

THE
PEOPLE'S REPERTORY THEATRE
ONEONTA, NY

Presents

OLEANNA

by

David Mamet

March 21 – 23, 1996

8:00 p.m.

Hamblin Arena Theatre
State University New York Oneonta

Director's Notes

"Oh, to be in Oleanna, that's where I would rather be.
Than be bound in Norway and drag the chains of slavery."
—folk song

We all have opinions, ideas, and perhaps, ideals of what is ethically right and just; Utopian. Sometimes in our unflinching conviction to our ideals, we hold them unknowingly to the detriment of ourselves and others. Often, we cease our process of questioning them.

Perhaps, because they are not questioned, challenged, held up to the light and investigated, evaluated and re-determined, these ideals become the very chains that enslave us, and ultimately, keep us from attaining the Utopia they were originally devised to create.

Is anyone's opinion of what constitutes Utopia— *Oleanna*, ever more right? More valid; more equitable? Perhaps. But without an atmosphere of free discussion; without a true dialectic, it would be unlikely, if not impossible, for us to know for certain.

We too in the company, hold and held various, seemingly conflicting, and at times, opposing opinions about *Oleanna*— the Utopia, and *Oleanna*— the play. These we had to investigate, evaluate, and re-determine. Finally in our dialectic, we had to find reconciliation in the difference between our ideas of *Oleanna*, and the *Oleanna* the author gave to us.

One of the difficulties in staging *Oleanna*, lies in the complexity of the battle to control the balance of power between the seemingly opposing sides of the issues. Yet, it is also here, in the confrontation of the two unyielding, conflicting ideals that the tragedy is ultimately found. As one character unknowingly ceases to engage in a dialectic, the ability to break free of enslavement and reach *Oleanna* becomes not 'unlikely', but impossible. However, it is not one, but both characters who cease to engage; and, as a result, the attempt to reach *Oleanna* becomes not only 'impossible', but irreparable. Tragic. Tragic for both characters as they are moved blindly across the fine line between oppressor and oppressed.

Much like our starting point, our ideas about *Oleanna*, are not set in stone. They are not immutable. They are continually changing and remain in flux, much in the same way that we, as individuals, would like too. Our *Oleanna*, is just one way to see it. But it is a way, we believe, that offers us the ability to evaluate our ideals, and, hopefully, create a dialectic between your ideals and the ones the play presents.

OLEANNA

by David Mamet

Nyalls Hartman
Director

Bradford D. Reissig
Set/Lighting Designer

Willow Warren
Costume Designer

Stacy Sansky
Production Stage Manager

Cast

John.....Hugh Timoney

Carol.....Lorien Castelle

The action of the play takes place in John's office.

Act I	The present
Act II	The following week
Act III	Two days later

The violence in the show has been carefully staged.

Who's Who...

Nyalls Hartman– Director: After many years of acting, directing and writing professionally, Nyalls completed his Master of Fine Arts in directing from Illinois State University. Since 1990, Nyalls has been directing regionally throughout the United States and has received national attention. His production of Samuel Beckett's *Rough for the Theatre I* was produced as part of *An Evening of Samuel Beckett: Directors and Critics*, at The National Symposium on Samuel Beckett. Along with directing in New York, Nyalls is a director-in-residence at the Heartland Theatre Company in Normal, Illinois. His production of Eugene O'Neil's *A Moon for the Misbegotten*, received the 1993 **Theatrical Critic Award** for Best Actress and was nominated for Best Show and Best Actor. Oneonta audiences have seen Nyalls' direction of *The Idiocy-Whoops-Education of Modern Mankind*, *The Pajama Game*, *Hair*, and *Italian American Reconciliation*. In addition to being the Founding Director of the company, Nyalls is a Professor of Theatre at the State University of New York in Oneonta.

Hugh Timoney– John: Having studied acting professionally in New York City and performed Off-Off Broadway, Hugh brought his talent North. Most of Hugh's recent acting has been with the Leatherstocking Theatre Company, where he is also the co-artistic director. His representative roles with LTC have included; John in *The Cocktail Hour*; Coles in *Other People's Money*; Gary in *I Hate Hamlet*; and Hill in *Whose Life Is It Anyway?* Hugh considers himself fortunate to have worked with many local producing organizations over the years. Local audiences have seen him brightening the stage at: Orpheus Theatre as Henry in *The Real Thing*; Lark Theatre as Jerry in *Betrayal*; Cooperstown Theatre Festival as Rodney in *1776*; Thornwood as Edgar in *King Lear*; Hartwick College in Derek Walcott's *The Ghost Dance*; and SUCO Summer Theatre in *Equus*, and *Waiting For Godot*, both with the late Richard Siegfried. TV and film credits include WSKG's *Susquehanna Stories*, *The Farmer's Wife*, and *Cobb*, respectively. Hugh wants you to know that he is very grateful for the opportunity to work on *Oleanna* in The People's Repertory Theatre's inaugural endeavor. In addition to his regional and professional work, Hugh holds a BA in Theatre From The State University of New York at Brockport.

Lorien Castelle– Carol: After years of performing professionally in the New York City area with such credits as: Eva in *Evita*, and Louisa in *The Fantastics*, both with The Feldman Players; Arsinoe in *The Misanthrope* with The Looking Glass Players; Charlotte in *Oliver* at Center Stage Productions; and as a member of the Chorus in *Madame Butterfly* at The Richmond Theatre Collection, Lorien returned to Oneonta.

Local audiences have seen her in numerous productions with roles including: Mother Superior in *Agnes of God*; Trina in *March Of The Falsettos*; Aunt Dan in *Aunt Dan and Lemmon*; Olivia in *Twelfth Night*; Helena in *The Mystery of Edwin Drood*; Trina in *In Trousers*; Betty in *Cloud Nine*; and most recently, as Sheila in *Hair*. In addition to being a founding member of the company, Lorien is currently a senior completing her B.A. Degree in Art History and Women's Studies at the State University of New York in Oneonta.

Stacy Sansky- Production Stage Manager: Originally from Binghamton, New York, Stacy returns to the Oneonta area after stage managing for Stage West in Springfield, MA. Among her production credits there, she was the stage manager for the new play, *Cash and Change*. Locally, Stacy was Production Stage Manager for Orpheus Theatre's production of *The Pajama Game*. An alumni of The State University of New York in Oneonta, Stacy is also a former president of the Department of Theatre's student producing organization, Mask and Hammer. Her other stage management credits include: *Hair*, *The House of Blue Leaves*, *The School for Wives*, and *Fiddler on the Roof*. Stacy is also a founding member of the company.

Bradford D. Reissig- Set/Lighting Designer/Technical Director: Brad originally from Kansas City, has a B.S. in Theatre Arts from Kansas State University, and has recently completed working on his MFA in Design and Technical Theatre from Illinois State University in Normal, Il. Previous to coming to New York, Brad was the Lighting Designer and Master Electrician for The Little Theatre on the Square, in Sullivan, Il. (The only Equity house in Illinois, outside of Chicago.) Professionally, Brad was also the Technical Director/Designer for both the Heartland Theatre Company in Normal, Illinois, and the H & A Dinner Theatre in Winfield, KS. Currently, along with being a founding member of the company, Brad is the Technical Director for the Department of Theatre at The State University of New York in Oneonta. His local credits include the lighting designs for the department's productions of *Steel Magnolias*, and *The Bacchae*.

Willow Warren- Costume Designer: Currently expanding her study of Theatre Arts with an emphasis on Costume History and Design at the State University of New York in Oneonta, Willow brings her design experience to The People's Repertory Theatre for their inaugural production of *Oleanna*. Amongst her costume and make-up credits are productions of *Steel Magnolias*, *The Bacchae*, and *Beyond Therapy*.

Production Staff

Assistant Lighting Designer.....Robert Mack
Properties.....Stacy Sansky
Production Assistant.....Tom Vergason
Costume Crew.....Kim Matela
Stage Technician.....Chris Duffy

Acknowledgments

Harvey Delaney
C.U.A.C.

Department of Theatre at SUCO

Brian Holleran
Patrice Macaluso

Pat Allen

Andrea Samide
Munson's Hardware
Mask & Hammer

OLEANNA

Produced With Permission

Dramatists Play Service

The People's Repertory Theatre Company

Producing Director
Production Manager
Company Manager
Technical Director
Secretary

Nyalls Hartman
Stacy Sansky
Lorien Castelle
Bradford D. Reissig
Maria Graham