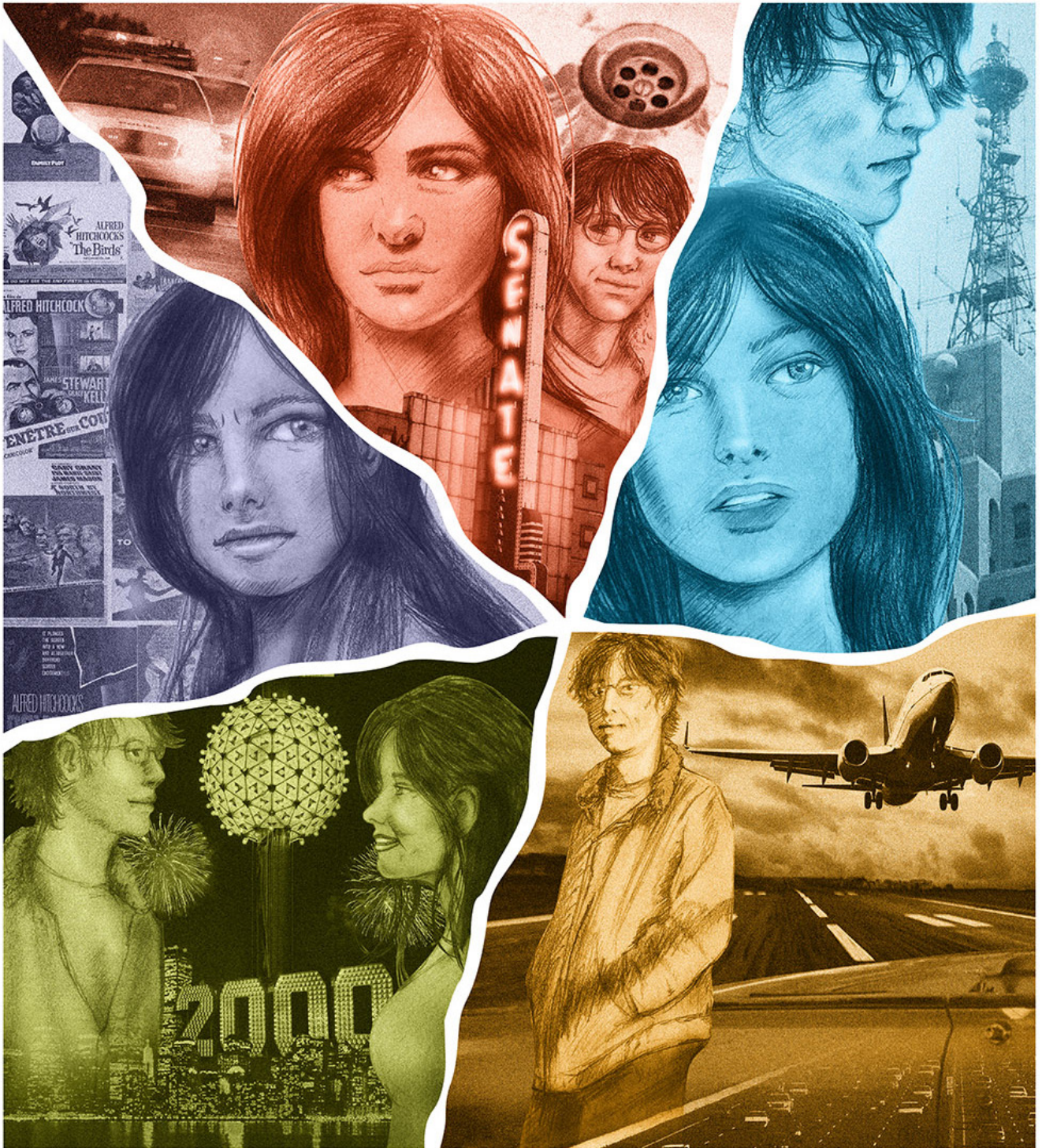


HITCHCOCKED! HITCHCOCKED!

AN AUDIO SERIAL BY JOE LANDRY



**THEATRE
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**DETROIT
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Welcome to the THEATRE COMPANY



Our 2020-2021 academic year celebrates our 50th anniversary of offering a Theatre Major and honors our 144th year of producing theatre in Detroit. We will always remember this landmark season due to the resilient spirit of our students, faculty and staff.

We appreciate your support through this challenging moment in our history. The faculty and staff have prioritized the health and safety of our students and patrons. Thank you for allowing us to adapt to meet the needs of our students for their creative futures.

Detroit Mercy Theatre Company (DMTC) is a collective of artists composed of students, faculty, staff and professional guest artists producing gritty and relevant theatre that entertains and awakens the imagination. Our mission is to train students to develop their intellectual, ethical and practical skills for a creative future. Maybe Alfred Hitchcock was on to something when he said: "Reality is something that none of us can stand, at any time."

Well that's not quite true...in our reality, we are incredibly proud of our students as they adapt to online learning while transferring their theatrical skills from stage to screen. We have all learned together and we are stronger because of it.

On behalf of the entire department of students, faculty and staff, we want to express our deepest appreciation to all of the essential workers at Detroit Mercy and in our community. We are stronger because of your work and fighting spirit.

Greg Grobis, MFA
Chair, Associate Professor of
Theatre
Department of Performing Arts
DMTC Managing Director

Upcoming DMTC Events

**April 16-18:
One Act Play
Festival**

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The word "escapism" is rarely used as a term of endearment. You often hear this word tossed around among critics who brush aside escapist entertainment as (at best) disengaged from the real world or (at worst) frivolous fluff. In more "normal" times, I might even be inclined to agree with such sentiments. Full disclosure: I cannot tell you the last time I saw a superhero movie. Is Toby Maguire still playing Spider Man these days? Who's to know...

But in all fairness, maybe we're missing out on something when we impart such snide judgement on these types of stories. Perhaps we lose an opportunity to just kick back, relax, and enjoy the ride. To release the pressure valves that continue to boil up in our lives, no matter how much we get done on our to do lists. To disengage, in a healthy way. In fact, Merriam Webster's definition of "escapism" sure sounds like something we could all use these days: "diversion of the mind to purely imaginative activity or entertainment as an escape from reality or routine."

This definition also strikes a chord for our lead characters, Alma and Grant. It's 1999. Alma has just been promoted to Assistant Manager at Video World, and according to her she is living her ultimate dream of "being surrounded by great film." However, Grant sees another truth under that narrative. He sees Alma's set in her ways routine becoming a safety net. He sees someone he truly cares for running the risk of becoming stuck, never venturing out or exploring all that the world has to offer. He decides to shake things up with a quintessentially escapist gift: an immersive game experience based on the films of Alfred Hitchcock, one of her favorite directors. Little does Alma (or Grant) know just how real the game will become, and how deeply they will go into a world they couldn't possibly imagine.

Upon developing this script idea with the gracious, talented, award winning playwright, Joe Landry, we knew we wanted to create something engaging. Something with momentum, something to propel our audiences from the tedious routines that have become their everyday lives. And since so much of all of our lives are lived through screens in place of in person experiences, we decided to utilize a medium that has been around for a hundred years: the audio drama. As the story began to take shape, Joe and I always came back to the idea of creating a riveting "aural landscape." With that in mind, I challenge you as you listen to this piece which I encourage you to do without doing anything else, so no multitasking really paint these pictures in your mind. Imagine what these characters look like, based solely on their voices. Envision the city streets, the shops, and the movie theatres we are so desperate to return to someday. Escape by plane, train, and automobile without fearing for your life.

I want to end with one final thought about escapism. The word "escape" actually derives from the Latin prefix ex, meaning "out of," and the Latin word cappa, meaning "head covering" or "cloak." With all of us becoming so accustomed to wearing masks these days, this resonates with me more than I could have possibly imagined a year ago. So, join us on this exciting journey that can be enjoyed mask free from the comfort and safety of your own home. Open your ears. Open your imagination. Escape. And Enjoy.

Andrew Papa, Director



Meet JOE LANDRY

The first name in audio dramas



How did you become a playwright?

I was raised in a very creative family and was involved with theatre and the arts since I was a kid. My sister, brother, and I had a theatre in our basement and we'd put on plays there with our friends, which was fun. I started writing in high school and decided to focus on plays, and went to NYU/Playwrights Horizons to study playwriting. It was around this time that I was encouraged to produce my own work rather than wait for someone else to do so. I started my own guerilla-style theatre company in Connecticut where I produced over two dozen of my original plays. Around this time I also wrote my adaptation of *It's a Wonderful Life: A Live Radio Play*, which was then published and has gone on to become one of the top ten most produced plays in America. *Wonderful Life* has led to relationships with theatres across the country and has led to other commissions and titles in my "A Live Radio Play" brand.

What does it take to get you going on a play?

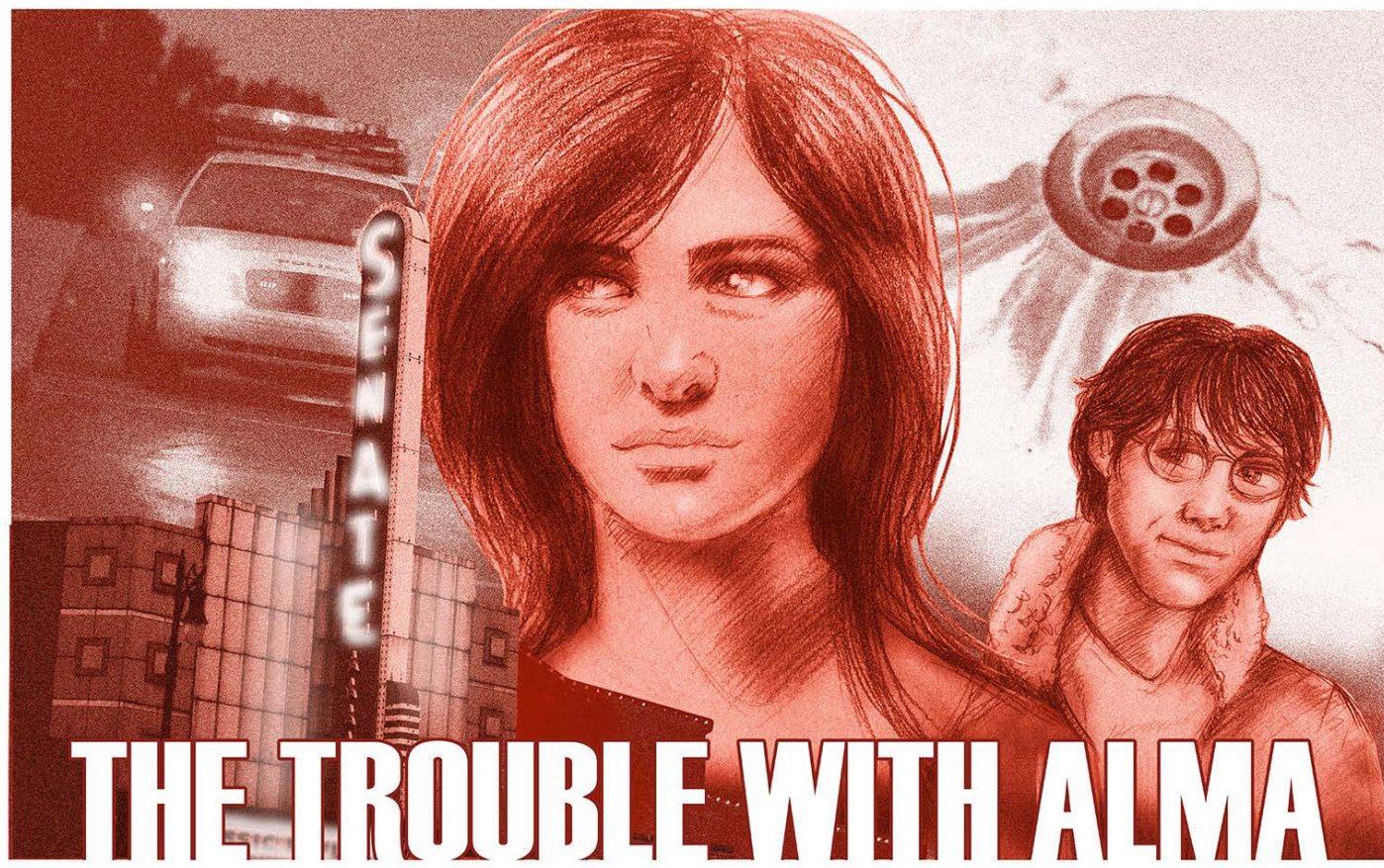
I've always been an idea person -- and the ideas never seem to stop, which I'm very grateful for. I make notes on my ideas and the ones that keep coming back and become clearer are usually the ones that I end up writing. My process is to take copious notes, then organize and structure them into a story, followed by an outline and then a first draft. I'm also a graphic designer, so there have been times, especially when I had my own theatre

company, that my process involved creating the poster and then writing the play to live up to this creative vision. Each experience is unique, but one constant is that each time I sit in front of a blank page with a blinking cursor I feel like I've never written anything in my life. Luckily, this changes as I get going on a roll and the characters start speaking to me.

How did the idea for "Hitchcocked: An Audio Serial" develop? What was your initial inspiration behind it?

Hitchcocked: An Audio Serial was developed with Andrew Papa as a commission for the University of Detroit Mercy. When Andrew and I first began talking, he was thinking about possibly doing my play *Vintage Hitchcock: A Live Radio Play*, which has been published and produced for a number of years now. As we found ourselves geeking out on Hitchcock, I shared an idea I had years back about a play called *Hitchcocked!*, which, originally, was about a serial killer who killed his or her victims as homages to Hitchcock films. As we developed the idea it began to morph into the story it's become. There's no Hitchcock serial killer in *Hitchcocked: An Audio Serial*, but I may return to that concept at some point. The inspiration was always the Hitchcock films, but also his fans, and in particular our leads, Alma and Grant, who are video store clerks obsessed with classic films and Hitchcock aficionados.

(continued on page 20)



THE TROUBLE WITH ALMA

HITCHCOCKED!

AN AUDIO SERIAL

Detroit. December 1999, a few days before the millennium. We meet Alma, a mild-mannered assistant manager at a video store, and her best friend, Grant, a fellow film fanatic. In an attempt to add some excitement in her life, he gives her an unexpected gift—an immersive game experience inspired by the films of Alfred Hitchcock. She's reluctant at first, but when they discover what appears to be the scene of a crime, they realize the game has already begun.

1

EPISODE

The Trouble with Alma

Episode Cast & Crew

ALMA Elise Panneman
 GRANT Adam El-Zein
 MIDGE Nina Carlson
 MAC GUFFIN Luke Adamkiewicz
 TICKET SELLER/ DEPALMA FAN/ PERSON SCREAMING "FIRE" Jeremy St. Martin
 TICKET TAKER/HITCHCOCK FAN/ CONCESSIONS STAND CLERK Elizabeth Breger
 THE VOICE/SENATE NYE PROMOTION ANNOUNCER Matthew Klug*
 OUR HOST Chris Berryman*



DIRECTOR Andrew Papa
 PLAYWRIGHT Joe Landry
 STAGE MANAGER Sarah Drum
 TECH DIRECTOR, SOUND DESIGN, RECORDING & EDITING Alan Devlin
 COSTUME DESIGN Mary Liz Valesano
 LIGHTING DESIGN Seth Amadei
 MANAGING DIRECTOR Greg Grobis
 ASSISTANT SOUND DESIGN Brigid Hanks, Amelia Rose Glenn, Olivia Swad
 ASSISTANT AUDIO ENGINEER Luke Adamkiewicz
 ORIGINAL MUSIC Jeremy St. Martin
 GRAPHIC DESIGN Kirk Diedrich
 PROGRAM DESIGN Sarah Hawkins Rusk

**denotes professional guest artist*

**"The Trouble With Alma"
 premieres MARCH 19, 2021
 on Spotify**

To MAKE a RADIO PLAY

In accordance with the guidelines established by the Association for Theatre in Higher Education (ATHE), theatre professors engage in research through “the creation of theatrical performances and productions.” This is done by collecting, analyzing, and synthesizing data both before and during rehearsals. The results of this creative exploration and research are then presented to a public audience for peer review by professional theatre critics and peer reviewers.

In order to illustrate this process, director Andrew Papa developed the following research timeline to document a rough outline of the research processes involved in creating this world premiere production of *Hitchcocked: An Audio Serial*.



Kaelyn Johnson (L) and Preston Cornelius (R) record an episode of “Hitchcocked: An Audio Serial.”

April 2020: Alan Devlin (Technical Director) and I began brainstorming options for creative productions in the upcoming academic year that would allow us to adhere to the increasingly strict health standards due to COVID-19. The idea of an audio drama came up, which would allow us to pre-record and edit materials together into a streamable podcast. This hadn’t been done before at the University of Detroit Mercy, so I began looking into options for audio drama scripts.

May 2020: After several weeks of reading audio drama scripts, I came across a theatrical play by Joe Landry entitled *Vintage Hitchcock*—a series of short radio plays inspired by the films of Alfred Hitchcock, which were originally written to be performed in front of a live audience. Since we were looking to pre-record an audio drama in place of a live radio play (because we knew we wouldn’t be able to have a live audience) I reached out to Joe Landry. I had both acted in and directed his work previously,

and I asked if he’d be willing to adapt the play into an audio drama format. Joe suggested that we might as well commission an original piece and build it together. I was immediately hooked!

July 2020: Much of this month was reserved for brainstorming creative ideas for what this audio drama would be. We wanted it to have the flair of the old *Alfred Hitchcock Presents* television series, but as an audio drama in a series of episodes. We kept coming back to Alfred Hitchcock, and so we both dove into his filmography heavily. We researched texts that analyzed and discussed his work and his style, and we were fascinated with the conversations he had with François Truffaut about his technique and how he crafts suspense so beautifully. This actually led to a fantastic documentary film entitled *Hitchcock/Truffaut*, based on the book that documented the interviews. The original

idea we had was a story about a serial killer that murders in the style of Alfred Hitchcock films. But, this idea fizzled when we realized that Hitchcock wasn’t really known for his serial killers (which would prove to be more popular during the slasher film explosion, peaking between 1978 and 1984) but for crafting great suspense. This led both of us to explore a contemporary of Hitchcock’s known for suspense—David Fincher.

July 2020: One of David Fincher’s slightly lesser-known works was a film entitled *The Game*, which leads Michael Douglas through a simulated game experience that he increasingly believes is real until the very end of the film. Joe and I thought it would be really interesting to put that idea in reverse: start out with a simulated game inspired by the films of Alfred Hitchcock, that then led to something very real at

the end. We knew we had our idea. Now to the writing! As per Joe’s preferred method of writing, we began outlining the main plot points of *Hitchcocked: An Audio Serial*, including who our protagonists were, who (or what) was the villain, who were the supporting characters, and how did they all support the overall arc of the story. Once we were set on an outline and determined the perfect number of episodes to accomplish this (five), Joe got to writing each episode, sequentially.

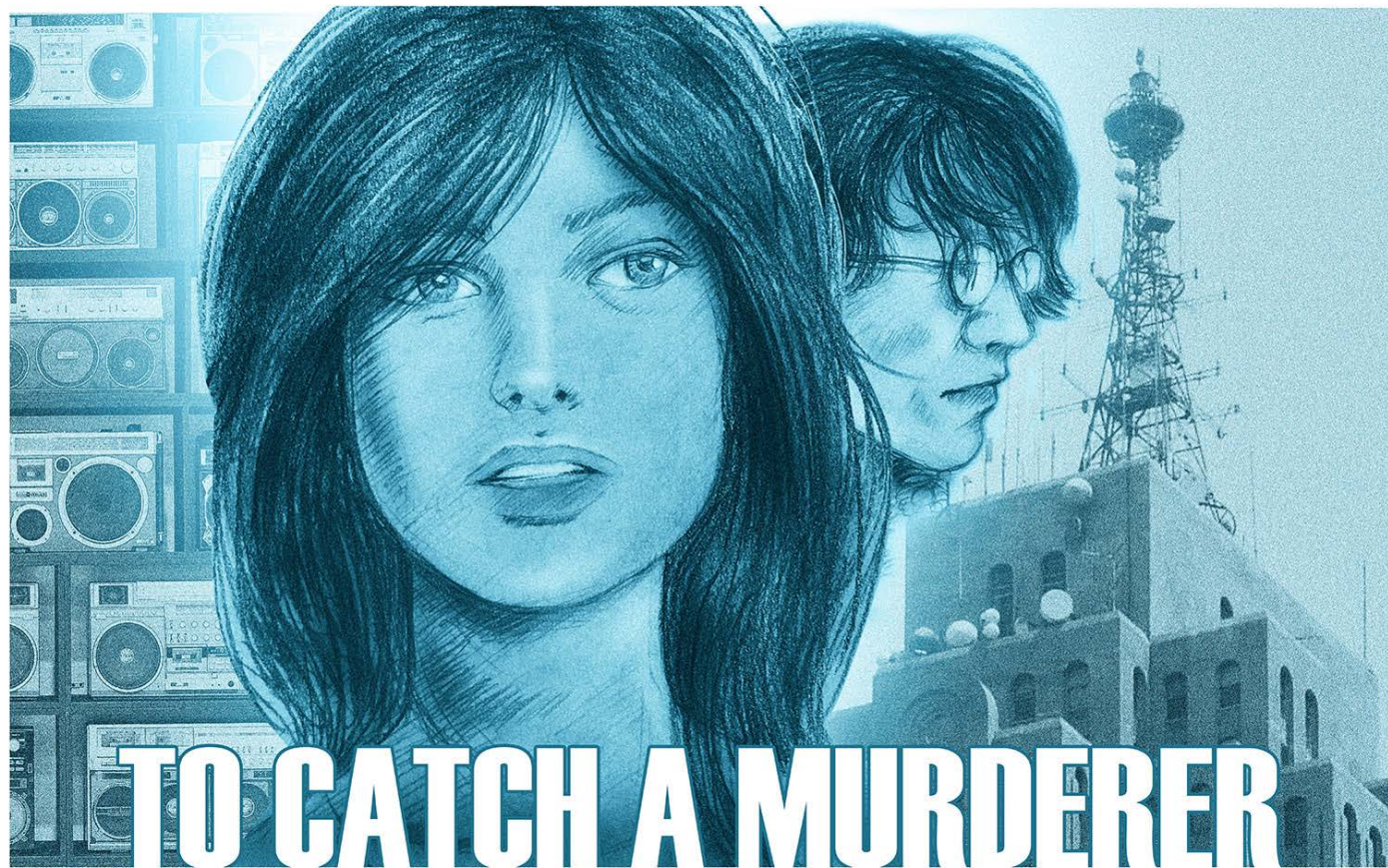
September - December 2020: Joe and I would have weekly check-in meetings as the

episodes began to progress. We discuss all kinds of ideas and questions that would come up as his drafts developed—why a character said X line in this way, what was motivating our antagonist, how could we personalize this moment more, which scenes had too much information, which scenes didn’t enough, what could we do to help illustrate something aurally when it was a visual clue, etc. All of these questions (and more) came up on an episode-by-episode basis. After going through several drafts and re-writes, we had our final draft of the story. We were ready for the next phase: production.

January-March 2021: Needless to say, these past several months have been a whirlwind. Joe was absolutely essential to our rehearsal process, which was conducted entirely in Microsoft Teams. Joe would provide invaluable insight for the actors, the crew, and myself. Collaborating and researching with Joe through the entire production process—from our first table reading all the way to our final recording—was an unforgettable experience, and I could not be more proud of this production.



Technical director Alan Devlin monitors the recording session.



TO CATCH A MURDERER

HITCHHIKED! HITCHHIKED!

AN AUDIO SERIAL

Alma and Grant are led to the roof of a high-rise building where they find a number of boomboxes and a time limit to identify a murder in progress. A run-in with the police and a close escape give them the boost they need to seek some outside guidance from a family friend.

2 EPISODE

To Catch a Murderer

Episode Cast & Crew

ALMA Elise Panneman
 GRANT Adam El-Zein
 MAC GUFFIN/DAVID Luke Adamkiewicz
 ELEVATOR Ali Laho
 MAN WATCHING CLOCK/ MAN 1 WATCHING WOMAN DANCE/
 BRANDON/ OFFICER HAINES Jeremy St. Martin
 NEWLYWED WIFE/ DANCING WOMAN/WOMAN GIVING MASSAGE/
 OFFICER ANTONY/ THELMA Amelia Rose Glenn
 MAN PLAYING PIANO/ NEWLYWED HUSBAND/ MAN 2 WATCHING
 WOMAN DANCE/ MAN GETTING MASSAGE/PHILLIP Preston Cornelius
 THE VOICE Matthew Klug*
 OUR HOST Chris Berryman*



DIRECTOR Andrew Papa
 PLAYWRIGHT Joe Landry
 STAGE MANAGER Sarah Drum
 TECH DIRECTOR, SOUND DESIGN, RECORDING & EDITING Alan Devlin
 COSTUME DESIGN Mary Liz Valesano
 LIGHTING DESIGN Seth Amadei
 MANAGING DIRECTOR Greg Grobis
 ASSISTANT SOUND DESIGN Brigid Hanks, Amelia Rose Glenn, Olivia Swad
 ASSISTANT AUDIO ENGINEER Luke Adamkiewicz
 ORIGINAL MUSIC Jeremy St. Martin
 GRAPHIC DESIGN Kirk Diedrich
 PROGRAM DESIGN Sarah Hawkins Rusk

**denotes professional guest artist*

**“To Catch A Murderer”
 premieres MARCH 26, 2021
 on Spotify**

Taylor LAPORTE

FAVORITE ROLES: Inga in *Young Frankenstein*, Lysander in *A Midsummer Night's Dream*, Loretta Richardson in *War of the World: A Panic Broadcast*, playing myself in the devised piece we wrote *American Privilege*, and Alice in *Ebenezer*.

FAVORITE MEMORY: I had the privilege to work a devised piece that the company and many outside the company wrote called *America Privilege*. Everyone coming together in our company to perform this moving piece for the community was an experience of a lifetime. I got to perform a piece I wrote about mental health, which was something I'll never forget.

WHAT'S NEXT: After graduation I plan to take a gap year. After that I plan to audition for graduate schools in California and move to LA with two of my best friends to pursue a career in voice acting and television.

HOW UDM HAS PREPARED YOU FOR YOUR CREATIVE FUTURE: UDM has helped encourage me to be my authentic self while pursuing the thing I am passionate about most: theatre. Working with professionals has been a big advantage for my acting career, along with taking trips to New York City and Los Angeles. The program encourages us to not only act, but learn both design and tech aspects of theatre too. The staff and professors in the theatre company are some of the most supportive people you will meet.

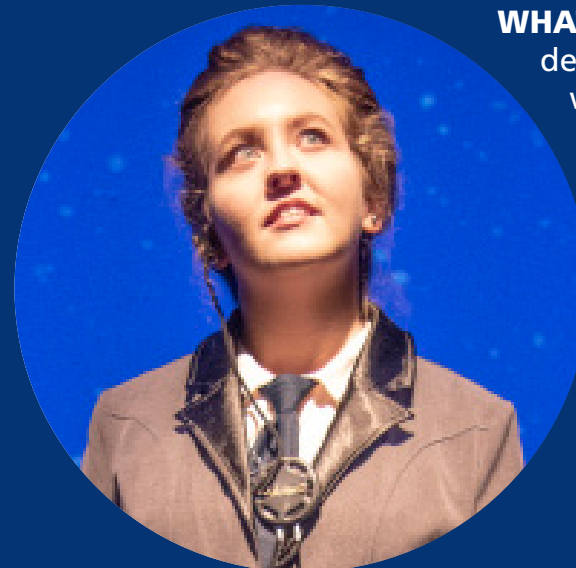


FAVORITE ROLES: Henrietta Leavitt in DMTC's *Silent Sky*. It was such a beautiful show to work on and I felt that I grew so much as a performer in the process. I also loved working as assistant costume designer in DMTC's *A Midsummer Night's Dream*. The concept was so fun and unique, and it really challenged me to come up with unique designs.

FAVORITE MEMORY: Going to Madison, Wisconsin for KCACTF. A small group of us went with faculty member Mary Elizabeth Valesano. We spent 4 days attending workshops and productions, participating in competitions, and performing in events. It was so cool seeing so many young people who are passionate about theatre in one place.

WHAT'S NEXT: After graduation I plan to pursue a career in costume design. I would like to move to LA shortly after graduation and work my way up through the world of costume design in film.

HOW UDM HAS PREPARED YOU FOR YOUR CREATIVE FUTURE: I learned a lot at UDM. The nature of the program really helps prepare students for every aspect of theatre. If I ever needed help with anything, faculty members always made themselves available. Their goals for their students is to maximize learning and experience, while also tailoring to students specific interests. I can't imagine going anywhere else.



Amelia Rose Glenn

Preston Cornelius

FAVORITE ROLES: Igor in *Young Frankenstein*, myself in *Complete History of America (Abridged)*, Tim in *Ebenezer*, and Alex in *A Bright New Boise*.

FAVORITE MEMORY: I enjoyed working with Kennikki Jones-Jones on *Passover*. It was a type of role I have never played before, so it required a lot of self-exploration and had mental obstacles to overcome. It was an artistic process I was not familiar with. The fun was in the finding.

WHAT'S NEXT: I want to pursue my acting education in grad school. "Be more accountable and better than last time" is my goal everyday. I'm only in competition with me.

HOW UDM HAS PREPARED YOU FOR YOUR CREATIVE FUTURE: I firmly believe that all professors at UDM have provided me with adequate tools to be an artist. Not only that, but the faculty has been helpful, honest, and encouraging throughout my time. I get a genuine feeling that everyone wants us to succeed. For their generosity, I thank the entire DMTC.



Nina Carlson

FAVORITE ROLES: Participating in the KCACTF's Irene Ryan competitions and going to Madison. Being Annie Cannon in *Silent Sky* and working with such amazing professionals. Developing *American Privilege* with Damian and my peers, and traveling around the community to perform it. Stage managing for *The Complete History of America: Abridged!* and sprinting during shows backstage while handling dozens of props and dozens of costume pieces.

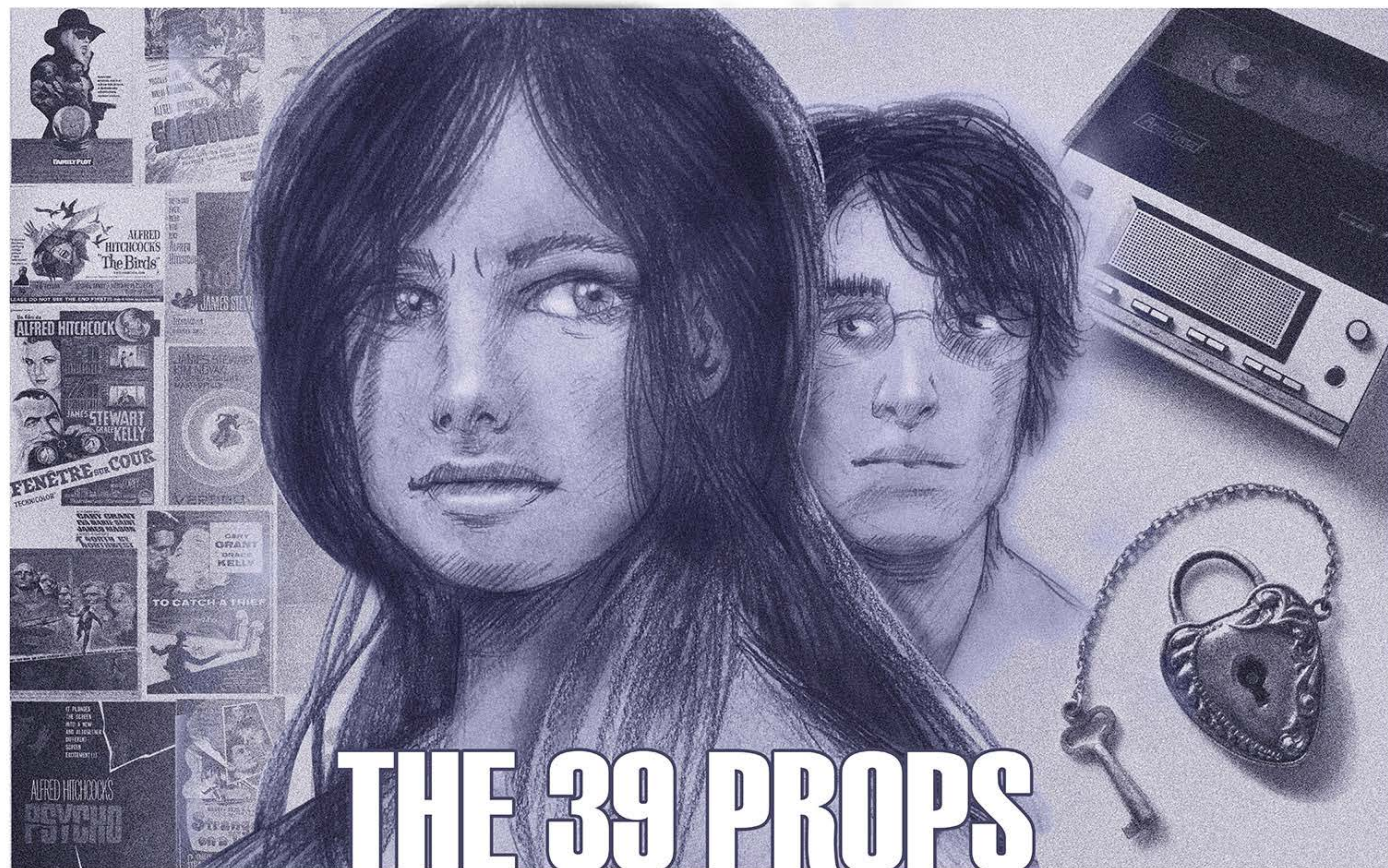
FAVORITE MEMORY: I wrote a one act as a final project for one of my English classes. It was about 15 minutes long. My professor and class loved it, and I got an A!

WHAT'S NEXT: I plan on moving to Los Angeles within the next 2 years to pursue film acting and production work. After that, I plan on going to graduate school to acquire a MFA in Performance Pedagogy, and ultimately work in an academic theatre department as a professor.

HOW UDM HAS PREPARED YOU FOR YOUR CREATIVE FUTURE: Detroit Mercy prepared me immensely for my future because they exposed me to so many professional actors, writers, designers, and technicians. They have helped me more than anything to make connections both in Detroit and across the country, inspiring me and a few of my peers to move to Los Angeles after we visited last March.



Congratulations, SENIORS!



THE 39 PROPS

**HITCHCOCKED!
HITCHCOCKED!**

AN AUDIO SERIAL

Alma and Grant visit her Uncle Charlie, a movie memorabilia dealer and Hitchcock guru, to ask his assistance in solving the game's latest clue.

While being sent on a wild goose chase, they discover a mysterious answering machine message and begin to question whether this is all a game or something very real... and very dangerous.

3
EPISODE

**The 39
Props**

Episode Cast & Crew

ALMA Elise Panneman
 GRANT Adam El-Zein
 MIDGE/JESSIE Nina Carlson
 CHARLIE Jeremy St. Martin
 MAC GUFFIN Luke Adamkiewicz
 JIMMY/COLIN Mason Modzelewski
 ANSWERING MACHINE/AUTOMATED OPERATOR Ali Laho
 THE VOICE Matthew Klug*
 OUR HOST Chris Berryman*



DIRECTOR Andrew Papa
 PLAYWRIGHT Joe Landry
 STAGE MANAGER Sarah Drum
 TECH DIRECTOR, SOUND DESIGN, RECORDING & EDITING Alan Devlin
 COSTUME DESIGN Mary Liz Valesano
 LIGHTING DESIGN Seth Amadei
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 ASSISTANT AUDIO ENGINEER Luke Adamkiewicz
 ORIGINAL MUSIC Jeremy St. Martin
 GRAPHIC DESIGN Kirk Diedrich
 PROGRAM DESIGN Sarah Hawkins Rusk

**denotes professional guest artist*

**"The 39 Props"
premiers APRIL 2, 2021
on Spotify**

Mary Elizabeth Valesano

At the outset of this project, the role of a costume designer on an audio drama project was not readily apparent! After all, what can a costume designer do for a production with no costumes? This question led me to do some very creative thinking about ways that I could still engage with this project, collaborate with the production team, and create visual work to support the storytelling of *Hitchcocked: An Audio Serial*.

My brainstorming began by reflecting on my usual design process. Typically I would compile visual research for each character, create sketches and renderings, and then use those renderings to create the physical costume. As there were no costumes for this production, I had to rethink what my "final product" would be. I decided that the costume renderings for this project would become a final product, rather than a tool to represent the finished costume. Reconsidering the function of costume renderings in this way allowed me to work outside of traditional rendering conventions. For example, I would no longer be limited to displaying a single character on a neutral background, posed to best show the costume.

This freedom allowed the director, Andrew Papa, and I to land on the idea of illustrating specific scenes from each episode of the audio drama. These illustrations would be similar to costume renderings, in that they would communicate information about the characters' personalities and relationships. Unlike traditional costume renderings, they would also include

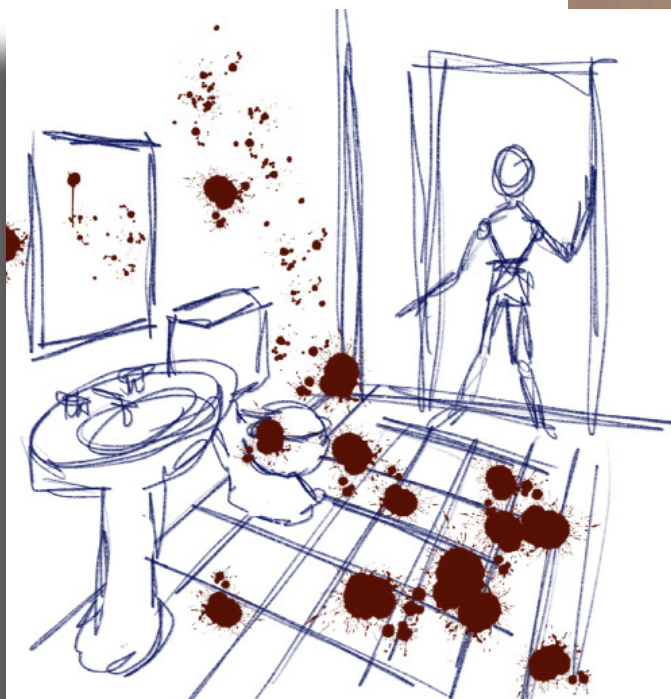


more "scenic" details. Most importantly, these drawings would offer the audience some fun imagery to supplement their listening experience.

This solution also allowed me to collaborate with the student performers to imagine and express the physicality of characters. Students created poses for their characters, and I used those poses when designing layouts for the illustrations. This collaboration made the drawings more personal and reflective of our actors, and I appreciated the opportunity to connect with the students.

One of the challenges of this project was finding a balance between adding visual elements while respecting the auditory medium. Audio drama is a standalone medium, a fully developed storytelling technique that does not require visual aid to be complete. I wanted to make sure that my work supplemented the project, but did not demand too much attention.

Overall this project has been a delight to work on. I have enjoyed the challenge of finding a new way to support a production and the opportunity to develop new skills. I hope that these illustrations add a little extra joy to the audience experience.



Episode 1, Scene 9

Top: Episode 1, Scene 2

Bottom:
Episode 1, Scene 10





EAST BY NORTHEAST

**HITCHHIKED!
HITCHHIKED!**

AN AUDIO SERIAL

The race is on as Alma and Grant head to New York City by plane, train and automobile in the roadtrip to end all roadtrips -- thwarted at every turn by a slew of unexpected characters and obstacles. Will they reach their destination in time?

4
EPIISODE

East by Northeast

Episode Cast & Crew

ALMA Elise Panneman
 GRANT Adam El-Zein
 DANVERS. Taylor LaPorte
 CHARLIE Jeremy St. Martin
 MAC GUFFIN Luke Adamkiewicz
 PILOT Ali Laho
 FLIGHT ATTENDANT/ TICKET AGENT (ERI)/ KELLY Jade Sibert
 TICKET AGENT (DTW)/ NORMA/MARGOT Olivia Swad
 AIRPORT SECURITY AGENT/ CONDUCTOR/ FRED Preston Cornelius
 OUR HOST Chris Berryman*



DIRECTOR Andrew Papa
 PLAYWRIGHT Joe Landry
 STAGE MANAGER Sarah Drum
 TECH DIRECTOR, SOUND DESIGN, RECORDING & EDITING Alan Devlin
 COSTUME DESIGN Mary Liz Valesano
 LIGHTING DESIGN Seth Amadei
 MANAGING DIRECTOR Greg Grobis
 ASSISTANT SOUND DESIGN Brigid Hanks, Amelia Rose Glenn, Olivia Swad
 ASSISTANT AUDIO ENGINEER Luke Adamkiewicz
 ORIGINAL MUSIC. Jeremy St. Martin
 GRAPHIC DESIGN Kirk Diedrich
 PROGRAM DESIGN Sarah Hawkins Rusk

**denotes professional guest artist*

**"East by Northeast"
 premieres APRIL 9, 2021
 on Spotify**



The Kennedy Center

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

Special thanks to The Harold and Mimi Steinberg Charitable Trust for supporting the John F. Kennedy Center for the Performing Arts' Kennedy Center American College Theatre Festival.

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 Theatre Festival (KCACTF). The aims of this national theatre education program are to identify and promote quality in college-level theatre 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 both at 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 theatre department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theatres across the nation.

Is there anything particular that draws you to the work and life of Alfred Hitchcock?

Alfred Hitchcock's body of work as a filmmaker has always been an inspiration to me. His style and subject always hook me. I'm sure this has to do in part by being raised on his films. My first job, when I was twelve, was in the film department of my local library. And among their collection were a number of Hitchcock films and trailers. I couldn't get enough of them. I was also fortunate enough to have seen a number of his films with audiences, which makes the experience even more of a fun ride.

What do you feel makes this story important to tell?

I feel *Hitchcocked: An Audio Serial* is a roller coaster and mostly escapist entertainment. I can't say there are any important messages to take from it, per se. My hope is that it conjures up memories of going to the movies and how film can shape our lives in so many ways. While Alma and Grant and other characters are proud film geeks, I feel anyone listening can connect when thinking of their own favorite films. I've been a huge film geek all my life, with a passion for classic films from the silents onward. And nothing would bring me greater joy than if this play inspires the cast and listeners to explore films they haven't seen before: Hitchcock, classics or whatever intrigues them.

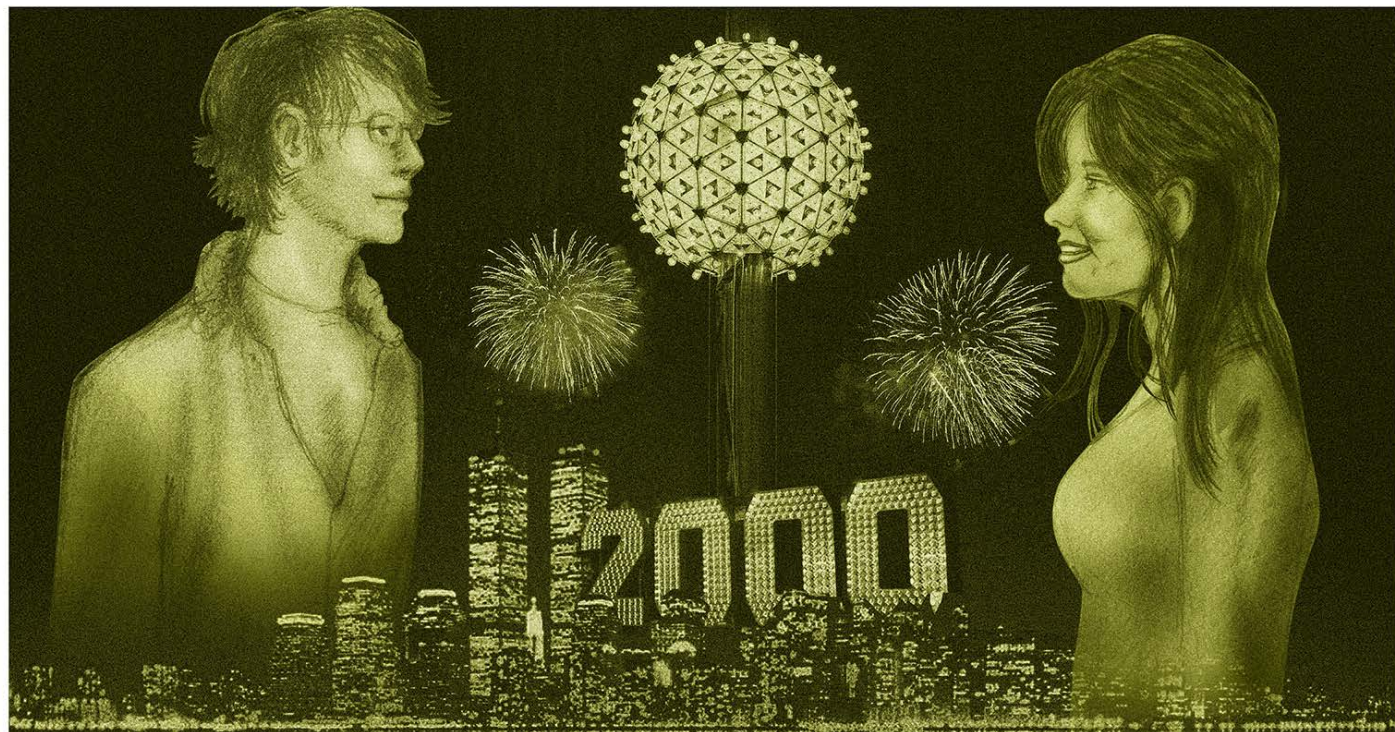
How is writing an audio drama different than writing a traditional play? How about writing an audio serial (as opposed to a radio play)?

As for writing a traditional play versus an audio drama, I think my personal journey adapting *It's A Wonderful Life* may be a good example. My first adaptation of *It's A Wonderful Life* was a traditional play with a larger cast size and sets and costumes and all the trimmings. This version worked very well and will always have a very special place in my heart. After this initial adaptation was staged a few times, there came the idea to do a new version in the style of a radio play set in the 1940s, which was a good fit as this was the same period as the film itself. I found the hybrid nature very intriguing and

flexible casting-wise and in general -- it was a whole new sandbox to play in. And then something unexpected and magical happened. I realized that when you share the story in the radio play format it engages the audience and encourages their imagination to paint the story in their mind's eye, becoming active participants on a whole new level. After the Live Radio Play adaptation of *Wonderful Life* came a number of others and it became a brand of sorts. These titles are all full-length plays generally performed on stage in front of an audience, as opposed to *Hitchcocked: An Audio Serial*, which is a number of firsts for me. It's the first time I've written an exclusively audio piece, a play that was designed to be performed to be experienced aurally. While the other radio plays I've written take place in the golden age of radio, *Hitchcocked: An Audio Serial* is set in 1999, and it was great fun revisiting that period. This is also the first serialized piece I've written. And while you could perform the entire piece at once, or binge all five episodes when listening, the structure was an exciting challenge to explore.

What advice do you have for our students as they move towards their creative futures?

It's been such an honor and great fun getting to work with the amazing group of students that Andrew Papa has put together in the cast and creative team for the premiere production of *Hitchcocked: An Audio Serial* at the University of Detroit Mercy. And I'm hoping this experience will provide not only the opportunity to work on a new play, but an introduction to the world of audio storytelling as well. As they move into their creative futures, perhaps the best piece of advice I can offer is something I learned myself as I was starting out and went from school into producing my own work: make your own opportunities and explore new ways to tell stories and share your talent. We're so fortunate to have the tools to make and share stories no further than our smartphones, and I'd encourage everyone to make their own art and share it with the world!



DIAL "H" FOR HITCHCOCK

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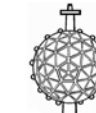


5 EPISODE

Dial "H" for Hitchcock

Episode Cast & Crew

ALMA Elise Panneman
 GRANT Adam El-Zein
 MAC GUFFIN Luke Adamkiewicz
 DANVERS. Taylor LaPorte
 CHARLIE STEWART/BUNDY Jeremy St. Martin
 OFFICER HUBBARD/ ZIEGFELD TICKET SELLER /ZIEGFELD TICKET
 TAKER/ ANOTHER DEPALMA FAN Kaelyn Johnson
 ARBOGAST/VERLOC/TAXI DRIVER/ ANOTHER HITCHCOCK
 FAN/FRED Preston Cornelius
 OUR HOST Chris Berryman*



DIRECTOR Andrew Papa
 PLAYWRIGHT Joe Landry
 STAGE MANAGER Sarah Drum
 TECH DIRECTOR, SOUND DESIGN, RECORDING & EDITING Alan Devlin
 COSTUME DESIGN Mary Liz Valesano
 LIGHTING DESIGN Seth Amadei
 MANAGING DIRECTOR Greg Grobis
 ASSISTANT SOUND DESIGN . . . Brigid Hanks, Amelia Rose Glenn, Olivia Swad
 ASSISTANT AUDIO ENGINEER Luke Adamkiewicz
 ORIGINAL MUSIC. Jeremy St. Martin
 GRAPHIC DESIGN Kirk Diedrich
 PROGRAM DESIGN Sarah Hawkins Rusk

**denotes professional guest artist*

"Dial 'H' for Hitchcock"
premiers APRIL 16, 2021
on Spotify

Cast & Crew



ELISE PANNEMAN (Alma) is in her third year at UDM with this very exciting return to another Joe Landry play, since *War of the Worlds: The Panic Broadcast* by Landry was the first play Elise performed in while being a part of the University of Detroit Mercy Theater company, where she played the part of Sally White. Other DMTC stage performances include *Young Frankenstein* (Ensemble), *Silent Sky* (Margaret Leavitt), and *A Midsummer Night's Dream* (Francis Flute). She feels so blessed to be a part of *Hitchcocked* and learning the process of voice acting. Elise would like to thank her mother, father, and little sister Alex for always believing her and encouraging Elise's pursuit of the arts. Love you guys.



ADAM EL-ZEIN (Grant) is a first year at Detroit Mercy, and this is his second show with the DMTC, the first being *Angels in America: Scenes from Millennium Approaches*. He has been acting for six years in multiple plays and musicals, and is more than happy to perform in a show after some time. Voice acting has always been something he's wanted to do and this audio drama finally gave him that chance. He'd like to thank his family, friends, and all of his wonderful cast members for all their support, and he hopes you enjoy the show!



LUKE ADAMKIEWICZ (Mac Guffin/David, Assistant Audio Engineer) is a freshmen theatre & communications student. Performance credits include:

A Midsummer Night's Dream (Lysander), *The Music Man* (Marcellus Washburn/Oliver Hix), *And Then There Were None* (General McKenzie), *Beauty and the Beast* (The Beast). He wishes all his listeners the best and would like to thank the wonderful directors and crew for all their hard work. God bless!



JEREMY ST. MARTIN (Uncle Charlie; Various Voices; Music Composition) is in his Junior year at the University of Detroit Mercy. This is Jeremy's second production with the DMTC. Outside school, Jeremy has been an improviser with Go! Comedy in Ferndale, Planet Ant in Hamtramck, and Pointless Brewery in Ann Arbor. He has appeared in past productions such as *Into The Woods*, *Every Christmas Story... (and then some)*, and *Rumors*. Jeremy is thrilled to be able to lend his musical composition talents to the *Hitchcocked* team. Thank you to the cast and crew for the opportunity! Love and light!



NINA CARLSON (Midge/Jessie) is a fourth year theatre major at Detroit Mercy. She has been seen most recently as Annie Cannon in *Silent Sky*, where she was nominated for the Irene Ryan Acting Award. Other DMTC credits include: *Young Frankenstein* (Tasha/Ensemble), *American Privilege*, *Wittenberg* (Gretchen), *A Bright New Boise* (Anna) Preview 48 and Preview 47, and in DMTC's TheatreLab presentation of Rebecca Gilman's *The Field of Blue Children* (Curry). This spring, she will be directing her own project in partnership with Detroit Prevention and Awareness in the community and DMTC. She is excited for her future in theatre

as she prepares for her journey to Los Angeles.



TAYLOR LAPORTE (Danvers) is in her senior year as a theatre major at Detroit Mercy, aspiring towards a voice and film acting career. LaPorte was last seen on stage in DMTC's production of *A Midsummer Night's Dream* (Lysander). Other DMTC credits include: *Young Frankenstein* (Inga), *American Privilege*, and *War of the Worlds: The Panic Broadcast* (Loretta Richardson). LaPorte would like to dedicate this performance to Chuck Chronowski (Uncle Chuckly) for always believing in and encouraging her.



CHRIS BERRYMAN (Our Host) graduated from the DMTC with a BFA in 1995, and spent years working in New York City & Los Angeles before returning to Detroit in 2010. Favorite roles include Early in Tim McNeil's *Anything*, Jasper in Magritte's *The Round Square*, a Whale in Strindberg's *The Big Gravel-Sifter*, Francis in *Dance Xanax* and Paul in Nicky Silver's *The Maiden's Prayer*. Chris is the founder of Detroit Theatre Collective and author of *Flying Saucer Visions: A Travelogue*.



PRESTON CORNELIUS (Various voices) Preston is a senior and a proud theatre major at UDM. Humbled, Preston reflects on roles that challenged him physically and vocally. Most notably: *Young Frankenstein* as Igor and *The Complete History of America*

(Abridged). Outside of The Theatre Company, Preston dabbles with amateur-film-making. His works can be found on his YouTube channel: Loon Lagoon Productions. Most importantly, he gives gratitude to his loving mother, sisters and grandparents: Tabatha, Trinity, Theanna, Markell and Diana Cornelius for their support and encouragement. "Be more accountable and better than last time."



MATTHEW KLUG (The Voice, Promotion Announcer) is a Theatre Company and 2009 UDM Bachelors of Fine Arts graduate. Currently a production director and audio engineer, Matthew continues to direct, act and improvise within the Detroit Metro area. DMTC performance credits include *It's a Wonderful Life: A Live Radio Play* (Freddie Filmore), *Urinetown*, *A Patch of Earth*, *Polish Joke*, *The Robber Bridegroom*, *Our Town*, *Back of the Throat* and *Of Mice and Men* (Lenny) He would like to thank The Theatre Company for the opportunity and continued professional support.



ELIZABETH BREGER (Various voices) is a sophomore theatre and psychology student. DMTC performance credits: *The Thanksgiving Play* (Logan). Production credits: Ebenezer (Props Crew). She would like to thank the DMTC and her family for helping her "find her light" and is excited for what the future holds for her in the DMTC.



AMELIA ROSE GLENN (Various voices & Assistant Sound Designer) is a senior theatre major at Detroit Mercy with a concentration on costume design

and construction. She was previously in *American Privilege* and *Silent Sky*. She is so grateful for the past three years, and while she is excited to graduate, she will deeply miss the company and everyone in it.



MASON MODZELEWSKI (Jimmy/Colin) is a second year theatre major at Detroit Mercy. He was last seen as Puck in DMTC's production of *A Midsummer Night's Dream*. He has also appeared in three TheatreLab presentations: *The Resemblance Between a Violin Case and a Coffin* (Tom), *The Thanksgiving Play* (Caden) and *Angels In America: Scenes from Millennium Approaches* (Prior).



JADE SIBERT (Various voices) is an upcoming actress/singer/songwriter who hails from Detroit. Jade was featured in her first film, the inspired urban drama *Annabelle & Bear* (2010), and the urban inspired comedy *The Climb* (2017), both of which were created and filmed in Detroit. *Fences* (2020), Jade's impressive sophomore film, tells a tale of family struggle that takes place in the 1950s. Jade is currently a second-year student at the University of Detroit Mercy. In her first year and Detroit Mercy she starred in *A Midsummer Night's Dream* and *The Field of Blue Children*. When she is not performing, she spends her time working in the costume shop designing for shows.



OLIVA SWAD (Various voices, Assistant Sound Design) is a junior theatre student. DMTC performance credits: *A Midsummer Night's Dream* (Tom Snout/Peaseblossom) *Ebenezer* (Helen), *Young*

Frankenstein (Sasha/Ensemble), Beth Henley's *The Resemblance Between a Violin Case and a Coffin* (Miss Alley). Production credits: *A Midsummer Night's Dream* (Sound Designer), *Young Frankenstein* (sound designer), *War of the Worlds* (sound designer/soundboard operator), *A Thousand Miles to Freedom: The William and Ellen Craft Story* (sound designer).



KAELYN JOHNSON (Various voices) is a junior Theatre major with a minor in multimedia journalism. This is Johnson's second year with the DMTC. Her first main stage production with the DMTC was *You're a Good Man Charlie Brown* where she played the role of Lucy Van Pelt. She has also participated in theatre labs including *The Thanksgiving Play* and *Love Stories from the Underground Railroad*. Johnson writes for the Varsity News on campus and creates social media content for the Office of Admissions. Johnson would like to dedicate this to her beloved Grandfather (Papa) for supporting her endeavors before his passing in 2018. "He was there for every performance from elementary school through high school. I thank him for being my guardian angel." She would also like to thank her professor Sarah Hawkins Rusk for encouraging her to pursue a major in Theatre.



ALI LAHO (Various voices) is a first year at the University of Detroit Mercy studying Health Services Administration. This is Ali's first time performing and he is very excited to be joining the cast. Thank you to Joe Landry for making this possible.



Cast & Crew



JOE LANDRY (Playwright) is the creator of the "A Live Radio Play" brand, with titles including *It's a Wonderful Life*, *Vintage Hitchcock*, *A Christmas Carol*, *Meet Me in St. Louis* and *The Great Gatsby*. Other projects include *Stage Fright: An Interactive Thriller*, *Reefer Madness* and *Eve & Co*. Thanks very much to Andrew Papa and the cast and creative team at DMTC for this amazing opportunity! www.joelandry.com



ANDREW PAPA (Director) is an assistant professor of theatre at the University of Detroit Mercy and holds a Master of

Fine Arts in acting from Wayne State University and a Bachelor of Fine Arts in broadcast and cinematic arts from Central Michigan University. He has trained at The Moscow Art Theatre School, Second City Conservatory, Stratford Festival and the Fitzmaurice Voice Institute. Papa has also worked professionally in the theatre industry for several years, including with the Tipping Point Theatre, the Jewish Ensemble Theatre, and the Williamston Theatre, among others. DMTC credits: (as director) *Ebenezer*, *War of the Worlds: The Panic Broadcast*, *Bus Stop*, *Check Please*; (as dialect director) *100 Saints You Should Know* and *Alabama Story*; (as actor) *The Complete History of America: Abridged*, *Alabama Story* and *It's A Wonderful Life: A Radio Play*.



MARY ELIZABETH VALESANO (Costume Design) is an instructor of theatre at Detroit Mercy and the costume designer for DMTC. She

holds a Bachelor of Arts in theatre from Hope College and a Master of Fine Arts in costume design from Wayne State University. Her recent design work for DMTC includes *Silent Sky* by Laurent Gunderson and *Ebenezer* by Joseph Zettelmaier. Previous design credits include *Angels in America Parts I and II*, by Tony Kushner, and *The Colored Museum* by George C. Wolfe, both at the Hilberry Theatre in Detroit.



ALAN DEVLIN (Technical Director, Sound Design, Recording & Editing)

graduated in 2012 with a BFA from Wayne State University. He has worked as a technician and designer on numerous productions and live events throughout Detroit. Devlin has technically directed over fifteen productions. Scenic design credits: *Ebenezer*, *Silent Sky*, *Young Frankenstein*, *American Privilege*, *The Complete History of America: Abridged* and *The Whale*. Lighting design: *Low Hanging Fruit*, *Best of Enemies*. Sound design: *Young Frankenstein*, *War of the Worlds: The Panic Broadcast*, *Wittenberg*, *A Bright New Boise*, *A Bright Room Called Day* and *It's a Wonderful Life: A Live Radio Play*.



SETH AMADEI (Lighting Design) Previous Detroit Mercy Theatre Company credits: *Ebenezer*, *Silent Sky*, *Young Frankenstein*, *American*

Privilege, *Wittenberg*, *War of the Worlds: The Panic Broadcast*, *The Complete History of America: Abridged*, *A Bright New Boise* and *A Bright Room Called Day*. He has worked at numerous theatres in the Metro area, including The City Theatre, Meadow Brook Theatre, The Detroit Repertory Theatre, Tipping Point Theatre, the JET, Planet

and Performance Network. Since 2012, he has held the position of production manager for Y Arts and technical director for The Marlene Boll Theatre at the Boll Family YMCA, overseeing over 24 productions annually. Amadei received his Master of Fine Arts from Wayne State University.



GREG GROBIS (Managing Director) is an associate professor of theatre, chair of the Department of Performing Arts and

Managing Director of Detroit Mercy Theatre Company. He has managed over 115 theatre productions at Detroit Mercy and other professional theatres throughout the United States. He also is a professional staff musician at the National Shrine of the Little Flower Basilica in Royal Oak. In his spare time, he trains for The Make-A-Wish Foundation's Wish-A-Mile Bicycle Tour, riding over 300 miles in three days from Traverse City to Marshal, Michigan for critically ill children.



SARAH DRUM (Stage Manager) is a professional stage manager in Metro Detroit. She is excited to work with Detroit Mercy Theatre Company again

after stage managing last season's *A Midsummer Night's Dream* and *You're a Good Man, Charlie Brown*. Stage management credits include Open Book Theatre Company, Assembly Line Theatre Company, BoxFest Detroit, Matrix Theatre Company, UnTheatre Co., Water Works Theatre Company, and Two Muses Theatre. She has a B.A. in Theatre from Saginaw Valley State University and an MFA in Stage Management from Wayne State University.

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2020/2021 DETROIT MERCY THEATRE COMPANY

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Department of Performing Arts Chair*

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Mary Elizabeth Valesano
*Assistant Professor of Theatre
Costume Designer and Costume Manager*

Arthur J. Beer, Ph.D.
Professor Emeritus

Gregory Trzaskoma
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Sarah Hawkins Rusk
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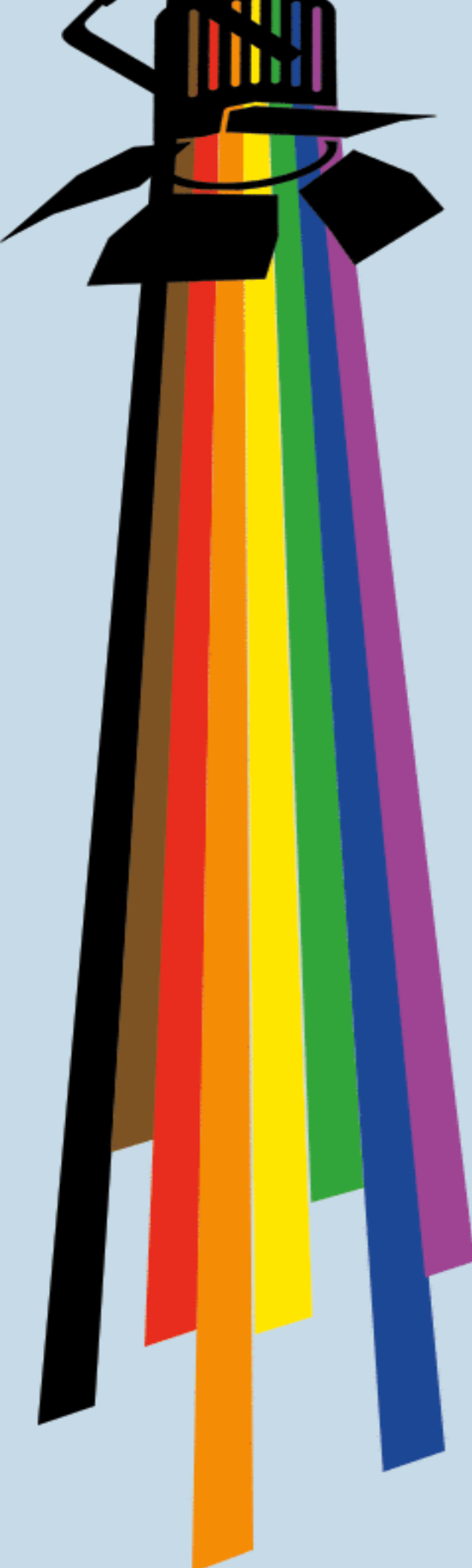
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*Resident Lighting Designer
Theatre Manager, The Marlene Boll Theatre*

Alan Devlin
Technical Director

Sarah Drum
Resident Stage Manager

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