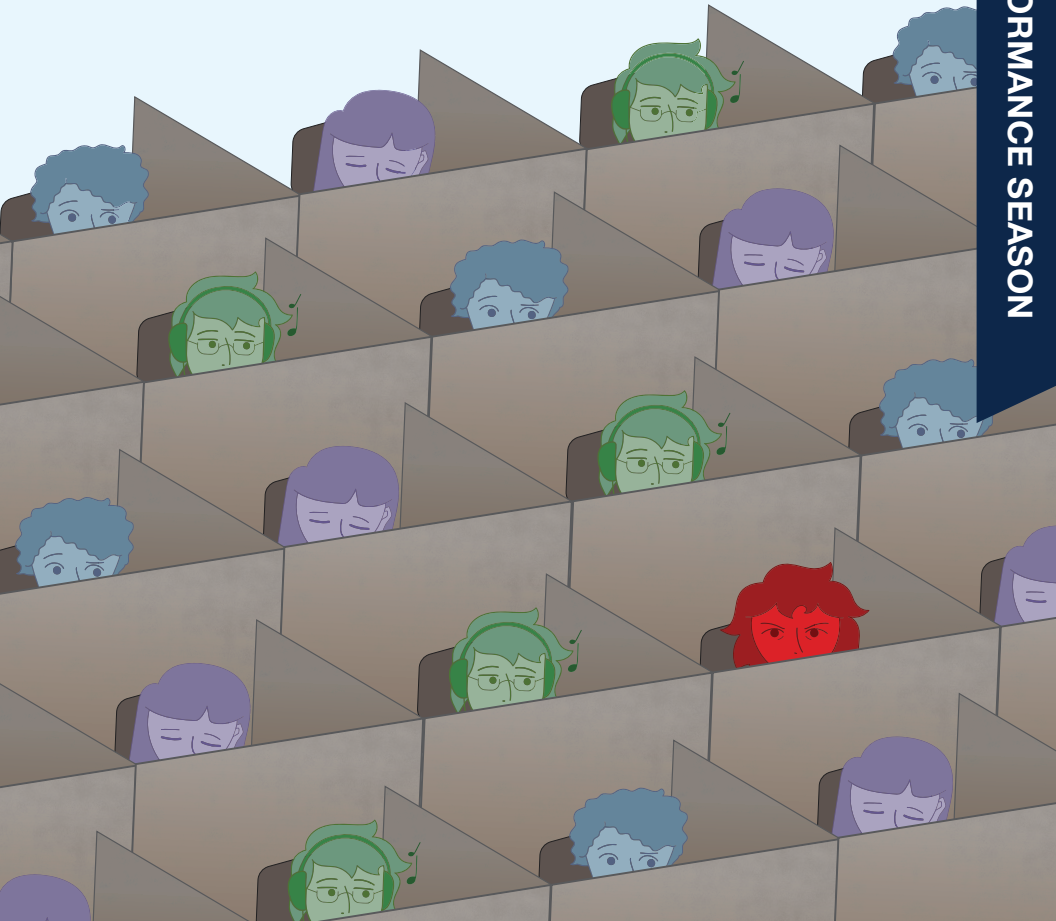


Gloria

2025-26 PERFORMANCE SEASON



September 25 - October 5, 2025

Arthur Miller Theatre

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 ME**

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Music by
JERRY BOCK

Lyrics by
SHELDON HARNICK

Based on a Play by Miklos Laszlo

Originally Directed on Broadway by Harold Prince

Originally Produced on Broadway by Harold Prince in Association with Lawrence N. Kasha and Philip C. McKenna

Original Orchestrations by Don Walker

Adapted by Frank Matosich, Jr.

She Loves Me is presented through special arrangement with Music Theatre International (MTI).
 All authorized performance materials are also supplied by MTI. www.mtishows.com

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**OCT. 20
 2-11 25**

University of Michigan School of Music, Theatre & Dance
Department of Theatre & Drama Presents

Gloria

Written by **Branden Jacobs-Jenkins**

Gloria premiered Off-Broadway at the Vineyard Theatre, New York City, on May 28, 2015 in preview, officially opening on June 17.

GLORIA is presented by arrangement with Dramatists Play Service, Inc.

Director
Judith Moreland ‡

Scenic Designer
Talia Lev †

Lighting Designer
Kathy A Perkins ‡

Costume Designer
Sarah M Oliver

Hair & Makeup Designer
Brittany Crinson

Assistant Director
Kendall Brisco

Assistant Stage Manager
Chloe Deutschman †

Associate Dramaturg
Brook Galsky †

Sound Designer
Kate Hopgood ‡

Dramaturg
Karin Waidley

Voice & Speech Coach
Jeremy Sortore

Intimacy and Cultural Consultant
Raja Benz

Production Stage Manager
Justin Comini †

Assistant Dramaturg
Kendal Bazerman †

Lighting Design Assistant
Shelby Holloway †

Costume Design Assistant
Xiaoxiao Lu ‡

‡ SMTD Guest † SMTD Student

Setting: The Midtown offices of an American magazine, circa the 2010s.

There will be one intermission.

The performers in this production are students in the Department of Theatre & Drama. The designers for this production are students, faculty, and/or guests of SMTD. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of SMTD. Thank you for supporting our educational mission.

Latecomers will be seated at a suitable break. As a courtesy to others, please turn off cellular phones and pagers and refrain from texting during the performance. Photography, audio recording, and videotaping of any kind are not permitted.

Statement on the Anishinaabe Land Transfer

Anishinaabeg gaa bi dinokiiwaad temigad manda Michigan Kichi Kinooaagegamig. Mdaaswi nshwaaswaak shi mdaaswi shi niizhawaaswi gii-sababoonagak, Ojibweg, Odawaag, minwaa Bodwe'aadamiig wiiba gii-miigwenaa'aa maamoonjiniibina Kichi Kinooaagegamigoong wi pii-gaa aanjibiigaadeg Kichi-Naakonigewinning, debendang manda aki, mampii Niisaajiwana, gewiinwaa niijaansiwaan ji kinooaagaazinid. Daapanaming ninda kidwinan, megwaa minwaa gaa bi aankoosejig zhinda akiing minwaa gii-miigwewaad Kichi-Kinooaagegamigoong aanji-daapinanigaade minwaa mshkowenjigaade.

The University of Michigan is located on the traditional territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan. This was offered ceremonially as a gift through the Treaty at the Foot of the Rapids so that their children could be educated. Through these words of acknowledgment, their contemporary and ancestral ties to the land and their contributions to the University are renewed and reaffirmed.

Freedom of Expression Statement

Thank you for attending this program. The University of Michigan strives to create a truly open forum, one in which diverse opinions can be expressed and heard. You can see our full Freedom of Expression policy at smtd.umich.edu/FOE

Cast of Characters

Kendra/Jenna

Salem Zhao

Ani/Sasha/Callie

Siobhán McGroarty

Dean/Devin

Hayden Steiner

Gloria/Nan

Sarah Josefina Hartmus

Miles/Shawn/Rashaad

Mateo St. Remy

Lorin

Milo Bustany

U/S Ani/Sasha/Callie

Emily Kauderer

U/S Gloria/Nan

Zoe Papadakis

U/S Dean/Devin/Lorin

Lucas Somers

About the Cast

Milo Bustany (*Lorin*) Sophomore, BFA Acting/BS Cognitive Science, Santa Barbara, CA

Sarah Josefina Hartmus (*Gloria/Nan*) Senior, BFA Acting/Political Science minor, Rochester Hills, MI

Siobhán McGroarty (*Ani/Sasha/Callie*) Sophomore, BFA Acting, New York, NY

Mateo St. Remy (*Miles/Shawn/Rashaad*) Sophomore, BFA Acting/LSA, Norfolk, VA

Hayden Steiner (*Dean/Devin*) Senior, BFA Acting, San Diego, CA

Salem Zhao (*Kendra/Jenna*) Senior, BFA Acting, Shanghai, China

About the Authors

Branden Jacobs-Jenkins (playwright) is an American playwright best known for his plays that deal with matters of identity and history, including race and family legacies. In 2024 his play *Appropriate* won three Tony Awards. The following year *Purpose*, which debuted in Chicago in 2024 before moving to Broadway, was awarded the Pulitzer Prize for drama and the Tony for best new play. Jacobs-Jenkins's back-to-back Tony wins made him the first Black playwright to achieve that honor. In 2016, his play *Gloria*, a workplace comedy about young staffers at a prestigious magazine, was nominated for a Pulitzer Prize for drama. That same year he won a Windham-Campbell Prize for literature and a MacArthur Fellowship. He was nominated again for a Pulitzer in 2018 for his drama *Everybody*, a contemporary take on *Everyman*, a 15th-century morality play that uses allegory to impart moral lessons on death and the fate of the human soul. *Everybody* was previously performed at the University of Michigan in 2023.



Bio courtesy of Britannica

About the Creative Team

Justin Comini (*Production Stage Manager*) is a junior design and production major at the University of Michigan, concentrating in stage management. Favorite credits include the pre-Broadway workshops of *WANTED* and *Real Women Have Curves*; “Student Songs” at Lincoln Center (PA); *Pippin* at Vanguard Theater (PSM); *Titanic* at U-M (ASM); and the Bard Music Festival (ASM). Endless love to his blood and chosen family. @justincomini • justincomini.com

Brittany Crinson (*Hair & Makeup Designer*) is the wigs, hair, and makeup studio manager for all of UProd, taking on the role of designing for each production. Crinson spent several years in Chicago building her portfolio and skill set as a wig, hair, and makeup designer. She is thrilled to be back for her 2nd full year at U-M. Break legs, cast and crew of *Gloria*!

Kate Hopgood (*Sound Designer*) is thrilled to be working on *Gloria*. Broadway: *Birthday Candles* (Roundabout’s American Airlines Theater). Regional credits include: *A Streetcar Named Desire* (Flint Repertory Theatre); *Mrs. Harrison* (Williamston Theatre); *Soft Target*, *Nora*, *8 nights*, *Clyde’s*, *The Beauty Queen of Leenane* (Detroit Public Theatre); *Julius Caesar* (PlayMaker’s Repertory Company); *The Tempest*, *Richard III*, *Twelfth Night*, *Hamlet*, *Love’s Labour’s Lost* (Michigan Shakespeare Festival). Chicago: *Into That Darkness: The Corrosive Hours of Edgar Poe* (The Edge Off Broadway); *Love’s Labour’s Lost* (Lifeline Theatre); *Titus Andronicus* (Babes with Blades); *The Electric Baby*, *Wrens* (Rivendell Theatre Ensemble).

Talia Lev (*Scenic Designer*) is a senior pursuing a BFA in design and production (scenic design concentration). She would like to thank University Productions for the opportunity to design this production as well as the audience for supporting the arts. She looks forward to designing the production of *Semele* in March. Previous credits include: *Titanic* (ASD), 2025 Power Center Dance Concert (SD), *Twelfth Night* (ASD), *Julius Caesar* (graphic designer), *Hänsel und Gretel* (deck crew head), *The Turn of the Screw* (deck crew head), *The Cherry Orchard* (ATD). tallevdesign.com

About the Creative Team

Judith Moreland (*Director*) is a director whose credits include *An Octoroon* and *My Body, No Choice* (Fountain Theatre, Los Angeles); *Cry It Out*, *Smart People*, *Between Riverside and Crazy*, *An Octoroon* (Capital Stage, Sacramento); *At the Table*, *Pictures from Home* (virtual/The Road Theatre, North Hollywood); *Intimate Apparel* (University of Michigan); *Everybody* (The Art of Acting Studio, Hollywood); and *Into the Woods*, *The Mineola Twins*, and the original devised piece *What Happened* at the UCLA School of Theater, Film and Television, where she is a professor of theater. She was the voice and text director of *Jitney* (Oregon Shakespeare Festival), *The Brothers Size*, and *Mountaintop* (Geffen Playhouse, Los Angeles) and will return to OSF next year as voice and text director for their production of *A Raisin in the Sun*. judithmoreland.com

Sarah M Oliver (*Costume Designer*) is an associate professor of costume technology and design in the Department of Theatre & Drama. Design credits: (U-M) *Our Oz*, *No Other*, *Hansel & Gretel*, *Orpheus in the Underworld*, *Arbor Falls*, *Don Giovanni*, *The Cunning Little Vixen*, *somebody's children*, and *Nora: A Doll's House*; (regional) Music Academy, Kansas City Repertory Theatre, Kalamazoo Symphony Orchestra, Kansas City Actors Theatre, Unicorn Theatre, the New Theatre Restaurant, and Kansas University Opera. Costume construction credits: (international) *MaiOui Dance*, St. Lawrence Center for the Arts, *Celebrity Cruises Quixotic Fusion*, *G&S Society Bermuda*, *Spanish Summer Dance Festival*, *Hong Kong Ballet*, and *Hong Kong Academy for Performing Arts*; (New York) *The Juilliard School*, *the Irish Repertory Theatre*, and *New York City Opera*; (regional) *Theatre Aspen*, *Des Moines Metro Opera*, *the Coterie Theatre*, *Gulfshore Playhouse*, *the Magic Theatre*, *Washington National Opera*, and *Crossroads Theatre*.

Kathy A Perkins (*Lighting Designer*) has designed for Broadway, Off-Broadway, and regional theatres including *American Conservatory Theatre*, *Arena Stage*, *Berkeley Repertory*, *Seattle Repertory*, *St. Louis Black Repertory*, *Goodman*, *Steppenwolf*, *Alabama Shake-*

About the Creative Team

spare Festival, New Federal Theatre, Mark Taper, Yale Repertory, Actors Theatre of Louisville, Two Rivers Theatre, and Playmakers Repertory. Internationally, she has designed in South Africa, Switzerland, Cuba, and Canada. She is the editor of seven anthologies focusing on women nationally and internationally and a senior editor of the *Routledge Companion to African American Theatre and Performance*. Perkins is the recipient of numerous research and design awards, including Ford Foundation, Fulbright, National Endowment for the Humanities, the Henry Hewes Design Award, and an NAACP Image Award. She received 2019 ATHE Career Achievement in Academic Theatre, and the 2021 USITT Distinguished Achievement Award for both Education and Lighting Design. Perkins is a graduate of Howard University and the University of Michigan, where she is excited to return.

Jeremy Sortore (Voice & Speech Coach, he/him) is an associate professor in the Department of Theatre & Drama. Regional: American Repertory Theater, Utah Shakespeare Festival, Colorado Shakespeare Festival. Member, National Alliance of Acting Teachers; associate faculty, Theatrical Intimacy Education; associate teacher of Fitzmaurice Voicework; certified teacher of Knight-Thompson Speechwork; certified Vocal Combat Technique Trainer/Coach; PAVA-recognized vocologist; editorial board member, *Journal of Consent-Based Performance*; associate editor, *Voice & Speech Review*. Education: Moscow Art Theater School/American Repertory Theater Institute at Harvard University. www.JeremySortore.com

Director's Note

There are few things more exhilarating than entering the world of a Branden Jacobs-Jenkins play. Each one is a jewel: unique, multifaceted, sometimes hard and unforgiving, but always with the ability to dazzle.

Gloria checks all those boxes. And like most of his plays, it's also really funny—until it's not.

This play is a cautionary tale about what happens when people are more concerned about getting ahead than showing compassion to those around them. Jacobs-Jenkins said that in creating *Gloria*, "...I was also drawing on some events I kept seeing in the news over and over again...(e)vents that still show up—and seem to be showing up with even more frequency."

His insights about the desperate and despicable behavior humans sometimes resort to are, unfortunately, as true today as they were when he wrote the play ten years ago. I hope *Gloria* will remind us of the importance of learning from our mistakes and to practice forgiveness and empathy wherever and whenever we can.

—Judith Moreland, director

Dramaturg's Note

Gloria is set against the backdrop of the 2010s magazine industry, inspired loosely by playwright Branden Jacobs-Jenkins's own experience working for The New Yorker. We find our cast of characters in devalued positions as assistants, interns, and fact checkers, low in the hierarchy of the office. They face tedious work and difficult deadlines without the prestige, salary, or satisfaction that the actual editors receive. As they fear aging and stagnancy, ambition drives them towards a better future while their industry is collapsing and contrasting with the new shifts that the rise of the internet has brought about.

As the events of the story unfold, the audience grapples with complex questions. How do we respond to tragedy? How do we learn from the unimaginable? In Gloria, trauma affects each of the characters, and despite it being unnamed in the script, we can likely conclude that several are left with immense mental distress, such as post-traumatic stress disorder, or PTSD. A disorder formerly characterized as soldier-only "shell shock" is masterfully portrayed by Jacobs-Jenkins as several overlapping, potentially overwhelming symptoms. Characters re-experience traumatic events in their minds, avoiding situations that remind them of what happened, entering heightened and activated states, and feeling deeply guilty and apathetic at the same time, all possible symptoms of PTSD. However, the world Gloria exists in is not as accepting and acknowledging of mental health struggles as today's world, and thus, these characters thrash for relative comfort in an environment that insists they just move on or make a quick buck out of it.

There is also a spiritual lens through which the story can be viewed; while Buddhism is only referenced briefly in the script, it provides a thread that weaves throughout the character arcs and the show as a whole. One of the important tenets of Buddhism is samsara, the cycle of suffering. In Gloria, characters are stuck in an environment that is difficult to break out of, prolonging their presence in this state. Only by following the path to nirvana (a transcendent state without suffering or desire) can one escape it, which mirrors these characters' ultimate goal. Parts of this path in-

Dramaturg's Note

clude being fully present in each moment, doing intentionally good action, and living a moral and ethical life. As characters heal from the fallout of the events of the play, Jacobs-Jenkins illustrates how their process follows or veers from these guidelines as they hope to eventually find peace. There are also examples of karma throughout, how the intentions and choices we make color the future, and how in Buddhism (and more subtly in life), people are “reborn,” continuing in a new realm or body with the same suffering until a change is made.

In line with this concept, Jacobs-Jenkins includes “doubling,” or having an actor play more than one character during a play, as a key part of his dramaturgy. Doubling here serves as a way to show the consequences of not learning from past mistakes. Every character is “reborn” as a new version of themselves that perhaps is unable or refuses to change when an inciting event has happened—an opportune moment for realignment—and in the world of Gloria, it seems that only the characters that learn a life lesson are able to move on.

It is in these complexities, gray areas, and evolutions that the characters and stories of Gloria jump off the page. While the characters are contextualized by their different journeys, perspectives, and backgrounds, this play remains touching and timeless no matter when or where it is performed. We hope you enjoy the show!

—Kendal Bazerman and Brook Galsky

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Production Crews

Lead Electrician **Eliza Anker**

Assistant Stage Manager **Chloe Deutschman**

Production Assistants **Adilynn Cardenas, Vera Alonzo, Jiayun (Wonda) Qian**

Theatrical Lighting **Eliza Anker, Morgan Gomes, Ethan Hoffman, Brandon Malin, Tate Zeleznik & Theatre 250/252/262 students**

Painting **Gretchen Brookes, Kelly Burkel, Miles Hionis, Ren Kosiorowski, Bill Lewis, Ceri Roberts, Greta Steever, Seri Stewart, Amber Walters, Landon Wouters, Angela Wu & Theatre 250/252/262 students**

Props **Eliza Anker, Andy Blatt, Kendall Brisco, Laney Carnes, Brook Galsky, Tessie Morales, Leah Stchur, Reese Stevens & Theatre 250/252/262 students**

Scenery **Kelly Burkel, Ren Kosiorowski, Aiden Heeres, Hannah Kryzhan, Josi Middaugh, Michael Russell, Nathaniel Steever, Lauren Streng, Eliza Vassalo & Theatre 250/252/262 students**

Costumes **Iliana Beauchamp, Katy Dawson, Sarita Gankin, Lucy Knas, Alex Li, Maya Liu, Rachel Pfeil, Isabella Pruter, Kayti Sanchez, Ellie Van Engen & Theatre 250/252/262 students**

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Production Management **Shelby Holloway, Esther Hwang, Greta Steever**

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Light Board Operator **Soph Irfani**

Deck Electrician **Gavin Young**

Sound Operator **Eric Liang**

Deck Crew (Scenery) **Alex Heskett, E. Holmes**

Deck Crew (Props) **Bea Gibbons, Catalina Vigil**

Deck Crew (Props/Video) **Sydney Hoahning**

Wardrobe Crew **Sloane O'Neill, Meera Sankar, Ellie Van Engen**^

Wig Crew **Sophia Santos-Ufkes**

Backup Crew **Alyanna Carriedo, Jamaur Houston, Lindsay Susten**

^ Crew Head

Home is where the heart is... and the mayhem.

**Crimes
of the
Heart**

A revolver is placed on top of a white birthday cake with lit candles. The revolver is a classic black and silver design with a wooden handle. The cake has white frosting and several lit candles in various colors.

by Beth Henley

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Lindsay Balaka (2016), Walt Disney Imagineering/Live Entertainment, Artist/Illustrator-Costume Design & Development, Anaheim, CA

Matthew Eggers (2024), Seattle Rep, Costume Design Associate, Seattle

Jennifer Gazdecki (2008), Disney Live Entertainment, CAD drafter, Walt Disney World

Emily Hanlon (2022), MDQ/Paramount Theatre/ASM/Chicago

Jenn Jacobs (2014), Harris for President Campaign, Program Manager

Rachel Kaplow (2016), Freelance AEA Stage Manager, NY

Berrit Keller (2019), Christmas Spectacular Starring the Radio City Rockettes, 1st Assistant Stage Manager, NYC

Elana Lantry (2015), USA Associate Director, Women's International Zionist Organization (WIZO), New York, NY

Katie Lantz (2014), Avatar: The Last Airbender for Netflix, Casting Director, LA

Gee Hoon (2013), the Joffrey Ballet, Director of Finance, Chicago

Chazz Malott (2013), freelance dimmer tech for touring concerts

Rachael Albert (2012), Stage Manager, *Just for Us* Regional, Broadway, Tour, HBO

Bri Reed (2021), The Talent, Talent Booker, Los Angeles

Kate Shattock (2008), *Death Becomes Her* pre-Broadway world premiere, dresser for Megan Hilty, Chicago

Joel E. Silver (2002) Visa Payment Forum 2025, Lighting Designer, Arlington, TX; HPE Discover Las Vegas 2025, Lighting Designer, Las Vegas, NV; Ford Pro Fleet 2025, Lighting Designer, Michigan Central Station Detroit

Aaron Tacy (2014), Associate Lighting Designer: *Dead Outlaw*, *Glengarry Glen Ross*, *Eureka Day*, *JOB* (Broadway 24-25)

Michayla Van Treeck, Wardrobe Supervisor, Geffen Playhouse, Westwood, CA

Elaina Veasey (2020), Virginia Opera 2023-2026, ASM and PSM, Norfolk, VA

Sam Vettrus (2014), Kimberly Akimbo national tour, Flyman

Anton Volovsek (2017), Bowl EP, Co-Scenic Designer, Vineyard Theatre NYC

Samantha Weiser (2020), *Mystic Pizza*, Associate Lighting Designer, PaperMill Playhouse

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4:00 pm | Hill Auditorium

September 25–October 5

★ **Gloria**

Written by Branden Jacobs-Jenkins
Arthur Miller Theatre

The Department of Theatre & Drama

Tuesday, September 30

Concert Band

8:00 pm | Hill Auditorium

October 2–October 12

★ **Cabaret**

Book by Joe Masteroff; Music by John Kander
and Lyrics by Fred Ebb
Lydia Mendelssohn Theatre

The Department of Musical Theatre

Saturday, October 4

University Symphony Orchestra

8:00 pm | Hill Auditorium

Tuesday, October 7

Contemporary Directions Ensemble

8:00 pm | Stamps Auditorium

Wednesday, October 15

University Philharmonia Orchestra

8:00 pm | Hill Auditorium

Thursday, October 16

Orpheus Singers

8:00 pm | Stamps Auditorium

Thursday, October 23

Symphony Band

8:00 pm | Hill Auditorium

Friday, October 24

★ **The Legendary Count Basie**

Orchestra Mélange Concert

8:00 pm | Power Center

Sunday, October 26

★ **Halloween Concert**

4:00 pm | Hill Auditorium

**Friday - Saturday, October 31 &
November 1**

Dance Department Performance

w/ **VIM VIGOR**

7:30 pm | Arthur Miller Theatre

Sunday, November 2

★ **Band-O-Rama**

4:00 pm | Hill Auditorium

Saturday, November 8

★ **Men's Glee Club Fall Concert**

8:00 pm | Hill Auditorium

November 6–9

★ **The Marriage of Figaro**

Power Center

*The Department of Voice & Opera and the
University Symphony Orchestra*

Thursday, November 13

Arts Chorale

8:00 pm | Stamps Auditorium

Creative Arts Orchestra

8:00 pm | Hankinson Rehearsal Hall

Saturday, November 15

★ **Women's Glee Club Fall Concert**

8:00 pm | Hill Auditorium

November 20–23

★ **The Convent**

Written by Jessica Dickey
Lydia Mendelssohn Theatre

The Department of Theatre & Drama

Sunday, November 23

Orpheus Singers

7:00 pm | Stamps Auditorium

Small Jazz Ensembles

7:00 pm | Arthur Miller Theatre

Monday, November 24

Small Jazz Ensembles

7:00 pm | Arthur Miller Theatre

Concert Band

8:00 pm | Hill Auditorium

Thursday, December 4

Jazz Ensemble & Jazz Lab Ensemble

8:00 pm | Rackham Auditorium

Friday - Saturday, December 5 & 6

Chamber Opera: *La Tragédie de Carmen* ★

7:30 pm | McIntosh Theatre

Events marked with a ★ are ticketed.



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