



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

THE 3 PENNY OPERA

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BERTOLT BRECHT
music by
KURT WEILL

english adaptation by
MARC BLITZSTEIN

director
JEAN RANDICH

musical director
IDA FAIELLA

scenic designer
ROB ODORISIO

costume designer
DANIEL MICHAELSON

lighting designer
MICHAEL GIANNITI

stage manager
STEVE ESPACH

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 Iftekhhar
	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 Iftekhhar
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

Autumn Campbell
Shana Onigman
Jessica Caterina

OTHER WHORES

Adnan Iftekhhar
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
GUITAR/BANJO
SAX/CLARINET
SAX/CLARINET
TRUMPET
PERCUSSION
TROMBONE

Elizabeth Kim
Paul Opel
Bruce Williamson
Jason Frindley
Raphé Malik
Jay Metz
Ken Gould

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

Scene Shop Staff

Charge Painters

Painters

Props Mistress

Properties

Costume Shop Supervisor

Costume Construction

Master Electrician

Light Hang & Focus

Video Consultant

Sound Effects Consultant

Sound Engineer

Dance/Drama Program Coordinator

Music Program Coordinator

Poster and Program Designer

Stagehands

Light Board Operator/Alpha 480 Operator

Sound Board

Make-Up

Wardrobe

Follow Spot Operators

Margaret Eisenberg

Mimi Bradley

Inkeri Voutilainen

Paul Olmer, Sara Gancher, Dan Levitis,

Sara Eno, Sara Prescott,

Blake Bronson-Bartlett, Mimi Bradley,

Haskell Pladgett, Steve Howard,

Jessamyn Harris, Doug Snyder,

David Karavicius, Anna Zimmer,

Gina Gartner

Magdalena Abramson

Courtney Haynes

Rapheal Mosley

Elizabeth Corlett

Rebecca Viale

Jessica Caterina

Sasha Cucciniello

Matt Sterencheck

Terry Teitelbaum

Jacob Bouchard

Hank Corlett

Michelle Dorvillier

Victoria Sammartino

Nöe Venable

Melanie Plaza

Casey Cochran

Jeanna Harnden

Beth Raas

Alex Dewez

Ian Greenfield

Rachel Jans

David Karavicius

Megan Peti

Tace Wilson

Tony Carruthers

Larry Wineland

Jay Metz

Ann Resch

Suzanne Jones

Michael Buhl

Liza Glynn

Amanda Greves

Erica Maurais

Burcu Cavus

Hank Corlett

Courtney Reynolds

Arik De

Rebecca Abernathy

Emily Graham

Nida Haider

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.

-John Fuegi, *Brecht & Co.*

"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
get proper helpings when we all start carving.

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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 them 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 meditation 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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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.