

## ABOUT NAT HORNE (Artistic Director)

Nat Horne's Broadway debut came in 1957 in the show JAMAICA, starring Lena Horne. He became Ricardo Montalban's dance understudy and met a young man named Alvin Ailey, who was also in JAMAICA.

In 1958, Nat became a member of the Aubrey Hitchens Ballet Company and in 1959, Alvin Ailey asked Nat to become a soloist in his newly formed dance troupe. Nat danced with the Ailey company for three years.

Nat performed in SHOWBOAT in 1961 and in PARADISE ISLAND in 1962, at the Jones Beach Marine Theatre. He played Leo in A SHORT HAPPY LIFE, starring Rod Steiger, and he was Carlos in WE TAKE THE TOWN with Robert Preston. In the short lived production of SOPHIE, Nat was billed as Officer Brown.

Nat returned to Jones Beach in 1963 to do AROUND THE WORLD IN 80 DAYS and the following year he opened with Steve Lawrence in WHAT MAKES SAMMY RUN? on Broadway. He started performing in GOLDEN BOY with Sammy Davis, Jr. in 1965 and was a regular on the SAMMY DAVIS TV Series.

In 1967, Nat played a magician in ILYA DARLING with Melina Mercouri and he was the Ambassador to Yemen in I'M SOLOMON with Dick Shawn. After doing a revival of SOUTH PACIFIC, in the summer of 1968, Nat opened as the featured dancer in the Tony Award winning ZORBA with Hershel Bernardi. He left that show two years later to become Cab Calloways understudy in HELLO DOLLY with Pearl Bailey. He joined Lauren Bacall in APPLAUSE and in 1972, Nat decided to stop performing and concentrate on building other dancers.

With the help of Albert Reyes, Nat formed a Musical Workshop to get young dancers to explore their talents as singers and actors. The Workshop developed quickly and its members gained employment in professional productions steadily.

In 1975, the Workshop became a not-for-profit corporation and rented an abandoned male burlesque house on West 42nd Street. The location soon changed from a bleak, porno infested neighborhood, to a thriving theatre and business community.

Today, the area is known as Theatre Row and boasts several Off Broadway Theatres, the Manhattan Plaza apartments for people in the performing arts, and a vast number of new or revitalized businesses, shops and restaurants.

THE NAT HORNE MUSICAL THEATRE continues to teach dancers and holds classes in Jazz, Modern, Ballet, Acting Techniques, Scene Study, Voice Basics, conducts a Song Lab, a Musical Theatre Workshop, a class in Performer Dynamics and a weekly seminar in Producing. There is also a professional company known as DANCING PLUS...which is made of of Dancers/Singers/Actors.

It is rare to find a musical on Broadway, or on the Road, that does not have at least one performer who has studied with Nat Horne.

## ABOUT ALBERT REYES (Executive Director)

Co-founder of the Nat Horne Musical Theatre, Al has worked extensively in Theatre and Broadcasting. For NBC, he was a Producer/Director/Writer for 12 years, during which time he won eight Peabody Awards, Two Ohio State Awards for Broadcasting Excellence, and a Gavel Award from the American Bar Association. He has also written and directed and/or produced many stageplays. One of his productions, THE WAR OF THE WORLDS, was selected as one of the Top Ten Plays of 1978 by the Soho Weekly News and was added to The Permanent Collection in the Lincoln Center Library for the Performing Arts. In addition to his duties as Executive Director for Nat Horne, he is Producer for its company DANCING PLUS. Al is also the General Manager of the Off Broadway show EARTHLINGS, by Otto Maximilian and Earl Wilson, Jr.

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Albert Reyes, Producer

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FOR IMMEDIATE RELEASE:

NAT HORNE TAKES OVER THEATRE ON 42ND STREET

The Masque Theatre...once a dingy burlesque house...will reopen its doors in a few days with a new look, a new name, and a new approach to theatrical entertainment. The staff of a dynamic young theatre group, assisted by volunteers from throughout the theatre community, have turned it into the Nat Horne Theatre.

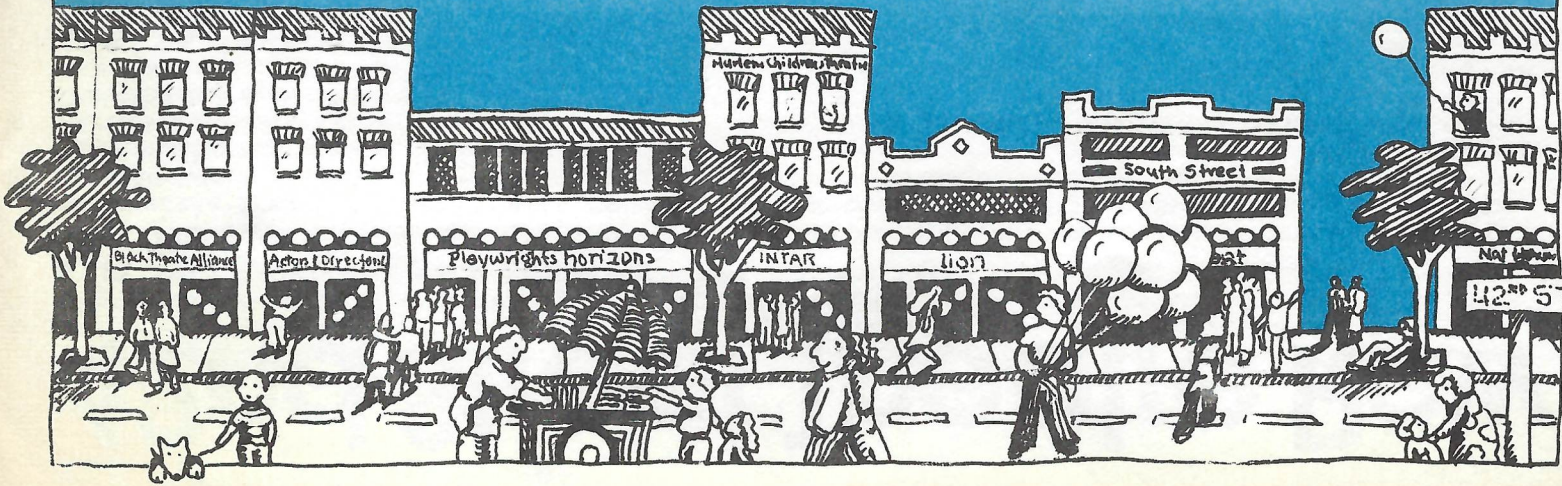
The driving forces behind the organization are veteran Broadway performer Nat Horne and producer Albert Reyes. They plan to use the building and the organization to provide on-the-job training to up-and-coming actors, directors, playwrights, designers, and technicians by producing regular showcase presentations and by teaching workshops.

Producers, agents, and casting directors will soon have a source of fresh new talent. The community will have a low-priced source of high quality entertainment. And the participants will have a viable method of presenting themselves professionally.

Nat Horne and Albert Reyes are the co-founders of the organization. Mr. Horne is presently on the staff of the Alvin Ailey Dance Center and is a guest instructor at schools and colleges across the country. Mr. Reyes is both the producer of the Nat Horne Theatre and a producer-writer for NBC.

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# "A Salute To 42nd Street Theatre Row"



credo is the development of a cohesive, well-crafted and adaptable acting unit, of quality theatre, to fulfill the varied challenges. Ultimately, the Lion believes that in order for a theatrical experience to occur, the necessary ingredients are the actor **and** the audience. Formed in 1974, some of the company's productions include "Peg O' My Heart", which moved Off-Broadway, "K Impressions of Franz Kafka's 'The Trial'" which performed for an extended run at the Airlines Terminal and, in association with Playwrights Horizons, the long-running Off-Broadway hit "Vanities".

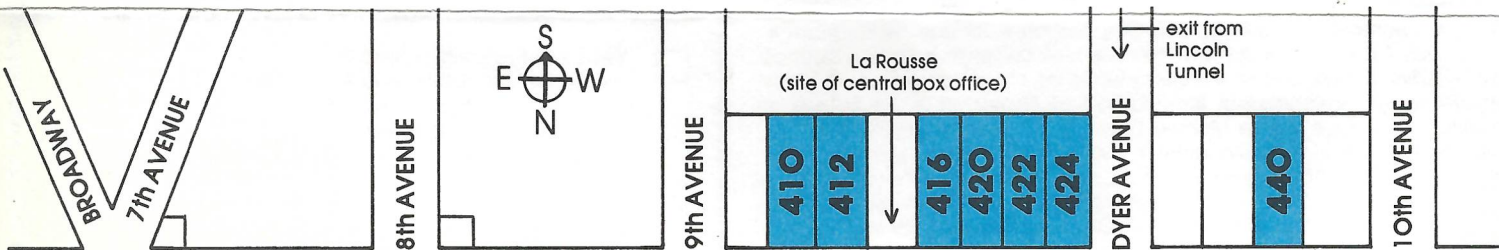
## 424 South Street Theatre Company

The South Street Theatre was born in 1973 when Michael Fischetti and Jean Sullivan turned an empty pier in lower Manhattan into an environmental theatre space with a production of Edgar Lee Masters' "Spoon River Anthology". The following year, the South Street Theatre constructed a permanent outdoor performance space and presented Michael Fischetti's original adaptation of Melville's "Moby Dick". The Company was founded to offer productions of classical works both traditional and modern and to re-discover the original ideas of great works of drama and literature.

## 440 The Nat Horne Theatre

The Nat Horne Theatre was created in 1973 by Nat Horne and Albert Reyes to broaden the scope of dancers by teaching them to sing and act as well as dance. The Nat Horne Theatre trains its performers in all aspects of theatre and produces both musical and non-musical productions, primarily original works. Through all its programs, the Nat Horne Theatre bridges the gap between the classroom and professional employment for musical performers, thereby advancing the state of the American Musical Theatre.

For information call Theatre Row Ticketsline: (212) 279-8822



**WEST 42nd STREET**  
M-106, M-16 crosstown buses

## THEATRE ROW

