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### Three Penny Opera

Kansas State College of Pittsburg

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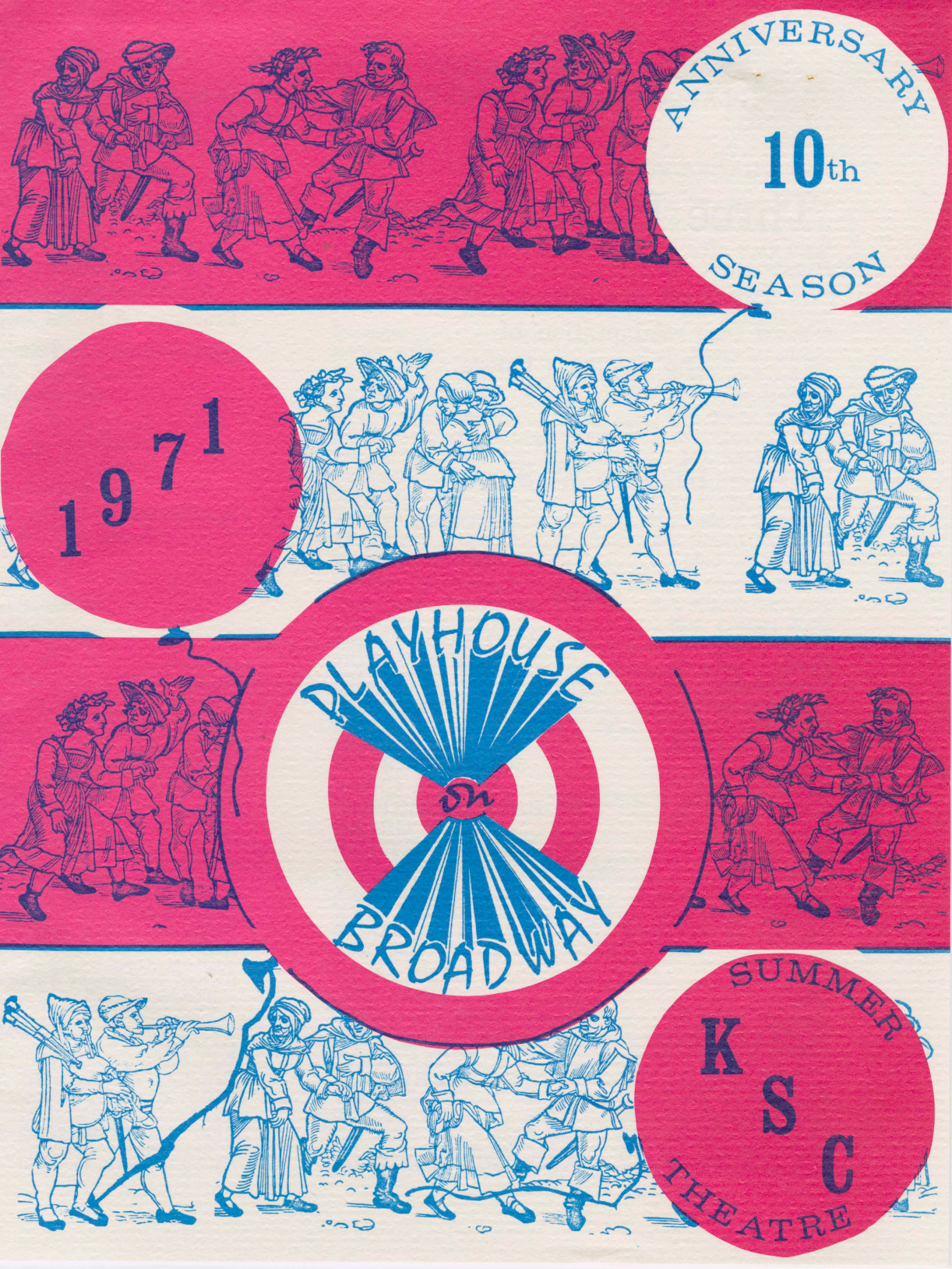
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ANNIVERSARY  
10<sup>th</sup>  
SEASON

1971

PLAYHOUSE  
ON  
BROADWAY

SUMMER  
K  
S  
C  
THEATRE



**KANSAS STATE COLLEGE  
PLAYHOUSE-ON-BROADWAY**

presents

# Three Penny Opera

The Kurt Weill-Bertolt Brecht  
Adaptation of  
The Beggar's Opera

Directed by  
Laurence W. Siegle

## CAST

Street Singer	BART SCHASTEEN
Filch	GARY GREEN
Mr. Peachum	ED STEWART
Mrs. Peachum	IRELENE SWAIN
Polly Peachum	GERRI WRIGHT
Mack, the Knife	JOHNNY MILLER
Matt	JOHN PINKSTON
Jake	DANA CROW
Walt	BART SCHASTEEN
Bob	GARY GREEN
Rev. Kimball	JAMES MARTINEZ
Tiger Brown	ED KELLOGG
Lucy	PAT PAHLMAN
Jenny	LEAH EASTBURN
Smith	JAMES MARTINEZ
Betty	VICKI LARSON
Dolly	MARY LYON
Molly	JUDY LEE
Coaxer	CHERYL DAVIS
Ladies of the Town	PENNY BYERLY
	VICKI COOK
	CAROL HUDSON

Rehearsal Pianist \_\_\_\_\_ CAROL SUE MAXWELL

## ORCHESTRA

CONDUCTOR	BILL VANCE
Clarinet and Saxophone	TERRY BASOM
Trumpets	RICHARD COOK
	STEVE HARRY
Trombone	PATRICK RYAN
Piano, Organ	CAROL SUE MAXWELL

The action takes place in London, before  
and during the coronation of Queen Victoria.

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  
Scene 2—A Brothel in Wapping  
Scene 3—Newgate Prison

Act III Scene 1—Peachum's Beggars' Outfit Shop  
Scene 2—Newgate Prison Death Cell

## MUSICAL NUMBERS

### Act I

Overture	
Ballad of Mack, the Knife	Street Singer
Morning Anthem	Mr. Peachum
Instead of Song	Mr. and Mrs. Peachum
Wedding Song	Mack's Gang
Army Song	Mack, Tiger, Gang
Love Song	Mack and Polly
Ballad of Dependency	Mrs. Peachum
First Threepenny Finale—The World is Mean	Polly, Mr. and Mrs. Peachum

### Act II

Overture	
Melodrama and Polly's Song	Mack and Polly
Pirate Jenny	Jenny
Tango Ballad	Mack and Jenny
Ballad of the Easy Life	Mack
Barbara Song	Lucy
Jealousy Duet	Lucy and Polly
Second Threepenny Finale—How to Survive	Mack, Mrs. Peachum, Chorus

### Act III

Overture	
Useless Song	Peachum and Beggars
Call from the Grave #1	Mack
Call from the Grave #2	Mack
Death Message	Mack
Third Threepenny Finale—The Mounted Messenger	Full Company
Ballad of Mack, the Knife	Street Singer

Produced by arrangement with, and the music and dialogue material furnished by Tams-Witmark Music Library, Inc.

## STAFF FOR PLAYHOUSE-ON-BROADWAY

Chairman, Speech and Theatre Dept.,	Dr. Harold Loy
Director, Summer Theatre Program,	Mr. Barry Bengtson
Directors	Dr. Cary Clasz
	Mr. Robert Gobetz
	Dr. Laurence Siegle
	Mr. Don Ramsey
Designer	Mr. Barry Bengtson
Scenic Artist	Mr. Larry Randolph
Technical Director	Mr. James Scott
Stage Manager	Mr. John Bedford
Business Manager	Mr. Garry Charter
House Manager	Mr. Dan Crutcher
Master Electrician	Mr. Mike Taylor
Costumier	Mr. Ron Heilman
Seamstress	Miss Peggy Hammer
Master Carpenter	Mr. Dennis Detlefson
Carpenter	Mr. Robert Coleman
Properties Mistress	Miss Linda Bush
Makeup Mistress	Mrs. K. Snyder Wilson
Department Secretary	Mrs. Karen Gazaway
Playhouse Secretary	Mrs. Loretta Scott
Publicity	Mr. Don McCord
Concessions	Mr. Peter Garrison
Box Office	Mrs. Eleanor Florio
Usher Coordinator	Mrs. Annabelle Loy
Usherettes	Senior Girl Scout Troop 11
Photographer	Mr. Larry Long

The taking of pictures in this theatre is strictly forbidden.

## Credits

Promotional publicity recorded by Ralph Wallace on Ampex Tape Machines at KSEK 1340 Radio Studios. Photography by Larry Long, K.S.C. Photo Services, Instructional Media Department.

**Fire Notice:** The exit indicated by a red light and sign nearest to the seat you occupy is the shortest route to the street. In the event of fire or other emergency please do not run—WALK TO THAT EXIT. Thoughtless persons annoy patrons and endanger the safety of others by lighting matches or smoking in prohibited areas during the performance and intermissions. This violates a City Ordinance and renders the offender subject to a FINE OF \$500.00; IMPRISONMENT OF SIX (6) MONTHS; OR BOTH.



## SCHEDULE OF SUMMER THEATRE '71 PRODUCTIONS

	Mon	Tue	Wed	Thr	Fri	Sat
June	21	22	23	24	25*	26
		29	30	1	2*	3
July		6	7	8	9*	10
		13	14	15	16*	17
		20	21	22	23*	24

THE BEGGAR'S OPERA

VISIT TO A SMALL PLANET

THE GLASS MENAGERIE

ANNIVERSARY WALTZ

THREE PENNY OPERA

\*2:30 Children's matinees, THE RED SHOES

## TICKET INFORMATION

Evening performances: ADULTS, \$1.50  
CHILDREN, 75¢

Children's matinees: ADULTS, 75¢  
CHILDREN, 50¢

STUDENT I.D.'s ADMIT TO ALL PERFORMANCES

SEASON TICKETS offer 6 adult evening tickets for only \$6.00

For Reservations (After June 15) Phone:

KSC Ticket Office—231-8950 or Williamson Music House—231-2380

## SUMMER THEATRE CLASSES

### Speech and Theatre Department

133 Fund. Theatre Techniques 8 hrs.  
333 Educ. Theatre Production 8 hrs.  
633 Prob. in Educ. Theatre 6 hrs.

### Music Department

215 Opera Workshop V hrs.  
415 Opera Workshop V hrs.  
515 Opera Workshop V hrs.

## FOR FURTHER INFORMATION

For information about summer theatre applications, classes,  
or season tickets, write:

Mr. Barry Bengtsen  
Director of Summer Theatre  
Department of Speech & Theatre  
Kansas State College of Pittsburg  
Pittsburg, Kansas 66762



## PROGRAM NOTES

In 1928, Bertolt Brecht imagined the libretto of the eighteenth century Beggar's Opera as a contemporary event. Like Gay and Pepusch writing the earlier work, Brecht protested the silly operatic conventions of the standard repertory and scored corrupt values of bourgeois society as he retold the story of the highwayman Macheath in The Three Penny Opera.

His "opera," written with composer Kurt Weill, is the popular music of the time, jazz, sung by cabaret singers not by the grand singers of the operatic stage. Lotte Lenja--Kurt Weill's wife--said that she was chosen to sing the songs because she couldn't read a note. What matters for Brecht are the words that come over clearly, with the emphasis of music. Brecht was, above all, a poet. "As for the melody, he (the singer) must not follow it blindly; there is a kind of speaking-against-the-music which can have strong effects," Brecht wrote in his notes for the show.

"Nothing is more revolting," he wrote, "than when an actor pretends not to notice that he has left the level of plain speech and started to sing. Three levels--plain speech, heightened speech, and singing--must always remain distinct." To dramatize this distinction, Brecht and his composer present the songs in The Three Penny Opera as interruptions in the dramatic goings on. Today, in the popular musical theatre, we expect the songs to grow out of the dramatic situation and develop it so that we have taken a step ahead, dramatically, by the time the singer has finished. In My Fair Lady, for instance, when Professor Higgins sings, "I've Grown Accustomed to Her Face," he moves from astonishment, as he recognizes his involvement with Eliza, to a tentative acceptance of his involvement by the time he has finished singing. In The Three Penny Opera, when Polly sings "Jenny the Pirate's Bride" to the assembled guests at the wedding party, we do not follow any dramatic development; rather we hear her report on how it feels to be the bride of an outlaw.

When we follow the episodic narrative structure of this play, moving through short scenes interrupted by song, we are continually conscious that we are witnessing theatrical illusion. With signs to announce the songs, flat addresses to the audience,



and "performances" by the actors, we are reminded we are seeing a play. We do not become involved with the characters, nor do we know much about what goes on inside of them.

We keep our distance. For a reason. Brecht hangs a heavy didactic load on his old story, and expects us to be entertained and instructed at the same time: "In The Three Penny Opera the educative elements were so to speak built in: they were not an organic consequence of the whole but stood in contradiction to it; they broke up the pathy, they acted as a cold douche for those whose sympathies were becoming involved. I hope that the moralizing parts of The Three Penny Opera and the educative songs are reasonably entertaining, but it is certain that the entertainment in question is different from what one gets from the more orthodox scenes. The play has a double nature. Instruction and entertainment conflict openly."

The "orthodox" comedy in the opening scene between Filch and the Peachums and the following complication of Polly's disappearance ends abruptly as Mr. and Mrs. Peachum step to the front of the stage to sing "The Whereas-They Song," a bitter comment on love. The first on-stage meeting of Sheriff Brown and Macheath is interrupted by "The Army Song," an anti-war song, and then the scene continues in an "orthodox" way to develop the relationship between the sheriff and the outlaw.

We are entertained while we are given an education in the perversions that misshape life in bourgeois society--justice turned into injustice, love into whoring, charity into a con game, friendship into betrayal, law enforcement into special privilege. Every man and every thing has a price. We are entertained while we are told, "The world's rotten through and through," "Men live by foul deeds exclusively," and "Remember all the darkness and the coldness/the world's a vale of misery and woe."

"Very nice," Matthew says after Polly sings "Jenny the Pirate's Bride." Macheath responds. "It's not nice, you fool. It's art."

--Dr. Tom Hemmens



## ABOUT NEXT SEASON

As usual, our college theatre is going to be a busy place throughout the 1971-72 academic year. Already the calendar holds a variety of theatrical fare, featuring both amateur and professional talent. We submit this schedule for your convenience and invite your regular attendance throughout the coming year.

Jesus Christ Superstar  
(Touring Company)

September 8

The Persecution and Assassination  
of MARAT as Performed by the In-  
mates of the Asylum of Charenton  
under the Direction of the Marquis  
de SADE (KSC Theatre Production)

October 13, 14,  
15, 16

Adam the Creator (KSC Theatre  
Production)

December 1, 2,  
3, 4

An evening with  
Vincent Price

February 24

Opera (KSC Music Department)

March 1, 3

Tobacco Road (KSC Theatre  
Production)

March 20, 21  
22, 23

A Streetcar Named Desire  
(KSC Theatre Production)

April 16, 17,  
18, 19

Watch for publicity concerning  
KSC Studio Productions on these  
dates:

September 24, 25  
November 5, 6  
February 18, 19  
April 4, 5



"PLAYHOUSE-ON-BROADWAY"

KSC SUMMER THEATRE

1971

Dear Patron:

We are approaching the end of our 10th anniversary season and would like to take this opportunity to thank you for your continued support and patronage. We have enjoyed our first season "indoors," and we hope you have enjoyed not only the quality of productions but also the comforts of the Playhouse.

In an effort to assess the success of our 1971 KSC summer theatre program, we ask your indulgence for just a moment to please fill out the following questionnaire. Your cooperation will assist us in determining possible areas of concentration in future KSC theatre programs.

Again, thank you for your continued support.

1. Did you hear or see any publicity on radio or television for "Playhouse-on-Broadway?" Yes \_\_\_\_\_ No \_\_\_\_\_
2. If so, on what station. \_\_\_\_\_  
(call letters) (town)
3. Did this influence your decision to attend this particular production? Yes \_\_\_\_\_ No \_\_\_\_\_
4. Please indicate your city of residence.  
\_\_\_\_\_, \_\_\_\_\_  
(town) (state)
5. What would you like to see in future summer theatre seasons?  
\_\_\_\_\_  
\_\_\_\_\_
6. Use the back of this sheet for any other comments or suggestions you have about KSC Playhouse-on-Broadway.

(Please drop this form in the box provided in the lobby as you exit.)