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### The Threepenny Opera

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[August 1-3, 1966]

July 26, 1971

# SUMMER TENT-by-the-LAKE THEATRE

The  
THREEPENNY  
OPERA





Produced and directed by . . .  
 Laurence W. Siegle

Orchestra prepared and  
 conducted by . . John Jarboe

Costumes created by . . . . .  
 Wendell Cochran

Set Design. . Wendell Cochran

Hair Styling . . . . Gene Hayes

Lighting Design. George Klepak

Lights . . . . . Sam Raines

Set Construction . Roger Irwin

Properties . . . Kathy McNear

Publicity. . . . . Bob Rueter

Rehearsal Pianist. Jodie Irwin

ORCHESTRA PERSONNEL

Debra Barnes. . . . .Keyboard

Chris Coots. . . . . Trumpet

Jodie Irwin . . . . . Trombone

John Jarboe. . . . . Banjo

Jim Jensen . . . Tenor Sax and  
 Clarinet

Bob Leverich. . . . . Trumpet

Ed Martin. . . . . Percussion

Lois Schlapper. Alto Saxophone

ACKNOWLEDGEMENTS

Theatre Department

Bob's Cleaners

Williamson Music

Student Union

Photographic Services

College Printing

College Physical Plant

KODE-TV

KOAM-TV

KSEK Radio

The Filling Station

Mr. Swenson and the  
 Duplicating Department

## CAST OF CHARACTERS

The Street Singer	Merrill Runnels
Mr. J. J. Peachum	Jeff Angwin
Mrs. J. J. Peachum	Carolyn Harmon
Charles Filch	Earl Ludlum
Miss Polly Peachum	Helen Jarboe
Captain Macheath	George Roby
Jenny	Nancy Martin
Reverend Kimball	Richard Messenger
Tiger Brown	Bob Rueter
Smith	Roger Irwin
Miss Lucy Brown	Martha Irwin
Ready Money Matt	Charles Cagle
Crookfinger Jake	Ed Gilham
Bob, the Saw	Dean Thompson
Walt Dreary	Jim Burnett
Betty	Shirley Robison
Dolly	Barbara Rogers
Molly	Anne DeCastro
Coaxer	Alice Frantz
Beggars	Jim Graves, Jim Crow, Tom Ellis

## SYNOPSIS OF SCENES

Prologue	A Street in Soho
Act I - Scene 1	Peachum's Beggars' Outfit Shop
Scene 2	An Empty Stable
Scene 3	Peachum's Beggars' Outfit Shop
Act II - Scene 1	The Stable
Interlude	A Street in Soho
Scene 2	A Brothel in Wapping
Scene 3	Newgate Prison
Act III - Scene 1	Peachum's Beggars' Outfit Shop
Scene 2	Death Cell, Newgate Prison

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

## SONGS

Ballad of Mack, the Knife . . . . .  
 Street Singer

Morning Anthem . Mr. Peachum

"Instead of" Song . . . . .  
 Mr. and Mrs. Peachum

Wedding Song. . . . .The Gang

Army Song . Mack, Tiger, Gang

Wedding Song Reprise .The Gang

Love Song . . . .Polly and Mack

Ballad of Dependency . . . . .  
 Mrs. Peachum

The World is Mean. . . . .  
 Polly, Mr. and Mrs. Peachum

Melodrama and Polly's Song . .  
 Polly and Mack

Ballad of Dependency Reprise. .  
 Mrs. Peachum

Tango Ballad. . Jenny and Mack

Ballad of the Easy Life . .Mack

Jealousy Duet . .Lucy and Polly

How to Survive. . . . .  
 Mack and Mrs. Peachum

Useless Song. . . Mr. Peachum

Useless Song Reprise . Company

Call from the Grave No. 1 . . .  
 Mack

Call from the Grave No. 2 . . .  
 Mack

Death Message. . . . .Mack

Finale . . . . . The Company

Ballad of Mack, the Knife . . . .  
 Street Singer



## PROGRAM NOTES

"The Threepenny Opera" has established itself in the United States in the last twenty years almost as firmly as it established itself in Europe between 1928 and 1950. This product of two innovators, Berthold Brecht, playwright, and Kurt Weill, composer, was an act of artistic rebellion. Brecht rebelled against both the theatrical and social concepts of the day and Weill attempted to blend classic and popular musical forms into a style that would reach more people than either of the two alone. The play is founded upon the riotous "Beggars' Opera" of John Gay, which was an outcry against parallel social, political, and musical practices of his day.

The opera was first given in a small Berlin theatre and soon swept Europe. The rise of Hitler saw it suppressed in Germany. Totalitarianism could not countenance such merciless satire. All scores and recordings were destroyed, Brecht and Weill forced to flee the country, and people were imprisoned for singing the songs.

Brecht's concept of "Epic Theatre" is in practice a series of "moral tableaux" designed to spur the mental processes rather than the emotions of the audience. He demands that the actor "remain outside his role" and that the musical portions not be integrated with the action but be divorced as far as possible from reality. This calls for a style of presentation which presents a tremendous challenge to all concerned. We invite you to cast reality aside and join us in attempting to go deeper into the problem of man's interaction with man.