



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

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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 GIANNITTI

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 Ganchar
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	Autumn Campbell
SECOND WHORE	Shana Onigman
CHILD BRIDE	Jessica Caterina

OTHER WHORES	Adnan Iffekhar
	Joshua Maurice
	Liza Stillhard
	Nina Tucciarelli

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

ORCHESTRA

KEYBOARDS	Elizabeth Kim
GUITAR/BANJO	Paul Opel
SAX/CLARINET	Bruce Williamson
SAX/CLARINET	Jason Frindley
TRUMPET	Raphé Malik
PERCUSSION	Jay Metz
TROMBONE	Ken Gould

PRODUCTION

Technical Director

Assistant Director
 Assitant 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 Levis
 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
Raphael Mosley
Elizabeth Corlett
Rebecca Viale
Jessica Caterina
Sasha Cucciniello
Matt Sterencheck
Terry Teitelbaum
Jacob Bouchard
Hank Corlett
Michelle Dorvillier
Victoria Sammartino
Noë 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.¹ 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 unto 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 presump-
tuous 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. Airing 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.
