



*Making Waves at DCS presents*

**SPOTLIGHT ON  
DEXTER DRAMA CLUB'S  
"3D" SERIES  
2024**

DEXTER COMMUNITY SCHOOLS



SPENCER COLLIN



CHANCE MCARTOR

## ***GUNS, SPURS, AND HOOLIGANS: A POSTMODERN THESIS ON THE BALANCE OF GOOD AND EVIL***

**Author Spencer Collin (senior)**

**Director Spencer Collin and Chance McArtor  
(senior & DDC Pit Liaison)**

**Stage Manager Abby Fillion (senior)**

***A cowboy is killed in a duel after being wrongfully accused of cheating on his wife. After being resurrected by two angels, the three must figure out the truth and whether he belongs in heaven or hell.***

## **SPENCER COLLIN, WRITER/DIRECTOR**

### **How/why did you decide to write and direct your own production?**

I chose to write and direct a show as the best way to express myself on a large scale and prepare for my future in filmmaking.

The idea for a murder-mystery, cowboy-absurdist comedy came to me over the summer and immediately felt like a goldmine of humor and potential. The writing process flowed effortlessly, with every joke and moment falling into place naturally.

This wasn't my first "3D" show—I had written and directed a similarly absurd comedy last year. However, this time, I aimed to expand the scope and complexity, knowing it could easily spiral out of control. When my friend Chance McArtor offered to co-direct, I knew his help would be invaluable. Together, we combined our matching senses of humor into something truly special.

**What was it like directing your peers?** Working with the actors was a stress-free and rewarding experience. This talented group embraced our vision with incredible patience. While some rehearsals hit standstills or required shifting priorities, everything ultimately came together seamlessly within the time we had.

**Describe your feelings as a playwright watching your vision come to life.** Over the weeks, I watched my vision come to life through every aspect of the production—costumes, sets, and the subtle nuances of the acting. It was deeply cathartic to see what I had imagined brought to life by such like-minded, passionate individuals. The strange, admittedly moronic humor was given full passion and respect by everyone involved, something I'll always be deeply grateful for.

**What advice would you give to future 3D directors/playwrights?** Commit fully to your project. It's easy to dream up a great idea and start building it, but just as easy to give up when the scope feels too daunting. Seek help from those who share your passion—it makes all the difference. Once you embrace your vision and dive deep into the creative process, there's nothing quite like it.



***STILL FROM "GUNS, SPURS, AND HOOLIGANS: A POSTMODERN THESIS ON THE BALANCE OF GOOD AND EVIL"***



CALEB DRUMMOND

## ***THE MOUSE AND THE RAVEN***

**Author Tim Kelly**

**Director Caleb Drummond (junior & DDC  
Sergeant at Arms)**

**Stage Manager Charlotte Malo (junior & DDC  
Thespian Liaison)**

*This comedy takes place in a town newspaper office, where three well-known clubwomen discover obituaries are often pre-written, except for dates. Over the objections from the writer, they rummage through her filing cabinets, leaving everything a mess. Though they get what they want, the results are not to their liking.*

### **CALEB DRUMMOND, DIRECTOR**

**How/why did you decide to direct your own production?** Ever since seventh grade, I've admired the magic of this miniseries and knew I wanted to take on the challenge of directing it one day.

**What was it like directing your peers?** It was an exciting and rewarding challenge, and one I felt prepared to tackle. Through this process, we formed close bonds, and I'm deeply grateful for the friendships I built along the way.

**How did you make the production your own?** What I love most about "The Mouse and the Raven" by Tim Kelly is its rarity in school productions. With so few programs having staged it before, I felt a unique sense of creative freedom. Unlike producing a well-known Broadway play, this show allowed me to collaborate closely with my cast and shape the production around what made them most comfortable and confident. That collaboration was truly special.

**What advice would you give to future 3D directors/playwrights?** My advice is to embrace this opportunity as a chance to experience the other side of theatre. Our program is unique—few schools offer students the opportunity to direct their own shows. Make the most of it by enjoying the process, building friendships with people you might not know well, and, above all, trusting the journey. I'm beyond excited to see how this incredible collaboration between theatre and students continues to grow next year and even in the years to come!



*STILL FROM "THE MOUSE AND THE RAVEN"*



KATE ROSSOW

## ***EVERY MOMENT***

**Author and Director Kate Rossow (senior)**

**Stage Manager Cassidy McElroy (senior)**

*When Grace Phillips and Flynn Shepherd rediscover their childhood diaries, they become narrators of their own lives, reliving seven years of friendship and love. Through vivid memories, their younger selves come to life, revealing a poignant tale of young love. This show explores its joys and sorrows, urging audiences to cherish every moment without regret.*

## **KATE ROSSOW, WRITER/DIRECTOR**

**How/why did you decide to write and direct your own play?** I was lucky enough to direct in the 2023 and 2024 “3D” series. Both experiences have been amazing jumping-off points for my career as a director and writer. Going into my senior year, I knew I wanted to direct something important to me and had a real connection to my life. I love writing, and have written short stories, poems, essays, lyrics for songs, film scripts, and more. With this experience and passion, I set out to write my own original show to premiere in the “3D” series.

From the first idea to opening night, I faced setbacks, doubt, and frustration. I reminded myself who I was doing this for: the third-grader who loved writing stories, the carefree middle schooler unbothered by others' opinions, and, most importantly, the audience who needed a reminder that their younger selves still live within them. Above all, I wanted to make an impact—with my words, my story, and my voice.

**Describe your feelings as a playwright watching your vision come to life.** For me, the work truly came to life when I was with my actors. After casting the perfect people to embody my characters, collaborating with them became my favorite part. Together, we refined the piece—rewriting lines, shifting dialogue, and cutting what wasn't needed. Their smart acting choices and thoughtful questions enhanced my vision in ways I didn't expect.

The most rewarding moment came during the performances, watching the audience laugh, gasp, and cry. Sitting among them, I realized how powerful writing and directing can be. Standing on stage afterward, laughing through tears, I knew I had moved them with my story—which was my greatest hope.

**What advice would you give to future 3D directors/playwrights?** Write what you know, direct what you love, and tell the stories you think audiences need to hear.



*STILL FROM "EVERY MOMENT"*



ADAM DEGREGORIO



EMILY FAWCETT

## ***SIX: TEEN EDITION***

**Author and Composer Toby Marlow and Lucy Moss**

**Director Adam DeGregorio (senior & DDC President) and Emily Fawcett (senior & DDC Vice President)**

**Stage Manager Bridget Jordan (senior)**

**Choreographer Victoria Ward (DHS Class of 2020)**

**Dance Captain Josh Treat (senior)**

***A vibrant, modern retelling of the lives of the six wives of Henry VIII, as they take the stage in a high-energy pop concert.***

## **ADAM DEGREGORIO, DIRECTOR**

**How/why did you decide to direct your own play?** Since we were in middle school, Emily and I wanted to direct a “3D” show together. We admired the hard work and dedication previous directors put into their productions and aspired to take on these roles of leadership as seniors.

**What was it like directing your peers?** It was a big challenge to take on a piece as large as SIX. We had to teach the blocking, vocals, and choreography, all within a two-week rehearsal period. Thankfully, our cast was very dedicated and picked up all of our directions quickly. I (Adam) plan on going into directing and stage management after high school, so I am very grateful I had the opportunity to build a foundation in directing.

**How did you make the production your own?** The original piece is so popular and well done that we didn't want to make any drastic changes. Our biggest changes were in the choreography. When casting these six actresses, we knew that they had talented dance abilities, so we wanted to feature some more intricate movements. Our costuming drew a little more inspiration from pop/rock stars from the late 90s and early 2000s to really create a girl band look.

**What advice would you give to future 3D directors/playwrights?** Be ambitious! It was extremely ambitious of Emily and me to produce an hour-long musical in two weeks, especially with our design goals, but it was a great experience for both our cast and audiences. Don't be scared to attempt something big!



*STILL FROM "SIX: TEEN EDITION"*



## ***RADIUM GIRLS: COMPETITION EDITION***

**Author D.W. Gregory**

**Director Violet Vrsek (junior)**

**Stage Manager Catie Hoffman (junior)**

*In the 1910s and 1920s the U.S. Radium Corporation ruled the United States, with even the factory jobs themselves being high-end. The story follows Grace Fryer and her attempt to stand up for herself and her co-workers. As we follow her journey, we see the effects radiation had on real people, in a dramatic re-enactment of what happens when you blindly trust your boss.*

### **VIOLET VRSEK, DIRECTOR**

**How/why did you decide to direct your own play?** It was definitely a humbling experience to direct because, to be honest, I had no idea what I was doing half the time! You definitely learn a lot from the other people you work with.

**What was it like directing your peers?** It was an interesting experience to direct my peers, as some of them were older than me, so you have to learn to juggle being both in charge and [being] a friend in order to make a productive show.

**How did you make the production your own?** I really connected with "Radium Girls" at the Michigan Thespian Festival, and I knew I wanted to direct it the minute I walked out of the theatre. The script is truly amazing; it allows so much to happen in less than fifty minutes. I am so proud of my cast; they did so well and I couldn't imagine this project with anyone else.

**What advice would you give to future 3D directors/playwrights?** It's going to be a lot of late nights, and you're going to wonder why you wanted to do it in the first place! But, in the end you'll remember why you chose/wrote this show and fall in love with it all over again.



**STILL FROM "RADIUM GIRLS: COMPETITION EDITION"**



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