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“The Three Penny Opera”

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The Drama Department
The Howard Players

present * * * * *

The Three Penny Opera

Book: Bertold Brecht

Music: Kurt Weill

Adaptation: Marc Blitzstein

Direction: Ted Shine

Musical Direction: Rosendo Santos

Setting and Lighting: William T. Brown

Costumes: Shizu

April 27, 28, 29 , 30
May 4, 5, 6, 7; 8:30 P.M.
April 30 and May 7 matinee: 2:30 P.M.

Ira Aldrige Theater
6th and Fairmont Sts., N.W.
Howard University Campus

1966

THE THREEPENNY OPERA

CAST:

STREET SINGER Gilbert Thomas
 MACHEATH (MACK THE KNIFE) Kenneth Daugherty
 David Riddick
 MR. J. J. PEACHUM James Butcher,
 William T. Brown
 MRS. PEACHUM Elaine Shore
 JENNY Adrienne Wilcox
 TIGER BROWN Dick Gebhart
 REVEREND KIMBALL Reginald Farmer
 LUCY BROWN Sandra Williams
 SMITH Reginald Farmer
 FILCH & MESSENGER Sheppard O'Neal
 MACK'S GANG:
 MATT Bobby Dukes
 JAKE Clyde Grunn
 BOB Harold Fore
 WALT DREARY Geoffrey Newman

GIRLS:
 BETTY Rene Cook
 DOLLY Fran Elmer
 MOLLY Ruby Sanders
 COAXER Cheryl McLeish

COPS: Stanley Farrell,
 Jessie Fax

BEGGARS: Tony Lee
 Gerald Kennedy, Candace Tarpley,
 Ulysses Parnell, Windy Shore,
 Tolita Gilman, Sherwood Kindall,
 Eilene McKinney, Cathy Cole

Polly Peachum.....Louise Heath

Macheath.....~~Kenneth Daugherty~~
 David Riddick

Bertold Brecht

Brecht was born in Augsburg, Germany, in 1898. After briefly studying at the University of Munich, he became a hospital orderly in World War I. He started writing for the stage with *BAAL* (1918) followed by the prize-winning *TROMMLEN IN DER NACHT* (1922). Some of his early plays showed an inclination toward expressionism, but by the time he wrote the enormously popular play, *THE THREEPENNY OPERA* (1928, freely adapted from John Gay's *THE BEGGAR'S OPERA*,) he was forging his own theatrical style, and his cynical, nihilistic view of society was somewhat tempered by Marxism. In this work he implied that crime was a characteristic kind of bourgeois enterprise. Such plays as *THE RISE AND FALL OF THE CITY OF MAHOGONNY* (with another score by Weill) and *SAINT JOAN OF THE STOCKYARDS* consolidated both this new method and his Marxism.

His distinctive dramatic genre is epic drama, a play that is as free, flexible, and episodic as narrative. It is influenced by Elizabethan and Chinese stage conventions and by the practice of the short-lived German romantic Georg Buechner. Its performance, its reception, and its writing all involve the idea of—that is to say, in theory, epic drama requires an objective attitude so that it may instruct its audience. In practice, epic drama often seems to be a superior, more exact, and selective variety of realism.

STAFF

TECHNICAL DIRECTOR	William T. Brown
ASSISTANT TECHNICAL DIRECTOR	William M. Davis
ACTING COACH	Marion McMichael
CHOREOGRAPHY	Carol Hamilton
STAGE MANAGER	Sheppard O'Neal
ASSISTANT STAGE MANAGER	Jimmy Wilks
COSTUMES	Execution by Costume Class
ASSISTANT DESIGNER	James Fair
MAKE-UP	Kenneth Daugherty
WARDROBE	Costume Class
PROPERTIES	Linda McNear, Adrienne Cooper, Betty Gibson, Bernard MacPhail, Lee Hancock, Milton Gittens
SPECIAL PROPERTIES	Mrs. Pitchford's Art Department Class
CONSTRUCTION	Jimmy Wilks, Head Beauris Whitehead, Richard Wesley, Eddie Johnson, Milton Gittens, Reginald Farmer, Ronald Parker, Ellene McKinney, B. J. Reed
STAGE CREW	Ed Darden, Eddie Johnson, Bobby Dukes, Geoffrey Newman Head
LIGHTING	Beauris Whitehead, Head Charles Butler, Sandra Jackson, Hughes Desulme
POSTERS AND PROJECTIONS	St. Clair Christmas
AT THE PIANO	Clyde Barrett, Chester Hobson
HOUSE MANAGER	Fran Elmer
BUSINESS AND PUBLICITY	Office of Information Services, Evelyn Lee
HEAD OF THE DRAMA DEPARTMENT	Owen Dodson

