



JAC ALDER
EXECUTIVE
PRODUCER/DIRECTOR

PRESENTS

THE THEATRE
IN THE ROUND

THE THEATRE-IN-THE-ROUND AT THE QUADRANGLE
1998-1999 SEASON

THE BERTOLT BRECHT AND KURT WEILL
LANDMARK MUSICAL...

THE THREE PENNY OPERA

SHOW TWO: SEPTEMBER 3 - OCTOBER 10, 1998

THEATRE THREE*The theatre-in-the-round at the Courtcamp*

2800 Routh Street • Dallas, TX 75201

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Theatre Three publishes will publish seven Subscription Series playbills this season. This playbill is published for *The Threepenny Opera*, the second show of the Subscription Series of the 1998-1999 season playing from Sept 3- Oct 10. Theatre Three welcomes advertisers in its playbill who can call Kelley Hughes at (214) 871- 2933 for information.

Theatre Three is a 501(c)3, not-for-profit cultural institution incorporated in the State of Texas. Founded in 1961 by Norma Young, Theatre Three has been in continuous production since its founding. It was named for the three equally essential ingredients of significant theatre: gifted theatre artists, talented playwrights and experienced audiences.

IN MEMORIAM

Theatre Three wishes to recognize contributions made in memory of or from the estates of ... Sam Catter, Board Member and Supporter; Bill Dallas, Scenic Designer; Scott Everheart, Actor; Paula Goodlet, Supporter and Subscriber; Oliver Hailey, Playwright; Anne Weeks Jackson, Vocalist and Teacher; Jim Jackson, Singer and Actor; Masha Porte, Supporter and Subscriber; Carolyn Ryburn, Playwright; Mary Blanche Scales, Supporter and Subscriber; Evelyn Wilke, Supporter and Subscriber. A new fund in memory of Theatre Three's Founding Artistic Director, Norma Young, began on her recent death in April of 1998. Contributions are still being received. Beginning with the 1996-1997 season, all memorial gifts, unless otherwise designated, are placed in the theatre's new permanent fund.

FOR THEATRE GOERS WITH DISABILITIES:

- **SEATING** There are wheelchair locations at stage level available for performances. Please advise of need when reserving tickets.
- **RESTROOM** A wheelchair-accessible restroom is next to the box office.
- **RAILINGS** Over half of the seats at Theatre Three can be reached from staircases with a handrail. Please advise the box office of this need when making reservations.

ABOUT PARKING

All parking options for Theatre Three patrons are *free*, including valet parking. Protected parking is available in the office tower garage. Surface parking is also available, though on popular restaurant nights is often limited. Handicapped parking is available next to the *Dream Café* lawn and at the end of the courtyard shared by Theatre Three and the old North-South Restaurant.

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TERRY DOBSON.....Musical Director

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SPECIAL THANKS

For *The Threepenny Opera* Theatre Three was kindly permitted to use the scene shop at Eastfield College (Dallas County Community College District). Some lanterns and carts for the show were loaned by Garland Civic Theatre. Michael Javier, cast member, devised special choreography for the show. To all, special thanks.

THEATRE THREE BOARD OF DIRECTORS

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ABOUT THE DIRECTOR, JAC ALDER

- Co-founder of Theatre Three (in 1961) with his wife, Norma Young;
- Co-author and co-arranger of last season's show, *Rise & Shine*;
- Co-star (with Ashley Wood) in the original and encore productions of *Old Wicked Songs*;
- Co-winner of "outstanding design" citation (with Harland Wright) for set design of *Murderer*;
- Co-designer of the interiors of Theatre Three's facility;
- Co-author of Moliere, Goldoni, Machiavelli (that is to say, author of English versions of French and Italian plays by these classic playwrights);
- Co-winner (with wife, Norma Young) of the Dallas Historical Society Award for Excellence in Creative Arts. (All this "co" stuff! When is the guy going to accomplish something on his own!)

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ABOUT THE ACTORS

AMY ASKINS (Cherry, Beggar) is pleased to be making her Theatre Three debut in *The Threepenny Opera*. Previous Dallas credits include shows with the Dallas Children's Theater, Beardsley Living Theatre, and Pocket Sandwich. Favorite past roles include Ginger in *The 1940s Radio Hour* and Meg in *Brigadoon*. Her career includes on camera and voice over credits.

CRISTELA RAQUEL CARRIZALES (Molly and Female Balladeer) is ecstatic being back on a Dallas stage after free-falling through the country in Dallas Children's Theatre's national touring production of *Jack and the Beanstalk* as The Harp. Although new to Theatre Three, she has been seen at the Shakespeare Festival of Dallas (*The Taming of the Shrew*, *Comedy of Errors*), Fort Worth Theatre (*Our Lady of the Tortilla*) and other theatres, some of which are no longer surviving. Cristela hopes to use her BA from Texas Wesleyan University for good and not evil. "Todo me amor, mom. Viva tus Suenos!"

MICHAEL COROLLA (Matt) is pleased to making his Theatre Three debut. Locally he recently appeared at The Shakespeare Festival of Dallas's 1998-99 season as Mardian in *Antony and Cleopatra*. Other assignments include Shamreyev in *The Seagull* at Undermain, Anuse in *Neville's Island* at Stage West, and Brian Doyle in *Laughter on the 23rd Floor* at Theatre Arlington. He studied for four years at HB Studio in New York City, and he holds a BFA from Centenary College after his AA from Lon Morris Junior College.

GREG DULCIE (Macheath) was Cinderella's Prince and the Wolf in Theatre Three's production of *Into the Woods*, Booth in *Assassins*, Miles Gloriosus in *A Funny Thing...*, and last season played the title role in *Amphitryon* and The Beast in *Dreams from a Summer House*. He has played El Gallo in four Theatre Three holiday productions of *The Fantasticks*. He has performed in many regional theatres, on national tours, and internationally as far away as Japan. Greg is happy to be sharing the stage with his love (and partner in crime) Jamie.

DAN EVERS (Charles Filch) is a student at University of Texas at Arlington where he is majoring in Speech communications and minoring in Performance Theatre. He has appeared in numerous shows locally including *You Can't Take It With You*, *The Music Man*, *Guys and Dolls*, and others. *The Threepenny Opera* is his first Theatre Three performance. He wishes to thank his friends for their support.

KELLEY HUGHES (Beggar, understudy to Jack) is a newcomer to the Dallas area who was most recently seen as Mickey in *Blood Brothers* at Amarillo Little Theatre. At ALT, he served as intern and Academy Instructor. Other favorite roles include Seymour in *Little Shop of Horrors*, Hortensio in *The Taming of the Shrew*, and Snake in *The Apple Tree*. He holds a BA in Musical Theatre from West Texas A&M University and has begun a professional internship at Theatre Three.

DOUG JACKSON (Peachum) has over twenty years experience in professional theatre as an actor and director and is best known for his character roles in musical comedy. Last seen at Theatre Three in last season's *June Moon* (as Ukulele Benny), his favorite roles include Luther Billis in *South Pacific*, Smee in *Peter Pan* (both with Cathy Rigby), Seymour in *Little Shop of Horrors*, Melvin in *Best Little Whorehouse...* and Jackson in *Pump Boys...*, Reverend Crisparkle in *Drood!* and Harpo in both *Animal Crackers* and *A Day in Hollywood...* -- and that is to name but a few. In films he has appeared in *Carried Away*, *Murder in the Heartland*, *JFK*, *Mississippi Burning* and *Frequent Flyer*. He's frequently seen in commercials, corporate videos and industrial shows. He and actress Amy Mills have two young daughters, Emily and Abigail (who won't be seeing their parents in this show!).

MICHAEL JAVIER (Policeman, Beggar) is proud to be making his debut at Theatre Three. After working in Europe for the last thirteen months, he is glad to be back home with his wife and on stage again. He is, however, no stranger to this area having performed in over twenty major dance and theatrical productions since 1985. In addition to his many film and commercial credits, some of his favorite roles over the years include Marco in *Carnival*, Don Carlos de Histangua in *A Flea in Her Ear*, and Chico in *West Side Story*.

NICOLE JAVIER (Dolly) also makes her Theatre Three debut in this production. She was most recently seen portraying Emma in Theatre Brookhaven's *Anything Goes*. Some favorite roles include Lyric Stage's *She Loves Me*, playing Traci Lord in *The Philadelphia Story*, Titania in *A Midsummer Night's Dream*, Rosalie in *Carnival*, and Dorothy in *Gentlemen Prefer Blondes*. She has performed throughout the metroplex with Keith and Margo's Murder Mystery Dinner Theatre for the past five years. She would like to thank her husband, Michael, for all of his love and support.

AMY MILLS (Lucy Brown) is thrilled to be appearing in her tenth musical at Theatre Three. She counts performing The Banker's Wife in *Into the Woods*, Prudie Cupp in *Pump Boys...*, Young Annie in *Heartbeats*, and Emily in *A...My Name is Alice* among her favorite Theatre Three roles. She just finished *Annie Get Your Gun* at Casa Manana where she was also seen as Mickey in *My One and Only*, and Gloria in *Damn Yankees*. She performed in Stage West productions of *Club Soda* and *Closer Than Ever*, and the Dallas Summer Musical's production of

ABOUT THE ACTORS (continued)

Cinderella. She recently made her directing debut with *You're a Good Man, Charlie Brown*, and spends her free time in an Oak Cliff treehouse with actor Doug Jackson and their two daughters, Emily and Abigail.

RYAN MULLICAN (Policeman) is currently a senior Theatre Performance major at the University of Texas at Arlington and will receive his BFA in the spring. *The Threepenny Opera* is his second Theatre Three show having just performed as Badley Meanly in *Armadillo Kids to the Rescue* as part of the Variety Club-Sponsored children's show while he served as Theatre Three's Exxon Intern with their Community Summer Jobs Program.

SCOTT NIXON (Walt) is debuting at Theatre Three in *The Threepenny Opera*. A few of his past roles include Hero in *A Funny Thing...*, Prince Charming in *Cinderella*, and Sasha in *Fiddler on the Roof*. More recently he appeared in Kopit and Yeaston's *Phantom*, *Kismet*, and with John Cullum in *Camelot*. Scott and his wife of eight years have a three year old daughter.

RANDY PEARLMAN (Balladeer, Rev. Kimball and Smith) is thrilled to be making his Theatre Three debut in *The Threepenny Opera*. Some favorite roles have been Nicely-Nicely in *Guys and Dolls*, Harry in *Company*, Teddy Roosevelt in *Tintypes*, Sancho Panza in *Man of La Mancha*. Most recently, he was seen in the Plano Repertory Theatre production of *She Loves Me*. Randy has had several interesting "side shows", such as being an alien for Lee Iacoca in Reno, the secretary for Sky in *All My Children*, and is an on-going soloist for Simon Sargon in the Temple Emanu-El Choir. He received his BFA from the University of Southern California in Los Angeles.

JAMIE PRINGLE (Polly Peachum) was seen here last season in *Rise & Shine*. A UTA graduate in theatre, she teaches at South Grand Prairie High School as she pursues both her professional performing career and her Master's Degree in Education. She has appeared in the title roles of *Cinderella* and *Sleeping Beauty* at Dallas Children's Theatre as well as with the Murder Mystery Players, Six Flags Over Texas, and in various commercials and industrials. Much love to her real life Prince Charming who in this show is Mackie.

ALBERTO RAMIREZ, JR. (Jack) with his wife Pam spent two years with Ringling Brothers Barnum and Bailey Circus performing as clowns. He has performed in several Dallas Children's Theater productions including playing the title role in *Lyle the Crocodile*. He was seen at Theatre Three last season in *June Moon* as Harry, the window washer and just concluded performing in Theatre Too for New Theatre in *The Triumph of Love*.

PAM RAMIREZ (Vixen) was previously at Theatre Three as Goldie in *June Moon* last season. She has also worked for Actor's Stock Company in *Electra*. Recently, she graduated from the Performing Artist Musical Theatre Conservatory where she stage managed a production of *Side by Side by Sondheim* directed by Jac Alder. Prior to this, she and her husband, Alberto, performed with Ringling Brothers Barnum and Bailey Circus as clowns.

JEFFERY SCHMIDT (Bob) was last seen at Fort Worth Shakespeare in the Park in *Henry V* and *As You Like It*. Other recent credits include *A Christmas Carol* at the Dallas Theater Center and *The Sand and the Fury* at Undermain Theatre where he is a senior associate. *The Threepenny Opera* is his Theatre Three debut.

JEREMY SCHWARTZ (Tiger Brown) is pleased to be making his Theatre Three debut, especially in *The Threepenny Opera*. He has worked extensively with the Undermain and Dallas Theater Center, as well as New Theatre, Pegasus, Moonstruck, Little Finger, Actors Theatre of Dallas, and others. Favorite roles include Dim in *A Clockwork Orange*, Edward Sheridan in *Someone Who'll Watch Over Me*, and Konstantin in *The Seagull*. He is very active in commercials and voice-overs, loves his mother, and his favorite color is blue.

SALLY SOLDI (Mrs. Peachum) will be remembered by Theatre Three audiences for many shows including *A...My Name is Alice*, *Angry Housewives*, *Lucky Stiff*, *A Little Night Music*, *Pump Boys and Dinettes*, *Assassins*, and *You're Gonna Love Tomorrow* for which she received *The Dallas Times Herald* Theatre Critic's Award as Best Actress. Most recently she starred in Lyric Stage's concert of *Dear World* with the Los Colinas Symphony, and was nominated for a Leon Rabin Award for her performance in Theatre for a New Day's *John and Jen*. She has appeared off-Broadway in *Up Eden* and in the national touring company of *George M!* A laboratory consultant/registered nurse at Parkland Hospital when she's not performing on stage, she lives in Dallas with husband Jon Veon and son Jonathan. She dedicates this performance to the memory of Norma Young.

TAYLOR TINSDALE (Ed) has been in productions at Irving Community Theatre including *Inherit the Wind*, *Guys and Dolls*, and *Witness for the Prosecution* prior to this debut at Theatre Three. While attending Texas A&M as an undergraduate he was active in the Century Singers Choir and performed in several fund-raisers and talent shows.

CAREY VAN DRIEST (Jenny Diver) is pleased to be making her Theatre Three debut in this show. She is completing her degree in drama and music at Texas Christian University, and has been recently seen as Geneva Lee in Theatre TCU's production of *1940s Radio Hour*. Fort Worth audiences saw her in Stage West's production of *Dancing at Lughnasa* and in *Come Blow Your Horn* as well as in various TCU opera and theatre productions. She would like to thank her friends and family for their constant love and support.

JACALDER, Executive Producer-Director

presents

THE BERTOLT BRECHT AND KURT WEILL LANDMARK MUSICAL...

THE THREEPENNY OPERA

PRESENTED WITH THE GENEROUS ASSISTANCE OF THE 1998 GRANT TO THEATRE THREE FROM THE 500, INC.

THE CAST

THE BALLADEERS:

MALE BALLADEER • Randy Pearlman
FEMALE BALLADEER • Cristela Raquel Carrizales

MACK THE KNIFE'S GANG:

MACHEATH, also known as "Mack the Knife" • Greg Dulcie*
MATT, also known as "Money Matthew" • Michael Corolla
JACK, also known as "Crook-finger Jack" • Alberto Ramirez
BOB, also known as "Robert the Saw" • Jeffery Schmidt
WALT, also known as "Wally the Weeper" • Scott Nixon
ED, also known as "Reckless Eddie" • Taylor Tinsdale
THE REVEREND KIMBALL, a cleric loyal to Mack • Randy Pearlman

THE BEGGAR GANG:

JONATHAN JEREMIAH PEACHUM, the beggars' boss • Doug Jackson*
CELIA PEACHUM, the tipling wife; mother of Polly • Sally Soldo*
POLLY PEACHUM, the Peachum daughter, in love with Mack • Jamie Pringle
CHARLES FILCH, a new recruit to Peachum's work force • Dan Evers
THE OTHER BEGGARS • Kelley Hughes, Michael Javier, Amy Askins, Jeffery Schmidt, Scott Dixon.

THE LAW GANG:

TIGER BROWN, the police chief also known as Jackie • Jeremy Schwartz
LUCY BROWN, the police chief's daughter • Amy Mills*
SMITH, Brown's henchman • Randy Pearlman
POLICEMEN • Michael Corolla, Ryan Mullican
THE HANGMAN • Dan Evers

THE CHAIN GANG:

PRISONERS LOCKED IN TIGER BROWN'S JAIL • Scott Nixon, Jeffery Schmidt, Taylor Tinsdale

THE GANG OF WHORES:

JENNY DIVER, a former business partner and moll to Mack • Carey Van Driest
MOLLY, a tart with a heart • Cristela Raquel Carrizales
DOLLY, a tall, talkative tart • Nicole Javier
VIXEN and CHERRY, the tag-team tarts • Pam Ramirez, Amy Askins

THE PIT GANG:

Terry Dobson, piano-conductor; Mark Miller, harmonium, etc.; Michael Dill, Amy Mills*, saxophones;
Taylor Tinsdale, trombone; Randy Pearlman, accordion; Nate Buonviri, percussion; Doug Jackson, banjo.

*indicates member of Actors Equity Association

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ACT ONE:

OVERTURE - The Company / MORITAT: THE BALLAD OF MACK THE KNIFE - Balladeers and Company / PEACHUM'S MORNING HYMN - Mr. Peachum / WHY CAN'T THEY? - Mr. and Mrs. Peachum / WEDDING SONG - Mackie's Gang of Thieves / PIRATE JENNY - Polly Peachum / THE SOLDIER'S SONG - Macheath, Tiger Brown and Men / LOVE SONG - Macheath and Polly / BARBARA SONG - Polly Peachum / TRIO - The Peachums (Polly and her parents) plus the Company / MELODRAM AND POLLY'S SONG - Macheath and Polly
BALLAD OF SEXUAL APPETITE - Mrs. Peachum and the whores / PIMP'S BALLAD - Macheath, Jenny Diver and Company / THREEPENNY FINALE - Macheath, Mrs. Peachum and Company

ACT TWO:

BALLAD OF LIVING IN STYLE - Macheath / JEALOUSY DUET - Lucy Brown and Polly / SONG OF FUTILITY - Peachum assisted by beggars and Mrs. Peachum / LUCY'S ARIA - Lucy Brown / SOLOMON'S SONG - Jenny Diver / CALL FROM THE GRAVE - Macheath / EPITAPH - Macheath / FINALE ULTIMO - The Company

SYNOPSIS OF SCENES

LONDON, immediately prior to the coronation of Queen Victoria.

ACT ONE:

Scene 1. A street scene. / Scene 2. Peachum's workroom in Soho district, early morning. / Scene 3. An empty stable belonging to the Duke of Devonshire, night. / Scene 4. Peachum's private quarters, very early the next morning. / Scene 5. The stable's improvised bridal chamber, later that day. / Scene 6. A whorehouse in Turnbridge district, later still that day.

INTERMISSION -- 15 minutes

ACT TWO:

Scene 1. The jail at Old Bailey, immediately following previous scene. / Scene 2. The Peachum workroom, later that day. / Scene 3. Tiger Brown's private quarters at Old Bailey, later that day. / Scene 4. A street scene, Jenny's solicitation location later that day. / Scene 5. The jail and, later, the hanging courtyard.

THE ARTISTIC STAFF

DIRECTOR • Jac Alder
MUSICAL DIRECTOR • Terry Dobson
SET DESIGNER / DIRECTOR OF DESIGN • Harland Wright
COSTUMER • Bruce Coleman
LIGHTING DESIGNER • Bonny Henley
SOUND DESIGNER • Jay Jones
PRODUCTION STAGE MANAGER • Thurman Moss*
ASSISTANT TO THE DIRECTOR • Ramona Crabtree

THE CREW

ASSISTANT TO THE COSTUMER • M. J. Pashley
MASTER CARPENTER • Evan Brannon
SHOP FOREMAN and MASTER ELECTRICIAN • Mike Garner
BUILDERS, PAINTERS and TECHNICIANS • Tommy Looney, Ryan Mullican, Carol Garner, Matt Lillibridge, Brian Smith, Pat Parris
PROPERTIES • Harland Wright, Tish Mussey-Hitt, Austin Jones

The Threepenny Opera was first performed at the Theatre am Schiffbuerdam in Berlin, August 31, 1928 (titled *Die Dreigroschenoper*). Brecht's text was based on his assistant Elisabeth Hauptmann's translation of a 18th century British work, *The Beggar's Opera* by John Gay (which had music by Pepusch). There have been numerous English language productions including the famous version staged off-Broadway in the '50s, a recent set-in-the-future version at The Donmar Warehouse in London, and a set-in-the-American South version (with a black cast) staged in Atlanta. Sting (the rock star) played Mack the Knife in the MICHAEL FEINGOLD translation -- the basis of this production -- which was first performed at the National Theatre, Washington DC, September 9, 1989, and played at the Lunt-Fontanne Theatre from October 19, 1989. Theatre Three thanks Amy Guskin of European American Music for her special permission licensing Theatre Three to perform this version of the show.





Askins Carrizales Corolla Dulcie Evers



Hughes Jackson Javier Javier Mills



Mullican Nixon Pearlman Pringle Ramirez



Ramirez Schmidt Schwartz Soldo Tinsdale Van Driest

ABOUT THE MUSICAL DIRECTOR, TERRY DOBSON

Facile pianist, widely experienced arranger and accompanist, highly regarded vocal coach and choral music expert, awarded actor, vigorous co-ordinator of multiple artistic projects for multiple arts organizations, theatre music scholar, and the tallest person on Theatre Three's staff, Terry Dobson (both literally and figuratively) easily stands head and shoulders over most artists who have devoted their energies to excellence in the musical and theatre arts in Dallas. He also serves as personal assistant to a grateful Jac Alder, the Executive Producer-Director assisting in company management, repertoire negotiations, union affairs, fund-raising and public relations. Dobson is a native of Alabama, educated at Auburn University in both theatre and music.

THE THRESH-OLD CAM-PAIGN

The Threshold Campaign at Theatre Three solicits donations for its permanent fund to be used to endow the facility. This is a four year campaign and bricks with donor names are placed in the courtyards at the thresholds to the facility in recognition of gifts. These installations are done twice yearly. In addition to the first donors to the campaign (whose bricks are already installed) the below-listed generous individuals have made donations that will be recognized in the late fall installation. If you would like to join in this campaign, please use the donation slip at the right or phone the theatre and speak to Natalie Gaupp.

Anonymous (in honor of Norma Young), Diane and Larry Finstrom, Elizabeth Rivera, Keith Schwartz, B. Moss, Bruce Coleman (Bruce C., Terry D., Susan, Sean, Natalie, Lisa, Tish, Liz, Gaitley, Patrick), Douglas & Connie Wilson, Bob Downs, In Memory of Blanquietta Hogue, In Memory of Robert Kendall Downs, Buff Shurr, Dr. Janiz Minshew-Shurr, Maya Xing Shurr, Charles & Pat Hayward, Richard A. Wright, Elizabeth Farren, Judy Meagher, Milton & Ann Killen, Cullen & Dolores Robers, Christie Rogers, Matthew Rogers, Don & Judy Lambert, Marion Brockette, Dianne Brockette, Emily E. Brockette, Rebecca L. Brockette, Ida V. Hall, Jerry & Marianna Scroggins, In remembrance of Lola Gertrude Preuss, placed by her loving family, Donald F. Learne, Peggy A. Learner, Lucy H. Masters, In loving memory of Paul J. McMasters, Jim Oates, Kay Champagne.

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NOTES from the DIRECTOR

I've long been fascinated by composers and lyricists who write for the theatre. When asked, "What's the favorite show you've ever done?" I respond that I think the best fun and satisfaction I've ever had was putting together *Weill Women*, a production I devised (with Terry Dobson as musical director and an amazing cast of six extraordinary women) in 1992.

Theatre Three had earlier produced *Happy End* (also by Brecht and Weill)

^ Bertolt (Bert) Brecht, Lotte Lenya and Kurt Weill in 1928 during rehearsals for *Die Dreigroschenoper*.

and I had taken huge delight in playing in the production's orchestra, never tiring of the musical invention before me. In the '70s I saw a production of *Lost in the Stars* at the Kennedy Center and was in awe of its musical power. So I'm a real dedicated fan of lots of composers (and lyricists), but Kurt Weill holds a special fascination.

When I realized it was the 70th anniversary of *The Threepenny Opera* this year, I thought we really had to tackle the landmark musical as part of this season. *The Threepenny Opera* is, more than any show I can think of, one that manages to stay adaptively alive in every era. The popular existential intellectual fashion of the '50s was a fertile time to bring it back in the famous off-Broadway incarnation ('54-'61). The sexual revolutionary times of the '70s gave vigor to Joe Papp's revival with Raul Julia. And the perceived callousness of post-Margaret Thatcher's economic policies gave rise to a particularly cynical, vaguely punk and set-in-the-future version recently in London.

Lotte Lenya (who originated the role of Jenny Diver and recreated it in the famous 1950s version off-Broadway) was Weill's wife. Writing of the original production she revealed an ambivalent feeling toward Brecht giving equal weight to those who admired him and those who found him a charlatan. Weill never felt Brecht was a friend (unlike his later warm relationships with Maxwell Anderson and earlier with dramatist Georg Kaiser) but, according to Lenya, had enormous respect for his opinions. Their work on *Threepenny* was done under tremendous time pressures and all involved believed they were headed for a disaster: the actress playing Mrs. Peachum screamed she wouldn't sing the nasty words in "The Ballad of Sexual Appetite", Peter Lorre withdrew from the role of Tiger Brown, the leading man wanted Weill to work in a reference to a blue tie the actor wanted to wear, the theatre was under new management and the final dress rehearsal went to five in the morning. The normally cheerful and agreeable Weill completely lost it when he saw that Lotte Lenya's name had been accidentally left out of the playbill. Yet the show was provocative, entertaining, original, vigorous and -- to the surprise of everyone connected with it -- warmly embraced by the Berlin public in a record breaking run from '28 to '33.

Its political viewpoint -- seeing the underworld as another aspect of the bourgeoisie -- may be out of fashion to most, but the show remains a unique cautionary tale on how crime *really* pays, why the powerless are feared and to what end the politics of punishment are employed. All this plus it's sexy fun; really exciting theatre with great roles for actors to explore and twists, dramatic and comedic, to keep an audience wondering how all this is going to resolve! And oh, that music; that wonderful, odd, fabulous music! Is there any modern composer of theatre music not in Weill's debt?

BERTOLT BRECHT, Librettist

In his hearing before the House Committee of Un-American Activities, on October 30, 1947, Bertolt Brecht stated, after hearing an American translator interpret his work verbatim from German to English... "No, excuse me, that is the wrong translation. That is not right." His interrogators then asked: "But is that not a *correct* translation?" to which Brecht responded, "That is not the meaning. That is not very beautiful."

Self-described as a poet first and then a playwright, Bertolt Brecht's work, riddled with important political and social comment, is equally significant because of his ability to ascertain theatrical beauty within even the most tenebrious circumstance. Born February 10, 1898, in Augsburg, Germany, Brecht strongly believed in communal effort working unusually closely with his composers and with a team of whom the chief members were Elisabeth Hauptmann, Caspar Neher, and Erich Engel. Noted works include *Mahagonny* (his first work with composer Kurt Weill), *Happy End*, *Galileo* (staged in 1947 with Charles Laughton in the leading role), *St. Joan of the Stockyards*, *Mother Courage and her Children* (featuring his wife, Helene Weigel, in the title part), *The Good Woman of Setzuan*, and *The Caucasian Chalk Circle*. Other noted achievements include co-founding (with his wife) the Berliner Ensemble, and the development of his major theoretical work, the *Klienes Organon*. In addition, in the original notes on his plays, Brecht worked out a theory of theatrical aesthetics linked to rejecting audience empathy, suspense and plot in order to make the spectator aware of the actor's artificiality--and of the real world in which they both live.

Brecht died in East Berlin on August 14, 1956, leaving behind a legacy including more than 1200 poems and 21 major plays. His principle of "audience alienation" still greatly influences the creative thought of both theatre artists and dramatic theorists.

KURT WEILL, Composer

Lotte Lenya states in a description of the early development of *The Threepenny Opera* how Bertolt Brecht and her husband Kurt Weill collaborated at a lightning pace during the summer of 1928 to achieve the landmark masterpiece. "They would work at a maddening pace for hours, and then could not read what had been written," Lenya explains. "I couldn't read a note of his [Weill's] composition...which is exactly why I was chosen." Weill's wife went on to play the prostitute Jenny in the premiere of the prickly ballad opera.

German composer and conductor Kurt Weill was born in Dessau, March 2, 1900. After studying music with his father, he went to Berlin after WWI to continue his training. Weill studied under Ferruccio Busoni until 1924 and then began to compose. Following the 1926 success of his opera *Der Protagonist*, he concentrated on music for the stage, composing 8 operas and several musical comedies. Best known of this work is *Die Dreigroschenoper* or *The Threepenny Opera*. Weill's collaborative efforts with Brecht marked, perhaps, the most critical point of achievement within the creative lives of both artists. In addition to the recognition the men received for the work, *Threepenny* also brought along with it a sensationalized court case; after adapting the book and score for film, Brecht and Weill sued the production company over integral creative differences and demanded an injunction against the film being shown, a process which took years to completely resolve.

Weill came to the U.S. in 1935, where he composed music for many musicals, notably *Knickerbocker Holiday*, *Lady in the Dark*, *One Touch of Venice*, and *Street Scene*. Weill's last complete work was music for *Lost in the Stars* (1949), Maxwell Anderson's dramatization of *Cry, the Beloved Country*. At the time of his death, in New York City, April 3, 1950, Weill was working with Anderson on a musical play based on Huckleberry Finn.

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