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I am submitting herewith a thesis written by Fred Branch entitled "Oedipus Rex: Staging a Production of a Greek Fifth Century B.C. Play in the Twentieth Century." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Speech and Theatre.

Barry Daniels, Major Professor

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OEDIPUS REX: STAGING A PRODUCTION OF A GREEK FIFTH CENTURY B.C. PLAY IN THE TWENTIETH CENTURY

A Thesis

Presented for the

Master of Arts

Degree

The University of Tennessee, Knoxville

Fred Branch

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DEDICATED TO

MY PARENTS,

FRED AND BARBARA BRANCH

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ABSTRACT

The purpose of this project was to direct a modern production of a Greek classical play, Oedipus Rex, using information on Greek play production of the fifth century B.C. The idea behind the project was to apply the knowledge of the ancient practice to a modern production making the performance interesting, alive, and exciting for a modern audience while using Greek motifs. The combination of modern and classical ideas was to create a production that would be more than a "museum piece." The thesis discusses Greek fifth century theatre practice and its influence on set design, costume, dance-movement, and acting style in a modern production.

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INTRODUCTION

The dramatic theatre of Ancient Greece has affected, beyond measure, modern man's concept of his dramatic theatre. During the twentieth century, various historians such as Pickard-Cambridge and Peter Arnott, have made life-time studies of the ancient Greek theatre to clear up previous misconceptions and to extend our knowledge of the Greek theatre in all its aspects. The only information concerning the actual performance situation in the Theatre of Dionysus in Athens and other theatres is taken from the architectural ruins of ancient theatres, vase art, carvings in stone, literary sources handed down from the past, and other material. We know from these materials that the Greek theatre was alive and exciting, but to the modern audience Greek theatre does not elicit an always positive response. We are no longer in touch with the same feelings that our Greek counterpart may have had when involved in theatre. The purpose of this project was to direct a modern production of a Greek classical play, Oedipus Rex, using information on Greek play production of the fifth century B.C. I wanted to apply the knowledge of the fifth century B.C. to a modern production making the performance interesting, alive, and exciting for a modern audience while using a Greek semi-classical motif. By combining the modern and classical ideas I hoped to create a production that would be more than a "museum piece." This thesis will discuss, in general, Greek fifth century theatre practice and its influence on set design, costume, dance-movement, and acting style in a modern production.

The idea of directing Oedipus Rex as part of a production thesis first occurred to me during a playwriting class spring quarter of 1977. This was the first class I had ever taken on playwriting. There were about twelve or thirteen students enrolled and only three of them had written plays before this class. We were learning the basic fundamentals of writing a play. The main body of the material written in the class would fall somewhere under the classification of modern playwriting. I wrote short plays which would really come under the heading of skits or acting exercises. One of the short plays I wrote was based on several Greek plays. The play was prompted by discussion in the class of differences between modern and classical theatre. My short, Greek-inspired, play was a poor attempt at capturing the classical style and spirit. It took several more quarters in playwriting and many more discussions to realize I was searching for a "spirit" or "connection" between the audience and the stage. A connection that would transcend the label "entertainment" and bring the audience and stage together as one body. The Greek theatre was a complete theatrical, social, and religious experience for the Greek audience. We have no equivalent in the twentieth century to the Greek theatre. In the Greek theatre there was an involvement, a connection between the audience, the play, and the actors that no longer seems to be attainable.

Finding this theatrical spirit or experience would not be easy because it has its basis in myth and religion. Modern theatre, by way of its development, has moved away from a wholly religious or myth oriented theatre. In the western theatre we are so diverse in taste

and background that we seem to lack the common myths which might aid us in the discovery of a theatrical experience similar to the Greek theatrical experience. After the playwriting classes and discussions on theatre history, I was interested in work directed toward this Greek theatrical experience. I decided to work with one of the Greek plays since they had such a profound influence on the Greek society and indeed on the entire history of western theatre. I chose to direct Oedipus Rex for the purpose of exploring this theatrical experience.

I chose Oedipus Rex because the story is moving and passionate. We are able to watch an intelligent man struggle with his life and destiny. He fights the internal and external forces shaping his life and is both destroyed and saved because of the magnitude of his pride and dignity. The language and form of the play are superb. Oedipus Rex is considered a masterpiece of fifth centry playwriting by ancient and modern scholars alike. The psychological theme of the play is no less important in the twentieth century than it was in the fifth century. The psychologist Sigmund Freud states,

> His [Oedipus] destiny moves us only because it might have been ours --because the oracle laid the same curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father.[1]

My first inclination was to direct Oedipus as near to an actual Greek fifth century production as I could. I thought that if we were to see a production as it would have been done in the fifth century we might come closer to feeling, or to understanding, the Greek theatrical experience. This idea quickly changed because I felt that in doing

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[1]Sigmund Freud, "The Oedipus Myth," in Oedipus Myth and Dramatic Form, ed. James L. Sanderson and Everett Zimmerman (Boston: Houghton, 1968), p. 281.

a "classical" production I would not necessarily capture the spirit of the Greek theatre. I might be putting another museum piece on stage instead of a vital theatrical experience for everyone involved. I was also not unaware that the Greek theatrical form contains elements which would no longer sustain our interest such as the more formal statuesque acting style and the sung dialogue. What is more, the Greek theatrical form contains the elements of music and dance, both of which we lack sufficient knowledge of to be able to reproduce them with any correct accuracy. With these ideas in mind, a different approach to the material would be needed to make the production a vital experience.

This led to a more generalized production concept which was loosely based on modern theater practice and Greek fifth century theatre practice. The production would be a combination of both period styles. The production would be directed in the realistic style of the twentieth century theatre with the largest influence on the play coming from the fifth century theatre practice. Since there was to be such a mixture of styles the production was allowed to develop as it went along from day to day. Everyone involved could borrow or discard ideas from the two periods without having to worry about adhereing slavishly to a set period. I hoped that this practice would generate an exciting mix of styles which would carry over into the performance.

The designers were given a certain amount of freedom to explore contemporary and Greek design. They were encouraged to combine design from the twentieth century and the fifth century theatre. Everyone was in constant communication which aided the development of the individual designs into a cohesive production.

The religious aspect of the fifth century Greek theatre was stressed in all the areas of this production. Religion in the Greek theatre played an important role. Not only were the plays concerned with the gods, the gods' relationship to man, and man's relationship to man, but theatre as a whole was a religious function. The gods were believed to be present during the performances. Men connected with the theatre in any capacity were under the protection of the state because of the theatres' important religious nature. I wanted this religious aspect to be very evident in the performance. The religious aspect was part of the connection between the audience and the stage. Religion was one of the elements that made their theatre so exciting.

Oedipus Rex was first performed at the Theatre of Dionysus in Athens between 429-25 B.C. Some 2,400 years later on May 18, 19, 20 in the year 1978, four more performances of Oedipus Rex were added to the enormous list of performances already given in the previous years from 429-25 B.C. to the present. The twentieth century actors were twelve in number, just three short of the fifth century Sophoclean chorus. The actors and technicians gave four performances, free of charge, for the faculty, students, and Knoxville community. The production was in the Carousel Theatre located on the University of Tennessee campus. The following chapters discuss, in general, the theatre practice of the fifth century Greek theatre and the fifth century theatres' influence on this twentieth century production. The conclusion contains my evaluation of the production.

CHAPTER I

SET DESIGN

Greek Set Design

The first area of study on the production was Greek theatre stage design. The early fifth century Greek theatre was much simpler in its design than the fourth century theatre. However there was, for a considerable amount of time, the belief that the fifth century stage resembled the fourth century stage. This belief rested on the writings of Vitruvius (70-15 B.C.). His work, written in the first century B.C., indicates the fifth century theatre had a raised stage of at least ten feet, and that there was a fairly elaborate scene building. Unfortunately his account, written several hundred years after the great fifth century playwrights, was based on the fourth century stage. Wilhelm Dörpfeld challenged this belief when he published Das Griechische Theatre. His findings indicate the fifth century theatre stage was smaller than the fourth century stage. The evidence points to a stage lower than ten feet and a semi-permanent scanae-frons, or scene building.[2] The flat, round plane known as the orchestra has not been disputed as an acting area. However, some historians believed only the chorus acted on the orchestra level and the actors were confined to a stage. But Dörpfeld's work permitted actors to act in the orchestra,

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[2]Peter D. Arnott, Greek Scenic Conventions in the Fifth Century B.C. (Oxford: Clarendon, 1962), pp. 1-3.

since any existing stage would not have accommodated the actors or chorus, being on it for any extended period of time.

The theatre at Eretiea might come close to representing the theatre at Athens during the fifth century. Scholars have looked at the better preserved theatres, this being one, to see what fifth century stage design was like. It must be noted that this theatre "could have been" similar to the Theatre of Dionysus in Athens, not that it was "exactly like" the theatre in Athens.

> This, in its [Theatre in Eretria] first state, included a scaenae frons with the doors opening on to the orchestra level, and paraskenia projecting from it on either side, also with openings on to the orchestra. Between the front corners of the two paraskenia are traces of a layer of clay and stones (connecting the two corners); this, it is considered, must have been a foundation for wooden beams, and probably the whole space enclosed by the paraskenia and the scaenae frons was covered with boards laid upon beams which raised it by one low step (and no more) above the orchestra level . . . This arrangement would be very like that which some plays have suggested to us as probable in Athens itself, and could in no way interrupt the free intercommunication of actors and chorus.[3]

Pickard-Cambridge upholding the findings of Dörpfeld using stage action from extant plays says,

> It has become clear in our consideration of individual plays that the old theory, maintained in different forms by nearly all scholars till towards the end of the nineteenth century and by some even later, that the dramatic actors of the fifth century performed on a raised stage, is untenable. There are no scenes in extant plays which require a raised stage and could not be acted without it; there are many in which the action would have been ruined or impossible with such a stage. Had there been one, the poets would not have composed so many scenes requiring free access between actors and chorus.[4]

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[3]Arthur Wallace Pickard-Cambridge, The Theatre of Dionysys in Athens (Oxford: Clarendon, 1946), p. 70.

[4]Ibid., p. 69.

Searching for connection between acting, movement, and use of set in the play, John Pickard examines Oedipus Rex to demonstrate the theory of the less elaborate fifth century stage.

> The Royal Palace of Thebes is in the background, before which are altars. It would not, indeed, have been impossible to arrange these altars and the crowd of suppliants sitting at them as Oidipous enters, v.i. on the so-called Greek stage; but, in that event, there could be but little room for any one or anything else there. The priest is an actor, the other suppliants are mutes, therefore they are on the same level as the other actors. All prostrate themselves before the king, and the priest assumes that all are with himself. Yet the crowd is at a little distance from the two actors, and have a clearer view of the side entrances. For the suppliants inform the priest that Kreon is approaching. The newcomer is still at a little distance, for two speeches are delivered before he is within speaking distance . . . Nothing in the play requires the chorus to ascend to a stage, yet they are on the same level with the actors . . . Furthermore, Iokasta brings the chorus intimately into the action; the messenger addresses the chorus, not Iokasta; Oidipous questions the choreutae whither any of them know the herdsman. He appeals to the choreutae to lead him away, to deign to touch him. These passages imply unobstructed intercourse between actors and chorus.[5]

The fifth century stage consisted then of the orchestra, thymele or altar placed in the center of the orchestra, and a stage building (skene) positioned behind the orchestra serving as both a scenic backing and a dressing area for the actors and chorus. The stage in front of the skene was probably two to four feet high, serving as an elevated speaking place, on occasion, for the actors instead of a permanent staging area throughout the production. Any openings in the scaenae-frons, or decoration on the building was probably very simple. During

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[5]John Pickard, The Relative Position of Actors and Chorus in the Greek Theatre of the Fifth Century (Baltimore: Friedenwald, 1893), pp. 38-39.

the fourth century, the skene had three doors, and for some time it was believed the earlier theatre building also had the three doors. Pickard disputes this belief:

> The theory has obtained that there must have been at least three doors opening on the "stage" yet the ruins of no Greek theatre are so well preserved as to show whether or not doors ever opened from the wall of the stage-building on this "stage" . . . and in most of the extant dramas only one door in the background is required.[6]

Any design, or painting on these doors and backings was almost non-existent. No attempt to create any realistic style in scene painting. Although there is evidence that some "false perspective" in "architectural design" was used, but it cannot be assumed that it was elaborate, or that it was anything more than symbolic representation.[7]

Greek Influence on the Production

When I first decided to direct Oedipus Rex I wanted to stage the play in the Carousel theatre because this theatre was close to the Greek theatre stage design in that the round Carousel stage is like the round orchestra of the fifth century theatre. The Carousel is not, however, exactly like the Greek theatre because the Greek theatres accommodated thousands of people and the Carousel accommodates approximately three hundred and fifty people. The Carousel is a small intimate theatre which would aid the realistic aspect of the production by permitting the audience and actors to be very close to each other. I wanted

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[6]Ibid., p. 17.

[7]Peter D. Arnott, The Ancient Greek and Roman Theatre (New York: Random, 1971), p. 27.

the audience to sit on the stage floor. I wanted the audience to be as close as they could be to the action of the play. The close proximity between actors and audience was to aid in the establishment of a spiritual connection between the audience and the play. The actors were directed to sit in the audience, say lines in the audience, and to include the audience whenever they could by talking directly to them. The audience was to be treated as though they were members of the chorus, i.e. citizens of Thebes. The actors and audience were to act out the play and to observe it at the same time.[8] A second difference is that the Carousel has a full round stage; the Greek theatre was a three-quarter round design with a small stage backed by a skene. Financial considerations precluded the possibility of building a stage and skene in the Carousel.

Even when working in the round, many modern textbooks on directing advocate the use of different acting levels. The different levels provide a changing visual form for the audience.[9] From information on the fifth century, the orchestra was without any levels other than a possible, not too elevated, stage in the background. The decision was made to direct without any acting levels in the orchestra, and attempt to use the orchestra acting area as the Greek actors would have used it. I liked the simplicity of the flat acting plane. The open floor space would easily permit movement of any kind. Acting levels were not wholly excluded from the production since the elevated aisles were to be used as part of the acting area. The round floor of the

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[8]Ibid., p. 21.

[9]See Alexander Dean, Fundamentals of Play Directing (New York:

Carousel is the lowest level in the theatre. The audience is seated full round on three rising tiers, each tier no more than a foot high and two feet deep. Aisle ways passing through these seating levels would serve as acting levels higher than the orchestra; from all the indications of any fifth century stage not being much higher than two to six feet, this would provide enough height to give some parallel to the Greek stage. The audience is above the orchestra in tiers exactly as in the early theatre. The two large separated aisles with the audience on either side would not act as a barrier between the audience and actors. The aisles would serve as entrances, exits, and acting levels. The aisle acting levels would bring audience and actors together. The modern proscenium theatre is a semi-dark theatre with the audience facing the stage. The theatre-in-the-round is a brighter theatre with the audience facing the stage and every other section of the audience. The audience and actors have a clear view of each other which brings them closer together.

The orchestra floor was painted in a Greek mosaic which was a deviation from any such designs on the orchestra of the fifth century. There is no mention of painting the orchestra. The fifth century floor was either hard earth, difficult to paint, or stone which they were not likely to paint considering the little decoration done on other scenic aspects of the theatre. The set designer (Greg McCord) was asked to bring in a few sketches with a Greek motif. We would begin to make a choice on the appropriate design. His first sketches were interesting,

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Rinehart, 1941), pp. 135-36, 144-45; John E. Dietrich, Play Direction (New York: Prentice-Hall, 1053), pp. 109-10.

but lacked a strong Greek influence. His first design was of a Japanese pond. The Carousel was to be flooded and the set was to be rocks in an Oriental pond. His idea came from the old and modern Oriental music being used in the production. The design called for a very Japanese scheme throughout the production which was too removed from the Greek design I wanted for the play. The next few designs were to be painted on the floor and were variations of a colored stone pattern at times resembling the shape of a wheel, the stones being the spokes. This was too obvious and it was feared that laughter would be the end result. We also ruled out a mosaic head or human figure even though we both liked the idea. This design idea was discarded because an audience will invariably look for the correct place to sit especially in theatre-in-the-round. There is the notion that there is a good and bad place to sit. The head or figure design would encourage the audience to sit in suitable seats affording them the best picture show.

It was decided at this point that two restrictions be placed on the final design. First the design had to have a Greek influence - based on a Greek concept or art design. Second the entire design should be surrounded by a key or scroll border.[10] The next drawing was a spider's web. The web design was based on the idea of "fate" running through the play. Each of the characters seems to be entangled in a fate they are powerless to act upon.[11] Like insects in

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[10]Iris Brooke, Costume in Greek Classic Drama (New York: Theatre Arts Press, 1962), p. 14.

[11]John Ferguson, A Companion to Greek Tragedy (Austin: Univ. of Texas Press, 1972), p. 195.

a spider's web the characters are caught, and no amount of struggle will set them free until the drama is played out. Greg's design called for the stage floor to be painted a light grey charcoal with the web drawn on top in a flat black. One small block of the web would be painted in a crimson red to symbolize death or the blinding of Oedipus. We both liked the design but we were not sure the Greek key border was consistant with it. I asked Greg to design a mosaic with an eight month old fetus composing the bulk of the sketch. The birth and death imagery in the play was the impetus behind the idea. The idea was also connected with "fate." Oedipus was "fated" before he was born, as were all of his descendants. Greg did not like this idea and wanted to search for something else. We then talked about Oedipus as a seasonal myth. For elements comprising the seasonal myth see Theodor H. Gaster's Thespis.[12] I asked Greg to find a design that would symbolically represent birth, death, and rebirth. There was some discussion as to whether a tree design would be appropriate. Three trees would be shown going through the different seasonal changes with the center of the circle joining the trees together by way of entangled roots. His final design was based on this concept and influenced by a vase painting by Exekias titled "Dionysus sailing."[13] The Exekias painting is done on a red-orange background with the figures in black. The picture shows Dionysus

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[12]Theodor H. Gaster, Thespis (New York: Doubleday, 1961), pp. 26-49, 61-69.

[13]Gisela M. A. Richter, A Handbook of Greek Art (London: Phaidon Press, 1967), p. 322.

sailing in a small boat with a large grapevine growing in the center of the boat while dolphins swim around it. Greg borrowed the red-orange background and the grapevine incorporating them in a seasonal design. The final design was a red-orange circle encompassed by an off-white key border. The drawing on the red-orange background was in flat black. It consisted of a grapevine going through three seasonal changes. One section of vine was covered with spring leaves, the next section with summer grape clusters, and the third section was a barren winter vine. Each section emanated from a centered circular vine. An altar was part of the set design. Unlike the Greek thymele which was centered in the orchestra, this altar was to be placed in one of the two large seven foot aisles leading into the circle. This aisle placement was analogous with the Greek "scenic altar."[14] The aisle opposite the altar aisle was to be left clear and was to serve as the palace entrance. There were four smaller aisles, two on either side of the large aisles. These smaller aisles were added to enable the chorus to move freely between the stage and the audience. The altar was two feet by three feet. It was painted a flat light grey to resemble stone. A darker gray and black wash was used to stain the altar giving it a water stained appearance. A hole was cut in the top to drain the ritual wine poured to the gods at the beginning of the play.[15] The only

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[14]Arnott, The Ancient Greek, p. 25.

[15]Arthur Elam Haigh, The Attic Theatre (1889; rpt. Oxford: Clarendon, 1907), p. 68.

decoration on the altar was a mask attached to the side facing the orchestra. It was painted in the same colors as the altar so that it resembled a carving in the stone. The altar was placed on the second step above the stage floor.

Stage Properties

The fifth century Greek stage was decorated with few stage properties. Statues of gods and goddesses were placed on stage in front of temples and palaces. Altars, obelisks, chariots, and several mechanical devices were used when the scripts called for them.[16] There is no indication that chairs or thrones were used in tragedy. Actors were probably required to stand throughout the performance.[17]

> We can be sure of only two mechanical devices used in the fifth-century theatre. One was a small wagon stage, or wheeled platform (ekkyklema, literally "something which can be rolled out") . . . The other device was the mechane, whose Greek name means simply "machine." This was a crane or derrick to swing characters onto the stage in simulated flight.[18]

The "mechane" is not needed in Oedipus because no god enters the action. An ekkyklema can be used when Jocasta is dead and the messenger relates to the people her death and the blinding of Oedipus. An ekkyklema could be rolled out at this point presenting her dead body.[19] The ekkyklema was used to show a scene or event that had already taken place. In the fifth century the scenes on the ekkyklema probably lacked

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[16]Ibid., pp. 199-201.

[17]Arnott, The Ancient Greek, pp. 25-26.

[18]Ibid., p. 26.

[19]Haigh, p. 202.

physical activity or dumb show. I chose not to use the Greek ekkyklema because the device is not equated with tragedy in the twentieth century. I was afraid the audience would laugh if, in such a serious scene, a platform were to be rolled out with a dead body on it. In this production the character Oedipus represents the ekkyklema when he carries Jocasta's body out at the end of the messengers speech. Even though the script does not call for the appearance of her body, this was done purely for dramatic effect. More than the dramatic effect, I wanted the audience to see how much Oedipus loved her by holding her body in his arms. It was a powerful visual moment to see the blinded Oedipus holding his dead wife and mother.

Stage properties for this production were kept to a bare minimum and no mechanical devices or machinery were used at all. The only stage props called for in Oedipus are the "supplient boughs" Jocasta presents to Apollo.[20] We used the suppliant boughs, a black wine pitcher for the ritual wine pouring which was added to the opening of the play, a bamboo cane for Teiresias, and a mask. The cane was used as an obvious symbol of blindness and as a more subtle representation of the "truth," in particular the "truth of the seer." The actress playing Teiresias was to use the cane as an extension of her body, to feel, hear, and speak with it. She hands it to Oedipus before she leaves as

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[20]Sophocles, Oedipus the King, trans. David Grene, in An Anthology of Greek Drama, 1st ser., ed. Charles Alexander Robinson, Jr. (New York: Holt, 1949), p. 81.

a recognition of their sameness. Demonstrating his refusal to believe anything Teiresias has told him, Oedipus throws it down. Members of the chorus pick the cane up and use it as a symbol of threat, confusion, and fear. The cane also represents the chorus' attitude toward "the unknown murderer" of Laius, and their different feelings toward Teiresias and Oedipus. A bamboo cane was used for its interesting shape and connection with the Orient. It was stained white to match Teiresias' costume. The mask was used during the curtain call to hide Oedipus' blood-stained face. It was inappropriate for Oedipus to drop character and move about the stage looking like he did. The mask covered his face, and he was able to retain his character without jarring the audience. The mask was painted with flat grey and black paint like the altar mask. Papier-mâché was applied over the plastic mold to form a "tragic mask." These few props were all that was used, which was analogous with the more simplified early fifth century stage.[21]

Lighting

The Greek theatre's source of illumination came solely from daylight. The Greeks in no way attempted to create artificial lighting as in the modern theatre.[22] The Greeks used torches on stage to indicate night time.[23] Using modern theatrical lighting techniques, I wanted to create an atmosphere which would help communicate the emotional

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[21]Arnott, Greek Scenic Conventions, p. 90.

[22]Arnott, The Ancient Greek, p. 17.

[23]Oscar G. Brockett, History of the Theatre (Boston: Allyn, 1968), pp. 37-38.

meaning of the play. I did not want to do the play in sunlight. Lighting is an important element in the modern theatre. "Modern audiences have come to expect the visual arts in the theatre. Unlike early audiences, who often saw plays without setting and lighting, modern audiences would be lost without them."[24] Lighting has become important in the modern theatre because theatre made the transition from outside to inside. When the transition was complete lighting was necessary if the audience was to see the actors on stage. We would indeed be lost without them. Lights add to the total creation of any production. They do more than just illuminate the actors, lights enhance the atmosphere and mood of every play. Lights create the illusion of the real and unreal.

The opening scene in this production was a dance-mime depicting the Oedipus legend up to the opening of the play. Since the added material had taken place prior to the dramatic action, it was important that the lights indicate a difference between the addition and the actual play. I wanted an unreal quality to the opening dance-mime with a strong sense of the "dark past." Later in the play during the "second messengers scene" I wanted the chorus to pantomime the death of Jocasta and the blinding of Oedipus. I wanted a red pool of light directed center stage where the pantomime would take place; and a small white light on the second messenger framing the upper half of his body. At the end of the play the blinded Oedipus would be left

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[24]Willard F. Bellman, Lighting the Stage Art and Practice (New York: Chandler, 1974), p. 4.

alone in a shaft of light to emphasize his aloneness in the world. These three ideas I first discussed with lighting designer, Katie Shaw. Beyond those three ideas she had complete freedom to do as she pleased with the lights. She could change those ideas if she found something she liked which would enhance those moments in the play. I told Katie, in a later discussion, that I wanted to light the audience seating along with the stage. I wanted them to be able to watch each other like the Greek audience.[25] This was not necessary because the "light spill" over the audience created enough illumination for the idea to be effective without actually lighting them. The actual stage lighting would be too much for easy viewing if you were sitting on stage. The set designer also felt that the design would look better to the viewer if there were some distance between them and the stage.

Katie researched the play and studied the script looking for her lighting concept and different lighting possibilities. She and the other designers came to the early rehearsals to get ideas. Her design concept for the show was "a gathering storm." There would be a gradual shift from light to dark throughout the entire play. The "gathering storm" compliments the seasonal concept too; lightness for summer and spring, darkness for fall and winter. Each of the chorus segments had a change in lighting. Because the segments have a different attitude and intent, Katie wanted to dramatize these changes with light. She had the lights go from light to dark during the Oedipus-Teiresias scene

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[25]Arnott, The Ancient Greek, p. 17.

to foreshadow what was to come. While he is talking to Teiresias, Oedipus is standing in the same position he assumes at the end of the play. It is here that Teiresias tells him he will soon be an outcast and that he will be blinded too. Later during the second messenger's speech, a red light illuminates the center stage, a white light on the messenger, and a red light on the altar. In the pantomime when Oedipus blinds himself the altar light goes out to symbolize the gods turning away from him. This smooth subtle movement in her lighting design worked to enhance the play.

CHAPTER II

COSTUME

Greek Theatre Costume

Fifth century theatre costume was based on common Athenian dress with additions and elaborations.[26] There are two varieties of Greek "main dress," the Doric chiton and the Ionic chiton.[27] The Doric chiton is

> . . . a straight, unsewn piece of material, wrapped around the body and pinned on the shoulders. The material could be of almost any width, from a yard up to about three yards, but it was probably not wider than three yards. The width of the woven material formed the line from neck to hem, and the length of the material went round the body. Therefore the wider the fabric the longer the gown.[28]

A small belt or girdle can be worn around the waist holding the chiton up and in place.[29]

> The Ionic chiton is much fuller than the Doric (i.e. the material has the same width but is longer), and is sewn up like a vast unshaped skirt. To put it on, one of the open edges should be pinned at regular intervals leaving a slightly larger interval for the head to go through. The hands are then put through between the last pin at each end and the fold in the fold in the fabric.[30]

The Ionic chiton can be belted too.

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[26]Haigh, p. 250.

[27]Brooke, p. 18.

[28]Ibid., pp. 18-19.

[29]Ibid., p. 20.

[30]Ibid., p. 21.

Two types of garments can be worn over the chiton. The first is called the himation. The himation is worn by either men or women. It consists of "a cloak some four or five yards long and about a yard in width."[31] The himation is wrapped around the body the material drapping under one arm and over the other. The second garment worn over a chiton was called a chlamys. This was "a short and generally much briefer affair, which is sometimes shown tied round the body under one arm and around the waist, or just buckled on one shoulder, the ends falling straight . . . The chlamys was used chiefly by soldiers and messengers."[32]

The "dramatic costume" is based on the garment called the peplos.[33] The peplos is a tunic worn over the chiton. Usually the peplos incorporates a shoulder seam, yoke, and sleeves.[34] The theatre costume "emerges as a well-cut tunic, covered with richly varied and bold designs, with a neckline that fits and shoulders that are slightly shaped."[35] It has a square pattern, "folded and joined down the front and attached just off the shoulder or else worn on some sort of undergarment."[36] "Sleeved chiton and boots were part of the classical tragic costume. It is likely that they came from some performance which was given in honour of Dionysus."[37] "Not all actors of course wore the same style of garb,

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[31]Ibid., p. 25.

[32]Ibid., pp. 25-28. See also Thomas Hope, Costume of the Greeks and Romans (New York: Dover, 1962), plates 71, 80.

[33]Brooke, p. 64-65.

[34]Ibid., pp. 28-29.

[35]Ibid., p. 66.

[36]Ibid., p. 65.

[37]T. B. L. Webster, Greek Theatre Production, 2nd ed. (1956; rpt. London: Fletcher, 1970), pp. 36-37.

but that which was distinctive of tragedy comprised a mask, cothorni or buskins, and garments consisting of a long, gaily colored, ornamented and sleeved tunic, girt high, and also when desired a mantle or himation, which like the tunic might be adorned with elaborate designs."[38]

Oedipus is a religious play, therefore the religious aspect could not be ignored in the production. Greek theatre was performed for, and in honor of, the gods. The plays were in part a religious service.[39] It is believed the costume for the theatre might have been patterned after the vestments of the priests of Dionysus.[40] A holy atmosphere pervaded over theatre. Greek men performing in, or having anything to do with the theatre were protected by law. Greek theatre had its ritual aspects both outwardly and inwardly. The Greeks had an elaborate ritual for choosing judges, and the events leading up to the plays were part of the festival ritual. I knew I would have to add these religious aspects, at least outwardly, since the Greek sense of the religious in theatre has no real modern equivalent.

Influence of Greek Costume on the Production

When I first thought about staging Oedipus, it was to be an authentic, elaborate production. The costumes as well as everything

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[38]James Turney Allen, Stage Antiquities of the Greeks and Romans and Their Influence (New York: Longmans, 1927), p. 144.

[39]Arthus Pickard Cambridge, The Dramatic Festivals of Athens (Oxford: Clarendon, 1953), p. 57-58.

[40]Haigh, pp. 238-40; Arnott, The Ancient Greek, p. 43.

else would be designed as close as possible to the fifth century style. Since a two hundred and fifty dollar budget would not have accommodated these plans, the decision was made to stage the play in the present century. The actors would wear their own clothing. They would enter with the audience, sit in the audience and do a good percentage of the play in the audience, treating them as though they were actors in the play. Wearing their own clothes would lessen the separation between them and the audience. This idea was analogous with the first ideas allowing the audience to sit on the stage while lighting sections of the audience, or having the house lights on the audience and the stage at the same time. The production would have the air of a public meeting. The audience and actors would comprise the assembly of Athenian citizens gathering to lament their troubles, pray to the gods, and seek help from their king. This concept would certainly solve the costume problem and keep well within the budget. It was at this point that Don Skelton expressed an interest in designing the costumes for the play. He would design as part of a production thesis on costume. He assured me he could design costumes which would be of minimal cost with either a contemporary or Greek design. I explained my first concepts to him. We both decided that coordinating actors personal wardrobes was not very challenging to a designer. I was still interested in the contemporary design as was he, but now there was the possibility of a Greek costume design. Don's desire to use a Greek design changed my ideas about the contemporary dress. The offer to have a Greek costume was too appealing. I was reverting to the authentic production idea. Possibly oscillation

is not good after one has decided the approach one will take, but there was still some time before rehearsals started so I felt I could waver a little. I thought about combining a contemporary look with a classic Greek look. While this would allow the audience to identify with the actors and the play, the actors could take on more significance and separate themselves from the audience by donning a Greek costume piece. It would be similar to the idea of a priest, being a man in his congregation, and a priest when he puts on his vestments for the service. This "religious concept" brought about my next suggestion to Don to let the actors wear their own clothing, still retaining the contemporary idea, but one Greek garment would be made to put on when the actor rose to speak or entered the orchestra. We would make dressing a part of the stage ritual. The actors, like priests, would put on vestments. If the actors were pretending to be "audience" and vice versa, then like the Greek actors and modern priests, the modern actors would put on a costume to elevate and separate him when entering the acting space. We would treat the orchestra as though it was holy. The circle has always had a hold connotation.[41] One of the religious aspects would be to give the theatre a holy connotation by making an entrance into it important. This would partly be accomplished by having each actor ceremoniously dress his fellow actors as they entered the space. Dressing would be done quickly but with enough care to make the event special.

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[41]Marcello and Edna Maestro, trans., The Circle, by Bruno Munari (New York: George Wittenborn Inc., 1966), p. 5.

Don was not sure that the mixing of contemporary clothing with the Greek clothing would work. He felt the two styles would look haphazard. The chances of coordinating twelve actors clothes with whatever designs he chose to do were not very good. And neither of us wanted the actors to purchase new clothing for the show. I suggested to Don that we buy, from the budget, clothing to go with a Greek design. He said that because the expenses would exceed the budget, he could make something for them cheaper than it could be bought. He wanted to have the chorus in some unifying design, partly to distinguish them from principal actors, and secondly for aesthetic reasons. Now we were moving away from the contemporary concept. Since Don was doing the design for his thesis, I felt the change was warranted. The suggestion was made that the principal actors wear contemporary clothing with something Greek over it and the chorus wear something made for them, bringing them together as a whole. Each member of the chorus played a character in the play. It was necessary for each actor assuming another character outside of the chorus to wear or carry something denoting his shift to the specific character. Clothing would have to indicate the switch, because I had elected not to use masks. Don showed me sketches for the chorus. The design for all of them was similar: full long-sleeved "pajama-like" pants and shirts with the necklines different for men and women. Each costume would be a different color to give the actors a sense of individuality while being a part of the whole. They were to move as a group, but individual feeling would always be prevalent. Many of the chorus' lines were spoken

by individual members. The lines often contained opposing opinions which lent themselves to being spoken by individuals.[42] A second reason for the pajama was based on Greek theatre design. Greek civil dress did very little to hide the body under it. Vase painting is a record of their scant clothing. Margaret Bieber says the vase painter usually painted the "ideal" not the reality.[43] For the stage they covered their bodies by wearing the long theatre costume or tights with a garment draped over them. Tights or the long theatre dress was the norm. Neither Don nor I liked tights. They are too form-fitting causing the audience to be concerned with "the body" as opposed to the actor. The "pajama" design was felt to be a good compromise between tights and a long theatre dress though possibly more expensive. Himations would be worn over the chorus costume when a chorus member assumed a second character in the play. The first and second messengers' himations were short cloaks fitting under one arm and pinned on the opposite shoulder. The herdsman's himation was a short cloak pinned around his neck covering one arm and leaving the other one free. The priestess wore a short white himation fitted under her arm and pinned on the shoulder. The colors chosen for the costumes were earth tones. The himations worn over them were also earth tones.

Teiresias' costume had to be special for several reasons. In Greek legend Teiresias was changed into a woman after seeing two snakes

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[42]Sophocles, pp. 68-69.

[43]Margarete Bieber, The History of the Greek and Roman Theatre (Princeton: Princeton Univ. Press, 1939), p. 55.

coupling and killing the male snake. Later he was changed again this time back to a man because he saw another pair of coupling snakes and killed the female.[44] Casting a woman in this male role was symbolic of Teiresias' male-female nature. Since Teiresias was very old and completely blind I needed something in the costume that would aid the actress in portraying those characteristics. Teiresias was also a prophet and mystic. I especially wanted to emphasize the mystical aspect in order to be "dramatic" and "theatrical." I suggested that Teiresias' costume color be white as a symbol of purity and truth. A transparent veil would be draped over her head. The veil would act as a mask and give her a mysterious quality. It would also represent "the hidden truth." I had in mind a small square cloth for the veil. A similar veil out of the same material would be made for the chorus member playing the oracle-prophet in the opening mime-dance. I had this person use the veil as a screen between her and the person she was prophesying. She would always hold the veil with both hands, one on each corner. Teiresias was given a white stained bamboo cane to carry. Teiresias' final costume consisted of a very long, white himation with a slightly ragged, transparent floor length veil over her head and the bamboo cane. The costume made her look both young and old depending on her movement and how close her face was to the veil over

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[44]Robert Graves, "The Myth of Oedipus," in Oedipus Myth and Dramatic Form, ed. James L. Sanderson and Everett Zimmerman (Boston: Houghton, 1968), p. 5.

her head. I had her use a high and a low voice register to aid the male-female aspect, and to add a mysterious quality.

I told Don I wanted Jocasta to be very beautiful and sensual. His design for her was very close to a Greek Theatre costume. She wore a long wine red peplos without any design, unlike the Greek theatre costume which was covered in designs and patterns. Over the peplos she wore a light beige chiton with a red key border painted on it. The look was very sophisticated.

Creon and Oedipus wore the shirt and pants exactly like those worn by the chorus. Creon's himation was light blue with a dark blue border. His appearance was regal but with less decoration than Oedipus. The colors for Oedipus and Jocasta were much darker than the colors of any other costume. These darker colors helped separate them from the other characters and gave them a rich appearance. Oedipus' shirt and pants were dark navy blue. His himation was cream with a dark blue and red key border. We had retained the previous idea, to the very end of the rehearsal period, of allowing Oedipus to wear street clothes, but, after trying the combination of the two period styles, it was apparent to us that they did not present a good unifying artistic statement, so the shirt and pants were made for him.

The final costume designs were not authentic Greek theatre costume dress nor were they contemporary dress. I liked the overall design for just that reason. The costumes had a decidedly Greek motif but not so much as to alienate the audience. They were functional, considering all the dance and movement in the play. The costumes had

developed into a semi-classical look with modern touches to bring the play into the twentieth century, retaining a Greek motif.

CHAPTER III

DANCE-MOVEMENT AND MUSIC

Greek Dance

The dance, like music, was an important part of Greek theatre.[45] The early Greek playwrights, along with directing and acting in their plays, invented and choreographed dances for them.[46] Unfortunately very little is known about the early Greek theatre dance.[47]

> The audience, sitting in the theatre, saw some kind of ordered physical movement in the orchestra as it listened to the singing or chanting of an ode. If in any given case we were asked what this movement was, our only answer is that we cannot possibly tell. Nevertheless, there are movements where we can infer, with more or less probability, the sort of thing that was being done by the dancers . . . .[48]

Much of the dancing was in the form of pantomime.

> The art was carried by the Greeks to the highest perfection, and a good dancer was able to accompany a song with such expressive pantomime as to create a visible picture of the things described . . . The purpose, then of ancient dancing was to represent various objects and events by means of gestures, postures, and attitudes.[49]

The gestures, postures, and attitudes in tragic dance were thought to

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[45]Haigh, p. 311.

[46]Brockett, pp. 22-23. Pickard-Cambridge, The Dramatic Festivals, p. 251, notes that "Sophocles was himself an accomplished dancer, who 'danced with a lyre' round the trophy erected after the battle of Salamis, and while acting the name part, joined in the game of ball in his own tragedy of Nausicaa, but nothing is known of the dancing of his choruses."

[47]Haigh, p. 313.

[48]H. D. F. Kitto, "The Dance in Greek Tragedy," The Journal of Hellenic Studies, 75 (1955), p. 36.

[49]Haigh, p. 313.

be very stately having a "noble," or "serious" attitude.[50]

In The Dance of the Ancient Greek Theatre, Lawler gives examples of some of these theatrical gestures. She states: "The slapping of one's own thigh or breast in Greek antiquity denoted distress, grief, displeasure, anger . . . ."[51] There is a very important "open hand" gesture often depicted on vase art.

> A careful study of several hundred representations of the gesture shows that it can be used to express (1) muscular tension; (2) rapidity of action; (3) worship or deference to a statue, an altar, etc.; (4) surprise; (5) marked admiration; (6) pointing; (7) mimetic carrying of an imaginary object on the palm of the hand; (8) abandon; (9) deterrence; (1) caution or stealth.[52]

Another dance gesture is called "taking hold of the wood." "The best explanation would seem to be that it implies a real or symbolic taking up or using of a wooden club or staff, in an enactment of beating or threatened violence."[53] Even though some ideas about dance gesture can be derived from studying vase art and the dramatic poetry, no clear understandable fifth century theatre dance has been choreographed from the material.

> It is easy to sense mood and tempo, of course, from the content of the verse and from the meter, and frequently the balance of strophe and antistrophe furnishes some clue to choreography; but the complexity of the material structure in most cases thwarts any attempt to plot from it precise movements or choreography.[54]

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[50]Lillan B. Lawler, The Dance of the Ancient Greek Theatre (Iowa City: Univ. of Iowa Press, 1964), p. 25.

[51]Ibid., p. 35.

[52]Ibid., pp. 36-37.

[53]Ibid., p. 37.

[54]Ibid., p. 29.

Greek Dance: Influence on Twentieth Century Production

Because dance was prominent in Greek theatre, I felt it should be included in the production even though it would be impossible to have authentic dances. I decided to choreograph the dances myself. I used several gestures from written descriptions and several from vase art. Other ideas came from Oriental dance. Many oriental countries such as China, Japan, and Burma, similar to Greece, use dance as an integral part of their theatre.[55] The dances in some of the oriental countries have fixed mimetic gestures to depict situations, attitudes, and events.[56] The gestures I suggested to the actors were the "open hand" gestures already mentioned along with any variation they could add through improvisation: the wide Kabuki stance in both standing and walking, the side to side head movement in Indian and Siamese dancing, and any pantomime gesturing which was appropriate in promoting a clear understanding of each segment of the story. I suggested that they allow their bodies to move with the music and feel somewhat free to do as they wished. We did exercises every night to help limber their bodies, and get them used to moving since several of them had had no dance training at all. From the beginning, we established a hearing-listening gesture which we used throughout the opening dance.

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[55]Richard Southern, The Seven Ages of the Theatre (New York: Hill, 1961), pp. 67-78.

[56]Zoë Kincaid, Kabuki, The Popular Stage of Japan (London: Macmillan, 1925), p. 27.

The gesture was executed by inclining their bodies to each other when mimeing "talking" or "listening." Their hands were to be held at chest level, palm facing palm. The hands moved in a rhythmic wave motion, sometimes crossing over each other.

The opening mime-dance presented, in a kind of dumb show, the Oedipus legend from the beginning with King Laius, Oedipus' father, up to the opening of the play some years later. There was no narration over the dance since the story is told again in the play. The chorus could have danced the story out at the moment it was actually being told in the play, but instead I made it part of the lamentation of the people of Thebes at the beginning of the play. This was done for two reasons: I wanted the audience to see a different opening, something that would not necessarily be completely classical and yet very classical; I also wanted the audience to become accustomed to the mime-dance right away so it would not come as a surprise later in the play. The dance was a combination of the classical and modern elements. Classical because mimetic dance was a part of the Greek theatre; modern because the movements were somewhat oriental, and the music was modern jazz from Japan.

The opening dance began with the chorus, singing atonally, entering down the palace aisle. In general Greek plays open with a prologue, the chorus entrance or parados following after the prologue.[57]

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[57]Thomas Dwight Goodell, Athenian Tragedy A Study in Popular Art (New Haven: Yale Univ. Press, 1920), p. 101.

I broke with the tradition because I wanted to bring the chorus on before Oedipus began speaking so it could go into the audience and permit Oedipus to speak to the chorus and audience as one body. "In ordinary circumstances the parados and stasima appear to have been sung by the whole chorus together."[58] As stated, most Greek tragedies, Oedipus Rex being one, do not begin with a choral ode.[59] Since I was adding the choral dance at the beginning I decided to use the atonal singing and incorporate both the singing and dancing as part of the opening lamentation which Oedipus interrupts. The chorus walks down the aisle in a formal, single file which could resemble the fifth century Greek chorus entrance.[60] When they are completely in the circle, the music starts and they divide themselves around the stage ready to enter the dance in their turn. The entire dance follows step by step the following sequence. The oracle (Sharon Marlow) prophesies to Laius (Tim Hopper). Tim, using a low-wide Kabuki stance, is brought to the center of the circle by the oracle. Sharon holds her oracle cloth between them and knods her head back and forth to indicate talking to him. When she has told him the prophesy he turns away, and the oracle brings Jocasta (Debbie Beasley) into the circle. Laius tells Jocasta of the prophesy by circling her, both of them in a wide foot stance inclining their heads to each other using the

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[58]Haigh, p. 306.

[59]Pickard-Cambridge, The Dramatic Festivals, p. 243.

[60]Ibid., p. 240.

wavering hand gesture which indicates talking and listening. He has told her he will not go to bed with her because he does not want children. Jocasta wants a child. She decides to get him drunk and have sex with him. Debbie circles Tim. She pulls an imaginary glass and pitcher from the air. She pours him wine and offers it to him four times. Tim watches her while standing still. He attempts to take the wine from her four times. On the fourth offer she gives it to him and crouches down to watch him. He keeps one foot stationary, pivoting on it, moving in a circle, and pantomiming drinking the wine three or four times. I had them do many of the gestures three or four times while moving around in the circle so the audience would have no trouble seeing the gesture and understanding what it meant. Suddenly he is drugged or drunk, he staggers and slumps to the floor. Jocasta gets up and approaches him. She dances around and over his body to symbolize having sex with him. Finally she lays down beside him and places her head on his chest. He awakens, and she helps him up, telling him what she has done. Jocasta dances away from him as he falls to the floor and beats his fist on the ground. The oracle has simultaneously moved to the chorus member playing Oedipus, Steve Humphreys. She brings him to Jocasta. Jocasta is standing in the wide Kabuki stance, legs apart, her arms stretched in front of her forming a circle. Oedipus slips around her coming up under her arms, symbolizing the child in the womb. The entire chorus rises and forms a circle around the mother and child, symbolizing everyone's connection with birth. Jocasta steps back, taking Oedipus' head in her hands, while the rest of the chorus (except

Laius), standing on either side of him, lifts him up symbolizing his birth. They move slowly, pivoting on the center while Laius circles with them at Oedipus' feet. Using both hands, Laius clenches his fists and brings them high over his head. His clinched fists represent the piercing fetters used to bind Oedipus' feet. Laius makes a stabbing motion at Oedipus' ankles three times. Oedipus writhes in pain and screams with each stab. The chorus lets him down and backs away from him. They sit as Oedipus crouches forward, hands under his chin, making a very slow turn. The herdsman (David May) circles him, at first not seeing, but listening for his crying. He finds him, and, placing his hand on Oedipus' shoulders, he walks Oedipus in a small circle to symbolize his taking Oedipus to Polybus and Merope. The second turn around, Polybus and Merope (Dick Reiss and Cindy Horton) stand up and move to Oedipus, taking his outstretched hands to indicate that they have taken him to be their son. Oedipus pivots in a circle, arms outstretched, holding the hands of Polybus and Merope. The oracle comes up behind him to tell him of the prophesy. When she has told him, Oedipus, thinking Polybus and Merope his real parents, pushes them away with a thrusting motion of each arm. They back away from him in alarm and sit down. He dances around the outer edge of the circle to symbolize his journey to Thebes. As Oedipus moves around the circle, Laius, and two guards (Dick Reiss and David May) stand up and approach him from the opposite direction. Laius is in front of the two guards. They all three walk in the wide kabuki walk; guards mime holding staffs. When they meet Oedipus, Laius motions with a

horizontal sweeping motion of his left hand for him to get out of the way. Likewise, Oedipus motions for Laius to move. David, on Laius' right side, steps forward swinging his staff over his head, coming down with it on Oedipus who blocks the hit with his staff and swings under to hit the guard in the side. David falls away from them and sits down. Laius then strikes Oedipus on the head. Oedipus turns and strikes Laius three times on the head, and Laius slumps to the ground dead. Dick attempts to strike Oedipus, but is attacked instead, both actors jumping in the air with a wide leaping motion. Dick lands on the ground ending the chase. Oedipus improvises a triumphant dance, moving in the circle until he comes upon the Sphinx (Brenda Kay Brown). Brenda stands in front of him using her hands like lion claws. She strikes at him. Baring her teeth like an attacking dog, she moves to the altar aisle placing one foot on the first step. Her body faces the center of the circle while Oedipus stands in front of her. He stretches his right foot straight in back of him, bending his left foot slightly in front with his left hand on his left thigh. The pose is reminiscent of the Ingres painting "Oedipus and the Sphinx."[61] This is the moment when Oedipus is asked the riddle "What walks on four legs, then two legs, then three legs?" The answer is a double one as it symbolizes man (baby crawling, young man on two feet, old man walking with a cane)

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[61]Jon Whiteley, Ingres (London: Oresko Books, 1977), p. 31.

and Oedipus (Oedipus the baby, the young man, the blind man with his cane). Brenda makes three clawing motions at Oedipus, symbolizing asking the riddle. Oedipus turns away from her three times, indicating with his right hand another area on stage where the mother (Cindy Horton) sits holding the child (David May). David leaves her lap and crawls on all fours while Oedipus shows the Sphinx. Then David stands and walks around as a young man, and Oedipus shows the Sphinx a second time. As David is walking, he assumes the posture of an old man with a cane and Oedipus shows the Sphinx the third time. David sits down. The Sphinx makes an attacking motion at Oedipus, but suddenly falls to the floor symbolizing her suicide. Oedipus dances triumphantly around the circle while the oracle moves to bring Jocasta to him. Oedipus dances to the center of the circle where Jocasta meets him. They perform a "love dance" which consists of them circling and leaning into each other, reaching to touch each other, but never touching. Finally, they embrace and he helps her down to the floor. He dances over her using rymthmic hand touching gestures with open hands similar to Jocasta's dance with Laius. Oedipus jumps into the air, falls forward, stops himself, and falls to her side to symbolize their union. He helps her up, they embrace, and the oracle approaches, circling them to symbolize the "truth of the prophesy." The entire chorus moves to surround the three actors, and they all blend together forming a circle. They begin atonal singing as the music fades out. The priest, Lynn Weaver, enters the circle and makes one revolution around it. She is looking up, her hands slightly above and to the front of her head. Her arms are bent so that

her hands are facing palms upward to the ceiling. After she makes the one revolution she stops, facing the altar. In one fluid motion, she brings her wrists together above her head, then arcs her arms out from her body, bringing them down and touching her wrists together, again a little below waist level as she kneels on her right knee, touching the floor a second after her wrists touch the second time. Then almost immediately she brings her arms back to their original position over her head. Meanwhile, simultaneously, the chorus from their stationary position are alternating their bodies from the waist up, in and out from the center of the circle. They have their hands slightly above and to the front of their heads. They alternate every other one in and out until each one has moved in and out six times. Sharon is the first to complete the sequence, then she executes the same wrist, arm, and kneeling sequence as the priest. The entire sequence continues until they are all kneeling with hands raised. When they are in this final position, Oedipus speaks his first line from the audience.[62] The last part of this dance was an attempt to bring the chorus into a position of lamentation where they are kneeling, hands raised, and singing atonally in a lament. The notable influence in this dance came from two early attic vases titled "Choral dance," showing a chorus holding hands in a circle.[63] The other influence was from an Egyptian painting showing lamenting women with

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[62]Graves, pp. 3-4.

[63]Bieber, p. 5.

their hands over their heads, palms facing upward.[64] Both paintings were an influence in the other two dances as well.

The third pair of strophes begins the second choral dance after the exit of Oedipus and Jocasta.[65] The chorus is confused and upset. It feels abandoned by the gods because the gods seem to withhold the truth, and evil men go unpunished by them. The chorus talks about these evil men and prays to Zeus for guidance. Again the chorus forms a very wide circle just inside the key border. The priest speaks the first strophe while the circle is being formed. The entire chorus stands facing into the circle. Their arms are in front of their bodies about eight inches from their chests and about six inches apart, hands open, palm facing palm. They clap their hands together to emphasize a word or sentence during the first antistrophe and second strophe. The first antistrophe is spoken in unison. The second strophe is spoken by Sharon. She walks three steps into the circle to begin speaking. At the beginning of the second antistrophe, spoken in unison, the entire chorus moves toward the center of the circle all joining hands at shoulder level. They incline their bodies to the right, stepping off with their right foot and crossing the left foot over just in front of the right foot, the circle moving to the right.

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[64]Wolfhart Westendorf, Painting, Sculpture, and Architecture of Ancient Egypt (New York: Harry N. Abrams, 1968), p. 125.

[65]Sophocles, pp. 80-81.

Taking about six steps to the right, they incline their bodies to the left and step off with their left foot, crossing the right foot over, the circle moving to the left. They move six steps and stop, their hands still shoulder level and joined. They let go and arc their arms at eye level, each person pressing his wrists together, then arching the arms down to waist level, finger tips pointing to the floor, each one presses his wrists together again (as in the previous dance). They raise their hands from the press motion to shoulder level, each dancer pressing their palms against the dancers' palms on either side. Simultaneously they turn in place, to the right, keeping their bodies in the same position making a 360 degree turn back to the same position. The next turn is to the left with each person still holding their arms up. The turn is only a half turn which places them facing the outer part of the circle. They take three steps forward, turn facing center, and clap their hands once. With another clap at the end of the antistrophe, the arms moving back to the first position of the dance, they end the dance. The hand clapping had its influence from the Shinto religion. When Japanese Shintoists pray, they clap their hands to call the gods to witness. The chorus is praying here and talking about man and his relationship to the gods.

The third choral dance takes place during the fourth pair of strophes.[66] The dance is performed by the women. Oedipus' blocking has placed him in the center of the arena. The women approach, on the cue "If I am a prophet," and begin to circle him, hands at their sides.

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[66]Sophocles, p. 87.

Their emotional attitude is pleasant considering the situation of the moment.[67] They seem to be trying to give Oedipus encouragement. The strope begins softly and builds to a loud ending on "find these things pleasing!" They are virtually crying out to Apollo for his blessing. As the women slowly circle him, they lift their heads up on the line "That Oedipus honours you." Still circling, they lower their heads and reach out with their right hands to touch Oedipus on "favour in sight of our king." The touching was to indicate their close connection with their king. Oedipus turns slightly in the circle as he watches them move around him. At the beginning of the line "Apollo, to whom we cry, find these things pleasing!," they stop circling, look up, and raise their right hand to the sky. Oedipus looks up and raises both hands. This final appeal to Apollo by all for guidance ends the dance. The antistrophe is spoken by the women as they move into new positions around the stage.

The next dance occurred during the second messenger's speech which is consistent with Greek staging practice.[68] "Occasionally the long descriptive speeches delivered from the stage were accompanied with mimetic dance on the part of the chorus."[69] This dance was literally nothing more than a danced-styled mime following the events in his speech. In the Greek theatre, messengers would use a great deal of hand gestures to aid them in recounting the story.[70] The

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[67]Allen, p. 119.

[68]Sophocles, pp. 92-93.

[69]Haigh, p. 317.

[70]Lawler, pp. 25-26.

messenger, David May, used very slight hand gestures during the speech so the focus could be more evenly split between him and the dance. The dance begins with the messenger's line, "By her own hand." The lights go out except for a deep, red light making an eight foot wide circle center stage, a light on the messenger standing on the second step of the palace aisle, and a small red light illuminating the altar. On the cue, "When she came raging into the house," Debbie (Jocasta) stands up and runs into the red pool of light. Her actions are mimed with a great deal of emotional intensity. Frantic, she silently cries out as she pulls at her hair. She turns around several times before falling on the floor, beating it as though it were her marriage bed. Then she stands, looks painfully up, and stretches her body upward, arms over her head, as if to touch something. Then she slowly relaxes her body, arms still held in the air, she lets her head droop to symbolize her death by hanging. On the words, "How after that she died I do not know," Steve Humphreys (Oedipus) jumps up and runs frantically around the circle grabbing seated members of the chorus as though he were begging them for a sword. On the cue, "Bellowing terribly and led by some invisible guide he rushed on the two doors," Lynn and Tim stand and attempt to prevent Oedipus from entering the red circle of light. Steve pushes Tim away with a large, violent gesture causing him to fall and roll on the floor. Steve mimes hitting Lynn in the stomach and head. Lynn and Tim represent the doors but they are treated as people. When Oedipus enters the red circle he is horrified at seeing Jocasta. He mimes cutting her free. She slumps into his arms and he lowers her

to the floor. On the line, "He tore the brooches," Steve tears them from her dress and stands up. On the words, "lifting them up high dashed them on his own eyeballs," he mimes stabbing his eyes and screaming violently. (The light goes out on the altar to symbolize his blindness and the gods forsaking him). The upper part of Steve's body moves in pain. On the words "He struck his eyes again and yet again," Steve, in rhythmic motions, stabs at his eyes four or five times, then he slumps to the floor kneeling next to Jocasta. The messenger continues the speech, but just before it is over, Jocasta turns slowly over and curls into a fetal position, and Oedipus rests his head on his knees. The dance is over. The rest of the chorus has remained kneeling in the shadows of the red circle singing atonally under the speech.

The curtain call was the final dance. The stage is free of all the actors except Oedipus, who is again standing center stage. The lights go out on him. When they come up he is still standing alone. The chorus enters from all the aisles. Jocasta and Creon enter from the palace aisle. Creon carries a mask for Oedipus. Everyone moves slowly in, arms at their sides. The chorus stands just inside the key border. As Creon and Jocasta approach Oedipus, Creon hands him the mask which he holds up to his face. Jocasta stands on Oedipus' right side and Creon on his left. With Oedipus the pivot, they turn clockwise once around. When they are again facing the palace aisle, Oedipus, Jocasta, and Creon exit together up the palace aisle. The chorus, positioned around the circle, turns toward the palace exit. The

palace aisle palace aisle and altar aisle divide the circle. Using that division, the chorus, on either side, follows the curve of the circle, meets just in front of the palace aisle and altar aisle and marches out in pairs behind Oedipus.

The most important influences on the choreography were from the two statements: "The purpose, then of ancient dancing was to represent various objects and events by means of gestures, postures, and attitudes."[71] And that the tragic dance was to be "dignified, noble, and serious."[72] Working within the context of these two statements, I incorporated what little I know of Oriental dance gesture, Greek vase art, and my intuitive sense, to create simple dances designed to mime events in the play and add visual interest to the dialogue.

Music: The Fifth Century Stage

In the early fifth century, music was fairly "simple and severe."[73]

> During the latter part of the fifth century the character of Greek music underwent a considerable change. The severity and simplicity of the music of the Aeschylean period were succeeded by a style in which softness, variety, and flexibility were the prominent features.[74]

Unfortunately, like the dance, no musical notation has survived the centuries. "All knowledge of the unique and intricate relationship between music, dance, and the spoken word has vanished."[75]

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[71]Haigh, p. 313. [72]Lawler, p. 25.

[73]Haigh, p. 319. [74]Ibid., p. 321.

[75]Arnott, The Ancient Greek, p. 35.

Much of verse, rhyme, or meter indicates the words were to be sung. The singing was accompanied by music. "The principal instrument was the flute, though there are also references to lyres, trumpets, and various types of percussion effects."[76] The flutes could vary in size to "harmonize" with the voice of the singer.[77] The flute's tone was believed to be very close to that of the modern oboe. The musical sound was thought to have a very oriental flavor.[78]

Greek Musical Influence on the Production

I wanted to use a flute player in the production, but decided against it because the sound of the modern flute did not seem to work with the tragic mood of the play. We tried to get an oboe since the Greek flute was supposed to sound like the oboe, but no one would play for us, especially without the offer of money. Since there is no music from the fifth century, we would have had to either select something modern, which I did not want to do, or write music for the show, an impossible idea considering the limited time. Flute music, music in general, was "subordinate to the words."[79] Since none of the actors were singing, and I was not having music underscore the entire play, I decided not to use a flute or oboe.

I decided from the beginning that I would treat music as I did dance, since there is no music from the fifth century available to us, I could go as far afield as I liked to add music to the production.

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[76]Ibid., p. 39.

[77]Lawler, p. 9.

[78]Brockett, p. 26.

[79]Pickard-Cambridge, The Dramatic Festivals, p. 149.

For the auditions, the actors were asked to dance or move as they wished, to two different musical pieces from modern jazz albums. The first piece was from an album by Gato Barbieri titled Caliente. The second piece was from an album by Osamu Kitajima titled Osamu. This album has a very modern oriental sound. I was considering using a cut from it for the opening mime-dance.

The pre-show music was a selection from three albums. The song selections had two things in common; they had an Oriental sound with tone qualities fitting a tragic mood. The albums and the selections from them are as follows: Quartet for the End of Time by Messiaen, played by Tashi, selection "Cluster of rainbows, for the angel who announces the end of time;" Osamu by Osamu, selection "Endless steps;" Korean Court Music by The National Music Institute, Seoul, selection "Long life immeasurable as the sky." I especially wanted to use the Korean music for its mood quality which is somber and mysterious to the western ear. The songs I used from the album are several thousand years old, lending a significance with the age of the play. The songs used drums and flute which, for me, made a connection with early Greek music.

I used a trumpet as part of the pre-show to announce the starting of the play as was the custom in Greek theatre.[80] The trumpeter blew several fanfares outside the theatre and a third one inside the theatre.

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[80]Ibid., p. 67.

The third one was not only to announce the start of the play, but a fanfare for the entrance of the director and chorus right after the pre-show music.

Timpani drums were used at the very beginning just after the introduction or prologue. The opening introduction ceremony was over. And as I led the actors off stage for the beginning of the play, the drums began to beat in a slow majestic fashion. They continued while the actors walked around the top tier of seats surrounding the audience and closed them in with the curtains which surround the entire upper tier. The actors walked back to the palace entrance and down the palace aisle. The drums stopped playing at this point and the music from the Osamu album began the mime-dance.

The next music was to be for the exit of Oedipus and Jocasta just before the third pair of strophes.[81] I had in mind a song from the Gato Barbieri album to underscore the sensuality of the moment, but eventually I cut the Gato Barbieri music and used timpani drums instead. The Latin jazz did not fit the whole mood of the play at that point, and I was afraid the audience would laugh with this particular music playing over the scene. Jocasta says,"I will send quickly. Now let me go indoors. I will do nothing except what pleases you." Oedipus was choreographed to kiss Jocasta and then pick her up and carry her into the palace. The drums had begun several lines before

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[81]Sophocles, p. 80.

her last line, and they built to a crescendo ending on the exit. The timpani offered a much more dramatic exit for them than the Latin jazz.

The last piece used in the show came from the Korean album. The title of the piece was "Receiving the approaching spirit." The music began softly during the last speech of the play and built to a crescendo as Oedipus was left standing alone on stage. The piece is sad and haunting, perfect for this final moment.

CHAPTER IV

ACTING STYLE

General Acting Style of the Fifth Century

We possess very little information on fifth century acting style, but what little we do know presents a fair picture of the actors and acting style of the period. Fifth century acting was very different from modern twentieth century acting. "To judge ancient acting by the standards of modern and western acting is a quite mistaken proceeding."[82] The early stage had only a choral leader and a chorus. The leader would sing a story and be answered in refrain by the chorus.[83]

> In the case of tragedy the next step forward was taken by Thespis. He introduced a single actor, who took the part which had previously been taken by the leader of the chorus, and filled up the pauses in the choral odes either with monologues or with dialogues between himself and the leader.[84]

During the first part of the fifth century, Aeschylus added the second actor, Sophocles added a third actor to his plays, and the practice was then adopted by Aeschylus.[85]

> There was no restriction upon the number of the more prominent characters, provided they were not brought upon the stage simultaneously. The only limitation was this--that not more than three of the more prominent characters could take part in the dialogue in the course of the same scene.[86]

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[82]Pickard-Cambridge, The Dramatic Festivals, p. 149.

[83]Brockett, p. 10.

[84]Haigh, p. 222.

[85]Arnott, The Ancient Greek, p. 36.

[86]Haigh, pp. 221-22.

The practice of three actors remained unchanged for quite some time.[87] In Oedipus Rex, the non-chorus speaking roles would be divided among the three actors in this fashion: ". . . one actor plays Oedipus throughout, a second Kreon and the Messenger from Corinth, a third the Priest, Iokasta, and the Herdsman. The parts of Teiresias and the second Messenger could be played by either of the last two."[88] Women were not permitted on stage. All roles, no matter what age or sex, were played by men.[89]

The male actors portrayed every age range of both the sexes. "Characters in tragedy are either young, or in the prime of life, or old; and the old are very old indeed."[90] One aid in helping the actor portray these different characters was the mask. Masks were used throughout the history of the Greek theatre. Masks were an essential part of the actor's craft.

> Aeschylus was the first to employ painted masks, and to portray features of a dreadful and awe-inspiring character. Though not the inventor of the tragic mask, as some ancient writers assert, he was the first to give it that distinctive character from which in later times it never varied.[91]

The fifth century mask was much simpler in design than the masks of

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[87]Pickard-Cambridge, The Dramatic Festivals, pp. 135-36.

[88]Ibid., p. 141.

[89]Roy C. Flickinger, The Greek Theatre and Its Drama (Chicago: Univ. of Chicago Press, 1936), p. 188.

[90]Arnott, The Ancient Greek, p. 45.

[91]Haigh, p. 242.

later periods.[92] "The overriding impression is one of attempted naturalism."[93] The masks may have been designed to be fairly naturalistic, but the overall acting style was not naturalistic. The mask covered the entire face so that any natural facial expression would have been lost. "The Greek actor was deprived of any opportunity for displaying those powers of facial expression which are one of the chief excellences in modern acting."[94] The masks displayed very stereotyped features, "brutal tyrant, crafty statesman, the suffering maiden," which were easily recognized by the audience.[95]

Since the actor's face was hidden, his voice became his most important quality. "The practice of Greek actors included speech unaccompanied by music, speech accompanied by an instrument (or what is conventionally termed recitative), and song."[96] The meters determined whether the actor spoke, sang by himself, or sang with a flute.[97] The "tone" of his voice was important along with his ability to adapt "to the personality or mood of the character represented."[98] The Greek influence was conscious and appreciative of the actor's voice. It was important for him to have clear, correct enunciation.[99] The Greek actor made no attempt to vocally impersonate sex or character. "All

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[92]Arnott, The Ancient Greek, p. 42.

[93]Pickard-Cambridge, The Dramatic Festivals, p. 192.

[94]Haigh, p. 244. [95]Ibid., p. 244.

[96]Pickard-Cambridge, The Dramatic Festivals, p. 156.

[97]Ibid., p. 156. [98]Ibid., p. 168.

[99]Ibid., p. 170.

actors used the same standard form of tragic declamation."[100] The form of tragic declamation was "to declaim the verses with a loud and ringing intonation, and to fill the theatre with a deep volume of sound."[101]

The theatres were quite large, so it was important to the actor that his voice be loud enough to be heard all over the theatre without shouting, as shouting was the mark of a bad actor. "The large theatres demanded practiced voice-production rather than violent effort . . . ."[102] The large theatres also meant that the actors' gestures had to be large enough to be easily understood. "We must look, then, for simplicity and exaggeration: for a system of movements unambiguous in meaning and perceptible even to the spectators furthest from the stage."[103] "When playing to an audience of fifteen thousand or more, the actor could hope to convey little visual subtlety."[104] The actors' body gestures could express a wide range of emotions.

> In the fifth century the texts of the plays seem to imply . . . a high degree of mobility, even of rapid movement, kneeling, prostration, and free play of gesture, and this is not excluded by what we know of fifth century costume. It was only facial expression that was unalterable, owing to the rise of masks.[105]

Even though the extant texts indicate movement and emotions we are

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[100]Arnott, The Ancient Greek, p. 42. [101]Haigh, p. 275.

[102]Pickard-Cambridge, The Dramatic Festivals, p. 167.

[103]Arnott, The Ancient Greek, p. 45. [104]Ibid., p. 39.

[105]Pickard-Cambridge, The Dramatic Festivals, p. 171.

for the most part, ignorant of the gestures used to create these movements and emotions.[106] The masks and brightly colored costumes helped to define the actor's character and movement, while his voice helped to supply the mood and emotion.

Greek Acting Style: Influence on the Production

My approach to the acting style of this production was, in places, the exact opposite of the fifth century approach. Oedipus Rex is an intimate play. In one hour we have opened to us the private lives of two people. In one hour we witness their destruction. I chose the realistic acting approach because it concerns itself with projecting on stage the intimate details of life. My idea was to have an atmosphere of sensual reality about the production. I wanted to bring out the undercurrent of love and passion between the characters. Along with Oedipus being a play about incest and fate, it is a play about two people in love. I worked with gestures to bring this love and passion to a visual reality on stage. The dialogue speaks of their love and concern for each other; the gestures add the important physical reality of it. The Greeks used gesture to act out emotions. This is essentially what I did, but I used realistic gesture in a way the Greeks would not use it in their large theatres. Gestures in the Carousel could be small, real, and lifelike The actors playing Oedipus and Jocasta were blocked to touch each other as much as possible. I blocked their movements as near to each other as was feasible. One particular moment happend on Jocasta's lines,"I will send quickly.

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[106]Ibid., p. 176.

Now let me go indoors. I will do nothing except what pleases you." Oedipus was blocked to kiss her passionately, then pick her up and carry her inside the palace.[107] On Oedipus' final entrance after the death of Jocasta and his blinding, he was blocked to carry her body on stage. He was symbolically representing the Greek ekkyklema at this moment, but more than that he was holding the body of the woman he loved, his wife, and his mother. These gestures created the close connection between them, and heightened the emotions of the moment.

All of the actors were instructed to touch each other as much as possible. We established a general "greeting-parting gesture" which consisted of placing both hands on each others' shoulders. The Priest is the first to touch Oedipus in this fashion. She places her hands on his shoulder as she talks about the state of Thebes. Oedipus greets Creon and sends him away with this gesture. The gesture was used throughout the performance when needed. Everyone was also instructed to touch people in the audience when possible. For instance, when Oedipus is blinded he had to walk down the aisle by himself. He was told to touch the shoulders of people sitting hear him if he had to in order to keep his balance or find his way. The concept of the actors sitting with the audience was to bring everyone closer together and hopefully establish an intimate atmosphere between actors and audience.

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[107]Sophocles, p. 80.

The mask, an important Greek element, was excluded from this production. The mask was as important to the Greek actor as the use of the face is to the twentieth century actor. I elected not to use the mask because it sets up a barrier between the actor and audience. Even if the actor knows how to use a mask, it is still not his real face: the mask is between the actor, his fellow actors, and the audience. I do not think the mask would have worked with the realism of the production. And if I had elected to use masks, I would have still wanted realistic acting. Without the mask, the audience was able to see every change of mood, emotion, and facial subtlety connected with realistic acting.

Because of the realistic approach, I discarded the Greek practice of the "all male cast." In fact, I did the opposite and cast two women (Lynn Weaver, the Priest; Margie Ragsdale, Teiresias) in traditionally male roles. The dialogue did not require any changes to correspond to the women. There was no attempt by either women to create a "male character." There are some character parts that lack a clear sexual definition, male or female, which permits either sex to play the character. There is no sex reference to the Priest other than the title Priest, the title could be Priestess as well as Priest. Many scripts are very male-dominated. Oedipus Rex is not an exception, so to give actresses better parts I cast them in male roles. The practice causes no trouble especially when the characters can be played with little or no sex difference. I will explain in more detail the approach to these two characters in the character analyses at the conclusion of this chapter.

Another important element in Greek theatre partly excluded from this production was singing. As already noted, the Greek actor sang portions of his dialogue, or his dialogue could have been accompanied by music. Because I was using a realistic approach, the singing would not have worked in the production. Song or sung dialogue is too closely allied, in the twentieth century, to musical comedy and opera. "In fact the Greek drama was not unlike a modern comic opera in this particular respect, that it consisted of a mixture of speaking and of singing."[108] I did not exclude music or singing because they are important in creating atmosphere. They were not used in the fashion of the fifth century, however. The actors did not sing their lines: they spoke them without musical accompaniment. Music in this production was used to underscore specific moments in the play to achieve a particular mood or effect.

The script that I used posed several problems for the actors. One problem was connected with the realistic approach. Several actors felt that the script was formal but not necessarily poetic. The real problem for the actors was that the dialogue was not written or interpreted in a completely modern realistic speaking form. Instead of Jocasta saying, "Everyone, as you can see, I have decided to go to the temple of the gods with some flowers and incense," she says, "Princes of the land, I have had the thought to go to the God's temples, bringing in my hand garlands and gifts of incense, as you see."[109] I explained

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[108]Haigh, p. 267.

[109]Sophocles, p. 81.

to them that I thought this particular translation was clean and intelligent without losing the sense of poetry that was certainly in the original. Their problem was thinking "classical" instead of "modern." The script can be spoken with realistic emotion and intent behind it. They were thinking that, because they were doing a classical play, they had to act and speak in some "classical manner." "Classical" can quickly be interpreted as non-realistic because it is difficult to identify the language or the feelings expressed in the script. The same problem is found when actors do Shakespeare. I talked to them about the language all the time. I pointed out their speech to them throughout the rehearsals, indicating when they were speaking realistically and when they were not. Sometimes we would have to repeat words and sentences to understand how they could be said realistically. I worked with many of them privately so that we could concentrate on small points of both speech and feeling. I would ask them if they understood that what they had just said did not sound real. More often than not, they would immediately note the real or unreal quality in their speech and change or continue as was warranted with the situation.

Emotional intent was another problem with the script. Without the proper feeling, the words can sound hollow. The feeling has to do with the development of a character. An actor can build a character technically, but, without the inner feeling, the character will lack a true stage life. We began working on the inner feelings from the beginning. For several days we read the script without emotion just to allow the actors to become familiar with each other and with the script. This

method allows the actor to begin to sense the emotional flow throughout the script and to prepare himself to create the emotion later in the rehearsals. We talked about Greek life and what was important to the Greek people. The cast was encouraged to read as much as they could on the Greek people and their history. We did improvisations to work on intent and character feelings. I also used the improvisations to get the actors to loosen up. One improvisation consisted of directing members of the chorus to play Jocasta and Oedipus, during Oedipus' blinding and Jocasta's death, to see how they would approach the characters in this situation. The mime-dance during the second Messenger's speech came out of this improvisation. Another improvisation consisting of the blinding of Oedipus and the death of Jocasta was done with Jerry Neill and Teresa Williams. I let these two actors act out those moments in the play so they could feel the emotions connected with the scenes and have something to relate to when they were acting within the text of the script. Again I worked with many of them individually on their motivation concerning their being real on stage and what they were doing from moment to moment. We used the magic "if." What if I were a citizen of Thebes? How would I act? What would I do? What if I were a king? What if I were Oedipus? What would Oedipus do, how would he react to the situations? These "if" questions were all explored in creating the characters.

Another problem encountered with the script was the correct meaning of a word or sentence. Since the Greek culture and mythology is foreign to many people, the meanings behind certain names, words, and sentences

are not readily understood. The wording of a sentence may sound awkward and the actor would not know how to deliver the line. In such cases we stopped and analyzed the sentence or word and what was being said around it to glean the meaning or correct interpretation. I attempted to answer some questions concerning the culture or the correct pronunciation of a name, or the interpretations of sentences. And if I could not help them, we simply looked up the information in the library.

I took a somewhat less realistic approach to the playing of age. The actors were not permitted to play age. We used a few gestures to indicate age but nothing that said "I am playing older than I look." I wanted truth in the acting which is a great part of the realistic approach. If the actor believes in his mind, or thinks age, his actions and voice could indicate it without him having to walk like an old man, or shake like one. The idea here was to think age but not to physically attempt to show age. In the Carousel Theatre the audience is too close for heavy make-up unless the actors are making a statement with make-up which we were not doing. The chorus members were also playing character parts outside the chorus that required some fast changing, and there was no time for any big make-up or costume change with this type of staging. This practice was not incongruent with the mixed fifth and twentieth century staging concept.

The following is my general concept for each character and my realistic approach to each one:

Oedipus, King of Thebes, father, husband, and lover. Oedipus

is the principal character and the driving force of the play. He is King of Thebes. His rule has always been firm but fair. He loves his people and would do nothing to hurt them. He enjoys being king, but is overly concerned with his image. He takes pride in his heroic reputation. It should not be forgotten that he saved the city from the tyranny of the Sphinx. He marries Queen Jocasta and rules well for at least ten years. The people look up to him. They are calling to him at the opening of the play for his continued help. He is glad to do all he can and is always one step ahead of his people to show them what a good ruler he is. He can do no wrong. He certainly does not want to do anything wrong. Oedipus is at the pinnacle of his profession and life.

I discussed these characteristics with Jerry Neill. We decided Oedipus was thirty years old. He was a ruler. He was a "man's man." I asked Jerry to grow a beard to add more maturity to his face. The beard would also set him apart from the other men in the cast because they would all be clean shaven. I told him not to play any age other than his own. His gestures should always be open and magnanimous to show his large scope of feeling and his constant openness to his people. He is a man of decision. I asked Jerry to make his gestures quick and very definite to indicate his decisiveness. If he was not addressing some character on stage, he was to address the audience. He was to look right at them to establish his power. His eye contact was to be very focused and unafraid. Jerry was to be reserved and dignified with the chorus and lesser characters, but much less so with his family. Oedipus

was a handsome young man, a man who was married to a beautiful woman fifteen years his senior. He is in love with her. She was given to him in marriage when he saved the city. No doubt he would not turn away the position of king along with being married to a beautiful woman who just happened to be a queen. Beyond being king and queen, they were husband and wife, and more important for this production, they were lovers. Jerry was blocked to be close to her, and they were to touch as much as possible. I suggested to Jerry and Teresa that they have as much eye contact with each other as possible. These physical gestures help to establish their relationship for the audience. I wanted to play up the love between them, especially the physical love. The script depicts their spiritual connection but not the physical; for me, that had to be added. Being able to see Oedipus and Jocasta together heightens the tragic element because we have seen the evidence of them together and not just heard about them together. Oedipus trusts his wife. He has made her his equal. He loves and trusts his brother-in-law. He sends Creon on important missions and seeks his advice on matters of state. Oedipus is a good and loving father. This is exemplified in the end, when one of his last efforts is to have his children, especially his daughters, taken care of by Creon. Some of Oedipus' darker qualities are that he cares too much what others may think. His temper is quick, and he is irrational when he is mad. He does not like to be challenged in command. In the traditional view he has too much "hybris." He thinks too highly of himself. I told Jerry that this statement was only partly true; the gods have preordained his life,

therefore he actually has no control over his actions. Oedipus is in the hands of his fate. We decided to play down the "hybris" and work more with the fate image. He makes many references to fate at the close of the play. It is the gods who have moved him to this last position. For my approach the fate concept was more important. In general terms, man only thinks he controls. Control is man's illusion. Every external force can act upon him and move him about and can destroy him without his being able to prevent it. This is what is happening to Oedipus. Oedipus is an exact, methodical man. This is analogous with being a king, following the law, being one step ahead of everyone, and being a thinker. It is this exactness, this desire for truth, which drives him on until he is destroyed. Jerry's quick, precise, definite gestures would help him create these concepts. Jerry worked on the character using Stanislavski's ideas. The script may only hint at much of the material known, thought up, or decided about a character. It certainly cannot give every detail. To establish a true, realistic character, an actor has to think through all the character's life. The actor can say: "What if I were Oedipus? What if I had a wife? What if she were older than I? How would I react?" Jerry used this approach to create the character of Oedipus.

Jocasta, Queen of Thebes, wife of Oedipus; widow of Laius, the late king. Jocasta, physically a beautiful woman, is intelligent and aggressive. She has lost a husband at the hands of robbers. She cared for him and possibly loved him. She likes order and peace. Jocasta is not afraid to get what she wants. She is like Oedipus in that she enjoys

being queen as he enjoys being the king. She has lived in a royal house all her life but does not stand aloof from her people. She does not like scandal concerning her family, nor does she like the public knowing the private or personal matters of her family. She is protective of her family. Not minding that he is younger than herself, she enjoys the love and companionship of her second husband. She has many sides to her character like Oedipus. She is a sensual woman which may be part of her attractiveness to Oedipus. At the opening of the play she is worried about her husband. As the play progresses, she is troubled by his anxiety over the state and their developing situation. I discussed these characteristics with Teresa Williams. I told her that she should try to bring a regal bearing and sensuality to the character. I wanted the audience to know that she was in love with Oedipus. I explained to her that her mood changes as Jocasta were difficult because they come so quickly. But then, so do everyone else's mood changes. The play is an hour long, short considering the events and emotions all the characters pass through in that length of time. Teresa's role as Jocasta requires a great deal of concentration. She has much less dialogue than Oedipus, so her actions and reactions had to give much of the information about her character to the audience. She was told to concentrate on the people on stage and what was being said at all times. She used her face and physical gestures to indicate her reactions and feelings as other people talked. When she knows the truth, she cannot face Oedipus or the people of Thebes any longer. She is as proud as Oedipus and must remove herself from the shame of the truth. There is

no way for her to settle for anything less than what she is and the life she lives.

The Priest of Zeus. Lynn Weaver did not play the Priest as a man. She was a Priestess. Her bearing should be regal to fit her high office. She is almost the equal of Oedipus and Jocasta. As a friend of the family, she can give them council. She is also a leader of the people of Thebes. She leads the chorus in worship and dance. She remained the Priestess throughout the performance even when she was part of the chorus. She is kind and wants only the best for Oedipus and her people. As the Priestess of Zeus, she is not afraid to take an active part in the affairs of state.

Creon, brother to Jocasta, brother-in-law of Oedipus, respected citizen of Thebes, and councilor to Oedipus and Jocasta. I told Dick Reiss I saw Creon as a very good man. I wanted the audience to be sympathetic to him. He can be played as a "heavy," but I wanted him to be three dimensional. Creon is a good husband and father. He is a respected citizen of Thebes. He has very good relations with the people. They are his friends because they like him and because he is brother-in-law to the king, but he is not afraid to be king. He may live a life without responsibility, but he is a responsible man and fair. He believes in the laws of both men and gods. He lives very much within the law. He is regal like his sister and brother-in-law without their burdens. There could be a possible hint of snobbishness in his character. Creon is firm but kind. After Oedipus has accused

him of treason, a crime punishable by death or banishment, Creon does not come to take revenge on Oedipus, he comes to help. Creon is a calm man who quietly assumes the power and responsibility. I had Dick Reiss play him very openly. His body gestures were to be smooth and careful, very assured. He was blocked to include the audience as his friends. He sat in the audience and spoke to them throughout the play. I told Dick that Creon is always under control even when he and Oedipus argue. Creon never loses his composure. Creon is always a king.

Teiresias, a blind prophet, respected in Thebes. Margie Ragsdale was not to play Teiresias as an old man. She was asked to use her high and low voice to add a mysterious quality to the character. Teiresias was a seer, a mystic. He lived his life away from people possibly out of choice and possibly because people were afraid of him. He is a good man, but like Oedipus, he has a temper. He cares very little for worldly objects. He does not mince words. He is blind and must feel his way through life. He has been in trouble with the gods and understands how powerful they can be when they deal with men.

A Messenger, from Corinth. A good man. He has lived quietly in Corinth. He took Oedipus from a herdsman and gave him to Polybus and Merope, the king and queen of Corinth. He has enjoyed favor with them since giving them the child, but has lived without public notice because the king and queen did not want to let Oedipus know they were not his real parents. After the death of Polybus, he was sent to bring Oedipus home. He hopes to gain favor with the new king by being the one to

bring him home and then by telling Oedipus that he was the man who brought him to Polybus and Merope, his adopted parents. He has a good disposition and is somewhat reserved. Steve Humphreys was not to play any age. If he played the concept of reserved, it would show age. We worked on keeping his gestures to a minimum helping to give a sense of age without playing age.

A Herdsman, formerly in the service of Laius. He is kind and compassionate. He could not leave Oedipus to die. He does not understand the royal manner. He is afraid of royal power and what it can do. Out of his compassion he disobyed his king. He saw Laius murdered and his murderer, Oedipus, become king. He was afraid and asked to live unnoticed away from Thebes. When Oedipus summons him, he tries to leave. He has to be forced to talk because he does not want to cause any trouble. He was a good servant because he followed orders and remained silent. His mistake was when he disobyed the one time.

Second Messenger (David May). As a servant in the house of Oedipus and Jocasta, he is loyal to both of them. He respects them both. He is no more than an average person who is affected by his close connection with this house. He is afraid and is horrified at the fall of his king and queen.

All the supporting actors and chorus were to act as though they were all citizens of Thebes. All of them are affected by the events that take place. They have a stake in the lives of the people that govern them. If the gods are unhappy with Oedipus and Jocasta,

then it affects them all. At the beginning of the play, they are meeting as an assembly to pray and seek council for the troubles that plague Thebes. They react to the events in the play as the script demands and with as much individualism as they can have without going too far from the script.

CHAPTER V

CHORUS

General Outline of the Fifth Century Chorus

In the twentieth century the chorus is considered an unusual aspect of Greek drama.

> The history of the chorus in the Greek drama is a history of gradual decay. In the earliest period, when both tragedy and comedy were mainly lyrical, the members of the chorus were the sole performers. After the introduction of actors and dialogue the chorus still continued for a time to play the leading part. But from the beginning of the fifth century it began slowly to dwindle in importance, until at length it either disappeared altogether, or sank to the position of the band in a modern theatre.[110]

Until its demise, the chorus played the part of actor, dancer, singer, and mime artist in the plays. These different aspects of the chorus' character contributed a great deal to the economy of a play.

> First, it was an agent in the play; it gave advice, expressed opinions, asked questions, sometimes took an active part in the action. Second, it often established the ethical or social framework of the events and set up a standard against which the action might be judged. Third, it frequently served as an ideal spectator, reacting to the events and characters as the dramatist might hope the audience would do. Fourth, the chorus helped to set the overall mood of the play and of individual scenes, and to heighten dramatic effects. Fifth, it added movement, spectacle, song and dance, and thus contributed much to theatrical effectiveness. Sixth, it served an important rhythmical function, creating pauses or retardations during which the audience might reflect upon the events.[111]

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[110]Haigh, p. 285.

[111]Brockett, pp. 25-26.

In each play the chorus was composed of a specific number of men. "The number of the tragic chorus appears to have been twelve in the plays of Aeschylus, and fifteen in those of Sophocles and Euripides."[112] The formation of the tragic chorus was rectangular. This rectangular formation was executed using five files and three ranks.[113] "Accordingly, when a tragic chorus was drawn up 'by ranks,' the men stood five abreast and five deep."[114] Most of the time the chorus entered in a "stately march."[115] "This formal marching entry was customarily accompanied by singing or chanting, and was often in the anapaestic or 'marching' meter."[116] The chorus usually entered the orchestra from the western entrance with the stage on their right side and the audience on their left side.[117] Sometimes it is believed the chorus would enter on the western side, enter part way, stop, and turn facing the stage.[118]

> In most cases the entrance of the chorus took place at the conclusion of the "prologue," or introductory scene upon the stage; and the march in was accompanied by a chant, which was called the "parodos," or entrance-song. However, in a considerable number of plays there was no parodos at all, but the chorus entered the orchestra in silence, while the first act of the drama was in progress, and then commenced a musical dialogue with the actors upon the stage.[119]

Oedipus Rex is one of the plays written without the parodos or entrance-song. Other plays with a similar beginning are Antigone, Trachiniae, and Philoctetes.

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[112] Pickard-Cambridge, The Dramatic Festivals, p. 234.

[113] Ibid., p. 239.

[114] Haigh, p. 298.

[115] Brockett, p. 25.

[116] Lawler, p. 26.

[117] Haigh, p. 299.

[118] Ibid., p. 303.

[119] Ibid., p. 302.

There is very little information on the actual movement and gestures of the chorus.

> During a large part of every Greek play the chorus had nothing to say or sing, but merely stood watching the actors, and listening to the dialogue. It would be absurd to imagine that they remained stolid and indifferent during all this period. Chorus and actors were supposed to form one harmonious group, and no doubt the chorus followed the events upon the stage with a keen appearance of interest, and expressed their sympathy with the different characters by every kind of gesture and by-play.[120]

The dances were probably a combination of dance and mime. "Most choral passages were sung and danced in unison, but at times the chorus was divided into semi-choruses who performed in turn."[121] It is not known exactly how the choral speeches and songs were divided or delivered by the chorus. "In ordinary circumstances the parodos and the stasima appear to have been sung by the whole chorus together."[122] Sometimes the leader of the chorus delivered the lines instead of the whole chorus.[123] Individual members of a chorus might have taken specific passages of dialogue, but we do not know for sure.

> A chorus might be perfectly well chanted by the whole body, though written in vivid and dramatic style. It is hardly safe therefore to distribute choral passages among individual choreutae except on very strong evidence. The extent to which the practice prevailed in the ancient drama must be regarded as an open question.[124]

"Out of words, music and dance together the poets and chorus-trainers created complicated patterns of sound and spectacle of a kind far removed

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[120]Ibid., p. 311.

[121]Brockett, p. 25.

[122]Haigh, p. 306.

[123]Ibid., p. 307.

[124]Ibid., p. 309.

from modern experience--the highest products of that tendency towards formal structure which runs all through Greek tragedy."[125]

Problems of the Chorus in the Twentieth Century

Realism seems to be the dominant form in the twentieth century theatre. There is often an attempt in the modern realistic theatre to produce the somewhat non-realistic Greek plays in a realistic fashion. Very often the dialogue in modern translations can be spoken realistically enough to satisfy a modern audience. The correct subtelty, attitude, and emotion can be applied to comply with twentieth century taste. The plot goes logically from point A to point B. But mixed within this twentieth century realistic production is the not so realistic fifth century chorus.

> In modern productions of Greek tragedy they are often no more than a nuisance, getting in the way of the actors in the dialogue scenes or reciting obscure odes, not quite in unison, while the audience waits for the play to start moving again.[126]

Within the context of twentieth century realistic theatre the chorus seems out of place. It stops the realistic flow of the plot. It is an unrealistic body of people speaking to a realistic singular person. Very often this can be disturbing to the twentieth century audience interested mainly in realistic action and plot. The problem is how to work the chorus into the modern production without losing every semblance of realism. The problem can be approached from several different

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[125]H. C. Baldry, The Greek Tragic Theatre (London: Chatto and Windus, 1971), p. 66.

[126]Ibid., p. 62.

directions. First, the chorus could be separated from the main body of the play, isolated so to speak. They could be made immobile and allowed to talk only from one area. They would be outside of the action, acting as distant commentators on the action. Unfortunately they are already commentators on the action and do not need to be separated to function in that capacity. Separating them would only add to their unrealistic quality. They could be separated completely which is only running away from the problem, not solving it. Besides, if their lines were eliminated, another character or characters would have to be added to speak their lines which are directly spoken to the actors. The problem should not be how to get rid of the chorus, but how to incorporate the chorus into the production. The chorus was important to the Greek audience because it mirrored the audiences attitudes, feelings, and points of view. Part of the chorus' function was to speak the thoughts of the audience as the events in the play affected the audience. The chorus commented on the action, and took part in the events on stage almost as though they were the audience. There was a spiritual connection between the audience, chorus, and actors. It was this spiritual connection which fostered the idea of incorporating the chorus into the realism of this production. There is some question as to the presence on stage of the chorus during the opening scene of Oedipus Rex. Oedipus, with the Priest, may have walked out and spoken directly to the audience, relating to them as though they (the audience) were both audience and actors, thereby encompassing the audience into the play. "If the play was indeed first performed, as most scholars believe, in 429 B.C., when

Athens had just passed through a plague as devastating as the Theban epidemic that the Priest describes, the identification of the audience with the play would be cruely strong."[127] There could have been little separation between the stage reality and the reality of Athenian life. I decided to use the chorus as an audience. The chorus was placed in the audience as one body. In this case the one body would be the Athenian Assembly meeting to discuss its problems and pray to the gods. The overall theatrical picture was that everyone, audience, actors, and chorus, was an Athenian citizen meeting in an assembly hall or public square. Their king was Oedipus, and at this particular meeting the unusual events of their king's life and destiny were unfolded before them. Everyone would be part of the realism of the event. The chorus could come freely out of the audience to speak its mind and comment on the action. Accepting the theatrical prospect that everyone is part of the event allows the chorus to be part of the realism. They can logically act for the audience and work within the logical framework of the play.

General Influence of Greek Chorus Staging on the Production

I have already mentioned the staging used to incorporate the chorus into the realism of the production. By allowing the chorus to sit in the audience, I broke away from the formal Greek practice of the military-like formations which kept the chorus confined within the orchestra.[128] I was free to use the chorus as a character or characters.

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[127]Arnott, The Ancient Greek, p. 21. [128]Haigh, p. 298.

I could get them on and off stage when I needed to without the problem of leaving them on stage throughout the performance. I did not destroy choral unity; I merely added character or personality to the chorus which could be used like the character or personality of the actor. From the beginning of the play, individual members of the chorus have speaking lines. These lines were delivered from the audience, to the audience, and to the actors on stage. Even though the chorus members were not given individual names, they were to act as individuals which is a break with fifth century staging and practice.

The chorus played all the roles of the lesser characters. Oedipus and Jocasta were the only characters not drawn from the chorus. Even Creon was a member of the chorus. This was a break with the fifth century practice of the three actors playing all the speaking roles and is more analogous with modern theatre practice. I wanted to give as many actors as possible the chance to play different characters. I especially liked the actors being both chorus members and characters outside the chorus. This presents a challenge to the actor to be two completely different realistic people in the same play. Even the dance sequences allowed the characters to silently act out different characters. During two of the dances, the chorus silently mimes characters in the Oedipus legend and the second Messenger's speech. This was similar to the fifth century staging practice. In the fifth century the chorus used dance and mimetic gesture to underscore the events being spoken by an actor. The chorus was used in this way not only to mirror the Greek practice, but to add interesting business or

spectacle to these moments in the play. These mime-dances added visual interest to the dialogue and helped to keep the audiences' attention focused on the play during the strophes. Much of the physical activity of the chorus, which has not already been mentioned, takes place during the strophes. The following is an account of the staging of the chorus during these strophes. The prompt script should be referred to for more detailed information on the strophes. Also refer to the prompt script for more information on the positions and staging of the chorus in the audience.

Each of the pairs of strophes was danced or spoken by the chorus as a whole or as individuals. The first pair of strophes was spoken as a prayer to the gods.[129] The strophes in the first pair were divided between the individual members of the chorus. As the chorus spoke the lines they formed a ritual kneeling formation in front of the altar. The priest, a chorus member too, was behind the altar, facing the people, hands raised, officiating at the service. The chorus was kneeling and praying to the gods for the entire assembly. This strophe was staged in this manner to add to the religious nature of the play, and to give greater significance to the chorus' lines. The staging was realistic as the chorus, speaking for everyone, was physically in the act of praying.

The second pair of choral strophes was again divided among the individual members of the chorus to add a sense of realism to these strophes. The chorus, as members of the assembly, express their confused

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[129]Sophocles, pp. 58-60.

feelings about the argument between Oedipus and Teiresias. They first talk about the murder of Laius who has brought unhappiness to Thebes. Then the chorus, being divided in opinion, expresses its dismay over the question of who is right or wrong, Oedipus or Teiresias. Each member, in turn, takes Teiresias' cane (Teiresias gave it to Oedipus as a symbol of Oedipus' present and future blindness; Oedipus threw it down) and with it one of them threatens the others with being the unknown murderer of Laius. Then the cane becomes the symbol of the murderer, Teiresias, and finally Oedipus. Again the chorus is working together as a whole like the fifth century chorus, but it speaks as individual characters in a modern, realistic sense.

The third pair of strophes is done as mime-dance which is in keeping with the fifth century chorus. The choral parts were often sung while accompanied by dance. The reasons for not singing these parts have already been explained. The dancing here was not out of keeping with the realism. This dance was staged more or less as a continuation of the religious ritual in the play. The idea for the dance came out of the religious nature of the strophe. The dance was added here to create a break at the end of the scene and to add visual interest to the dialogue. This pair of strophes is spoken and danced by the women in the chorus. The dance was comprised solely of women because all the men have, at this point, assumed specific characters in the play. This strophe is a break in the tension of the play. It is light and joyous. This light strophe contrasts with the horrible

scenes that are to follow right after it. Sophocles uses this contrast to heighten the drama of his play.[130]

The fifth pair of strophes are also divided among the members of the chorus. The chorus reacts to the events as individual people. They are upset and frightened at the death of Jocasta, and are horrified by Oedipus when he appears before them blind. The chorus kneels, singing atonally, around Oedipus while he speaks to them. When Oedipus says "O children, where are you? Come here, come to my hands, a brother's hands which turned your father's eyes," the entire chorus stands, moves closer to him, and kneels again.[131] The chorus made the move to symbolize that everyone present was one of Oedipus' children. On Creon's line, "Let go the children, then, and come . . . ," the chorus stands and everyone, including Creon, backs away from Oedipus going into the audience, leaving Oedipus alone on stage.[132] I wanted one actor to speak the last choral lines of the play so the audience could distinctly hear the final message of the play. The last choral part was spoken by the priest to the entire assembly, which, of course, includes the chorus.

The physical staging of the chorus in this production was very different from the physical staging of the chorus in the fifth century. However, equating the twentieth century chorus and the twentieth century audience as a single body helped to retain the spirit of the fifth century

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[130]Pickard-Cambridge, The Dramatic Festivals, p. 256.

[131]Sophocles, p. 99.

[132]Ibid., p. 100.

chorus. The combination of the chorus and audience also gave the chorus the needed realism to make it a logical figure in a twentieth century production.

CHAPTER VI

CONCLUSION

The production was an intricate balance between fifth century theatre practice and modern twentieth century practice. The important evaluation to be made here is how successful the combination of period styles worked toward the establishment of a connection between the audience and the stage similar to the Greek theatrical experience.

The realistic tone of the production worked with the fifth century elements, as could be expected, since many classical pieces are produced using period sets, costumes, and a twentieth century realistic acting style. In this production the combination of the two period styles did not, however, bring about a complete connection between the audience and the stage. The problem does not stem from outdated material, or from any lack of historical or non-historical influence. The problem results from the production being too "classically" oriented. The set and costumes were too "classical." This emphasis on classical motifs gave the production a museum piece quality. The theatrical form was not as modern as it could have been to allow complete identification with the play. The play could have been done in modern street dress (the actors' own clothing), with a modern set (no distinctive period design), and a less poetical translation. This idea was my original concept for the production. I know that it takes more than a mere combination of periods to capture the spirit of the Greek theatre. It is

not enough to stage a classical play in a period style; the production must be brought into the twentieth century by using the theatrical conventions of the present time.[133]

The Greek cultural aspects which formed and nourished Greek theatre are very different from our twentieth century culture. In the twentieth century, theatre is no longer a religious or an overtly social function as it was for the Greek people. We do not possess the same sensibilities, therefore the connection will not be the same. This seems simple enough, and it is simple, but the desire to create a theatrical experience similar to the Greek theatre experience still exists.[134] Sometimes it is not enough to be entertained, we want a connection with the theatre that transcends entertainment. By combining these two periods I had hoped to bring the Greek theatrical spirit into this twentieth century production.

In terms of the "ideal," this production was a failure. In reality, however, even as a "museum piece," it was a success and seemed to affect the audience. The audiences were attentive throughout the performances. The greatest amount of verbal response to the play was positive. Several people expressed relief that their lives had no connection with the situation and events in the play. If such positive response was truthful, then the tragic form was successful. "A perfect

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[133]Peter Brook, The Empty Space (New York: Atheneum, 1968), pp. 10-12, 138-40.

[134]Brook, The Empty Space; Southern, The Seven Ages of the Theatre; Jerzy Grotowski, Towards a Poor Theatre (New York: Simon, 1968).

tragedy . . . should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation."[135]

The project was also successful as an experiment and learning process for everyone involved. The actors learned to work with two different styles coordinating them into one production. It was a challenge for the actors to do realistic and non-realistic acting in one production. The production was the first opportunity for most of the actors to perform in a classical play other than in a classroom situation. The dance-mime movement was exciting for the audience to watch and a challenge for the actors who have done very little of either on stage. This movement added a visual interest to choral sections which are frequently static in production.

The combination of movement, the simple, uncluttered set design, and the elegant costumes resulted in a visually satisfying production. This visual beauty was a result of the research in period style. In this sense, then, the combination of the historical approach with the realistic approach, although a failure in terms of the original goal, was a success.

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[135]S. H. Butcher, trans., Aristotle's Theory of Poetry and Fine Art, by Aristotle (New York: Dover, 1951), p. 45.

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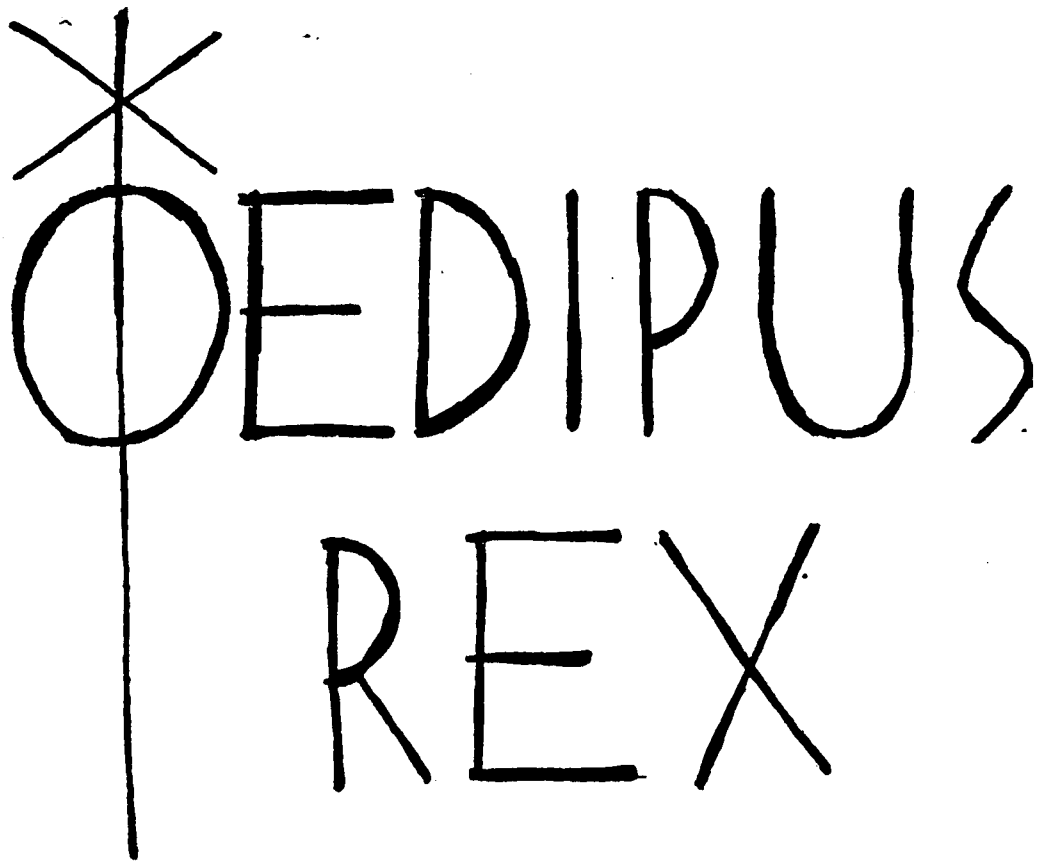
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APPENDICES

APPENDIX A

PROMPT BOOK OF THE PLAY OEDIPUS REX AS WAS USED IN THE CAROUSEL THEATRE PRODUCTION MAY 18, 19, 20, 1978


ŒDIPUS
REX

CUES & PLACEMENT

House run at 7½ with Pre-show Preset

Elec. 1 House down x pantomime Preset B
(As last curtain closes) (10 count)

Elec. 2 Preset A up x Preset B down 0 (10 count)
(As Cindy kneels)

Elec. 2A Preset B up 10 x Preset A down 0 (5 count)
(P.55 Oedipus: Lord Creon my good brother)

Elec. 3 Preset A up 10 x Preset B down 0 (4 count)
(P.57 Priest: May Phoebus who gave us this oracle come to us and stay the plague)

Elec. 4 Preset B up 10 x Preset A down 0 (4 count)
(P.60 Chrous: Come to us and give us peace)

Elec. 4A Manual 21 up 8 (5 count)
(P.60 Oedipus: Hear what I shall do then)

Elec. 5 Preset A up 10 x Preset B down 0 (10 count)
(P.64 Teiresias: Yes? then I warn you...)

Elec. 6 Preset B up 10 x Preset A down 0 (8 count)
(P.66 Teiresias: At least I have the right to speak in my defence against you)

Elec. 7 Preset A up 10 x Preset B down 0 (20 count)
(P.67 Teiresias: I have said what I have come here to say...)

Elec. 8 Preset B up 10 x Preset A down 0 (8 count)
(P.68 Chorus: Who is the man proclaimed...)

Elec. 8A Preset A up 10 x Preset B down 0 (10 count)
(P.69 Chorus: So he will not be condemned by my mind)

Elec. 9 Preset B up 10 x Preset A down 0 (10 count)
(P.70 Chorus: I have no eyes to see what princes do) (Warn-Repatch)

Elec. 9A Preset A up 10 x Preset B down 0 (10 count)
(P.73 Chorus: I see Jocasta coming from the house) (Repatch)

Elec. 10 Reset B up 10 x Preset A down 0 (10 count)
(P.80 When Oedipus picks Jocasta up)

Elec. 10A Preset A up 10 x Preset B down 0 (5 count)
(P.81 Chorus: ...God's service perishes)

Elec. 11 Preset B up 10 x Preset A down 0 (40 count)
(P.84 Messenger: Son, it's very plain ...)

Elec. 12 Preset A up 10 x Preset B down 0 (4 count)
(P.87 Chorus: If I am a prophet ...)

Elec. 12A Preset B up 10 x Preset A down 0 (4 count)
(P.87 Chorus: Helican Nymphs, with whom he mostly plays)

Elec. 12B Manual 28 up 10 x Manual 21 down 0 (follow
(P.P.88-90 Begin: Herdsman- I speech)
was no slave of his ... End: Herdsman -
Yes, she did, my lord.

Elec. 13 Preset A up 10 x Preset B down 0 (3 count)
(P.90 Chorus: O generations of men ...)

Elec. 14 Manual 30 up 10 x Preset A down 0 (8 count)
(P.92 Chorus: Unhappy woman! How?)

Elec. 14B Manual 29 up $3\frac{1}{2}$ x 27 down 0 (5 count)
( )

Elec. 14C Manual 28 down 0 (5 count)
(P.93 Visual - dashed his eyeballs out)

Elec. 15A Preset B up x Manual 29 & 30 down 0(10 count)

Elec. 16 Preset A up $5\frac{1}{2}$ x Preset B down 0 (10 count)
(P.97 Oedipus: I have been proved towards him an utter liar)

Elec. 17 Preset B up 10 x Preset A down 0 (20 count)
(P.100 Creon: Let go children go then and come)

Elec. 18 Fade All (15 count)
(P.100 Chorus: ...secure from pain)

Curtain Call: Preset A up 8 and down 0

1 - 5 Warm

6 - 10 Cool

11 - 15 Neutral

16 - 20 Downs

21 - No color beam projector

22 - Altar warm

23 - Altar cool

24 - Warm Oedipus side

25 - Cool Oedipus side

26 - Altar 8"

27 - Oedipus 8" ⟷ C-69 Wash (No color Blue)

28 - Beam projector Red

29 - Messenger special

30 - Grid special

CHARACTERS IN THE PLAY

OEDIPUS, *King of Thebes*
JOCASTA, *Queen of Thebes; wife of Oedipus; widow of Laius, the late King*
PRIEST OF ZEUS
CREON, *brother of Jocasta*
TEIRESIAS, *a blind prophet*
A MESSENGER, *from Corinth*
A HERDSMAN, *formerly in the service of Laius*
SECOND MESSENGER
CHORUS *of Theban Elders*
A CROWD *of Suppliants, men, women, and children*

Oedipus	Jerry Neill
Jocasta	Teresa Williams
Creon	Dick Reiss
Priestess	Lynn Weaver
Teiresias	Margie Ragsdale
Messenger	Steve Humphreys
Herdsman	Tim Hopper
2nd Messenger	David May

Chorus	Cindy Horton
	Lynn Weaver
	Deborah J. Deasley
	Brenda K. Brown
	Sharon Malowe
	Tim Hopper
	Steve Humphreys
	David May
	Margie Ragsdale

Lighting	Katie Shaw
Setting	Greg McCord
Costumes	Don Skelton
Stage Manager	Bonny Campbell
Asst. Stage Mgr.	Nelson Nichols

Key

D = Debbie

S = Steve

B = Brenda

D = David

L = Lynn

S = Sharon

C = Cindy

D = Dick

T = Tim

F = Teresa

J = Jerry

M = Margie

½ hour - 7:45p

Electrics preshow
Check on trumpeter
Ventilation fan on
Outside lights on
House open

15 minutes - 8:00p

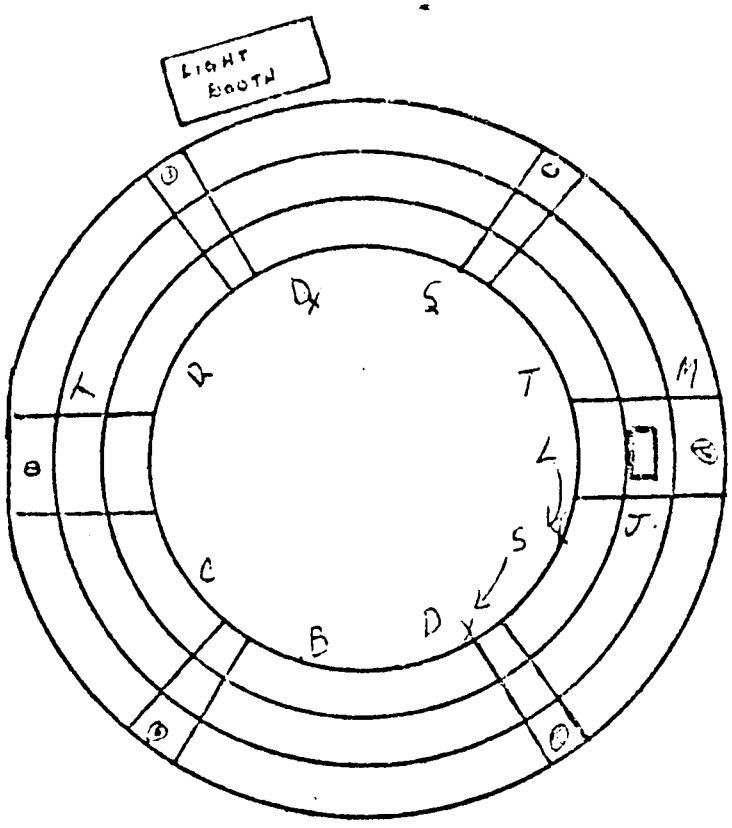
1st trumpet fanfare

5 minutes - 8:10p

2nd trumpet fanfare

Curtain - 8:15p

3rd trumpet fanfare at chorus entrance thru curtain
Cut fan
Cut outside lights
Warn tympani



Opening with wine - enter in pairs:

Fred
Lynn

Tim	Sharon
Steve	Debbie
Dick	Brenda
David	Cindy

Line split to form circle (see diagram)

Introduction - Fred

Actors give their names

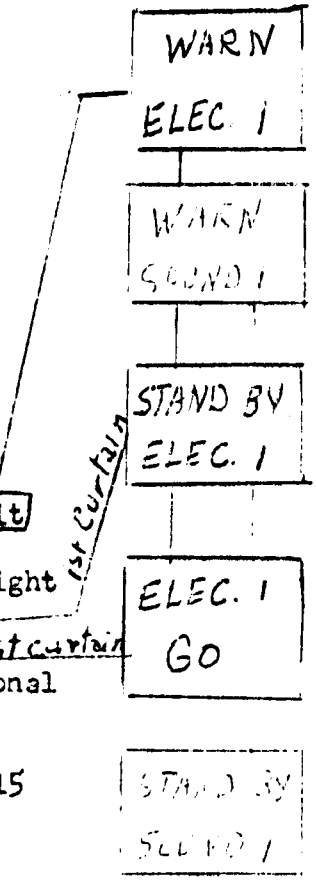
All proceed to back of altar for wine ceremony

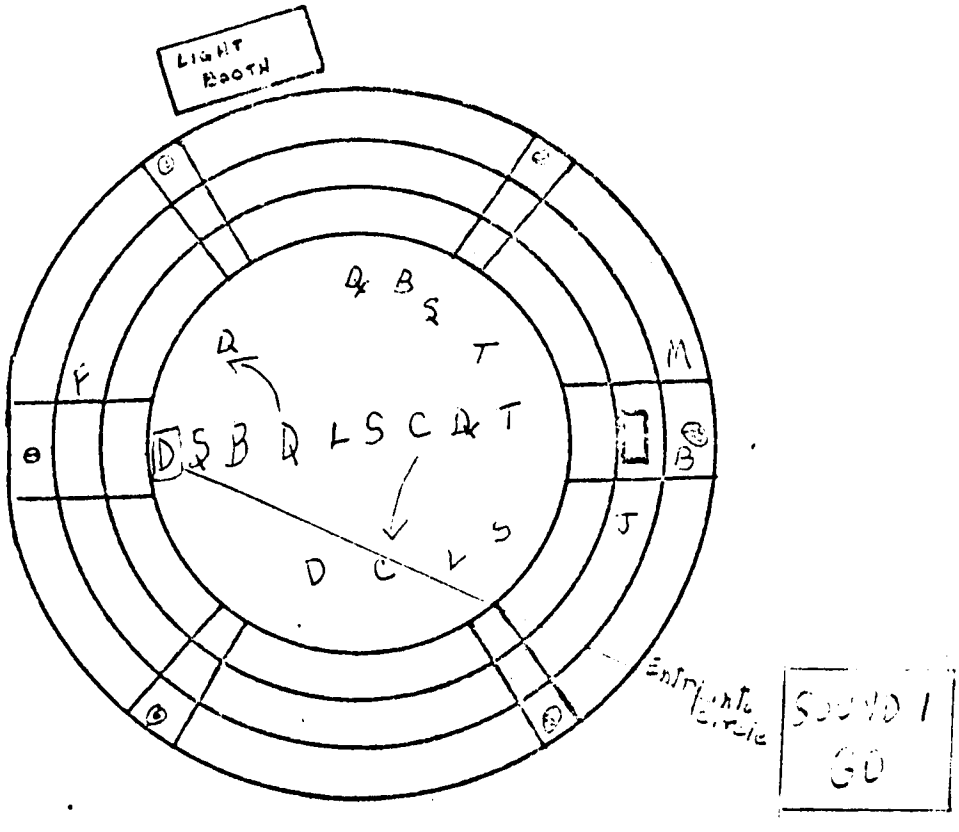
All re-enter circle in line, cross circle and exit

Line divide - one half to left and one half to right take positions behind the outside curtains

Close curtains one at a time with tympani and atonal sound

All actors file from outside circle into line - 15 counts after last curtain





Line continue into circle (see diagram)

Peel off in direction of the arrows and sit or kneel

Lynn and Sharon with veil dance as priest and orecle

Sharon sees Tim and moves to him to begin the telling of the myth

Lynn sit between aisles 2 and 3

Sharon circular movement around stage with Tim

Sharon/Oracle - use veil with talking, nodding movement

Tim/Laius - use head and hand movement for listening (hands crossed with palms extended - ear inclined toward Sharon) also wide stance

Tim move to Debbie - Sharon sit at aisle 3

Debbie/Jocasta - listening movement (same as Tim earlier)
Tim retelling the oracles story very loving - touching palms alternately

Debbie circle away - takes "cup" & "pitcher" from the air - circles around "pouring" so that whole audience can see - offers cup to Tim several times but always draws it away

Tim takes "cup" circles "drinking"

Debbie watching closely from edge of circle

Tim staggers, drops "cup" and falls down

Debbie sensual dance over and around Tim (coupling)

Debbie touches Tim's forehead and then helps him up continue talking and listening movement

Tim draws back to hit Debbie - Debbie circles away using arm movement to show growing pregnancy

Tim falls down - beating at the floor - returns to circle

Sharon as oracle crosses to Tim during the beating then Sharon cross to Steve and draws him with veil to Debbie

Debbie surround Steve with her arms

Steve/Oedipus "born" - then picked up
Cindy & Brenda at feet
Sharon & Debbie at hips
Dick & David at shoulders

Steve horizonal with feet at center of circle (pivot point)

Sharon/Oracle - circle around whole group while chorus turns Steve in a circle w/feet at pivot point

After 1st complete revolution Tim circle with group (standing at Steve's feet) holding letters above his head

After 2nd complete revolution, Tim stab letters into Steve's ankles

Steve arch back and scream

Chorus repeat "Oedipus"

Repeat 2 times

Chorus put Steve down feet first
Steve standing center in semi-fetal position - swaying upper body in circular motion with arms extended out

Chorus move away into larger circle

David cross to center & circle - looking for something

David sees Steve - crosses to him & removes letters

David turns Steve in circle then presents him to Dick/Polybus and Cindy/Merope

Dick and Cindy circle with Steve holding his hands - Steve growing "older"

Sharon/Oracle enter talking movement with Steve telling prophecy

Steve push away Dick & Cindy and dance/walk away

David, Dick, Tim/Laius circle around-Tim motions to Steve to stop

At aisle 5 David "hit" Steve then Steve "kills" David

Dick charge at Steve but Tim steps in and hits Steve

Steve hit Tim 3 times circling with each hit

Steve charge Dick but Dick move back to circle

Brenda/Sphinx move to circle at foot of altar (aisle 4)

Steve stand directly in front of Brenda in slight lunge - looking over his shoulder at David & Cindy center

Cindy rock & cradle David
David crawl then sit
David stand up and walk (young man) then walk (old man)

Brenda lunge towards Steve (angry)
Steve circle away
Brenda return to circle

Sharon/Oracle leads Debbie/Jocasta to Steve/Oedipus with veil

Sharon return to circle

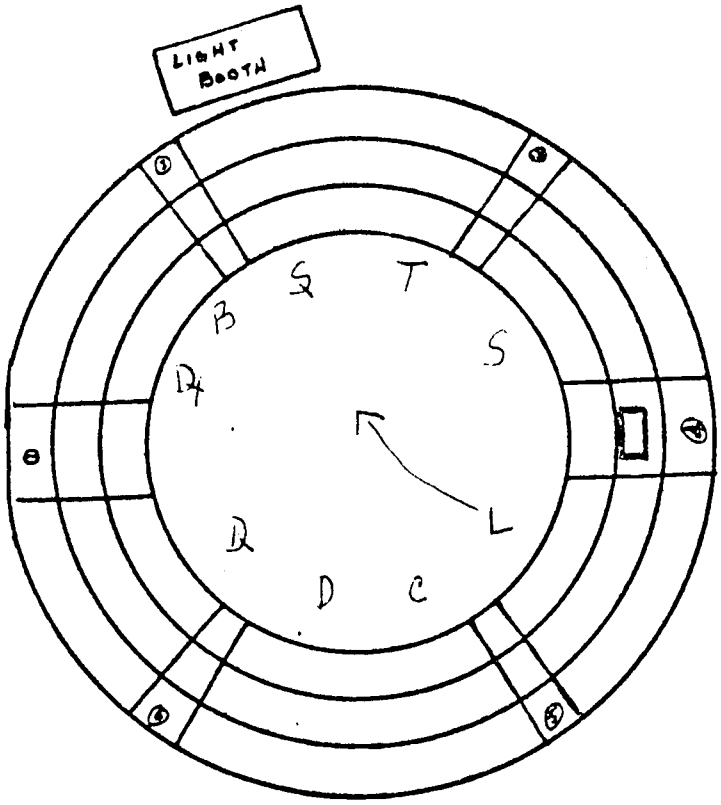
Debbie and Steve hold each other

Steve lays Debbie down

Steve sensuous dance over Debbie (coupling) leans over her touching palms

Steve helps Debbie up - they embrace

Sharon/Oracle watches embrace



Chorus rises and moves into form light circle - repeat "Oedipus" while making circle - once in the circle start atonal sound - (Debbie and Steve should join circle as soon as possible without being to obvious)

WARN ELEC. 2

Lynn move to center and turn with hnads extended up - when she passes Sharon chorus starts waving motion bending upper body in and out w/hands extended (motion should be alternating)
-- group moving in first:
Sharon, Steve, Dick, Debbie
-- group moving out first:
Tim, Brenda, David, Cindy

Lynn continue to turn

STAND BY ELEC. 2

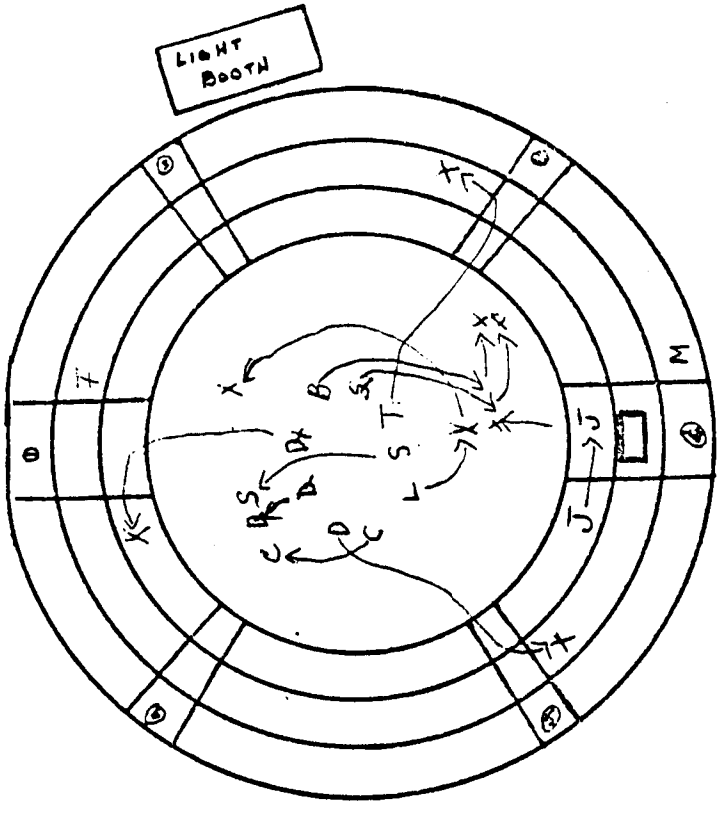
At end of Lynn's third revolution Lynn hit hands top and bottom then kneel and raise hands

Chorus repeat Lynn's movement and kneel one at stime in the following order: Sharon, Steve, Dick, Debbie, Tim, Brenda, David, Cindy

ELEC. 2 GO

On Lynn's first signal Steve, David, Debbie stop atonal sound

Others continue until Lynn's 2nd signal at J entrance



Page 53

Before line one - J to aisle at altar
1 - Chorus in circle with atonal sound
2 - Lynn motion for exit - D exit to seat in House
T & D into House
5 - With L motion S, D, C semi-circle sitting
B & S dress J then sit
11 - J enter circle
13 - L approach J motion to him in greeting
L work center stage
20 - L motion to aisle 6
22 - L arch U.S. - J follow her movement slightly
26 - L move to S help her up - cross to 2nd step
aisle 1 - sit
27 - L move to D help him up - cross to 2nd step
aisle 1 - sit
28 - L move to C help her up - cross to 1st step
aisle 1 - sit

OEDIPUS THE KING

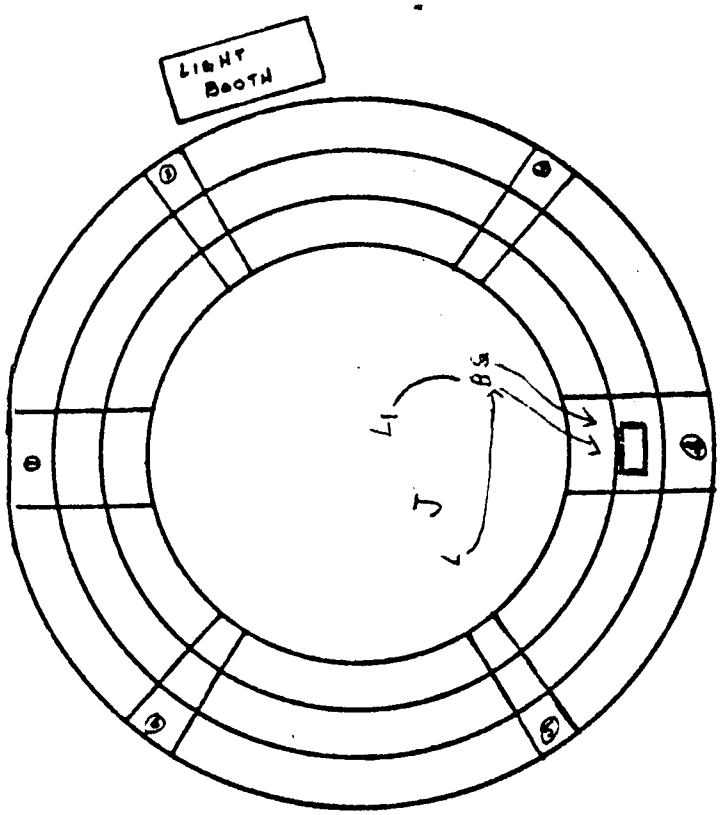
53

(SCENE: *In front of the palace of* OEDIPUS *at Thebes. To the right of the stage near the altar stands the* PRIEST *with a crowd of suppliants of all ages.* OEDIPUS *emerges from the central door.*)

OEDIPUS: Children, young sons and daughters of old Cadmus,
why are you sit here with your suppliant crowns?
The town is heavy with a mingled burden
of sounds and smells, of groans and hymns and incense;
I did not think it fit that I should hear
of this from messengers but came myself,—
I Oedipus whom all men call the Great.

(*He turns to the* PRIEST.)

You're old and they are young; come, speak for them.
What do you fear or want, that you sit here
suppliant? Indeed I'm willing to give all
that you may need; I would be very hard
should I not pity suppliants like these.
PRIEST: O ruler of my country, Oedipus,
you see our company around the altar;
you see our ages; some of us, like these,
who cannot yet fly far, and some of us
heavy with age; these children are the chosen
among the young, and I the priest of Zeus.
Within the market place sit others crowned
with suppliant garlands, at the double shrine
of Pallas and the temple where Ismenus
gives oracles by fire. King, you yourself
have seen our city reeling like a wreck
already; it can scarcely lift its prow
out of the depths, out of the bloody surf.
A blight is on the fruitful plants of the earth,
a blight is on the cattle in the fields,
a blight is on our women that no children



Page 54

3 - L cross to S & B
S & B cross to altar
J follow L's move by turning

18 - L cross slightly to J

25 - L motion to audience

31 - L motion

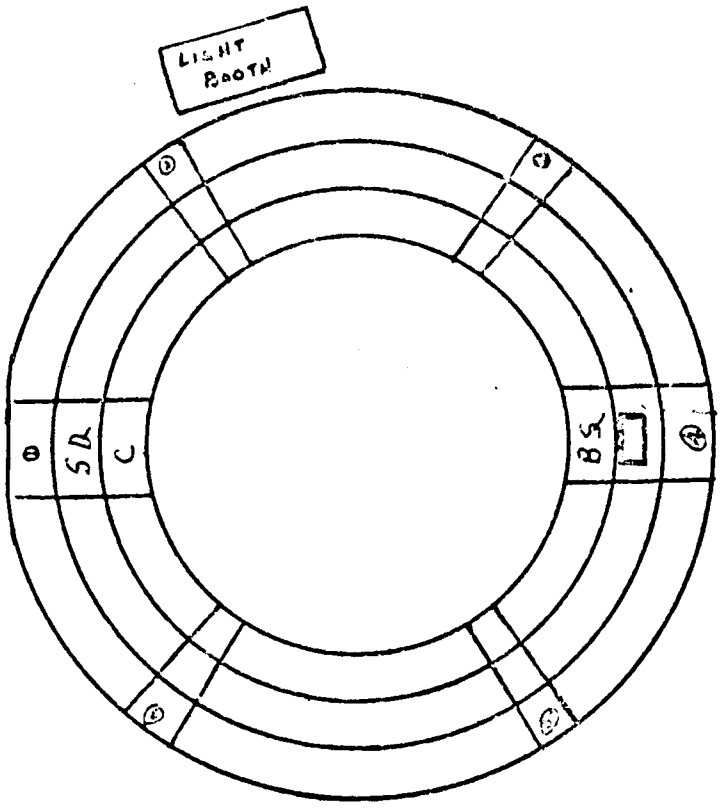
34 - L motion

38 - J turn - motion to crowd - include audience by gesture - work large circle

L follow movement and counter

are born to them; a God that carries fire,
a deadly pestilence, is on our town,
strikes us and spares not, and the house of Cadmus
is emptied of its people while black Death
grows rich in groaning and in lamentation.
We have not come as suppliants to this altar
because we thought of you as of a God,
but rather judging you the first of men
in all the chances of this life and when
we mortals have to do with more than man.
You came and by your coming saved our city,
freed us from tribute which we paid of old
to the Sphinx, cruel singer. This you did
in virtue of no knowledge we could give you,
in virtue of no teaching; it was God
that aided you, men say, and you are held
with God's assistance to have saved our lives.
Now Oedipus, whom all men call the Greatest,
here falling at your feet we all entreat you,
find us some strength for rescue.
Perhaps you'll hear a wise word from some God,
perhaps you will learn something from a man
(for I have seen that for the skilled of practice
the outcome of their counsels live the most).
Noblest of men, go, and raise up our city,
go,—and give heed. For now this land of ours
calls you its savior since you saved it once.
So, let us never speak about your reign
as of a time when first our feet were set
secure on high, but later fell to ruin.
Raise up our city, save it and raise it up.
Once you have brought us luck with happy omen;
be no less now in fortune.
If you will rule this land, as now you rule it,
better to rule it full of men than empty.
For neither town nor ship is anything
when empty, and none live in it together.

OEDIPUS: Poor children! You have come to me entreating,
but I have known the story before you told it



Page 55

15 - J turn to L

20 - L signal greeting to J
S stand (at signal)
C stand
D stand

28 - J cross toward D

31 - D stand

33 - D cross to aisle 1 - C and S dress him

only too well. I know you are all sick,
yet there is not one of you, sick though you are,
that is as sick as I myself.
Your several sorrows each have single scope
and touch but one of you. My spirit groans
for city and myself and you at once.
You have not roused me like a man from sleep;
know that I have given many tears to this,
gone many ways wandering in thought,
but as I thought I found only one remedy
and that I took. I sent Menoeceus' son
Creon, Jocasta's brother, to Apollo,
to his Pythian temple,
that he might learn there by what act or word
I could save this city. As I count the days,
it vexes me what ails him; he is gone
far longer than he needed for the journey.
But when he comes, then, may I prove a villain,
if I shall not do all the God commands.

PRIEST: Thanks for your gracious words. Your servants here
signal that Creon is this moment coming.

OEDIPUS: His face is bright. O holy Lord Apollo,
grant that his news too may be bright for us
and bring us safety.

PRIEST: It is happy news,
I think, ~~for else his head would not be crowned~~
~~with sprigs of fruitful laurel.~~

OEDIPUS: ~~We will know soon,~~
~~he's within hail.~~ Lord Creon, my good brother,
what is the word you bring us from the God?

(CREON *enters.*)

CREON: A good word,—for things hard to bear themselves
if in the final issue all is well
I count complete good fortune.

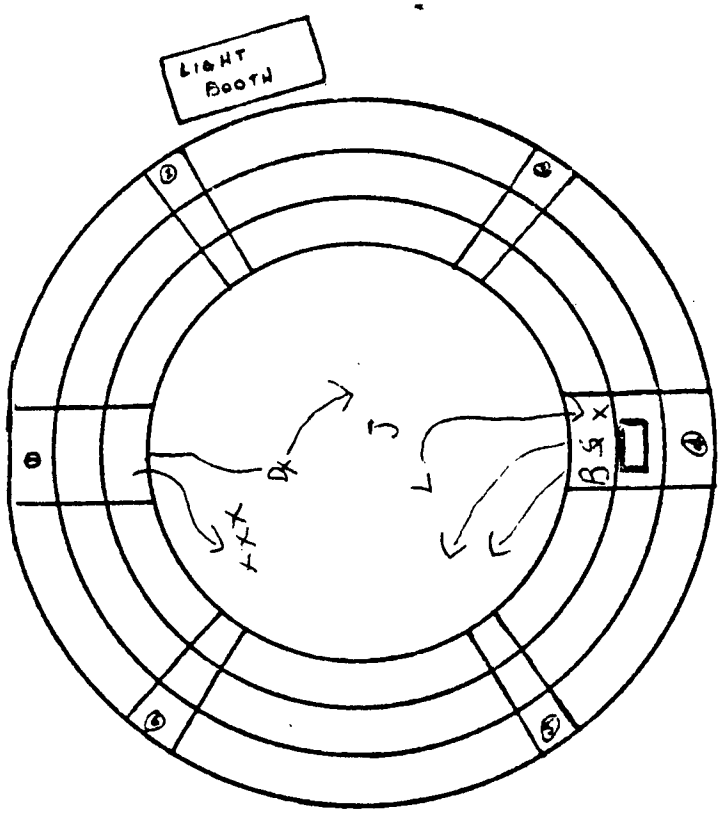
OEDIPUS: What do you mean?
What you have said so far
leaves me uncertain whether to trust or fear.

CREON: If you will hear my news before these others

WARN ELEC 2A

STAND BY ELEC 2A

ELEC 2A GO



Page 56

2 - J circle to include audience - (J & Dx greeting)

5 - B & S sit in circle
C, S, D enter behind Dx then sit

7 - L sit w/ B & S

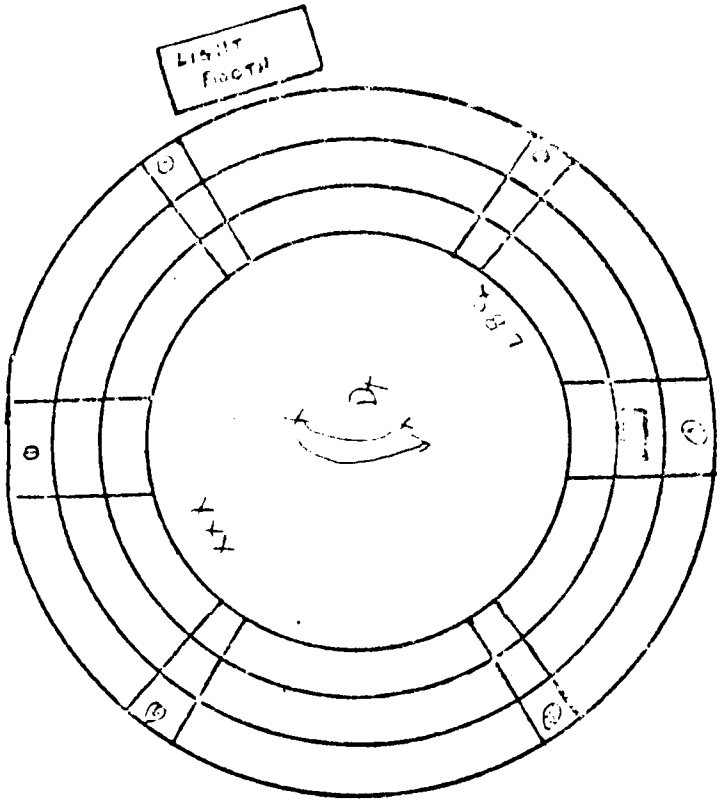
14 - Dx cross toward center

23 - J cross away toward S aisle 5

26 - Dx arch toward J

38 - Dx cross away from J

I am ready to speak, or else to go within.
OEDIPUS: Speak it to all;
the grief I bear, I bear it more for these
than for my own heart.
CREON: I will tell you, then,
what I heard from the God.
King Phoebus in plain words commanded us
to drive out a pollution from our land,
pollution grown ingrained within the land;
drive it out, said the God, not cherish it,
till it's past cure.
OEDIPUS: What is the rite
of purification? How shall it be done?
CREON: By banishing a man, or expiation
of blood by blood, since it is murder guilt
which holds our city in this storm of death.
OEDIPUS: Who is this man whose fate the God pronounces?
CREON: My Lord, before you piloted the state
we had a king called Laius.
OEDIPUS: I know of him by hearsay. I have not ~~seen~~ MET him.
CREON: The God commanded clearly: let some one
punish with force this dead man's murderers.
OEDIPUS: Where are they in the world? Where would a trace
of this old crime be found? It would be hard
to guess where.
CREON: The clue is in this land;
that which is sought is found;
the unheeded thing escapes:
so said the God.
OEDIPUS: Was it at home,
or in the country that death came upon him,
or in another country travelling?
CREON: He went, he said himself, upon an embassy,
but never returned when he set out from home.
OEDIPUS: Was there no messenger, no fellow traveller
who knew what happened? Such a one might tell
something of use.
CREON: They were all killed save one. He fled in terror
and he could tell us nothing in clear terms



Page 57

5 - J arch toward aisle 1

11 - D cross to J look at L - L acknowledge

16 - J arch back center

19 - J cross to D arm on shoulders - both walk to aisle 4 D exit (greeting before exit)

30 - J turn to chorus arms raised (return to circle area end of aisle 1)

34 - J exit aisle 1

35 - L rise - all rise

37 - L cross to back of altar - hands extended

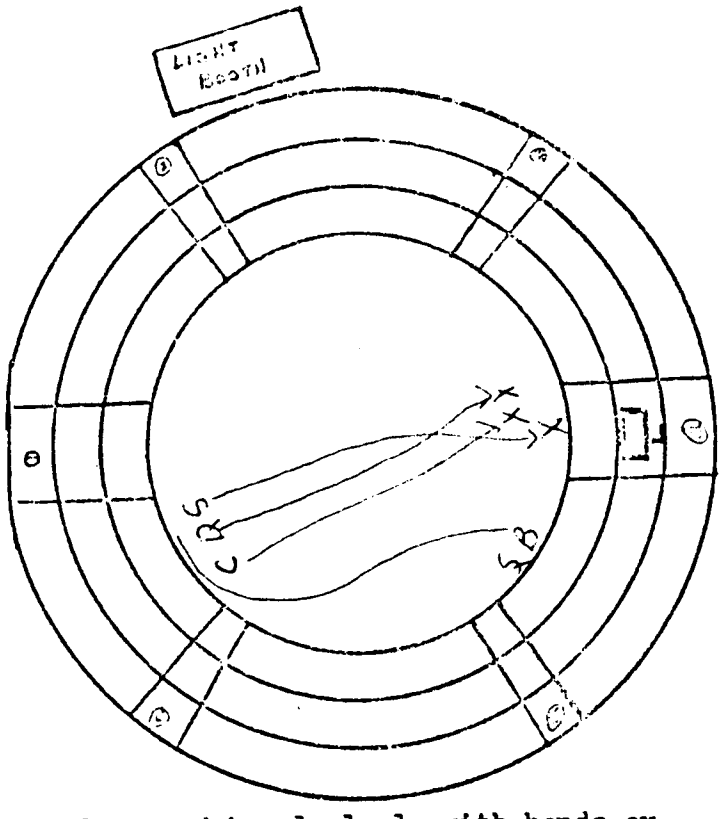
of what he knew, nothing, but one thing only.
OEDIPUS: What was it?
If we could even find a slim beginning
in which to hope, we might discover much.
CREON: This man said that the robbers they encountered
were many and the hands that did the murder
were many; it was no man's single power.
OEDIPUS: How could a robber dare a deed like this
were he not helped with money from the city,
money and treachery?
CREON: That indeed was thought.
But Laius was dead and in our trouble
there was none to help.
OEDIPUS: What trouble was so great to hinder you
inquiring out the murder of your king?
CREON: The riddling Sphinx induced us to neglect
mysterious crimes and rather seek solution
of troubles at our feet.
OEDIPUS: I will bring this to light again. King Phoebus
fittingly took this care about the dead,
and you too fittingly.
And justly you will see in me an ally,
a champion of my country and the God.
For when I drive pollution from the land
I will not serve a distant friend's advantage,
but act in my own interest. Whoever
he was that killed the king may readily
wish to dispatch me with his murderous hand;
so helping the dead king I help myself.

Come children, take your suppliant boughs and go;
up from the altars now. ~~Call~~ the assembly
~~and let it~~ meet upon the understanding
that I'll do everything. God will decide
whether we prosper or remain in sorrow.
PRIEST: Rise, children—it was this we came to seek,
which of himself the king now offers us.
May Phoebus who gave us the oracle
come to our rescue and stay the plague.

WARN ELEC. 3

STAND BY ELEC. 3

ELEC. 3 GO



Page 58

1 - S cross to altar and kneel slowly with hands extended
C & R several steps toward altar
S & B turn toward altar

10 - S alonal sound and rocking motion
(L atonal sound also - hands up over altar - head down)

11 - C cross toward altar and motion to audience

18 - S & C atonal sound and rocking

19 - R move forward and motion with lines

26 - R kneel beside C rock and atonal sound

27 - B circle around speak to audience

53 **Prayer Strophe** SOPHOCLES

(*Exeunt. Enter* CHORUS OF THEBAN ELDERS.)

Strophe 1 **Sharon**

CHORUS: What is the sweet spoken word of God from the shrine of Pytho rich in gold
that has come to glorious Thebes?
I am stretched on the rack of doubt, and terror and trembling hold
my heart; O Delian Healer, and I worship full of fears
for what doom you will bring to pass, new or renewed in the revolving years.
Speak to me, immortal voice,
child of golden Hope.

Antistrophe 1 **Cindy**

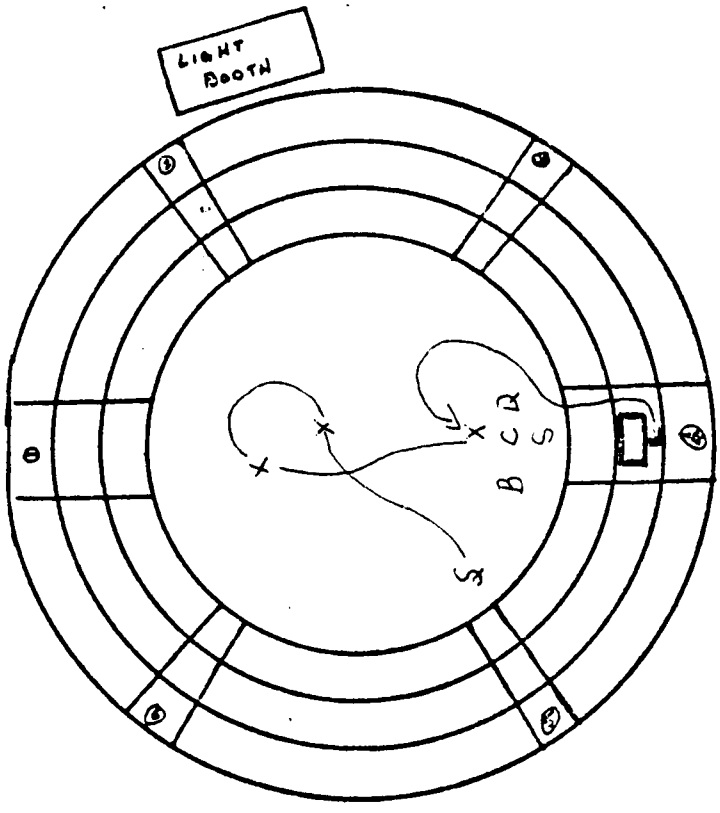
First I call on you, Athene, deathless daughter of Zeus,
and Artemis, Earth Upholder,
who sits in the midst of the market place in the throne which men call Fame,
and Phoebus, the Far Shooter, three averters of Fate,
come to us now, if ever before, when ruin rushed upon the state,
you drove destruction's flame away
out of our land.

Strophe 2 **David**

Our sorrows defy number;
all the ship's timbers are rotten;
taking of thought is no spear for the driving away of the plague.
There are no growing children in this famous land;
there are no women staunchly bearing the pangs of childbirth.
You may see them one with another, like birds swift on the wing,
quicker than fire unmastered,
speeding away to the coast of the Western God.

Antistrophe 2 **Brenda**

In the unnumbered deaths
of its people the city dies;
those children that are born lie dead on the naked earth



Page 59

1 - B motion to altar

7 - B kneel next to C - atonal sound

8 - S cross to center and work circle motion with hand (heavy gesture)

23 - Everyone in chorus sit and as L delivers speech chorus clap and hiss (1&2&) S first then add others one at a time

25 - L walk around group and end up behind S

unpitied, spreading contagion of death; and grey haired mothers and wives
everywhere stand at the altar's edge, suppliant, moaning;
the hymn to the healing God rings out but with it the wailing voices are blended.
From these our sufferings grant us, O golden Daughter of Zeus,
glad faced deliverance.

Strophe 3 **Steve**

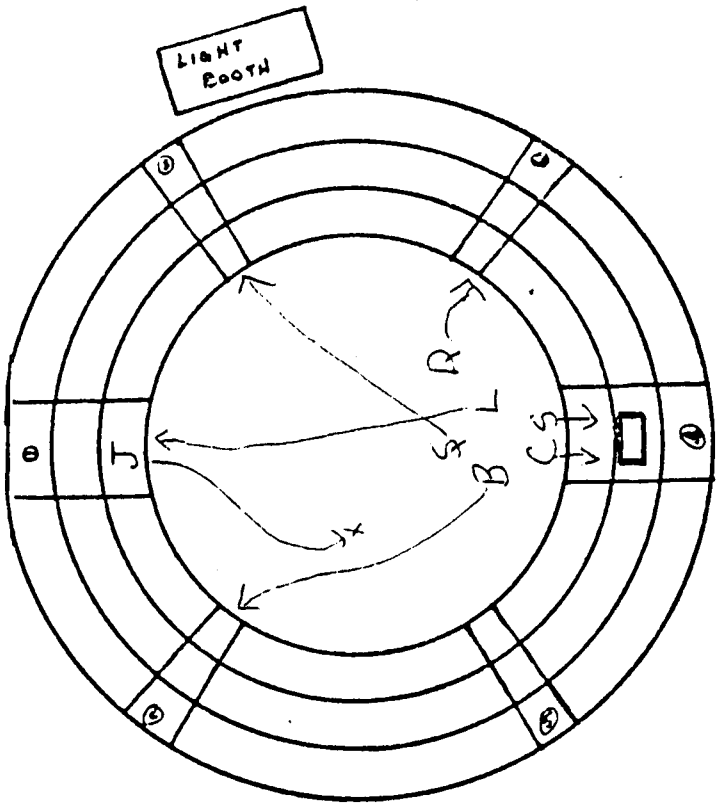
There is no clash of brazen shields but our fight is with the War God,
a War God ringed with the cries of men, a savage God who burns us;
grant that he turn in racing course backwards out of our country's bounds
to the great palace of Amphitrite or where the waves of the Thracian sea
deny the stranger safe anchorage.
Whatsoever escapes the night
at last the light of day revisits;
so smite the War God, Father Zeus,
beneath your thunderbolt,
for you are the Lord of the lightning, the lightning that carries fire.

Antistrophe 3 **Lynn**

And your unconquered arrow shafts, winged by the golden corded bow,
Lycean King, I beg to be at our side for help;
and the gleaming torches of Artemis with which she scours the Lycean hills,
and I call on the God with the turban of gold, who gave his name to this country of ours,
the Bacchic God with the wine flushed face,
Evian One, who travel
with the Maenad company,
combat the God that burns us
with your torch of pine;

WARN
ELEC 4

STAND BY
ELEC 4



Page 60

3 - Hiss and clap stop - J enter aisle 1

6 - J motion to chorus and all stand

10 - J enter circle

13 - J move around circle edge

16 - All chorus exit their aisle - some backing out - all listening to J - stand in outer ring of theatre at curtains or sit in empty chairs J work space - talk to audience

26 - J move behind altar

for the God that is our enemy is a God unhonoured among the Gods.
Come to us and bring us mercy.

(OEDIPUS *returns.*)

OEDIPUS: For what you ask me—if you will hear my words,
and hearing welcome them and fight the plague,
you will find strength and lightening of your load.

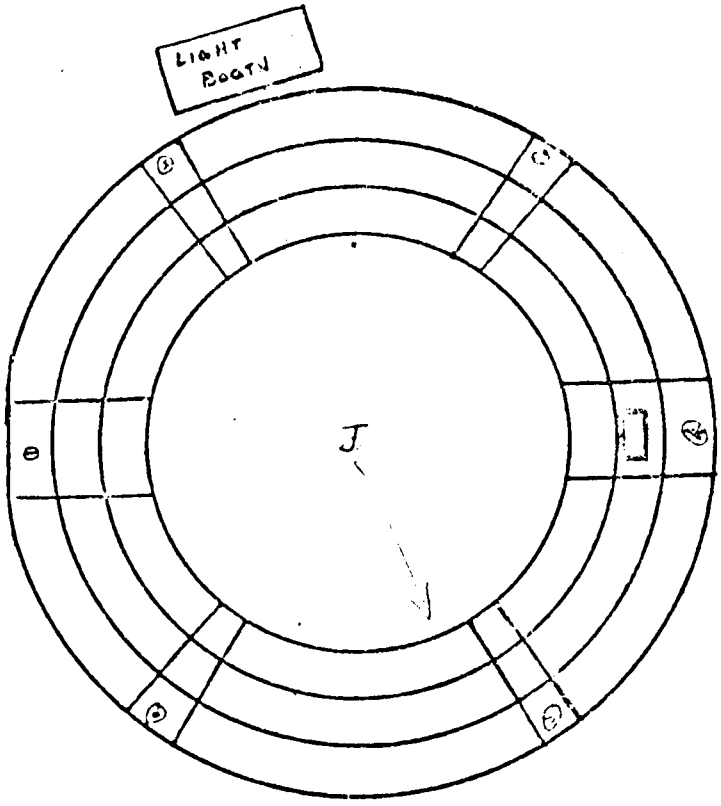
Hark to me; what I say to you, I say
as one that is a stranger to the story
as stranger to the deed. For I would not
be far upon the track if I alone
were tracing it without a clue. But now,
since after all was finished, I became
a citizen among you, citizens—
now I proclaim to all the men of Thebes:
who so among you knows the murderer
by whose hand Laius, son of Labdacus,
died—I command him to tell everything
to me,—yes, though he fears himself to take the blame
on his own head; for bitter punishment
he shall have none, but leave this land unharmed.
Or if he knows the murderer, another,
a foreigner, still let him speak the truth.
For I will pay him and be grateful, too.//
But if you shall keep silence, if perhaps
some one of you, to shield a guilty friend,
or for his own sake shall reject my words—
hear what I shall do then:
I forbid that man, whoever he be, my land,
my land where I hold sovereignty and throne;
and I forbid any to welcome him
or cry him greeting or make him a sharer
in sacrifice or offering to the Gods,
or give him water for his hands to wash.
I command all to drive him from their homes,
since he is our pollution, as the oracle
of Pytho's God proclaimed him now to me.
So I stand forth a champion of the God

ELEC. 4
GO

WARN
ELEC. 4A

STAND BY
ELEC. 4A

ELEC. 4A
GO



Page 61

2 - J extend right hand up

Between lines 7 & 8 - J cross to center

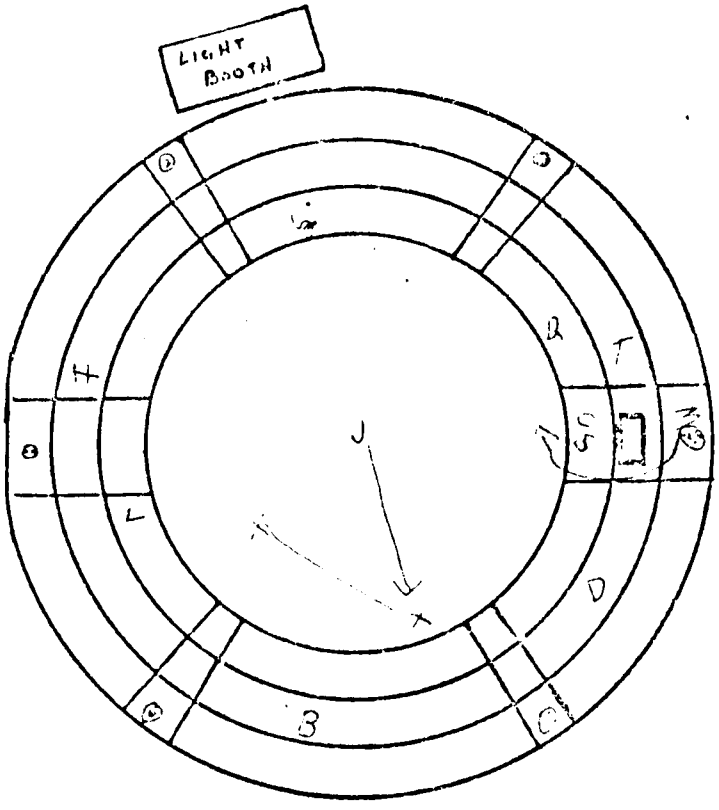
22 - Raise left hand high and turn to audience

33 - J move toward D (in House)

36 - J motion to include audience

and of the man who died.
Upon the murderer I invoke this curse—
whether he is one man and all unknown,
or one of many—may he wear out his life
in misery to miserable doom!
If with my knowledge he lives at my hearth
I pray that I myself may feel my curse.

Even were this no matter of God's ordinance
it would not fit you so to leave it lie,
unpurified, since a good man is dead
and one that was a king. Search it out.
Since I am now the holder of his office,
and have his bed and wife that once was his,
and had his line not been unfortunate
we would have common children—(fortune leaped
upon his head)—because of all these things,
I fight in his defence as for my father,
and I shall try all means to take the murderer
of Laius the son of Labdacus
the son of Polydorus and before him
of Cadmus and before him of Agenor.
Those who do not obey me, may the Gods
grant no crops springing from the ground they plough
nor children to their women! May a fate
like this, or one still worse than this consume them!
For you whom these words please, the other Thebans,
may Justice as your ally and all the Gods
live with you, blessing you now and for ever!
CHORUS: As you have held me to my oath, I speak:
I neither killed the king nor can declare
the killer; but since Phoebus set the quest
it is his part to tell who the man is.
OEDIPUS: Right; but to put compulsion on the Gods
against their will—no man has strength for that.
CHORUS: May I then say what I think second best?
OEDIPUS: If there's a third best, too, spare not to tell it.
CHORUS: I know that what the Lord Teiresias
sees, is most often what the Lord Apollo



Page 62

3 - J move toward T

7 - J move toward D - M to aisle 4

11 - Move to altar

13 - C and S robe M

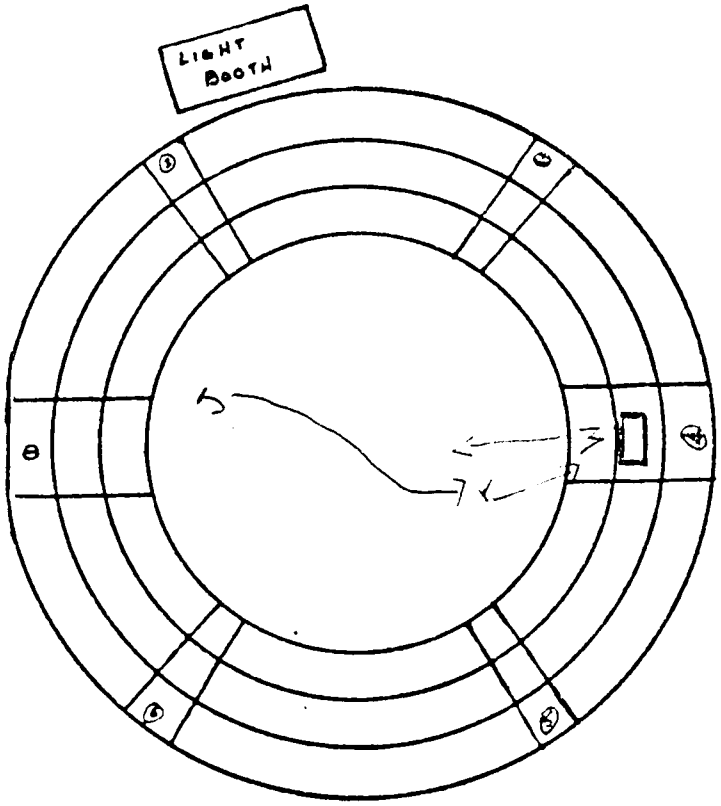
14 - J cross toward T

21 - J center (kindly)
J cross toward M as speech progresses

sees. If you should inquire of this from him
you might find out most clearly.
OEDIPUS: Even in this my actions have not been sluggard.
On Creon's word I have sent two messengers
and why the prophet is not here already
I have been wondering.
CHORUS: His skill apart
there is besides only an old faint story.
OEDIPUS: What is it?
I seize on every story.
CHORUS: It was said
that he was killed by certain wayfarers.
OEDIPUS: I heard that, too, but no one saw the killer.
CHORUS: Yet if he has a share of fear at all,
his courage will not stand firm, hearing your curse.
OEDIPUS: The man who in the doing did not shrink
will fear no word.
CHORUS: Here comes his prosecutor:
led by your men the godly prophet comes
in whom alone of mankind truth is native.

(*Enter* TEIRESIAS, *led by a little boy.*)

OEDIPUS: Teiresias, you are versed in everything,
things teachable and things not to be spoken,
things of the heaven and earth-creeping things.
You have no eyes but in your mind you know
with what a plague our city is afflicted.
My lord, in you alone we find a champion,
in you alone one that can rescue us.
Perhaps you have not heard the messengers,
but Phoebus sent in answer to our sending
an oracle declaring that our freedom
from this disease would only come when we
should learn the names of those who killed King Laius,
and kill them or expel from our country.
Do not begrudge us oracles from birds,
or any other way of prophecy
within your skill; save yourself and the city,



Page 63

9 - J cross to aisle 4

16 - J embrace M (both come to edge of circle)
M turn away

21 - J bring M into center

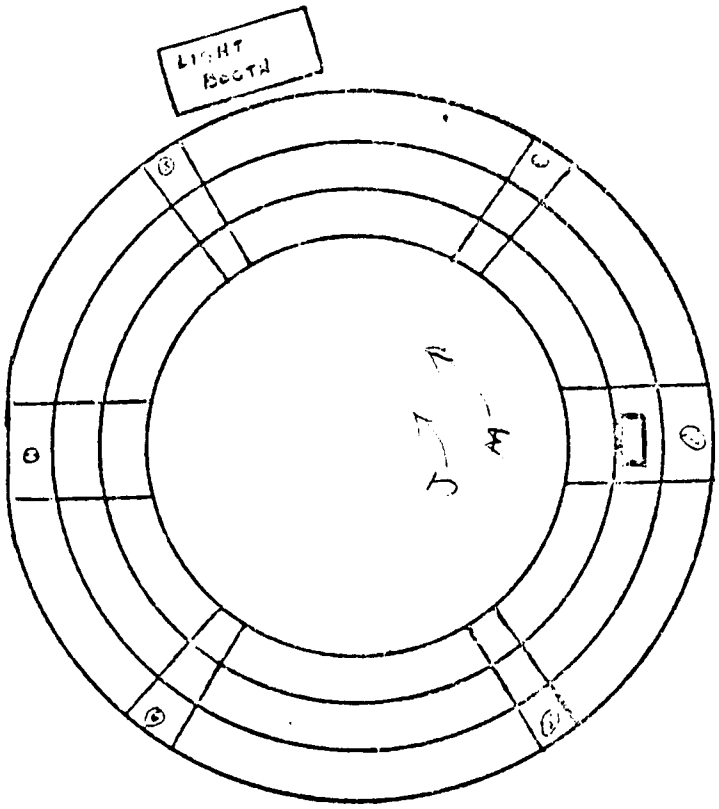
24 - M gesture to audience

30 - M arch upper stage to exit

36 - M turn back to J

save me; redeem the debt of our pollution
that lies on us because of this dead man.
We are in your hands; it is the finest task
to help another when you have means and power.
TEIRESIAS: Alas, how terrible is wisdom when
it brings no profit to the man that's wise!
This I knew well, but had forgotten it,
else I would not have come here.
OEDIPUS: What is this?
How sad you are now you have come!
TEIRESIAS: Let me
go home. It will be easiest for us both
to bear our several destinies to the end
if you will follow my advice.
OEDIPUS: You'd rob us
of this your gift of prophecy? You talk
as one who had no care for law nor love
for Thebes who reared you.
TEIRESIAS: Yes, but I see that even your own words
miss the mark; therefore I must fear for mine.
OEDIPUS: For God's sake if you know of anything,
do not turn from us; all of us kneel to you,
all of us here, your suppliants.
TEIRESIAS: All of you here know nothing. I will not
bring to the light of day my troubles, mine—
rather than call them yours.
OEDIPUS: What do you mean?
You know of something but refuse to speak.
Would you betray us and destroy the city?
TEIRESIAS: I will not bring this pain upon us both,
neither on you nor on myself. Why is it
you question me and waste your labour? I
will tell you nothing.
OEDIPUS: You would provoke a stone! Tell us, you villain,
tell us, and do not stand there quietly
unmoved and balking at the final issue.
TEIRESIAS: You blame my temper but you do not see
your own that lives within you; it is me
you chide.

WARN
ELEC. 5



Page 64

8 - M turn to J

12 - J cross to M and circle

18 - M raise hand w/prophecy

21 - M turn to go
S, C, and T come forward to help M

24 - M turn back to J and move into circle

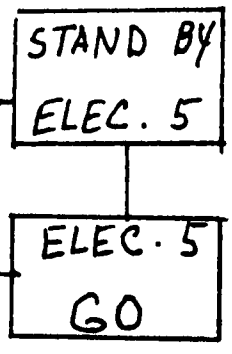
27 - J cross away from M

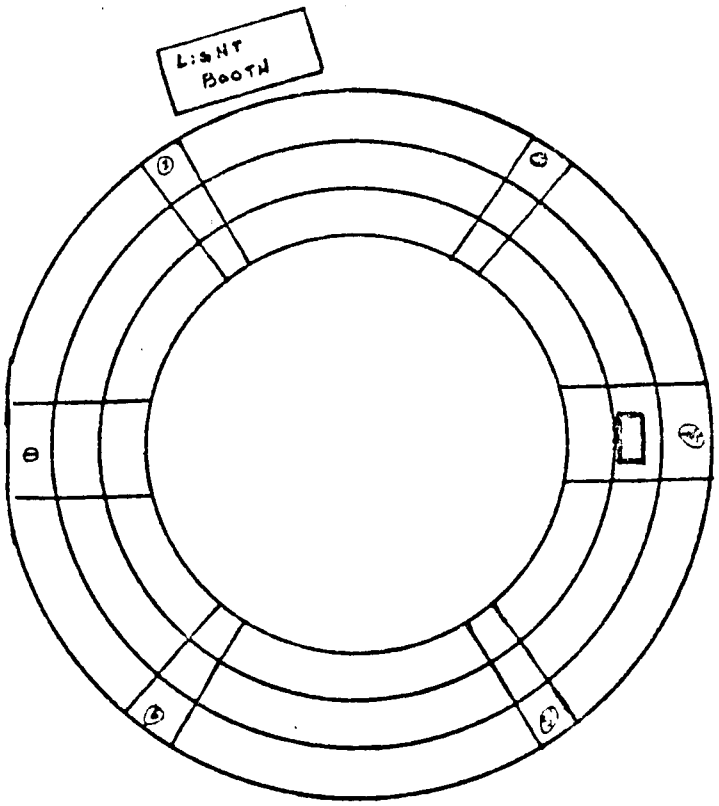
29 - M move D.S. around circle

32 - M turn center

38 - J back away

OEDIPUS: Who would not feel his temper rise
at words like these with which you shame our city?
TEIRESIAS: Of themselves things will come, although I hide
them
and breathe no word of them.
OEDIPUS: Since they will come
tell them to me.
TEIRESIAS: I will say nothing further.
Against this answer let your temper rage
as wildly as you will.
OEDIPUS: Indeed I am
so angry I shall not hold back a jot
of what I think. For I would have you know
I think you were complotter of the deed
and doer of the deed save in so far
as for the actual killing. Had you had eyes
I would have said alone you murdered him.
TEIRESIAS: Yes? Then I warn you faithfully to keep
the letter of your proclamation and
from this day forth to speak no word of greeting
to these nor me; you are the land's pollution.⟩
OEDIPUS: How shamelessly you started up this taunt!
How do you think you will escape?
TEIRESIAS: I have.
I have escaped; the truth is what I cherish
and that's my strength.
OEDIPUS: And who has taught you truth?
Not your profession surely!
TEIRESIAS: You have taught me,
for you have made me speak against my will.
OEDIPUS: Speak what? Tell me again that I may learn it better.
TEIRESIAS: Did you not understand before or would you
provoke me into speaking?
OEDIPUS: I did not grasp it,
not so to call it known. Say it again.
TEIRESIAS: ⟨I say you are the murderer of the king
whose murderer you seek.⟩
OEDIPUS: Not twice you shall not
say calumnies like this and stay unpunished.





Page 65

J and M both work circles during dialog

7 - J circle M

21 - J cross to M

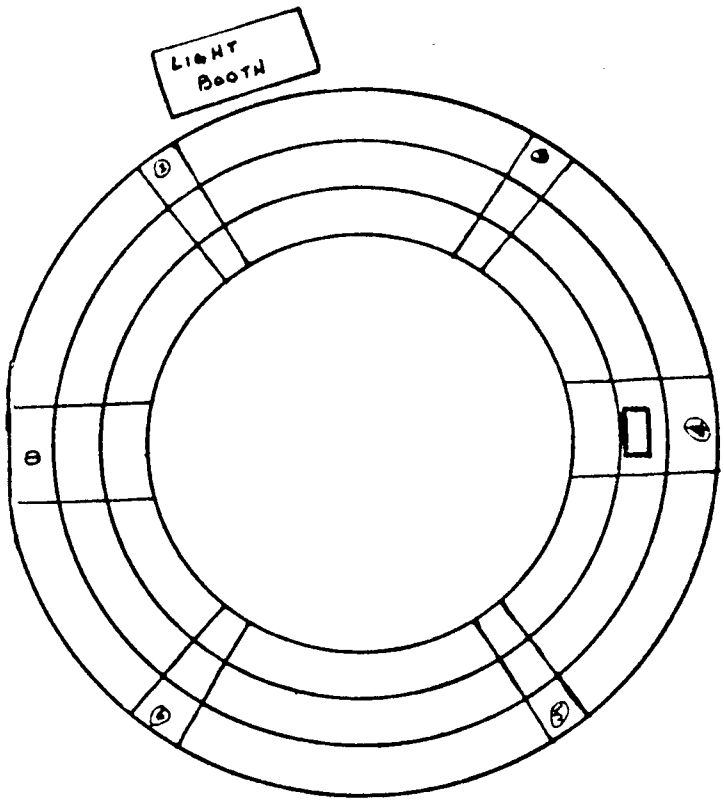
25 - J cross away from M

34 - J work circles behind M

36 - J cross to M and circle

TEIRESIAS: Shall I say more to tempt your anger more?
OEDIPUS: As much as you desire; it will be said
in vain.
TEIRESIAS: ⟨I say that with those you love best
you live in foulest shame unconsciously
and do not see where you are in calamity.⟩
OEDIPUS: Do you imagine you can always talk
like this, and live to laugh at it hereafter?
TEIRESIAS: Yes, if the truth has anything of strength.
OEDIPUS: It has, but not for you; it has no strength
for you because you are blind in mind and ears
as well as in your eyes.
TEIRESIAS: You are a poor wretch
to taunt me with the very insults which
every one soon will heap upon yourself.
OEDIPUS: Your life is one long night so that you cannot
hurt me or any other who sees the light.
TEIRESIAS: ⟨It is not fate that I should be your ruin,
Apollo is enough; it is his care
to work this out.⟩
OEDIPUS: Was this your own design
or Creon's?
TEIRESIAS: ⟨Creon is no hurt to you,
but you are to yourself.⟩
OEDIPUS: Wealth, sovereignty and skill outmatching skill
for the contrivance of an envied life,
great store of jealousy in your treasury chests,
if my friend Creon, friend from the first and loyal,
thus secretly attacks me, secretly
desires to drive me out and secretly
suborns this juggling, trick devising quack,
this ~~wily~~ beggar who has only eyes
for his own gains, but blindness in his skill.
For, tell me, where have you seen clear, Teiresias,
with your prophetic eyes? When the dark singer,
the Sphinx, was in your country, did you speak
word of deliverance to its citizens?
And yet the riddle's answer was not the province
of a chance comer. It was a prophet's task

WARN
ELEC. 6



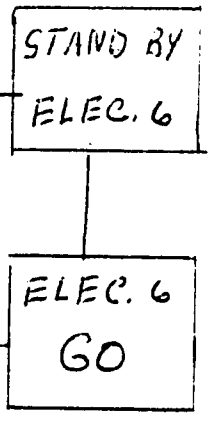
Page 66

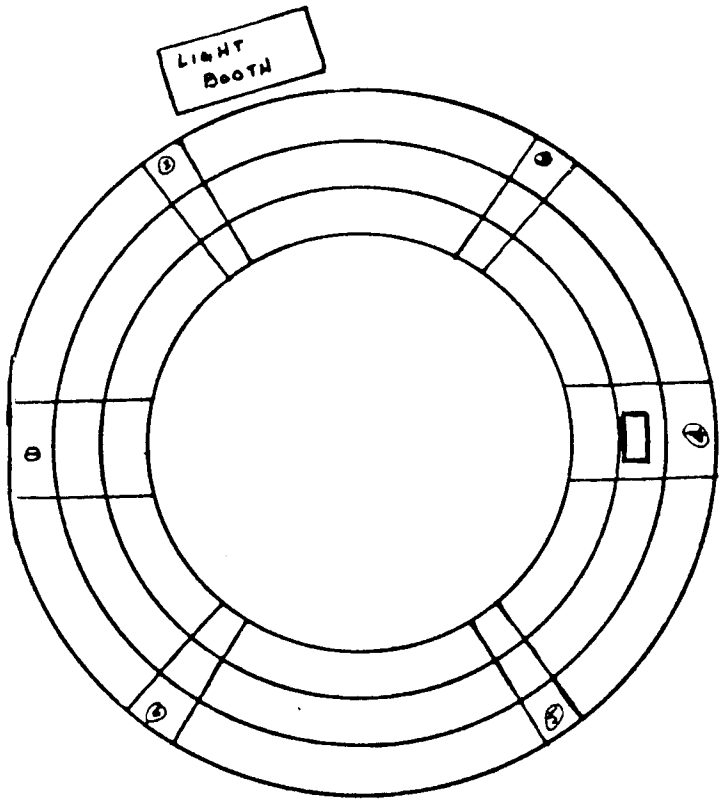
M turning to face J thru out J's speech

25 - M work large circle around J - tapping his leg w/cane

31 - M work arch away from J then back

and plainly you had no such gift of prophecy
from birds nor otherwise from any God
to glean a word of knowledge. But I came,
Oedipus, who knew nothing, and I stopped her.
I solved the riddle by my wit alone.
Mine was no knowledge got from birds. And now
you would expel me,
because you think that you will find a place
by Creon's throne. I think you will be sorry,
both you and your accomplice, for your plot
to drive me out. And did I not regard you
as an old man, some suffering would have taught you
that what was in your heart was treason.
CHORUS: We look at this man's words and yours, my king,
and we find both have spoken them in anger.
We need no angry words but only thought
how we may best hit the God's meaning for us.
TEIRESIAS: If you are king, at least I have the right
no less to speak in my defence against you.
Of that much I am master. I am no slave
of yours, but Loxias', and so I shall not
enroll myself with Creon for my patron.
Since you have taunted me with being blind,
here is my word for you.
You have your eyes but see not where you are
in sin, nor where you live, nor whom you live with.
Do you know who your parents are? Unknowing
you are an enemy to kith and kin
in death, beneath the earth, and in this life.
A deadly footed, double striking curse,
from father and mother both, shall drive you forth
out of this land, with darkness on your eyes,
that now have such straight vision. Shall there be
a place will not be harbour to your cries,
a corner of Cithaeron will not ring
in echo to your cries, soon, soon,—
when you shall learn the secret of your marriage,
which steered you to a haven in this house,—
haven no haven, after lucky voyage?





Page 67

7 - J turn to M and push her (chorus may react vocally)

13 - M turn to exit

14 - J cross to aisle 1 then turn back center

15 - M turn to J

16 - J turn away - cross to center

18 - J turn back

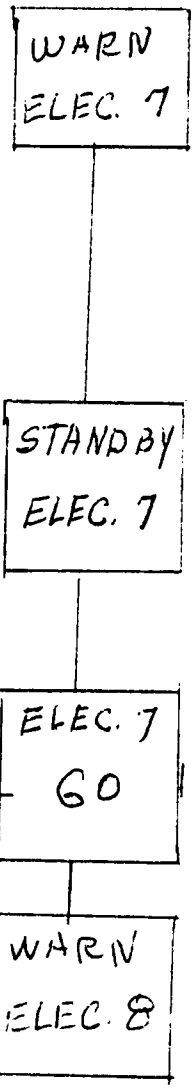
21 - M turn to leave

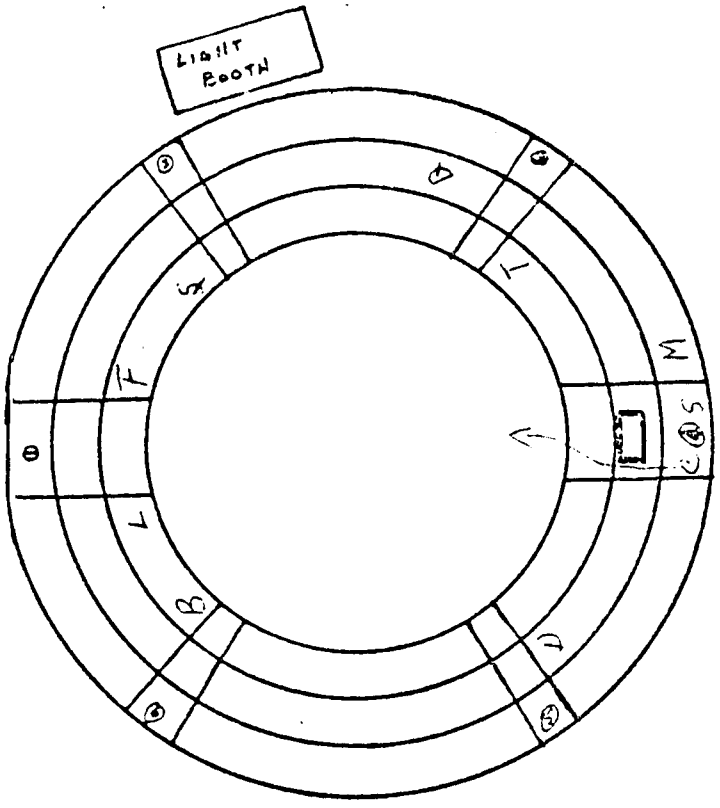
25 - M cross to J and touch him - walking around him

31 - M grab J arm

35 - M hand J cane and circle

And of the multitude of other evils
establishing a grim equality
between you and your children, you know nothing.
So, muddy with contempt my words and Creon's!
there is no man shall perish as you shall.
OEDIPUS: Is it endurable that I should hear
such words from him? Go and a curse go with you!
Quick, home with you! Out of my house at once!
TEIRESIAS: I would not have come either had you not called me.
OEDIPUS: I did not know then you would talk like a fool—
or it would have been long before I called you.
TEIRESIAS: I am a fool ther as it seems to you—
but to the parents who have bred you, wise.
OEDIPUS: What parents? Stop! Who are they of all the world?
TEIRESIAS: This day will show your birth and bring your ruin.
OEDIPUS: How needlessly your riddles darken everything.
TEIRESIAS: But it's in riddle answering you are strongest.
OEDIPUS: Yes. Taunt me where you will find me great.
TEIRESIAS: It is this very luck that has destroyed you.
OEDIPUS: I do not care, if it has served this city.
TEIRESIAS: Well, I will go. Come, ~~boy~~ someone, lead me away.
OEDIPUS: Yes, lead him off. So long as you are here,
you'll be a stumbling block and a vexation;
once gone, you will not trouble me again.
TEIRESIAS: I have said
what I came here to say not fearing your
countenance: there is no way you can hurt me.
I tell you, king, this man, this murderer
(whom you have long declared you are in search of,
indicting him in threatening proclamation
as murderer of Laius)—he is here.
In name he is a stranger among citizens
but soon he will be shown to be a citizen
true native Theban, and he'll have no joy
of the discovery: blindness for sight
and beggary for riches his exchange,
he shall go journeying to a foreign country
tapping his way before him with a stick.
He shall be proved father and brother both





Page 68

4 - M start exit

5 & 6 - S come forward a M turns to leave
M turn head to J - J drop staff and exit

7 - C pick up staff - turn to circle and move to center
D move down aisle 5 and stand at circle
B move to end of aisle 6 - take staff from C
L move to circle at aisle 1

29 - S move to circle - take staff from B
Q and T move into aisle 3 and listen

to his own children in his house; to her
that gave him birth, a son and husband both;
a fellow sower in his father's bed
with that same father that he murdered.
Go within, reckon that out, and if you find me
mistaken, say I have no skill in prophecy.

(*Exeunt separately* TEIRESIAS *and* OEDIPUS.)

Strophe 1 Cindy

CHORUS: Who is the man proclaimed
by Delphi's prophetic rock
as the bloody handed murderer,
the doer of deeds that none dare name?
Now is the time for him to run
with a stronger foot
than Pegasus
for the child of Zeus leaps in arms upon him
with fire and the lightning bolt,
and terribly close on his heels
are the Fates that never miss.

Antistrophe 1 Brenda

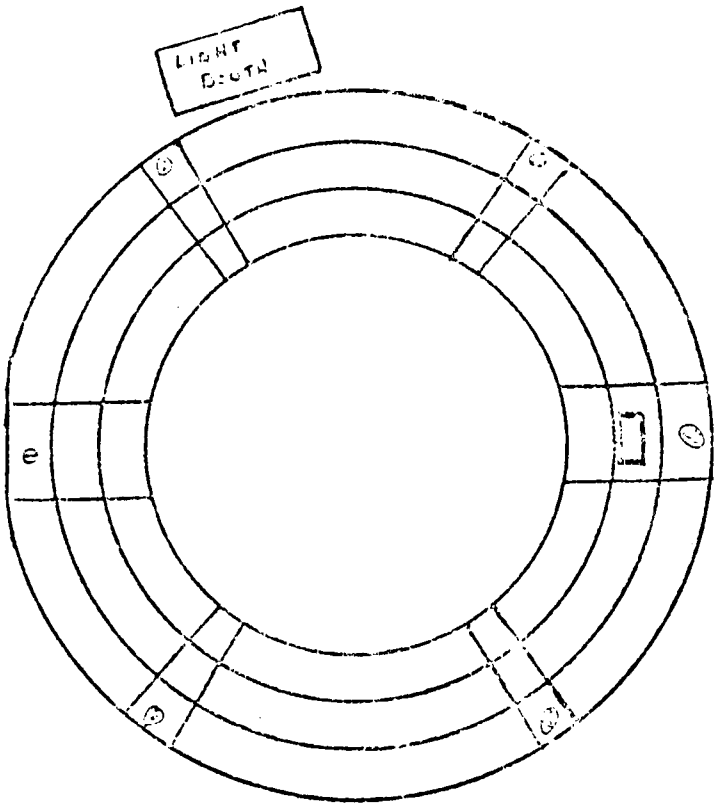
~~Lately~~ from snowy Parnassus
clearly the voice flashed forth,
bidding each Theban track him down,
the unknown murderer.
In the savage forests he lurks and in
the caverns like
the mountain bull.
He is sad and lonely, and lonely his feet
that carry him far from the navel of earth;
but its prophecies, ever living,
flutter around his head.

Strophe 2 Steve

The augur has spread confusion
terrible confusion;
I do not approve what was said

STAND BY
ELEC. 8

ELEC. 8
60



Page 69

2 - S cross to S - take staff

21 - R cross to circle and take staff
D enter top of aisle 4

25 - R place staff on altar

26 - D enter aisle 4 - all turn to face him and move center

31 - C greet D

33 - R greet D

nor can I deny it.
I do not know what to say;
~~I am in a flutter of foreboding;~~
I never heard in the present
nor past of a quarrel between
the sons of Labdacus and Polybus,
that I might bring as proof
in attacking the popular fame
of Oedipus, seeking
to take vengeance for undiscovered
death in the line of Labdacus.

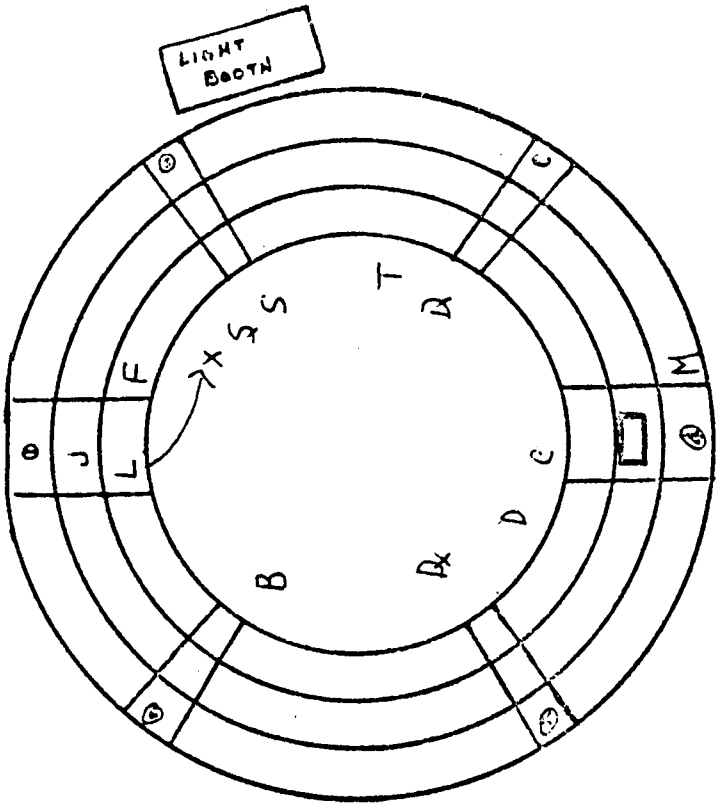
WARN
ELEC. 9

Antistrophe 2 Sharon

Truly Zeus and Apollo are wise
and in human things all knowing;
but amongst men there is no
distinct judgment, between the prophet
and me—which of us is right.
One man may pass another in wisdom
but I would never agree
with those that find fault with the king
till I should see the word
proved right beyond doubt For once
in visible form the Sphinx
came on him and all of us
saw his wisdom and in that test
he saved the city. So he will not be condemned by my mind.

(*Enter* CREON.)

CREON: Citizens, I have come because I heard
deadly words spread about me, that the king
accuses me. I cannot take that from him.
If he believes that in these present troubles
he has been wronged by me in word or deed
I do not want to live on with the burden
of such a scandal on me. The report
injures me doubly and most vitally—
for I'll be called a traitor to my city
and traitor also to my friends and you.



Page 70

5 - Dx move into circle

10 - J enter top of aisle 1
L cross U.S to clear aisle 1 entry
J then enter circle

Dx and J counter each other - center

28 - J move center

30 - Dx counter

30 - S and S cross to circle in front of aisle 2
L also
B cross to aisle 6 and sit in circle
D, D, M, C cross and sit aisle 4 in circle
T cross and sit aisle 3 in circle

CHORUS: Perhaps it was a sudden gust of anger
that forced that insult from him, and no judgment.
CREON: But did he say that it was in compliance
with schemes of mine that the seer told him lies?
CHORUS: Yes, he said that, but why, I do not know.
CREON: Were his eyes straight in his head? Was his mind right
when he accused me in this fashion?
CHORUS: I do not know; I have no eyes to see
what princes do. Here comes the king himself.

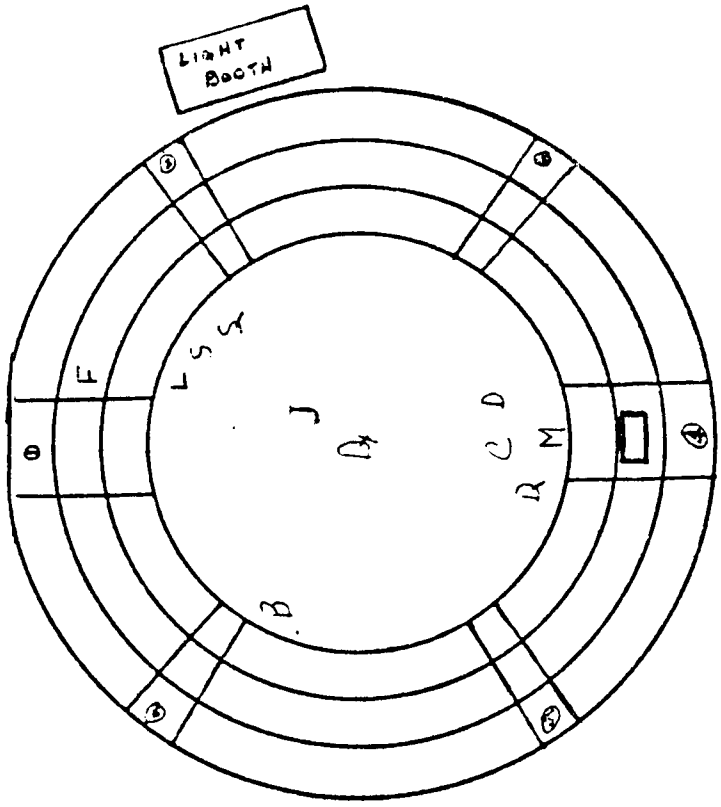
(*Enter* OEDIPUS.)

OEDIPUS: You, sir, how is it you come here? Have you so much
brazen-faced daring that you venture in
my house although you are proved manifestly
the murderer of that man, and though you tried,
openly, highway robbery of my crown?
For God's sake, tell me what you saw in me,
what cowardice or what stupidity,
that made you lay a plot like this against me?
Did you imagine I should not observe
the crafty scheme that stole upon me or
seeing it, take no means to counter it?
Was it not stupid of you to make the attempt,
to try to hunt down royal power without
the people at your back or friends? For only
with the people at your back or money can
the hunt end in the capture of a crown.
CREON: Do you know what you're doing? Will you listen
to words to answer yours, and then pass judgment?
OEDIPUS: You're quick to speak, but I am slow to grasp you,
for I have found you dangerous,—and my foe.
CREON: First of all hear what I shall say to that.
OEDIPUS: At least don't tell me that you are not guilty.
CREON: If you believe you cherish something fine
in obstinacy without brains, you're wrong.
OEDIPUS: And you are wrong if you believe that one,
a criminal, will not be punished only
because he is my kinsman.

STAND BY
ELEC. 9

ELEC 9
GO

WARN
REPATCH



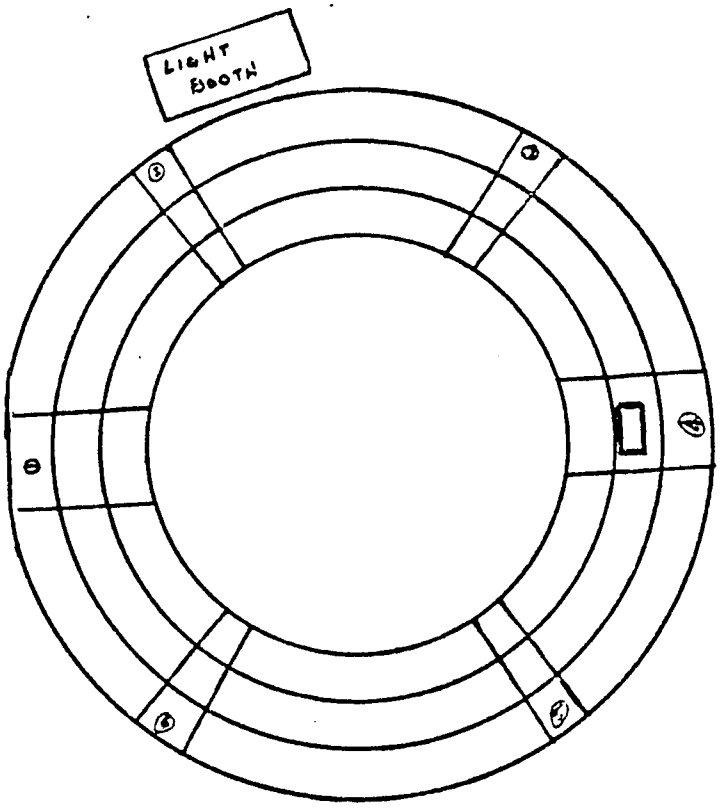
Page 71

23 - J circle D and S

24 - D counter

Each countering the other thru out dialog

CREON: This is but just—
but tell me, then, of what offense I'm guilty?
OEDIPUS: Did you or did you not urge me to send
to this prophetic mumbler?
CREON: I did indeed,
and I shall stand by what I told you.
OEDIPUS: How long ago is it since Laius . . . .
CREON: What about Laius? I don't understand.
OEDIPUS: Vanished—died—was murdered?
CREON: It is long,
a long, long time to reckon.
OEDIPUS: Was this prophet
in the profession then?
CREON: He was, and honoured
as highly as he is today.
OEDIPUS: At that time did he say a word about me?
CREON: Never, at least when I was near him.
OEDIPUS: You never made a search for the dead man?
CREON: We searched, indeed, but never learned of anything.
OEDIPUS: Why did our wise old friend not say this then?
CREON: I don't know; and when I know nothing, I
usually hold my tongue.
OEDIPUS: You know this much,
and can declare this much if you are loyal.
CREON: What is it? If I know I'll not deny it.
OEDIPUS: That he would not have said that I killed Laius
had he not met you first.
CREON: You know yourself
whether he said this, but I demand that I
should hear as much from you as you from me.
OEDIPUS: Then, hear—I'll not be proved a murderer.
CREON: Well, then, You're married to my sister.
OEDIPUS: Yes,
that I am not disposed to deny.
CREON: You rule
this country giving her an equal share
in the government?
OEDIPUS: Yes, everything she wants
she has from me.



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9 - Verbal fight starts

16 - D cross to J

20 - J turn from D and to audience

23 - D rise - F stand

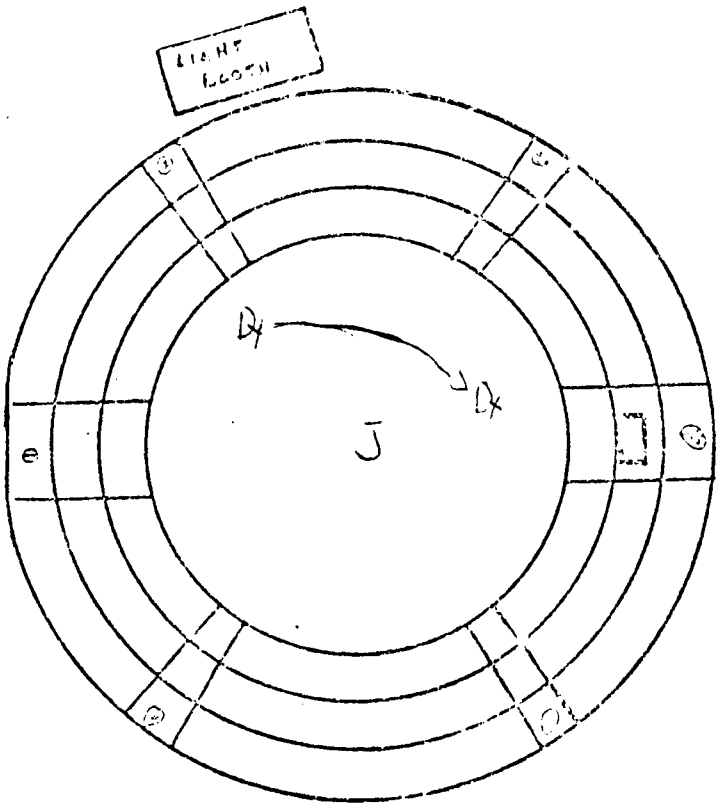
26 - F come down to circle - S and S come to robe her

29 - F motion to aisle 1

32 - D look toward F

CREON: And I, as thirdsman to you.
am rated as the equal of you two?
OEDIPUS: Yes, and it's there you've proved yourself false friend.
CREON: Not if you will reflect on it as I do.
Consider, first, if you think any one
would choose to rule and fear rather than rule
and sleep untroubled by a fear if power
were equal in both cases. I, at least,
I was not born with such a frantic yearning
to be a king—but to do what kings do.
And so it is with every one who has learned
wisdom and self-control. As it stands now,
the prizes are all mine—and without fear.
But if I were the king myself, I must
do much that went against the grain.
How should despotic rule seem sweeter to me
than painless power and an assured authority?
I am not so besotted yet that I
want other honours than those that come with profit.
Now every man's my pleasure; every man greets me;
now those who are your suitors fawn on me,—
success for them depends upon my favour.
Why should I let all this go to win that?
My mind would not be traitor if it's wise;
I am no treason lover, of my nature,
nor would I ever dare to join a plot.
Prove what I say. Go to the oracle
at Pytho and inquire about the answers,
if they are as I told you. For the rest,
if you discover I laid any plot
together with the seer, kill me, I say,
not only by your vote but by my own.
But do not charge me on obscure opinion
without some proof to back it. It's not just
lightly to count your knaves as honest men,
nor honest men as knaves. To throw away
an honest friend is, as it were, to throw
your life away, which a man loves the best.
In time you will know all with certainty;

WARN
ELEC. 9A



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16 - Dx crosses

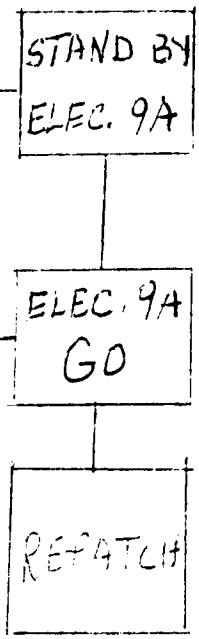
18 - Dx turns to J

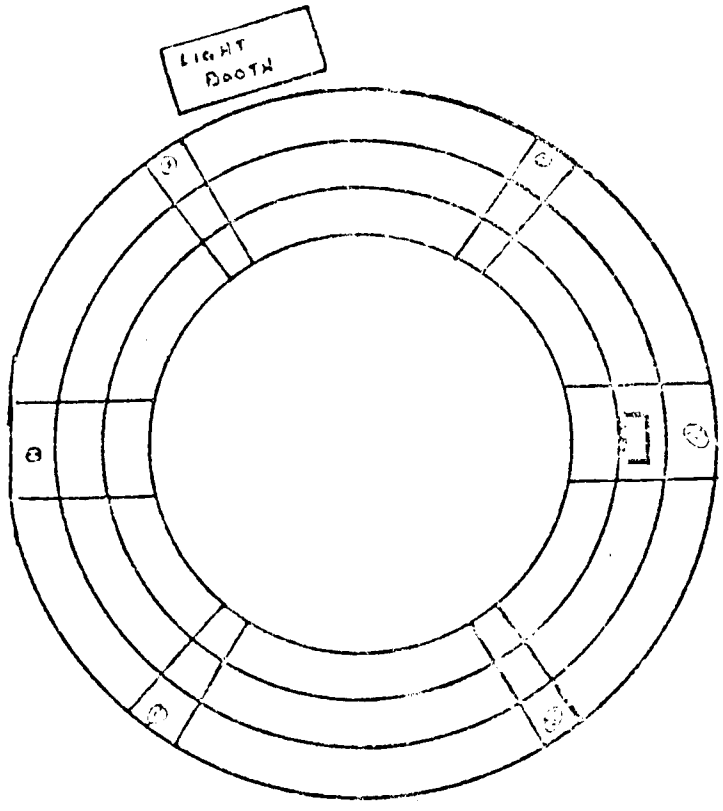
27 - Dx cross to J

time is the only test of honest men,
one day is space enough to know a rogue.
CHORUS: His words are wise, king, if one fears to fall.
Those who are quick of temper are not safe.
OEDIPUS: When he that plots against me secretly
moves quickly, I must quickly counterplot.
If I wait taking no decisive measure
his business will be done, and mine be spoiled.
CREON: What do you want to do then? Banish me?
OEDIPUS: No, ~~certainly~~; kill you, not banish you.
CREON: I do not think that you've your wits about you.
OEDIPUS: For my own interests, yes.
CREON: But for mine, too,
you should think equally.
OEDIPUS: You are a rogue.
CREON: Suppose you do not understand?
OEDIPUS: But yet
I must be ruler.
CREON: Not if you rule badly.
OEDIPUS: O, city, city!
CREON: I too have some share
in the city; it is not yours alone.
CHORUS: Stop, my lords! Here—~~and in the nick of time~~
I see Jocasta coming from the house;
with her help lay the quarrel that now stirs you.

(*Enter* JOCASTA.)

JOCASTA: For shame! Why have you raised this foolish squabbling
brawl? Are you not ashamed to air your private
griefs when the country's sick? Go in, you, Oedipus,
and you, too, Creon, into the house. Don't magnify
your nothing troubles.
CREON: Sister, Oedipus,
your husband, thinks he has the right to do
terrible wrongs—he has but to choose between
two terrors: banishing or killing me.
OEDIPUS: He's right, Jocasta; for I find him plotting
with knavish tricks against my person.





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4 - F embrace J - then continue by holding hand but counter

7 - J drop hand - turn to M

10 - J move to S
thru all these lines w/chorus J turn to speak
Rx counter each move

27 - Turn to L then include whole group

30 - End by facing Rx

31 - Rx cross to J

34 - J wave Rx away

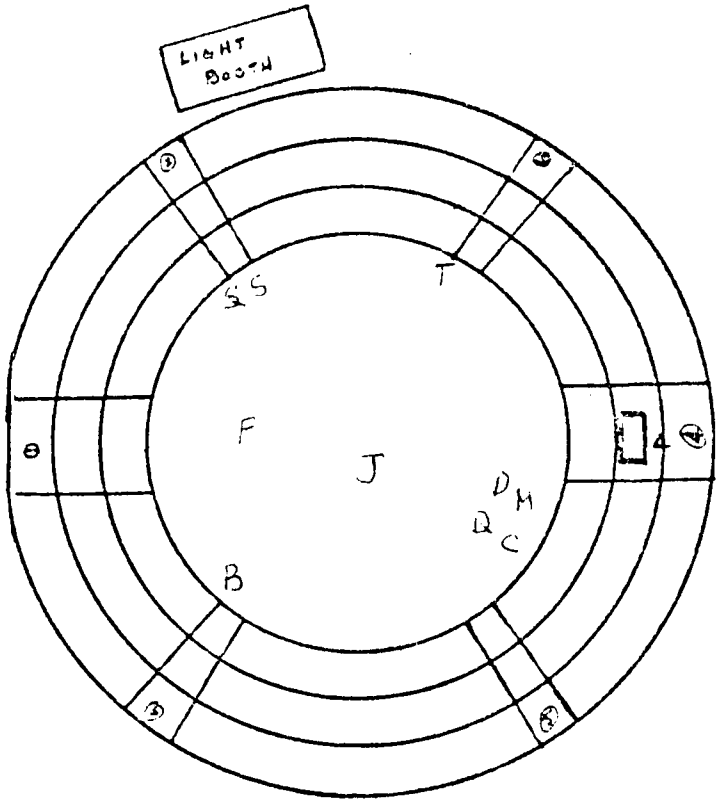
35 - Rx cross to aisle 4 - look at chorus

36 - Rx exit aisle 4

CREON: That God may never bless me! May I die
accursed, if I have been guilty of
one tittle of the charge you bring against me!
JOCASTA: I beg you, Oedipus, trust him in this,
spare him for the sake of this his oath to God,
for my sake, and the sake of those who stand here.
CHORUS: Be gracious, be merciful,
we beg of you.
OEDIPUS: In what would you have me yield?
CHORUS: He has been no silly child in the past.
He is strong in his oath now.
Spare him.
OEDIPUS: Do you know what you ask?
CHORUS: Yes.
OEDIPUS: Tell me then.
CHORUS: He has been your friend before all men's eyes; do not cast
him away dishonoured on an obscure conjecture.
OEDIPUS: I would have you know that this request of yours
really requests my death or banishment.
CHORUS: May the Sun God, king of Gods, forbid! May we die without
God's blessing, without friends' help, if we had any such
thought. But our spirit is broken by my unhappiness for our
wasting country; and this would but add troubles amongst
ourselves to the other troubles.
OEDIPUS: Well, let him go then—if I must die ten times for it,
or be sent out dishonoured into exile.
It is your lips that prayed for him I pitied,
not his; wherever he is, I shall hate him.
CREON: I see you sulk in yielding and you're dangerous
when you are out of temper; natures like yours
are justly heaviest for themselves to bear.
OEDIPUS: Leave me alone! Take yourself off, I tell you.
CREON: I'll go, you have not known me, but they have,
and they have known my innocence.//

(*Exit.*)

CHORUS: Won't you take him inside, lady?



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12 - T cross to J

17 - T sit

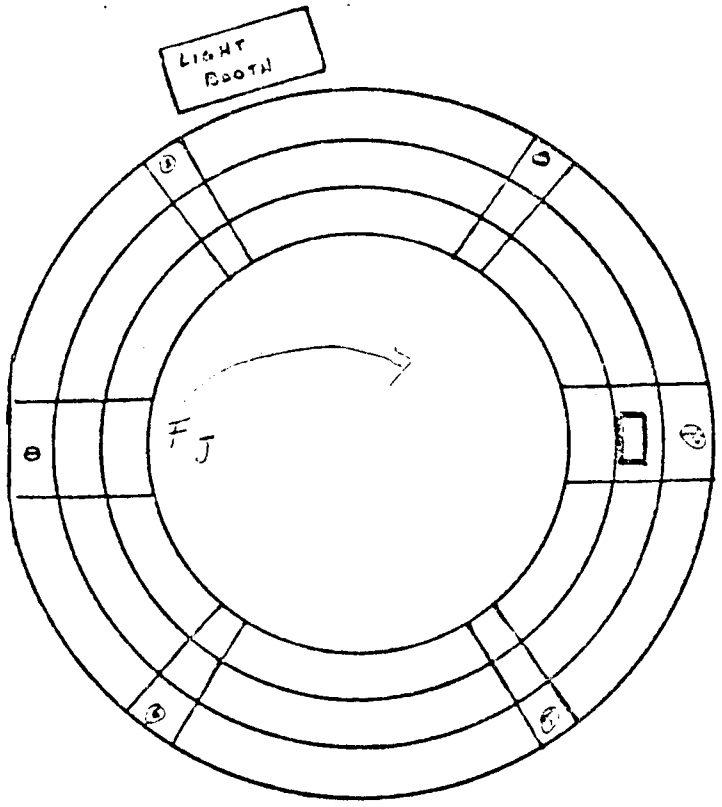
18 - F cross to J and touch him

21 - J hold F arm

31 - F lead J across toward aisle 1

33 - F walk slightly away from J

JOCASTA: Yes, when I've found out what was the matter.
CHORUS: There was some misconceived suspicion of a story, and on
the other side the sting of injustice.
JOCASTA: So, on both sides?
CHORUS: Yes.
JOCASTA: What was the story?
CHORUS: I think it best, in the interests of the country, to leave it where it ended.
OEDIPUS: You see where you have ended, straight of judgment although you are, by softening my anger.
CHORUS: Sir, I have said before and I say again—be sure that I would
have been proved a madman, bankrupt in sane council, if I should put you away, you who steered the country I love safely when she was crazed with troubles. God grant that now, too, you may prove a fortunate guide for us.
JOCASTA: Tell me, my lord, I beg of you, what was it that roused your anger so?
OEDIPUS: Yes, I will tell you.
I honour you more than I honour them.
It was Creon and the plots he laid against me.
JOCASTA: Tell me—if you can clearly tell the quarrel—
OEDIPUS: Creon says
that I'm the murderer of Laius.
JOCASTA: Of his own knowledge or on information?
OEDIPUS: He sent this rascal prophet to me, since he keeps his own mouth clean of any guilt.
JOCASTA: Do not concern yourself about this matter; listen to me and learn that human beings have no part in the craft of prophecy.
Of that I'll show you a short proof.
There was an oracle once that came to Laius,—
I will not say that it was Phoebus' own,
but it was from his servants—and it told him
that it was fate that he should die a victim
at the hands of his own son, a son to be born
of Laius and me. But, see now, he,
the king, was killed by foreign highway robbers



Page 76

5 - T cross upper stage and return to J

14 - J hold F hands

at a place where three roads meet—so goes the story;
and for the son—before three days were out
after his birth King Laius pierced his ankles
and by the hands of others cast him forth
upon a pathless hillside. So Apollo
failed to fulfill his oracle to the son,
that he should kill his father, and to Laius
also proved false in that the thing he feared,
death at his son's hands, never came to pass.
So clear in this case were the oracles,
so clear and false. Give them no heed, I say;
what God discovers need of, easily
he shows to us himself.

OEDIPUS: ~~O dear~~ Jocasta,
as I hear this from you, ~~there comes upon me a wandering of the soul I could run mad.~~ I am more frightened than before.

JOCASTA: What trouble is it, that you turn again
and speak like this?

OEDIPUS: I thought I heard you say
that Laius was killed at a crossroads.

JOCASTA: Yes, that was how the story went and still
that word goes round.

OEDIPUS: Where is this place, Jocasta,
where he was murdered?

JOCASTA: Phocis is the country
and the road splits there, one of two roads from Delphi,
another comes from Daulia.

OEDIPUS: How long ago is this?

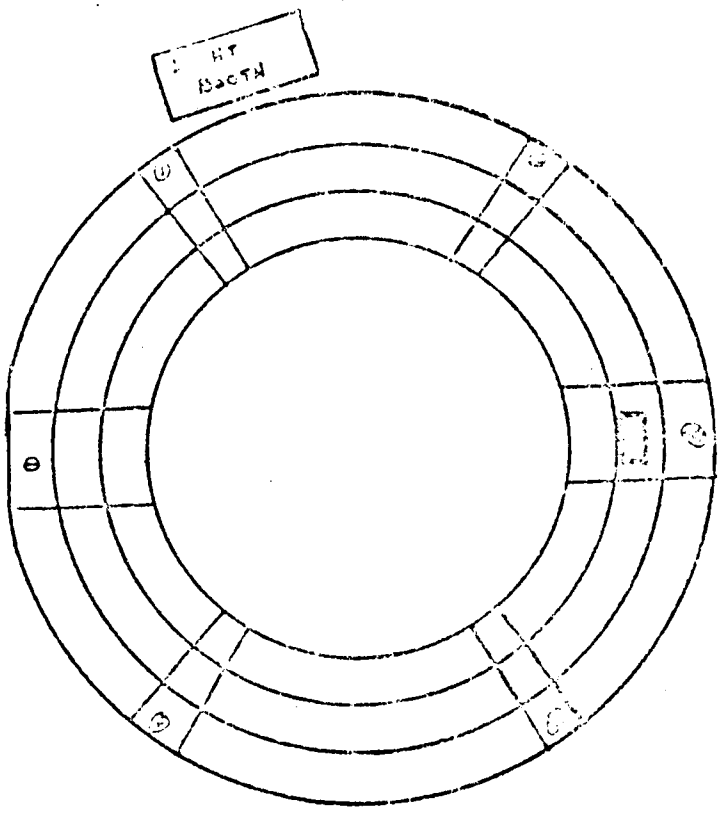
JOCASTA: The news came to the city just before
you became king and all men's eyes looked to you.
What is it, Oedipus, that's in your mind?

OEDIPUS: Don't ask me yet—tell me of Laius—
how did he look? How old or young was he?

JOCASTA: He was a tall man and his hair was grizzled
already—nearly white—and in his form
not unlike you.

OEDIPUS: O God, I think I have
called curses on myself in ignorance.

JOCASTA: What do you mean? I am terrified



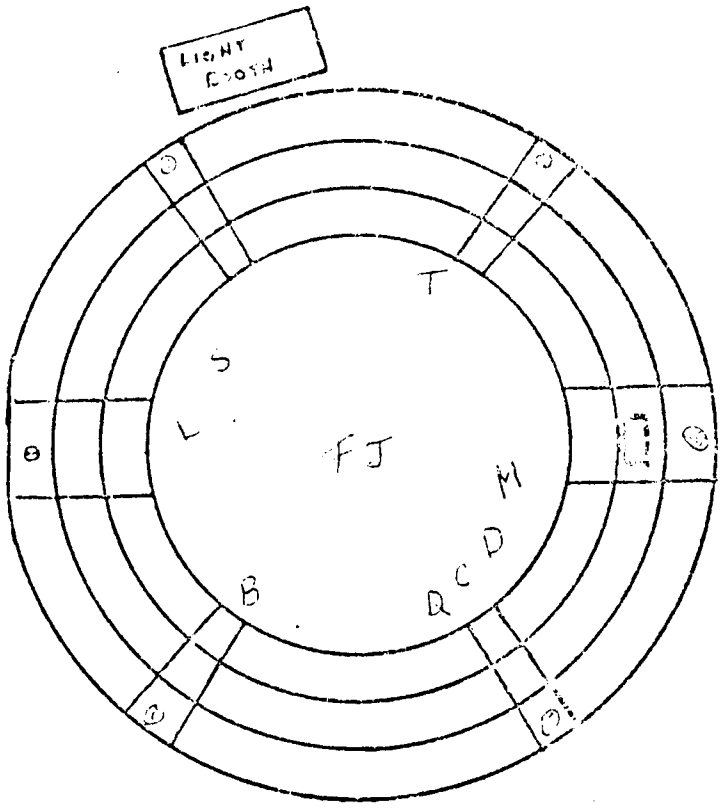
Page 77

2 - J leads F toward aisle 4 - stop near center

8 - J breaks away

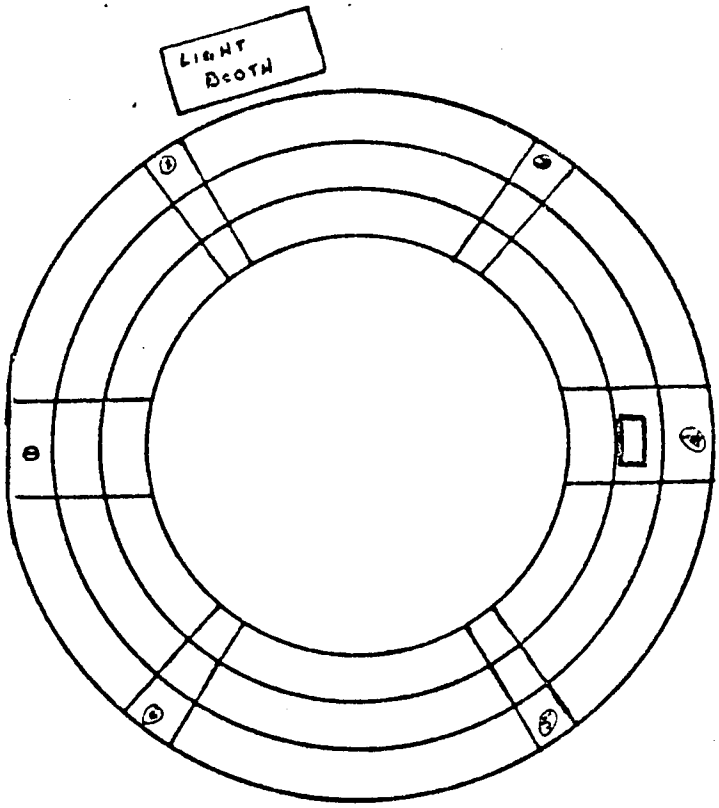
26 - F cross to J and touch him (comfort)

when I look at you.
OEDIPUS: I have a deadly fear
that the old seer had eyes. You'll show me more
if you can tell me one more thing.
JOCASTA: I will.
I'm frightened,—but if I can understand,
I'll tell you all you ask.
OEDIPUS: How was his company?
Had he few with him when he went this journey,
or many servants, as would suit a prince?
JOCASTA: In all there were but five, and among them
a herald; and one carriage for the king.
OEDIPUS: It's plain—it's plain—who was it told you this?
JOCASTA: The only servant that escaped safe home.
OEDIPUS: Is he at home now?
JOCASTA: No, when he came home again
and saw you king and Laius was dead,
he came to me and touched my hand and begged
that I should send him to the fields to be
my shepherd and so he might see the city
as far off as he might. So I
sent him away. He was an honest man,
as slaves go, and was worthy of far more
than what he asked of me.
OEDIPUS: O, how I wish that he could come back quickly!
JOCASTA: He can. Why is your heart so set on this?
OEDIPUS: O dear Jocasta, I am full of fears
that I have spoken far too much; and therefore
I wish to see this shepherd.
JOCASTA: He will come;
but, Oedipus, I think I'm worthy too
to know what is it that disquiets you.
OEDIPUS: It shall not be kept from you, since my mind
has gone so far with its forebodings. Whom
should I confide in rather than you, who is there
of more importance to me who have passed
through such a fortune?
Polybus was my father, king of Corinth,
and Merope, the Dorian, my mother.



Page 78

I was held greatest of the citizens
in Corinth till a curious chance befell me
as I shall tell you—curious, indeed,
but hardly worth the store I set upon it.
There was a dinner and at it a man,
a drunken man, accused me in his drink
of being bastard. I was furious
but held my temper under for that day.
Next day I went and taxed my parents with it;
they took the insult very ill from him,
the drunken fellow who had uttered it.
So I was comforted for their part, but
still this thing rankled always, for the story
crept about widely. And I went at last
to Pytho, though my parents did not know.
But Phœbus sent me home again unhonoured
in what I came to learn, but he foretold
other and desperate horrors to befall me,
that I was fated to lie with my mother,
and show to daylight an accursed breed
which men would not endure, and I was doomed
to be murderer of the father that begot me.
When I heard this I fled, and in the days
that followed I would measure from the stars
the whereabouts of Corinth—yes, I fled
to somewhere where I should not see fulfilled
the infamies told in that dreadful oracle.
And as I journeyed I came to the place
where, as you say, this ~~king met with his death~~ that Laius was murdered.
Jocasta, I will tell you the whole truth.
When I was near the branching of the crossroads,
going on foot, I was encountered by
a herald and a carriage with a man in it,
~~just as you tell me.~~ He that led the way
and the old man himself wanted to thrust me
out of the road by force. I became angry
and struck the coachman who was pushing me.
When the old man saw this he watched his moment,
and as I passed he struck me from his carriage,



Page 79

23 - J cross to F (deliver speech to F)

full on the head with his two pointed goad.
But he was paid in full and presently
my stick had struck him backwards from the car
and he rolled out of it. And then I killed them
all. If it happened there was any tie
of kinship twixt this man and Laius,
who is then now more miserable than I,
what man on earth so hated by the Gods,
since neither citizen nor foreigner
may welcome me at home or even greet me,
but drive me out of doors? And it is I,
I and no other have so cursed myself.
And I pollute the bed of him I killed
by the hands that killed him. Was I not born evil?
Am I not utterly unclean? I had to fly
and in my banishment not even see
my kindred nor set foot in my own country,
or otherwise my fate was to be yoked
in marriage with my mother and kill my father,
Polybus who begot me and had reared me.
Would not one rightly judge and say that on me
these things were sent by some malignant God?
O no, no, no—O holy majesty
of God on high, may I not see that day!
May I be gone out of men's sight before
I see the deadly taint of this disaster
come upon me.

CHORUS: Sir, we too fear these things. But until you see this man face to face and hear his story, hope.

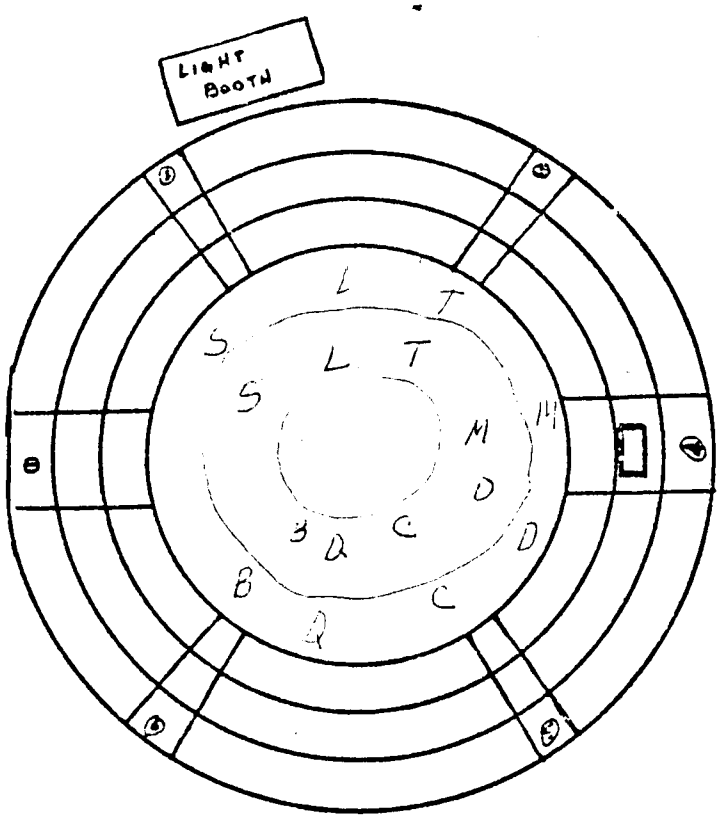
OEDIPUS: Yes, I have just this much of hope—to wait until the herdsman comes.

JOCASTA: And when he comes, what do you want with him?

OEDIPUS: I'll tell you; if I find that his story is the same as yours, I at least will be clear of this guilt.

JOCASTA: Why what so particularly did you learn from my story?

OEDIPUS: You said that he spoke of highway *robbers* who killed Laius. Now if he uses the same number, it was not I who killed him. One man cannot be the same as many. But if he speaks of a



Page 80

11 - Chorus move in

12 - Chorus (incline bodies in direction of circle) circle right then left with three cross over steps - then three count turn (individuals together) with palms extended up - hand motion (make circle touching palms top and bottom) circle left with four cross over steps, turn with hands extended - clap then turn moving out to larger circle with hands up with face in them - clap

23 - F enter to edge of circle

31 - F cross to altar

man travelling alone, then clearly the burden of the guilt inclines towards me.

JOCASTA: Be sure, at least, that this was how he told the story. He cannot unsay it now, for every one in the city heard it—not I alone. But, Oedipus, even if he diverges from what he said then, he shall never prove that the murder of Laius squares rightly with the prophecy—for Loxias declared that the king should be killed by his own son. And that poor creature did not kill him surely,—for he died himself first. So as far as prophecy goes, henceforward I shall not look to the right hand or the left.

OEDIPUS: Right. But yet, send some one for the peasant to bring him here; do not neglect it.

JOCASTA: I will send quickly. Now let me go indoors. I will do nothing except what pleases you.

(*Exeunt.*)

DRUMS GO

STAND BY ELEC. 10

ELEC. 10 GO

I pick up F

Strophe 1 **Lynn**

CHORUS: May destiny ever find me
pious in word and deed
prescribed by the laws that live on high:
laws begotten in the clear air of heaven,
whose only father is Olympus;
no mortal nature brought them to birth,
no forgetfulness shall lull them to sleep;
for God is great in them and grows not old.

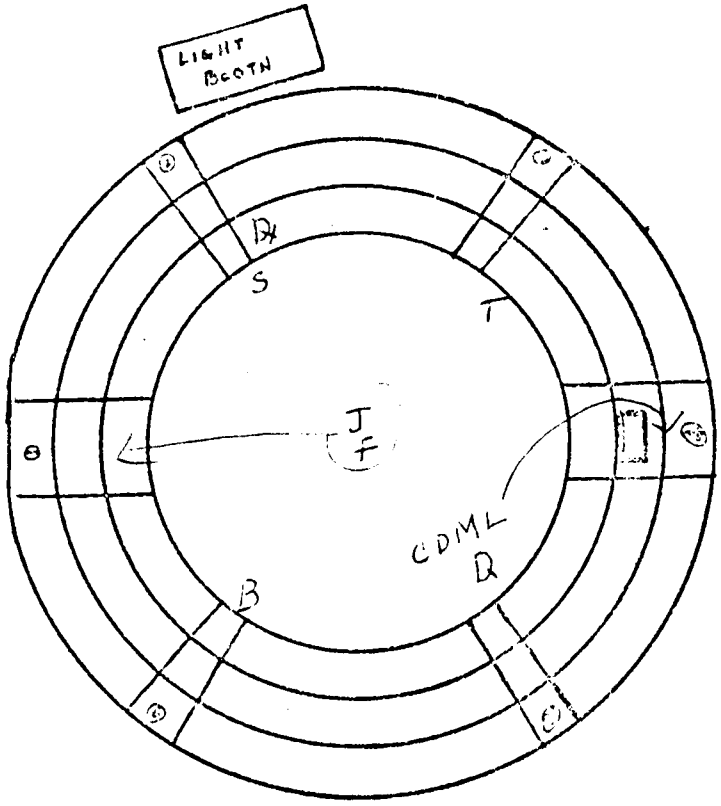
DRUMS COMPLETE

Antistrophe 1 **All Unison**

Insolence breeds the tyrant, (clap) insolence
if it is glutted with a surfeit, unseasonable, unprofitable,
climbs to the roof-top and plunges
sheer down to the ruin that must be,
and there its feet are no service. (clap)
But I pray that the God may never
abolish the eager ambition that profits the state. (clap)
For I shall never cease to hold the God as our protector. (clap)

Strophe 2 **Sharon**

If a man walks with haughtiness
of hand or word and gives no heed



Page 81

11 - J reach to F

14 - F and J look at each other - stand and embrace
(pause)
After pause - J carries F off aisle 1

15 - Chorus form large circle (position on next page)

23 - Chorus repeat in unison w/claps

31 - S move toward center - L mover to center

to Justice and the shrines of Gods
despises—may an evil doom
smite him for his ill-starred pride of heart!—(clap)
if he reaps gains without justice
and will not hold from impiety
and his fingers itch for untouchable things.
When such things are done, what man shall contrive
to shield his soul from the shafts of the God?
When such deeds are held in honour,
why should I honour the Gods in the dance? (clap)

Antistrophe 2 **All Unison**

No longer to the holy place,
to the navel of earth I'll go
to worship, nor to Abae
nor to Olympia,
unless the oracles are proved to fit,
for all men's hands to point at.
O Zeus, if you are rightly called
the sovereign lord, all-mastering, (clap)
let this not escape you nor your ever-living power! (clap)
The oracles concerning Laius
are old and dim and men regard them not.
Apollo is nowhere clear in honour; God's service perishes. (clap)

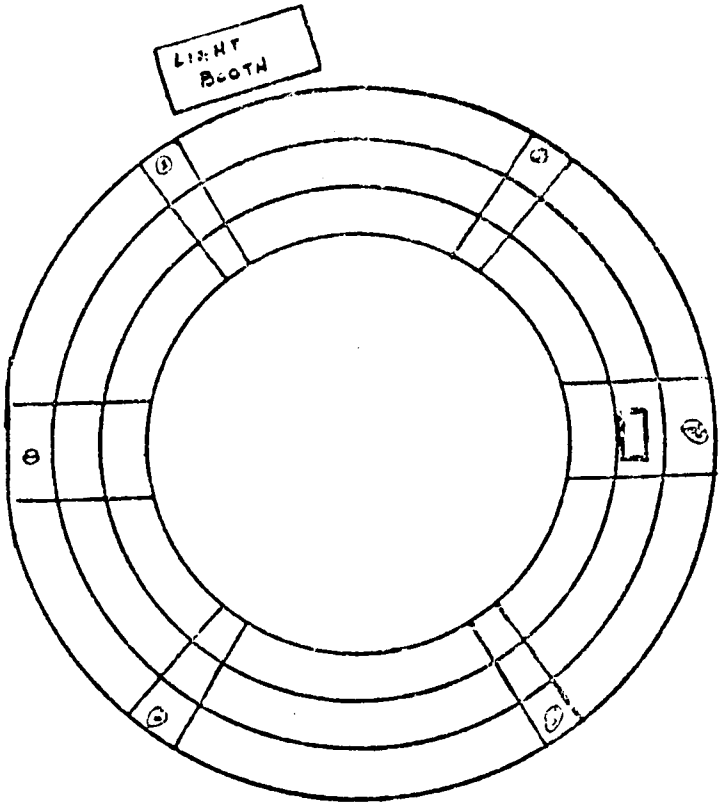
(*Enter* JOCASTA, *carrying garlands.*)

JOCASTA: Princes of the land, I have had the thought to go
to the Gods' temples, bringing in my hand
~~flowered~~ garlands and gifts of incense, as you see.
For Oedipus excites himself too much
at every sort of trouble, not conjecturing,
like a man of sense, what will be from what was,
but he is always at the speaker's mercy,
when he speaks terrors. I can do no good
by my advice, and so I came as suppliant
to you, Lycaean Apollo, who are nearest.
These are the symbols of my prayer and this
my prayer: grant us escape free of the curse. (Chorus: clap)

WARN
ELEC. 10A

STAND BY
ELEC. 10A

ELEC. 10A
GO



Page 82

2 - F turn to center

3 - M robe S

7 - S cross to center

9 - F cross to S

12 - F turns to aisle 1

13 - F turn one half to S

22 - F move to S

24 - F motion to S - S exit

27 - F turn back to S
All exit - B exit aisle 1 - T exit aisle 2 compete
M exit aisle 3 - B exit aisle 5
L exit aisle 4 - C exit aisle 6
D exit aisle 6 - S exit aisle 2

28 - J enter

Now when we look to him we are all afraid;
he's pilot of our ship and he is frightened.

(*Enter a* MESSENGER.)

MESSENGER: Might I learn from you, sirs, where is the house of Oedipus? Or best of all, if you know, where is the king himself?

CHORUS: This is his house and he is within doors. This lady is his wife and mother of his children.

MESSENGER: God bless you, lady, and God bless your household! God bless Oedipus' noble wife!

JOCASTA: God bless you, sir, for your kind greeting! What do you want of us that you have come here? What have you to tell us?

MESSENGER: Good news, lady. Good for your house and for your husband.

JOCASTA: What is your news? Who sent you to us?

MESSENGER: I come from Corinth and the news I bring will give you pleasure. Perhaps a little pain too.

JOCASTA: What is this news of double meaning?

MESSENGER: The people of the Isthmus will choose Oedipus to be their king. That is the rumour there.

JOCASTA: But isn't their king still old Polybus?

MESSENGER: No. He is in his grave. Death has got him.

JOCASTA: Is that the truth? Is Oedipus' father dead?

MESSENGER: May I die myself if it be otherwise!

JOCASTA (*to a servant*): Be quick and run to the King with the news! O oracles of the Gods, where are you now? It was from this man Oedipus fled, lest he should be his murderer! And now he is dead, in the course of nature, and not killed by Oedipus.

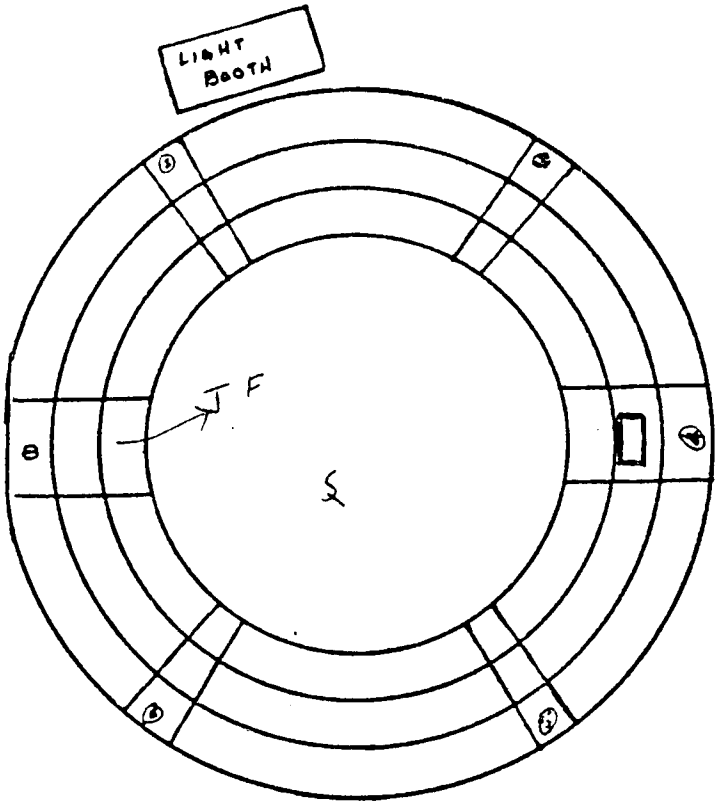
(*Enter* OEDIPUS.)

OEDIPUS: Dearest Jocasta, why have you sent for me?

JOCASTA: Listen to this man and when you hear reflect what is the outcome of the holy oracles of the Gods.

OEDIPUS: Who is he? What is his message for me?

JOCASTA: He is from Corinth and he tells us that your father Polybus is dead and gone.



Page 83

1 - J cross to S

6 - J move away

7 - S move behind J a little

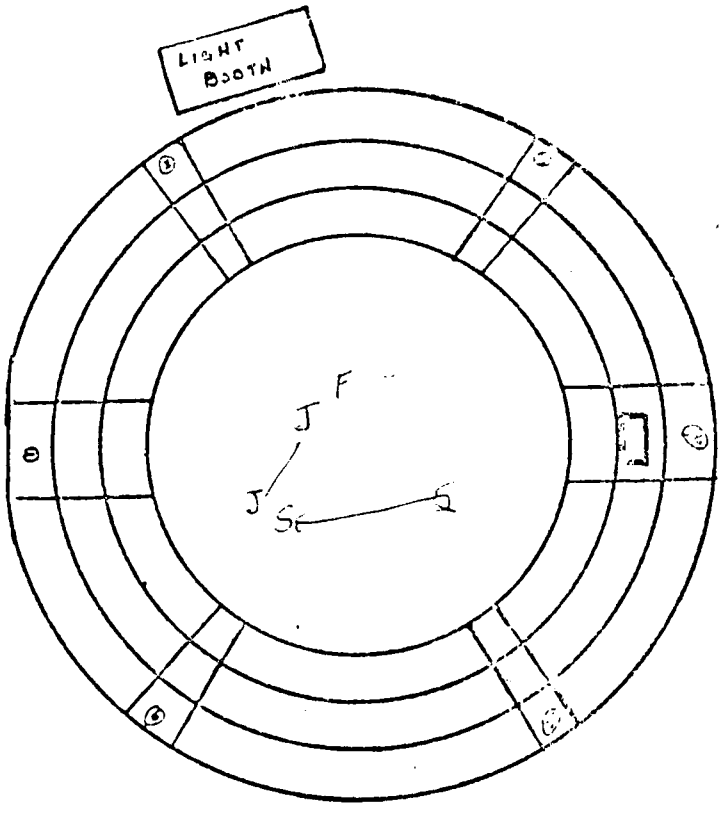
8 - J cross to F and hug her

22 - J turns away

36 - S move in to J

OEDIPUS: What's this you say, sir? Tell me yourself.
MESSENGER: Since this is the first matter you want clearly told:
Polybus has gone down to death. You may be sure of it.
OEDIPUS: By treachery or sickness?
MESSENGER: A small thing will put old bodies asleep.
OEDIPUS: So he died of sickness, it seems,—poor old man!
MESSENGER: Yes, and of age—the long years he had measured.
OEDIPUS: ~~Ha! Ha!~~ O dear Jocasta, why should one
look to the Pythian hearth? Why should one look
to the birds screaming overhead? They prophesied
that I should kill my father! But he's dead,
and hidden deep in earth, and I stand here
who never laid a hand on spear against him,—
unless perhaps he died of longing for me,
and thus I am his murderer. But they,
the oracles, as they stand—he's taken them
away with him, they're dead as he himself is,
and worthless.
JOCASTA: That I told you before now.
OEDIPUS: You did, but I was misled by my fear.
JOCASTA: Then lay no more of them to heart, not one.
OEDIPUS: But surely I must fear my mother's bed?
JOCASTA: Why should man fear since chance is all in all
for him, and he can clearly foreknow nothing?
Best to live lightly, as one can, unthinkingly.
As to your mother's marriage bed,—don't fear it.
Before this, in dreams too, as well as oracles,
many a man has lain with his own mother.
But he to whom such things are nothing bears
his life most easily.
OEDIPUS: All that you say would be said perfectly
if she were dead; but since she lives I must
still fear, although you talk so well, Jocasta.
JOCASTA: Still in your father's death there's light of comfort?
OEDIPUS: Great light of comfort; but I fear the living.
MESSENGER: Who is the woman that makes you afraid?
OEDIPUS: Merope, old man, Polybus' wife.
MESSENGER: What about her frightens the queen and you?
OEDIPUS: A terrible oracle, stranger, from the Gods.

WARN
ELEC. 11



Page 84

10 - J cross to F

13 - J cross to S

14 - S gives J greeting

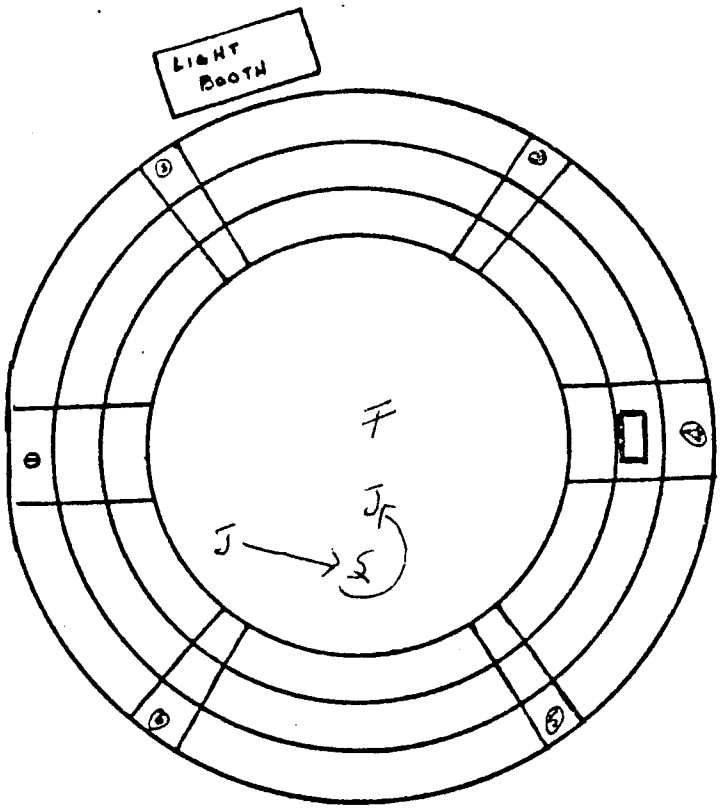
31 - J backs from S

39 - S starts toward J - J backs away

MESSENGER: Can it be told? Or does the sacred law
forbid another to have knowledge of it?
OEDIPUS: O no! Once on a time Loxias said
that I should lie with my own mother and
take on my hands the blood of my own father.
And so for these long years I've lived away
from Corinth; it has been to my great happiness;
but yet it's sweet to see the face of parents.
MESSENGER: This was the fear which drove you out of Corinth?
OEDIPUS: Old man, I did not wish to kill my father.
MESSENGER: Why should I not free you from this fear, sir,
since I have come to you in all goodwill?
OEDIPUS: You would not find me thankless if you did.
MESSENGER: Why, it was just for this I brought the news,—
to earn your thanks when you had come safe home.
OEDIPUS: No, I will never come near my parents.
MESSENGER: Son,
it's very plain you don't know what you're doing.
OEDIPUS: What do you mean, old man? For God's sake, tell
me.
MESSENGER: If your homecoming is checked by fears like these.
OEDIPUS: Yes, I'm afraid that Phoebus may prove right.
MESSENGER: The murder and the incest?
OEDIPUS: Yes, old man;
that is my constant terror.
MESSENGER: Do you know
that all your fears are empty?
OEDIPUS: How is that,
if they are father and mother and I their son?
MESSENGER: Because Polybus was no kin to you in blood.
OEDIPUS: What, was not Polybus my father?
MESSENGER: No more than I but just so much.
OEDIPUS: How can
my father be my father as much as one
that's nothing to me?
MESSENGER: Neither he nor I
begat you.
OEDIPUS: Why then did he call me son?
MESSENGER: A gift he took you from these hands of mine.

STAND BY
ELEC. II

ELEC. II
GO



Page 85

1 - J backs off

4 - J move to S - S backs off

6 - S backs off - F turns away

10 - S stops

12 - J cross behind S

17 - F turn to S and J

21 - J turn to F

23 - J turn to S

27 - J cross to S - F step back from J and S

38 - S motion to include audience, etc.

OEDIPUS: Did he love so much what he took from another's hand?

MESSENGER: His childlessness before persuaded him.

OEDIPUS: Was I a child you bought or found when I was given to him?

MESSENGER: On Cithaeron's slopes in the twisting thickets you were found.

OEDIPUS: And why were you a traveller in those parts?

MESSENGER: I was in charge of mountain flocks.

OEDIPUS: You were a shepherd? A hireling vagrant?

MESSENGER: Yes, but at least at that time the man that saved your life, son.

OEDIPUS: What ailed me when you took me in your arms?

MESSENGER: In that your ankles should be witnesses.

OEDIPUS: Why do you speak of that old pain?

MESSENGER: I loosed you; the tendons of your feet were pierced and fettered,—

OEDIPUS: My swaddling clothes brought me a rare disgrace.

MESSENGER: So that from this you're called your present name.

OEDIPUS: Was this my father's doing or my mother's? For God's sake, tell me.

MESSENGER: I don't know, but he who gave you to me has more knowledge than I.

OEDIPUS: You yourself did not find me then? You took me from someone else?

MESSENGER: Yes, from another shepherd.

OEDIPUS: Who was he? Do you know him well enough to tell?

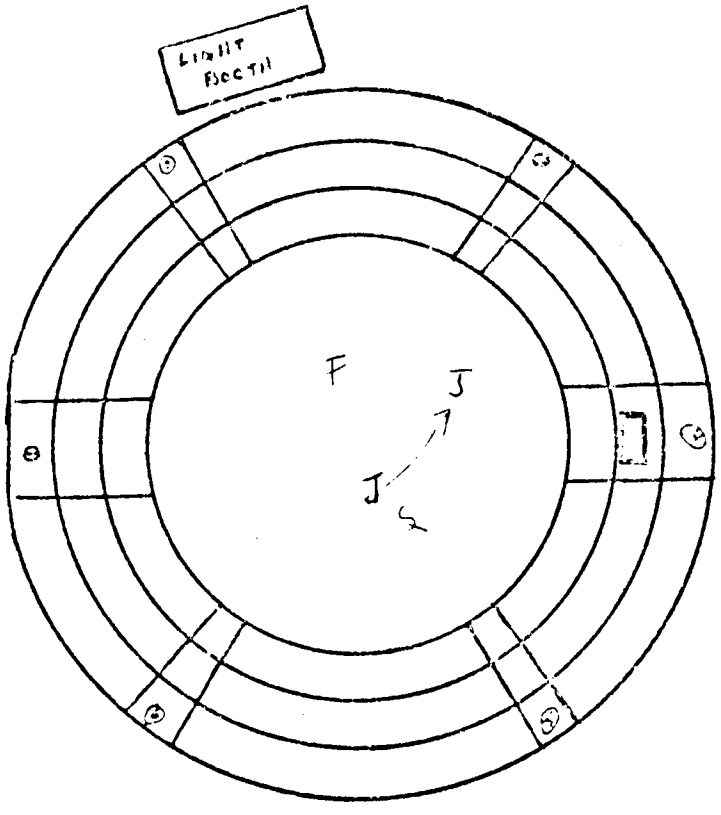
MESSENGER: He was called Laius' man.

OEDIPUS: You mean the king who reigned here in the old days?

MESSENGER: Yes, he was that man's shepherd.

OEDIPUS: Is he alive still, so that I could see him?

MESSENGER: You who live here would know that best.



Page 86

1 - J moves to audience

8 - J cross to F holds her arms

24 - J pull away - turn slightly toward S

27 - F up behind J and loud

28 - J turn on F

30 - F look at J

32 - J turns to audience and move toward center

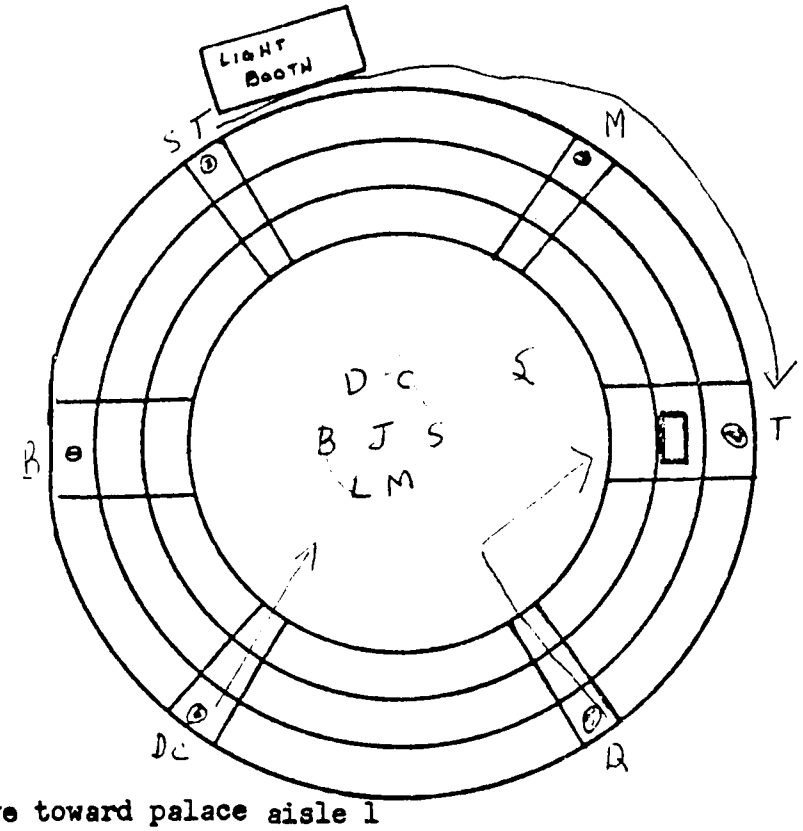
33 - J walks away from F

OEDIPUS: Do any of you here
know of this shepherd whom he speaks about
in town or in the fields? Tell me. It's time
that this was found out once for all.
CHORUS: I think he is none other than the peasant
whom you have sought to see already; but
Jocasta here can tell us best of that.
OEDIPUS: Jocasta, do you know about this man
whom we have sent for? Is he the man he mentions?
JOCASTA: Why ask of whom he spoke? Don't give it heed;
nor try to keep in mind what has been said.
It will be wasted labour.
OEDIPUS: With such clues
I could not fail to bring my birth to light.
JOCASTA: I beg you—do not hunt this out—I beg you,
if you have any care for your own life.
What I am suffering is enough.
OEDIPUS: Keep up
your heart, Jocasta. Though I'm proved a slave,
thrice slave, and though my mother is thrice slave,
you'll not be shown to be of lowly lineage.
JOCASTA: O be persuaded by me, I entreat you;
do not do this.
OEDIPUS: I will not be persuaded to let be
the chance of finding out the whole thing clearly.
JOCASTA: It is because I wish you well that I
give you this counsel—and it's the best counsel.
OEDIPUS: Then the best counsel vexes me, and has
for some while since.
JOCASTA: Ø Oedipus, God help you!
God keep you from the knowledge of who you are!
OEDIPUS: Here, some one, go and fetch the shepherd for me;
and let her find her joy in her rich family!
JOCASTA: O Oedipus, unhappy Oedipus!
that is all I can call you, and the last thing
that I shall ever call you.—the last thing I'll ever call you.

(*Exit.*)

CHORUS: Why has the queen gone, Oedipus, in wild

WARN
ELEC. 12



Page 87

3 - J move toward palace aisle 1

7 - D to aisle 4
All chorus move to stage - J center

14 - All women make circle (hold hands May dance)
Sway with D and C turning together)
S and L turning together)alternating
S and M turning together)

22 - Dance - Stop

26 - Break Circle

27 - T start down aisle 4 - D dresses T

33 - J walk away from F - F stand facing J pulled up (regal)

35 - F turn and exit aisle 1 - at top step repeat last line

37 - F exit
C start to aisle 1 running
D follow C to center
All chorus to edge of circle

grief rushing from us? I am afraid that trouble
will break out of this silence.

OEDIPUS: Break out what will! I at least shall be
willing to see my ancestry, though humble.
Perhaps she is ashamed of my low birth,
for she has all a woman's high-flown pride.
But I account myself a child of Fortune,
beneficent Fortune, and I shall not be
dishonoured. She's the mother from whom I spring;
the months, my brothers, marked me, now as small,
and now again as mighty. Such is my breeding,
and I shall never prove so false to it,
as not to find the secret of my birth.

Strophe Women Unison

CHORUS: If I am a prophet and wise of heart
you shall not fail, Cithaeron,
by the limitless sky, you shall not!—
to know at tomorrow's full moon that Oedipus honours
you as native to him and mother and nurse at once;
and that you are honoured in dancing by us, as finding
favour in sight of our king.
Apollo, to whom we cry, find these things pleasing!

Antistrophe

Who was it bore you, child? One of
the long-lived nymphs who lay with Pan—
the father who treads the hills?
Or was she a bride of Loxias, your mother? The grassy slopes
are all of them dear to him. Or perhaps Cyllene's king
or the Bacchants' God that lives on the tops
of the hills received you a gift from some
one of the Helicon Nymphs, with whom he mostly plays?

(*Enter an old man, led by* OEDIPUS' *servants.*)

OEDIPUS: If some one like myself who never met him
may make a guess,—I think this is the herdsman,
whom we were seeking. His old age is consonant
with the other. And besides, the men who bring him

STAND BY ELEC. 12

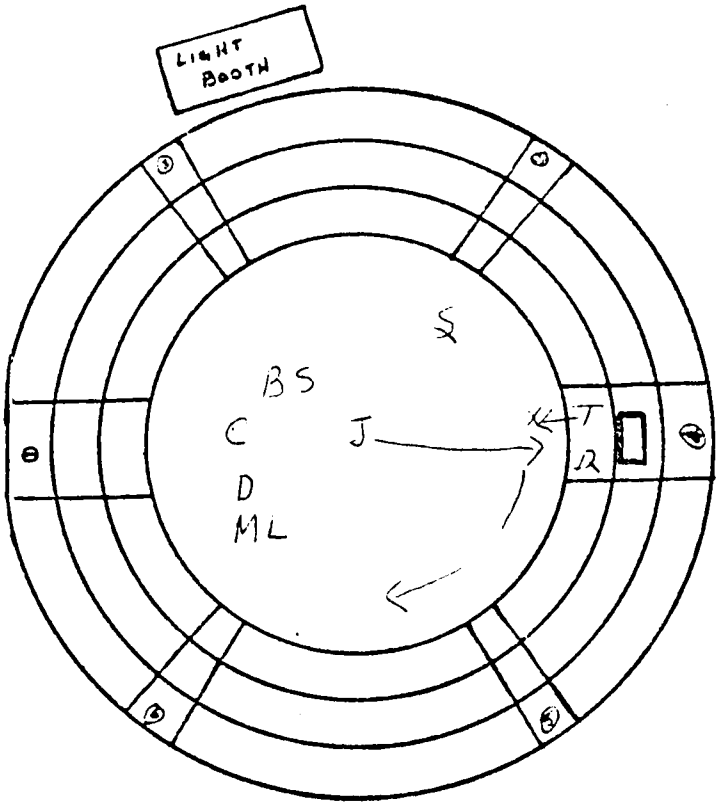
ELEC. 12 GO

WARN ELEC. 12A

STAND BY ELEC. 12A

ELEC. 12A GO

WARN ELEC. 12B



Page 88

7 - J to S

10 - J motions to chorus to kneel

13 - J cross toward T (T not in circle yet) (all sit)

20 - J indicate S

22 - J cross to T and bring him into edge of circle

27 - J circle toward aisle 5

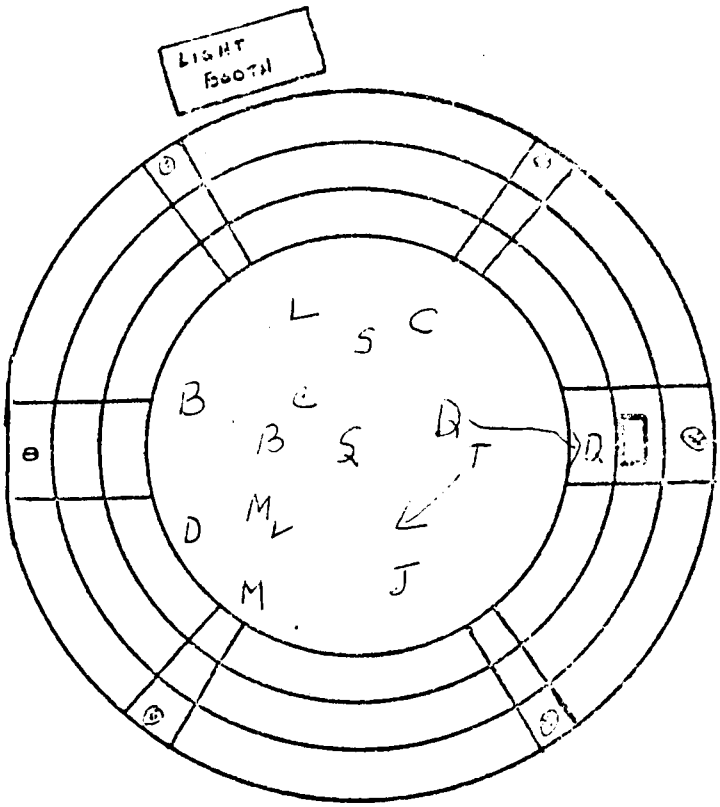
28 - S cross to T then both cross toward aisle 3

38 - J has back to T and S
S take T's arm

I recognize as my own servants. You
perhaps may better me in knowledge since
you've seen the man before.
CHORUS: You can be sure
I recognize him. For if Laius
had ever an honest shepherd, this was he.
OEDIPUS: You, sir, from Corinth, I must ask you first,
is this the man you spoke of?
MESSENGER: This is he
before your eyes.
OEDIPUS: Old man look here at me
and tell me what I ask you. Were you ever
a servant of King Laius?
HERDSMAN: I was.—
no slave he bought but reared in his own house.
OEDIPUS: What did you do as work? How did you live?
HERDSMAN: Most of my life was spent among the flocks.
OEDIPUS: In what part of the country did you live?
HERDSMAN: Cithaeron and the places near to it.
OEDIPUS: And somewhere there perhaps you knew this man?
HERDSMAN: What was his occupation? Who?
OEDIPUS: This man here,
have you had any dealings with him?
HERDSMAN: No—
not such that I can quickly call to mind.
MESSENGER: That is no wonder, master. But I'll make him remember what he does not know. For I know, that he well knows the country of Cithaeron, how he with two flocks, I with one kept company for three years—each year half a year—from spring till autumn time and then when winter came I drove my flocks to our fold home again and he to Laius' steadings. Well—am I right or not in what I said we did?
HERDSMAN: You're right—although it's a long time ago.
MESSENGER: Do you remember giving me a child
to bring up as my foster child?
HERDSMAN: What's this?
Why do you ask this question?
MESSENGER: Look, old man,
here he is—here's the man who was that child!

STAND BY
ELEC. 12B

ELEC. 12B
GO



Page 89

1 - T move away from S

2 - J turn toward T and S

5 - T cross toward J
S counters toward center with T

12 - T step toward J

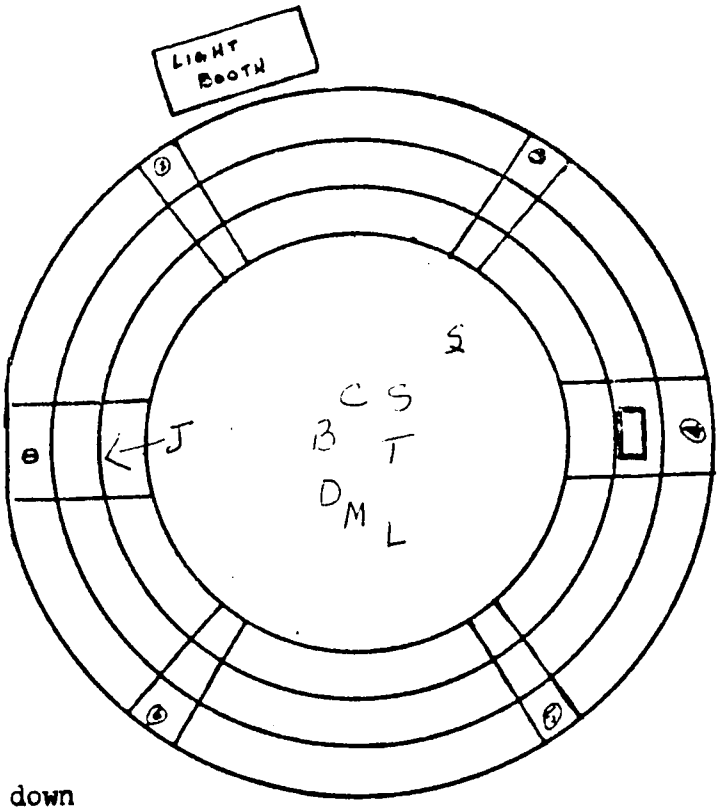
14 - R cross center and grab T and pull him back

28 - T breaks away and falls at J's feet

29 - J grabs T (R let go) move to altar

36 - J pull T up - chorus moves in slightly (tear T apart)

HERDSMAN: Death take you! Won't you hold your tongue?
OEDIPUS: No, no,
do not find fault with him, old man. Your words
are more at fault than his.
HERDSMAN: O best of masters,
how do I give offense?
OEDIPUS: When you refuse
to speak about the child of whom he asks you.
HERDSMAN: He speaks out of his ignorance, without meaning.
OEDIPUS: If you'll not talk to gratify me, you
will talk with pain to urge you.
HERDSMAN: O please, sir,
don't hurt an old man, sir.
OEDIPUS (*to the servants*): Here, one of you,
twist his hands behind him.
HERDSMAN: Why, God help me, why?
What do you want to know?
OEDIPUS: You gave a child
to him,—the child he asked you of?
HERDSMAN: I did.
I wish I'd died the day I did.
OEDIPUS: You will
unless you tell me truly.
HERDSMAN: And I'll die
far worse if I should tell you.
OEDIPUS: This fellow
is bent on more delays, as it would seem.
HERDSMAN: O no, no! I have told you that I gave it.
OEDIPUS: Where did you get this child from? Was it your own
or did you get it from another?
HERDSMAN: Not
my own at all; I had it from some one.
OEDIPUS: One of these citizens? or from what house?
HERDSMAN: O master, please—I beg you, master, please
don't ask me more.
OEDIPUS: You're a dead man if I
ask you again.
HERDSMAN: // It was one of the children
of Laius.



Page 90

2 - T sinks down

3 - J shakes T

5 - J lets T go - chorus relax a little away from J

6 - J turn toward aisle 1 (chorus draw back) all follow

7 - T still on floor

15 - J stop looking at aisle 1

16 - J move toward aisle 1 gesture back toward S not looking

19 - T crawl toward J

23 - T begins to cry - S sinks to floor

24 & 25 - J turns to the center and looks up

27 - J looks to palace

29 - J turn up aisle 1 to palace - exit - R run after J and follow out
L and D start to follow but don't leave circle

30 - T stand - cross slight towards aisle land look toward aisle 1 - B turn toward aisle 1 and watch

35 - M cross to T to comfort

OEDIPUS: A slave? Or born in wedlock?
HERDSMAN: O God, I am on the brink of frightful speech.
OEDIPUS: And I of frightful hearing. But I must hear.
HERDSMAN: The child was called his child; but she within,
your wife would tell you best how all this was.
OEDIPUS: *She* gave it to you?
HERDSMAN: Yes, she did, my lord.
OEDIPUS: To do what with it?
HERDSMAN: Make away with it.
OEDIPUS: She was so hard—its mother?
HERDSMAN: Aye, through fear
of evil oracles.
OEDIPUS: Which?
HERDSMAN: They said that he
should kill his parents.
OEDIPUS: How was it that you
gave it away to this old man?
HERDSMAN: O master,
I pitied it, and thought that I could send it
off to another country—and this man—
was from another country. But he saved it
for the most terrible troubles. If you are
the man he says you are, you're bred to misery.
OEDIPUS: O, O, O, they will all come,
all come out clearly! Light of the sun, let me
look upon you no more after today!
I who first saw the light bred of a match
accursed, and accursed in my living
with them I lived with, cursed in my killing.

(*Exeunt all but the* CHORUS.)

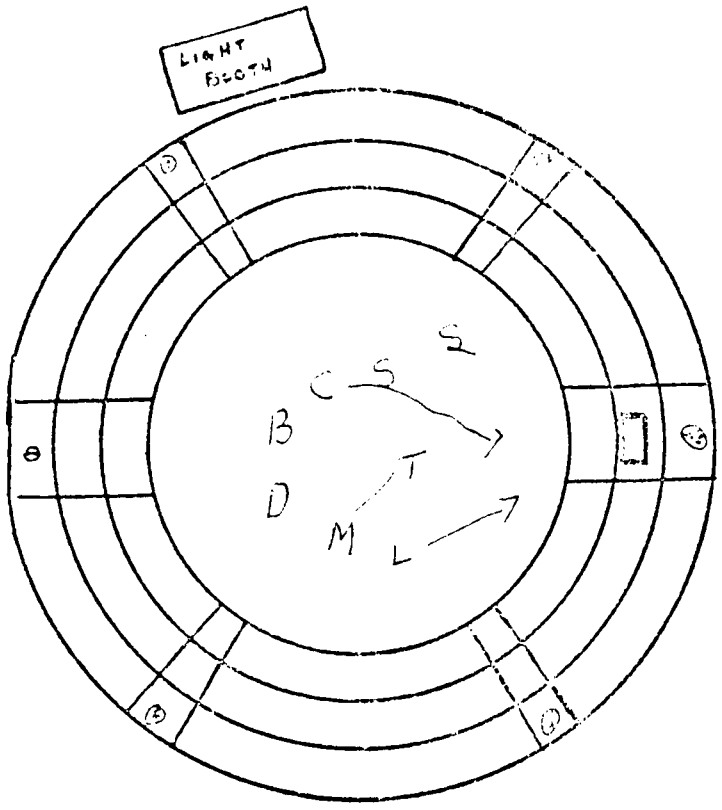
Strophe 1 Tim

CHORUS: O generations of men, how I
count you as equal with those who live
not at all!
What man, what man on earth wins more
of happiness than a seeming
and after that turning away?

WARN
ELEC. 13

STAND BY
ELEC. 13

ELEC. 13
GO



Page 91

5 - C and S stand up - look to aisle 1

8 - C and S cross toward aisle 4 together (horror)

18 - B look up aisle 1

25 - B rise

At scream - tremendous reaction - M hold T
(in fear) L toward altar turning head away

Oedipus, you are my pattern of this,
Oedipus, you and your fate!
Luckless Oedipus, whom of all men
I envy not at all.

Antistrophe 1 Cindy

In as much as he shot his bolt
beyond the others and won the prize
of happiness complete—
O Zeus—and killed and reduced to nought
the hooked taloned maid of the riddling speech,
standing a tower against death for my land:
hence he was called my king and hence
was honoured the highest of all
honours; and hence he ruled
in the great city of Thebes.

Strophe 2

But now whose tale is more miserable?
Who is there lives with a savager fate?
Whose troubles so reverse his life as his?

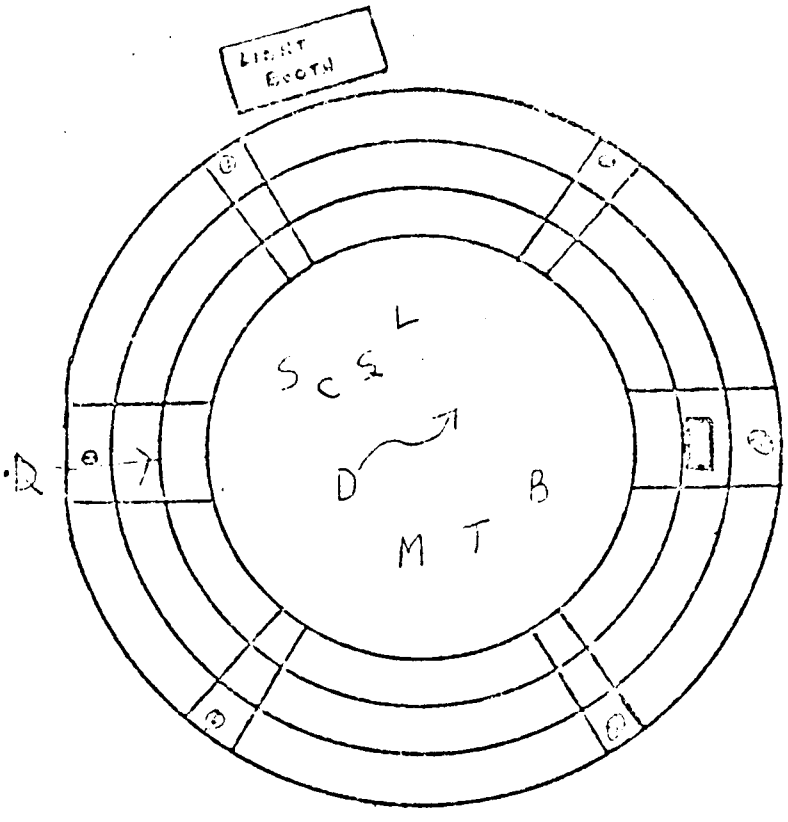
O Oedipus, the famous prince -Brenda
for whom a great haven
the same both as father and son
sufficed for generation,
how, O how, have the furrows ploughed
by your father endured to bear you, poor wretch,
and hold their peace so long?

Antistrophe 2 Tim

Time who sees all has found you out
against your will; judges your marriage accursed,
begetter and begot at once in it.

O child of Laius,
would I had never seen you,
I weep for you and cry
a dirge of lamentation.

WARN
ELEC. 1417



Page 98

4 - R enter - stop 2nd step

19 - S cross to aisle 2

20 - Chorus atonal sound - move to position and kneel

25 - Chorus act out blinding
D pull hair
D circle and strike out fall - beat at floor
stylize rope and hanging

To speak directly, I drew my breath
from you at the first and so now I lull
my mouth to sleep with your name.

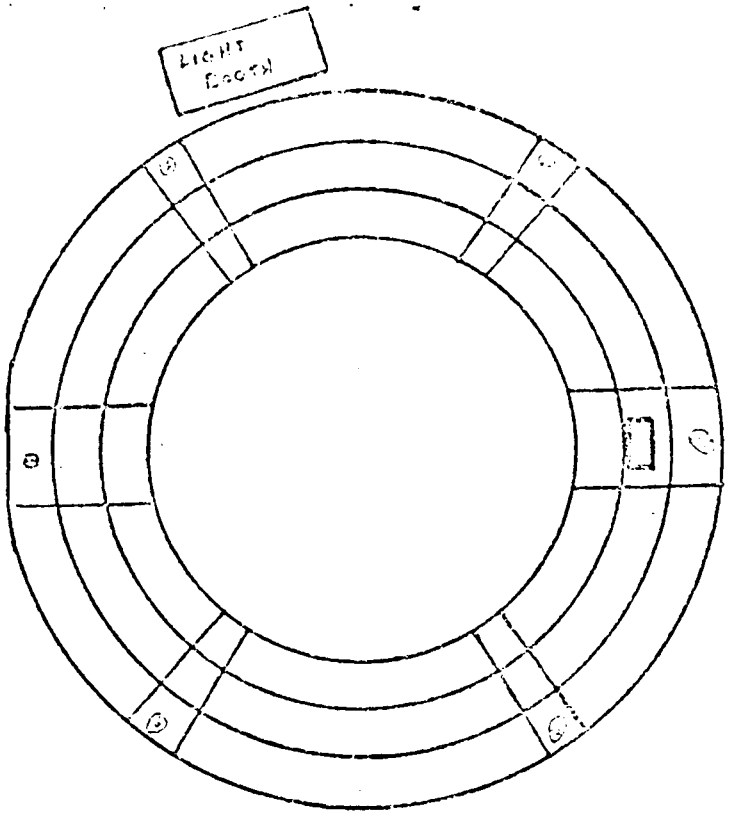
(*Enter a* SECOND MESSENGER.)

SECOND MESSENGER: O Princes always honoured by our country,
what deeds you'll hear of and what horrors see
what grief you'll feel, if you as true born Thebans
care for the house of Labdacus's sons.
Phasis nor Ister cannot purge this house,
I think, with all their streams, such things
it hides, such evils shortly will bring forth
into the light, whether they will or not;
and troubles hurt the most
when they prove self-inflicted.
CHORUS: What we had known before did not fall short
of bitter groaning's worth; what's more to tell?
SECOND MESSENGER: Shortest to hear and tell—our glorious queen
Jocasta's dead.
CHORUS: Unhappy woman! How?
SECOND MESSENGER: By her own hand. The worst of what was done
you cannot know. You did not see the sight.
Yet in so far as I remember it
you'll hear the end of our unlucky queen.
When she came raging into the house she went
straight to her marriage bed, tearing her hair
with both her hands, and crying upon Laius
long dead—Do you remember, Laius,
that night long past which bred a child for us
to send you to your death and leave
a mother making children with her son?
And then she groaned and cursed the bed in which
she brought forth husband by her husband, children
by her own child, an infamous double bond.
How after that she died I do not know,—
for Oedipus distracted us from seeing.
He burst upon us shouting and we looked

STAND BY ELEC. 14A

ELEC. 14A GO

WARN ELEC. 14C



Page 93

2 - S circle around - throw T down - bursting thru

13 - Lay D down

18 - Blinding - slow staccato (3 times)
Finally tilt head back

35 - S on knees over D
D roll into fetal position
All kneel over but watching and atonal

to him as he paced frantically around,
begging us always: Give me a sword, I say,
to find this wife no wife, this mother's womb,
this field of double sowing whence I sprang
and where I sowed my children! As he raved
some god showed him the way—none of us there.
Bellowing terribly and led by some
invisible guide he rushed on the two doors,—
wrenching the hollow bolts out of their sockets,
he charged inside. There, there, we saw his wife
hanging, the twisted rope around her neck.
When he saw her, he cried out fearfully
and cut the dangling noose. Then, as she lay,
poor woman, on the ground, what happened after,
was terrible to see. He tore the brooches—
the gold chased brooches fastening her robe—
away from her and lifting them up high
dashed them on his own eyeballs, shrieking out
such things as: they will never see the crime
I have committed or had done upon me!
Dark eyes, now in the days to come look on
forbidden faces, do not recognize
those whom you long for—with such imprecations
he struck his eyes again and yet again
with the brooches. And the bleeding eyeballs gushed
and stained his beard—no sluggish oozing drops
but a ~~black rain and~~ bloody hail poured down.

So it has broken—and not on one head
but troubles mixed for husband and for wife.
The fortune of the days gone by was true
good fortune—but today groans and destruction
and death and shame—of all ills can be named
not one is missing.
~~CHORUS: Is he now in any ease from pain?~~
SECOND MESSENGER:
for some one to unbar the doors and show him
to all the men of Thebes, his father's killer,
his mother's—no I cannot say the word,

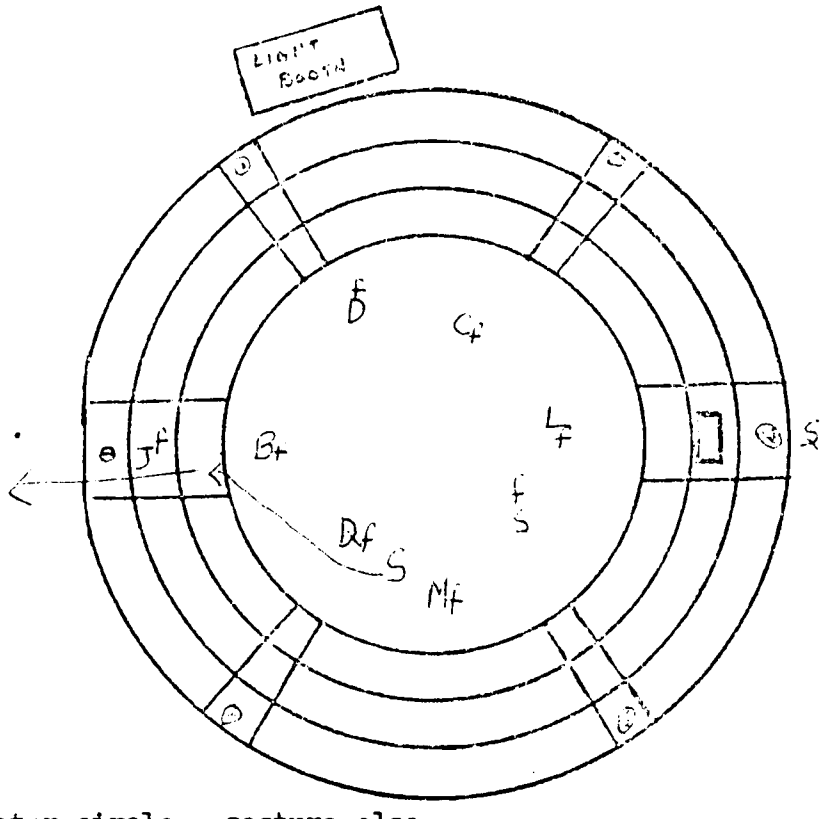
STAND BY
ELEC. 14C

ELEC. 14C
GO

WARN
CURTAIN

He shouts

WARN
ELEC. 15A



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6 - R enter circle - gesture also

7 - R turns toward aisle 1

9 - Curtain opens 1 - Oedipus holding Jocasta

10 - Chorus begins to move to other side of circle*
J move down to 2nd step aisle 1

13 - S move to J and take F's body - exit

19 - J down to circle slowly feeling and touching audience

23 - C kneel - cover eyes - slow rocking motion

30 - Brenda go to J and lead into circle

35 - J let go of B

36 - B kneel

* See diagram Df (f indicates direction actor is facing)

it is unholy—for he'll cast himself
out of the land, he says, and not remain
to bring a curse upon his house, the curse
he called upon it in his proclamation. But
he wants for strength, aye, and some one to guide him;
his sickness is too great to bear. You, too,
will be shown that. The bolts are opening.
Soon you will see a sight to waken pity
even in the horror of it.

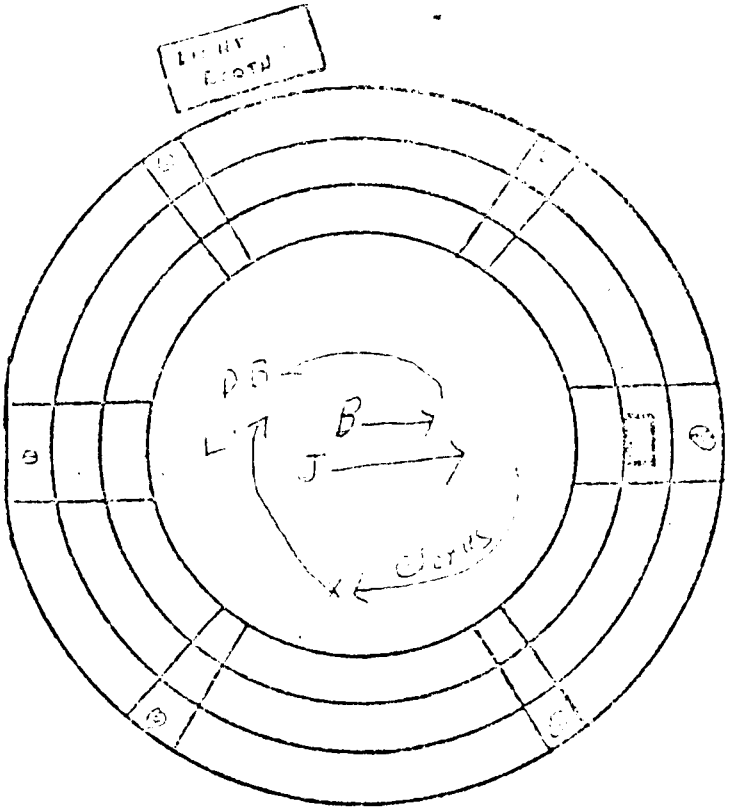
(*Enter the blinded* OEDIPUS.)

CHORUS: This is a terrible sight for men to see!
I never found a worse!
Poor wretch, what madness came upon you!
What evil spirit leaped upon your life
to your ill-luck—a leap beyond man's strength!
Indeed I pity you, but I cannot
look at you, though there's much I want to ask
and much to learn and much to see.
I shudder at the sight of you.
OEDIPUS: ~~O, O,~~
where am I going? Where is my voice
borne on the wind to and fro?
Spirit, how far have you sprung?
CHORUS: To a terrible place whereof men's ears
may not hear, nor their eyes behold it.
OEDIPUS: Darkness!
Horror of darkness enfolding, resistless, unspeakable visitant sped
by an ill wind in haste!
madness and stabbing pain and memory
of evil deeds I have done!
CHORUS: In such misfortunes it's no wonder
if double weighs the burden of your ~~grief~~ guilt
OEDIPUS: My friends
you are the only one steadfast, the only one that attends on me;
you still stay nursing the blind man.
Your care is not unnoticed. I can know
your voice, although this darkness is my world.

STAND BY ELEC. 15A

ELEC. 15A GO

OPEN CURTAIN for J



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J center turning

1 - S kneel and rock - mourn

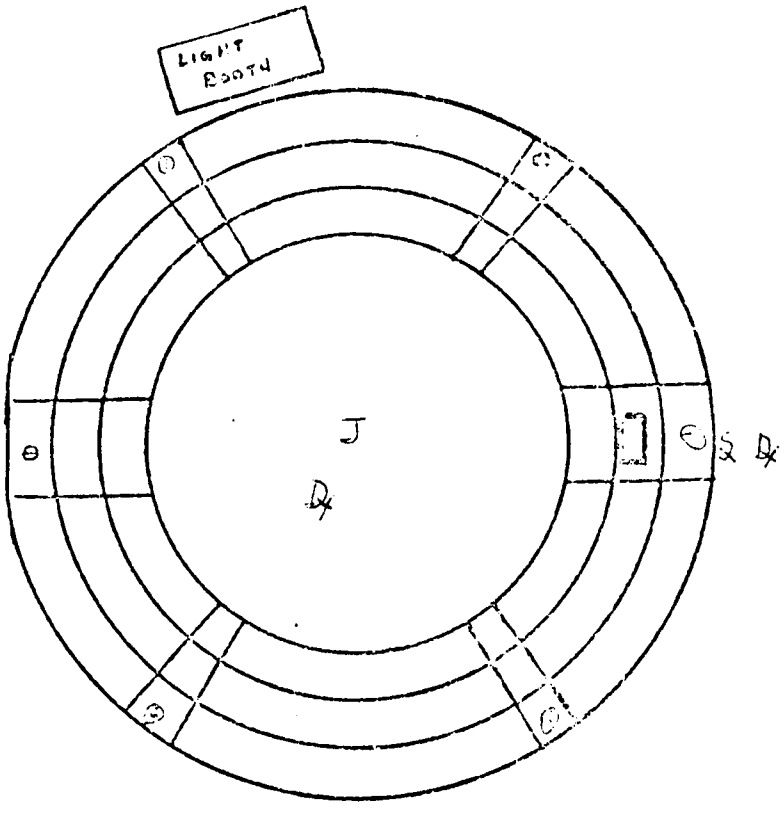
10 - D kneel and rock - mourn

17 - M kneel and rock - mourn - L also

25 - T and R kneel and rock - mourn

34 - J start toward aisle 2

CHORUS: Doer of dreadful deeds, how did you dare
so far to do despite to your own eyes?
what spirit urged you to it?
OEDIPUS: It was Apollo, ~~friends~~ children, Apollo,
that brought this bitter bitterness, my sorrows to completion.
But the hand that struck me
was none but my own.
Why should I see
whose vision showed me nothing sweet to see?
CHORUS: These things are as you say.
OEDIPUS: What can I see to love?
What greeting can touch my ears with joy?
Take me away, and haste—to a place out of the way!
Take me away, my ~~friends~~ children, the greatly miserable,
the most accursed, whom God too hates
above all men on earth!
CHORUS: Unhappy in your mind and your misfortune,
would I had never known you!
OEDIPUS: Curse on the man who took
the cruel bonds from off my legs, as I lay in the field.
He stole me from death and saved me,
no kindly service.
Had I died then
I would not be so burdensome to friends.
CHORUS: I, too, could have wished it had been so.
OEDIPUS: Then I would not have come
to kill my father and marry my mother infamously.
Now I am godless and child of impurity,
begetter in the same seed that created my wretched self.
If there is any ill worse than ill,
that is the lot of Oedipus.
CHORUS: I cannot say your remedy was good;
you would be better dead than blind and living.
OEDIPUS: What I have done here was best done—don't tell me
otherwise, do not give me further counsel.
I do not know with what eyes I could look
upon my father when I die and go
under the earth, nor yet my wretched mother—
those two to whom I have done things deserving



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4 - S enter aisle 4 followed by D hurring then stops (pause) and looks (2nd step)

22 - J turn to D

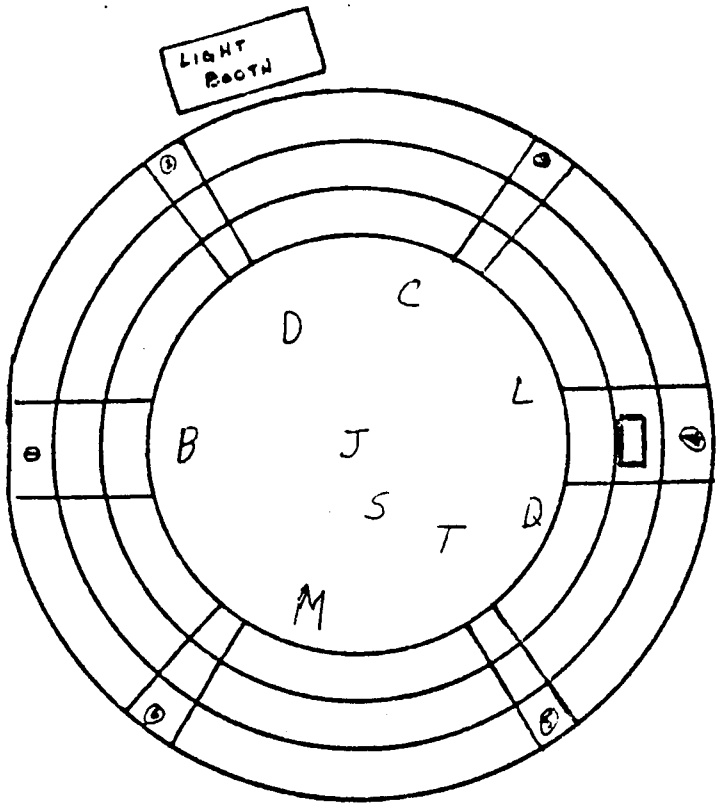
worse punishment than hanging. Would the sight
of children, bred as mine are, gladden me?
No, not these eyes, never. And my city,
its towers and sacred places of the Gods,
of these I robbed my miserable self
when I commanded all to drive *him* out,
the criminal since proved by God impure
and of the race of Laius.
To this guilt I bore witness against myself—
with what eyes shall I look upon my people?
No. If there were a means to choke the fountain
of hearing I would not have stayed my hand
from locking up my miserable carcase,
seeing and hearing nothing; it is sweet
to keep our thoughts out of the range of hurt.

Cithaeron, why did you receive me? why
having received me did you not kill me straight?
And so I had not shown to men my birth.

O Polybus and Corinth and the house,
the old house that I used to call my father's—
what fairness you were nurse to, and what foulness
festered beneath! Now I am found to be
a sinner and a son of sinners. Crossroads,
and hidden glade, oak and the narrow way
at the crossroads, that drank my father's blood
offered you by my hands, do you remember
still what I did as you looked on, and what
I did when I came here? O marriage, marriage!
you bred me and again when you had bred
bred children of your child and showed to men
brides, wives and mothers and the foulest deeds
that can be in this world of ours.

Come—it's unfit to say what is unfit
to do.—I beg of you in God's name hide me
somewhere outside your country, yes, or kill me,
or throw me into the sea, to be forever

WARN
ELEC. 16



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16 - D$_{\chi}$ move toward J

22 - (J tur n to D$_{\chi}$)

25 - J touch D$_{\gamma}$ - D$_{\chi}$ look away

27 - D$_{\gamma}$ look back at J

28 - J turns away

out of your sight. Approach and deign to touch me
for all my wretchedness, and do not fear.
No man but I can bear my evil doom.
CHORUS: Here Creon comes in fit time to perform
or give advice in what you ask of us.
Creon is left sole ruler in your stead.
OEDIPUS: Creon! Creon! What shall I say to him?
How can I justly hope that he will trust me?
In what is past I have been proved towards him
an utter liar.

STAND BY
ELEC. 16

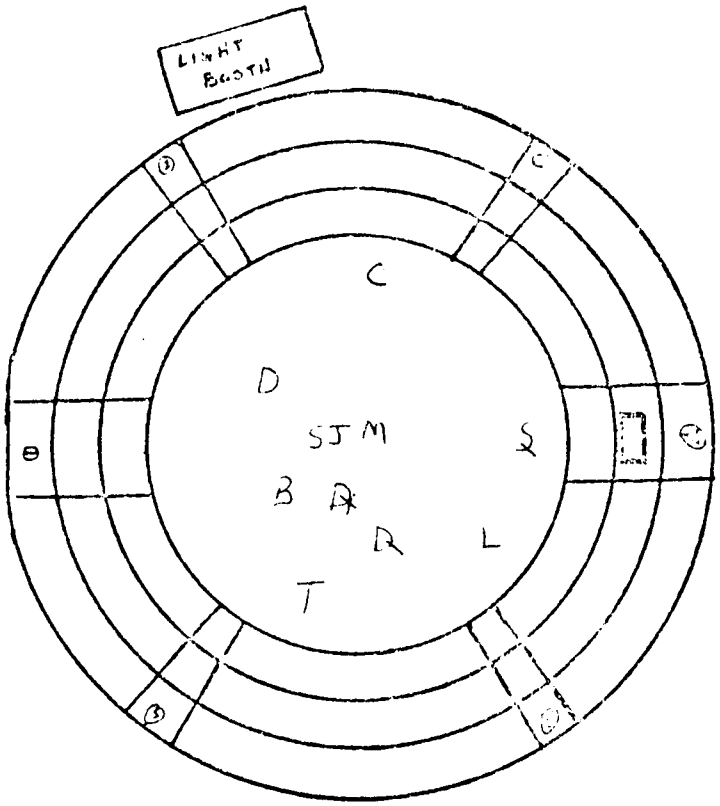
ELEC. 16
GO

(Enter CREON.)

CREON: Oedipus, I've come
not so that I might laugh at you nor taunt you
with evil of the past. But if you still
are without shame before the face of men
reverence at least the flame that gives all life,
our Lord the Sun, and do not show unveiled
to him pollution such that neither land
nor holy rain nor light of day can welcome.

~~*(To a servant.)*~~

Be quick and ~~take him in~~. It is most decent
that only kin should see and hear the troubles
of kin.
OEDIPUS: I beg you, since you've torn me from
my dreadful expectations and have come
in a most noble spirit to a man
that has used you vilely—do a thing for me.
I shall speak for your own good, not for my own.
CREON: What do you need that you would ask of me?
OEDIPUS: Drive me from here with all the speed you can
to where I may not hear a human voice.
CREON: Be sure, I would have done this had not I
wished first of all to learn from the God the course
of action I should follow.
OEDIPUS: But his word
has been quite clear to let the parricide,
the sinner, die.



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8 - J move toward aisle 1 and 2

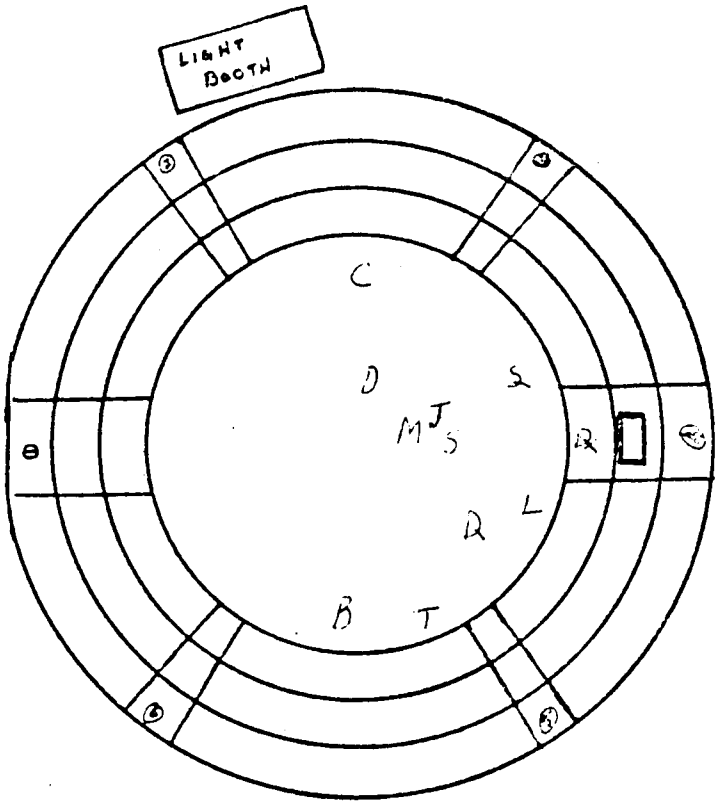
23 - J turn to R

29 - R motion to S and M - S and M cross to J

CREON: Yes, that indeed was said.
But in the present need we had best discover
what we should do.
OEDIPUS: And will you ask about
a man so wretched?
CREON: Now even you will trust
the God.
OEDIPUS: So. I command you—and will beseech you—
to her that lies inside that house give burial
as you would have it; she is yours and rightly
you will perform the rites for her. For me—
never let this my father's city have me
living a dweller in it. Leave me live
in the mountains where Cithaeron is, that's called
my mountain, which my mother and my father
while they were living would have made my tomb.
So I may die by their decree who sought
indeed to kill me. Yet I know this much:
no sickness and no other thing will kill me.
I would not have been saved from death if not
for some strange evil fate. Well, let my fate
go where it will.
Creon, you need not care
about my sons; they're men and so wherever
they are, they will not lack a livelihood.
But my two girls—so sad and pitiful—
whose table never stood apart from mine,
and everything I touched they always shared—
O Creon, have a thought for them! And most
I wish that you might suffer me to touch them
and sorrow with them.

(*Enter* ANTIGONE *and* ISMENE, OEDIPUS' *two daughters*.)

O my lord! O true noble Creon! Can I
really be touching them, as when I saw?
What shall I say?
Yes, I can hear them sobbing—my two darlings!
and Creon has had pity and has sent me



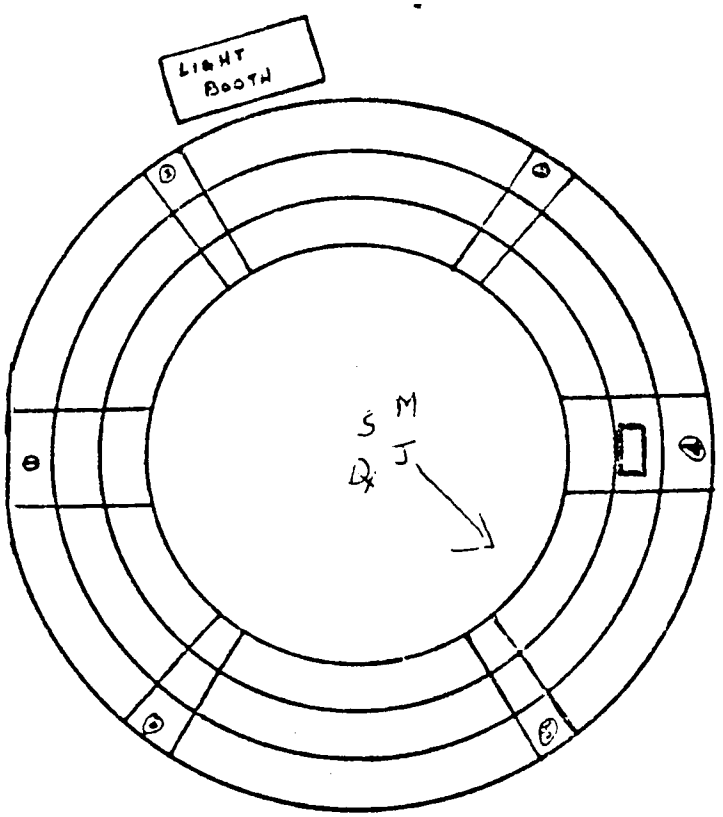
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10 - J, S and M kneel

Chorus stand and face center

Chorus kneels

what I loved most?
Am I right?
CREON: You're right: it was I gave you this
because I knew from old days how you loved them
as I see now.
OEDIPUS: God bless you for it, Creon,
and may God guard you better on your road
than he did me!
O children,
where are you? Come here, come to my hands,
a brother's hands which turned your father's eyes,
those bright eyes you knew once, to what you see,
a father seeing nothing, knowing nothing,
begetting you from his own source of life.—Chorus : Father
I weep for you—I cannot see your faces—
I weep when I think of the bitterness
there will be in your lives, how you must live
before the world. At what assemblages
of citizens will you make one? to what
gay company will you go and not come home
in tears instead of sharing in the holiday?
And when you're ripe for marriage, who will he be,
the man who'll risk to take such infamy
as shall cling to my children, to bring hurt
on them and those that marry with them? What
curse is not there? "Your father killed his father
and sowed the seed where he had sprung himself
and begot you out of the womb that held him."
These insults you will hear. Then who will marry you?
No one, my children; clearly you are doomed
to waste away in barrenness unmarried.
Son of Menoeceus, since you are all the father
left these two girls, and we, their parents, both
are dead to them—do not allow them wander
like beggars, poor and husbandless.
They are of your own blood.
And do not make them equal with myself
in wretchedness; for you can see them now
so young, so utterly alone, save for you only.



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7 - D cross to J puts hand on shoulder and J grabs it

10 - D helps J up

11 - D and J touch

14 - J break away

21 - J hold out hand to D

22 - D motions to chorus - chorus moves up aisles (all backing away slowly)
S and M aisle 3 B aisle 1 R aisle 6
C and D aisle 2 L aisle 4 T and S aisle 5

D exits also

30 - J standing center

Touch my hand, noble Creon, and say yes.
If you were older, children, and were wiser,
there's much advice I'd give you. But as it is,
let this be what you pray: give me a life
wherever there is opportunity
to live, and better life than was my father's.

CREON: Your tears have had enough of scope; now go within the house.

OEDIPUS: I must obey, though bitter of heart.

CREON: In season, all is good.

OEDIPUS: Do you know on what conditions I obey?

CREON: You tell me them,
and I shall know them when I hear.

OEDIPUS: That you shall send me out to live away from Thebes.

CREON: That gift you must ask of the God

OEDIPUS: But I'm now hated by the Gods.

CREON: So quickly you'll obtain your prayer.

OEDIPUS: You consent then?

CREON: What I do not mean, I do not use to say

OEDIPUS: Now lead me away from here.

CREON: Let ~~us~~ the children then, and come.

OEDIPUS: Do not take them from me.

CREON: Do not seek to be master in everything,
for the things you mastered did not follow you throughout your life.

(~~As CREON and OEDIPUS go out.~~)

CHORUS: You that live in my ancestral Thebes, behold this Oedipus,—
him who knew the famous riddles and was a man most masterful;
not a citizen who did not look with envy on his lot—
See him now and see the breakers of misfortune swallow him!
Look upon that last day always. Count no mortal happy till
he has passed the final limit of his life secure from pain.

CREON: It will be done

WARN ELEC.

STAND BY ELEC.

ELEC. 17 GO

TAPE SOUND 2

ELEC. 18 GO

(5) then
Bows ↑
Bows ↓
House ↑

Post show

Strike props and altar

Strike tympani

Strike Teiresias's costume

APPENDIX B

PHOTOGRAPHS OF *OEDIPUS REX* AT THE CAROUSEL THEATRE, THE UNIVERSITY OF TENNESSEE



FIGURE 1. Set design for Oedipus Rex.



FIGURE 2. Opening mime-dance.



FIGURE 3. "Our sorrows defy number." (p. 58, line 19)



FIGURE 4. "Creon is no hurt to you, but you are to yourself." (p. 65, lines 23-24)



FIGURE 5. "I will do nothing except what pleases you." (p. 80, lines 13-14)



FIGURE 6. "Apollo to whom we cry, find these things pleasing!" (p. 87, line 21)



FIGURE 7. "How after that she died I do not know,-." (p. 92, line 34)



FIGURE 8. The cast of Oedipus Rex.

VITA

Fred Branch was born in Asheville, North Carolina. He attended elementary schools in that city and graduated from Lee H. Edwards High School. He received a Bachelor of Arts degree in Theatre from the University of Minnesota in 1974. In the fall of 1976, he began graduate study towards a Master of Arts degree in Speech and Theatre at the University of Tennessee which he completed in December of 1978.