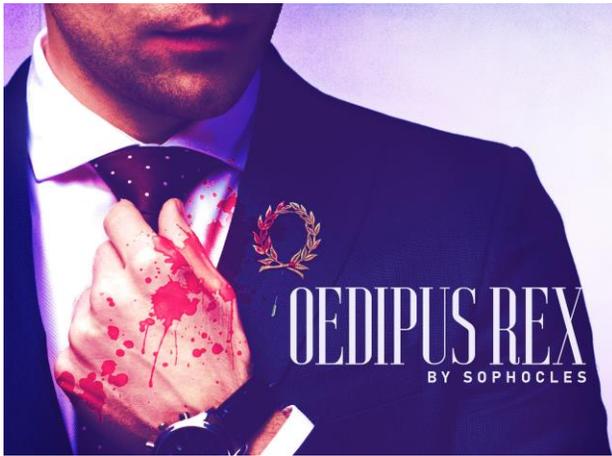


The Winnepesaukee Playhouse Education Department Presents...



OEDIPUS REX

By Sophocles

Translated by Dudley Fitts and Robert Fitzgerald

Auditions: Monday, December 6, 2021
Tuesday, December 7, 2021

Callbacks: Wednesday, December 8, 2021

Performances: February 17 – 20, 2022
Teen Production (Ages 13-18)

About the Play: When the people of Thebes ask their king, Oedipus, to rid their city of a mysterious plague, it leads him on a journey of terrible self-discovery that will devastate his family and the city itself. Written over 2,000 years ago, the play's timeless themes of fate, free will, and identity continue to resonate in our contemporary world.

Creative Team:

Directed by Timothy L'Ecuyer	Choreography by TBA
Stage Manager Amanda Dickinson	Scenic Design by Inseung Park
Lighting Design by Thom Beaulieu	Costume Design by Lesley Pankhurst
Sound Design by Timothy L'Ecuyer	Props Coordinator Jenn Szendre

Who is Eligible: Auditions are open to anyone ages 13-18.

Audition Dates:

Monday, December 6, 2021	6:00PM – 9:00PM
Tuesday, December 7, 2021	6:00PM – 9:00PM

Students do NOT need to attend both days, nor do they need to stay the entire time on the night they attend. Instead, they will make a 5-10 minute appointment when they register. Those invited to callbacks will be asked to stay for the whole callback.

How to Register: Register for an audition appointment at www.winnepesaukeeplayhouse.org under the "Education" tab OR by calling 603-279-0333.

What to Prepare: For this audition, we are looking to hear students work with complex and/or elevated texts, as that's what *Oedipus* is! Students are asked to prepare (*including memorizing*) **ONE** of the following:

1. A monologue in the "Audition Materials" section of this packet.
2. Any 1-2 minute monologue from *Oedipus Rex*.
3. A 1-2 minute monologue found in a published piece of literature (play, novel, poem, etc.) written before 1900.

No matter which of these options you choose, think about making big, strong vocal and physical choices that demonstrate what the speaker wants and how they're going to get it. We are much more concerned with actors making strong choices than making choices with which we agree. Greek Tragedy is BIG—be big, too!

Callbacks: **Callbacks will be Wednesday, December 8, 2021 at 7:00PM-9:00PM.** Those called back should plan on staying the entire time. Callbacks are by invitation only. A list of people needed for callbacks will be posted on the website as soon as possible after the final day of auditions. Everyone who auditioned will receive an email when the list is posted. The callback evening will consist of (provided) **readings from the script and movement work**. Please come dressed in comfortable clothing that allows freedom of movement. Bringing a water bottle is also a good idea.

Parent Meeting: For students cast in the production, there is a mandatory parent/guardian meeting on **the first day of rehearsal**. This meeting should be attended by the student and at least one parent/guardian. We will cover Education Department policies and procedures, paperwork, and any questions people have. The meeting will take about 30 minutes and rehearsal will begin immediately after the conclusion of the meeting.

Rehearsals: This production will rehearse **Mondays, Wednesdays, and Fridays 6:00PM-9:00PM as well as Sundays 1:00PM-5:00PM. Rehearsals begin Friday, December 10th.** A detailed rehearsal schedule is included at the end of this document.

Volunteers: At the parent/guardian meeting, we will discuss opportunities for volunteers to help in various production capacities on this production. Parent, guardian, and family member volunteerism is not required for a student to participate in the production, but it helps us get this show off the ground and is HUGELY appreciated. (It's a great opportunity for siblings who need volunteer hours for school or other programs!)

Tech Week: **Tech and Dress Rehearsals are Sunday, February 13th – Wednesday, February 16th** and run 1:00PM – 6:00PM on Sunday and 5:00PM-10:00PM Tuesday through Thursday.

Performances:	Thursday	February 17 th	10:00AM
	Thursday	February 17 th	7:30PM
	Friday	February 18 th	10:00AM
	Friday	February 18 th	7:30PM
	Saturday	February 19 th	7:30PM
	Sunday	February 20 th	2:00PM

NOTE: *Times listed are curtain times. Call times will be set by stage management.*

Please Also Note: This production includes two school-day matinee performances. This will require students to be performing on days/times when they likely have school. **Accepting a role in this production is a commitment to participate in ALL performances.** We are happy to provide any documentation students may need to explain the absence, but we obviously don't have any control over what schools choose to do with that documentation. (These days will probably count as unexcused absences.)

Commitment: It is, of course, preferred that each cast member is available for every rehearsal. That said, we acknowledge that people have a lot going on and need to fit this production into already busy schedules.

Not every student will necessarily be called (required to attend) every rehearsal. The theatre will publish a detailed schedule taking students' conflicts into account.

Students will be asked to put their schedule conflicts on the form at auditions. When a student is cast, the theatre agrees to work with all conflicts indicated on the back of the audition form. Additional conflicts (that were not disclosed at the time of auditions) may lead to dismissal from the production without a refund of tuition.

There may be instances where a student's availability affects casting decisions.

All tech and dress rehearsals as well as performances are mandatory and may, therefore, only be missed in the case of the most extreme illness or emergency.

Use of Images: Permission to use students' images in promotional materials (including but not limited to all printed and digital publications in still or video format) is implicit in your agreement to participate in this production. Please note the photograph and/or video using the students' likeness is property of the Winnepesaukee Playhouse and may be edited, altered, exhibited, published, and distributed for the purpose of publicizing this or any other Playhouse program in perpetuity, and that there will be no compensation of any kind for the use of these images.

Tuition: **The fee to participate is \$100** and is due at the first rehearsal/meeting. Your tuition helps to cover production costs (set, lights, costumes, props, etc.) and the cost of direct instruction by the Playhouse's staff of teaching-artists. In addition, you will receive a production t-shirt, poster, and access to digital photos taken at dress rehearsal. Tuition does NOT include the cost of tickets to the performance.

Financial Aid: Financial assistance and payment plans to help with the cost of tuition may be available. Do not let the cost of participation prevent students from auditioning.

Safety: As the changing state of the pandemic makes it necessary to constantly re-evaluate the viability of all Playhouse programming, we are dedicated to prioritizing the safety of students and staff. Decisions about safety are ultimately made by the producing artistic director.

Inquiries: Please do not hesitate to contact Education Director Timothy L'Ecuyer with any questions and/or concerns you may have by emailing timothy@winniplayhouse.org or by calling 603-279-0333. Information about this production and everything else at the theatre is always available on the website: www.winnepesaukeeplayhouse.org

COVID-19 POLICIES AND PROTOCOLS

(REVISED 11/15/2021)

- All students choosing to participate in this production **are required** to be fully vaccinated. “Fully vaccinated” is defined as having received at least two doses of Pfizer or Moderna (plus two weeks) OR one dose of Johnson & Johnson plus (two weeks.) Exemptions to this requirement will be considered on a case-by-case basis. Please email timothy@winnipplayhouse.org if you have questions or concerns about this policy.
- All rooms will have hand sanitizer and we will encourage frequent hand washing.
- In rehearsal and performance situations, it is sometimes difficult to strictly maintain 3 foot physical distancing as people move around. Students may sometimes be physically close together.
- During rehearsal, masks will **NOT** be required **when not in the rehearsal room**, but **WILL** be required when moving through the building. (They should, therefore be worn upon entering the building, in the hallways, etc.)
- In performance, masks will **NOT** be required while performing, but **MAY** be required in various backstage spaces. Masks **WILL** be required when interacting with the public after the performance.
- Staff working directly with students will observe the same protocols. All Winnepesaukee Playhouse staff are fully vaccinated.
- We may adjust masking requirements as factors (including local vaccination and infection rates as well as the guidance of local, state, and federal authorities) change. If things change, we will fully inform students and parents/guardians by email prior to implementing these changes.
- For shows rehearsing during warmer months, we may have some opportunities to rehearse and/or take breaks outside. Masks are **NOT** required outside.
- ***By allow students to attend rehearsal, parents/guardians are attesting to the student's health status each day. STUDENTS SHOULD NOT ATTEND REHEARSAL IF THEY ARE EXPERIENCING ANY OF THE FOLLOWING SYMPTOMS:***
 - Bad Cough
 - Shortness of breath or difficulty breathing
 - Chills
 - Repeated shaking with chills
 - Muscle pain
 - Headache
 - Sore throat
 - Loss of taste or smell
 - Diarrhea
 - Feeling feverish or a measured temperature greater than or equal to 100.0 degrees Fahrenheit
 - Known close contact with a person who is lab confirmed to have COVID-19
- Cases of students who experience these symptoms will be handled on a case-by-case basis and we **may require documentation of a negative COVID-19 test (rapid test or PCR) before returning to rehearsal.** *In these situations, we want to work with you to do what's best for everyone involved in the production.*
- COVID protocols for audiences are posted the Playhouse's website: <http://www.winnepesaukeeplayhouse.org/covid-19-protocols.html>

OEDIPUS REX

Rehearsal Schedule

(Tentative—some minor changes possible... updated by auditions.)

Auditions: Monday, December 6th and Tuesday, December 7th

Callbacks: Wednesday, December 8th

Rehearsal

Friday	Dec 10	6:00-9:00	Sunday	Jan 16	1:00-5:00
			Monday	Jan 17	6:00-9:00
Sunday	Dec 12	1:00-5:00	Wednesday	Jan 19	6:00-9:00
Monday	Dec 13	6:00-9:00	Friday	Jan 21	6:00-9:00
Wednesday	Dec 15	6:00-9:00			
Friday	Dec 17	6:00-9:00	Sunday	Jan 23	1:00-5:00
			Monday	Jan 24	6:00-9:00
Sunday	Dec 19	1:00-5:00	Wednesday	Jan 26	6:00-9:00
Monday	Dec 20	6:00-9:00	Friday	Jan 28	6:00-9:00
Wednesday	Dec 22	6:00-9:00			
No Rehearsal Dec 23 – January 2			Sunday	Jan 30	1:00-5:00
			Monday	Jan 31	6:00-9:00
Monday	Jan 3	6:00-9:00	Wednesday	Feb 2	6:00-9:00
Wednesday	Jan 5	6:00-9:00	Friday	Feb 4	6:00-9:00
Friday	Jan 7	6:00-9:00			
			Sunday	Feb 6	1:00-5:00
Sunday	Jan 9	1:00-5:00	Monday	Feb 7	6:00-9:00
Monday	Jan 10	6:00-9:00	Wednesday	Feb 9	6:00-9:00
Wednesday	Jan 12	6:00-9:00	Friday	Feb 11	6:00-9:00
Friday	Jan 14	6:00-9:00			

Tech – These dates may not be missed except in the event of the most extreme emergency

Sunday	February 13	1:00 – 6:00	Preliminary Tech / Run Through
Monday	February 14	5:00 – 10:00	First Tech
Tuesday	February 15	5:00 – 10:00	Tech/Dress
Wednesday	February 16	5:00 – 10:00	Final Dress

Performances

Times listed are curtain times. Call times will be set by stage management.

Thursday	February 17	10:00AM	Performance 1 – School Matinee
Thursday	February 17	7:30PM	Performance 2
Friday	February 18	10:00AM	Performance 3 – School Matinee
Friday	February 18	7:30PM	Performance 4
Saturday	February 19	7:30PM	Performance 5
Sunday	February 20	2:00PM	Performance 6

**STRIKE follows Sunday afternoon's performance. EVERYONE is required to stay until everything is done.



AUDITION MATERIALS

For this audition, we are looking to hear students work with complex and/or elevated texts, as that's what *Oedipus* is! Students are asked to prepare (*including memorizing*) **EITHER** one of the monologues below, any 1-2 minute monologue from *Oedipus Rex*, or a 1-2 minute monologue found in a published piece of literature (play, novel, poem, etc.) written before 1900.

No matter which of these options you choose, think about making big, strong vocal and physical choices that demonstrate what the speaker wants and how they're going to get it. We are much more concerned with actors making strong choices than making choices with which we agree. Greek Tragedy is BIG—be big, too!

PRIEST:

Great Oedipus, O powerful King of Thebes!
You see how all the ages of our people
Cling to your altar steps: here are boys
Who can barely stand alone, and here are priests
By weight of age, as I am a priest of God,
And young men chosen from those yet unmarried;
As for the others, all that multitude,
They wait with olive chaplets in the squares,
At the two shrines of Pallas, and where Apollo
Speaks in the Glowing embers.

Your own eyes

Must tell you: Thebes is tossed on a murdering sea
And can not lift her head from the death surge.
A rust consumes the buds and fruits of the earth;
The herds are sick; children die unborn,
And labor is vain. The god of plague and pyre
Raids like detestable lightning through the city,
And all the house of Kadmos is laid waste,
All emptied and darkened: Death along
Battens upon the misery of Thebes.
You are not one of the immortal gods, we know;
Yet we have come to you to make our prayer
As to the man surest in mortal ways
And wisest in the ways of God.

IOCASTE:

Set your mind at rest.

If it is a question of soothsayers, I tell you
That you will find no man whose craft gives
knowledge
Of the unknowable.

Here is my proof:

An oracle was reported to Laios once
(I will not say from Phoibos himself, but from
His appointed ministers at any rate)
That his doom would be death at the hands of his own
son—
His son, born of his flesh and mind!

Now, you remember the story: Laios was killed
By marauding strangers where three highways meet;
But his child had not been three days in this world
Before the King had pierced the baby's ankles
And left him to die on a lonely mountainside.

Thus, Apollo never caused that child
To kill his father, and it was not Laios' fate
To die at the hands of his son, as he has feared.
This is what prophets and prophecies are worth!
Have no dread of them.

It is God himself

Who can show us what he wills, in his own way.

OEDIPUS:

I make this proclamation to all Thebans:
If any man knows by whose hand Laios, son of
Labdakos,
Met his death, I direct that man to tell me everything,
No matter what he fears for having so long withheld
it.
Let it stand as promised that no further trouble
Will come to him, but he may leave the land in safety.

However, if he does conceal it; if any man
Fearing for his friend or for himself disobeys this
edict,
Hear what I propose to do:

I solemnly forbid the people of this country,
Where power and throne are mine, ever to receive
that man
Or speak to him, no matter who he is, or let him
Join in sacrifice, lustration, or in prayer.
I decree that he be driven from every house,
Being, as he is, corruption itself to us: the Delphic
Voice of Zeus has pronounced this revelation.
Thus I associate myself with the oracle
And take the side of the murdered king.

As for the criminal, I pray to God—
Whether it be a lurking thief, or one of a number—
I pray that that man's life be consumed in evil and
wretchedness.

CREON:

Think of this first: Would any sane man prefer
Power, with all a king's anxieties,
To that same power and the grace of sleep?
Certainly not I.
I have never longed for the king's power—only his
rights.
Would any wise man differ from me in this?
As matters stand, I have my way in everything
With your consent, and no responsibilities.
If I were king, I should be a slave to policy.

How could I desire a scepter more
Than what is now mine—untroubled influence?
No, I have not gone mad; I need no honors,
Except those with the perquisites I have now.
I am welcome everywhere; every man salutes me,
And those who want your favor seek my ear,
Since I know how to manage what they ask.
Should I exchange this ease for that anxiety?
Besides, no sober mind is treasonable.
I hate anarchy
And never would deal with any man who likes it.