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 Polynices 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 references 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

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**Department of Fine & Performing Arts**

Marilyn Kieniarz - 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 Markay - Managing Director, Nebraska Shakespeare Festival
- Michael J. McCandless - Building Operations Director
- Wendy Stark - Costume Designer
- Bill Van Deusen - Scenic Designer

**Music**

- Carole Seitz - Music Coordinator
- Fred Hanna
- Charles Jurgensmeier, S.J.

**Adjunct Music**

- Craig Bircher - trumpet
- Margaret Carpenter - violin/viola (on leave)
- Ron Cooley - guitar
- Nestor Herasbam - flute/piccolo
- Paul Koenig - voice
- David Moore - music education
- Kermit Peters - oboe
- Arnold Schatz - violin/viola
- Luigi Waites - percussion
- Margaret Wilhem - cello
- Mary Bircher - harp
- James Compton - bassoon
- Kenneth Driefke - saxophone
- Ken Kieniarz - euphonium/tuba
- Elaine Majors - piano
- Cynthia Nichols - clarinet
- William Ritchie - string bass
- Louis Stout - horn
- Claudette Valentine - Gospel choir/piano
- Jay Wise - trombone

**Dance**

- Valerie Roche - Dance Coordinator

**Adjunct Dance**

- Lynn Nevin
- Patrick Roddy
- Patti Zukaitis

**Visual Art**

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

**Staff**

- Robert Caudillo - Promotions Coordinator
- Elaine Witt - Department Secretary

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**Death of a Blind Old Man**

by Arthur J. Beer

adapted from

**Oedipus at Colonus**

by Sophocles

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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 Fingerluth

adapted from
Oedipus at Colonus
by Sophocles

Director ........................................ Bill Hutson
Music Director .................. Charles Jurgensmeier, SJ
Scenic & Lighting Designer .......... Bill Van Deest
Costume Designer .................... Wendy Stark
Make-Up & Mask Designer ............ Wendy Stark
Sound Designer .......................... Mark Krejci

Cast
Oedipus, a blind beggar .................. Paul Lickteig
Antigone, his daughter [Nurse #1] ........ Natalie Tienon
A Citizen of Colonus [Intern] ............... Paul Tienon
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 Flippin
Marghan Matthews
Sara Robinson
Carrie Rivier
Jennifer C. Taylor
Melanie Wighton

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 Schunrr, Kelly Steenholt
Costume Construction ............... Andrew Cleary, Erin Dunn,
Jeni Falbo, Ginny Lawless,
Sarah Middleton, Denae Smith,
Robby Valenta,
Colleen Michelle Vollberg,
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 Knuble,
Daniel Lawse, Paul Lickteig,
Krista Phair, Sallie Ngarntap,
Paul Tienon, Carrie Wagner,
Erik Wolter, Danielle Young

Backstage Crew .......................... Karen Bradshaw, Andrew Cleary,
Tim Lambert
Prosthetic Construction ................. Wes Clowers
Box Office .................................. Kelly Goodall
House Manager ............................ Janie Lawless

Special Thanks
Creighton University Biomedical Engineering
Rosemary O’Keefe & 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.*

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

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