

35mm A MUSICAL EXHIBITION

Music & Lyrics by
Ryan Scott Oliver

Based on photographs by
Matthew Murphy



Director & Musical Director
Noah Pott '22

A thesis production, in partial
fulfillment of a major in
Theater & Music

Covid safety protocols are posted on Eventbrite

Thursday, March 3, 7:30 pm
Friday, March 4, 7:30 pm
Saturday, March 5, 5 pm
Sunday, March 6, 2 pm
Monday, March 7, 7:30 pm

Schaeffer Theatre
Bates College
329 College Street
Lewiston, ME 04240

Free Admission – \$5 Suggested Donation
Ticket Info: 207-786-6161
batestheateranddance.eventbrite.com

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PRESENTS

35mm: A Musical Exhibition

Music and Lyrics by Ryan Scott Oliver
Based on photographs by Matthew Murphy

DIRECTOR & MUSICAL DIRECTOR	Noah Pott '22*
THESIS ADVISOR	Tim Dugan
CHOREOGRAPHER	Shae Gwydir '20
SCENIC & LIGHTING DESIGNER	Michael Reidy
COSTUME DESIGNER	Carol Farrell
SOUND SYSTEM DESIGNER	John Morrison
SOUND DESIGNER & OPERATOR	Jamari Amrham '22
VOCAL COACH	Joelle Morris
TECHNICAL DIRECTOR & QLAB PROGRAMMER	Henry King '22**
STAGE MANAGER	Alexi Knight '23
ASSISTANT STAGE MANAGER	Chloe Baylor '23

*This performance is offered in partial fulfillment of the requirements for a senior thesis in directing and music.

**This performance is offered in partial fulfillment of the requirements for a senior thesis in technical theater.

CAST

Liv Silva '22

Sadie Basila '23

Max Younger '22*

Miles Hagedorn '25

David Walker '24

*This performance is offered in partial fulfillment of the requirements for a senior thesis in acting.

MUSICAL NUMBERS

ACT I

“Stop Time”	Sadie, Company
“Crazytown”	Max, Company
“Transition 1”	Sadie, Max
“On Monday”	Liv
“Caralee”	Miles
“The Party Goes with You”	Sadie
“Good Lady”	David, Company
“Transition 2”	Sadie
“Make Me Happy”	David, Sadie
“The Seraph”	Miles, Max, David, Sadie
“Immaculate Deception”	Company
“Transition 3”	Max, Company
“Leave Luanne”	Max, Sadie, Miles

10-minute Intermission

ACT II

“Mama, Let Me In”	Liv, Sadie, Max, Miles
“Why Must We Tell Them Why?”	Company
“Twisted Teeth”	Liv, Miles
“Hemming & Hawing”	David, Liv
“Transition 4”	Company
“Cut You a Piece”	Max, Liv, Miles
“Transition 5”	David, Liv, Max, Miles
“The Ballad of Sara Berry”	Sadie, Company
“Finale”	Company

ORCHESTRA

Keyboard/Conductor/Accordion	Noah Pott '22
Violin	Mathieu Moutou '22
Viola	Margo Danahy '25
Cello	Ines Knirsch '25
Guitar	Alicia Sang '25
Bass	Peter Philbin '22
Drums/Percussion	Tori Kusakawa '23

35mm: A Musical Exhibition is presented by special arrangement with Concord Theatricals, New York.

PRODUCTION STAFF

Technical Supervisor

Justin Moriarty

Costume Shop Supervisor

Carol Farrell

Sound Technician

Caroline Friedman '25

QLab Operator

Jem Costello '23

Light Board Operator

Lilo Wu '22

Spotlight Operators

Julia Parham '25

Sophia Cattalani '25

Sophie Hafter '25

Kendall Jones '25

Scenic Artist

Mason Bunker '23

Deck Crew

Alex Gilbertson '22

Ivan Blaylock '23

Wardrobe Crew

Clara Porter '22

Box Office Manager

Miguel Pacheco Gonzalez '25

Sophia Cattalani '25

Poster Design

Adriana Pastor Almiron '25

Costume Shop Staff

Grace Acton '24

Katy Boehm '22

Carter Fay '24

Katherine Loughlin '22

Bora Lugunda '25

Jenna Perry '25

Madeleine Lee '24

Lauren Reed '23

Adelle Welch '25

Carpenters

Julia Parham '25

Sophia Cattalani '25

Mason Bunker '23

Julia Goldstein '23

Miguel Pacheco Gonzalez '25

Electricians

Peter Nguyen '22

Ryan Fisse '22

SPECIAL THANKS

Stuart Gurley

Hiroya Miura

Asha Tamirisa

Abi Steinberg

Luke McGinnis

Kati Vecsey

The Public Theatre

Phyllis Graber Jensen

DIRECTOR'S NOTE

The first time I stumbled across Ryan Scott Oliver's *35mm: A Musical Exhibition* was during a semester abroad in the fall of 2020 at the National Theater Institute in Waterford, Connecticut. One of the fellow students there was singing "On Monday" for a musical theater workshop. The driving and exhilarating musical theater rock song stuck out to me for its unabashed playfulness, contrasting deeply with the more reflective second half while still maintaining the youthfulness and life throughout. I then became hooked on the whole show, with its diverse range of musical styles and orchestrations, listening to the original cast album on repeat for months on end.

A little while after the program ended, I decided to take a photography class on a whim. I loved learning about the ways one could manipulate the lens and aperture and exposure, all within the greater philosophical context, such as the ideas of Henri-Cariter Bresson's idea of the "Decisive Moment." What story does a moment captured in time elicit? What is told, and what is untold? Despite the show's title referring to bygone days of cameras with film rolls, the show's prevalence in the age of 21st century photography is still clear. How do we, in the busyness of our lives where anything and everything is photographed on smartphones, find beauty in the pause and moments of simplicity in ordinary life? Have we begun to take for granted these simple moments now that *everything is photographed all of the time*?

This song cycle is not your traditional musical. Instead of a traditional plot, *35mm*, weaving together vignettes and stories all tied together through the lens of photography (pun intended), stuck out to me as both a challenge and an opportunity. This piece seemed to fit perfectly into a thesis with both the Music and Theater departments, allowing for an unprecedented partnership and for my directorial approach to be fed by the music—a kind of dance between the score and story unfolding with the element of the projected photographs as the additional scene partner. It has been an incredible honor to be a part of the Bates College Theater Department's debut musical. I have learned and grown so much in this process, and I wouldn't have been able to do it without an incredible support team. I would like to thank both of my advisors, Tim and Joelle, for guiding me through this journey and for reminding me that all of this is possible. I would also like to thank the incredible cast, pit band, creative and production teams who have helped realize this dream of mine. A special shout out to Max, Justin, and Michael, and all of my friends and family who have never given up on me and been there to support this process—thank you.

Ryan Scott Oliver's lyric "hold, still, focus, there, life" repeats again and again — they are the "magic words" that tie the show together. This one line has kept me coming back to this piece of art and has fueled my "why" for this production. You can arrange and rearrange that lyric as many times as you would like, but still the same message remains: *hold still and focus, for there is life*.

Speaking of the "why," if there is one thing that I have learned from this production, it is that sometimes we can just make art for the hell of it—just because it is plain fun. Afterall, *why must we tell them why?*

Hope you enjoy!
Noah

ABOUT THE COMPOSER

RYAN SCOTT OLIVER was called “the future of Broadway... a major new voice in musical theatre” (*Entertainment Weekly*) and is “shaking up musical theater with his dark, twisted and genius work ... [Oliver] could very well be musical theater’s answer to an auteur filmmaker or a gothic novelist” (*Huffington Post*).

He is currently at work on an adaptation of the 2011 Martin Scorsese film *Hugo* with Christopher Wheeldon (*MJ, An American in Paris*) and Brian Selznick, who wrote the original novel *The Invention of Hugo Cabret*, and *Heart and Souls* with Kirsten Guenther for Universal Theatricals, based on the 1991 Universal Pictures film starring Robert Downey Jr.

He wrote the book, music and lyrics for *Jasper in Deadland* (book by Tony Award -nominee Hunter Foster) which was first Off-Broadway in a spring 2014 run, and then presented at Seattle’s 5th Avenue Theatre in May 2015; as well as *Darling; Havana! (with director Warren Carlyle); Otherbody, a brief musical allegory; and Mrs. Sharp* (read at Playwrights Horizons July 2009 starring Jane Krakowski, dir. by Michael Greif); and more.

Oliver is a Jonathan Larson Grant Recipient, Richard Rodgers Award Winner, Lortel Award Nominee, numerous ASCAP awards, a Dramatists Guild Fellow, a guest lecturer at Harvard University, and the recipient of residencies at Reinbeck Writer’s Retreat, 5th Avenue Theatre, TheatreWorks Silicon Valley, Weston Playhouse, Cap 21, the York Theatre, The Johnny Mercer Colony at Goodspeed Opera House, Running Deer Ranch, Pace University, Harvard University, San Diego State University, Playwrights Horizons and more.

ABOUT THE PHOTOGRAPHER

MATTHEW MURPHY is a New York City-based photographer specializing in theater, dance, and portrait photography. His work is featured in the books “Hamilton: The Revolution,” “Come From Away: Welcome to the Rock,” “Dear Evan Hansen: Through the Window,” and “Jagged Little Pill: You Live, You Learn.” He travels worldwide photographing productions and lives in New York with his husband and their two dogs.



The Kennedy Center

*The Kennedy Center American College Theater Festival, part of the Rubenstein Arts Access Program, is generously funded by **David M. Rubenstein.***

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Additional support is provided by The Honorable Stuart Bernstein and Wilma E. Bernstein; and the Dr. Gerald and Paula McNichols Foundation.

Kennedy Center education and related artistic programming is made possible through the generosity of the National Committee for the Performing Arts.

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for invitation to the KCACTF regional festival and may also be considered for national awards recognizing outstanding achievement in production, design, direction and performance.

Last year more than 1,500 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

Department of Theater and Dance Mission Statement

The Department of Theater and Dance engages students in critical thought and creative practice. Our curriculum gives equal emphasis to artistic training, technical skills, and the study of the literature and history of theater, dance, and film. Our courses provide a wide-ranging introduction to these fields, and our curriculum emphasizes the integration of academic work with the experience of production and performance.

For more information on the departments, please go to: <http://www.bates.edu/theater/> and <http://www.bates.edu/dance/>.

DEPARTMENT OF THEATER + DANCE FACULTY AND STAFF

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Chair, Theater + Dance
Senior Lecturer in Theater, Vocal Director

Martin E. Andrucki

Charles A. Dana
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Liz Petley Coyer

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Justin Moriarty

Technical Director

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Assistant Professor of Theater

Elizabeth Phillips

Visiting Assistant Professor
of Theater

Michael Reidy

Senior Lecturer in Theater,
Managing Director

UPCOMING PERFORMANCES AT BATES

Antigonick

By Anne Carson
Directed by Professor Tim Dugan
March 17 - 21, 2022
Gannett Theater

Spring Dance Concert

April 8 - 11, 2022
Schaeffer Theatre

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