

SEPTEMBER 16-18, 24-25, 30 OCTOBER 1 TIVOLI, NY

KAATSBAAN

CULTURAL PARK FALL FESTIVAL 2022



FRANCIS MALLMANN MUSIC BY PHILIP GLASS LUCINDA CHILDS CHANON JUDSON
JUSTIN PECK LEONARDO SANDOVAL BOBBI JENE SMITH W/ OR SCHRAIBER
TIMO ANDRES ANTON BATAGOV CONOR HANICK NOÉ KAINS MAKI NAMEKAWA
TRISHA BROWN DANCE COMPANY DORRANCE DANCE RY X
MARK MORRIS DANCE GROUP WEST SIDE STORY W/ ADRIANA PIERCE & FRIENDS

KAATSBAAN

CULTURAL PARK FALL FESTIVAL 2022

September 24, 2022

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THE FALL FESTIVAL.
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Kaatsbaan Cultural Park

Presents

a mixed dance bill

Trisha Brown Dance Company

Dorrance Dance

Mark Morris Dance Group

Saturday, September 24, 5:00pm

PROGRAM

Site 1: Open Field

Trisha Brown Dance Company
Trisha Brown: In Plain Site

<transition to next site>

Site 2: The Mountain Stage

Dorrance Dance
Basses Loaded (2019)

<pause>

Mark Morris Dance Group
Gloria

Trisha Brown Dance Company

Trisha Brown: In Plain Site

Leaning Duets II (1971)

Group Primary Accumulation (1973)

Leaning Duets I (1970)

Figure 8 (1974)

Accumulation (1971)

Music: The Grateful Dead, *Uncle John's Band*

Choreography: Trisha Brown

Dancers: Leah Ives, Amanda Kmett'Pendry, Tara Lorenzen,

Patrick McGrath, Jennifer Payán, Hsiao-Jou Tang

Trisha Brown: In Plain Site pairs indoor and outdoor sites with select pieces from Brown's repertory. Each work is restaged in a dynamic relationship to the setting, amplifying Trisha Brown's effortless affinity for naturalizing movement to the physical environment.

Ever a resourceful and dexterous innovator, Brown "...said she felt sorry for spaces that weren't center stage—the ceiling, walls, corners, and wing space. Not to mention trees, lakes, and firehouses," Wendy Perron recently wrote in *Dance Magazine*. "She caused a revolution by... turning to the spaces that other dance-makers don't." In parks, museums, and public squares, among other sites, audiences are engaged in the intimate, up-close experience of Brown's choreography through specially chosen excerpts from the repertory.

Created in the 1960s and early 1970s, **Early Works** transgress the boundaries of dance. They result from a new form of physical and conceptual experimentation, improvisation and intersection between the performing and visual arts and intermingling between art and "everyday life." These early works by Brown are also designed for unconventional spaces (such as galleries, gyms, and apartment rooms) and for outdoor spaces (parks, streets, terraces, or building façades) in an attempt to bring art closer to people's lives and offer spectators broader possibilities of viewing her works.

Viewed as a whole, the works from this period are more rigorous and joyful and the movement is "pure" and abstract.

Trisha Brown Dance Company

The Trisha Brown Dance Company is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, the National Endowment for the Arts, and the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Major support of the Trisha Brown Dance Company provided by the Imperfect Family Foundation. Additional funding provided by the Howard Gilman Foundation, The Shubert Foundation, the Fan Fox and Leslie R. Samuels Foundation, The Harkness Foundation for Dance, the Rolex Institute, The Nathan Cummings Foundation, The Hyde & Watson Foundation, Jody and John Arnhold, The Gladys Krieble Delmas Foundation, Hampton Family Foundation of Oregon Community Foundation, and Pathways Projects Institute. TBDC also extends special thanks to Trisha Brown Company Board Chair Dorothy Lichtenstein, The Trisha Brown Company Board of Trustees, and the Company's Individual Donors.
www.trishabrowncompany.org

Additional support has been provided by the National Endowment for the Arts, New York State Council on the Arts, and the New York City Department of Cultural Affairs.

Founding Artistic Director and Choreographer

Trisha Brown

Associate Artistic Director

Carolyn Lucas

Executive Director

Barbara Dufty

Programming Director

Anne Dechêne

Production Stage Manager

Jessie Ksanznak



Trisha Brown was born and raised in Aberdeen, Washington, graduated from Mills College in Oakland, California, and studied with Anna Halprin before moving to New York City in 1961. Brown, along with like-minded artists, pushed the limits of choreography and changed modern dance forever. In 1970, Brown formed her company and explored the terrain of her adoptive SoHo. She engaged collaborators who are themselves leaders in music, theater, and the visual arts, including visual artists Robert Rauschenberg, Donald Judd, and Elizabeth Murray, and musicians Laurie Anderson, John Cage, and Alvin Curran, to name a few. With these partners, Brown has created an exceptionally varied body of over 100 dance works.

Brown is also an accomplished visual artist; her drawings have been seen in exhibitions, galleries and museums throughout the world, she is represented by Sikkema Jenkins & Co. in NYC.

Trisha Brown is the first woman choreographer to receive the coveted MacArthur Foundation Fellowship “Genius Award.” She has been awarded many other honors including five fellowships from the National Endowment for the Arts, the NY ‘Bessie’ Lifetime Achievement Award, the Dorothy and Lillian Gish Prize, and the Dance/USA Honors Award. She has been named a Veuve Clicquot Grande Dame, Commandeur dans l’Ordre des Arts et Lettres by the government of France.



Carolyn Lucas attended North Carolina School of the Arts and graduated with a BFA in dance from SUNY Purchase before joining Trisha Brown Dance Company in 1984. In 1993, Brown appointed Lucas as her Choreographic Assistant, a position Lucas held for twenty years before being named Associate Artistic Director in 2013. As Choreographic Assistant, Lucas played an integral role in Brown's creation process in dance and opera, working closely alongside Brown for pieces. In addition to assisting with new choreography, directing Company rehearsals and restaging existing choreography on the current dancers, Lucas has led projects for companies and institutions around the world, including The New School in NYC, P.A.R.T.S. in Brussels and Paris Opera Ballet. She was one of the first instructors Brown sent to P.A.R.T.S. to construct a *Set and Reset/Reset*, whose collaborative, interdisciplinary learning process is now a cornerstone of the Company's education program. Lucas is currently sharing her firsthand knowledge of three decades of dancing, teaching and documenting Brown's work for the Trisha Brown Archive.



Leah Ives received a BFA from the University of Michigan. She joined the Trisha Brown Dance Company in 2014 and has since had the privilege to perform and teach a total of 20 pieces of Brown's repertory. Leah has also had the pleasure of working on projects with Anne Theresa De Keersmaeker, Thierry De May, The A.O. Movement Collective, Elizabeth Dishman, Kim Brandt, The Leopold Group, the Peter Sparling Dance Company, and The Median Movement, as seen in *Francis Ha* (Dir. Noah Baumbach). Recent teaching projects have included P.A.R.T.S, Purchase College, the Venice Biennale College Danza, and Manhattanville College.



Amanda Kmett'Pendry is a dancer hailing from Southern Maryland. Since receiving a BFA from The University of the Arts in Philadelphia, she has had the pleasure of working with artists Madeline Hollander, Wally Cardona & Jennifer Lacey, Jodi Melnick, Limón Dance Company Romeo Castellucci, the Red Hot Chili Peppers, Adrienne Westwood, and Netta Yerushalmy, among others. She has danced with the Trisha Brown Company since 2016.



Tara Lorenzen is originally from the hills of West Virginia. Upon graduation from SUNY Purchase Conservatory of Dance, she became a member of the Repertory Understudy Group under Merce Cunningham where she created an original role in “EyeSpace” as well as reconstructing earlier works such as “Rune” and “Summerspace”. She went on to work with Stephen Petronio Dance Company from 2008-2011. She has worked with Kimberly Bartosik, Christine Elmo, Shen Wei Dance Arts, Ashleigh Leite, Todd Williams, Christopher Williams, Rene Archibald, Anna Sperber, Beth Gill (“Electric Midwife” Bessie award for Outstanding Production 2011), and Maria Hassabi (“Plastic” Bessie award for Outstanding Production 2016). Since 2011, Tara has performed and taught master classes for the Trisha Brown Dance Company all over the world. She has assisted in the reconstruction of Trisha’s “O zlozony/O composite” (originally created for the Paris Opera Ballet), on the Pennsylvania Ballet and created a “Set and Reset/Reset” at La Manufacture in Lausanne, Switzerland. In 2016 she joined the faculty at Bard College and is currently a Visiting Associate Professor of Dance and The Director of the Dance program.



Patrick McGrath is an LA native living in New York City, where he earned his BFA in Dance and Choreography from New York University's Tisch School of the Arts. Along with being a current member of the Trisha Brown Dance Company, he has enjoyed collaborating with choreographers such as Maddie Schimmel and Netta Yerushalmy, among others. McGrath has performed experimental dance theatre with Company Stefanie Batten Bland and HOLDTIGHT. Teaching highlights include summer dance intensives at the ASWARA School of Dance in Malaysia and WESTSIDE Dance Project in Southern California. McGrath's most recent endeavor has been teaching for the Trisha Brown Dance Company's Education programs, all while pursuing his performance career. Currently, he is thrilled to be focusing on a new chapter of creating his own choreography repertoire for future performances and events



Jennifer Payán is a Dominican-American dance artist originally from The Bronx, NY. She received her BFA Magna Cum Laude from Rutgers University. Ranging in both live performance and film, Jennifer has collaborated with Pam Tanowitz Dance, Bobbi Jene Smith, Yara Travieso, Jasmine Hearne Dances, amongst others. She currently performs with Company SBB and serves as their Associate Artistic Director. Seasonally, she performs in Punch Drunk's *Sleep No More* and works for UNA Productions as their Rehearsal Director. Jennifer was first invited to join the Trisha Brown Dance Company in *The Decoy Project (2021)* and is excited to join them again for their 50th anniversary celebration.



Hsiao-Jou Tang was born and raised in Taiwan, where she studied ballet, modern, traditional Chinese dance and Tai Chi. In 2008, she graduated summa cum laude from SUNY Purchase with a BFA in Dance. Hsiao-Jou was a company member of Kyle Abraham/Abraham.In.Motion (2010-2012) and Doug Varone and Dancers (2012-2019). As a freelance dancer, Hsiao-Jou has had the pleasure of working with Netta Yerushalmy, John Jasperse, Joanna Kotze, Shen Wei Dance Arts, The Metropolitan Opera Ballet, Nancy Bannon, Xan Burley+Alex Springer, 2nd Best Dance Company, Luke Murphy- Attic Projects, and The Pharmacy Project, among others.

Dorrance Dance

Basses Loaded (2019)

Choreographer: Michelle Dorrance
in collaboration and with solo improvisation by the dancers

Music: Donovan Dorrance & Gregory Richardson
with Kate Davis & Michelle Dorrance

Costumes: Andrew Jordan

Performers: Elizabeth Burke, Donovan Dorrance, Michelle Dorrance,
Luke Hickey, Ian Jesse, Claudia Rahardjanoto, Byron Tittle

Basses Loaded has been commissioned by New York City Center. Support for new dance works at City Center is provided by the Virginia B. Toulmin Foundation and Doris Duke Charitable Foundation.

Dorrance Dance

Dorrance Dance is an award-winning tap dance company based in New York City. Led by Michelle Dorrance, the company supports dancers and musicians who embody and push the dynamic range that tap dance has to offer. The company's mission is to engage with audiences on a musical and emotional level, and to share the complex history and powerful legacy of this Black American art form through performance and education.

Founded in 2011 by artistic director and 2015 MacArthur Fellow Michelle Dorrance, the company has received countless accolades, rave reviews, and has performed at venues including Danspace Project, Jacob's Pillow Dance Festival, The Joyce Theater, New York City Center, Brooklyn Academy of Music, Vail Dance Festival, the Kennedy Center, Lincoln Center Out of Doors, Works and Process at the Guggenheim, Carolina Performing Arts at UNC Chapel Hill, Cal Performances at UC Berkeley, among many others, including international venues in Canada, France, Germany, Spain, England, Hong Kong, Singapore, and Russia.

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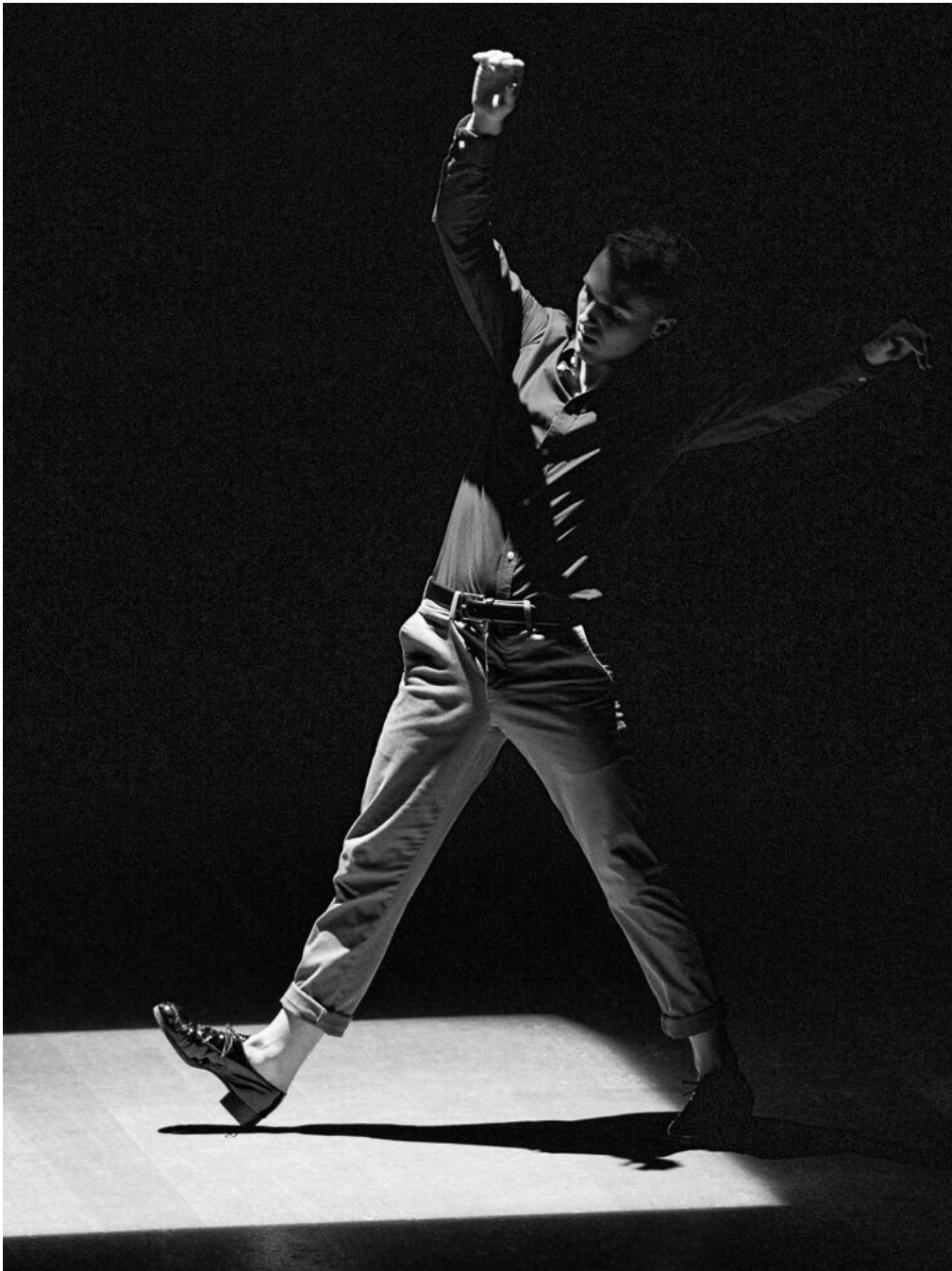
Michelle Dorrance is a New York City-based artist. Mentored by Gene Medler (North Carolina Youth Tap Ensemble), she was fortunate to study under many of the last master hoofers. Career highlights include: STOMP, Derick Grant's *Imagine Tap!*, Jason Samuels Smith's *Charlie's Angels/Chasing the Bird*, Ayodele Casel's *Diary of a Tap Dancer*, Mable Lee's *Dancing Ladies*, and touring with Darwin Deez. Company work includes: Savion Glover's *Ti Dii*, Manhattan Tap, Barbara Duffy and Co., JazzTap Ensemble, and Rumba Tap. Solo work ranges from *The Late Show with Stephen Colbert* to commissions for the Martha Graham Dance Company and American Ballet Theatre. A 2018 Doris Duke Artist, 2017 Ford Foundation Art of Change Fellow, and 2015 MacArthur Fellow, Dorrance is humbled to have been acknowledged and supported by United States Artists, The Joyce Theater, New York City Center, the Alpert Awards, Jacob's Pillow, Princess Grace Foundation-USA, The Field, American Tap Dance Foundation, and the Bessie Awards. Dorrance holds a B.A. from New York University and is a Capezio Athlete.



Elizabeth Burke has worked full time with Dorrance Dance since the company's first performance in 2011. A Chapel Hill, North Carolina native, Burke spent 11 years under the tutelage of her mentor, Gene Medler, in the North Carolina Youth Tap Ensemble, and later graduated from Marymount Manhattan College, magna cum laude, with BA degrees in Political Science and Communication Arts. Aside from DD, she teaches nationally, choreographs, and appears with Luke Hickey in myriad artistic capacities.



Donovan Dorrance hails from North Carolina where he trained as a multi-instrumentalist before moving to New York to work with Dorrance Dance, with whom he's had the opportunity to compose original music and tour internationally since 2014. In 2016, he and Gregory Richardson received a New Music USA grant to score Dorrance Dance's *Myelination*, which they then released as an album. Outside of dance, Dorrance composes for film, theatre, podcasts, and as a solo artist.



Luke Hickey is a NYC-based tap dance artist and choreographer, named by Dance Magazine among “25 To Watch” in 2020. Hickey credits his knowledge and achievements to the incomparable brilliance of his mentor, JUBA Award recipient Gene Medler (North Carolina Youth Tap Ensemble). His choreography has been presented by Jacob’s Pillow, Birdland Jazz Club, and the Chelsea Factory, to name a few. Luke is honored to be a company member of Michelle Dorrance’s Dorrance Dance.



Ian Jesse grew up in Dayton, OH listening to everything from Bach to The Ohio Players. After a long love with viola, he began playing upright and electric bass in high school. At 15, Jesse helped start a rock band, joined the jazz band, and switched to bass on orchestra, which led to a full scholarship at Miami University. Ian also studied in Durban, South Africa with local and international acts, including Abdullah Ibrahim, The South African Jazz Orchestra, and the KZN Philharmonic. He soon after moved to New York City to study with Ron Carter and John Patitucci, where he remains active performing on Broadway, in jazz venues, and club dates. Ian has performed in various venues throughout North and South America, Europe, and Africa, collaborating with: Mulgrew Miller, Steve Wilson, Elliot Zigmund, Patience Higgins, Frank Lacy, Kahlil Kwame Bell, Bill Saxton, Dan Faehnle, Phil DeGreg, Darius Brubeck, Melvin Peters, Sundar Viswanathan, The Roots, Snoop Dogg, Sean Paul, George Benson, Grupo Niche, Sonora Carruseles, Mario Abney Quintet, and Puerto Rican Power.



Claudia Rahardjanoto, born and raised in Berlin, Germany, Claudia started her professional dance career at the Deutsche Oper Berlin at the age of nine. At fifteen, she fell in love with tap dance under the tutelage of Sven Göttlicher and Marie-Christin Zeisset, and moved to NYC in 2003 to pursue a career in tap dance. A Dorrance Dance member since the company's inception, Claudia hopes to continue to share her love and passion for music and the art of tap dance through her teaching and performing worldwide.



Byron Tittle, at a young age, started tap dance with David Rider and the American Tap Dance Foundation in his hometown of New York. Wanting to study other disciplines, he also trained at Broadway Dance Center and Steps on Broadway. Byron recently toured the United States, Australia, and New Zealand with Hugh Jackman in *The Man, The Music, The Show*, and is humbled to have received a 2019 Princess Grace Foundation Dance Fellowship Award.

Mark Morris Dance Group

Gloria

Choreography: Mark Morris

Performers: Mica Bernas, Karlie Budge, Domingo Estrada, Jr., Lesley Garrison, Taína Lyons,
Dallas McMurray, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith

Music: Antonio Vivaldi, *Gloria in D* (RV589)

Original Lighting Design: Michael Chybowski

Premiere: December 12, 1981 – Bessie Schönberg Theater, Dance Theater Workshop, New York City, New York

Revised: November 28, 1984 – Brooklyn Academy of Music, Brooklyn, New York

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Mark Morris Dance Group

Formed in 1980, Mark Morris's internationally-renowned **Mark Morris Dance Group** (MMDG) has received "highest praise for their technical aplomb, their musicality, and their sheer human authenticity." (*Bloomberg News*). Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the **MMDG Music Ensemble**, since 1996, and regularly collaborates with orchestras and opera companies around the world. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, the U.K.'s *South Bank Show*, and *Live from Lincoln Center*. In 2015, Morris's signature work *L'Allegro, il Penseroso ed il Moderato* premiered on PBS's *Great Performances*. The Mark Morris Dance Center was opened in 2001 to provide a home for the Dance Group, subsidized rental space for local artists, programs for local children and seniors, and dance classes for students of all ages and abilities.

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Mark Morris

Executive Director
Nancy Umanoff

Director of Technical Production
Johan Henckens

Costume Coordinator
Stephanie Sleeper

Director of Artistic Engagement
Jen Rossi

Company Director
Sam Black

Music Director
Colin Fowler

Company Manager
Julia Weber



Mark Morris has been praised as “the most successful and influential choreographer alive, and indisputably the most musical.” (*New York Times*). In addition to creating over 150 works for the Mark Morris Dance Group, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Morris’s work is acclaimed for its ingenuity, musicality, wit, and humanity. Named a Fellow of the MacArthur Foundation in 1991, he has received eleven honorary doctorates to date and a multitude of awards, including the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke’s Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the National Museum of Dance in Saratoga Springs, New York. Morris’s memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in October 2021.



Mica Bernas, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the corps de ballet and rose up the ranks to Soloist. While at Ballet Philippines, she also studied at De La Salle University and graduated with a bachelor's degree in Organizational Communication in 2006. Upon graduating, she moved to New York and joined Carolyn Dorfman Dance. She was a guest artist with the Limón Dance Company and worked with Karole Armitage, Gallim Dance, Marta Renzi, and Connecticut Ballet. As an educator, she has taught all levels of dance, including after school programs, pre-professional, and master classes. She has taught at the Limón Institute and formerly ran the dance program at BIMA at Brandeis University. She joined MMDG as a company member in 2017.



Karlie Budge grew up in Knoxville, Tennessee, training and performing with the Tennessee Children's Dance Ensemble. She attended Case Western Reserve University on a full scholarship from the department of dance, graduating magna cum laude with a B.A. in dance and a B.S. in statistics in 2016. Budge has performed with Graham 2, Merce Cunningham Trust, and in her own solo and duet choreography. Budge joined MMDG as an apprentice in September 2018 and became a company member in November 2019.



Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for eleven years. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.



Taína Lyons is a San Pedro, California, native who began her dance training at the San Pedro Ballet School at the age of four. Her professional dance training started at the Debbie Allen Dance Academy, eventually being mentored by Debbie Allen herself. She graduated from New York University's Tisch School of the Arts with a B.F.A. in dance and a minor in Spanish in 2020. There, she performed in guest works by Ronald K. Brown, Wayne McGregor, and Lar Lubovitch. In the spring of 2019, she also had the pleasure of studying abroad at the Academy of Performing Arts in Prague, Czech Republic. Since graduating, she has had the honor of being a founding member of the Limón Dance Company's Limón2 (L2) company, an apprentice with Ronald K. Brown's Evidence, as well as performing and touring with Kyle Marshall Choreography. She joined MMDG as a company member in 2022.



Matthew McLaughlin discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently, and explored many different sports and art forms. He graduated from SUNY Purchase with a B.F.A. in dance. During this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. He joined MMDG as an apprentice in 2019 and became a company member in 2021. McLaughlin would like to thank his family for their love and inspiration.



Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltzberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began working with MMDG in 2013 and became a company member in 2014.



Nicole Sabella is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, she graduated from the University of the Arts in Philadelphia, Pennsylvania, earning her B.F.A. in modern dance performance and the “Outstanding Performance in Modern Dance” Award. She was a performer with Zane Booker’s Smoke, Lilies, and Jade Arts Initiative. Sabella first performed with MMDG in 2013 and became a company member in 2015.



Christina Sahaida grew up in Pittsburgh, Pennsylvania, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a B.F.A. in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and most recently the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined MMDG as an apprentice in 2017 and became a company member in 2019



Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance 2007–2010. He joined MMDG as a company member in 2010.

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About Kaatsbaan Cultural Park

The mission of Kaatsbaan Cultural Park is to provide an extraordinary environment for cultural innovation and excellence. As both an incubator for creativity and presenter for world-class artists in dance, theater, music, film, poetry, and culinary and visual arts, Kaatsbaan provides artists with state-of-the-art dance studios, accommodations, an indoor theater, and two outdoor stages. Sitting on 153 Hudson River-adjacent acres, Kaatsbaan is free of urban facilities' space and time constraints, allowing for exciting levels of artistic exploration, creative action, and achievement—just two hours north of New York City. Kaatsbaan Cultural Park is committed to the advancement of diversity, equity, and inclusion in the arts as we aim to present, promote, and embrace programming that accurately reflects our society. We encourage a broadly diverse group of individuals to participate in our programs and join our Board and Staff, and insist on being inclusive of all peoples regardless of their race, ethnicity, gender, sexuality, socio-economic background, or physical or mental ability.

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Founders

Gregory Cary • Kevin McKenzie • Bentley Roton • Martine van Hamel

#kaatsbaanfallfestival



Digital content from the Fall Festival will be made available weekly on Kaatsbaan social media platforms.