

**Bates Dance Festival
Bates College
Lewiston, Maine**

MILL TOWN

a site-specific collection of media and performances

**Thursday & Friday, August 3 & 4, 2017
Bates Mill Complex
8:00pm**

HISTORICAL TIME LINE of MILL HISTORY (adapted from L/A Museum):

Thank you for attending this performance. The Bates Dance Festival welcomes you to our vibrant community of dance and invites you to join us in supporting the artist's journey. Tonight you will see the outcome of many long hours in the studio -- exploring ideas, experimenting with movement, engaging in group problem solving, collaborating with composers, videographers, lighting and set designers, and divining the final form of a work.

At the festival we invest in artists and their creative process. Through our training, commissioning, performance and outreach activities we help connect artists to one another, to other opportunities and to you. We provide artists with extended creative residencies in a nurturing environment and we showcase new works as they come to life. In doing so, we honor the central role the creative process plays in art making while acknowledging the risks inherent in the creative journey. We invite you to take this journey with us tonight!

Our Mission:

The Bates Dance Festival advances the work and life of dance students, professional artists and public communities by cultivating opportunities for learning, creativity and connection in a supportive and diverse dance and performance environment.

1683: Richard Wharton purchases land around the Androscoggin River

1795: The town of Lewiston is incorporated

1819: Michael Little opens a woolen mill

1829: Little's mill burns down; rebuilt as Lewiston Falls Manufacturing Co.

1836: Ephraim Wood builds the first cotton mill in the Lewiston/Auburn area; in the 1840s it is bought by Joseph Harding and expanded

1847: Drawn by Androscoggin River's waterfall, Benjamin E. Bates visits the community of Lewiston to establish textile manufacturing

1848: The Maine Central Railroad connects to Lewiston, linking Lewiston to the outside world

1952: Mill No. 1 is constructed and 200 employees are hired

1854: Mill workers in Lewiston strike for shorter hours and are fired

1860-70: Lewiston Bleachery and Dye Works are built

1878: Benjamin Bates dies. Meanwhile, his mill has shaped Lewiston into a major textile city producing 800 different fabric styles

1907: Maine law raises the minimum working age to 14

1912: Bates Mill No. 5 is constructed

1936: The Lewiston Flood occurs; most of the Canal St. area is flooded

1945: Mills are reorganized into the Bates Manufacturing Company

1950: Bates Mill employs 6,500 people and is the state's largest manufacturer. Market conditions cause the mill to slide steadily downhill

1993-95: The city of Lewiston leases mill buildings to 12 companies and forms Bates of Maine which temporarily resurrects the local industry with sales of \$4 million, providing bedspreads for US government and military and patterned bedding for L.L. Bean, J.C. Penney and others

2000: The city of Lewiston evicts Bates of Maine from the mill complex

2001: 100 workers at the Bates Mill are laid off; production at the Bates Mills stops entirely

VENUE INFORMATION

Notice

The taking of photographs or recordings of any kind without written permission of the management is prohibited.

Restrooms

Restrooms are located by the Box Office at the entrance and on the third floor of the Mill Complex. Please see an usher if you need assistance.

Fire Notice

In the event of an emergency, you will be notified by personnel and assisted in the evacuation of the building.

Accessibility

Elevators and special seating are available. Please ask an usher for assistance.

Box Office

The Box Office is open 45 minutes before each concert. Box Office hours are 1-5pm, Monday-Saturday. For tickets please visit our website at: www.batesdancefestival.org or call (207) 786-6161.

Mailing List

Join our Email List at www.batesdancefestival.org/contact

Mill Town

Conceived, Directed and Choreographed by Stephan Koplowitz
Music Composed, Arranged and Performed by Todd Reynolds
Visual/Media Installation Producer/Technical Designer: Shawn Hove
Video Installations Direction and Conception: Stephan Koplowitz
Videography and Editing: Ellen Maynard
Costume Design: Melody Eggen
Lighting Design: Michael Reidy
Rehearsal Director: Julie Fox
Sound Designer: John Morrison
Production Manager: Hannah Miller
Production Intern: Jason Ross
Small Screen Installation, Construction: Greg Surman

Core Company Performers: Serena Chang, Leah Fournier, Nico Gonzales, Yuliya Romanskaya, Marion Spencer, Kristi Tornga, Madeline Warriner, Scott Wheel

Special thanks to the Core Company for important creative contributions to the choreography.

Bates Professional Training Program Performers: Sarah Baresh, Taylor-Leigh Adams, Emily Chamberlin, Lillian Clausen, Laura David, Kelsey Gagnon, Elisa Hernandez, Madeleine Leonard-Rose, Zoe Papaeracleous, Alexandra Rix, Chelsea Rose, MacKenzie Schuller, Jordan Wanderer, Mi-sha Woodward, Ky Woodward-Sollesnes, Emily Vizina

Guest Performer: Alexandra Bell

Community Partners/Performers:
BDF Youth Arts Program (Director: Priscilla Rivas, Teacher: Dana Reed)
Performers: Moriah Baillargeon, Alison Berta, Meredith Brubaker, Pyrrha Durling-Boisvert, John-Antonio (Nio) Fatone, Tula Fields, Lorelei Howe, Mikayla Jackson, Isabella Jacques, Sophia Johnson, Ashley Kendrick, Luka Kovacevich, Richie Romano, Paige Lessard, Danika Sheline, Alina Tsary-enka, Jar Li (Jenna) Yeung, Cindy Paul (YAP intern)

The Dance Center (Studio Director: Elizabeth Hansen)
Performers: Alexandra Hall, Lily Anna Heathco, Catherine Putnam, Olivia Randall, Brooke Shelley

Video Performances and Creative Contributions: Talia Mason, Becky Kendall, Emma Dreyfus, Leah Fournier, Josh Hines, Kayla McClellan, Leo Reich, Amber Schmiesing, Eryn Blair, Laura Johnson, Jack Ironstone, Mad-die Warriner; soloist: Kieran Jordan

Mill Town is divided into six sections and locations:

1. *Shift* (Prologue): Outer Courtyard
2. *Work*: Adjacent Courtyard
3. *Water* (Pass-Through Installation): First Floor Atrium
4. *Loom*: Second Floor Atrium
5. *Prism* (Media and Performance Installations): Third Floor Mill
6. *Space* (Finale): Fourth Floor Mill

Mill Town is dedicated to Laura Faure, whose extraordinary vision for the past thirty years exemplifies community, inclusion and making art that speaks to people on a human level.

How to see this production:

For optimum viewing, please follow the visual and verbal cues given by the ushers throughout the promenade performance. Prism, section 5, consists of 9 simultaneous installations, all of which are performed in a looping manner. There is no prescribed viewing order for this section of the work. Throughout the production when chairs are available, please give preference to audience members who require seating.

Special Thanks from Stephan Koplowitz:

To Laura Faure for her invitation, trust and support to make this work and *her belief in my path and development starting in 1992 when I first came to the Festival as a teaching artist. Laura has been an important and generous catalyst for me and hundreds of artists of all ages. She has created a unique legacy that will live on for generations. Thank you Laura, for being a master at keeping so many song lines open during the past three decades. We know your next steps in your journey will extend your vision of fostering excellence, community and creativity.*

a hybrid acoustic and digital score that would honor the traditions of Franco-American musical life.

Koplowitz may build his work out of awareness of a site's history but he doesn't end there. *Mill Town* is not merely about the past, but about how local inhabitants think about and experience their environment and the Bates Mill buildings today. Among the performers in *Mill Town* are young dancers from the Bates Dance Festival Youth Arts Program (YAP) and local dancers. As Koplowitz once told an interviewer, "working with a community means spending time getting to know what people value in their community and how their environment influences or contributes to their values. From there you will find sites that have meaning that you may not have discovered had you just used your eyeballs and your prejudices."

But Faure says it best when she explains why site specific work, despite its challenges, has been so important to the Bates Dance Festival and to her. "Site work has the power to completely transform someone's sense of place," she explains. "Once you've created a work in a park or an Audubon sanctuary or a historic building, and experienced it as a viewer, you never experience that place the same way again."

c 2017 Debra Cash

BDF TECHNICAL PRODUCTION STAFF

Production Manager: Carrie Cox

Lighting Director: Gregory Catellier

Production Assistant: Sam Wheeler

Production Interns: Saleha Belgaumi, Jorrey Calvo, Jenna Hanlon, Eeve Helman, Jenna Wadleigh

Mill Town Production Assistants: Emily LaRochelle, Delaney McDonough, Sarazina Stein, Emily Vizina

year tenure leading the festival. It is presented as a gift to the people of Lewiston/Auburn, who have supported the festival with such encouragement and affection over the years.

Site specific work -- that is, dance that is created for very particular places, taking advantage of the visual and experiential qualities offered by dancing in a particular location -- has been featured at the Bates Dance Festival for many years. Faure explains that in site specific work, the audience has freedom to choose how long they linger in a place, where they direct their attention, how they engage with other members of the audience.

Site work is Stephan Koplowitz's specialty. Since 1987, he has surprised audiences with dance in unexpected settings ranging from the windows of Grand Central Station and the steps of the New York Public Library to swimming pools and urban sidewalks.

Site specific work, with its creative and logistical challenges, typically has a long lead time. Koplowitz and Faure began exploring the potential of the Bates Mill site in 2013. They conducted what Koplowitz describes as a "site inventory" -- assessing the physical design and architecture of the area, writing down impressions and taking pictures, and physically walking through the site and measuring it without any regard for what the final production might be.

By 2014, the creative team got to work in earnest. Koplowitz partnered with BDF videographer Ellen Maynard to create film of the mill site that could be used as part of the immersive decor installed in the building. Environmental studies students created independent studies to research how the site came to be what it is today, evaluating the geography and environmental issues around the river and the phases of city development that created the current architectural form and landscape of Lewiston/Auburn. The team arranged to borrow antique molds for shoes, bobbins, and other industrial artifacts from the collection of Museum L-A to bring the physical traces of mill activities up close. Koplowitz also invited his longtime collaborator, violinist and composer Todd Reynolds, to provide

To two vital and generous partners, architect and owner of the Bates Mill Complex Tom Platz for his crucial and enthusiastic steadfast support to work in his space and to Rachel Desgrosseilliers, Director of the L/A Museum for allowing us to explore the artifacts and the history of this region through her museum.

To Shawn Hove for being the dream maker of this production. He started working with us in a purely production support role during our video shoots in 2014 and then joined Mill Town as the Production Designer. Thank you for bringing your artistry and intelligence to so many creative problems and for your incredible capacity for hard work and high standards, you rock; to Todd Reynolds for continuing our collaboration which began in 2008 and being a true friend and partner in the creative process, I treasure your open heart and soul and thank you for generously sharing your spirit and artistry; to Ellen Maynard for her fluid camera and effortless editing skills. It was a pleasure and joy to sprint with you in our marathon of creation; to Julie Fox for jumping two feet into our rehearsals and creating a cohesive space for me to work. Thank you for your deep thoughts and sensitivity; to Hannah Miller for her masterful project coordination that normally would have taken three people (no kidding) and her quiet yet powerful presence throughout; to Melody Eggen for her insight and artistry with costumes and joining me once again on a Festival journey; to Michael Reidy for bringing light and magic to the fourth floor of the Mill, generously giving so much time and care and creating a true partnership with dance and space; to Jason Ross for shattering the definition of "production intern" in support of this production; to the incredible and professional team of the Bates Dance Festival: Betsy Miller, Kristin O'Neal, John Morrison, Carrie Cox, Greg Catellier, Lindsay Caddle LaPointe, Alexandra Bell and Lindsay Hancock, without whom all this work would literally not be in focus; to Rachel Boggia, Associate Professor of Dance in the Department of Theater and Dance at Bates College, for her support and thoughtfulness during the past three years; to Bates Professor Jane Costlow for her help with research; to Allen Turgeon, Mill Complex Manager for his enthusiastic support of our presence; to Emma Sieh, Collections & Exhibit Coordinator of the L/A Museum, for her tremendous help in this process; to Baxter Brewery for their flexibility; to Elizabeth Hansen for her generosity and partnership in providing community performers; to the Youth Arts Program at Bates Dance Festival, specifically Priscilla Rivas and Dana Reed for their vision and enthusiasm

and to all the parents of the YAP performers for ensuring their children's participation; to the Bates Professional Training Program dancers for their creative contributions in our collaborative process and for their focus, artistry and humor; finally, a special thank you to the professional dancers of my Core Company for their trust, creative collaboration, fierce energy and good humor.

It has been a singular pleasure and honor to work and collaborate with everyone, thank you.

ARTIST BIOGRAPHIES

Stephan Koplowitz is an award-winning director/choreographer/media artist known for his work on stage, film and site. His work aims to alter people's perspectives of place, site, and scale, all infused with a sense of the human condition. He is concerned with the intersection of natural, social and cultural ecologies within urban and natural environments. Koplowitz wants to respond to our growing obsession with digital/virtual space by working directly on the divide between analog and digital domains. His creations of original works for public spaces, both urban and environmental, aim to allow communities to discover and rediscover the knowns and unknowns of their own town square. Since 1984 he has created 88 works and has been awarded 61 commissions. 2017 marks Stephan Koplowitz's seventh summer at the Bates Dance Festival and his third site-specific work made in the state of Maine. His journey as a site artist began in 1987 with the premiere of *Fenestrations* for the windows of Grand Central Terminal. He is the recipient of a 2017 Rockefeller Bellagio Residency Fellowship, a 2014 Gerbode/Hewlett Foundation Choreographer Award, 2004 Alpert Award in the Arts (Dance), a 2003 Guggenheim Fellowship in Choreography in addition to a 2000 New York Dance and Performance Award, "Bessie" for "Sustained Achievement" in Choreography. Koplowitz is also the recipient of six National Endowment for the Arts Choreography Fellowships. He is the recipient of two Distinguished Alumni Awards, from Wesleyan University (awarded 1994), where he received his BA in Music Composition, and from the University of Utah College of Fine Arts (awarded 2010) where he received his MFA in Choreography.

His choreography and company, Stephan Koplowitz & Company (Kop Art, Inc.) have been produced by performing arts venues domestically and abroad. His work for the concert stage was seen in eight seasons at NYC's

This presentation is made also possible, in part, with support from the National Endowment for the Arts (a federal agency) Art Works.

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Industry and Memory: *Mill Town*

By Debra Cash

Industrial spaces concretize the history of the idea of progress, the harnessing of nature, the aspirations of wealth, and the persistence of memory. In the broad open expanses of mill buildings in places like Lewiston/Auburn, Maine, immigrants and native-born working poor labored to fill the need and the desire for textiles, shoes, and other consumer goods, their work powered by flowing water harnessed to the machinery of capital.

Today, when those mills are repurposed as valuable real estate for housing and commercial uses, the story of these landmarks and the struggles of their early inhabitants are easy to forget.

The Bates Mill complex at the crest of Lewiston Falls on the Androscoggin River was founded in 1850. For a period in the mid-1800s, it was Maine's largest employer, as workers produced textiles for uniforms for the Union Army. In 2010, it was listed on the National Register of Historic Places.

Laura Faure, director of the Bates Dance Festival, first thought about using the area as a location for site specific dance work more than four years ago. She recognized the special way the railroad trestle bridge, park, and historic mill buildings were beloved local landmarks.

Faure invited choreographer Stephan Koplowitz to explore these locations with her while he was a member of the Bates Dance Festival faculty. Over time, they devised a plan for *Mill Town*. Ambitious and expansive both conceptually and in its execution, *Mill Town* caps Faure's thirty-

Kristi Tornga grew up in Traverse City, MI. She received her early training at the Interlochen Arts Academy before earning her BFA in Dance and Choreography at the California Institute of the Arts. Kristi has also studied at the American Dance Festival, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, Mark Morris Dance Group and the Paul Taylor Dance Company. Since moving to New York in 2010 she has performed for TAKE Dance, Mazzini Dance Collective, Jessica Gaynor Dance and the Paul Taylor Dance Company.

Madeline Warriner is a freelance movement artist, educator and advocate in New York City. Originally from New Jersey, she graduated Magna Cum Laude from Rutgers University with a BFA in Dance and an EdM in Dance Education. She has performed works by Doug Elkins, Manuel Vignouelle, Robert Battle, Brian Brooks and Randy James among others, and is currently dancing with an improvisation-based collective under Van Lier Fellow Shantelle Courvoisier Jackson. She has danced in many spaces, from a sidewalk in Harlem and benches in Prospect Park, Brooklyn, to the Joyce Theater and Gershwin Theater. In addition, she teaches yoga throughout Manhattan and Brooklyn and is a teaching artist for Dance Theater of Harlem. As an educator, she has presented at conferences, taught workshops and received awards for bringing mindfulness and movement into the K-12 sector throughout New York and New Jersey.

Born and raised in Chicago, **Scott Wheat** began dancing at age 17. In 2015, Scott graduated summa cum laude from Troy University with a BFA in Dance. During his time in academia, Scott was featured in guest artist Kyle Abraham's excerpt of *The Watershed*, which opened the Alabama Dance Festival alongside Abraham's company in 2015. Since graduation, Scott has worked with T. Lang Dance, Workroom choreographer Bella Dorado, and recently joined Core Performance Company of Atlanta in January of 2017.

FUNDING CREDITS

Generous support for *Mill Town* has been provided by Platz Associates, the Onion Foundation, Sequoia Foundation, New Music USA, Norway Saving Bank, L.L. Bean, Eagle Point Donor Fund, Office of the President at Bates College, Maple Way Dental Care and the Harvard Center for Community Partnerships at Bates College.

Dance Theater Workshop in addition to many other venues. In May 2018, he will premiere *The Northfield Experience* throughout the town of Northfield, MN. The work is one of his largest site-based projects to date, commissioned by St. Olaf and Carleton Colleges. Recently, in July 2017, he premiered with AXIS Dance Company (Oakland), *Occupy* at the Yerba Buena Gardens (San Francisco) with an original score by Pamela Z, seen by enthusiastic audiences of over 2,000 people. In 2015 he premiered for La MaMa Umbria International and the Spoleto Open Festival *In Sight Out*, a site work of movement/theater, and Play(as) for the 2015 edition of Trolley Dances in San Diego. In 2014 he premiered *Sullivant Travels*, a site-specific promenade event for the re-opening of Sullivant Hall at The Ohio State University. It was named by *Columbus Alive* as one of 2014 "best" dance events. In June 2013, he premiered two site works commissioned by the University of Wisconsin Milwaukee at the Milwaukee Art Museum and the historic North Point Water Tower.

Stephan Koplowitz: TaskForce, a site-touring project company, was inaugurated in 2008 with creative residencies/performances in Idyllwild, CA, Los Angeles, CA (2008), Plymouth, UK (2009) and Houston, TX (2012). In May 2012 his TaskForce project, *Natural Acts in Artificial Water* for Houston's Waterwall Park, presented by Diverseworks Art, was named "best ensemble production" by the Houston Press in 2013. Again in 2013, Koplowitz, with architects KBAS, won a public art design competition to install a permanent media art installation utilizing camera obscuras for The Center for New Media in Salt Lake City. In 2007, he premiered (*iseea*), a site-specific work for Boston's Institute for Contemporary Art (ICA), commissioned by Summer Stages Dance and the ICA. It was named one of the top ten dance productions of 2007 by the Boston Globe. *Revealed* (2006), a site-adaptive public art- installation/performance for a room-size camera obscura, was installed in Battery Park City, NYC and seen by over 5,000 people. Additional installations were seen at MASS MoCA and the Mead Museum in Amherst, MA in 2007. Koplowitz has incorporated media in nine site works since 1998 (for *Babel Index* at the British Museum) and has made short independent films since 2002 starting with *Catching the 5:23* (at Grand Central Terminal), premiering at the 2002 Hamptons International Film Festival. A sequel (*Catching the Game*, at Shea Stadium, 2003). His short film *Chinatown: Watermark* (2010) screened at REDCAT in 2010, Dance Camera West in 2013 and was selected as part of ScreenDance Miami for January 2017. Koplowitz's 1997 *Webbed Feats presents: Bytes of Bryant Park*, one of the

first crowd-sourced performance events on the web, began online for twelve weeks, with a web audience of 100,000 to explore aspects of a real world site. *Bytes of Bryant Park*, performed September 1997, resulted in a seven-hour performance event featuring original dance, poetry, theater, music and improvisation. After living in New York City for 23 years, Koplowitz, in 2006, was appointed dean and faculty of The Sharon Disney Lund School of Dance at the California Institute of the Arts and served in that capacity for ten years until 2016. He is a contributor to the first book published on site-specific choreography, *Site Dance* (Florida University Press). His online course, *Creating Site-Specific Dance and Performance Works*, launched in September, 2013, was the first dance/performance related course on Coursera and the MOOC platform. Over 20,000 people from 154 countries registered for this course. Koplowitz is an Aquarian and thinks Kate Bush is a genius. To learn more visit: www.youtube.com/c/stephankoplowitz and www.stephankoplowitz.com

Todd Reynolds is widely known as one of the foremost proponents of the expansion of the violin past its wood-bound tradition and into digital practice and invention. His bent toward multi-disciplinary, technologically enhanced, and real-time compositional work, has evolved through the years out of his work with some of music's greatest progressive heroes including Meredith Monk, Steve Reich, Yo-Yo Ma's Silk Road Project, Todd Rundgren, Joe Jackson and The Books, and he is a longtime member of the Bang on a Can collective. He began his work as a composer inside the group he created in 1998, later to be named ETHEL, a string quartet designed to bridge the worlds of contemporary classical music, blues, rock and world music. His immersion in the musical, artistic and technological innovations of the last thirty years have afforded him fertile ground in which to develop a voice steeped in tradition but rooted in the present moment. Equally comfortable playing heavily-processed and recorded music through his laptop, in his own site-specific *Still Life with Microphone* shows - with video, lights, and robots, or with the simple voice of his acoustic violin, solo and in a chamber setting, it's a twenty-first century sound he's drawn to - more a question than a definition. That question factors into his conversations around creativity and hybrid artistic exploration as well - what is our possibility and responsibility for spiritual depth and civic expression as twenty-first century artists? He tours solo in creative residencies around the nation, and has been engaged in scoring for theater, dance, and film. A multi-disciplinary

the Martha's Vineyard coastline with OceA Wilderness Dance under the direction of Marianne Goldberg. Her work has been presented in Detroit, Philadelphia, and in Massachusetts, and she is currently in process with a new work alongside frequent collaborator and creative partner, Amelia Koper Heintzelman. Leah currently resides in Easthampton, MA with her cat, Chewie, where she works under Jennifer Polins at the School for Contemporary Dance & Thought, and teaches at Pioneer Valley Ballet where she is developing a movement class for people with varied physical abilities.

Nico Gonzales, originally from Denver, CO, received his early training at Denver School of the Arts and under Brian Young. He graduated from New York University Tisch School of the Arts with a BFA in Dance, where he danced in works by Pamela Pietro, Merce Cunningham and Bill T. Jones. Nico has performed with Heidi Latsky Dance in her movement installation *ON DISPLAY* as well as with e r a Dance Collective. Nico currently dances for Bryn Cohn + Artists, Rovaco Dance and in a series of interdisciplinary, site-specific performances called *Nourishment*.

Yuliya Romanskaya is originally from Ukraine and grew up in Los Angeles. She received her BFA in Dance Performance and Composition from California Institute of the Arts and was one of two students chosen to study abroad at the London Contemporary Dance School. In New York she studied at The Acting Studio under the direction of James Price. Yuliya has performed original works by Reggie Wilson, Rosanna Gamson, Colin Connor and Stephan Koplowitz. Yuliya is rehearsal director and dancer with Bryn Cohn + Artists and teaches Pilates privately in NYC.

Marion Spencer is a performer, dance maker and educator based in New York City. She graduated with honors from Vassar College in 2009, where she studied Geography-Anthropology and was a member of the Vassar Repertory Dance Theatre. Since moving to New York, Marion has had the pleasure of collaborating and performing with Melissa Riker/Kinesis Project, Annie Kloppenberg, Shandoah Goldman/Carte Blanche Performance, Vanessa Justice Dance, Shaun Irons and Lauren Petty, Michiyaya Dance, Hollis Bartlett, and apprenticing with David Dorfman Dance. Marion also makes her own work and teaches dance to youth and adults in the New York area.

Hannah Miller is a Maine-based stage manager, theater technician, administrator and dancer. She graduated from Bates College in 2014 with a double major in Spanish and Women and Gender Studies. Since 2013 she has fulfilled a variety of roles for the Bates Dance Festival and is thrilled to be a part of this historic 35th season.

Jason Ross, Chemistry Major and Dance Minor at Bates College (2019), is a Bates Dance Festival intern for the *Mill Town* Project. Jason works side by side with Shawn Hove to design, build and activate the scenic, video and media design elements. Additionally, Jason prepares the “set” on a daily basis, making sure all supplies and set-up are in order for the creative journey to begin. For the past two years, Jason has been the stage manager for dance productions in the Department of Theater and Dance at Bates, as well as a BDF technical production intern (2016). He strives to live purposefully and globally in every aspect of his life, with spending time learning in Japan, Costa Rica and Thailand and working to serve less fortunate communities and needy habitats across the globe.

CORE DANCERS

Serena Chang, born and raised in Ohio, earned her BFA in Dance, BS in Molecular Genetics and minor in Chinese from The Ohio State University. Serena has had the opportunity to study under great artists such as Bebe Miller, Susan Hadley, Eddie Taketa, Susan Petry and Jimmy Ortiz. She is a recipient of the Pelotonia Research Fellowship, Arts Undergraduate Research Scholarship, Columbus Dance Theater Fellowship, and a nominee for The Dizzy Feet Foundation Program. Serena has also spent over four years working as a cancer researcher under Dr. Gustavo Leone and recently has returned from Pune, India where she was on a cancer research fellowship. She currently serves on the artist committee of National Choreography Month as Development Associate.

Leah Fournier is an improviser, dancer and dance-maker born and raised in Lewiston, ME. She graduated from Indiana University in 2015, and has since collaborated with and performed in works by Angie Hauser, Chris Aiken, Sara Shelton Mann, Jennifer Polins, Selene Carter, Elizabeth Shea, Autumn Eckman, Emily Lukasewski and Shaina Cantino. She was part of a large site-specific residency and performance at The Yard and along

artist at heart, Reynolds’ first dance collaboration was for composer Michael Gordon in Stephanie Skura’s *After She Squawks*, for which he served as moving performer. Further selected credits in scoring and performing collaboration include Shen Wei’s *Re: III* (David Lang, composer), Stephan Koplowitz’s *Liquid Landscapes*, Robert Moses’ *The Cinderella Principle*, Suzanne Bocanegra’s *Rerememberer*, Lear deBessonnet’s *The Scarlet Letter*, James Sewell’s *Outerborough* (named after the title track of Reynolds’ album), *These Birds Walk*, a documentary film about the Edhi Foundation’s orphanages in Pakistan, and Meredith Monk’s *Songs of Ascension*. His debut, solo, double CD, *Outerborough*, released on Innova Recordings in 2011 quickly rose to the top of Amazon’s classical charts that year.

Shawn Hove, artistic director of shove gently dance/theatre, received his MFA in Choreography and Dance Technology from The Ohio State University and his BFA in Dance from Cornish College of the Arts. He is a multidisciplinary dance artist investigating and working in dance as a choreographer, dancer, collaborator, educator, lighting designer and media artist. From 2005-2010, he was on faculty/staff at OSU’s Department of Dance. For ten years he served as co-video director alongside Peter Richards at the Bates Dance Festival, where they documented the Festival’s events. He is currently on staff at BDF as a media consultant. Hove has worked with artists Wade Madsen, Deborah Wolf, Cripin Speath, Norah Zuniga Shaw, Meghan Durham, Noelle Chun, Elephant Jane, Race Dance, and many others. John Mueller’s Dance Film Archive commissioned him to help create DVDs on Loie Fuller’s *Fire Dance* and Leonide Massine’s *Gaîté Parisienne* and *Symphonie Fantastique*. Hove is currently on faculty at Connecticut College where he teaches Dance Production, Dance Media based courses, and technique, as well as serves as their production coordinator. He is happy to be a part of this amazing collaboration with the Bates Dance Festival and Stephan Koplowitz and would like to give a huge THANK YOU to Laura Faure for all she has given, both in career and in friendship. Laura, you are a rock star!! :)

Melody Eggen has been attending the Bates Dance Festival since 1994. She is known as “the pants lady” for the unique dance pants she sells each summer, a Festival tradition. Melody has worked as the costume designer for the American Dance Festival, Bates Dance Festival and numerous colleges and choreographers. Design credits include work for Mark Dendy, Stephen

Koplowitz, Pearson/Widrig Dance Theatre, Victoria Marks, Amy Chavasse, Larry Keigwin and Jennifer Archibald. She designs clothes and art to wear for the idres label. When not busy designing and sewing, Melody teaches ballet, creative movement and contemporary dance at Studio A DanceArts and directs the children's dance theatre company Studio A Dancers in Chapel Hill, NC. In a future life she plans to learn to make shoes.

Michael Reidy is a designer, artist and amateur bird watcher living in Lewiston. His scenic and lighting design work has been seen in theaters nationwide. Michael was company member and principle designer for Mad Horse Theater Company in Portland, ME in the mid 90s, designing acclaimed productions of *One Flew Over The Cuckoo's Nest*, *King Lear* and *Hamlet*. Additionally, Michael has designed for Tennessee Repertory Theater, Disneyland, Ram Island Dance Company, Theater at Monmouth, Portland Stage Company, Maine State Music Theater, Worcester Foothills Theater and PORT Opera. Michael was awarded a Maine Arts Commission Fellowship for Theater Design in 1997. Michael formed Scenic Solutions in 1996, providing specialized fabrication for corporate and not-for-profit clients including Time Warner, The Children's Museum Of Maine, Cole-Haan, and LL Bean. Other interesting projects include a permanent exhibit on paganism and witchcraft for the Salem Witch Museum; consultant and fabricator for artist William Pope.L, including *Blackular*, *Chocolate Fountain*, *A Person History On Videotape*; and touring sets for The Dave Matthews Band and ZZ Top. Michael is currently Senior Lecturer and Managing Director for Bates College Department of Theater and Dance. Michael holds a MFA from California Institute of the Arts and a BFA from Carnegie-Mellon University. In the spring and fall, Michael can often be found scanning treetops for warblers and listening for the melodious wood thrush.

Ellen Maynard is a Brooklyn-based artist who specializes in dance film. She received a BFA in dance and video art from The Ohio State University. Ellen is co-creator of The Fleet Video Dance Production Company. Her dance films have been shown at The Brooklyn Museum, SPRING/BREAK Art Show, and festivals including the International 60 Seconds Dance Film Festival, the 9th International Screendance Festival, the Third Coast Dance Film Festival, F-O-R-M, Body In Focus Video Dance Festival of Portugal, Dance Film Association screenings, and Triskelion Arts Dance Film Labs. Ellen is also working as a projection artist for Mersiha Mesihovic's work,

*Bosnian Born *SHE IS A REFUGEE STAR**. Ellen spends her summers in Maine as a resident videographer at Bates Dance Festival. This is where Ellen worked with Stephan Koplowitz in 2014 to create the video content of the projections in *Mill Town*. Besides working behind the camera, Ellen also dances with Quentin Burley Dance Group and creates her own dance performance work.

Julie Fox, a native Texan, holds a BA in Theatre/Dance with a Minor in Philosophy from the University of Houston and an MFA in Dance from the Ohio State University. Her early movement studies included scholarships to the Houston Ballet Academy and Hubbard Street, where she studied ballet, modern and contemporary dance. Current Visiting Assistant Professor of Dance at Bates College (2016-19), she has held adjunct/visiting professor positions at the University of Houston, Denison University, Ohio University (2002-2011), and was an Assistant Professor of Dance and Head of the Dance Minor Program at the University of Wisconsin-Eau Claire (2011-16). Fox has performed with Houston Grand Opera, Ballet Chicago, Karen Stokes Dance, Stephan Koplowitz, Hope Stone, Leslie Scates and many independent artists on Planet Earth. Her creative activity includes interdisciplinary dance-making utilizing set and improvised material presented in traditional and alternative spaces, as well as research in the areas of Aesthetics, Dance Pedagogy, and Writing Across the Curriculum. She has been honored to share the creative space with Koplowitz and all of the amazing artists involved in *Mill Town*, and, as always, looks forward to the Dance.

John Morrison is a freelance sound technician from Auburn, ME. John provides audio support to the Bates Dance Festival and has mixed the Musicians' Concert for the past ten years. Recent projects include sound design for The Irish and How They Got That Way at Portland Stage, live mixing of David Lang's *The Little Match Girl*, *Passion* for Figures of Speech Theater and sound design for *The Ladies Foursome*, directed by Judith Ivey at The Public Theatre. It is unlikely that anyone recalls John's audio contributions to early 80s New York productions of *Taking Steam*, *The Smiling Assassins*, or *Mysteries of the Bridal Night*. Over the years, John has worked on projects with James Taylor, Spalding Gray, Chris Botti and Milos Forman. John provides tech support to theater and dance programs at Bates and Bowdoin Colleges and is also the sound technician for Portland's NBA D-League affiliate, Maine Red Claws.