The Threepenny Opera. Bertolt Brecht's and Kurt Weill's classic musical play, has taken on a new twist in the production now playing at Tufts University Arena Theatre. Instead of the action taking place in 1837 London as Brecht originally wrote, a sur-realistic blend of the theater of today, gangster Chicago of the twenties, and Victorian London help to make this a master-
ful production.

As patrons enter the theater, they are ushered through their seats by surly policemen equipped with riot gear. Baggers and prostitutes, including a whip-wielding pseudo-Nazi, assail the audience. A street singer and narrator (Deborah Marie Austin) completes with Buntell's nasal renditions the deplorable crimes of the notorious criminal Macbeth (Charles Corneille).

Macbeth has secretly married Polly Peck's (April Baldwin)�much to the chagrin of her father, Jonathan (Nip Keith) and mother, Celia (Claire Conley). They devise a plan whereby Macbeth will be beheaded by his favorite whore, Jerone Divet (Alison Courtney Holt).

Unknown to them, Police Chief Tiger Brown (Robert Sternen) was Macbeth's boohold pal and has made sure that his friend has no criminal record. Brown's sister, Lucy (Nancy Levitan), also wants to break up the marriage, but for a different reason -- she is pregnant with Macbeth's child and feels that she should rightfully be his wife.

The Threepenny Opera is superbly per-
fected in the entire score. The play works well in the theater-in-the-round format of Tufts Arena. No seat is more than a dozen rows away from the stage, which makes the production much more intimate than would be possible in a conventional auditorium. The actors play directly to the audience, often bringing the action up to the first row of seats.

Of particular note are Cermé's portrayal of Macbeth and Keith's depiction of Jonathan Peck. Both actors are perfectly cast for the roles they play. Keith shows a new side to his character that has not been explored in other productions, a rather quiet, middle-aged man as opposed to a more vociferous older man. Cermé is good at Peck's drunken, wild, act as to Baldwin as the innocent Polly who develops devious attitudes as the play progresses. The end result is less a Mockery of工业 than an exploration of prostitution, thievery, and imperialism are just as valid now as they were when the show was originally written.

The realization of the play was done well, although it was made apparent at times. Instead of the coronation of a queen, the action breaks into a more vociferous older man. Cermé is good at Peck's drunken, wild, act as to Baldwin as the innocent Polly who develops devious attitudes as the play progresses. The end result is less a Mockery of Industrialization to a Vic-

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Tufts' Threepenny Opera

By Drew Blakeman

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The Threepenny Opera is not without its faults. There are numerous spots where just a little more polishing would vastly improve the show. Most of the problems are technical, such as overhearing some of the actor's lines.율이전, 장면이 있는 경우도 있습니다. 모든 문제는 기술적인 것, 색소라운 어떤 장면이 있는 경우도 있습니다. 모든 문제는 기술적인 것, 색소라운 어떤 장면이 있는 경우도 있습니다. 모든 문제는 기술적인 것, 색소라운 어떤 장면이 있는 경우도 있습니다.