

NOTES FROM THE DRAMATURGE

Chad A. Thomas

Theatre companies frequently alter the setting of a play in production to help produce meaning. In some instances, these choices make aesthetic sense (Shakespeare's *As You Like It* set in medieval Japan, for example, is visually stunning) while in other cases these choices serve a thematic purpose (Shakespeare's *Richard III* set in the fascist 1930s suggests a connection between despotism and authority). In the case of UAH's current production of *The Threepenny Opera*, the change of setting from Victorian England to Berlin in the late 1980s accentuates thematic possibilities, as well as provides a dazzling spectacle. In the few paragraphs that follow, I identify a few of the threads that connect *The Beggar's Opera* (London, 1728), *The Threepenny Opera* (Berlin, 1928), and our setting (Berlin, 1988).

John Gay's *The Beggar's Opera* (1728), which is the source for *The Threepenny Opera*, offers both parody and social critique of 18th century British society. Written and performed in English (rather than Italian, as in traditional opera), Gay's work takes satiric aim at the passionate devotion of the British upper class to Italian opera, and deals with social inequity on a broad scale, though primarily through the comparison of low-class thieves and whores with their aristocratic and bourgeois "betters." Using melodies from popular ballads and set in the gritty underworld of contemporary 18th century London, *The Beggar's Opera* was extraordinarily popular in its time, running for an unprecedented 62 performances when it opened (and subsequently revived every year of the 18th century after its premier). Londoners loved the realism and satire in Gay's ballad opera; they left the theatre talking about it and singing the familiar tunes. However, Gay's work also satirizes Whig leader Sir Robert Walpole and his government; Macheath was based on well-known (and charismatic) criminals such as John Sheppard and Jonathon Wild, and Peachum's behavior as a thief, womanizer, and cheat directly lampoons Walpole who was known both as a corrupt leader and an adulterer. Moreover, Gay may also have been influenced by the then-popular ideology of John

Locke that men should be allowed their natural liberties; Locke's democratic strains of thought influenced the populist movements of the time, of which *The Beggar's Opera* was a part.

Composer Kurt Weill and playwright Bertolt Brecht's *The Threepenny Opera*, which opened in 1928 (on the 200 year anniversary of the opening of *The Beggar's Opera*), proclaims itself "an opera for beggars." Jazz is a clear inspiration for Weill's score, and Brecht satirizes traditional opera (much like Gay in *The Beggar's Opera*); however, Brecht also seems to advocate for the creation of an innovative, political musical theatre. Following the first World War, Brecht's Germany was devastated by reparations; furthermore, because of an extremely high unemployment rate, its political future was uncertain, which led to the rise of competing economic-based political systems: communism and fascism. In 1927, Brecht was reading Marx's *Das Kapital*, and came to view capitalist society as hypocritical and corrupt, suggesting that because drama had been defeated by capitalism, art should be an agent of social change. *The Threepenny Opera* thus proposes the rise of the proletariat. Furthermore, *The Threepenny Opera* is an early example of Brecht's engagement with "epic theater," which seeks to educate rather than to entertain and employs specific stage devices and situations to put the audience through *Verfremdungseffekt*, or the "alienation effect." This is accomplished by focusing the play's action on the audience's reality (i.e., real life), rather than focusing the audience's attention on the play's reality (i.e., the fantastical, fake world created on stage). Because *The Threepenny Opera* leaves the audience with neither a moral lesson nor a traditional happy ending, audience members must think about the issues raised by themselves.

By setting the UAH version in the late 1980s in Berlin, our production develops out of an additional set of aesthetic and thematic frameworks. In many ways, Berlin of the 1980s (a city that is literally divided in two by a wall) had returned to the decadence of Berlin in the Weimer Republic 60 years earlier (when *The Threepenny Opera* premiered). It has been said, for example, that Berlin in the 1980s was like "an advertisement for hedonism...London closed at 11. In Paris, you could just about make it through to one. In Berlin, no one told you to go home, ever." As a city that epitomized the front line of the Cold War, Berlin was habituated by punks and playboys, gangsters and

good-time girls, soldiers and spies, and pleasure-seekers and drug dealers (it was the 80s, after all); this is contextualized both by the threat of total nuclear annihilation, and, ironically, by our (now anachronistic) knowledge the wall will fall in 1989 (due at least in part to Glasnost and Perestroika, which will also result in the fall of the USSR in 1991). The conflict between the pressure to maintain order and the desire to dismantle it creates a unique tension, which is exceptionally dramatic (literally life and death) and which is tremendously stunning visually (as in the recent Charlize Theron film, *Atomic Blonde*). It is within these competing, multivalent contexts that UAH presents its production of *The Threepenny Opera*: based on an 18th century English ballad opera, first staged in Weimar Germany in the brief space between two world wars, and set in Berlin at a time that has become synonymous with the victory of democratic values over an authoritarian regime with the tearing down of a wall. I mention this simply to remind you that Brecht thought theatre's power derived from its ability to compel audiences to reflect on their own circumstances. Brecht regarded his method of "alienation effect" as a way of helping spectators understand the complex nexuses of historical development and societal relationships. By creating stage effects and dramatic situations that were strange or unusual, Brecht intended to assign the audience an active role in the production by forcing them to ask questions about the artificial environment and how each individual element related to real-life events. In doing so, it was hoped that viewers would distance themselves emotionally from problems that demanded intellectual solutions. It would be un-Brechtian of me to suggest a definitive set of meanings behind UAH's production, but I can affirm that we hope this production will provoke intense conversation and active questioning. And, as always, we thank you for your patronage, and we hope you will enjoy the show.

THE THREEPENNY OPERA

Book by Bertolt Brecht
Music by Kurt Weill English and adaptation by Marc Blitzstein

MUSICAL NUMBERS

ACT 1

Overture

The Ballad of Mack the Knife – Street singer

Morning Anthem – Peachum

Instead of Song – Peachum, Mrs. Peachum

Wedding Song – Gangsters

Pirate Jenny – Polly

Army Song – Macheath, Brown, Gangsters

Ballad of Dependency – Mrs. Peachum

The World is Mean – Polly, Peachum, Mrs. Peachum

Melodrama/Polly's Song – Polly, Macheath

Tango Ballad – Jenny, Macheath

ACT 2

Entre' Acte

Ballad of the Easy Life – Macheath

Barbara Song – Lucy

Jealousy Duet – Lucy, Polly

How to Survive – Macheath, Mrs. Peachum, Chorus

Useless Song – Peachum

Solomon Song – Jenny

Call from the Grave – Macheath

Death Message – Macheath

The Mounted Messenger - All

The Ballad of Mack the Knife (Reprise) – Street singer

CAST

A Street Singer

Mr. J. J. Peachum

Mrs. Peachum

Filch

Polly Peachum

Macheath (Mack the Knife)

Jenny

Reverend Kimball/Chorus

Tiger Brown

Smith (Warden)

Lucy Brown

Readymoney Matt

Crookfinger Jake

Bob the Saw

Walt Dreary

Betty

Dolly

Molly

Coaxer

Zoe Bofill*

Wyatt Farr

Stella Broussard*

Tristan Cone

Amelia Enix*

Brittany Proctor
(Dual cast)

Davis Walker*

Bakari Prigg*
(Dual Cast)

Savannah Rutherford

Brandon Caires

Christopher Wilson*

Brady Hawkins

Julia Herda

Jacob Daugherty

Laura Martin*

Ty Blackwell

Kelly Parks

Kyra Henderson

Jennifer Sikes

Rebecca Westbrook

Farai Jacobs-El

* Members of Alpha Psi Omega, the honor society for theatre

PRODUCERS

Director
Producer/Designer
Music Director
Conductor
Accompanist
Sound Designer
Stage Manager
Asst. Stage Manager
Asst. Stage Manager
ASM/Sound
Technical Director
Asst. Lighting Designer
Props
Costume Designer
Costume Mistress
Hair/Makeup Assistants

Asst. Sound Technicians

Marketing
Box Office/Administration

Karen Baker*
David Harwell*
Dr. Chris Puckett
Dr. David Ragsdale
Ron Guthrie
Johnna Doty*
Rachel Bagley*
Taylor Rowe*
Lizzie Graham
Hannah Parrott
Tracy Pedersen
Alex Hillgartner*
Catlin Garrett
Autum Casey*
Kaylie Miller*
Lydia Chapel*
Chantel Waugh
Cyana Waugh
Travis Craft*
Jesse Pate
Amy Guerin*
Donna Lamp

CREATIVE TEAM

Saxophone and Clarinet
Trumpet
Trombone
Guitar
Keyboard
Percussion

Andrea Tiffany and Avery Behr
Dr. Carolyn Sanders and John South
Zac Tyree
Daniel Owensby
Ron Guthrie and Nathan Solomon
Nick Atkins

* Members of Alpha Psi Omega, the honor society for theatre

CAST



ZOE BOFILL - A STREET SINGER

Zoe is thrilled to be performing in her second production at UAH. She is a junior transfer student from Calhoun Community College pursuing a degree in theatre. Her previous roles include Luella Bennett in *The Diviners* at Calhoun, Fairy in *A Midsummer Night's Dream* at UAH, Kate in *Pirates of Penzance*, and Jeune in *The Musical Of Musicals, The Musical!* both with Theatre Huntsville. She thanks her professors and peers for their guidance and support during her transition to UAH this semester!



WYATT FARR - MR. J. J. PEACHUM

Wyatt, who is playing the role of Johnathan Jeremiah Peachum, is thrilled to be participating in this production. *Threepenny* marks Wyatt's first production with UAH Theatre. Other roles include Bobby Strong in *Urinetown*, Frank the Bellhop in *Lend Me a Tenor*, and Ali Hakim *Oklahoma*, as well as ensemble roles in productions of *Suessical*, *Carnival*, *The King and I*, *Beauty and the Beast*, and *The Wizard of Oz*. Wyatt also performs as a part of the Blue Plate Special improv comedy troupe.



STELLA BROUSSARD - MRS. PEACHUM

Stella is a sophomore at UAH with a major in theatre and minor in vocal performance. She has most recently been seen as Good Angel/Chorus in UAH Theatre's *Dr. Faustus*, and as Woman in UAH Theatre's *'Dentity Crisis*. She previously served as student choreographer and an ensemble member in Huntsville Community Chorus Association's *Fiddler on the Roof*, performed various roles in Fantasy Playhouse Children's Theater's *A Christmas Carol*, Princess Anise in FPCT's *12 Dancing Princesses*, ensemble in HCCA's *Aladdin Jr.*, and the Sea Witch in FPCT's *The Little Mermaid*. Additionally, Stella is a teaching artist for Fantasy Playhouse Children's Theater. She would like to thank her wonderful family for their support.



TRISTAN CONE - FILCH

Tristan is excited to be in his first play at UAH. He is a computer science major, with close ties to the UAH Theatre. Tristan works with film usually, but has a great interest in stage acting as well.



AMELIA ENIX - POLLY PEACHUM

Amelia is a sophomore at UAH pursuing a theatre major with a concentration in performance. She is best known for her role as Jane in the UAH production of *'Dentity Crisis*, and last spring in *Dr. Faustus*. She is thankful for a theatre program that stretches her boundaries and allows her to continue to grow as an actress.



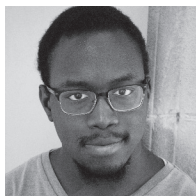
BRITTANY PROCTOR - POLLY PEACHUM

Brittany came to UAH with a heart full passion and big dreams! She decided to pursue a dual major in theatre and animation. She made her debut at UAH in *Dr. Faustus* in the spring. She hopes to use these skills to start a career as a creative director working at the place that makes dreams come true, Disney! Just as Walt Disney and Hayao Miyazaki inspired her, she hopes to inspire other people to go infinity and beyond, to wish upon a star, and make the world a better place.



DAVIS WALKER - MACHEATH (MACK THE KNIFE)

Davis is a junior theatre major with a technical emphasis. He typically serves as the technical director for the shows at UAH, but still loves to take the stage when he can. His previous show credits include Robert from UAH's *'Dentity Crisis*, as well as Shark, Prince Naive, and Mr. Pierce from the Theatre Club's 3rd Annual Play Festival. He is excited to be in his first lead role and relishes the opportunity to continue to expand his skills in all aspects of theatre.



BAKARI PRIGG - MACHEATH (MACK THE KNIFE)

Bakari is a senior theatre major at UAH. He has been in many of UAH Theatre's recent productions including Bud Frump in *How to Succeed*, Nasty Interesting Man in *Eurydice*, and Anthony in *I and You*. Bakari is also a seasoned puppeteer. He has been a part of three puppet workshops held by Muppeteers of Sesame Street. He is also the founder of a new TV puppet ministry called *Under His Strings*. He is thrilled to end his college career doing a musical with such an amazing cast and crew. He would like to thank family, friends, and mentors for supporting him for all these years.



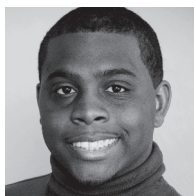
SAVANNAH RUTHERFORD - JENNY

Savannah is in her senior year at UAH, pursuing a dual degree in classical voice and theatre performance. After graduation and her wedding this December, she plans to pursue grad school for vocal performance. Her favorite credits include Hedy LaRue in *How To Succeed in Business Without Really Trying* (2014, UAH Theatre) and Audrey in *Leading Ladies* (2015, Theatre Huntsville). She was recently recognized as Best Stage Manager by Huntsville Theatre Reviews (2016, *'Dentity Crisis*). This performance is her senior capstone and serves as partial fulfillment for the Bachelors of Art in theatre.



BRANDON CAIRES - REVEREND KIMBALL/CHORUS

Brandon is in his first year at UAH after spending 4 years in the U.S. Army. He is majoring in computer engineering with a focus in cybersecurity. He was born in Tacoma, Washington, and has lived all over the world. He enjoys soccer, video games, and hiking. This is his first show.



CHRISTOPHER WILSON - TIGER BROWN

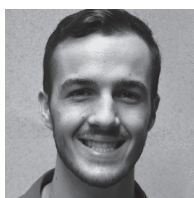
This production will be Chris' 3rd UAH production having been a sound assistant on previous shows including *Dr. Faustus*, *The Medium*, and *Proof*.

**BRADY HAWKINS - SMITH (WARDEN)**

Brady is in his first semester at UAH as a computer science major. He's excited to be taking part in theater and is looking forward to more shows in future.

**JULIA HERDA - LUCY BROWN**

Julia is very excited to be in this production! She is majoring in vocal performance and marketing. Her first appearance on the UAH stage was as Ms. Gobineau in *The Medium* this past year. In her free time, she likes to swing dance and sing in choir. She would like to thank the great cast and crew of *Threepenny* for making rehearsal such a fun experience.

**JACOB DAUGHERTY - READYMONEY MATT**

Jacob Daugherty is a freshman at UAH. He is a double major in Marketing and Theatre Performance. Jacob is looking forward to his next years at UAH. His most recent performances include *Frankie in Forever Plaid* (TH) and *Dr. Frank N. Furter in The Rocky Horror Show* (DCTL). Jacob would like to thank UAH theatre department for the opportunity and his family for their wonderful support.



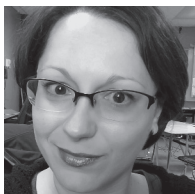
LAURA MARTIN - CROOKFINGER JAKE

Laura is a senior at UAH, double majoring in english and theatre. She has worked on several productions with UAH Theatre including stage managing *The Medium*, and assistant stage managing *Dr. Faustus*, *You're Gonna Love Tomorrow*, *The Laramie Project*, and *Picasso at the Lapin Agile*. She also recently performed as Caroline in *I and You* (Friday nights) and as the understudy for *Eurydice*. She looks forward to continuing her studies and working with UAH Theatre. She thanks her instructors for their continuous push to better herself, and her friends and family for supporting her every move.



TY BLACKWELL - BOB THE SAW

Ty is a freshman at UAH, majoring in biology. This is his first show at UAH, but he was previously in Disney's *The Little Mermaid* and Pinnocchio *La Commedia*. He is super excited to be playing the roles of Bob the Saw, Constable, and a beggar. He would like to thank the snack machine in the BAB building for getting him many nights of hardwork and preparation for this show.



KELLY PARKS - WALT DREARY

Kelly is an education major starting her second year at UAH. This is the first time she has taken part in any theatre production and she is very excited to be a part of this extremely talented cast. She would like to thank Karen Baker for giving her a shot, and the whole cast and crew for being so amazing and supportive. She would also like to thank her husband and son for loving and supporting her throughout the whirlwind that has been the last year.



KYRA HENDERSON - BETTY

Kyra is delighted to be in her first production with UAH Theater at UAH. Kyra is a senior voice major graduating in May and hopes to continue to be in shows for the rest of her life.



JENNIFER SIKES - DOLLY

This is Jennifer's first semester at UAH after transferring from Madison College in Madison, Wisconsin. She is pursuing a theatre performance degree with a minor in music. Jennifer has been involved in both theatre and musical theatre throughout her life. She is very excited to continue her journey with UAH Theatre and would like to thank her family, boyfriend, and friends for their continuous support throughout the years.



REBECCA WESTBROOK - MOLLY

Rebecca makes her debut at UAH as Molly and thrilled member of the ensemble. She is a theatre and writing major, and past shows include Rodgers and Hammerstein's *Cinderella*, *Shrek: The Musical*, and *Nosferatu: A Vampire Symphony of Horror*. She is very excited for this show and is thankful for how helpful and amazing the entire cast and crew has been throughout this experience.



FARAI JACOBS - EL COAXER

Farai is a 19 year-old sophomore at UAH currently aiming for a communications degree. She has been in numerous high school productions including *Androcles* and *The Lion and Lies About High School*, and sees a potential career in the performing arts. This is her second play at UAH. She debuted in *Dr. Faustus* in the spring.

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UAH THEATRE, MORTON HALL, ROOM 342, HUNTSVILLE, AL 35899

PRODUCERS



KAREN BAKER - DIRECTOR

This is Karen's fourth year with UAH Theatre. She received her MFA in Directing from The University of Alabama. Some of her favorite directing projects include *Dr. Faustus*, *Eurydice*, *City of Angels*, *Children of Eden*, and *Fefu and her Friends*.



DAVID HARWELL - PRODUCER/DESIGNER

David is the associate professor of theatre at UAH. He received his BFA in theatre at the University of Montevallo and his MFA in scene design from the University of Illinois, Champaign/Urbana, in 1991. After many years of working in professional theater in NYC, Boston, and regionally, he is happy to be back in Huntsville, his hometown. David started the UAH Theatre in 2005 and serves as its director, and he could not be more proud of this epic Menotti collaboration with his talented colleagues and students.



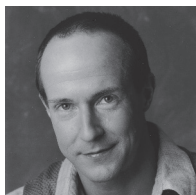
DR. CHRIS PUCKETT - MUSIC DIRECTOR

Christopher is thrilled to be joining the faculty of the Department of Music at UAH as assistant professor of voice. He has maintained an active career as a singer and teacher throughout the Midwest, making his professional operatic debut as Wolfram in *The Tales of Hoffmann* as a member of the Gerdine Young Artists Program at the Opera Theatre of Saint Louis. Although the bulk of his experience is in opera and oratorio, musical theatre was Dr. Puckett's first love, and he is truly excited to have the opportunity to serve as music director for this wonderful production.



DR. DAVID RAGSDALE - CONDUCTOR

David is chair of the Department of Music at UAH where he conducts the UAH Wind Ensemble and teaches courses in conducting and music education. He has conducted or performed in nearly every musical theater endeavor at UAH since 2007 and is proud to again collaborate on Kurt Weil's *The Threepenny Opera* with this outstanding cast and crew.



RON GUTHRIE - ACCOMPANIST

Ron Guthrie is staff accompanist for UAH's Music Department. He has held similar staff positions in Chicago at Northwestern, DePaul, and Moody Bible Institute, and the University of NE-Omaha. An MTNA Wurlitzer Collegiate Artist winner, he holds a Performer's Certificate and Outstanding Music Student Award from the Southern Baptist Theological Seminary (Louisville, KY), where he studied with Maurice Hinson and Ronald Boud.



JOHNNA DOTY - SOUND DESIGNER

A graduate of the University of Montevallo in music, Johnna earned a sound design MFA from Boston University in 1994. She has worked professionally in NYC and regionally, and was an assistant professor at the City University of New York - Borough of Manhattan Community College. A native of Florence, Alabama, she now resides in Huntsville and teaches at UAH.



RACHEL BAGLEY - STAGE MANAGER

Rachel has been in professional theatre as a stage manager for over nine years. This is her second semester at UAH, and she is working to become a collegiate theatre professor. She started at UAH stage managing *Dr. Faustus*. Her credits include teaching stage management at Stagedoor Manor for three years, and stage managing shows such as *Sweeney Todd*, *Fiddler on the Roof*, *Beauty and the Beast*, *Little Shop of Horrors*, and *Thoroughly Modern Millie*. She is also president of Alpha Psi Omega. Rachel would like to thank her family and friends for all their constant love and support, even when she goes crazy.



TAYLOR ROWE - ASST. STAGE MANAGER

Taylor makes her debut at UAH as assistant stage manager. She has previously been the stage manager for Sparkman High School's productions of *Seven Brides for Seven Brothers* in 2016 and the 2017 spring production of *Footloose*, where she also assisted in set design. After helping The Whole Backstage in Gunter'sville show *Big Fish* earlier this year, she was quickly recruited to be the ASM for their summer production of *Evita*.



LIZZIE GRAHAM - ASST. STAGE MANAGER

Lizzie makes her debut at UAH as assistant stage manager. She has previously been assistant props master and crew for WP Davidson High School's production of *Willy Wonka and The Chocolate Factory* in 2015 and their spring 2017 production of *The Wiz*. This is her first time working as an ASM.



HANNAH PARROTT - ASM/SOUND

Hannah is grateful to be able to be part of *Threepenny*. This is her first production with UAH. She was involved in theatre in high school and is excited to be part of UAH's Theatre productions. She'd like to thank God and family for their support.



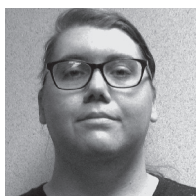
TRACY PEDERSEN - TECHNICAL DIRECTOR

Tracy is a theatre major in his second year. He has been a member of the tech crew for numerous UAH productions including *Dr. Faustus*, *Proof*, *I and You*, *'dentity Crisis*, *Eurydice*, *All My Sons*, and *Spoon Lake Blues*. He served as assistant technical director for *The Medium*. Tracy is excited to serve as the technical director for *The Threepenny Opera* and would like to thank David Harwell for the awesome learning experience that comes with serving as technical director. Tracy also extends thanks to his assistant technical director Alexander Hilgartner.



ALEX HILLGARTNER - ASST. LIGHTING DESIGNER

Alexander is a tech theatre major at UAH. Having participated in every possible performance at Pope John Paul II Catholic High School, he was ecstatic to find such a bustling theatre community at UAH. He worked as a prop master for *Dr. Faustus*, his first time ever in that position. Alexander looks forward to many more productions with UAH.



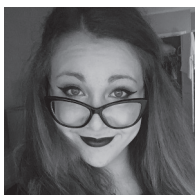
CATLIN GARRETT - PROPS

Caitlin is a sophomore theatre major transfer student from Northeast Mississippi Community College. Her show credits include *Almost Main*, *Young Lady of Property*, *The Old Beginning*, and *Current Economic Conditions*. She is excited to be a part of *Threepenny Opera* as her first musical.



AUTUM CASEY - COSTUME DESIGNER

Autum's regional credits include *Baby Screams Miracle* at Woolly Mammoth, *To Swing Through the Sky* featuring the Met Jazz Orchestra, the IN Series, Lyric Opera Virginia, and Spooky Action Theatre Company. She has worked with American Ballet Theatre, Complexions Contemporary Ballet, and Dark Circles Contemporary Dance. World premieres include *Skippyjon Jones* (Dallas Children's Theatre), *Time Again in Oz* (Seattle Children's Theatre), and *Aisle 7* (University of Texas at Austin). Her previous academic positions include assistant professor at George Mason University and instructional assistant professor at Texas A&M University. She was an associate designer with Craig Roberts Associates, an architectural lighting firm with projects including Atlantis The Palm (Dubai) and Cap Juluca (Anguilla). Intermedia design installations include the award-winning "Research Embodied: Sound, Media, and Performance" in the LBJ Presidential Library.



KAYLIE MILLER - COSTUME MISTRESS

Kaylie is a Senior at the UAH of majoring in theatre (technical concentration) and minoring in business administration. Kaylie is heavily involved with UAH Theatre and serves as its costume shop manager. Her costume design credits include *Dr. Faustus* (UAH Theatre), *'Dentity Crisis* (UAH Theatre), *Into the Woods* (Huntsville Community Chorus Assoc.). Kaylie has worked in the costume construction/alterations and wardrobe department for productions such as *Grounded* (UAH Theatre), *Seussical Jr.* (Fantasy Playhouse Children's Theater), *I and You* (UAH Theatre), *The Medium* (UAH Theatre), *Mary Poppins* (Independent Musical Productions), and *A Midsummer Night's Dream* (UAH Theatre). Other theatre credits include marketing and stage management positions. In addition, she is a costume shop apprentice for Fig Leaf Costumes, tailor's apprentice for Master Lee's Tailoring and Menswear, and teaching artist at Fantasy Playhouse Children's Theater.



LYDIA CHAPPEL - HAIR/MAKEUP ASSISTANT

Lydia is a senior at UAH studying English and theatre. She is very excited to be assisting with makeup on *Threepenny Opera*. Her previous credits include *Godspell*, *Dentity Crisis*, *The Medium*, *Dr. Faustus*, and *I and You*. She would like to thank everyone in UAH theatre for their continuous support.



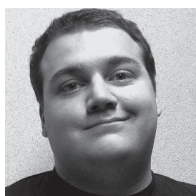
CHANTEL WAUGH - HAIR/MAKEUP ASSISTANT

Chantel is a senior at UAH pursuing a bachelor's degree in English with a minor in theatre. She is excited to debut her makeup and hairstyle skills in *The Threepenny Opera*. Prior to assisting the actors of this play, Chantel has been honing her skills as a beauty consultant. She has always had a love of theatre. She is very thankful to be contributing to this production.



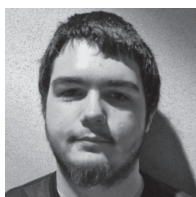
CYANA WAUGH - HAIR/MAKEUP ASSISTANT

Cyana is a sophomore at UAH pursuing a bachelor's degree in English with a minor in political science. She is delighted to assist in the makeup and hairstyles in *The Threepenny Opera*. Cyana is creative and is looking forward to showing off her artistic skills. She is currently working on an outside project creating illustrations for a children's book. She is grateful to be a part of this production.



TRAVIS CRAFT - SOUND TECHNICIANS

Travis is a theatre major and junior this year. He transferred from Calhoun Community College this fall semester, where he was a lighting and sound technician for Calhoun's theatre department. Travis aims to become a theater technician after he graduates. Travis would like to thank his parents for all of their support.



JESSE PATE - SOUND TECHNICIANS

Jesse is a senior at UAH, majoring in music technology. He has been playing trombone for 10 years and has played under Dr. Ragsdale in UAH ensembles for five years. He has worked regionally and professionally as an audio engineer, even having worked Off-Off-Broadway with UAH Theatre. He will graduate in May and is getting married in December.

ORCHESTRA



ANDREA TIFFANY is a senior clarinet performance major at UAH, and she is honored to play for a UAH Theatre production for the third time! Having relocated with her family many times, she had the wonderful opportunity to live overseas for several years in Australia and the Marshall Islands, where she discovered her passion for music. The UAH Music Department has become her second home, where she is president of the Student Advisory Council, vice president of their collegiate chapter of Music Teachers National Association, principal clarinet, and music librarian. She also enjoys teaching clarinet at two different studios in Madison. Her joining the *The Threepenny Opera* team is bittersweet, as it will likely be her last orchestra pit at UAH, but she couldn't ask for a more thrilling experience during her final year!



AVERY BEHR is a sophomore history major with a music minor at ISH. The *Threepenny Opera* is her first production at UAH, but she has been an active musician since elementary school. She has been active with several bands throughout middle school and high school, learning that practice doesn't always make perfect but it helps to strengthen character. Avery is both excited and honored to join the *The Threepenny Opera* production team at UAH.



CAROLYN SANDERS is the professor of Trumpet at UAH, where she currently teaches trumpet and music history, and also serves as the director of UAH's First Year Experience program. She has been active as a soloist as well as a member of a variety of ensembles within the Huntsville community, including serving as a pit orchestra member with a multitude of musical productions. Sanders is delighted to join the forces of talented students and faculty in UAH's production of the famous *The Threepenny Opera*.



JOHN SOUTH, a Huntsville native, is a junior music major and history minor at UAH. He has played the trumpet since age 10 and has performed extensively with the Huntsville Youth Orchestra, UAH Wind Ensemble, and Covenant Christian Symphonic Band. John also organized and conducted the 2017 Summer Evening Symphony, an amateur orchestra made up of local students and freelance musicians. *Threepenny* is John's first experience in a UAH Theatre production.



ZAC TYREE is the director of the UAH Pep Band and is working on his second bachelor's degree in Music Education. Zac received his first bachelor's degree in instrumental music from the University of North Alabama in 2013. He started playing trombone at the age of 14 and has performed with the Cullman Community Band, the UNA Pride of Dixie Marching Band, UNA Wind Ensemble, UNA Studio Jazz Band, the Shoals Area Symphony At UNA, and Huntsville's In The Mood Big Swing Band. He played trombone in UNA's production of *Hairspray*. *The Threepenny Opera* is the first production that he has had the opportunity to perform with UAH theatre. Zac was the band director at Madison County High School for two years, which also included Madison County Elementary and Central School. He received Teacher of the Week from Fox 54 in February of 2016.



DANIEL OWENSBY is a UAH sophomore at studying instrumental music education. He's lived in St. Louis, where he started playing at his high school, and started exploring a career as a band director. Since starting college, his blood type has turned to caffeine.



NATHAN SOLOMON is a freshman music and computer science student at UAH. He made his musical theatre debut playing keyboard for Hoover High School's (AL) production of *Footloose*. Nathan has played several other productions including *School of Rock* and *Newsies*, both with Red Mountain Theatre Company. He's very excited to join UAH's production of *The Threepenny Opera*.



NICK ATKINS is a junior music technology student at UAH, and is joining the *Threepenny* team as his first opera production. He has been active as a percussionist since age 11, having performed in his high school marching band and in the Northwest Shoals Community College Jazz Ensemble before moving to Huntsville. He is also a performing member of the UAH Wind Ensemble, Percussion Ensemble, Jazz Ensemble, and Steel Drum Ensemble, and practices tirelessly for each of them. Nick is excited to be a part of the *The Threepenny Opera* team at UAH.

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