, such as *Alexander Hamilton: The Man Who Made Modern America*; *Slavery in New York*; *Nature and the American Vision: The Hudson River School at the New-York Historical Society*; *The Grateful Dead: Now Playing at the New-York Historical Society*; *Nueva York*; *WWII & NYC*; *The Armory Show at 100: Modern Art and Revolution*; *Chinese American: Exclusion/Inclusion*; *Superheroes in Gotham*; *The First Jewish Americans: Freedom and Culture in the New World*, and *The Battle of Brooklyn*. Supporting these exhibitions and related education programs is one of the world’s greatest collections of historical artifacts, works of American art, and other materials documenting the history of the United States and New York. www.nyhistory.org

Bloomsbury Publishing is a leading independent publishing house. The children’s division publishes books for children of all ages up to 16 in both print and e-formats. It publishes across preschool, picture books, fiction, and non-fiction. Its award-winning list includes authors such as J.K. Rowling, Neil Gaiman, Louis Sachar, and Sarah J. Maas, and illustrators such as Jim Kay, Chris Riddell, and Emily Gravett. For more information go to www.bloomsbury.com

The first book in the series of Harry Potter novels, *Harry Potter and the Philosopher’s Stone*, was originally published by Bloomsbury in 1997. Since then Bloomsbury has published all seven of the Harry Potter novels in children’s and adult editions, three charity books—*Fantastic Beasts and Where to Find Them*, *Quidditch Through the Ages* and *The Tales of Beedle the Bard*, and the ILLUSTRATED EDITION of *Harry Potter and the Philosopher’s Stone*. Bloomsbury are also the publishers for the physical audiobooks of the entire series.

Scholastic Corporation (NASDAQ: SCHL) is the world’s largest publisher and distributor of children’s books, a leading provider of print and digital instructional materials for pre-K to grade 12, and a producer of educational and entertaining children’s media. The Company creates quality books and ebooks, print and technology-based learning programs, classroom magazines, and other products that, in combination, offer schools customized solutions to support children’s learning both at school and at home. The Company also

makes quality, affordable books available to all children through school-based book clubs and book fairs. With a 96 year history of service to schools and families, Scholastic continues to carry out its commitment to "Open a World of Possible" for all children. Learn more at www.scholastic.com

About Pottermore

Pottermore, the digital publishing, e-commerce, entertainment, and news company from J.K. Rowling, is the global digital publisher of Harry Potter and J.K. Rowling's Wizarding World. As the digital heart of J.K. Rowling's Wizarding World, pottermore.com is dedicated to unlocking the power of imagination. It offers news, features, and articles as well as new and previously unreleased writing by J.K. Rowling.

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New Museum to Open "Trigger: Gender as a Tool and a Weapon," a Major Exhibition Investigating Gender's Place in Contemporary Art and Culture

September 27, 2017–January 21, 2018

New York, NY...This fall the New Museum will present "Trigger: Gender as a Tool and a Weapon," a major exhibition investigating gender's place in contemporary art and culture at a moment of political upheaval and renewed culture wars. The exhibition features an intergenerational group of artists who explore gender beyond the binary to usher in more fluid and inclusive expressions of identity. Occupying the three main floors of the New Museum, the exhibition will be on view from September 27, 2017, to January 21, 2018.

The New Museum has been committed to urgent ideas since its inception, devoting many exhibitions and programs over the years to issues of representation with regard to gender and sexuality: "Extended Sensibilities" (1982), "Difference" (1984–85), "Homo Video" (1986–87), and "Bad Girls" (1994) are just four notable examples. Following in this tradition, and in the Museum's 40th anniversary year, "Trigger" extends the conversation around identity, considering how even a fluid conception of gender is nonetheless marked

by ongoing negotiations of power and cannot be understood outside its complex intersections with race, class, sexuality, and disability. The exhibition's title, "Trigger," takes into account that word's range of meanings, variously problematic and potent; the term evokes both traumatic recall and mechanisms that, set into motion, are capable of igniting radical change.

The exhibition will feature more than forty artists working across a variety of mediums and genres, including film, video, performance, painting, sculpture, photography, and craft. Many embrace explicit pleasure and visual lushness as political strategies, and some deliberately reject or complicate overt representation, turning to poetic language, docufiction, and abstraction to affirm ambiguities and reflect shifting physical embodiment. Representing no single point of view, and in some cases presenting productively contradictory positions, "Trigger" will assemble artists for their singular efforts in considering gender's capacity to represent a more general refusal of stable categorization—a refusal at the heart of today's most compelling artistic practices.

The artists in "Trigger" share a desire to contest repressive orders and to speculate on new forms and aesthetics—a desire to picture other futures. For many, developing new vocabularies necessarily entails a productive reworking of historical configurations.

A number of artists in the exhibition—including Josh Faught, Reina Gossett and Sasha Wortzel, Ellen Lesperance, Mickalene Thomas, and Candice Lin—return to archival materials in order to critique, build upon, and explore longstanding dialogues and debates around intersectionality, alliance, and the project of world-building. Beauty is not supplemental to politics here, but central to the process of positing new worlds and building new social structures. The exhibition brings together a range of practitioners, some with a longstanding commitment to activism—such as Nancy Brooks Brody, an original member of the collective fierce pussy, and Vaginal Davis, who has long critiqued systematic oppression tied to gender, race, class, and sexuality—alongside emerging artists such as Sable Elyse Smith, Paul Mpagi Sepuya, and Chris Vargas, whose works variously plumb mechanisms of regulation.

The exhibition will include a number of commissioned works, including a major new braided sculpture by Diamond Stingily that pierces through gallery floors, trailing from the Fourth Floor all the way down to the Museum's Lobby, and alludes to the racial dimensions of beauty conventions as well as to Medusa, the mythological snake-haired woman whose gaze could turn men into stone. Nayland Blake will produce a life-size suit of his "fursona" named Gnomen, which will be periodically inhabited and activated throughout the course of the exhibition. Tuesday Smillie will continue a recent series of textile works that both refer to significant historical protest signs—such as those constructed by Sylvia Rivera, Marsha P. Johnson, and other members of Street Transvestite Action Revolutionaries—and present new slogans. ektor garcia will present a series of site-specific, readymade sculptures that evoke S&M fetish gear and Mexican housewares while suggesting movement away from definitive gender and sexual roles.

Commissioned performances will feature prominently in the exhibition, with the premiere of a two-part musical by Morgan Bassichis that returns to the influential 1977 publication *The Faggots & Their Friends Between Revolutions*, live music organized by Simone Leigh and staged inside her installation, and a series of performance-lectures on masculinities by Gregg Bordowitz. The exhibition will also include a special three-episode reunion of Dyke Division's *Room for Cream*, the live lesbian soap opera presented at La MaMa theater in New York from 2008 to 2010.

The exhibition is curated by Johanna Burton, Keith Haring Director and Curator of Education and Public Engagement, with Natalie Bell, Assistant Curator, and Sara O’Keeffe, Assistant Curator. It will be accompanied by a fully illustrated catalogue designed by Joseph Logan and published by the New Museum. The catalogue includes essays by Rizvana Bradley and Jeannine Tang, as well as a conversation between Mel Y. Chen and Julia Bryan-Wilson. It also includes genealogies organized by Sara O’Keeffe, an institutional archival portfolio, and transcripts of roundtable conversations between members of the exhibition’s advisory group: Lia Gangitano, Ariel Goldberg, Jack Halberstam, Fred Moten, and Eric A. Stanley.

Artist List (as of June 22, 2017)

Morgan Bassichis (b. 1983)

Sadie Benning (b. 1973)

Nayland Blake (b. 1960)

Justin Vivian Bond (b. 1963)

Gregg Bordowitz (b. 1964)

Pauline Boudry / Renate Lorenz (working together since 2007)

Nancy Brooks Brody (b. 1962)

A.K. Burns (b. 1975) and A.L. Steiner (b. 1967)

Leidy Churchman (b. 1979)

Liz Collins (b. 1968)

Vaginal Davis (b. 1969)

Harry Dodge (b. 1966)

The Dyke Division of the Two-Headed Calf (founded in 2008)

Josh Faught (b. 1979)

ektor garcia (b. 1985)

Mariah Garnett (b. 1980)

Reina Gossett (b. 1983) and Sasha Wortzel (b. 1983)

Sharon Hayes (b. 1970)

House of Ladosha (founded in 2007)

Stanya Kahn (b. 1968)

Carolyn Lazard (b. 1987)

Simone Leigh (b. 1967)

Ellen Lesperance (b. 1971)

Candice Lin (b. 1979)

Troy Michie (b. 1985)
Ulrike Müller (b. 1971)
Willa Nasatir (b. 1990)
Sondra Perry (b. 1986)
Christina Quarles (b. 1985)
Connie Samaras (b. 1950)
Curtis Talwst Santiago (b. 1979)
Tschabalala Self (b. 1990)
Paul Mpagi Sepuya (b. 1982)
Tuesday Smillie (b. 1981)
Sable Elyse Smith (b. 1986)
Patrick Staff (b. 1987)
Diamond Stingily (b. 1990)
Mickalene Thomas (b. 1971)
Wu Tsang (b. 1982)
Chris E. Vargas (b. 1978)
Geo Wyeth (b. 1984)
Anicka Yi (b. 1971)

The Jewish Museum's Exhibition Galleries To Be Open for Free on Select Jewish Holidays Beginning October 5

NEW YORK, NY, September 6, 2017 - The Jewish Museum - open to the public for free on Saturdays, the Jewish Sabbath, since 2006 - will offer additional free admission days on select Jewish holidays. The Museum will continue to be closed on both days of Rosh Hashanah and on Yom Kippur.

These new free admission days will provide additional time for visitors to see the Museum's exhibitions, starting in October with Modigliani Unmasked, featuring early drawings by Amedeo Modigliani acquired directly from the artist by Dr. Paul Alexandre, his close friend and first patron, as well as a selection of Modigliani's paintings, sculptures, and other drawings from collections around the world.

In observance of Sukkot, Shemini Atzeret, Simchat Torah, Passover, and Shavuot, admission will be free and the shops will be closed, there will be no guided or audio tours, interactive elements in exhibitions will be shut off, and an elevator will automatically stop at every floor.

"Through our free admission days we provide exceptional opportunities for audiences from all backgrounds to learn about art and Jewish culture," said Claudia Gould, Helen Goldsmith Menschel Director of the Jewish Museum. "This expanded initiative is a gift from the Museum to the public. We invite individuals and families, New Yorkers and tourists alike, to come to the Jewish Museum for a memorable, enjoyable and educational visit on Saturdays and select Jewish holidays," she added.

The opening of the Jewish Museum on the festivals of Passover, Shavuot and Sukkot is being done in close consultation with The Jewish Theological Seminary and conducted in accord with halachic requirements.

This new policy will begin October 5 and 6, 2017 (the first two days of Sukkot) followed by October 12 and 13, 2017 (Shemini Atzeret and Simchat Torah); March 31, and April 1, 6 and 7, 2018 (the first two and last two days of Passover); and May 20 and 21, 2018 (Shavuot). Visit our website TheJewishMuseum.org/visit to confirm dates of all upcoming Jewish holidays.

Free admission days are made possible by the Neubauer Family Foundation.

Location: 1109 Fifth Avenue at 92nd Street, New York City

Hours: Saturday, Sunday, Monday, and Tuesday, 11am to 5:45pm; Thursday, 11am to 8pm; and Friday, 11am to 4pm.

Admission: \$15.00 for adults, \$12.00 for senior citizens, \$7.50 for students, free for visitors 18 and under and Jewish Museum members. Pay What You Wish on Thursdays from 5pm to 8pm. Free on Saturdays and select major Jewish holidays.

Information: The public may call 212.423.3200 or visit TheJewishMuseum.org

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AMERICAN FOLK ART MUSEUM TO OPEN GALLERY IN LONG ISLAND CITY ON SEPTEMBER 26

Permanent collection always on view;
Henry Luce Foundation gift of \$350,000 for two years;
Gift of one-way MetroCards to ease travel

New York, NY, September 7, 2017 . . . The American Folk Art Museum (AFAM) will have, for the first time, a space devoted solely to the exhibition of works from its permanent collection. Founded in 1961, the museum has more than 8,000 paintings, textiles, sculpture, furniture, fraternal art, pottery, books, photographs, and works on paper by self-taught artists from the eighteenth through twenty-first centuries. The collection, described by The New York Times as “one of New York City’s great treasures,” will be shown in changing exhibitions. The new gallery is located in Long Island City, Queens, at the museum’s Collection and Education Center (47-29 32nd Place, 212.595.9533.)

“The museum’s primary location in Manhattan is the site for monographs or thematic exhibitions, such as our current War and Pieced on quilts made by men during wartime. It also is home to our award-winning Museum Shop. But the vast holdings in our permanent collection have not had a place to be shown, studied, and enjoyed—until now,” says Anne-Imelda Radice, AFAM’s executive director. “A short trip on the 7 subway opens up a world of American folk art to visitors from anywhere in the five boroughs and beyond.” For the first six months, visitors to the gallery will receive a complimentary one-way MetroCard to facilitate their

return to their point of origin. "It will underscore how fast and easy it is to visit the gallery from all parts of the city," says Radice.

The new exhibition space is named the Self-Taught Genius Gallery to honor the critically acclaimed exhibition Self-Taught Genius: Treasures from the American Folk Art Museum, which was organized by the museum and toured nationally from 2014 through 2017. The Henry Luce Foundation funded that exhibition and also supports the Self-Taught Genius Gallery, with additional funding from the Booth Ferris Foundation and other sources. The Luce Foundation made a \$350,000 two-year grant to support the first six exhibitions in the space and a term curatorial position. The gallery space is 1,800 square feet, which significantly increases the exhibition space of AFAM. Sarah Margolis-Pineo is the newly appointed assistant curator for the gallery. She was formerly an assistant curator at the Frye Museum in Seattle, WA, and associate curator of the Museum of Contemporary Craft in Portland, OR. In addition to curating exhibitions from the museum's holdings, Margolis-Pineo will develop education and public programming for the gallery.

Admission to the Self-Taught Genius Gallery is free. It will be open Monday through Thursday from 11:00 am to 5:00 pm.

The Self-Taught Genius Gallery's first exhibition will open on September 26 and will consist of highlights from the original Self-Taught Genius exhibition. Curated by Stacy C. Hollander, Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions, and Dr. Valérie Rousseau, Curator, Art of the Self-Taught and Art Brut, the opening exhibition will feature, among others, works as diverse as Edward Hicks' The Peaceable Kingdom, Lonnie Holley's Don't Go Crossing My Fence, Ammi Phillips's Girl in Red Dress with Cat and Dog, a painting by Bill Traylor, Hannah Cohoon's Shaker gift drawing A Tree of Light or Blazing Tree, and Dividing of the Ways by Anna Mary Robertson "Grandma" Moses.

The creation of the Self-Taught Genius Gallery is a major step in the expansion and re-establishment of the museum, which came close to closing in 2011 when its building on West 53rd Street was sold to the Museum of Modern Art (MoMA) and later demolished as part of MoMA's redevelopment. In the ensuing years, AFAM consolidated its operations into its location at 2 Lincoln Square, reduced its budget, hired Dr. Radice as its executive director, and focused on the strength of its collection to take it into the future. It has since become the country's top destination for viewing both traditional folk art and modern self-taught art. Major support for the Self-Taught Genius Gallery is provided by the Henry Luce Foundation and the Booth Ferris Foundation. Additional support is provided by the Ford Foundation, public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

About the American Folk Art Museum

Founded in 1961, the American Folk Art Museum is the premier institution devoted to the aesthetic appreciation of traditional folk art and creative expressions of contemporary self-taught artists from the United States and abroad. The museum preserves, conserves, and interprets a comprehensive collection of the highest quality, with objects dating from the eighteenth century to the present. Please visit www.folkartmuseum.org.

Contact info: Kate Merlino, 212.977.7295 KMerlino@folkartmuseum.org

**THIS ONE'S FOR THE GIRLS
A NEW MUSICAL BY DOROTHY MARCIC
FEATURING BROADWAY'S JANA ROBBINS
TO BEGIN PERFORMANCES OCTOBER 7
Opening Night is October 27 at St. Luke's Theatre!**

THIS ONE'S FOR THE GIRLS, a new musical by Dorothy Marcic, is set to begin Off-Broadway performances Saturday, October 7th. Opening Night will be October 27th at St. Luke's Theatre in the heart of the Theatre District.

Under the direction of Tamara Kangas Erickson, THIS ONE'S FOR THE GIRLS will star Traci Bair (Cirque Dreams, Pandora's Box), Aneesa Folds (Ragtime, Sistas), Jana Robbins (Broadway's Gypsy, I Love My Wife, Crimes of the Heart), and Haley Swindal (Broadway's Jekyll & Hyde, The Secret Garden at Lincoln Center), with musical direction by Zachary Ryan.

THIS ONE'S FOR THE GIRLS isn't just for the girls! This fascinating and original new musical looks at the role of women over the past 100+ years through 40 Top 40 hits. From the sad laments of fragile female victims ("A Bird in a Gilded Cage") to the angry anthems of women who are mad as hell and not going to take it anymore ("I Am Woman" and "You Don't Own Me"), THIS ONE'S FOR THE GIRLS is a high-energy celebration of American women that's certain to thrill men, women and everything in between!

Writer Dorothy Marcic also created the hit musical Sistas, now in its sixth smash year. Sistas is the longest-running African American musical in New York history. Her first musical RESPECT (the genesis for THIS ONE'S FOR THE GIRLS) played in over 70 U.S. cities. Dr. Marcic is a professor at Columbia University, a former Fulbright Scholar and author of 14 books including Managing with the Wisdom of Love, Respect: Women and Popular Music and, most recently, Love Lift Me Higher.

Presented by William Franzblau, THIS ONE'S FOR THE GIRLS will play Fridays at 8 pm and Saturdays at 2 pm at St. Luke's Theatre, 308 West 46 Street (just west of Eighth Ave.) Tickets are \$75 and are available through www.FortheGirlsTheMusical.com or by calling 212-239-6200.

Contact: Jim Randolph
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The New York Botanical Garden's Annual Holiday Train Show® to Showcase Iconic Skyscrapers and Architectural Wonders of Midtown Manhattan

September 7, 2017. Bronx, New York —The annual Holiday Train Show® at The New York Botanical Garden (NYBG) is a treasured holiday experience for New Yorkers and visitors to the city. It marks the start of the Christmas season in New York, along with a stroll past colorful department store windows on Fifth Avenue and ice skating at Rockefeller Center. A day or evening at the Holiday Train Show is one of the city's top seasonal pastimes.

The 26th year of this popular tradition will spotlight Midtown Manhattan, with newly created versions of such icons as the Empire State Building, Chrysler Building, General Electric Building and St. Bartholomew's Church. They join NYBG's collection of more than 150 model New York buildings and landmarks as well as more than 25 large-scale model trains and trolleys. Set in the spectacular Enid A. Haupt Conservatory, this year's show runs from November 22, 2017 to January 15, 2018.

The model trains travel along nearly a half-mile of tracks, going past re-creations of iconic sites from all five boroughs of New York City, the Hudson River Valley, and other locations in New York State. Artistically crafted by Paul Busse's team at Applied Imagination, these landmarks are made of natural materials such as bark, twigs, stems, fruit, seeds and pine cones, and include such perennial visitor favorites as the Brooklyn Bridge, Statue of Liberty, Grand Central Terminal, and the original Yankee Stadium.

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PORT AUTHORITY CELEBRATES ARRIVAL OF LARGEST CARGO VESSEL TO CALL ON PORT OF NEW YORK AND NEW JERSEY

Visit by 14,414 TEU vessel T. Roosevelt highlights critical importance of \$1.6 billion Bayonne Bridge Navigational Clearance Project

The Port Authority today welcomed CMA CGM's 14,414 TEU cargo vessel T. Roosevelt to the Port of New York and New Jersey – the largest ship ever to call on any East Coast port – underscoring the port's position as the East Coast's largest, and its strategic role in global trade, and a primary regional source of jobs and economic activity.

Today's visit by one of the world's largest, environmentally friendly vessels was made possible by the June completion of the Port Authority's \$1.6 billion Bayonne Bridge Navigational Clearance Project, which raised the clearance under the crossing from 151 feet to 215 feet, the same height as the nearby Verrazano-Narrows Bridge. Prior to the project's completion, the maximum vessel size that could fit under the bridge was approximately 9,400 TEUs. The port is now able to handle ships as large as 18,000 TEUs.

To put the size of the T. Roosevelt into perspective, it is four times bigger than the Statue of Liberty and four times longer than an American football field. It was named for Theodore Roosevelt, the 26th President of the United States, who was born in New York, was governor of the state and a Nobel Peace Prize winner.

To mark this major milestone in the port's history, the T. Roosevelt was escorted from the Atlantic Ocean into port channels shortly after dawn by a fleet of smaller vessels to herald its arrival. The vessel later docked at the APM Terminal in Elizabeth. Only days earlier, the ship became the largest ever to head through the newly expanded Panama Canal on its way to the East Coast from Asia.

"Today, more than 10 years of planning, foresight and investment by Governor Christie, the Port Authority and its team have made our port big ship ready," said Port Authority Chairman Kevin O'Toole. "This agency clearly recognized the importance the port plays in the regional economy and invested billions to raise the Bayonne Bridge, deepen port channels, build on-dock rail infrastructure and enhance port roadways, all to ensure we remain the leading East Coast destination for international shippers."

"Securing our port's competitive position as the East Coast's premier gateway for international shippers and global trade is critically important for this agency, and today is clear evidence of our commitment to operate a world-class maritime business," said Port Authority Executive Director Rick Cotton. "This agency's investment of billions of dollars in port-related infrastructure including the raising of the Bayonne Bridge, coupled with billions of dollars in investments by private sector terminal operators, is a game changer that will ensure the port builds on the 336,600 regional jobs and tens of billions in economic activity it already supports."

The T. Roosevelt's ship call highlights the critical importance of the Port Authority's Bayonne Bridge project, which began in 2013 after it received fast-track environmental review status and a federal permit from the U.S. Coast Guard. An elevated roadway through the existing arch bridge and over the existing roadway was completed in February 2017, allowing the old roadway to be removed. The bridge's new navigational clearance was certified at 215 feet in June.

Today's ship call comes as the Port of New York and New Jersey is experiencing record cargo volume growth. During the first six months of 2017, cargo volume rose 4.4 percent compared to the former six-month record set in 2015. The record volumes have allowed the port to maintain its position as the busiest on the East Coast.

September 7, 2017

Contact: The Port Authority of New York and New Jersey
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NYC & Company is the official destination marketing organization for the five boroughs of New York City, dedicated to maximizing inbound tourism opportunities and building economic prosperity for NYC. Through NYC & Company's network of international offices and array of communication channels, the organization's mandate is to spread the dynamic image of New York City around the world.