EURYDICE

PLAY BY
SARAH RUHL

DIRECTED BY
KENNIKKI JONES-JONES



"Rhapsodically beautiful"
The New York Times

An emotionally powerful reimagining of the Greek myth of Orpheus and Eurydice, told through Eurydice's eyes

DETROIT MERCY BLACK BOX THEATRE

NOV. 06, 07, 12, 13 & 14 AT 7:30 P.M.
NOV. 08 & 15 AT 2:00 P.M.

For tickets call 313.993.3270 or visit detroitmercyarts.com

EURYDICE IS PRESENTED BY ARRANGEMENT WITH CONCORD THEATRICALS ON BEHALF OF SAMUEL FRENCH, INC. WWW.CONCORDTHEATRICALS.COM

DETROIT MERCY
THEATRE
COMPANY

University of Detroit Mercy's first theatre production was staged during the 1877-1878 academic year, the first year of the university's founding. In 1970, Detroit Mercy Theatre Company was founded. It was developed with the idea that the best way to teach future theatre artists is to have students, faculty, staff, and guest artists work collaboratively to create theatre. And now, the Detroit Mercy Black Box Theatre is giving our program a permanent space to call home, creating possibility, opportunity, and community.

In Detroit Mercy Theatre Company (DMTC) and the Department of Performing Arts at University of Detroit Mercy, we strive to be inclusive, equitable, and open.

We stand with diverse communities in the pursuit of equity and justice. In order to create a more just and equitable theatre, and to provide the best learning environment for all students, we acknowledge there must be active change.

Read our Statement of Values here:

www.udmercy.edu/life/theatre

Welcome to the 56th season of Detroit Mercy Theatre Company and the 150th year of theatre-making at University of Detroit Mercy!

Since the beginning, University of Detroit Mercy has formed generations of leaders, artists and changemakers — and theatre has been part of that story since the very beginning.

As we celebrate Detroit Mercy's 150th Anniversary, we are excited to showcase the 56th season of Detroit Mercy Theatre Company with an inspiring lineup of productions. We look forward to honoring this extraordinary legacy while continuing to create bold and meaningful theatre for years to come in our own Detroit Mercy Black Box Theatre.

We look forward to seeing you at the theatre!



Andrew Papa
Chair
Department of Performing Arts

Sarah Rush
Managing Director
Detroit Mercy Theatre Company



SPECIAL EVENTS

Friday, November 6 | Opening Night Celebration
Join the cast and crew following the performance for a reception in the Lower Level of the Student Union. Sponsored by Thomas E. Page '71, '76.

Sunday, November 8 | CHASS in Conversation Post-Show Talkback
Join in the discussion following the first Sunday's matinee performance as we welcome Dr. Brittany Hardy from University of Detroit Mercy's College of Humanities, Arts & Social Sciences (CHASS) to expand upon themes and ideas from the performance in a talkback.

Friday, November 13 | High School Night
Stick around for a talkback with cast and crew following the performance for high school students and their families.

ACTF
american college theatre festival

This production is entered in the **American College Theatre Festival (ACTF)**, a national educational network that recognizes and promotes excellence in collegiate theatre production and training.

Through ACTF participation, productions are eligible for response, feedback, and consideration for regional and national recognition. Students and faculty may also be invited to participate in ACTF educational programs, scholarships, and professional development opportunities across a range of theatrical disciplines.

By entering this production, our theatre department participates in a nationwide effort to celebrate and advance exemplary work in college and university theatre.

Detroit Mercy Theatre Company
presents

EURYDICE

by Sarah Ruhl

Kennikki Jones-Jones* director

Sarah Drum* stage manager

Alan Devlin technical direction
& scenic design

Mary Elizabeth Valesano costume design

Amanda Grace Ewing* intimacy choreography

Li Udell lighting design

Shiva Shahmir* sound design and composition

Alex Zero Pordon* properties design

**Denotes professional guest artist*

This play was originally produced by Madison Repertory Theatre, Madison, Wisconsin, August 29, 2003. Richard Corley, Artistic Director, Tony Forman, Managing Director.
And subsequently produced by Berkeley Repertory Theatre in 2004. Tony Taccone, Artistic Director, Susan Medak, Managing Director.
And Yale Repertory Theatre, James Bundy, Artistic Director, Victoria Nolan, Managing Director.
"Produced by Second Stage Theatre, New York, 2007
Carole Rothman: Artistic Director

EURYDICE is produced by special arrangement with Bruce Ostler, BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036.

CAST

Eurydice	**Gracie Sheets**
Orpheus	**Dakari Mack**
A Nasty Interesting Man/ Lord of the Underworld	**La donte' Hartfield**
Father	**Peter C. Prouty***
Loud Stone	**Oswald Martindale**
Little Stone	**Tobias Huber**
Big Stone	**Riley McDevitt**
Ensemble	**Luke Christopher Hendricks, Colin Maffesoli**

**Denotes professional guest artist*

This show runs 80 minutes with no intermission.

CONTENT WARNING: Please be advised this play contains discussions/depictions of death, grief, bereavement, and loss of a loved one.

This production includes the use of strobe lights and hypoallergenic water-based haze.

Kindly silence all cell phones and personal electronic devices during the performance. The use of recording devices, either audio or video, and the taking of photographs is prohibited.

Assisted listening devices and large-print programs are available for this performance upon request. Inquire at the ticket office.

CREW

Assistant Stage Manager	**Joseph Pacitto**
Scenic Artist	**Alan Batkiewicz***
Assistant Sound Design & Engineering	**Hussein Hashem**
Production Assistant	**Marco Sanchez**
Sound Board Operator	**Chisomaga Nwoke**
Light Board Operator	**Sarah Drum***
Dressers	**Olive Inchiostr, Aubrey Westphal**
Costume & Scenic Assistants	**Ainsley Corbat, Mimi Chuong, La donte' Hartfield, Olive Inchiostro, Jozi Roberts, Aubrey Westphal**
Photographer	**Sean Carter***
Graphic Design	**Stephen Pasqualina**
Managing Director	**Sarah Hawkins Rusk**
Social Media	**Amber Talley**
Ticket Office Assistants	**Kylee Foster, Ariana Gregorio, Jasmine Hunley**

**Denotes professional guest artist*

Special thanks to

Dean Jocelyn Boryczka | Associate Dean Greg Grobis | Angela Davis, Lezly Pruitt, Delanda Dixon and Detroit Mercy's College of Humanities, Arts & Social Sciences | Lindsay Robillard, Teri Carroll, Judy Wernette and University Advancement | Alysa Jackson and University Services | Gary Erwin, Ron Bernas, Gaby Rivas and the Department of Marketing & Communications | Public Safety | Dave Vandelinder, Rodney Warren and Facility Operations | Jodi Vallone and Housekeeping

Meet the Playwright



Sarah Ruhl's plays include *In the Next Room, or the vibrator play, The Clean House, Passion Play, Dead Man's Cell Phone, Melancholy Play, For Peter Pan on her 70th Birthday, The Oldest Boy, Stage Kiss, Dear Elizabeth, Eurydice, How to Transcend a Happy Marriage, Orlando, Late: a cowboy song,* and a translation of *Three Sisters.* She has been a two-time Pulitzer prize finalist and a Tony award nominee. Her plays have been produced on and off Broadway, around the country, and internationally, where they have been translated into over fifteen languages.

Originally from Chicago, Ruhl received her M.F.A. from Brown University, where she studied with Paula Vogel. She has received the Steinberg Award, the Samuel French Award, the Susan Smith Blackburn Award, the Whiting Award, the Lily Award, a PEN Award for mid-career playwrights, and the MacArthur Award. You can read more about her work on www.SarahRuhlplaywright.com. Her new book 100 Essays *I Don't Have Time to Write* was a New York Times notable book of the year, and she most recently published *Letters from Max* with Max Ritvo. She teaches at the Yale School of Drama, and she lives in Brooklyn with her family.



2007 Second Stage Theater Production (Joan Marcus)

Meet the Director



Kennikki Jones-Jones is an accomplished writer/director and creative consultant with a strong background in filmmaking and theatre. She earned her BFA in Theatre from Wayne State University and her Master of Fine Arts degree in Film Production from Florida State University's College of Motion Picture Arts. Throughout her career, Jones-Jones has gained recognition for her work, which has been showcased at various domestic and international film festivals.

With a deep commitment to her community, Jones-Jones is an active member of the Detroit theatre and film scene. She is known for her dedication to merging both disciplines and finding innovative ways to engage audiences. Currently, she is the founder and operator of Crabby Production, an independent production company. This venture allows her to pursue her passion for producing, writing, and directing content, with a particular interest in the horror genre. By utilizing horror as a means to heal underprivileged communities, she aims to create impactful narratives that resonate with audiences and address important social issues. She frequently collaborates with theatres and dance studios to bring their productions to the small screen.

Her commitment to education is evident through her roles as an adjunct professor at Wayne State University and as a Teaching Arts of film and theatre, an endeavor that allows her to engage, mentor, and introduce young artists to both industries.

Director’s Notes

The planet is constantly moving, much like our memories.

Beneath our feet, tectonic plates shift, landscapes transform, and entire worlds are reshaped in ways we can barely perceive. I began imagining memory in much the same way, constantly moving, eroding, burying, and occasionally revealing fragments of what we thought was lost. This became the foundation of our underworld, where the Stones move like the slow tectonic shifting of the Earth, carrying the weight of lives and memories long forgotten.

Although Sarah Ruhl suggests Alice in Wonderland as a backdrop for *Eurydice,* my childhood imagination took me somewhere else. I found myself returning to T*he NeverEnding Story,* where creatures like the Rock Biter and the Three-Faced character occupied a world both fantastical and strangely familiar. These childhood figures visited our rehearsal room, finding new life in the movements and personalities of the Stones. As we explored them, I began to wonder whether these creatures of the underworld were not simply agents of forgetting, but forgotten beings themselves, longing to remember what it once meant to be human.

Another childhood story has followed me into this production: Lot's wife.

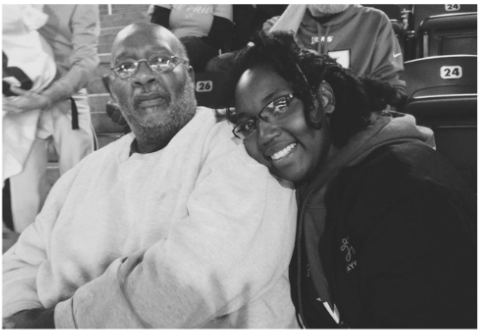
Her story was imprinted on my Sunday school mind. A woman, unnamed, looks back and is transformed into a pillar of salt. I have always wondered what occupied her thoughts in the moments before she turned. What was she leaving behind? Who was she remembering? Was looking back an act of disobedience, or was it an act of love?

Like Lot's wife, who hasn’t a name, Eurydice has often been remembered through someone else's story. In Greek mythology, she exists largely as the woman Orpheus loved and lost. But what of her own desires, her memories, her choices? In Ruhl's retelling, Eurydice is given a voice and a relationship beyond romantic love. She finds herself suspended between the love of her father and the love of Orpheus, each reaching for her, each holding a different part of who she has been.

Last year, I spent six months experimenting with artificial intelligence, attempting to reconstruct my father's voice from old voicemails and camcorder recordings.

I wanted to hear him say a phrase he used to say.

Not something new. Something familiar. Something that belonged to our shared history, spoken in the particular rhythm and sound of his voice.



The director with her father

I had photographs, so many images frozen in time, but I had not preserved enough of his sound. His inflections, his cadence, the way he moved and spoke were becoming increasingly difficult to retrieve from the caverns of my memory. I wasn't trying to invent a new conversation. I wanted to hear something I already knew, but could no longer reach.

Like Ruhl, I found myself on a journey to reconnect with my father.

Perhaps that is why the father's house of string became such a meaningful image in our production. A fragile architecture built in a place where nothing is meant to remain. A father trying to create a room for his daughter, to give shape to their memories, to remind her of a language they once shared. Meanwhile, the Stones continue their slow movement, threatening to bury every trace.

Yet even the Stones are not immune to remembering. When Orpheus's music reaches them, something shifts. For a moment, these guardians of forgetting rediscover the sensation of being human. Their sorrow becomes what we discovered in rehearsal as the happiest sadness.

Directing Eurydice has allowed me to consider how connections might exist beyond the boundaries of life and death. How we find our voices, lose them, and search for them again in the people we love. Whether our memories continue through our children, through inherited gestures, familiar phrases, and stories passed from one generation to another.

And when that lineage ends, when there is no one left to remember, what becomes of us?

Are we finally washed away into the River of Forgetfulness? Or does some trace of our existence remain, shifting quietly beneath the surface, waiting to be discovered?

I think again of Lot's wife. Of Orpheus. Of Eurydice. Of my father.

And I wonder:

What is so wrong with looking back?

CAST



Oswald Martindale (Loud Stone) is a first-year English major at University of Detroit Mercy, aspiring to be a full-time author. Oswald has previously been in shows such as *Too Much Light Makes the Baby Goes Blind* and *Guys and Dolls.* He is excited to join DMTC!



La donte' Hartfield (A Nasty Interesting Man/Lord of the Underworld) is a third-year Theatre major aspiring towards a voice acting career. La donte' was last seen on stage in DMTC's production of *I'm Gonna Marry You Tobey Maguire* (Tobey Posters). Other DMTC credits include: *Poor Clare* (Servant/ Beggar), *Twelfth Night* (Feste), and *The Glass Menagerie* (Jim O'Connor). Hartfield would like to thank his mother for giving him this opportunity.



Luke Christopher Hendricks (Ensemble) is a second-year Theatre major. He is hoping for a TV or movie acting career. Previous DMTC credits include *I'm Gonna Marry You Tobey Maguire.*



Tobias Huber (Little Stone) is a second-year Architecture student excited to perform his first show with DMTC. Past roles include Beast in *Beauty and the Beast*, Will Parker in *Oklahoma,* and Troy Bolton in *High School Musical* with the Renaissance Players.



Dakari Mack (Orpheus) is a first-year Theatre and Business double major with a minor in Leadership. With prior experience on stage, Dakari looks forward to furthering his journey with Detroit Mercy Theatre Company while also pursuing law.



Colin Maffesoli (Ensemble) is a first-year Robotics and Mechatronics Engineering major at Detroit Mercy. This is Colin's first DMTC production, but was last seen as Gomez in *The Addams Family.* He is very excited to be a part of the company and would like to thank his family for all of their support!

CAST



Riley McDevitt (Big Stone) is a second-year Theatre major aspiring towards a voice acting and live stage acting career. Riley was last seen in DMTC's *I'm Gonna Marry You Tobey Maguire* (Shelby Hinkley) and *Poor Clare* (Beatrice). Riley would like to thank her family and friends for all their support and Detroit Mercy for this wonderful opportunity.



Peter C. Prouty (Father) is thrilled to return to the DMTC stage! He graduated from The Theatre Company in 2000. Last season he appeared as Malvolio in *Twelfth Night*. He received his MFA from Wayne State's Hilberry program and studied abroad in both Greece and Russia. All the thanks and love go his family, to Erin and to Campbell.



Gracie Sheets (Eurydice) is a senior majoring in Theatre and Psychology. Select DMTC roles include Clare in *Poor Clare,* Viola in *Twelfth Night*, and Becca in *The Grown-Ups*. She would like to thank her family and friends for always supporting and encouraging her.

CREATIVE



Alan Batkiewicz (Scenic Artist) is a graduate of Wayne State University and has been designing/acting in local theatre for over 15 years. Fresh off a stint of being the house spouse and raising two wonderful little people, he is delighted to be working with such a wonderful cast of characters. May you enjoy the show as much as he did helping to create it!



Alan Devlin (Scenic Design & Technical Director) graduated in 2012 with a Bachelor of Fine Arts from Wayne State University. He completed a Masters of Community Development degree in 2022 from Detroit Mercy. Alan has worked as a scenic, lighting, and sound designer and technician on numerous productions and live events throughout Detroit. Now in his eleventh season with DMTC, Devlin has been the Technical Director for over 25 productions and has over 45 design credits with the Department of Performing Arts. Alan's work has been featured in national publications eight times since 2012, and he earned a commendation for Achievement in Scenic Design from the Kennedy Center American College Theatre Festival for Detroit Mercy's 2021 production of *Antigone.*

CREATIVE



Sarah Drum (Stage Manager) is a professional stage manager in metro Detroit. This is her eighth season stage managing for the Detroit Mercy Theatre Company. She has stage managed for Container Globe Shakespeare Festival, Assembly Line Theatre Company, Nicely Theatre Group, Open Book Theatre Company, BoxFest Detroit, Matrix Theatre Company, UnTheatre Company, Hilberry Theatre, Water Works Theatre Company, and Two Muses Theatre. Her regional credits include McLeod Summer Playhouse and New Harmony Theatre. She has an MFA in Stage Management from Wayne State University and a B.A. in Theatre from Saginaw Valley State University.



Amanda Grace Ewing (Intimacy Choreography) is a theatre artist, parent, and educator. She is the Connectivity Manager for A Host of People and the former Artistic Director of BoxFest Detroit. Selected credits include: *I'm Gonna Marry You Tobey Maguire* (DMTC), *The Mountaintop* (Intimacy Choreographer, Detroit Public Theatre), *Detroit '67* (Intimacy Choreographer, Detroit Public Theatre) *the ripple, the wave that carried me home* (Intimacy Choreographer, Theatre Nova), and *Romeo & Juliet* (Intimacy Choreographer, Shakespeare Royal Oak). Her current creative passion is parenting - where she tells stories, plays pretend, and problem solves every day. Thanks to Ryan, Robby, and Maisie for holding down the fort while Momma goes to play pretend at work.



Hussein Hashem (Assistant Sound Design & Engineering) is a third-year Theatre and Chemistry major at Detroit Mercy. He has worked on several DMTC shows in various technical theatre positions.



Joseph Pacitto (Assistant Stage Manager) is a sophomore Political Science student with minors in Theatre and Philosophy. Joseph was last seen as Tobey Maguire in *I'm Gonna Marry You Tobey Maguire* and Fabian in *Twelfth Night.* Joseph is excited to be a part of this production and is proud of all the work this cast has put into the play. Enjoy the show!



Alex Zero Pordon (Properties Design) is delighted to be working with University of Detroit Mercy. They have recently worked as the scenic designer for *The Wolves* at Wayne State Theatre and Dance Company, as the Deck Carpenter for the 2024 and 2025 seasons with the Great River Shakespeare Festival. They graduated from Wayne State University with a BFA in Theatre Technology and Design. To see more of their work go to www.designsazp.com or their instagram @a.z.p.designs.

Shiva Shahmir (Sound Design & Composition) is a social sculptor and multidisciplinary artist with a BA in Fine Arts from the University of British Columbia and an MPS in Arts and Cultural Management from Pratt Institute. She has worked in audio for 18 years, including as Senior Audio and Recording Engineer for the UBC School of Music and as part-time faculty in the Wayne State University Music Department. Shiva's early theatre experience includes performing in the world premiere of *The Guests* with Opera Piccola of Oakland, adapted from the work of Iranian author Shahrnush Parsipur. She went on to join Sacramento Theatre Company's STC-2 Young Professionals Conservatory (2005–2009), where she played Viola in *Twelfth Night* and toured Greece with *The Tale*, a musical inspired by Greek mythology. In Vancouver, she collaborated with artist Lief Hall on Paper House at VIVO Media Arts and The Golden Dawn, MYTHS Electronic Opera, performed at the World Art Centre at Simon Fraser University. Shiva is Development Coordinator at Mosaic Youth Theatre of Detroit and President of Spread Art, a nonprofit community arts center. She also works as a civic documenter with Outlier Media and a paralegal with Street Democracy. Her latest recording and mixing work is featured on Allen Dennard's album Black Valley, released by Motor City Wine Recordings.

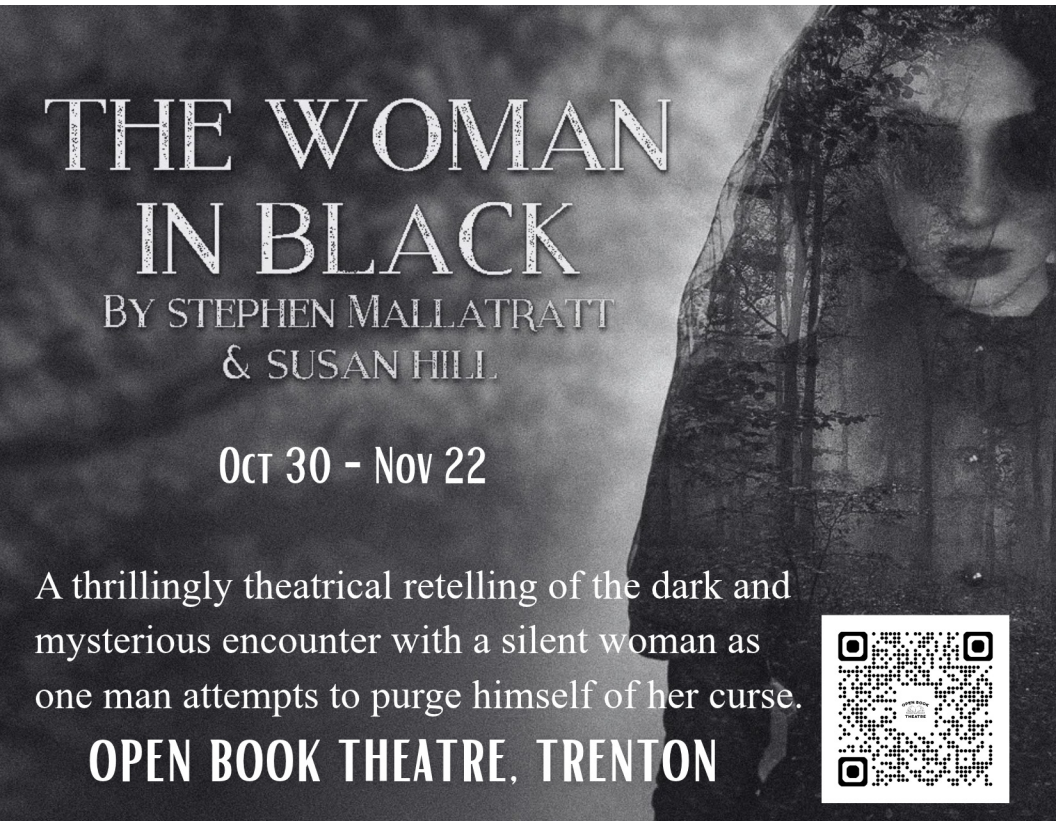


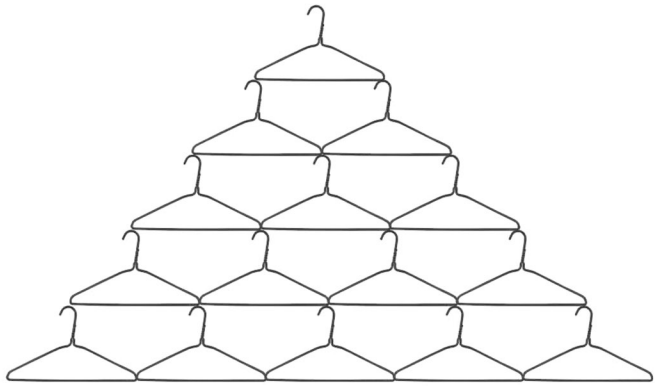
Li Udell (Lighting Design) is a senior Theatre major. You may have seen them onstage in *Witch, The Grown-Ups,* or *Poor Clare*. Technical credits include: *I'm Gonna Marry You Tobey Maguire* (Assistant Stage Manager), and *The Glass Menagerie* (Properties Design). They are excited to be designing the lights for *Eurydice* and they hope you enjoy the show!

CREATIVE



Mary Elizabeth Valesano (Costume Design) is an Associate Professor of Theatre and the costume designer for the Detroit Mercy Theatre Company. She holds a B.A. in Theatre & French from Hope College and an M.F.A. in costume design from Wayne State University. Her previous costume design work for DMTC includes *I'm Gonna Marry You Tobey Maguire, Poor Clare, Twelfth Night, Witch, The Glass Menagerie, The Complete Works of William Shakespeare (Abridged)[revised][again], A Year with Frog and Toad, Pride and Prejudice, Antigone, A Midsummer Night's Dream, Ebenezer*, and *Silent Sky.* Her professional design credits include costume design for *A Doll's House, Part 2* at Open Book Theatre in Trenton and *Relativity* at Theatre NOVA in Ann Arbor.





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SCAN ME

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After a decade of performances at the Marlene Boll Theatre in downtown Detroit, Detroit Mercy Theatre Company returns home to McNichols Campus with the grand opening of the Detroit Mercy Black Box Theatre. This state-of-the-art space will continue to showcase our award-winning productions that entertain and inspire. Students will benefit from hands-on training with cutting-edge equipment and the creative flexibility that a black box theatre offers.

Thank you for giving the performing arts a permanent home at University of Detroit Mercy!

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Where creativity, courage, and connection take center stage.

Every DMTC performance you see is more than a show—it's the result of countless hours of rehearsal, collaboration and passion from our students, faculty and community partners. Your support helps provide the costumes, sets and lighting that bring these stories to life—and, most importantly, the scholarships, mentorship and professional experiences that prepare our students for life beyond the stage.

Now more than ever, the arts play a vital role in our culture—helping us reflect, heal and understand one another in a world that too often feels divided.

When you make a gift to the Detroit Mercy Theatre program, you're investing in the next generation of storytellers—artists who use their voices to inspire, challenge and unite.

Join our community of supporters today.
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David J. Gensor ’75

Thank you for helping keep the arts alive at Detroit Mercy — where every curtain call is made possible by you.

GENERAL INFORMATION

TICKET OFFICE

Location:
Detroit Mercy Black Box Theatre
Student Union - Lower Level
University of Detroit Mercy's McNichols Campus
4001 W. McNichols Road

Regular Hours:
Tuesday - Thursday: 10 a.m. to 2 p.m

Contact us:
Phone | 313-993-3270
Email | theatre@udmercy.edu

FOR PATRONS WITH DISABILITIES

The Detroit Mercy Black Box Theatre is accessible to people using wheelchairs or with restricted mobility, and accessible seats are available. Please contact the Detroit Mercy Theatre Company Ticket Office prior to performance to make arrangements.

DMTC has a limited number of Assisted Listening Devices available for patrons. Inquire at the ticket office.

Large print programs are available at the ticket office.

LATE SEATING

There will be no late seating after 15 minutes from the start of any performance and at the discretion of the house manager. Late patrons can receive a tax receipt for the value or exchange for another performance.

FOOD AND BEVERAGE

Food and drink (other than water) are not allowed inside the Black Box Theatre.

SMOKING

University of Detroit Mercy limits smoking to designated zones on McNichols Campus.

OBJECTIONABLE PATRONS

University of Detroit Mercy and Detroit Mercy Theatre Company Management reserves the right to eject, or cause to be ejected from the premises, any person or persons whose behavior is offensive to other patrons or whose actions are harassing in nature, or whose actions are harmful to the facilities and the safety and security of other persons. University of Detroit Mercy will not be liable to patrons for any damages they may incur through the execution of this right.

CELL PHONES AND CAMERAS

PLEASE TURN OFF (NOT TO VIBRATE) ALL CELL PHONES AND PERSONAL ELECTRONIC DEVICES DURING THE PERFORMANCE.
The use of cameras, with or without flash, and the private use of any recording devices is prohibited. No audio or video equipment of any kind is allowed in the theatre. University of Detorit Mercy and the Detroit Mercy Theatre Company Management reserves the right to confiscate equipment for the duration of the performance or evict violators when necessary.

LOST AND FOUND

Any items found in the facility will be held at the Detroit Mercy Black Box Theatre Ticket Office and can be recovered with appropriate identification (if necessary). After 14 days, all items will be donated.

PERFORMANCE POLICY FOR STUDENT ASSIGNMENTS

Detroit Mercy students required to attend DMTC performances, please arrive at least 15 minutes prior to the start of the play. Late entry into the theatre will be denied. There are no refunds for tickets purchased in advance.

For a full list of our policies, visit www.udmercy.edu/life/theatre.

THE MORE THE MERRIER!

Discounts are available for groups of 10 or more. To schedule your group contact Sarah Rusk at 313-993-3273 or email hawkinsk@udmercy.edu for more details.

MAKE A GIFT TODAY!

DMTC relies on the generosity of our fans and friends to keep us performing at the top of our game and educating our students for a life in the theatre. If you are inspired by what you see on stage today, please consider making a donation by calling University Advancement at 313-993-1250 or by emailing giving@udmercy.edu.

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2026/27 DETROIT MERCY THEATRE COMPANY

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Chair, Department of Performing Arts

Mary Elizabeth Valesano, MFA
Associate Professor of Theatre
Costume Designer
Costume Shop Manager

Kelli Crump, MFA, MA
Instructor

Alan Devlin, BFA, MCD
Technical Director
Senior Adjunct Instructor

Sarah Rusk, MFA
Managing Director, DMTC
Ticketing & Audience Development Coordinator
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Arthur J. Beer, Ph.D.
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Greg Grobis, MFA
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Associate Professor of Theatre

Daniel Greig, MM
Senior Adjunct Instructor

ADDITIONAL STAFF

Sarah Drum, MFA
Resident Stage Manager

Alan Batkiewicz
Resident Scenic Artist

COMPANY MEMBERS

Oswald Adam
Ainsley Corbat
Mimi Chuong
Gianni Espinoza
Kylee Foster
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Amanda Grace Ewing
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