

Gloria

By Branden Jacobs-Jenkins

February 13-15, 2025

Who?

Producers: Isabella Panico & Elora Sparnicht

Directors: Isabella Walther-Meade & Betty Kubovy-Weiss

Stage Manager: Maya Li

Preferred Contact Email: ex2@yaledramat.org

What?

Gloria is an exploration of ambition, competition, and the cost of success set within the high-stakes environment of a notorious Manhattan magazine office. Through sharp dialogue and a relentless pace, the play exposes how toxic workplaces can commodify personal tragedy and exploit trauma.

In a world obsessed with who can tell the best story to get ahead, *Gloria* challenges us to reflect on the price we're willing to pay for our own success, and who gets left behind in the process.

When?

Info Session: Via Zoom October 21st, 4:30 P.M. ([ZOOM LINK](#))

- Come meet the production team, get an overview of the process and the show, and ask any questions!

Audition Workshop: October 21st, 6-7 P.M. (220 York Ballroom)

- Think of this like audition office hours: an open space to get help on audition materials. Additionally, this is an opportunity to get any questions answered if you couldn't make the info session.

Initial Auditions: October 27th & 28th

Callbacks: November 3rd

First Rehearsal: November 13th

Tech Week: February 9th - 12th

Performance Dates: February 13th - 15th

Time Commitment

Weekly Estimated Time Commitment:

- 1-3 hour rehearsals, 2-4 times per week

We know Yale students are busy, so we want to make this as manageable as possible and have coordinated a schedule that strives to avoid overloading our team. At the same time, we want to put on the best production possible and expect the cast to be committed to their roles. For more details, check out our [Rehearsal Expectations!](#)

Content Disclosures

Includes coarse language, violence, suicide, and a shooting depicted on stage at the end of Act 1.

See [A Note on Content](#) for more details on how we will handle this!

Audition Expectations

- (1) For initial auditions, auditionees will prepare a monologue from the show of their choice (details provided below).
- (2) Auditionees may then be asked to attend group callbacks. Details about these auditions will be given at the time of callback.

Auditionees should arrive early, and come prepared. **We do encourage first-time theater makers to join, though, so please do not hesitate to audition or reach out with questions about our process.**

You can [sign up for initial auditions](#) on our YCA page, found [here](#).

Our **required** audition form can be found [here](#). Audition materials can be found [here](#).

You are also welcome to fill out an **optional demographics form**. This form will not be viewed by the show teams and has no bearing on casting whatsoever.

Audition Location(s)

October 27th, 12 P.M. - 5 P.M.: **LC 317**

October 28th, 5:30 P.M. - 10:30 P.M.: **Phelps Hall Room 207**

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Meet the Team

Isa Walther-Meade (Director, she/her) is a senior in Branford College from Chula Vista, CA “majoring” in “Political Science.” She has been involved in over 14 Yale productions, including producing and acting in *The Effect*, and acting in the Dramat’s 2023 and 2024 Commencement musicals. Isa is passionate about exploring themes of power and ambition, and prioritizes high-energy, collaborative spaces and character-driven storytelling. Her vision for *Gloria* is fast-paced, witty, and relentless. She’s also been Betty’s roommate (and best friend) since first year.

Betty Kubovy-Weiss (Director, she/her) is a senior in Branford from New York City. She is studying philosophy and has a certificate in French. Betty is a member of The Fifth Humour and was the director last year. She likes being silly on and off stage and has worked on over 5 (read: 6) productions on campus. She’s also been Isa’s roommate (and best friend) since first year.

Bella Panico (Producer, she/her) is a junior in Saybrook College from Bridgewater, NJ majoring in Global Affairs. She served as the Associate Producer on *The Effect*, and is generally super excited to be working on this production.

Elora Sparnicht (Producer, she/her) is a sophomore in Silliman College from Irvine, CA. She has served on the Dramat’s Associate Board and was an Associate Producer on *Legally Blonde*. She is also involved in filmmaking on campus and is part of the Cinemat Executive Board and the Yale Student Film Festival Directing Team. She is SO FREAKING EXCITED to be a part of this team and cannot wait for the Gloria Fam to grow.

Maya Li (Stage Manager, she/her) is a senior in Trumbull College from Tampa, Florida majoring in Ecology and Evolutionary Biology.

Dramat Policy Team

One member of the Dramat’s policy team (either Policy Director - Maya Evans, Vice President - Meridian Monthly, or Outreach Coordinator - Robert Gao) will be present at all auditions and callbacks to ensure that auditionees are treated fairly and that all participants follow Dramat Guidelines. They won’t be evaluating your audition, and will not be making any creative decisions! If you have any questions for the policy team, don’t hesitate to reach out:

Maya Evans | policy@yaledramat.org | (347) 405-3772

Meridian Monthly | vp@yaledramat.org | (713) 325-3630

Robert Gao | outreach@yaledramat.org | (413) 379-3897

The Cast

All roles are open to auditions from anyone unless otherwise noted in the character description. All actors are double cast. Regarding gender, anybody can play any role. Gender identities provided are in reference to the characters and not a requirement of the actor playing them. You will have the opportunity to indicate which gender identities you are comfortable being cast in and which roles you would like to be considered for on your [audition form](#).

Whether you are just trying out theater for the first time or you are a seasoned veteran, we encourage you to audition—any experience level is welcome!

Dean / Devin (20s - 30s, he/him): Dean is a cynical, gay, jaded assistant who has been stuck in his position for too long. Bitter and competitive. This actor is double cast as Devin in Act Two — the IT guy at a film and television company somewhere in Los Angeles. This character identifies as White. *Dean is involved in a sequence of gun violence.*

Kendra / Jenna (20s - 30s, she/her): Kendra is an ambitious, sharp-tongued assistant. Resentful and opportunistic, she is determined to rise through the ranks. Actor should be able to speak several lines in a foreign language. This actor is double cast as Jenna in Act Two, an executive at a film and television company somewhere in Los Angeles. This character identifies as Asian.

Gloria / Nan (30s, she/her): Gloria is an overlooked employee who has dedicated her life to the magazine but is largely ignored by her colleagues. She harbors deep resentment. This actor is double cast as Dean's former boss, Nan, in Act Two. *Gloria enacts a mass shooting and then takes her life.*

Ani / Sasha / Callie (20s - 30s, she/her): Ani is an assistant growing weary of the office's toxic environment. This actor is double cast as Sasha and Callie in Act Two. Sasha is an editor at a nearby publishing house and former assistant. Callie is an employee at the Los Angeles film and television company, and very invested in stories about the shooting. *Ani is involved in a sequence of gun violence.*

Miles / Shawn / Rashaad (late teens-early 20s, he/him): Miles is a confident intern. New to the world of publishing and trying to fit in. This actor returns as Shawn and Rashaad in Act Two. Shawn is an employee at the Starbucks where Dean and Kendra reunite. Rashaad is a young executive, and Lorin's boss, at the Los Angeles film and television company. This character identifies as Black. *Miles is involved in a sequence of gun violence.*

Lorin (30s, he/him): A fact-checker with a calm, sad demeanor, though deeply frustrated by the office chaos. After the shooting, he goes on to become a temp at the Los Angeles film and television company.

A Note on Content

This show contains its fair share of sensitive content. Still, the physical and emotional safety of our actors is our biggest priority. We will be working with **intimacy and violence coordinators** for on-stage violence and will center actors in our conversations as to how to stage these scenes. These scenes will be staged in closed rehearsals with only essential members of the production team and our coordinators. Even beyond that, we hope to create a safe, vibrant, and collaborative rehearsal environment where we feel free to share our ideas and where actors feel just as invested in our vision of the show.

If you do not feel comfortable performing something, we will find a different way to stage it. *Gloria* deals with themes of trauma and sudden violence. We recognize that these topics can be challenging, and we'll work closely with you to ensure the space remains safe and supportive. If at any point you need to discuss a scene or step back, we'll be available to navigate these moments together. If you have any questions about the content of the show, do not hesitate to reach out to us.

Audition Timeline

First Round of Auditions (materials [here](#)) (audition form [here](#))

- October 27th, 12-5 P.M. (LC 317)
- October 28th, 5:30-10:30 P.M. (Phelps Hall Room 207)

Callbacks

- November 3rd, 9:30 A.M. - 2:30 P.M.
 - (You will not be called the entire time!)

*You can sign up for initial auditions on our YCA page, found [here](#). Please also make sure to fill out [this audition form](#), which is **required** before your audition.*

You are also welcome to fill out an **optional [demographics form](#)**. This form will not be viewed by the show teams and has no bearing on casting whatsoever.

Casting notifications (calls) begin at noon on November 10th, 2024

Accessibility

The Dramat is committed to accommodating any access needs; please do not hesitate to reach out to ex2@yaledramat.org with any questions or concerns regarding accessibility.

Audition Expectations

We want to see your unique take on these characters! For your initial audition, you should prepare one monologue from the show (found [here](#)). We encourage you to choose the monologue that you feel showcases your range and understanding of character dynamics.

We welcome actors of all experience levels and backgrounds, so don't hesitate to audition, even if this is your first time!

Callbacks will involve scene readings and character exercises focused on chemistry and group dynamics. Actors will be called back in groups.

Above all, come in ready to explore and have fun. We're excited to see your interpretations and can't wait to work with you!

Rehearsal Expectations

We're here to support you throughout the rehearsal process and want to ensure you have everything you need to succeed. Actors are encouraged to be off-book for the scenes we're working on so we make the most of our time together. Please review your lines and think through character motivations before each rehearsal. Everybody doing their part to prepare will help us build a stronger, more connected cast!

Communication is key. We understand schedules can be unpredictable, so please keep stage management informed about any conflicts or changes to your availability as early as possible. The more we know, the better we can plan rehearsals that work for everyone. Actors can expect to be called for 1-3 hour rehearsal blocks, 2-4 times per week. **Tech will be from February 9-12**, and actors are expected to prioritize attendance for the entire duration of these rehearsals.

We also want to cultivate a respectful and positive atmosphere. The rehearsal room should not only be productive, but *fun*—arriving on time, respecting the space, and supporting each other's process will help us create a comfortable environment where everyone feels valued. If there are any questions or concerns, we want you to feel comfortable reaching out to the directors or stage management team. This is a space for exploration and growth—bring your thoughts, curiosity, and energy to each rehearsal. Let's support one another and enjoy the journey as we bring *Gloria* to life!

Contact Us

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