

OLEANNA

BY DAVID MAMET

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In an American University in the early 1990s, John, a professor expecting tenure, faces a devastating accusation from a female student, Carol, turning a mentorship into a tense, volatile struggle for reputation and control.

David Mammet's controversial and ground-breaking play examines shifting power balance and academic elitism in educational institutions. Opening in Massachusetts in 1992, Oleanna had its London premiere at the Royal Court Theatre in 1993, directed by Harold Pinter.

"We can only interpret the behaviour of others through the screen we create."

— David Mamet, Oleanna



DIRECTED BY SIMON HUNT & MONTSE GILI
PERFORMED BY SIMON HUNT AND AMY FROST

SAT 2 MAY
7:30PM
CLIFFTOWN THEATRE

The videotaping or making of electronic or other audio and/or visual recordings or streams of this production is strictly prohibited, and is an offence under the Copyright, Designs and Patents Act 1988.

CAST

Amy Frost



Carol

Simon Hunt



John

An American University The early 1990s

Act I: Second Semester
Interval

Act 2: One Month Later
Act 3: Two Days Later

Duration:

1hr 30mins, including a 15min interval.

Content Warnings:

Strong language, discussing themes of sexual assault.

CREATIVE & TECHNICAL TEAMS

Directorial Support
Physical Support

Voice Support
Giving Great Notes

Production Manager
Show Operator
Sound Design
Costume Support

Montse Gili
Gordon Kemp
Will Walker
Morag Stark
Steffany George

Steve Owens
Yuri Furtado
Simon Hunt
Ali Manners

I've always liked the work of David Mamet, most well-known for the Pulitzer Prize winning *Glen Gary Glen Ross* and his books on the process of acting. *Oleanna* was first performed in 1992, before everyone had mobile phones, before social media, before #Me Too, before cancel culture. I thought it would be interesting to revisit this piece, set in a university about the power dynamics between a lecturer and a student, and look at what may have changed in the last 34 years.

Thank you to Montse for coming on board to direct, to Amy for saying yes, for the support from my colleagues Steffany, Morag, and Gordon, to Ro for rehearsing with me, and Will for his guidance.

And thanks to you for coming

Simon.