THE 3 PENNY OPERA

book and lyrics by
BERTOLT BRECHT
music by
KURT WEILL
english adaptation by
MARC BLITZSTEIN

lester martin theatre • bennington college
april 26, 27 & 28, 1997  8pm
What, in your opinion, accounted for the success of Die Dreigroschenoper?

I'm afraid it was everything that didn't matter to me: the romantic plot, the love story, the music...

And what would have mattered to you?

The critique of society.

_An interview by Brecht with himself, c. 1993._

**PLEASE NOTE:**

Restrooms for public use are located in Newman Court.
There is a strobe light used in this performance.

Audience members may meet the cast in the Greenwall Music Theatre after the performance.

THE THREE PENNY OPERA is presented through special arrangement with

The Rodgers & Hammerstein Theatre Library, 229 West 28th Street, 11th Floor, New York, NY 10001.
CAST

NARRATOR: Tim McCarthy
FILCH: Autumn Campbell

BEGGARS:
Willa Carroll
Sarah Gancher
Jessamyn Harris
Adnan Iftekhar
Joshua Maurice
Beth Raas
Liza Stillhard
Rachel Street
Nina Tucciarelli
Katie Young

MAC THE KNIFE: Michael Buhl
LOW DIVE JENNY: Kerry Ann Gilbertson
JONATHAN JEREMIAH PEACHUM: Joel Garland
MRS. PEACHUM: Chandler F. Williams

THE FIVE TYPES OF MISERY:
VICTIM OF VEHICULAR PROGRESS: Adnan Iftekhar
VICTIM OF THE HIGHER STRATEGY: Nina Tucciarelli
VICTIM OF ADVANCED TECHNOLOGY: Liza Stillhard
VICTIM OF MILITARY TYRANNY: Katie Young
YOUNG MAN WHO HAS SEEN BETTER DAYS: Joshua Maurice

MATT OF THE MINT: Doug Snyder
POLLY PEACHUM: Camille Hartman
CROOK FINGER JAKE: Jim Cairl
ROBERT THE SAW: Tom Westphall
DREARY WALTER: Dan Mohr
NED: Duffy Havens
JIMMY: Matthew Follette
THE REVEREND KIMBALL: Tim McCarthy
TIGER BROWN: Tom Nowell
WHORE: Rebecca Viale
VIXEN: Magdalena Abramson
DOLLY: Allison Mitchell
BETTY: Madonna Smereck
OLD WHORE
SECOND WHORE
CHILD BRIDE

OTHER WHORES
Adnan Iftekhar
Joshua Maurice
Liza Stillhard
Nina Tucciarelli

CONSTABLE SMITH
CONSTABLE
LUCY BROWN
SUKY TAWDRY
VICTORIA'S MESSENGER
Tim McCarthy
Matthew Follette
Victoria Perry
Rebecca Zafonte
Tom Nowell

ORCHESTRA

KEYBOARDS
Elizabeth Kim
Paul Opel

GUITAR/BANJO
Bruce Williamson

SAX/CLARINET
Jason Frindley
Raphé Malik

TRUMPET
Jay Metz

PERCUSSION
Ken Gould

TROMBONE

PRODUCTION

Technical Director
Assistant Director
Assistant Musical Director
Assistant Scenic Designer
Assistant Costume Designers

Assistant Lighting Designer
Movement Captain
Fight Choreographer
Videographer
Dance Consultant

Assistant Scene Shop Supervisor
Production Manager
Assistant Stage Manager
Master Carpenters

Alan Del Vecchio
Victoria Perry
Sheila Lewandowski
William Moser
Kathlene Conroy
Piper Mavis
Britta Milner
Anna Zimmer
Garin Marschall
Willa Carroll
Jim Cairl
Casey Cochran
Lionel Popkin

Walter Moses
Erica Maurais
Allison Mitchell
Dan Levitis
Ben Sunderland
Carpenters
Margaret Eisenberg
Mimi Bradley
Inkeri Voutilainen
Scene Shop Staff
Paul Olmer, Sara Gancher, Dan Levitis, 
Sara Eno, Sara Prescott, 
Blake Bronson-Bartlett, Mimi Bradley, 
Haskell Plaggett, Steve Howard, 
Jessamyn Harris, Doug Snyder, 
David Karavicius, Anna Zimmer, 
Gina Gartner
Charge Painters
Magdalena Abramson
Mimi Bradley
Inkeri Voutilainen
Painters
Courtney Haynes
Rapheal Moseley
Elizabeth Corlett
Rebecca Viale
Jessica Caterina
Sasha Cucciniello
Matt Sterencheck
Props Mistress
Terry Teitelbaum
Properties
Jacob Bouchard
Costume Shop Supervisor
Hank Corlett
Costume Construction
Michelle Dorvillier
Victoria Sammartino
Nöe Venable
Melanie Plaza
Casey Cochran
Jeanna Harnden
Dance/Drama Program Coordinator
Beth Raas
Music Program Coordinator
Alex Dewez
Poster and Program Designer
Ian Greenfield
Stagehands
Rachel Jons
Sound Board
David Karavicius
Sound Effect Consultant
Megan Peti
Sound Effects Consultant
Taco Wilson
Video Consultant
Tony Carruthers
Sound Engineer
Larry Wineland
Dance/Drama Program Coordinator
Jay Metz
Music Program Coordinator
Ann Resch
Poster and Program Designer
Suzanne Jones
Michael Buhl
Light Board Operator/Alpha 480 Operator
Stagehands
Liza Glynn
Erica Maurais
Burcu Cavus
Hank Corlett
Courtney Reynolds
Arik De
Rebecca Abernathy
Follow Spot Operators
Emily Graham
Nida Halder
Ting Hong
Elizabeth Williamson
The drama at the center of *The Threepenny Opera* can be seen as the drama of Brecht and Hauptmann themselves, of a woman’s dream of either equality or, failing that, of seizing power herself, and a man’s dream of infinite prolongation of the days of shooting other races, of unpunished rape and murder, of a world of buying and selling the bodies of women. At the deepest level, *Threepenny* strikes ancient chords of violent male fantasy with which one group of audience members readily identifies. Equally present is always that chord that Ernst Bloch heard and feared and that Hauptmann, Lenya, and Carola Neher would incorporate both onstage and off: Polly and Jenny dream of a world where they can have power or share power, a world where they can express their own sexual desires freely and not serve at the beck and call of fathers, husbands, and the customers at Turnbridge. In Hauptmann’s brilliant articulation of one deep, enduring stream of desire and in Brecht’s expression of the very opposite, both given wings by the music of Weill, *Threepenny* mirrors our own deepest and most violent wishes and fears. It is what Weill, Hauptmann, and Brecht achieved together that lifts the work to a virtually mythic level and accounts, so I believe, for its enduring and deserved success...

Perhaps, along with the poet Gottfried Benn, Brecht really believed that reality was simply a bourgeois construction. Whether based on Marx or any other theory, Brecht’s shifting point of view enabled him to organize his life, his work, and his concepts of morality around himself. But this egocentrism was tempered by enormous personal magnetism, sexual charm, a kind of naiveté, and an often zany humor that was, as Bronnen saw, almost childlike. He beguiled virtually everyone, eliciting self-effacing loyalty to his various conflicting causes even from the most gifted people he encountered. His very need for help was obviously a key part of the magnetism he exerted on someone like Elisabeth Hauptmann. In his presence, one could be useful. There can be no serious doubt that right up until his death, Brecht’s charmed circle was a place where greatness gathered and where the lightning of extraordinary creativity very frequently struck.


“When he gazed at you, you felt like an object of value that he, the pawnbroker, with his piercing black eyes, was appraising as something that had no value. The pawnbroker took anything that might be useful to him from right and left, from behind and in front of him. He did not care for people, but he put up with them, he respected those who were persistently useful to him.”

- Canetti

“Back of all his maneuvers, back of all the charm, a gnawing concern for his own myth, and forever assessing people for what they could contribute to him (and invariably getting it).”

- Lotte Lenya
Second Threepenny Finale:  
What Keeps Mankind Alive?

You gentlemen who think you have a mission  
to purge us of the seven deadly sins  
should first sort out the basic food position  
then start your preaching: that’s where it begins.  
You lot, who preach restraint and watch your waist as well  
should learn for once the way the world is run:  
however much you twist, whatever lies you tell;  
Food is the first thing. Morals follow on.  
So first make sure that those who now are starving  
get proper helpings when we all start carving.

What keeps mankind alive?

What keeps mankind alive?  
The fact that millions  
are daily tortured, stifled, punished, silenced, oppressed.  
Mankind can keep alive thanks to its brilliance  
in keeping its humanity repressed.

For once you must try not to shirk the facts:  
Mankind is kept alive by bestial acts.

You say that girls may strip with your permission.  
You draw the lines dividing art from sin.  
So first sort out the basic food position  
then start your preaching: that’s where it begins.  
You lot, who bank on your desires and our disgust  
should learn for once the way the world is run:  
whatever lies you tell, however much you twist;  
Food is the first thing. Morals follow on.  
So first make sure that those who now are starving  
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PSALM 19
To the chief Musician, A Psalm of David.

1 The heavens declare the glory of God; and
   the firmament sheweth his handiwork.
2 Day undo day uttereth speech, and night
   unto night sheweth knowledge.
3 There is no speech nor language, where
   their voice is not heard.
4 Their line is gone out through all the earth,
   and their words to the end of the world. In
   them hath he set a tabernacle for the sun,
5 Which is as a bridegroom coming out of his
   chamber, and rejoiceth as a strong man to
   run a race.
6 His going forth is from the end of the
   heaven, and his circuit unto the ends of it:
   and there is nothing hid from the heat
   thereof.
7 The law of the Lord is perfect, converting
   the soul: the testimony of the Lord is sure,
   making wise the simple.
8 The statutes of the Lord are right, rejoicing
   the heart: the commandment of the Lord is
   pure, enlightening the eyes.
9 The fear of the Lord is clean, enduring
   forever: the judgements of the Lord are true
   and righteous altogether.
10 More to be desired are they than gold,
    yea, than much fine gold: sweeter also than
    honey and the honeycomb.
11 Moreover by them is thy servant warned:
    and in keeping of the there is great reward.
12 Who can understand his errors? cleanse
    thou me from secret faults.
13 Keep back thy servant also from presumptuous sins; let them not have dominion over
    me: then shall I be upright, and I shall be
    innocent from the great transgression.
14 Let the words of my mouth and the medi-
    tation of my heart, be acceptable in thy
    sight, O Lord, my strength, and my redeemer.

Lucifer's Evening Song

1 Let them not deceive you
   There is no returning home.
   The day is nearly over
   The night wind makes you shiver
   Tomorrow will not come.

2 Let them not mislead you
   This life’s a slight thing. So
   Gulp it with urgent greed! You
   ’ll find nothing else to feed you
   When once you let it go.

3 Let them not console you
   The time is getting late.
   Leave the redeemed to moulder.
   Life dazzles the beholder:
   It isn’t going to wait.

4 Let them not deceive you
   Into drudgery and want.
   No terrors now can reach you
   You’ll die like any creature
   And nothing waits beyond.

   -Bertolt Brecht
The Three-Penny Opera

I think a lot about the Peachums: Polly and all the rest are free and fair. Her jewels have price tags in case they want to change hands, and her pets are carnivorous. Even the birds.

Whenever our splendid hero Mackie Messer, what an honest man! steals or kills, there is meaning for you! Oh Mackie's knife has a false handle so it can express its meaning as well as his. Mackie's not one to impose his will. After all who does own any thing?

But Polly, are you a shadow? Is Mackie projected to me by light through film? If I'd been in Berlin in 1930, would I have seen you ambling the streets like Krazy Kat?

Oh yes. Why, when Mackie speaks we only know what he means occasionally. His sentence is an image of the times. You'd have seen all of us masquerading. Chipper; but not so well arranged. Air ing old poodles and pre-war furs in narrow shoes with rhinestone bows. Silent, heavily perfumed. Black around the eyes. You wouldn't have known who was who, though. Those were intricate days.

-Frank O’Hara
ACKNOWLEDGEMENTS

The director dedicates this work to her family and friends - LOVE IS STRONGER THAN DEATH.

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Donald Sherefskin, Architecture
Norman Derby, Physics
Robert Espach

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Tiger skin and crown of thorns executed by Noe Venable.

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Susan Reiss, Music Librarian • Suzanne Jones, Academic Program Coordinator

For the ones they are in darkness,
and the others are in light,
and you see the ones in brightness.
Those in darkness drop from sight.