



Oedipus
a political / Zoom meeting

Director's Note

Questions I find myself asking again and again these days all seem to be wrapped up in the personal vs. the public. What is one's personal responsibility and share in fixing systemic problems? What does individual morality have to do with public health? Why, in times of crisis, do we seek out a single root of blame? Despite being thousands of years old, Oedipus may as well have been written about today. Our world is sick, there is tyranny and old systems of government in place that do very little to protect society as a whole. In this political zoom meeting, I wanted to see an Oedipus that was not a conceited tyrant (I find myself rather sick of conceited tyrants these days), but a young person thrown into a position of power and doing his best with the tools available to him. I wanted to explore the invisible powers in our society that, like the Greek Gods, seem to move us and that we find ourselves pushing against all too often. What does it mean for a play meant to be performed in such a large grandiose way, to have to fit in the confines of the online world? Does anything really get solved by individual blame? Or does none of it matter if the system itself is poisoned?



Aurelia Grierson

Director. They/Them/She/Her

Aurelia Grierson is a Southern Oregon based director. Having recently completed an Artistic Direction Internship at Marin Theatre Company (Mill Valley, CA), and having been a part of the Acting Trainee Company at The Oregon Shakespeare Festival (Ashland, OR), they couldn't be more excited to partner with Isolation Theatre Co. and begin exploring the exciting realm of digital theatre. Previous directing credits include: Cabin 12: A Summer Camp Jubilee, Are You There God? It's Me, Margaret (Oregon Fringe Festival), Horse Girls (Independent Project), and Dry Land (Southern Oregon University).



Cameron Davis

Oedipus

At Oregon Shakespeare Festival: Donalbain in Macbeth,
Stokes in How To Catch Creation.

At Oregon Center for The Arts: Belize in Perestroika,
Father Kenny in A Man of No Importance, Frederick in
The Rover, Avery in The Flick.



Kyle Haden

Creon/Corinth

A director, educator, and Equity actor. He is in his sixth season as the artistic director of the Ashland New Plays Festival in Oregon, where he directed readings of *Primary User*, *I Can Go*, *Hazardous Materials*, and *The Luckiest People* for ANPF, as well as performing in readings of *Go. Please. Go.*, *Edward III*, and *Now This*. During his tenure, over a dozen new plays from ANPF have gone on to have

world premieres around the country, with three more scheduled for 2020.

As a director, Kyle has helmed various productions across the country, including the world premiere of *Hazardous Materials* (Creede Repertory Theatre), *A Brief History of America* (Hangar Theatre Company), *Hamlet* and *The Winter's Tale* (Island Shakespeare Festival) and *The Tens* (Actor's Theatre of Louisville). He was named a 2018 Drama League Directing Fellow, and is also a Senior Coordinating Producer with *Black Lives*, *Black Words International Project*.

As an actor, Kyle has performed at regional theaters nationwide, including the Oregon Shakespeare Festival (three seasons),

Guthrie Theater, Shakespeare Theatre, Chicago Shakespeare Theater, Arizona Theater Company, Colorado Shakespeare Festival, City Theatre Company, Quantum Theatre, and Cleveland Play House, as well as various theaters in New York and Chicago. He most recently played Lt. Jack Ross in the Pittsburgh Public Theater's production of *A Few Good Men*.

Kyle is an Assistant Professor of Acting at Carnegie Mellon University in his hometown of Pittsburgh, PA.

BA: Wake Forest University, MFA: Columbia University.



Jackie Apodaca

Jocasta

Jackie is a Professor of Theatre and the Head of Performance at Southern Oregon University in Ashland, Oregon. She has worked as an actor, director, and producer in theatre, film, and media with companies such as the Roundabout, Denver Center, National Geographic, SRT, The Elephant, Island Shakespeare Festival, ReACT, Modern Media (Head of Production), Venice Theatre Works (Associate Artistic Director), and Shakespeare Santa Barbara (Producing Director). She spent more than a decade at Backstage, where she was a Contributing Editor and her book, *Answers from the Working Actor*, was published by Routledge in 2018. In Ashland, Jackie runs the Oregon Shakespeare Festival's Acting Trainee Program and serves as Associate Artistic Director for the Ashland New Plays Festival. She holds a BFA from UC Santa Barbara and an MFA from the National Theatre Conservatory. Jackie is a proud member of AEA and SAG-AFTRA.



Tyrone Wilson

Tyrone Wilson is a graduate of the Yale School of Drama where he received his MFA in Acting and Middlebury College earning BA Honor Degrees in Theatre and Psychology. He

has taught at Middlebury College, Southern Oregon University, Oregon Shakespeare Festival, Ashland High School, Phoenix High School and the Oregon Conservatory of Performing Arts.

He has appeared in several films including *Privilege*; Directed by Yvonne Rainer, *The Super* with Joe Pesci and *Stone Soup* with Grace Zabriskie.

Theatre audiences have seen Tyrone in the European Tour of *Ajax* directed by Peter Sellars, on Broadway in *Lettice and Lovage* with Maggie Smith and the US Tour

with Julie Harris. Off Broadway he was part of the RAPP Theatre Center in various productions, Theatre for New Audience, NY Public Theater and Circle in Square Theatre. Tyrone has performed in numerous Regional Theatres.

In 26 seasons at the Oregon Shakespeare Festival: Egeus and Peter Quince in *A Midsummer Night's Dream* and Alonso in *The Tempest*. Adam and Ensemble in *As You Like It*; Duke of Florence and Ensemble in *All's Well That Ends Well*; Exeter in *Henry V*; Falstaff and Northumberland in *Henry IV, Part One and Two*; Bushy in *Richard II*; Evan in *Sweat*; Ralph Abernathy in *All the Way and The Great Society*; Vincentio in *The Taming of the Shrew*; Elbow in *Measure for Measure*; Christian in *Ruined*; Joe Stoddard in *Our Town*; Sebastian in *The Tempest*; Carl in *Bus Stop*; Catesby in *Richard III*; Verges in *Much Ado about Nothing*; Morocco in *The Merchant of Venice*; Menelaus in *Troilus and Cressida*; Godfrey in *Crumbs from the Table of Joy*; Abioseh in *Les Blancs*; Tybalt in *Romeo and Juliet*; Caliban in *The Tempest*; roles in *Death and the King's Horseman*, *Hamlet*, *Much Ado about Nothing*, *The Clay Cart*, *To Kill a Mockingbird*, *Blues for an Alabama Sky*, *The Visit*, *On the Razzle*, *The Winter's Tale*, *King Lear*, *Stop Kiss*, *Doctor Faustus*, *Chicago*, *The Three Musketeers*, *Pericles*, *Playboy of the West Indies*, *Cymbeline*, *A Midsummer Night's Dream*, *The Pool of Bethesda*; *Black Swan Lab*.



Carlos-Zenen Trujillo

Music Director/Chorus, they, them, theirs

Born in Bejucal, Cuba. Oregonian since 2006.

Acting: Alfie Byrne in *A Man of No Importance*, Wazir/Jafar/Ensemble in *The Arabian Nights*, Tutor in *Elektra*, Mr. Lies in *Angels in America*, Teacher in *Small Mouth Sounds* (Oregon Center for the Arts at Southern Oregon University); Patrick Chibas in *Spinning into Butter* (Bag & Baggage Productions). Understudy: Toby/Pirelli in *Sweeny Todd* (Oregon Cabaret Theatre), 2020 Acting Company Trainee (Oregon Shakespeare Festival) Directing: *Cuban Swimmer*, *Lady of Larkspur Lotion* (Oregon Center for the Arts at SOU); *Portrait of the Middleman*, *The Epic of Gilgamesh* (which he also adapted), *Child Ballads* (Oregon Fringe Festival). Playwriting: *The Island in Winter* or *La Isla en Invierno* (Inaugural Problem Play Project Commission). Honors: Certificate of Merit in Dramaturgy (*The Resistible Rise of Arturo Ui*); Irene Ryan Award nominations (*A Man of No Importance*, *Elektra*); KCACTF ASPIRE Leadership Fellow 2019, KCACTF John Cauble Award. Training: BFA in Performance, Southern Oregon University.



Taya Dixon

Chorus

Taya is very excited to be a part of isolation theatre, because she gets the opportunity to perform art in a new and creative way over the internet. She is a recent graduate of Southern Oregon University, where she finished with a BFA in acting and performance. Taya is from Hillsboro OR and is currently living in Ashland OR. Some of her recent credits include: Aunt Julia in Hedda Gabler, Teresa in Silkworms, Jack's Mother in Into the Woods, and Callis in the Rover all at the Oregon Center for the Arts. Other credits include: Berowne in Love's Labour's Lost, Monster in Monsters, and Laura Danker in are you there God it's me Margaret all at the Oregon Fringe Festival.



Quinci Freeman-Lytle

Chorus/Messenger

Quinci Freeman-Lytle recently graduated with a BFA in acting and a music minor from Southern Oregon University. She is so thrilled to be part of this virtual project and to experience a new form of theatre. Quinci was born and raised in Portland, Oregon and is soon-to-be LA based. Some of her credits include: Prince Edward/Ensemble in *Bring Down the House Parts 1 & 2* dir. by Rosa Joshi; (Oregon Shakespeare Festival); Riff Raff in *Rocky Horror Picture Show* dir. by Valerie Rachelle (Oregon Cabaret Theatre); and Giovanna in *Silkworms* dir. Terri McMahon (Oregon Center for the Arts).



Keith Scales

Translator, AEA; AFTRA; SAG

Born and raised in London, professional theatre artist Keith Scales has acted in more than two hundred plays and directed nearly a hundred, receiving numerous awards. Study Fellowships have taken him to Ireland, Greece, Japan, Prague, the west of England and the south of France in preparation for various theatrical projects. He was awarded the first Masters Fellowship in Theatre by the Regional Arts Council of Oregon. From 1993 – 2009 he served as artistic director of the Classic Greek

Theatre of Oregon, for which he wrote line-for-line English versions of sixteen ancient Greek plays. In 2011 Keith relocated from Oregon to Eureka Springs to concentrate on the creation of original works for page, stage and screen.

He is currently Tour Manager for the Crescent and Basin Park hotels and organizes ESP (Eureka Springs Paranormal) weekends.

He is the author of a collection of short stories set in the Crescent Hotel, *House of a Hundred Rooms*; *Tales the Ghost Tour Guides Do Not Tell*, and will soon release *Seven Story Hotel*, set in the Basin Park. Writing as Julian Keith he recently released *John Dee's Back Leg*; a *Metaphysical Farce*. For the Crescent Hotel he wrote and directed the one-act: *Not Really a Door* and developed *Flickering Tales*, a regular storytelling program.

Fellowships and Awards

2010: Presenter at the South Coast Writers Conference, in Gold Beach, Oregon

2008: Winter Writer-in-Residence at Fishtrap, Oregon.

2006: His play *What Mad Pursuit*, produced at West End Theatre, Portland, Oregon, 2006, was a finalist for the Oregon Literary Arts Award for Drama.

2002: First recipient of the prestigious Regional Arts and Culture Council Masters Fellowship. He used the grant to visit sites associated with the Grail legend in Cornwall and the South of France, in order to develop an original stage production of the Perceval legend.

1992: Oregon Arts Commission Fellowship to travel to Kyoto to study Japanese traditional and avant-garde theatre.

1989: Named by the state newspaper, the *Oregonian*, “the theatre artist who made the most significant contribution to theatre in Oregon in the decade”

1988: Oregon Arts Commission Fellowship to attend the Yeats festival in Sligo, Ireland in preparation for an unprecedented production of the entire Cuchulain Cycle at the Portland Center for the Performing Arts, and a symposium: *The Theatre of Myth*, at Portland State University.

Selected Workshops

Screenwriting with Cynthia Whitcomb, founder of the Willamette Writers’ Conference

Portland, Oregon 2006

Playwrighting with Irene Maria Fornes,

Seattle, Washington, 1990

Presenting Classic Greek Drama Today

Getty Center, Los Angeles, 2004



Freia M. Titland

Production Stage Manager, AEA, SAG-AFTRA

Freia is an actor, model, director, and writer currently enjoying her time helping to bring Virtual Live Theatre to life! Notable theatre roles include the Devil in Neil Berg's *The Twelve*, Spinner Van Brunt in *Hollow at Dixon Place*, and Cynthia in *A Girl's Guide to Chaos* in Oslo, Norway. Notable Film & TV credits include *Orange is the New Black*, *The Perfect Murder*, and *Good Morning America*. Freia has been featured in print and digital campaigns internationally. When she's not in front of the camera, Freia can be found writing and directing award-winning experimental mixed-medium work and developing new media projects. Freia is an Adjunct Professor of Visual and Performing Arts at SUNY Rockland and the founder and Festival Director of the Midnight Film Festival in NYC.

Thanks to the whole cast and crew for allowing me to be part of this journey with you all!

"I would not wish any companion in the world but you." – Shakespeare

About Isolation Theatre

Isolation Theatre is an innovative new theater company born from the COVID-19 pandemic. Founders Phillip Todd and Hannah Kemper wanted to provide a creative solution to the shutdown of all live theatrical performances by creating a new art form: Virtual Live Theatre. By delivering plays over the Zoom platform, audiences can tune in from around the globe to enjoy a performance from the comfort of their homes.

During this quarantine, Zoom has become a household name. From school lessons to fitness classes, work meetings and birthday parties, Zoom has become an essential tool in our everyday lives. Zoom has, in many ways, provided people with more options for connection, collaboration, and entertainment. For Isolation Theatre, Zoom closes the gap between audience and player and aids in making theatre more accessible for all.

Founders: Phillip Todd & Hannah Kemper

Producer: Naomi Todd

Special Thanks to Rachel Crowl

OEDIPUS BY SOPHOCLES

English version by Keith Scales

Of the hundreds, perhaps thousands of plays seen by the ancient Greeks, a mere 31 have survived. Seven of these works are by Sophocles and three of those, called the Theban plays, concern the family of Oedipus. The play we know as Oedipus, or Oedipus Tyranos, Oedipus Rex, Oedipus the King, was declared by Aristotle to be the standard against tragedy should be measured. Later historians and mythographers, from Apollodoros to Sigmund Freud and Carl Jung, when referring to the myth of Oedipus are referring to the story as told by Sophocles, and that is the story we will be telling this evening.

The legend of Oedipus has been called "...perhaps the most important myth of ancient and modern civilizations, primitive and modern cultures..." (Myth and Drama, Kallich, MacLeish and Schoenbaum.

The story of the man who killed his father and slept with his mother is referred to in the Odyssey and the Iliad – as an "old tale" which means the story was already ancient by the 8th century BC. Robert Graves thought it was to be interpreted as recording the eclipse of the Bronze age matriarchy by the iron age warrior culture. And if the Freudian interpretation of the story is accepted, the story is far older, as old as the act of generation itself.

Debate continues over whether the story is truly archetypal, arising spontaneously and separately in different cultures throughout the world and therefore reflective of a movement in human consciousness; or whether it is composed of several folk tales intertwined, widespread through diffusion. Since there is no evidence of the story in aboriginal north or south America, or aboriginal Australian mythology, it would seem that the Oedipus archetype is NOT universal. But versions of the same story exist, in almost every other culture around the globe, in forms very close to that dramatized by Sophocles,

Wherever it originated the story of Oedipus is a myth, and myth belongs to everybody. Whatever these images and episodes mean is ultimately to be decided by the listener. Whatever chords they strike in the deeps of your mind, where dreams are kept, whatever the story means to you, is as valid as any theory proposed by historian, mythographer, psychologist or anthropologist.)*

THE STORY BEGINS in Thebes of the seven gates, one of the oldest cities in Greece - where Cadmus sowed the dragons teeth and founded the city that would be the birthplace of Dionysus himself.

One of the descendants of Cadmus was Laius who, it is said, invented pederasty and thereby earned himself the enmity of Hera, wife of Zeus.

Laius was married to Iocasta. Their attempts to have children proved fruitless, so Laius went to ask the Oracle at Delphi what they should do. The Oracle, which never seems to answer the question it is asked, warned Laius that if he had a child it would be the cause of his death. So Laius and Iocasta agreed to stay away from each other – but one night, being full of wine, Laius found his way to his wife’s chamber. Soon a child was born, a boy. Mindful of the prediction, Laius had the baby’s ankles pierced with spikes and gave it to a herdsman with orders to take it to bare hillside of Mount Kithaeron and leave it there to die.

Some years later Hera, still furious with Laius, sent a frightful creature to terrorize Thebes – the Sphinx – with the head of a lion, body of a dog, face of a woman and wings. The Sphinx crouched on a rock over the road into the city and challenged travelers to answer a riddle: “What has one voice and goes on four feet in the morning, two in the afternoon and three in the evening?” When the travelers had no answer to the riddle, the Sphinx devoured them.

The old prophet of the city was Tiresias. When a young man, Tiresias had startled two snakes coupling at a crossroads. The snakes attacked him and he killed the female with his staff, whereupon he was changed instantly into a woman – and became a famous harlot. Seven years later he came across the same sight at the same crossroads and was turned back again into a man. So when Zeus and Hera were arguing about who received the most pleasure from the act of love, the male or the female, (Zeus saying the female got the most out of it) they turned to Tiresias for an answer. He replied:

If the parts of love-pleasure be counted as ten

Thrice three go to women, only one to men.

Hera blinded him for his impudence, but Zeus rewarded him with second sight, and a life extended to seven generations. He lives in Thebes surrounded by birds and reads the future in their cries.

But not even Tiresias could solve the riddle of the Sphinx. So Laius set out once again for Delphi in a carriage with a small company of men.

On the way they encountered a young man coming from Delphi, at a place where three roads meet. There was a dispute about right-of-way. They tried to shove the young man off the path but he swelled with rage and killed them all - except a slave who managed to hide.

The young man, who is of course Oedipus, continuing on the same road, arrived in due course at Thebes, where a strange creature sitting on a rock over the road demanded he answer a mysterious riddle.

And the answer came into his mind – “Man, for he crawls on all fours as a baby, walks upright as an adult, and leans on a stick in old age.” Her riddle solved, the sphinx screamed in frustration, threw herself into a deep chasm beside the road and was dashed all to pieces on the rocks below.

The people of Thebes were grateful to the stranger who had relieved them from the terror of the Sphinx, and when it became evident that Laius would not return, they made Oedipus their new lord, and gave him the old lord’s widow, Iocasta, for a bride.

And though she must have been at least sixteen years his senior, Oedipus and Iocasta were happy together, and during many years of peace and prosperity, she bore him four children - two boys and two girls.

But after some time a terrible plague descended on Thebes like a swarm of flies, which no amount of prayer or sacred ceremony could lift. At length the people of Thebes gathered together and went to the palace of their

ruler, the hero who had saved the city once and might do so again,

It is at this point that the play Oedipus, by Sophocles, begins.

Mythology is told in images and images are an entrance to that place called the collective unconscious, the astral plane, or the Celtic Otherworld - where those stories come from that have a life of their own, and whose longevity is far greater than any single storyteller - the kind of story we call myth.

So I invite you this evening, since we are released from the limitations of a theatre, even a Greek amphitheatre, to let the world of the play create itself, in your minds.

We are in ancient Greece, there is snow on the mountains and hot sun in the valleys. The cities are built of stone and we are in one of the oldest, the venerable city of Thebes, fallen on very hard times.

Keith Scales

Eureka Springs, June, 2020