

GLORIA

BY BRANDEN
JACOBS-JENKINS



Education Mini-Pack

16 JUNE – 21 JULY

Southbank Theatre, The Sumner

About the Play

Editorial assistant Dean stumbles into work, hungover from last night's mortifying party at Gloria's house. Surrounded by his ambitious co-workers in their Manhattan magazine office, the only thing that matters is how fast you can climb the journalistic ladder of success and get your name in print. Today is just another ordinary day, until suddenly it's not and the stakes for who gets the story become higher than ever.

In the New York Times review, *Gloria* was described as a play 'built around one deeply upsetting event, the kind that (as the script points out) occurs so often these days that we are almost numbed to its horror'.

About the Playwright

Fresh out of college, Branden Jacobs-Jenkins landed a job as an editorial assistant at The New Yorker. A year or two after leaving the magazine, he wrote *Gloria* while living in Berlin, though he denies it is a likeness of his former workplace. His earlier play *An Octoroon* (Soho Rep; Obie Award) has been called 'the most eloquent drama about race this decade' - but the playwright says his work is really about the human condition. Since his play *Neighbors* (The Public Theater) premiered Off-Broadway in 2010, Jacobs-Jenkins' other plays have included *War* (LCT3/Lincoln Center Theater), *Appropriate* (Signature Theatre; Obie Award), and *Everybody* (Signature Theatre).



Turn the page for activities, and discussions.

Cast

Miles / Shawn / Rashaad Callan Colley

Dean / Devin Jordan Fraser-Trumble

Ani / Sasha / Callie Jane Harber

Kendra / Jenna Aileen Huynh

Gloria / Nan Lisa McCune

Lorin Peter Paltos

Production

Director Lee Lewis

Set & Costume Designer Christina Smith

Lighting Designer Paul Jackson

Composer & Sound Designer Russell Goldsmith

Voice & Dialect Coach Anna McCrossin-Owen

Stage Manager Pippa Wright

Assistant Stage Manager Meg Richardson

Stage Management Secondment Bridget McWilliams

Lighting Design Attachment Clare Springett

Sound & Composition Attachment Sidney Millar

Set & Costume Design Attachments

Juliette Whitney and Kris Bird

Rehearsal & Production Photographer Brett Boardman

Genre

Black comedy

Running Time

Appx. 2hrs 20min including interval

Attendance Information

Contains some coarse language, sexual references and a scene depicting graphic violence, gunshots and theatrical blood. Recommended for ages 16+. For detailed information, please visit www.mtc.com.au/production-content-guide

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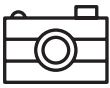
Before the show



Read the About the Play and Attendance Information sections overleaf, then watch the trailer for *Gloria* at [youtube.com/melbtheatreco](https://www.youtube.com/melbtheatreco). Make a list of predictions about what you might see on stage. Have a frank conversation about depicting violence with weapons on stage, thinking about the experience for both actors and audience.



Download the show programme at mtc.com.au/backstage to read about playwright Branden Jacobs-Jenkins. His earlier plays *Neighbors*, *Appropriate* and *An Octoroon* all delve into the historical relationship between American theatrical forms and the perception of blackness in contemporary society. Discuss the current state of American cultural politics.



Look at the rehearsal photo gallery and discuss the office setting. Discuss the kind of action or dialogue you might expect, such as office politics and workplace bullying. Discuss how status among characters might be portrayed. To see the galleries, visit mtc.com.au/backstage



Actor Lisa McCune says the script for *Gloria* contains ‘a lot of fear ... ambition and drive and disappointment. And a lot of cross-generational warring.’ Hear more from Lisa McCune in an interview at mtc.com.au/backstage

Post-show Activities



Director Lee Lewis says ‘*Gloria*’s apex comes in a moment of reckoning that is both inexplicable and tragically common’. Research statistics on the kind of violence depicted in the play, particularly in the United States. Discuss why this might be the case. Read more from Lee Lewis at mtc.com.au/backstage

Write a scene in the same style as Branden Jacobs-Jenkins that depicts either *Gloria*’s party, Kendra returning from Starbucks, the first day of Miles’ internship, or Lorin’s last day in the fact-checking department. Think about how Jacobs-Jenkins uses dialogue in *Gloria*.



Gloria makes use of doubling and tripling (actors playing multiple characters). The script specifies which characters this applies to, as well as each characters’ apparent race/ethnicity. Discuss why the playwright might have included this information in his script.

Think about how the set changed throughout the performance, particularly between Acts 2 and 3. How might this have been achieved? Consider stage trucks (platforms fitted with wheels) and flown scenic pieces.

Discuss these lines from the play:

SASHA: This story! How have you never considered turning this into something?
NAN: Into what?
SASHA: Uh, a book?

Have a class debate over which characters have the right to tell which stories, in what way, and after how long.

Melbourne Theatre Company acknowledges the Yalukitj Willam Peoples of the Boon Wurrung, the Traditional Owners of the land on which Southbank Theatre and MTC HQ stand, and we pay our respects to Melbourne’s First Peoples, to their ancestors past and present, and to our shared future.



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