TRAVEL WITH THE JOYCE

Travel internationally with a Joyce director and fellow companions who share your love of dance. Enjoy perks like private meetings with artistic directors, choreographers, and dancers to make your travel experience truly unique.

DEPARTING SOON...

RUSSIA
MAY 27-JUNE 4, 2020
Join The Joyce on a Russian adventure through the cities of St. Petersburg and Moscow. Our exploration includes private behind-the-scenes tours of renowned sites, meetings with artists, and opulent meals at some of the area’s most sophisticated restaurants. Among the highlights of the trip are attending performances at The Benois de la Danse, one of the most prestigious ballet competitions in the world.

LYON, FRANCE
SEPTEMBER 10-16, 2020
Immerse yourself in contemporary dance during the exceptional Biennale de la danse Festival in Lyon, France. During The Joyce’s ninth visit to this beautiful city, travelers will experience cutting-edge performances alongside historic French architecture and the delights of Lyonnaise cuisine.

CUBA
FALL 2020
Despite recently changed regulations for Americans traveling to Cuba, this Joyce Theater trip has you covered with a full itinerary of Support for the Cuban People activities. We’ll visit local dance companies, artists, shops, and restaurants, all while engaging with the people of this unique and colorful island. Your trip includes a five-night stay at Havana’s beautiful Hotel Saratoga and roundtrip airfare direct from JFK.

BRAZIL
JANUARY 2021
Escape the cold winter months on a journey to tropical Brazil in January 2021. On this two week adventure, we will experience Brazilian art and culture as we travel to storied destinations including São Paulo, Salvador de Bahia, and Rio de Janeiro. Your trip also includes four nights at the magnificent Anavilhanas Amazon Jungle Lodge, where we will explore the world’s largest river and tropical rainforest ecosystem.

For more information, please contact Katie Gorsky at: kgorsky@joyce.org or 347-856-5827.
Leadership support for The Joyce Theater Foundation has been received from the LuEsther T. Mertz Charitable Trust.

Leadership support for The Joyce’s presentation of dance is provided by the Doris Duke Charitable Foundation.

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The Joyce Theater thanks the Theatre Development Fund for their support of this season.
CÃO SEM PLUMAS
(DOG WITHOUT FEATHERS)

Creation, Choreography, and Direction Deborah Colker
Executive Director João Elias
Original Poem by João Cabral de Melo Neto
Art Direction and Set Design Gringo Cardia
Cinematographic Direction Cláudio Assis and Deborah Colker
Dramaturgy Cláudio Assis
Musical Direction Jorge Dü Peixe and Berna Ceppas
in collaboration with Lirinha and Arto Lindsay
Light Design Jorginho De Carvalho
Costumes Claudia Kopke
Photography Cafí
Choreography Assistant Jacqueline Motta
Rehearsal Coaches Jacqueline Motta and Karina Mendes
Urban Dances Coach Filipi Ursão
Collaboration on Choreographic Creation Dancers and Assistants
Production Manager, Booking, and Tour Manager Carolina Tavares
Technical Director and Lighting Operator Eduardo Dantas
Stage Manager Thiago Merij
Technical Director Assistant Carolina Dworschak
Development Je Produções Ltda.

THE SCENES

When João Cabral de Melo Neto wrote "O cão sem plumas," he divided the work into four parts: “Capibaribe Landscape I,” “Capibaribe Landscape II,” “Capibaribe Fable,” and “Capibaribe Discourse.” In this adaptation of the poem’s central messages, choreographer Deborah Colker has divided her work into eight scenes.

I. ALLUVIUM

The Capibaribe is an intermittent river, sometimes it hides and - who knows? Sleeps. Alluvium in the dry season sinks into a bed composed of sand, gravel, and mud. When the rain comes, the river reclaims its space. This dance calls the rain.

II. RIVER AND STREAMS

We hear words and verses by João Cabral interpreted by Lirinha. The two protagonists of the poem are presented as the River and its Streams.

III. BIG CRAB

The main movement of the dancers.

IV. SUGAR CANE FIELD

The sugar cane field and its cane cutters. The theme is in the finale of Landscape II, reflecting the verse “se a moenda lhe mastiga o braço,” or if the mill chews the worker’s arm.
V. DOG RIVER
The Capibaribe appears “as a dog/humble and thick-set,” verses found at the start of Landscape II. The viscous quality of the “thick” muddy river, fundamental in the poem, is used in the performance. Here, the first heron appears, a white bird that does not mix with the other beings in the river.

VI. MANGROVE
“Where the skin/starts from the mud/where man starts/in that man”. The bodies express João Cabral’s verses and the peculiar nature of the mangrove, a very rich ecosystem. The “coco” enters, a Pernambuco rhythm, which interprets the meeting of the river and the sea, narrated in “Fábula.”

VII. HERONS
Three dancers represent the grace and beauty of the region, and the elite that take nourishment from the Capibaribe, but turn their backs on poverty.

VIII. CITY
The stilts in the river, an iconic image of Recife’s favelas, are seen in the film and also on the boxes moved by the dancers. The huge crab makes its last appearance. Resistant and stubborn, it will not abandon its habitat.

Program notes by Deborah Colker

THE MUSIC

I. ALLUVIUM
Music:
"Abertura Cão" by Berna Ceppas
Keyboards and Electronic Programming by Berna Ceppas

"Alviâo" by Berna Ceppas
Keyboards, Percussion, and Electronic Programming by Berna Ceppas

II. RIVER AND STREAMS
Music:
"Rio Ribeirinho" by Lira
Keyboards and Percussion by Lira

"Rabeca" by Maciel Salu
Keyboards, Percussion, and Electronic Programming by Berna Ceppas

III. BIG CRAB
Music:
"Baião Da Rua Do Rio" by Jorge Dù Peixe
Keyboards, Melodica, and Percussion by Jorge Dù Peixe
Vocals by Jorge Dù Peixe And Tainá
Electric Guitar and Electric Bass by Thiago Duar

IV. SUGAR CANE FIELD
Music:
"Caldo De Cana Azedo" by Jorge Dù Peixe
Keyboards and Percussion by Jorge Dù Peixe
Electric Guitar and Electric Bass by Thiago Duar
V. DOG RIVER

Music:
"Saqueado" by Jorge Dü Peixe
Keyboards, Percussion, and Electric Guitar by Jorge Dü Peixe
Electric Bass by Thiago Durar

VI. MANGROVE

Music:
"Raizes Do Alto" by Jorge Dü Peixe
Keyboards and Percussion by Jorge Dü Peixe
Electric Bass by Thiago Durar

"Manguelásticos" by Berna Ceppas
Keyboards, Percussion, and Electronic Programming by Berna Ceppas

"Tamancos Gritados" by Jorge Dü Peixe
Keyboards and Percussion by Jorge Dü Peixe
Electric Guitar by Thiago Durar
Electronic Programming by Berna Ceppas

VII. HERONS

Music:
"Mais Espesso Do Que Uma Maçã" by Jorge Dü Peixe
Keyboards and Percussion by Jorge Dü Peixe
Electric Guitar and Electric Bass by Thiago Durar

"Aristocracia Doce" by Jorge Dü Peixe
Keyboards and Percussion by Jorge Dü Peixe
Electric Guitar and Electric Bass by Thiago Durar

VIII. CITY

Music:
"Baião Da Rua Do Rio" by Jorge Dü Peixe
Keyboards, Melodica, and Percussion by Jorge Dü Peixe
Vocals by Jorge Dü Peixe and Tainá
Electric Guitar and Electric Bass by Thiago Durar

"Palafitas De Vidro" by Berna Ceppas
Keyboards and Electronic Programming by Berna Ceppas

"Mães Da Favela" by Berna Ceppas
Keyboards, Electric Bass, Percussion, and Electronic Programming by Berna Ceppas

"Cão Casteliano" by Berna Ceppas
Keyboards, Electric Bass, and Percussion by Berna Ceppas

"Cabaret Sem Plumas" by Jorge Dü Peixe
Keyboards and Percussion by Jorge Dü Peixe
Guitar by Marcelo Campello

"O Troco Seco" by Berna Ceppas
Keyboards and Electronic Programming by Berna Ceppas

"Barcos Na Favela" by Berna Ceppas
Keyboards, Electric Bass, Electric Guitar, Percussion, and Electronic Programming
by Berna Ceppas

"Rabeca" by Siba

"O Cão Sem Plumas" by Jorge Dü Peixe, Lira, Tainá, and Camilo Bechar
My first husband, Cafi, showed me Pernambuco and thanks to him I learned about the work of great North Eastern artists such as Mestre Vitalino, Gilvan Samico, and João Cabral. “How much, much thicker/is the blood of a man/than the dream of a man.” I was only 20. It was all very intense. João Elias re-introduced me to "O cão sem plumas" in 2014. I started to read and to cry. Right there, I decided it would be the next show. Cláudio Assis and I already wanted to do something together. A project about Pernambuco was perfect. Thanks to João Elias, we spent almost a month in Pernambuco in the mud. We saw folk dances, caboclinho, cavalo-marinho, maracatu...we saw people, the Capibaribe, the mangroves. We filmed everything.

I decided to build an animal-man with the dancers. With them I built the body of a crab. There were many musical references, not only northeastern, but also samba, jongo, kuduro, mangue beat...I did not intend Cão Sem Plumas to be political, but it ends up being so, because of the content of the poem and the images on film. It is my most explicitly Brazilian work. The show is about inconceivable things, which should never be permitted. It is a challenge to human ignorance. We destroy nature, children, everything that is full of life.

My history is a history of mixtures. Cão Sem Plumas includes the elegance of the classical, the mud of the roots, and a contemporary vision. For me, the name for this is João Cabral. I dedicate this spectacle to my grandson Theo, who is my helmsman, to his marvelous grandfather Totoi (Toni Platão) and eternally to my children, Clara and Miguel.

ABOUT THE COMPANY

The Companhia de Dança Deborah Colker went on stage for the first time in 1994, with Vulcão (Volcano), in Rio’s Municipal Theater, one of the most important theaters in Brazil. The great explosion happened the following year with Velox. The show, famous for its scene on a climbing wall, became a pop phenomenon. In 1995, Cia Deborah Colker was given sponsorship by Petrobras, which continues until the present day. Staged especially for the prestigious Lyon Dance Biennial, Mix (a mix of Vulcão and Velox), launched the Company internationally in 1996, and five years later the show received the stamp of excellence by the Society of London Theatre, receiving the 2001 Laurence Olivier Award, in the category “Outstanding Achievement in Dance”, an honor never before granted to a Brazilian artist or group.

Since then, the Cia de Dança Deborah Colker has toured on four continents, performing on some of the most important stages in the world. With Cão Sem Plumas (Dog without Feathers), the company sets out for a new relationship with words, the poetry of João Cabral de Melo Neto, confirming its continual transformation. Cão Sem Plumas was granted with the Benois de la Danse Award 2018 at Moscow for its choreography.

DEBORAH COLKER DANCE COMPANY IS FUNDED BY BRAZIL’S MINISTRY OF CITIZENSHIP
João Cabral was born on January 9, 1920, in Recife, Brazil, where the river Capibaribe flows through the center of the city. His cousins were Manuel Bandeira and Gilberto Freyre, and the family's wealth came from sugar-cane plantations. He spent his childhood in the mills of Poço do Aleixo, Pacoval, and Dois Irmãos. In Rio de Janeiro, he became a diplomat and friends with Carlos Drummond de Andrade, Murilo Mendes, Vinicius de Moraes, and others who influenced him. The changes in the city and his postings abroad helped him better understand the social inequalities in the Pernambuco region and across Brazil. "O cão sem plumas" is proof of this. He portrayed the "stagnation" of the "Pernambuco dining rooms."

He returned to Rio de Janeiro in 1952 to respond to an inquest for "subversive activities linked to the Communist Party." Though he was never a member, he stayed until the end of the case and then moved to Recife. In 1953, he wrote his second poem about the Capibaribe river, "Narrative of the Voyage of the Capibaribe," from its source in Recife. He added personal memories to tell the detailed history of the river and all that happened along its course. The trio of radical works ended with what would become his best-known work—"Morte e vida severina (The Death and Life of a Severino)"—a Christmas story commissioned by the theatrical director Maria Clara Machado and published in 1956.

He was a poet in the strictest sense. He claimed that poetry is construction and composition. He always rejected the confessional art and its sentimentality. He believed in reason more than emotion—which did not prevent his verses from moving its readers. "To me the interior world is a source of torment, a nuisance,” he said towards the end of his life.
"O cão sem plumas" is dedicated to Joaquim Cardoso, a “Capibaribe poet” and structural engineer, who worked on some of Oscar Niemeyer’s major projects. This admiration defined him, also influenced by the modern and precise architecture of Le Corbusier. "Uma faca só lâmina (A knife all blade)" was one of Cabral's most important poems. His writing and living demands were unnecessary, difficult, and incessant—just as in the poem where the knife had no handle.

The bare blade
Which grows as it wears,
Which the less it sleeps
The less sleep there is
The more it cuts
The sharper its edge
And it lives to be born
In others, like a spring.

Due to his diplomatic career, Cabral spent most of his life abroad in Barcelona, Seville, Marseille, Madrid, Geneva, Berne, Dakar, Quito, Tegucigalpa, and Porto. His poems were especially influenced by Spain, but above all by Seville. He befriended the painter Joan Miró and poet and artist Joan Brossa. He had a life full of awards and honors, and he was decorated in various countries. He was a member of the Pernambuco and Brazilian Academies of Letters, but was always a reticent poet, uninterested in promotions, publicity, and interviews.

Cabral had chronic headaches and towards the end of his life, suffered loss of sight. He used to say that his true vocation was to be a literary critic and he did not know why he had continued writing for decades. “Whether or not this work will survive, I have not the least idea,” he stated in a 1996 interview, three years before his death in Rio de Janeiro. The strength of "O cão sem plumas" and his many other poems indicates the works will indeed survive for a very long time.

ABOUT THE COLLABORATORS

DEBORAH COLKER (Artistic Director and Choreographer) was born in Rio de Janeiro in 1960. Prior to dancing, she dedicated ten years to the study of classical piano, and five more to the practice of a team sport, volleyball. Her eight years as a dancer of the Coringa, an expressive group in Rio during the 1980s and one of the precursors of contemporary dance in Brazil, helped to forge her interest in working with professionals from different backgrounds and pursuing a dance style capable of promoting a synthesis between art and the everyday life of the common man. During the foundation of her company in 1994, she gathered under the same roof a troupe of two classical dancers, three contemporary dancers, a break-dance champion, an Olympic gymnast, a model, and an actress.

As a choreographer, she stood out by her exploration of "beauty" in physical activities historically unrelated to the artistic universe. Widely recognized by international critics, the excellence of her work at the head of the company was honored in 2001 with the Laurence Olivier Award in the "Outstanding Achievement in Dance" category. Deborah Colker was the first woman to create and direct a show for the Canadian company Cirque du Soleil: Ovo (Egg) in 2009. In 2016, she was the movement director for the opening ceremony of the Rio de Janeiro Olympics, commanding over 3,000 people. Deborah Colker was the winner of the 2018 Prix Benois de la Danse, one of the most important dance awards in the world, for the show Cão Sem Plumas, inspired on the poem of the same name by João Cabral de Melo Neto.
JOÃO ELIAS (Executive Director) helped to found Cia. de Dança Deborah Colker and took charge of producing all the performances. He claims that Cão sem plumas is the most difficult venture undertaken since the company’s opening in 1994. There is no climbing wall, as in Velox, or ferris wheel, as in Rota. There is only, at the back of the stage, a film by Cláudio Assis and Deborah Colker, made and projected with high definition equipment. The film, like much of the concept of the show, is the result of 24 days spent in Pernambuco in November 2016, from the frontier between brushland and desert to the capital, Recife. The journey, titled “From the backlands to Ground Zero," followed the course of the Capibaribe river, ending with a presentation on a raft, the day on which the river is paid homage. In Belo Jardim, Brejo da Madre de Deus, Limoeiro, Nazaré da Mata, Recife, and Carneiros, the dancers and Deborah create exchanges between artists and local residents. More than just teaching, the company learned things. They are in Cão sem plumas.

“I think it is our duty to submerge ourselves in João Cabral’s universe. This experience changed our view of the world," declares João Elias. Having started in theater in Porto Alegre in 1976, he remembers that in previous eras, groups such as Arena, Oficina, and CPC (Centro Popular de Cultura) developed artistic and educational works similar to those done by the company in Pernambuco. Difficulties in production did not prevent filming every day of the journey, even with the dancers covered in mud. And nor did Deborah cease to count on elements she considered necessary for adapting João Cabral’s poem. João Elias even invited professor and critic Antonio Carlos Secchin to advise the group during rehearsals to reflect on the work of the poet. “It would be easier to follow lines of work already known to the public, but our motivation follows Deborah’s desire to renew with each show, every three years. Cão sem plumas is a landmark because it is very different to what she has always done, the search for beauty that marks her career," says the executive director.

João Elias Alvares da Silva was an actor and producer in various theatrical productions in Porto Alegre, Rio, and Salvador. He worked for TV Globo in journalistic programs, and in 1992 created J.E. Produções, making publicity films, video clips, and documentary series. In 1997, he founded Giros Produções with Belisario Franca. Since 2000, J.E. Produções has worked exclusively with the Deborah Colker Dance Company. With Nó (Knot) (2005) and Cruel (2008), Deborah entered a phase she considers more existential, touching on themes such as love and desire. Between the two, she created Dinamo, which was still called Maracanã when it was included in the programming for the 2006 World Cup in Germany. Approaching literature became the next challenge. Tatyana (2011) was based on the novel in verse Evguêni Oniéguin by Russian Alexsandr Púchkin. Belle (2014) was freely inspired by Belle de jour by the Franco-Argentine writer Joseph Kessel - and transformed into film by Luis Buñuel. With Cão Sem Plumas, the company sets out for another relationship with words: the poetry of João Cabral de Melo Neto, confirming the company’s continual transformation. Cão Sem Plumas has won the Benois de la Danse Award 2018 at Moscow for its choreography.
GRINGO CARDIA (Art Director and Set Designer) considers Cão sem plumas a “film-dance” or a “film in 3D for which you don’t need glasses.” The opinion would already carry weight if Gringo were stage designer and director of the show. But he is more: he has been with Deborah since her work in the theater and in the Intrépida Trupe, her most constant partner in creation. From Vulcão (1994), he has taken part in all the company’s productions, and also in Ovo, the show conceived for the Cirque du Soleil. “Deborah always worked with technology. Now, she had to dig into the earth, into something more organic, bury herself in Brazil,” said Gringo, who took part in the 2016 journey in Pernambuco. To him, the film provides half of the scenery. The challenge was to make the images on the screen overflow onto the stage, establishing dialogues with the dancers. The use of mud in the film and of paint on the dancers’ skin constitutes a key element. The earthy colors of the costumes and the scenery, result in what he calls monochromatic, despite the variations in intensity. The boxes that are among the few pieces of scenery in the show represent Gringo and Deborah’s perpetual intent – for them the scenery is not decorative, it is interactive. “It functions like one more dancer,” says Gringo, who has worked in various roles with Maria Bethânia, Chico Buarque, Bia Lessa, and many other artists, with devotion in all the areas in which he works.

CLÁUDIO ASSIS (Cinematic Director & Dramaturg) was born in Caruaru and wanted to be a poet. He became a filmmaker with works that show aspects of Pernambuco that the elite of the state would prefer to conceal. His esthetic and social ideas echo the verses of “O cão sem plumas.” “My job was to help Deborah understand the nation that is Pernambuco. What did João Cabral see? Why did the sugar cane aristocracy, which dominates Pernambuco, build their houses with their backsides to the river?” He acted as guide to the choreographer in trips down the Capibaribe and accompanied her on the 24-day journey in November 2016, recording exchanges with residents of the towns. “It wasn’t enough to gather information. We needed to contribute to the transformation,” he said. The images projected on the stage backdrop are part of the many he and his crew filmed. They are all in black and white.

“It is all to do with the poem, helps me to think,” he says, convinced that what Cabral wrote is true today. “The Capibaribe, which was bad in 1950, is much worse today. We continue adding to the disgrace: sewage in the river, the favelas.” Cláudio toured the poor district of Coelhos on the banks of the river with his camera. He filmed the singer/composer Cannibal, pioneer of the punk scene in Recife and leader of the Alto José do Pinho community. He was born before the mangue beat generation, but saw the movement grow from close up, sharing an admiration for the work of Josué de Castro with these new artists and remaining in contact with them.

JORGE DÚ PEIXE (Musical Director) has no doubt that "O cão sem plumas," the poem, is as regional as it is universal. The musician knows what he’s talking about. As an exponent of the “Mangue Beat” movement, he has spent the last three decades mixing Pernambuco and the world, tradition and technology. A member of Nação Zumbi since the start in 1991, he also took over the vocals after the death of Chico Science in 1997. “João Cabral stands high in Pernambuco’s history. He was a visionary. He wrote the poem in Barcelona, but he had taken Recife with him, encrusted.” For the sound track of Deborah’s Cão sem plumas, Jorge recorded verses and created melodic phrases for sections of the poem. He played various instruments in the studio - explored coco, maracatu, but also sounds unrelated to Pernambuco. The result is universal, even more so when combined with dance and the cinema. "It is a great opera of the mud, of the river. An acid opera like the true words of João Cabral." Another voice one hears in the show is that of Lirinha, a poet, actor, composer who became famous as vocal in the band Cordel do Fogo Encantado. He is from Arcoverde, where the traditional music is the "coco." Louise Taynã, Chico Science’s daughter, recites the verses in English.

BERNA CEPPAS (Musical Director) has worked with Deborah Colker since the company’s first performance. In this new partnership, he uses electronic resources tuned with Pernambuco sonorities. He produced the album Nação Zumbi, released by the band in 2014.

JORGINHO DE CARVALHO (Lighting Director) is the lighting designer of Deborah Colker's shows since the beginning of the company. But Dog without feathers was a challenging work. “It is necessary to illuminate a movie screen, which displays images that reflect on the bodies of the dancers. And they are always on the scene, there are no thighs that conceal reflectors.” The alternative was to make the moving light visible to the public. “It’s a moving reflector. It turns out to be part of the show”, he says. Jorge Carvalho Moreira is one of the most experienced light designers of performing arts in Brazil.

CLAUDIA KOPKE (Costume Designer) is an awarded costume designer in Brazil and had the challenge of mud-dressing the dancers. “It is a work of art, in which there is also painting on the skin. The result is an animal man, a strange figure,” she says, adding that throughout the show, the dancers add more layers of mud to their bodies. Claudia has worked with some of the most renowned artists in theatre, opera, and cinema. The show of the Opening Ceremony of the XXXI Olympic Summer Games Rio 2016 credits Claudia as Head of Department of Costume Design. Her latest theatrical work, the play Chacrinha – O Musical is written by Pedro Bial and Rodrigo Nogueira and directed by Andrucha Waddington. For her work on this play, Cláudia Kopke wins the Best Costume Design Award at the 27° Shell Theatre Awards in 2015.
ABOUT THE JOYCE THEATER FOUNDATION

The Joyce Theater Foundation ("The Joyce," Executive Director, Linda Shelton), a nonprofit organization, has proudly served the dance community for over three decades. Under the direction of founders Cora Cahan and Eliot Feld, Ballet Tech Foundation acquired and The Joyce renovated the Elgin Theater in Chelsea. Opening as The Joyce Theater in 1982, it was named in honor of Joyce Mertz, beloved daughter of LuEsther T. Mertz. It was LuEsther’s clear, undaunted vision and abundant generosity that made it imaginable and ultimately possible to build the theater. Ownership was secured by The Joyce in 2015. The theater is one of the only theaters built by dancers for dance and has provided an intimate and elegant home for over 400 U.S.-based and international companies. The Joyce has also expanded its reach beyond its Chelsea home through off-site presentations at venues ranging in scope from Lincoln Center’s David H. Koch Theater, to Brooklyn’s Invisible Dog Art Center, and to outdoor programming in spaces such as Hudson River Park. To further support the creation of new work, The Joyce maintains longstanding commissioning and residency programs. Local students and teachers (K-12th grade) benefit from its school program, and family and adult audiences get closer to dance with access to artists. The Joyce’s annual season of about 48 weeks of dance now includes over 340 performances for audiences in excess of 150,000 patrons. Visit Joyce.org for more information.

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The Joyce honors the following individuals, corporations, and foundations for their visionary support of our mission of advancing the vibrant and extraordinary art of dance. Funds contributed to the endowment campaign will allow The Joyce to continue its support of the dance community and to commission new work.

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Support for planning costs associated with establishing a third venue for dance as part of the redeveloped World Trade Center site has been generously provided by a grant from the Lower Manhattan Development Corporation, which is funded through Community Development Block Grants from the U.S. Department of Housing and Urban Development. Leadership support has also been provided by:

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Box Office (212-242-0800): Open Monday thru Sunday, 12pm - 6pm. On days when there is a performance, the box office is open through curtain time; advance sales stop ½ hour prior to curtain time (including matinees). Closed on major holidays. For Hearing Impaired call (TDD) 212-245-2904.
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