

**McCOY THEATRE
RHODES COLLEGE**

presents

The Threepenny Opera
by Kurt Weill and Bertolt Brecht



The House of Blue Leaves
by John Guare



The Second Annual Benefit Concert
Music by George Arlen



SEASON 7 IN REPERTORY

McCOY THEATRE STAFF

ARTISTIC DIRECTOR - TONY LEE GARNER

TECHNICAL DIRECTOR/PRODUCTION MANAGER — LAURA CANON

Production Stage Manager — Marty Story

Stage Managers — Stacy DeZutter
Bryan Ford
Marty Story

Assistant Stage Managers — Johanna Kahaley
Valerie Weeks

Crews — Marty Story, Greg Krosnes, Leigh Ann Evans, Patti Marshall, Leigh Ann Vaughn, Tony Maresca, Ajay Jones, Bryan Ford

Technical Assistants — Marty Story, Greg Krosnes, Leigh Ann Evans

COSTUME PROGRAM DIRECTOR — BETTY RUFFIN

Costume Assistants — Chris Davis, Ann Payne

BOX OFFICE PROGRAM DIRECTOR — MARK-LANDON SMITH

Director, Student Public Relations Program — Erica Yoder
Marketing and Advertising Manager — Cynthia McPheeters
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**McCOY THEATRE
RHODES COLLEGE**

presents

The Threepenny Opera

Music by Kurt Weill

Book and Lyrics by Bertolt Brecht

English Adaptation by Marc Blitzstein

Directed by
McCoy Visiting Artist
Jack Eric Williams

Musical Direction
Jack Deal

Production Set Design
Kathy Haaga

Set and Performance Space Design
Kathy Haaga

Costume Designers
Renee Weiss
Bill Buster

Lighting Design and Technical Direction
Laura Canon

Stage Manager Marty Story
Assistant Stage Manager Valerie Weeks
Movement Consultant Erica Yoder
Set and Lighting Crew Marty Story, Greg Krosnes, Leigh Ann Evans, Patti Marshall,
Leigh Ann Vaughn, Tony Maresca, Ajay Jones, Bryan Ford
Scenic Artist Nodie Williams
Acknowledgements Memphis State University, Opera Memphis, Theatre Memphis

Produced by special arrangement with the Rodgers and Hammerstein Library

This production made possible by the McCoy Visiting Artists Foundation

ACT ONE

Prologue: A Street, Soho

Scene 1: Peachum's Beggar's Outfit Shop
Scene 2: An Empty Stable
Scene 3: Peachum's Beggar's Outfit Shop

ACT TWO

Scene 1: The Stable
Interlude: A Street
Scene 2: A Brothel in Wapping
Scene 3: Newgate Prison

ACT THREE

Scene 1: Peachum's Beggar's Outfit Shop
Interlude: A Street
Scene 2: Newgate Prison Death Cell

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*The action takes place in London, 1837, before
and during Queen Victoria's Coronation.*

ABOUT THE PRODUCTION . . .

One of this century's most influential "schools" of design is "The Bauhaus." Its existence paralleled that of the Weimar Republic (approximately 1919-1928). More importantly for this show, it also paralleled the early, fruitful thinking of both Bertolt Brecht and Kurt Weill and the opening of *THE THREEPENNY OPERA*. The opening production, in Berlin at the new Theatre Schiffbauerdamm on August 31, 1928, may be taken, metaphorically, to signal the demise of the Bauhaus.

The idea of art "for use" espoused by the Bauhaus is found in the work of Brecht in the concept of the "Lehrstück," or teaching piece. *THREEPENNY* is not precisely such a piece but is related philosophically: the use of titles and objectifying announcements; the separation of the musical numbers from the play proper; the arch, artificial language; the didactic and instructional tone (Macheath's reiterated line "Let that be a lesson to you."); the topical references to melodrama and boulevard farce; the near parodies of popular romantic sentiments; the avoidance of naturalistic acting styles and attempts by actors to promote empathy for themselves, with the audience.

Brecht had only recently discovered the writing of Karl Marx when he began writing *THREEPENNY*. By the time Pabst made the film in 1931, Brecht had already completely revised his political views and he tried, with only partial success, to entirely rewrite the material in order to reflect his new politics.

But Weill's score was so tuneful and popular that Brecht eventually came to resent it. Sadly, though the two men did continue to collaborate for a short while, the magic of *THREEPENNY* was never to be repeated. This was due, primarily, to the oft-mentioned "selfishness of mankind," which so preoccupied the Bertolt Brecht of the 1930's made manifest in Brecht himself.

Most Americans are familiar with Marc Blitzstein's translation of *THREEPENNY* which lightened and warmed-up the crusty wit and hard-hitting language of the original. Our production has attempted to take this loss into account. It is our hope that lovers of the Broadway version of the 1950s will appreciate this opportunity to compare the more recent "restorations" with that softer, Americanized version of thirty years ago.

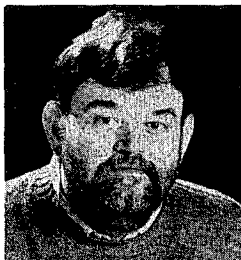
— Jack Eric Williams

CAST

(in order of appearance)

Ballad Singer	CULLEN HOLLIMAN
Beggars	PAJA FAUDREE
	HELEN GLOVER
	TOM LAMB
	TOM PARK
	BRIAN STEARNS
	KERRY WILKS
Peachum	RICK MOORE
Filch	GREG KROSNES
Mrs. Peachum	DIANE CLARK
Matthew	CHRIS DAVIS
Macheath	TONY LEE GARNER
Polly Peachum	LEIGH ANN VAUGHN
Robert the Saw	BILL BARKSDALE
Ned	BRAD SHELTON
Dreary Walter	MICHAEL ROBBINS
Crook-fingered Jake	JOE TAMBORELLO
Jimmy	DAVID TOMLINSON
John	CHRIS ALLEN
Rverend Kimball	TOM PARK
Tiger Brown	CECIL COPE
Jenny Diver	SARAH JONES
Whores	ANN-MARIE AKIN
	HEATHER HABICHT
	AMY LAMB
	CHRISTL PEACOCK
	LYNN REDDOCH
	ANNE SMEREKANICZ
	ERICA YODER
Smith	KARL CHAMBLESS
Constables	HAL HARMON
	TREY HUNTER
Lucy Brown	DESIREE EARL

ABOUT THE DIRECTOR:



JACK ERIC WILLIAMS is a former Nashvillian whose work in music and music theatre extends to composer/lyricist, orchestrator, conductor, director, as well as teacher and guest artist/lecturer around the country. Now living in New York, Mr. Williams made his Broadway debut in 1976 in the Lincoln Center revival of *THE THREEPENNY OPERA*, directed by Richard Foreman, and subsequently appeared in Foreman's first film, "Strong Medicine." He is best remembered for the creation of a major role in the acclaimed Sondheim/Prince thriller, *SWEENEY TODD*, starring Angela Lansbury. In addition to his stage and film appearances, Mr. Williams has also acted as Composer and has done extensive recording and wrote the lyrics for the ABC TV miniseries, "Amerika." Presently his Nashville show, *SWAMP GAS AND SHALLOW FEELINGS*, based loosely upon his years in Music City, is finished in first draft, and he is slated to compose underscoring for a new Jack-the-Ripper drama, *WHITECHAPEL*, on Broadway this season. Last year Mr. Williams Guest Directed a critically praised production of *MAN OF LA MANCHA* for Nashville's only Equity Theatre, Tennessee Repertory Theatre. We are thrilled to be working with such a talented actor, singer, composer, and director.