

Monmouth College  
Department of Theatre

Sophocles's

OEDIPUS REX



October 27-30, 2016

# OEDIPUS REX

By: Sophocles

Directed and Adapted by: Ron Zank

October 27-30, 2016

Wells Theater

850 E. Broadway

## SYNOPSIS

Thebes is a city—a city in trouble. It all seems tied up in the murder of Laius, the previous king. Lucky for the citizens, Oedipus is in charge now, and he'll go to any length to solve the mystery. Who's to blame? Does Creon, his brother-in-law, want Oedipus out of the way? Will the fortune teller, Tiresias, ever reveal what she truly knows? Did the shepherd put the kibosh on the king? What do we really know about Oedipus's wife, the fatally beautiful Jocasta? Is she somehow more than what she seems? And with a troubled family past, and a curse hanging over his head, should Oedipus be looking even closer to home, or is he too blind to see the truth? This play by Sophocles has been called "the first detective story," and here Greek tragedy crashes into the gritty pictures and colorful words from film noir, in a shadowy, dangerous world of detectives, secrets, and femme fatales.

## GENERAL INFORMATION

- \* denotes member of Alpha Psi Omega, National Theatre Honor Society.
- There will be a 10-minute intermission between acts. Please join us in the lobby for refreshments provided by Alpha Psi Omega and Crimson Masque.
- Please silence all electronics.**
- Restrooms and drinking fountains are located in the lobby.
- Photography and recording of any kind is prohibited.
- Warning: this production contains mature content and is not suitable for children under 13 without parental supervision.**

# THE CAST

OEDIPUS..... Johnny Williams III\*  
HOLY WOMAN OF ZEUS..... Lydia Perrilles  
CREON..... Billy Savage  
TEIRESIAS..... Gabrielle Nance  
BOY.....Declan Shannon  
SHEPHERD..... Miles Rose  
JOCASTA..... Sarah Schmitt\*  
MESSENGER FROM CORINTH..... Declan Shannon  
MAID..... Ellen Johnson\*

## CHORUS

Samuel Dummer  
Korneel Dobbels  
Richard Eyre  
Emily Fisher  
Kelsi Ford

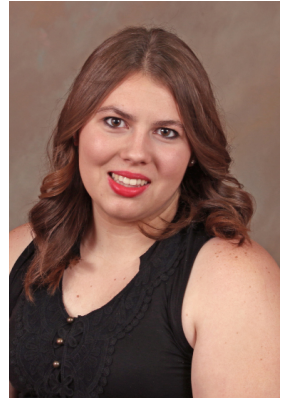
Michael Hargrove  
Deandrea Holeman  
Harmony Miller  
Declan Shannon  
Rowan Williamson



Pictured clockwise from top center: Eyre, Dummer, Williamson, Miller, Holeman, Fisher, Dobbels.



Johnny Williams III  
Senior  
Kewanee, IL  
Theatre Major



Lydia Perilles  
Senior  
Fairview, IL  
Elementary Education Major

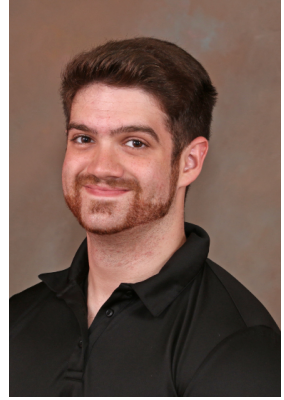


Billy Savage  
Sophomore  
Oak Forest, IL  
Theatre and Political Science  
Major



Gabrielle Nance  
Freshman  
Chicago, IL  
Chemistry Major

Declan Shannon  
Sophomore  
Palatine, IL  
Communications Major



Miles Rose  
Sophomore  
Princeton, IL  
Music & Theatre Major

Ellen Johnson  
Senior  
Kewanee, IL  
Elementary Education Major  
with a Theatre Minor



Sarah Schmitt  
Senior  
Marengo, IL  
Elementary Education Major  
with a Spanish Minor

## DESIGN TEAM

Director.....Dr. Ron Zank  
Stage Manager..... Galen Hughes\*  
Lighting Design..... Doug Rankin  
Assistant Lighting Design.....Morgan Holle  
Scenic Design..... Natalie Curtis  
Scenic Design Advisor.....Doug Rankin  
Costume Design..... Raymond Gabica  
Sound Design..... Sujith Santhosh  
Properties Design.....Autumn Gay  
Hair & Makeup Design.....Rachel Unger  
Dramaturgy.....Amanda Grissom, Haley Willits

## RUN CREW

Kierra King	Dulcie Sullivan
Logan Gigl	Trystin Demott
Maria Perino	Noah Postin
Zach Hoekstra	Landon Walker

## SPECIAL THANKS

President Wyatt and Lobie Stone	Scholarship Students
Dr. Vanessa Campagna	Jeff Rankin
Robert Holschuh Simmons	THEA 173 Students
Works Study Students	Cher It Forward
Dr. Mike Connell	Jay Bullis and Prairie Players

## A NOTE FROM OUR DIRECTOR

Oedipus Rex is the first of the Classical Greek plays I read. This twisted tale by Sophocles has been around for centuries yet is still performed frequently. I chose to direct it in part because while I had read it, studied it, and taught it, I had only seen it on film, never performed live. I feel certain the Greek plays are still performed and studied because we still learn from them. It is less a case that we are all kings and queens operating under the whims and curses of multiple gods, and more that we struggle with questions of family and destiny, as well as the choices we make in difficult circumstances. Sometimes things work out well, sometimes horribly, more often they land somewhere in between.

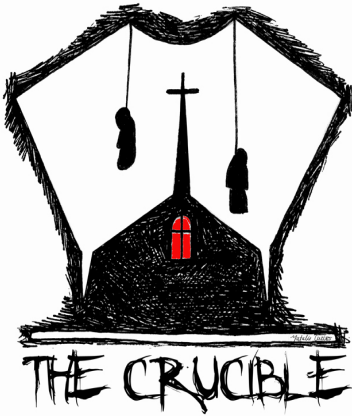
When looking for an approach to this production, I remembered that multiple scholars had labeled Oedipus the first detective story. Oedipus himself seeks answers to who has caused the horrible curse to be placed on the city of Thebes, and finds his search for clues intertwined with an unsolved murder, and his own murky identity. Leaning into that detective motif, I decided to place our production into the film noir style of the late 1940s. Like the Greeks, film noir often featured troubled heroes, female characters of questionable moral decisions, quirky character types, and a world that seemed out of balance, where people are at the mercy of fortune, rather than having control. To assist in this vision, you will see clothing and props more influenced by trench coats and fedoras than chitons or masks. The lighting and set and music are also part of this melodramatic urban landscape, where harsh lighting and shadows reveal characters, while dramatic music haunts their actions.

Unlike my previous experiences directing Classical Greek plays, I adapted the spoken text. I relied on the sense of story provided by translations from Ian Johnston, as well as a version by Peter J. Ahrens-dorf and Thomas L. Pangle, which attempts to translate the original Greek into contemporary English, maintaining the sentence structure. My version attempts to make the language feel less formal and closer to everyday speech, peppered with phrases and slang from the films of the 1940s. I approached it as though the 1940s were still a polytheistic world, though rather than referring to Oedipus as King or Tyrant, he is most often called a leader of Thebes. By using the film noir style, it moves the story a little closer to our own time, without thrusting it into a contemporary moment when press coverage, DNA testing, and the internet would sort things out quickly.

My thanks to the students, faculty, and staff of Monmouth who eagerly jumped into this dark and dangerous (and at times, funny) world.

Enjoy the show!

Ronald J. Zank, PhD  
Visiting Assistant Professor of Theatre



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*St. Louis*



THE CRUCIBLE

The Fusion

Theatre

November 17-20, 2016

MEET ME IN

ST. LOUIS

The Wells Theater

April 6-9, 2017

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