

from the author ...

This is certainly not another translation of *Oedipus at Colonus*, nor even just another stage adaptation. I have given it a new title to indicate that it is meditation on the Sophoclean original. The very first classic play I ever acted in was Ronald Sproat's *The Burning Ground*, which was also a reworking of *Oedipus at Colonus*. Perhaps the pleasure of that experience gave me the courage to attempt something similar.

On the other hand, it is not a completely new play, despite its modern setting (as, for example, O'Neill's *Desire Under the Elms* or *Mourning Becomes Electra* are inspired by classics, but entirely rewritten). Not only have I followed the original structure very closely, but I have often used the thoughts of the author in the order which they occur.

I say "the thoughts" rather than "the words" to emphasize the fact that even translators of a literal bent disagree upon what words in English best serve Sophocles' poetry in Greek. And I have been particularly interested in preserving the quality of a Mystery Play, which so many commentators mention.

It is worth remembering that this was Sophocles' last play, written in his eighties, and only produced after his death. If any justification of the way Oedipus treats Polyneices is needed, we have only to remember that Sophocles' own son tried to have him declared mentally unfit so that he could inherit the estate; and that Sophocles won the case by reciting from memory speeches from his play. But *Oedipus at Colonus* is only incidentally a comment on ungrateful children. More importantly, it is an unblinking philosophical meditation on the appropriate way to face death.

As is often the case with the classics, many of the play's referents are so far from our understanding that it would seem easier to abolish them altogether. But without the framework of specific names and places, the play loses its particularity, the concrete quality that makes drama so absorbing. And yet the mythic history of Oedipus and Theseus and their cities in the dim Achaean past, as well as the geography of 5th Century Athens, can lead a modern audience to suppose that the play has nothing relevant to say to us.

That is the reasoning behind the double focus of this version. I have tried to refresh an ancient legend, whose beauties of thought and poetry come to us inextricably interwoven with its polytheistic peculiarities, by contrasting it with the rather prosaic modern approach to death, which (I hope) may help to illuminate its universal mysteries.

– Arthur J. Beer



Department of Fine & Performing Arts

Marilyn Kielniarz - music – *Department Chair*
Bill Hutson - theatre – *Associate Chair, Performing Arts*
Michael Flecky, S.J. - photography – *Associate Chair, Visual Arts*

Theatre

Alan Klem – *Theatre Coordinator*
Mark Krejci – *Technical Director*
Michael Markey – *Managing Director, Nebraska Shakespeare Festival*
Michael J. McCandless – *Building Operations Director*
Wendy Stark – *Costume Designer*
Bill Van Deest – *Scenic Designer*

Music

Carole Seitz – *Music Coordinator*
Fred Hanna
Charles Jurgensmeier, S.J.
Adjunct Music
Craig Bircher - trumpet
Mary Bircher - harp
Margaret Carpenter - violin/viola (*on leave*)
James Compton – bassoon
Ron Cooley - guitar
Kenneth Drefke – saxophone
Nestor Herszbaum – flute/piccolo
Ken Kielniarz - euphonium/tuba
Paul Koenig - voice
Elaine Majors - piano
David Moore – music education
Cynthia Nichols – clarinet
Kermit Peters – oboe
William Ritchie - string bass
Arnold Schatz – violin/viola
Louis Stout - horn
Luigi Waites - percussion
Claudette Valentine - Gospel choir/piano
Margaret Wilmeth - cello
Jay Wise - trombone

Dance

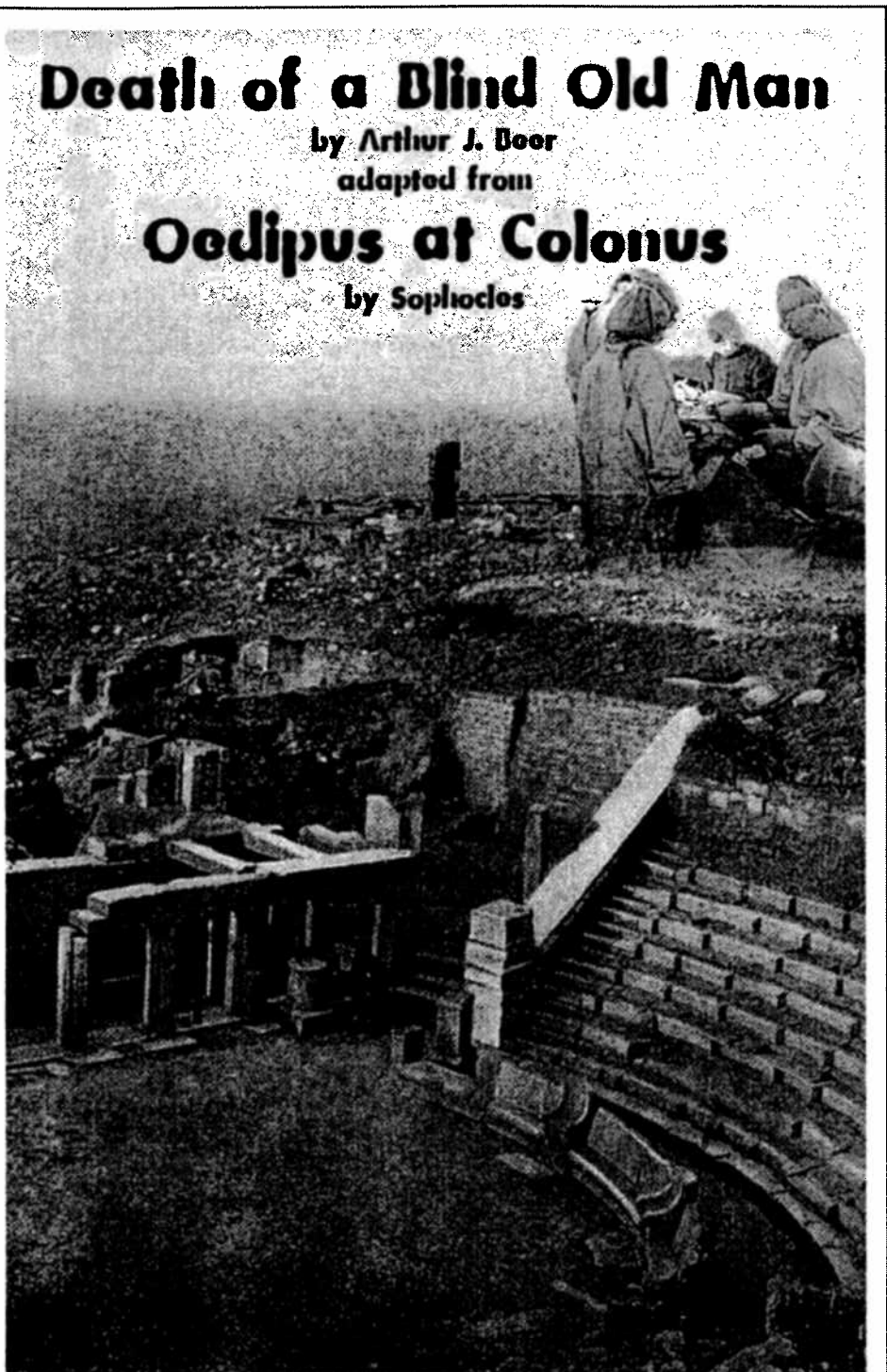
Valerie Roche – *Dance Coordinator*
Adjunct Dance
Lynn Nevin
Patrick Roddy
Patti Zukaitis

Visual Art

Roger Aikin - art history (*on sabbatical*)
Littleton Alston - sculpture
G. Ted Bohr, S.J. - art history – *Gallery Director*
Bob Bosco - painting
Don Doll, S.J. - photography – *Charles & Mary Heider Endowed Jesuit Faculty Chair*
Jerome K Horning - ceramics
Kim Maloney – sculpture (*Fall 1998*)
Adrian Lewis - art history (*Spring 1999*)
Valerie Lewis - painting (*Spring 1999*)
Cathy Solarana – computer illustration
John Thein - printmaking

Staff

Robert Caudillo – *Promotions Coordinator*
Elaine Witt – *Department Secretary*



March 4 – 6, 1999 at 7:30pm
March 18 – 20, 1999 at 7:30pm
March 21, 1999 at 2pm

Main Stage
Lied Education Center for the Arts
24th & Cass Streets on the Creighton Campus

Death of a Blind Old Man

by Arthur J. Beer

music by Larrance Fingerhut

adapted from

Oedipus at Colonus

by Sophocles

Director Bill Hutson

Music Director Charles Jurgensmeier, SJ

Scenic & Lighting Designer Bill Van Doest

Costume Designer Wendy Stark

Make-Up & Mask Designer Wendy Stark

Sound Designer Mark Krejci

THE KENNEDY CENTER

AMERICAN COLLEGE THEATER FESTIVAL XXXII

Presented and Produced by the John F. Kennedy Center for the Performing Arts

Supported in Part by The Kennedy Center Corporate Fund

The U.S. Department of Education

The National Committee for the Performing Arts

This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KC/ACTF regional festival and can also be considered for invitation to the KC/ACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC, in the spring of 2000.

By entering this production, our department is sharing in the KC/ACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

Produced through special arrangement with Dr. Arthur J. Beer,
Theatre Department, University of Detroit Mercy

cast

Oedipus, a blind beggar Paul Lickteig

Antigone, his daughter [Nurse #1] Natalie Thelen

A Citizen of Colonus [Intern] Paul Thelen

Ismene, his other daughter [Nurse's Aide] Stephanie Kidd

Theseus, King of Attica [Doctor #1] Andrew Brooks

Creon, King of Thebes [Doctor #2] Brent Tierney

Polynices, son of Oedipus [Anesthetist] Daniel Lawse

The Chorus Holly De Los Reyes, Leader

Nicole Chambers

Molly Collins

Jennifer Falbo

Tiffany Flippen

Meghan Matthews

Sara Robinson

Carrie Rivier

Jennifer C. Taylor

Melanie Wigton

**The Chorus represents both the Eumenides and
Women of Colonus.**

**The play takes place in an Operating Room and
the mind of the dying man.**

**This 90 minute production of *Death of a Blind Old Man*
will be performed without intermission.**

production staff

Technical Director Mark Krejci

Stage Manager Erin Dunn

Assistant Stage Managers Denise Chapman & Nick Zadina

Light Operator Krista Phair

Sound Operator Ashley Hastings

Percussion Sounds Kate Schnurr, Kelly Steenholdt

Costume Construction Andrew Cleary, Erin Dunn,

Jenni Falbo, Ginny Lawless,

Sarah Middleton, Denae Smith,

Robby Valenta,

Colleen Michelle Volberg,

Becky Wells, Robbyn Wells,

Autumn Yosten

Costume Running Crew Colleen Michelle Vollberg,

Autumn Yosten

Scenery & Lighting Crew Karen Bradshaw,

Denise Chapman,

Virginia Cashmore,

Holly De Los Reyes,

Erin Dunn, Cory Knubley,

Daniel Lawse, Paul Lickteig,

Krista Phair, Sallie Ngarmtap,

Paul Thelen, Carrie Wagner,

Erik Wolter, Danielle Young

Backstage Crew Karen Bradshaw, Andrew Cleary,

Tim Lamberton

Prosthetic Construction Wes Clowers

Box Office Kelly Goodall

House Manager Jinny Lawless

special thanks

Creighton University Biomedical Engineering

Rosemary O'Keeffe & other angels at St Joseph Hospital

Randy Ferguson – Audio Support Group

Wes Clowers

Dr. Kathryn Thomas

NOTICE

**the use of cameras or other recording devices is strictly
prohibited during performances.**

The Staff of
The Coffee House
would like to congratulate
the cast and crew on their
performance of
Death of a Blind Old Man.

Bring your ticket stub to
The Coffee House
located next door in the
McGloin Residence Hall for
1/2 Price Coffee Drink with
the Purchase of another Coffee Drink.*

*Why drive when you can enjoy a wide
variety of coffees, cappuccinos, sandwiches,
salads, cinnamon rolls and scones right next
door in a trendy coffee house?*

**Enter The Coffee House
through the North door of the
McGloin Residence Hall**



The Coffee House
at McGloin Hall

* 1/2 price item must be of equal or lesser value.