The University of Wisconsin-Eau Claire Theatre presents

THE 3 PEnNY OPERA

By Bertolt Brecht and Kurt Weill
Directed by Terry Allen
Music Direction by Mitra Sadeghpour

UNIVERSITY of WISCONSIN - EAU CLAIRE
The University of Wisconsin-Eau Claire Theatre presents

**THE 3 PENNY OPERA**

Book and Lyrics by Bertolt Brecht
Music by Kurt Weill
English Adaptation by Marc Blitzstein

Directed by Terry Allen
Music Direction by Mitra Sadeghpour
Choreography by Toni Poll-Sorensen
Scenic and Lighting Design by Kevin D. Gawley
Costume Design by Mallory Prucha Rishoi
**CAST**

Street Singer.................................................................Chris Goltz
Mr. Peachum.................................................................Eddie Neve
Mrs. Peachum.................................................................Caitlin Nelson
Filch.................................................................Chris Goltz
Polly Peachum.............................................................Holly Dow
Macheath ("Mack the Knife")...........................................CJ Krueger
Low-Dive Jenny.............................................................Jo Alexander
Reverend Kimball...........................................................Chris Goltz
Tiger Brown.................................................................Tim Jacobs
Smith.................................................................Chris Goltz
Lucy Brown.................................................................Melissa Jean Briggs
Readymoney Magg.........................................................Brittany Gusho
Crookfinger Jake............................................................Tyler Morris
Bob the Saw.................................................................Josh Lang
Walt Dreary.................................................................Shane Capaul
Betty.................................................................Abbie Williams
Dolly.................................................................Hanna E.C. Agar
Molly.................................................................Sarah Jean Lanners
Coaxer.................................................................Charlene Lucht
Constable 1.................................................................Josh Lang
Constable 2.................................................................Shane Capaul
Beggars.................................................................Brittany Gusho, Tyler Morris, Josh Lang, Shane Capaul
Messenger.................................................................Chris Goltz

Place: London. The time of Queen Victoria's Coronation.
Re-arranged in Brecht's imagination.

*There will be two 10-minute intermissions between acts.*
**PRODUCTION PERSONNEL**

Stage Manager......................................................Mary Lee Petersoljl
Assistant Stage Manager.........................................Emily Van Winkle
Costume Studio Supervisor.................................Mallory Prucha Rishoi
Assistant Costume Design.................................Michael DuPont
Master Electrician..............................................David Washa
Assistant Scenic Designer......................................Becky Witt
Prop Design..........................................................Helen Bostock
Technical Director...........................................Arthur F. Gulig
Light Board Operator........................................Jared Walther
Projection Operators..............................Lexa Dundore, Amanda Srok, Jared Walther
Publicist..............................................................Cheryl L. Starr
Student Publicists..........................Maria White, Kendra Raemisch
House Manager....................................................Claire Couillard
Program Design..................................................Liza Huber

Set Construction Crew....................................Anna Anderson,
Devin Barnes, Matthew Bergeron, Erika Cassel, Laura
DeShane, Hannah Fritsch, Timothy Heinen, Craig Mantzke,
Brianna Mesang, Jamie Mesang, Ryan McDaniel, Megan
Mormann, Rebecca Sabelko, Amanda Srok, Lead Tangen,
Kimberly Walde

Lighting Crew...................................................Matthew Bartelt,
Laura DeShane, Stephanie Doms, Nick Feeney, Brittany
Gusso, Dustin Haugle, Joshua Lang, Sarah Meddaugh, Tyler
Morris, Kaysee Schmidt, Dominique Sicard, Amanda Srok,
Matthew Thompson, Sheena Thompson, Stephanie Unertl,
Emily Van Winkle, Jared Walther, David Washa
Technical Assistants......................................................Shelley Hines, Thomas Mueller, Emily Van Winkle, David Washa, Peter Wojtowicz

Costume Construction Crew..........................................Angela Busse, Melissa Ida, Jasmin Jarocki, Ellie Meyers, Tyler Morris, Sophie Parrish, Stephanie Sandvik, Kaysee Schmidt, Sheena Thompson, Stephanie Unertl, Kimberly Walde

Wardrobe/Make-Up Crew.........................................Mikalah Buelow, Lara Conrad, Kaysee Schmidt

Special Thanks to Gregory Rishoi

PIT ORCHESTRA

Keyboard.................................................................Kristin Wood
Reed I.................................................................Jim Skaleski
Reed II.................................................................Brian Handeland
Trumpet I.............................................................Heather Patton
Trumpet II.............................................................Ashley Vial
Trombone............................................................Justin Verhasselt
Guitar and banjo......................................................Austin Lynch
Percussion............................................................Pete Elkin, Dan Hartson
Assistant conductor.................................................Adam Lowe
Chorus master.......................................................Emily Worzalla
Rehearsal Accompanist.............................................Kristin Wood
Hanna E.C. Agar (Dolly) is a senior Art Photography major with a minor in Spanish from Westby, Wisconsin. Her previous roles include Rebecca in Ashes to Ashes, Lorraine in Batboy the Musical, and Knowledge in Everyman. Hanna loves to travel and just returned from Chile where her Spanish improved remarkably. She enjoys crocheting, playing dress up and practicing a variety of dance forms.

Jo Alexander (Low-Dive Jenny) is a sophomore Art/Illustration and American Indian Studies major with a minor in marketing from East Troy, Wisconsin. This is Jo’s first time to appear on the UWEC stage. She would like to thank her family for their support.

Melissa Jean Briggs (Lucy Brown) is a fifth year senior majoring in Theatre-Liberal Arts with a minor in English Literature from Cottage Grove, Minnesota. Her previous involvement with UWEC theatre includes playing Ada in Tobacco Road, Emma in Betrayal, Boo in The Last Night of Ballyhoo, Lenny in Crimes of the Heart, and doing Scenic Design for Prometheus Bound. Melissa is sad this is her last Dr. Allen show and also her last musical at UWEC. “Thanks for the good times Mitra and Terry!” Additionally, Melissa loves her family.

Shane Capaul (Walt Dreary/Beggar/Constable 2) is a freshman Theatre major from Mayer, Minnesota. Previously Shane acted in Practical Magic as Robert for the UWEC Fall Short Play Festival and worked on the costume crew for Tobacco Road. Shane would like to thank his family for all their love and support.

Holly Dow (Polly Peachum) is a junior Choral Music Education major from Waterloo, Wisconsin. Her previous roles include Audrey in Little Shop of Horrors, Lady Harken in Once Upon a Mattress, and appeared in ECCT’s 2007 production of A Chorus Line. This is Holly’s first show at UWEC. She is excited for her friends and family to see the show but sends her best to her sister who is currently living in Japan.

Chris Goltz (Street Singer/Filch/Reverend Kimball/Smith/Messenger) is a senior BA Music Major with a minor in Theatre from Marinette, Wisconsin. His previous roles include Pippin in the musical Pippin, Matt in Fantasticks, and Raoul St. Brioche in UWEC’s production of The Merry Widow. Chris would like to extend a special thanks to his family and friends for supporting him always.

Brittany Gusho (Readymoney Magg) is a junior Comprehensive Theatre major from Milwaukee, Wisconsin. Brittany recently performed the role of Sister Bessie in the UWEC production of Tobacco Road. Brittany has also performed the role of Eileen in The Cripple of Inishmaan, and Mrs. Zero in The Adding Machine.
Tim Jacobs (Tiger Brown) is a junior Theatre major with a minor in Graphic Design from Hampton, New Hampshire. Tim has recently been seen on the UWEC stage as Oceanus in *Prometheus Bound* and Njegus in *The Merry Widow*. In addition, he played Jack in the one man show *Jack in the Box* and Ken Jennings in *The Life of Ken Jennings*.

CJ Krueger (Macheath “Mack the Knife”) is a junior Comprehensive Theatre major from Rochester, Minnesota. He has performed on the UWEC stage as Robert in *Betrayal* and more recently Jeeter Lester in *Tobacco Road*. CJ would like to thank his family for their love and support.

Josh Lang (Bob the Saw/Constable/Beggar) is a senior Theatre Arts and English Education double major from Milwaukee, Wisconsin. His previous roles with the UWEC theatre include Violence in *Prometheus Bound*, Leonato in *Much Ado About Nothing*, and King Peredur in the touring theatre production of *Sleeping Beauty*. Josh plans on moving to Minneapolis after school to pursue acting and children’s theatre.

Sarah Jean Lanners (Molly) is a senior English and Theatre Arts Education double major from St. Paul Park, Minnesota. Her previous involvement with UWEC theatre includes playing Beatrice in *Much Ado About Nothing*, Snoopy in *You’re a Good Man Charlie Brown*, and stage managing *Tobacco Road*.

Charlene Lucht (Coaxer) is a sophomore Broadcast Journalism major with a minor in Theatre from Greenville, Wisconsin. Charlene has recently been seen on the UWEC stage as Mrs. Six in *The Adding Machine*, Ursula in *Much Ado About Nothing*, and most recently Jo in *Prometheus Bound*.

Tyler Morris (Crookfinger Jake) is a junior comprehensive theatre major from Stillwater, Minnesota. He has made appearances as Leonato’s Brother in *Much Ado about Nothing*, in the UWEC fall short play festival in *27 Wagons Full of Cotton*, and *Hidden in This Picture*. He was also Assistant Lighting Designer for *Prometheus Bound*. Tyler would like to thank his family and friends for their support.

Caitlin Nelson (Mrs. Peachum) is a senior Music Education-Choral Major with a minor in Theatre Education from Green Bay, Wisconsin. Her previous theatre experience includes appearances in UWEC productions as a Grisette and Chorus Master for *The Merry Widow* and Merideth Parker in *Bat Boy*. In addition, Caitlin was the 2007 Recipient of a Viennese Ball Music Scholarship. Caitlin is looking forward to starting her teaching career and thanks her family and friends for all their love.
Eddie Neve (Peachum) is a junior Nursing major with a minor in Spanish from DeForest, Wisconsin. He has recently been seen on the UWEC stage in Bat Boy, The Merry Widow, and Tobacco Road. Eddie enjoys singing, dancing, and eating everything in sight. He would like to thank his family and friends for dealing with his crazy ways.

Abbie Williams (Betty) is a senior Theatre and French double major from Roberts, Wisconsin. Her previous rolls with the UWEC theatre include Ellie May in Tobacco Road, Helen in The Cripple of Inishmaan, and Daisy Diana Dorthea Devore in The Adding Machine. Abbie writes, “Thank you to Dr. Allen for always expecting more and pushing me forward. Enjoy retirement, you can relax since now you know just about everything! My sincere gratitude, Abbie.”

Bertolt Brecht was a rebel. Brecht regarded the art of the theatre as more than a mere article of consumption and despised what he called the “culinary theatre,” the theatre which merely provides mental foodstuffs, to be gobbled up and then forgotten. The audience in his view should not be made to feel emotions; they should be made to think. He felt that the theatre must do its best to destroy in the bud any illusion of reality, which will continuously and mischievously, tend to arise.

It must at all times be made apparent to the spectators that they are not witnessing real events happening before their very eyes at this very moment, but that they are sitting in a theatre, listening to an account (however vividly presented) of things that have happened in the past at a certain time in a certain place. They are to sit back, relax, and reflect on the lessons to be learned from those events of long ago, like the audience of the bards who sang of the deeds of heroes in the houses of Greek kings or Saxon earls, while the guests ate and drank.

By abandoning the pretense that the audience is eavesdropping on actual events, by openly admitting that the theatre is a theatre and not the world itself, the Brechtian stage approximates the lecture hall, to which audiences come in with the expectation that they will be informed, and also the circus arena, where an audience, without identification or illusion watches performers exhibit their special skills.

The plays of Brecht’s epic theatre, which rejects the logically built, well-made drama, are free from the need of creating suspense. Instead, they are loosely knit, and episodic. Instead of mounting to a dynamic climax, the story unfolds in a number of separate situations, each rounded and complete in itself. The total effect of the play is built up through the juxtaposition and “montage” of contrasting episodes. While the “Aristotelian” drama can be understood only as a whole, the “epic” drama can be cut into slices that will continue to make sense and give pleasure.

Just as the isolated episodes of the play retain their individual significance even if taken out of the context of the play as a whole, the non-literary elements of the production—decor, music, and choreography—also retain their independence; instead of serving as mere auxiliaries of the text, reinforcing it by stressing some of its features, and painting in atmosphere, mood, or descriptive details, they are raised to the level of autonomous elements; instead of pulling in the same direction as the words, they enter into a dialectical contrapuntal relationship with them.

The musical numbers are no longer smuggled in at a point when the emotional charge of a scene rises to a climax and speech merges into song, but are introduced as entirely distinct ingredients of the play, which interrupt its flow, break the illusion, and thereby render the action “strange.” And within the musical numbers themselves the music does not merely express the moods of the words; it often stands in contradiction to them, comments on them, or reveals the falsity of the sentiments they express.
The Boxcar Children
By Gertrude Chandler Warner, author; Barbara Field, playwright
Directed by Cheryl L. Starr
April 3-5 and 10-12 at 7:30 p.m.
April 6 at 1:30 p.m.
April 1, 3, 8, 10 at 9:30 a.m.
Kjer Theatre
Generations of young readers have cherished the spirited Depression-era adventures of The Boxcar Children, and now the Alden children’s story comes to life on stage. Orphaned and in danger of being sent to different foster homes, the four siblings run away and make their home in an abandoned railroad boxcar. Pursued by the authorities and a mysterious stranger, the children discover the rewards and perils of life on the run, as well as the joy of keeping their family together.

Danceworks 2008
By the UWEC Concert Dance Company
Directed by Toni Poll-Sorensen
April 24-26 at 7:30 p.m.
Kjer Theatre

The Underpants
By Carl Sternheim
Adapted by Steve Martin
Directed by Richard Nimke
May 1-3 and 7-10 at 7:30 p.m.
May 4 at 1:30 p.m.
Riverside Theatre
Steve Martin provides a wild satire adapted from the classic German play about Louise and Theo Markes, a couple whose conservative existence is shattered when Louise’s bloomers fall down in public. Though she pulls them up quickly, he thinks the incident will cost him his job as a government clerk. Louise’s momentary display does not result in the feared scandal, but it does attract two infatuated men, each of whom wants to rent the spare room in the Markes’ home. Oblivious of their amorous objectives, Theo splits the room between them, happy to collect rent from both the foppish poet and the whiny hypochondriac.