



## IRREVERENT SONGS WILL HAVE YOU HUMMING ALONG TO MACK THE KNIFE... AND SOCIETY'S DOWNFALL

*A near-future dystopic setting heightens the absurdity of Brecht's cutting satire.*

### The Threepenny Opera

November 5 – 21, 2015

By Bertolt Brecht | Music by Kurt Weill

*Set in a dystopic future, Brecht's timeless musical satire continues to question a world where the law is fickle, money corrupts and crime pays.*

Director: Brian Richmond  
Music Director: Hank Pine  
Choreographer: Jacques Lemay  
Co-Set Designers: Allan Stichbury & Pauline Stynes  
Costume Designer: Jacqueline Gilchrist  
Lighting Designer: Paphavee Limkul (Poe)  
Dialect Coach: Iris MacGregor-Bannerman  
Stage Manager: Becca Jorgensen

#### With music performed live by

Hank Pine, Stephanie Sartore,  
Alfons Fear, Rainer Rother,  
Kelly Fawcett, Deleina Mae  
and Jonathan Eng

Our 2015/2016 season  
continues in the spring:

### Wild Honey

February 11 – 20, 2016

By Michael Frayn, Adapted from  
an original play by Anton Chekhov  
Directed by Peter McGuire  
*A summer gathering turns a love triangle into a  
hilarious game of cat-and-mouse.*

### Summer and Smoke

March 10 – 19, 2016

Written Tennessee Williams  
Directed by Alan Brodie (MFA Candidate)  
*One woman's passionate and bittersweet story of  
love and longing in a small southern town.*

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It changed everything. A piece of theatre so cutting, so gritty, so brutal in its commentary of post-WWI German society in 1928 that all theatre thereafter – especially musical theatre – would be influenced.

Today, Bertolt Brecht's *The Threepenny Opera* continues to make us question a world that has not really changed that much since 1928 – after all, the law continues to be fickle, money still corrupts, and crime keeps on paying. Presented with sharp wit and Kurt Weill's jazz-influenced score, this timeless musical satire also continues to make us laugh at humanity's foibles, snigger at authority, and hum along with Brecht's irreverent societal criticisms.

Directed by faculty member Brian Richmond, *The Threepenny Opera* runs at the University of Victoria's Phoenix Theatre from November 5 – 21, 2015.

*"When directing a play from the past, directors often ask not only how, but why an audience responded to a particular work at the time of its premiere," says Richmond. "The director's goal is to try to build an interpretive bridge between this central nerve, or zeitgeist, of the culture from which the work arose and the times in which we live now."*

When Brecht wrote the play, Germany was still reeling in the aftermath of WWI and the Weimar Republic was plagued with hyperinflation, political extremists and severe poverty and famine. At the same time, an influx of American money created a false sense of influence and indulgence among the elite and left Germany teetering on the brink of inevitable disaster. As young artists and political activists – with plays that were driven to educate the populous on socialist and moral issues – no doubt Brecht, Weill and friends could see this house of cards was about to fall.

*"Looking at the present day conditions – economic, political and social – it's not difficult for current audiences to relate to this fear of an impending collapse of society," says Richmond. "However, my collaborators and I felt that setting this play in an absurd dystopian future would further highlight the absurdity of how man's appetite for greed, lust and gluttony, keeps contributing to our downfall."*

Joining Richmond is an extensive and highly experienced creative team. Music director **Hank Pine** is directing a live band to accompany the cast of 21 mostly-student actors. Choreography is by the preeminent movement consultant Jacques Lemay. Professor and renowned designer **Allan Stichbury** collaborated on the set design with fifth-year design student **Pauline Stynes** (who previously designed costumes for *Amadeus* and *Picnic*). Fourth-year student Jacqueline Gilchrist designed the playful, cardboard-inspired costumes that reference both a dystopian future and a by-gone era. MFA alumna and Bangkok University professor **Poe Limkul** returns to the Phoenix to design the lighting. With vast international experience as a dialect expert, Iris MacGregor-Bannerman has helped the cast position their accents across the UK. Production and management student and stage manger **Becca Jorgensen** completes her degree with this production.

Director Brian Richmond will discuss his vision of *The Threepenny Opera* at the **Preshow Lecture on Friday, November 6 at 7pm**. This free lecture is open to all (no matter which night you have tickets for) and will be recorded for podcast.

Performances for *The Threepenny Opera* run as follows:

**Public Previews @8pm:** November 3 & 4

**Evenings @8pm:** Tuesdays to Saturdays, November 5 (Opening), 6, 7, 10, 11, 12, 13, 14, 17, 18, 19, 20, 21

**Matinee @2pm:** Saturday, November 21

**Preshow Lecture:** Friday, November 6 @7pm: Director Brian Richmond talks about his vision of the play.

**Single Tickets:** \$15 Student / \$20 Senior / \$25 Adult / \$25 Weekends @ 8pm (Preview \$7.50 avail. after 5pm)

**Season Subscription:** \$37.50 for 3 plays. Details & order forms at [www.phoenixtheatres.ca](http://www.phoenixtheatres.ca)

**Phoenix Box Office Opens:** October 27 in person or by calling: **(250) 721-8000**.