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香港演藝學院歌劇院

Lyric Theatre  
Hong Kong Academy for  
Performing Arts

德語演出，附中、英文字幕  
演出長約3小時，包括一節中場休息  
Performed in German with Chinese  
and English surtitles. Running time:  
approximately 3 hours with one interval

- 06 演出及創作 **Credits**
- 11 故事大綱 **Synopsis**
- 17 導演的話 **Director's Notes**
- 21 柏林劇團 **Berliner Ensemble**
- 簡歷 **Biographies**
- 27 創作人員 **Creative Team**
- 33 主演 **Main Cast**

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# 《三毛錢歌劇》

## *The Threepenny Opera*

八場連序幕之音樂劇場；布萊希特原著，改編自約翰·蓋伊《乞丐歌劇》

德文劇本翻譯：伊莉莎伯·豪普特曼；作曲：庫爾特·魏爾

A play with music in a prologue and eight scenes by Bertolt Brecht, after John Gays' *The Beggar's Opera*  
German translation by Elisabeth Hauptmann; Music by Kurt Weill

### 創作 Creative Team

導演 / 舞台 / 燈光概念

Direction / Stage / Light Concept

音樂總監 / 聲樂指導

Music Directors / Répétiteurs

服裝設計

Costume Designer

聯合導演

Cooperating Director

聯合舞台設計

Cooperating Scenery Designer

聯合服裝設計

Cooperating Costume Designer

戲劇顧問

Dramatic Advisers

燈光設計

Light Designers

羅伯特·威爾遜

Robert Wilson

漢斯-耶恩·布蘭登伯格、史堤芬·哈格

Hans-Jörn Brandenburg, Stefan Rager

傑克·雷諾

Jacques Reynaud

安-克里斯汀·羅曼

Ann-Christin Rommen

薩爾哥·范·艾斯

Serge von Arx

雅希·塔巴蘇米

Yashi Tabassomi

尤達·費比斯、阿尼卡·巴多斯

Jutta Ferbers, Anika Bárdos

安德烈亞斯·富克斯 / 烏希·伊

Andreas Fuchs / Ulrich Eh

### 演員 Cast

尤納坦·耶利米·皮丘姆 (丐幫老闆)

Jonathan Jeremiah Peachum

(head of a gang of beggars)

西莉亞·皮丘姆 (尤納坦之妻)

Celia Peachum (his wife)

珀莉·皮丘姆 (尤納坦之女)

Polly Peachum (their daughter)

麥基斯 (「尖刀麥基」, 黑社會頭目)

Macheath ("Mac the Knife", head of a gang of crooks)

布朗 (倫敦警察局長)

Brown (Chief of London Police)

約根·霍茲

Jürgen Holtz

特勞特·賀絲

Traute Hoess

克里斯蒂娜·德拉斯勒

Christina Drechsler

史堤芬·庫特

Stefan Kurt

艾素·韋納

Axel Werner

露西 ( 布朗之女 )  
Lucy (his daughter)

珍妮 ( 妓女 )  
Jenny (a prostitute)

費爾希 ( 皮丘姆手下乞丐 )  
Filch (one of Peachum's beggars)

麥基斯手下盜匪 Macheath's gang, street bandits

黑仔沃特  
Walt Dreary

大塊頭馬修  
Matt of the Mint

鉤子手傑克  
Crook Finger Jack

鋸齒鮑勃  
Sawtooth Bob

吉米  
Jimmy

艾德  
Ed

史密斯 ( 警官 )  
Smith (a police constable)

金寶 ( 牧師 )  
Kimball (Reverend)

妓女 Prostitutes

薇瑟  
Vixer

老妓女  
Old whore

多莉  
Dolly

貝蒂  
Betty

莫莉  
Molly

信使  
A messenger on horseback

說書人  
A Voice

安娜·格汗澤  
Anna Graenzer

安格拉·溫克勒  
Angela Winkler

喬治·齊萬諾格魯  
Georgios Tsivanoglou

馬蒂亞斯·斯尼達萊  
Mathias Znidarec

馬丁·施奈德  
Martin Schneider

鮑里斯·雅各比  
Boris Jacoby

溫弗里德·古斯  
Winfried Goos

德然·布欽  
Dejan Bućin

約格·添姆  
Jörg Thieme

烏利·普勒斯曼  
Uli Pleßmann

海恩里希·布特歇哈特  
Heinrich Buttchereit

雅妮娜·胡登斯卡  
Janina Rudenska

烏爾蘇拉·赫夫納-塔波希  
Ursula Höpfner-Tabori

勞拉·米茲庫斯  
Laura Mitzkus

安科·恩格斯曼  
Anke Engelsmann

加布莉爾·沃治  
Gabriele Völsch

薩賓·坦布里亞 / 格爾德·庫納特  
Sabin Tambrea / Gerd Kunath

瓦爾特·施米德納  
Walter Schmidinger

## 現場音樂 Live Accompaniment

## 三毛錢樂團 The Threepenny Orchestra

班卓琴 / 大提琴 / 結他 /

夏威夷結他 / 曼陀林

Banjo / Cello / Guitar /

Hawaiian Guitar / Mandolin

腳踏風琴 / 鋼琴 / 鋼片琴

Harmonium / Piano / Celesta

探戈手風琴

Bandoneon

小號

Trumpet

定音鼓 / 敲擊樂

Timpani / Percussion

次中音及高音薩克斯管 /

單簧管 / 巴松管

Tenor and Soprano Saxophone /

Clarinet / Bassoon

中音、高音及上低音薩克斯管

Alto, Soprano and Baritone Saxophone

長號 / 超低音長號

Trombone / Double Bass

音效

Sounds

中文字幕翻譯

Chinese Surtitles

字幕控制

Surtitles Operator

烏列希·巴托

Ulrich Bartel

漢斯-耶恩·布蘭登伯格

Hans-Jörn Brandenburg

塔提亞娜·布拉娃

Tatjana Bulava

馬丁·克林伯格

Martin Klingeberg

史堤芬·哈格

Stefan Rager

尤納斯·申

Jonas Schoen

本傑明·維德金

Benjamin Weidekamp

奧特文·斯普

Otwin Zipp

尤·鮑爾

Jo Bauer

曾逸林

Zeng Yilin

張綺敏

Yaeman Cheung

首演 2007年9月27日 柏林劇團

Premiere 27 September 2007 at Berliner Ensemble

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《三毛錢歌劇》自稱是「乞丐的歌劇」。它既是對傳統歌劇、輕歌劇的譏諷，也是對新型音樂劇場的嘗試，由兩位年輕德國藝術家——作曲家庫爾特·魏爾，以及詩人兼劇作家布萊希特——基於自己的理念而創作。約翰·蓋伊於1728年推出的《乞丐歌劇》是對韓德爾歌劇的仿作中出色的一部，更成為《三毛錢歌劇》的靈感來源。所以，本劇在仿巴羅克式音樂的序曲中拉開序幕，以向原作致敬。序幕場景是倫敦蘇豪區的一個集市，維多利亞女王加冕禮之前。

### 第一幕

故事由皮丘姆的店舖開始。皮丘姆的營生絕不尋常——他是倫敦所有乞丐的老闆，給乞丐提供「行頭」、培訓，然後從他們討來的錢裏榨取提成。第一場中，他在老婆的協助下招募了一個新乞丐，其後發現已亭亭玉立的女兒珀莉竟徹夜未歸。場景轉換到一個空蕩蕩的馬廄，尖刀麥基即將與珀莉成婚。婚禮所需的食物及家具都是麥基手下偷來的，更沒任何山盟海誓，可是珀莉已心滿意足。大家坐下來準備享用婚宴，但麥基的手下拿不出任何助興節目，於是珀莉高歌一曲《海盜珍妮》。突然，倫敦警察局長「老虎布朗」來了，一眾強盜都嚇得躲起來，但原來這只是節目之一。布朗是麥基在英國殖民地戰爭時的老戰友，多年來一直保護麥基免遭逮捕。兩個老友合唱了一曲《大炮之歌》（《軍歌》）。

*The Threepenny Opera* proclaims itself "an opera for beggars", and it was in fact an attempt both to satirise traditional opera and operetta and to create a new kind of musical theatre based on the theories of two young German artists, composer Kurt Weill and poet-playwright Bertolt Brecht. The show opens with a mock-Baroque overture, a nod to *Threepenny's* source, *The Beggar's Opera*, a brilliantly successful parody of Handel's operas written by John Gay in 1728. The setting is a fair in Soho, London, just before Queen Victoria's coronation.

### ACT I

Act I begins in Jonathan Jeremiah Peachum's shop, the boss of London's beggars. He equips and trains them in return for a cut of their earnings. In the first scene, after enrolling a new beggar with his wife, the couple notice that their grown daughter Polly did not come home the previous night. The scene shifts to an empty stable where Macheath is about to marry Polly, once his gang has stolen all the necessary food and furnishings. No vows are exchanged, but Polly is satisfied, and everyone sits down to a banquet. Since none of the gang can provide fitting entertainment, Polly gets up and sings *Pirate Jenny*. The gang gets nervous when Chief of Police Tiger Brown arrives, but it's all part of an act; Brown served with Macheath in England's colonial wars and has prevented Macheath from being arrested all these years. The old friends duet in the *Cannon Song (Army Song)*.

下一場中，珀莉回到家，以一曲《芭芭拉之歌》大膽宣佈自己已下嫁尖刀麥基。面對父母的震怒，珀莉毫不讓步，卻不小心透露了麥基與布朗的關係，使其父母有機會打擊麥基。

### 第二幕

珀莉告訴麥基其父想害他入獄，麥基決定逃離倫敦。他向珀莉交了自己的強盜「生意」，讓她暫為代理。離開倫敦前，麥基到他最喜歡的妓院，見到舊情人珍妮，並與她合唱一曲《惡棍敘事曲》（《探戈歌謠敘事曲》），回憶兩人在一起的舊時光，殊不知珍妮已被皮丘姆太太收買，並出賣了麥基。即使布朗連連道歉，卻也不得不把麥基關進監獄。麥基在獄中剛剛唱完《舒適生活小調》，珀莉和他的另一位女友露西（布朗之女）同時趕到。二女激烈爭吵，上演了一齣《嫉妒二重唱》。珀莉離開後，露西助麥基成功越獄。皮丘姆得知麥基逃走了，便威脅布朗，說要在女王加冕遊行時發動所有乞丐上街，擾亂遊行，讓布朗丟官。

### 第三幕

珍妮到皮丘姆的店舖要賞錢，遭拒絕後透露麥基的去向。當布朗到來，打算拘捕皮丘姆時，卻驚然發現所有乞丐已經各就各位，只等一聲令下就上街擾亂遊行。為了安撫皮丘姆，布朗不得不再次逮捕麥基，並且將他處死。麥基又回到了監獄。絞架已經豎起，但他仍絕望地想籌集賄款，以圖換取自由，

In the next scene, Polly returns home and defiantly announces that she has married Macheath by singing the *Barbara Song*. She stands fast against Mr and Mrs Peachum's anger, but she does let slip Brown's connection to Macheath, which they will use to their advantage.

### Act II

Polly tells Macheath that her father is arranging to have him arrested. He makes arrangements to leave London, and explains his bandit "business" to Polly so she can manage it. Before he leaves town, he stops at his favourite brothel, where he sees his ex-lover, Jenny. They sing the *Pimp's Ballad (Tango Ballad)* about their days together, but Mrs Peachum has bribed Jenny to turn Macheath in. Officer Brown apologises, there's nothing he can do, and Macheath goes to jail. After Macheath sings the *Ballad of the Easy Life*, another girlfriend, Lucy (Brown's daughter) and Polly show up at the same time, setting the stage for an argument that builds to the *Jealousy Duet*. After Polly leaves, Lucy engineers Macheath's escape. When Mr Peachum finds out, he confronts Brown threatening to unleash all of his beggars during Queen Victoria's coronation parade, ruining the ceremony and costing Brown his job.

### Act III

Jenny demands her bribe money but Mrs Peachum refuses to pay. Jenny reveals that Macheath is at Suky Tawdry's house. When Brown arrives, determined to arrest Peachum, he is horrified to learn that the beggars are already in position. To placate Peachum, Brown's only option is to arrest Macheath and have him executed. Macheath, back in jail, is desperately trying to raise enough of a bribe to get out again.

然而誰也湊不出足夠的贖金，麥基只得做好送命的準備。這時候，不可思議的逆轉發生了：一個信使飛馳而來，宣佈女王特赦了麥基，還賜他城堡及年餉。終曲響起，全體演員唱出他們的懇求：讓作惡的人不要遭到太嚴厲的懲罰。

Soon it becomes clear that no one can raise any money and he prepares to die. Then a sudden reversal: a messenger on horseback arrives to announce that Macheath has been pardoned by the Queen and granted a castle and pension. The cast then sings the finale, ending with a plea that wrongdoing not be punished too harshly.





文：羅伯特·威爾遜

如果事前已經清楚地知道要做什麼，那麼不做也罷。對某件事過於深信不疑，有時是很危險的。動機應當是單純的。你問：「這是什麼？」你需要保持徹底開放的態度，不斷觀看某劇，但並不對它下任何結論，而是在任何情況下都視其為一個疑問，一種可能。對於我導演的劇場，其實無需多言，因為它應當是你體驗的一部份。打個比方：我摸了摸這個杯子，感到它比較涼；而這張桌子就比較暖。這就是體驗。所謂真相，就是我所體驗的。劇場是用來體驗的，體驗本身就是一種思考。人們從來都是用身體來體驗，而不是用腦。

by Robert Wilson

If you know in advance what you are going to do, then don't do it. Too deeply believing in something can become very dangerous. The motive is simple. You ask: What is this? You have to be totally open, constantly watch the play and regard it as a question in every situation. There is not much to say about the kind of theatre I make. It is something that you experience. For instance: I touch this glass and it is cold. I touch that table and it is warmer. That's what it is about. The truth is what I experience. Theatre is something you experience and this experience is a way of thinking. You do not experience anything directly in your mind, but always with your body.



我鍾情戲劇的原因比較特別。我不是科班出身，讀的是德克薩斯大學商學院，之後又去紐約修讀建築與繪畫。一開始我對戲劇毫無興趣，之後試着看歌劇，卻也不喜歡。現在依然不怎麼喜歡。1967年，我收養了一個13歲的非裔美國男孩。他沒上過學，也沒開口說過一句話，更不理解字句的意思。收養他純屬預料之外：當時當局要扣留他，我覺得這可能會毀了他一輩子，就收養了他，只因想保護這個「與世隔絕」的孤兒。之前照顧他的大概從來沒有和聾人打過交道，他們根本沒意識到，這孩子是因為聽不到才閉口不語的。我的第一個戲劇作品就是和這位13歲的黑人小孩一起創作的。我用字詞思考，並且為此頗感得意，但很快就意識到，這個小朋友的思考方式才不同尋常——他是用圖像思考。

那時我結識了哥倫比亞大學的心理學家丹尼·史頓，他拍攝了許多母親和嬰兒的錄像，主題是嬰兒哭時，母親把他抱起來安撫的情況。史頓把每段母親安撫孩子的錄像慢速播放，並且逐幀研究。每秒鐘的錄像由24幀畫面組成，在每段錄像的首三幀畫面，也就是首八分之一秒中，十有八九的母親會露出我們意想不到的表情，同時迅速地靠近自己的孩子。嬰兒也有相似的反應，而母親更會在接下來的兩三幀裏再次改變表情。由此可見，在短短的一秒鐘內，人類可以做出非常複雜的行為。所以說，我們的身體動得比腦子

The way that I developed a passion for the theatre was entirely different from anyone else. I never studied theatre. In fact, I did not like theatre at all when I first went to see a play. Then I went to see some opera and I did not like that either — and it's often still that way. I was actually a business major at the University of Texas. Then I went to New York to study architecture and painting. In 1967, I adopted a thirteen year-old Afro-American boy who never attended school, didn't speak a word and had never learned the meaning of words. This really wasn't planned. The kid was almost going down because of the authorities that were about to detain him. I regarded the adoption as a protective measure for a single isolated boy. The people he had lived with didn't realise that his problem was related to being deaf. They had never dealt with a deaf person before. With this 13 year-old Afro-American boy, I created my first work at the theatre. His way of thinking was very unusual. I was thinking in words and thought that was smart, but after a short time I realised that he was thinking in visual images.

During that time, I met a psychologist at Columbia University: Dr Daniel Stern. He made movies about mothers who would hug their babies in all kinds of every-day situations: a baby cries, the mother lifts it and calms it down. Stern took a clip, slowed it down and watched it frame by frame. One second of a video consists of 24 frames. Eight out of ten mothers' first reaction in the first three frames — the first three twenty-fourths of a second — was to quickly move towards the baby with a facial expression you would not expect. The baby's reaction was similar. The mother's facial expression changed to a different one in the next two to three frames. From that we can conclude that



還快，但這些姿勢、動作往往被忽略了。就是基於這個原理，我製作了自己的首批大型劇作，而這批作品清一色都是默劇。

我第一次在戲劇中加入台詞，是與另一名年輕人合作，當時他剛接受完輕度精神病兒童的治療，寫的東西怪誕而特別，深深地吸引了我。這位年輕人就是現在的詩人克里斯托弗·諾爾斯。

以上就是我與劇場的淵源，也是今時今日我會如此與你相遇的原因。

選自柏林劇團《萊昂瑟與萊娜》(2003)之場刊

故事大綱及導演的話中譯：曾逸林

within one single second very complex ways of behaving and moving can happen. So the body seem to move faster than we can think and we often do not recognise these gestures and movements. This fascinated me. It was the basis for my first bigger works at the theatre. All of them were mute.

The first piece of work where I included language derived from a collaboration with another young man who had just left therapy for slightly psychopathic children. He wrote in a weird yet extraordinary way that absolutely fascinated me. His name was Christopher Knowles.

These were my origins — and they are the reason why and how I am sitting in front of you today...

Taken from the programme of the Berliner Ensemble for *Leonce and Lena*, No 47 (2003)

Translated from German by Sven Sellmann

## 柏林劇團 Berliner Ensemble

柏林劇團由布萊希特和衛格爾於1949年創立，1954年遷進現址——1892年建成，歷史悠久的船塢劇院。布萊希特的《三毛錢歌劇》，配上庫爾特·魏爾的音樂，1928年在此首演，標誌了布萊希特事業的起步。布萊希特和衛格爾之後，接棒的總監都赫赫有名，包括賓奴·比桑、彼特·帕烈殊和艾納·舒利夫；1992到1995年間，海納·穆勒擔任劇院的導演兼編劇。

柏林劇團的現任總監克勞斯·佩曼於1999年9月到任，在他的領導下，劇團重樹在德國的領導地位，國際聲譽日隆，號召了不少傑出的演員和導演，例如羅伯特·威爾遜、彼得·史坦、彼得·查德克、安德莉亞·布萊特和克勞斯·佩曼。

劇團以當代劇作為重心，包括艾芙烈·葉利尼克、彼得·漢克和博托·史特勞斯等人作品的德語首演，又有經典作品的重新演繹。常演劇目網羅40套德國劇作家作品，例如戈特霍爾德·埃夫萊姆·萊辛、馬克斯·弗里施和海因里希·馮·克萊斯特；當然少不了布萊希特的劇作，例如《沙膽大娘》和《高加索灰蘭記》等；布萊希特名作《三毛錢歌劇》由羅伯特·威爾遜導演，在世界各地演出超過150場。柏林劇團在2010年演出640場，觀眾超過22萬，是德國最叫座的劇團。

The Berliner Ensemble theatre company was founded by Bertolt Brecht and Helene Weigel in 1949 and moved into its current location, the historical theatre at Schiffbauerdamm, in 1954. The theatre itself was built in 1892 and in 1928 Brecht's *The Threepenny Opera*, with music by Kurt Weill, was performed there for the first time marking the beginning of Bertolt Brecht's career. After Brecht and Weigel, other acclaimed directors followed including Benno Besson, Peter Palitzsch and Einar Schleaf. From 1992 to 1995, Heiner Müller worked at the theatre as director and writer.

Since September 1999, Claus Peymann has been artistic director of the Berliner Ensemble. Under him they have again become one of Germany's leading and internationally renowned theatre companies, uniting the finest actors and directors, such as Robert Wilson, Peter Zadek, Andrea Breth and Claus Peymann.

At the heart of the Berliner Ensemble's work today is contemporary theatre. This includes German-speaking debut performances of Elfriede Jelinek, Peter Handke and Botho Strauss' work, and modern interpretation of classics. The repertoire comprises 40 plays by German writers such as Gotthold Ephraim Lessing, Max Frisch, Heinrich von Kleist and of course a range of plays by Bertolt Brecht such as *Mother Courage and her Children*, *The Caucasian Chalk Circle* and many more. The famous Brecht-production *The Threepenny Opera*, staged by Robert Wilson has played over 150 times and has toured the world. In 2010 more than 224,000 spectators visited the 640 shows of the Berliner Ensemble, making it the most frequented repertoire-theatre in the whole of Germany.

## 羅伯特·威爾遜 Robert Wilson

導演/舞台/燈光概念  
Direction / Stage / Light Concept

威爾遜在1941年出生於美國德州韋科市，在紐約布魯克林的普瑞特藝術學院攻讀建築，又到巴黎學畫，1960年代後期開始演出，並建立劇團「比爾特霍夫曼學派」。他在多個歐洲的藝術節演出，於1976年與菲力普·格拉斯一起為阿維農藝術節創作歌劇《沙灘上的愛因斯坦》，又在巴黎龐比度中心、波士頓美術館、鹿特丹、倫敦、三藩市和威尼斯等場地舉辦藝術展、裝置藝術展和回顧展。

與威爾遜合作的藝術家來自不同範疇，海納·穆勒曾為他負責《內戰》的德國部份，威爾遜又製作穆勒的《哈姆雷特機器》和《四重奏》；他亦導演湯·韋特斯的《黑戰士》和《愛麗斯》，及盧·里德的《時光機》和《詩》。

在跟柏林劇團的合作上，他曾導演布萊希特的《海上飛》、穆勒的《阿爾戈行者》、杜斯妥也夫斯基的《地下室手記》、畢希納的《丹東之死》（為薩爾茨堡藝術節製作）、《萊昂瑟與萊娜》（譜上格朗內梅爾的音樂）、莎士比亞的《冬天的故事》、布萊希特和魏爾的《三毛錢歌劇》，並與韋恩賴特合作了《莎翁十四行詩》。

威爾遜在紐約長島創立了「水磨坊藝術中心」，培育及支持青年藝術家的工作。

Born 1941 in Waco, Texas, Wilson studied architecture at the Pratt Institute, Brooklyn, and painting in Paris. He started performing in the late 1960s and founded the group "The Byrd Hoffman School of Byrds". He performed at several European festivals, then in 1976 he created the opera *Einstein on the Beach* with Philip Glass for the Festival in Avignon. He has had art exhibitions, installations and retrospectives at the Centre Pompidou in Paris, at the Boston Museum of Fine Arts. His work has also appeared in Rotterdam, London, San Francisco and Venice.

Wilson has worked with a range of artists including Heiner Müller who provided the German portions for *the CIVIL warS*. He also staged Heiner Müller's *Hamletmachine* and *Quartet*; directed Tom Waits's *The Black Rider* and *Alice*; and directed Lou Reed's *Time Rocker* and *POEtry*.

For the Berliner Ensemble, Wilson directed Brecht's *The Flight across the Ocean*; Müller's *Landscape with Argonauts*; Dostoevsky's *Notes from Underground*; Büchner's *Danton's Death* (in collaboration with the Salzburg Festival); *Leonce and Lena*, set to Herbert Grönemeyer's music; Shakespeare's *The Winter's Tale*; Brecht and Weill's *The Threepenny Opera*; and Shakespeare's *Sonnets*, with Rufus Wainwright.

Wilson founded the "Watermill Centre" on Long Island, which operates as a year-round cultural institution to support the work and development of young artists.

## 傑克·雷諾 Jacques Reynaud

服裝設計  
Costume Designer

雷諾是時裝和舞台服裝設計師，1960年生於米蘭，有意大利和法國血統，中學畢業後到紐約讀大學，再往美國和歐洲工作。他的處女作是隆柯尼導演的《皮爾金特》，之後曾在米蘭斯卡拉劇院、薩爾茨堡藝術節和芝加哥歌劇院工作。2007年他為布羅克在米蘭小劇院上演的《無中生有》設計服裝。他亦與威爾遜合作無間，為他和柏林劇團的製作任設計師。

Reynaud, born in Milan in 1960, is a fashion and costume designer of French and Italian descent. After high school, he attended university in New York, later working in the US and Europe. His first work was *Peer Gynt*, staged by Luca Ronconi. After that, he worked at the Teatro della Scala in Milan, the Salzburg Festival and the Lyric Opera of Chicago. In 2007, he designed costumes for Broch's *Out of the Air* at the Piccolo Teatro di Milano. He has worked with Robert Wilson on numerous plays designing costumes for all his productions at the Berliner Ensemble.

## 安-克里斯汀·羅曼 Ann-Christin Rommen

聯合導演  
Cooperating Director

羅曼在科隆大學攻讀戲劇、電影和電視學。先在科隆劇院當助理導演，1983年認識威爾遜，翌年協助他製作《內戰》；自此替威爾遜的四十多個製作當副導。1990年她導演了穆勒《哈姆雷特機器》的羅馬尼亞首演，2008年在倫敦巴比肯中心導演史葛·獲加歌曲音樂會《漂流、傾斜》。曾夥拍現代舞團「Condanza」，並獲邀參加歐洲和澳洲的藝術節。

Rommen studied theatre, film and television sciences at Cologne University. She first worked as assistant director at the Cologne Theatre, then met Robert Wilson in 1983 and worked with him on *the CIVIL warS* in 1984. Since then, she has been assistant director for more than 40 Wilson productions. In 1990, she staged the Romanian premiere of Heiner Müller's *Hamletmachine*, and later on, *Drifting and Tilting — Songs by Scott Walker* at the Barbican Centre in London in 2008. During her career, she also worked with the contemporary dance ensemble Condanza and has played in festivals in Europe and Australia.

## 薩爾哥·范·艾斯

Serge von Arx

聯合舞台設計

Cooperating Scenery Designer

艾斯1971年在蘇黎世出生，修讀建築，後在巴黎加入設計師布爾曼和奧斯蒂內利旗下，1998年為《蘇黎世新報》當自由撰稿人，後來替羅夫·基烈頓伯格工作。1999年開始為威爾遜做舞台設計，2005年為古根海姆博物館創作了阿瑪尼回顧展，在紐約、柏林、倫敦、羅馬、東京、上海和米蘭等地展出，又為巴塞隆拿前哥倫布文物館製作展覽《肢體影像》。2007年起，他擔任挪威戲劇學院舞台設計學系主任。

Born in Zurich in 1971, Arx studied architecture in Zurich and then worked for Cuno Brullmann and Roberto Ostinelli in Paris. In 1998, he became a freelance journalist at *Neue Zürcher Zeitung* and later worked with Rolf Glittenberg. From 1999, he was stage designer for Robert Wilson's theatre productions. In 2005, he created the *Giorgio Armani Retrospective* for the Guggenheim Museum in New York, Berlin, London, Rome, Tokyo, Shanghai and Milan and the *Imagines del Cuerpo* at Museu d'Art Precolombi in Barcelona. Since 2007, he has been head of the scenography department at the Norwegian Theatre Academy in Frederikstad.

## 漢斯-耶恩·布蘭登伯格

Hans-Jörn Brandenburg

音樂總監 / 聲樂指導

Music Director / Répétiteur

布蘭登伯格是作曲家兼電影和舞台音樂編曲家，1957年出生於德國巴多維克，在漢諾威和漢堡習音樂。他曾任漢堡德國話劇院音樂總監，2001年替音樂劇《蓬頭彼德》作曲；他與樂隊「老虎百合」和克諾斯四重奏聯手製作《戈雷之死》；曾合作的導演有米高·布達諾夫、克勞斯·玻爾、米高·西蒙和法蘭·卡斯多夫。他與威爾遜的首度合作是在漢堡演出的《黑騎士》中擔任樂手和音樂監製；他和史堤芬·哈格同為《萊昂瑟與萊娜》和《三毛錢歌劇》的音樂監製。

Brandenburg is a composer and arranger of film and theatre music. Born in Bardowick, Luneburg Heath, 1957, he studied music in Hannover and Hamburg. As musical director at the Deutsches Schauspielhaus Hamburg he wrote music for *Shockheaded Peter* in 2001. He collaborated with The Tiger Lillies and the Kronos Quartet for *The Gorey End* as well as directors Michael Bogdanov, Klaus Pohl, Michael Simon and Frank Castorf. He first worked with Wilson as musician and musical director on *The Black Rider* in Hamburg. He and Stefan Rager were the musical directors for *Leonce and Lena* and *The Threepenny Opera*.

## 史提芬·哈格 Stefan Rager

音樂總監 / 聲樂指導  
Music Director / Répétiteur

哈格1963年在慕尼黑出生，創立了流行音樂組合 The Jeremy Days，後來創作芭蕾舞、電影和劇場音樂。他在漢堡德國話劇院與基斯杜化·瑪泰勒合作《卡西米爾和卡羅琳內》；在漢堡塔利亞劇院與威爾遜和盧·里德製作《時光機》和《詩》。他與布蘭登伯格同為柏林劇團製作的畢希納《萊昂瑟與萊娜》和布萊希特《三毛錢歌劇》的音樂監製。

Born in Munich in 1963, Rager was founder of the pop music group The Jeremy Days. He later composed ballet, film and theatre music. Rager worked on *Kasimir and Karoline* with Christoph Marthaler at the Deutsches Schauspielhaus in Hamburg, and with Robert Wilson and Lou Reed on *Time Rocker* and *POetry* at the Thalia Theatre in Hamburg. Together with Hans-Jörn Brandenburg, he was the musical director for Georg Büchner's *Leonce and Lena* and Brecht's *The Threepenny Opera* at the Berliner Ensemble.

## 尤達·費比斯 Jutta Ferbers

戲劇顧問  
Dramatic Adviser

費比斯1957年於科隆出生，在德國蘭茨胡特開始其戲劇顧問事業，1983轉職波鴻話劇院。1986年到維也納宮廷劇院參與莎士比亞的《理查三世》、貝恩哈德的《英雄廣場》及彼得·漢克劇作的首演，例如《我們互不相認的一小時》；她曾在維也納視覺藝術學院當講師，譯過易卜生、莎士比亞和馬洛等的話劇，亦與湯馬士·布拉殊合作製作《理查二世》和《理查三世》。1999年開始出任柏林劇院的戲劇顧問兼理事會成員。

Born in Cologne in 1957, Ferbers had her first position as dramaturg in Landshut then from 1983 at the Schauspielhaus Bochum. After moving to the Burgtheater Vienna in 1986, she worked on Shakespeare's *Richard III*, Bernhard's *Heroes' Square* and several premieres of plays by Peter Handke such as *The Hour We Knew Nothing of Each Other*. She worked as a lecturer at the Academy of Visual Arts in Vienna, has translated plays by Ibsen, Shakespeare and Marlowe; and collaborated on *Richard II* and *Richard III* with Thomas Brasch. Since 1999, she has been dramaturg and a member of the directorate at the Berliner Ensemble.

## 史提芬·庫特 Stefan Kurt

麥基斯  
Macheath

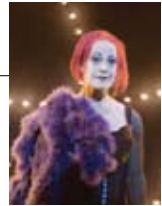


庫特在1959年出生於瑞士伯恩市，畢業於伯恩國家音樂戲劇學院；他加入漢堡塔利亞劇院，憑在《一僕二主》的演出贏得波爾-戈伯特演藝獎，及後加盟波鴻劇院；與威爾遜的合作有《黑騎士》、《愛麗絲》(1993)和《時光機》(1996)；和柏林劇團則合作《海上飛》(1997)、《萊昂瑟與萊娜》(2003)、《冬天的故事》(2005)和《三毛錢歌劇》(2007)。庫特是德國影視紅人，在1995和1997年都贏得德國電視大獎。

Born in Bern, Switzerland, in 1959, Kurt studied acting at Bern State School for Music and Theatre. He performed at Bochum Theatre before joining Hamburg's Thalia Theatre where he received the Boy-Gobert-Acting-Prize for his performance in *The Servant of Two Masters*. He has worked with Robert Wilson on *The Black Rider*, *Alice* (1993), *Time Rocker* (1996); and with the Berliner Ensemble on *Flight Over the Ocean* (1997), *Leonce and Lena* (2003), *A Winter's Tale* (2005) and *The Threepenny Opera* (2007). Kurt is a renowned actor in German film and television. In 1995 and 1997 he won the German TV-Grimme-prize.

## 安格拉·溫克勒 Angela Winkler

珍妮  
Jenny



溫克勒來自德國滕普林，1971到1978年間在著名的蕭布納劇院工作，與名導彼得·史坦和路·邦迪合作；她參演查德克執導的作品，數次獲獎；憑契訶夫的《櫻桃園》和莎士比亞的《哈雷姆特》兩度獲選最佳女演員；2000年憑易卜生的《羅斯馬莊》贏得蓋特魯德·艾佐爾特紀念獎；她在1968年施隆多夫和特洛塔導演的《嘉芙蓮娜的故事》任主角，亦參演奧斯卡得獎名片《錫鼓》(同由舒倫杜夫導演)。

Winkler was born in Templin, Germany. From 1971 to 1978 she worked at the legendary Schaubühne theatre, with directors Peter Stein and Luc Bondy. She was twice elected Actress of the Year for her performances in Chekov's *The Cherry Orchard* and Shakespeare's *Hamlet* and in 2000 she received the Gertrud-Eysoldt-Ring for her role in Ibsen's *Rosmersholm* (all directed by Peter Zadek). In 1968 she played the main part in *The Lost Honour of Katharina Blum* (directed by Volker Schlöndorff and Margarethe von Trotta). She also performed in the Oscar winning film *The Tin Drum* (directed by Schlöndorff).



## 約根·霍茲 Jürgen Holtz

尤納坦·耶利米·皮丘姆  
Jonathan Jeremiah Peachum



霍茲於1932年生於柏林，就讀魏瑪戲劇學院和萊比錫戲劇學校，早期在埃爾富特、勃蘭登堡和格賴夫斯瓦爾德等地演出，又到過柏林羅莎盧森堡廣場的人民劇院，在德意志劇院工作也近十年；1974年他參與柏林劇團的《茱莉小姐》，在人民劇院演出《任務》；1993年榮獲蓋特魯德·艾佐爾特紀念獎，又憑《白內障》的獨腳演出贏得年度最佳演員榮譽；2000年加盟柏林劇團，演出了《華倫斯坦》(2007)、《伊底帕斯在柯隆納斯》(2010)、《三毛錢歌劇》(2007)和《莎翁十四行詩》(2009)。

Born in Berlin, 1932, Holtz studied at the Theatre Institute in Weimar and the Theatre School Leipzig. Early in his career he performed in Erfurt, Brandenburg, Greifswald; Volksbühne in Rosa-Luxemburg-Square; and for almost ten years at Deutsches Theatre, Berlin. In 1974 he performed *Miss Julie* at the Berliner Ensemble and *The Mission* at Volksbühne. In 1993 he received the Gertrud-Eysoldt-Ring and was elected Actor of the Year for his one-man performance in *Katarakt*. Since 2000 he has been a member of the Berliner Ensemble performing *Wallenstein* (2007), *Oedipus at Kolonos* (2010), *The Threepenny Opera* (2007) and *Shakespeare's Sonnets* (2009).

## 特勞特·賀絲 Traute Hoess

西莉亞·皮丘姆  
Celia Peachum



賀絲在1950年德國的魏爾海姆出生，就讀於慕尼黑奧圖·法爾肯伯格演藝學校；她曾是獨立劇場「紅菜頭劇團」的一員，後來先後加入柏林劇團、維也納伯格劇院和科隆劇院。她和多位名導演都有合作，包括羅伯特·威爾遜、韋納·雪洛特、海納·穆勒、迪米特·戈切夫、約根·庫斯和根特·克雷瑪；在德國影視界，與她合作的有法斯賓達、特洛塔、蒙塔格和德雷森；2003年她在貝恩哈德劇作《群山之上》演出「安娜」一角，贏得奧地利納斯特萊演員獎。

Hoess, born 1950 in Weilheim, Germany, studied at the Otto-Falkenberg Actors School in Munich. She was a member of the legendary free theatre group "Beetroot" before joining the Berliner Ensemble, Burgtheatre Vienna and Cologne Theatre. She has worked with many renowned directors such as Robert Wilson, Werner Schroeter, Heiner Müller, Dimitter Gotscheff, Jürgen Krus and Günter Krämer. In German film and television she has worked with Rainer Werner Fassbinder, Margarethe von Trotta, Lars Montag and Andreas Dresen. In 2003 she received the Austrian Nestroy-Actors-Prize for her performance as Anne in Thomas Bernhard's play *Over All the Mountain Tops*.

## 克里斯蒂娜·德拉斯勒

### Christina Drechsler

珀莉·皮丘姆  
Polly Peachum



德拉斯勒在1980年生於柏林，她在柏林恩斯特·布施演藝學院學習戲劇，在柏林劇團的《野鴨》中初踏舞台，此後演過《銀禧》、《沙膽大娘》、《索福克勒斯的安提戈涅》及《褻瀆》；最近她擔演《三毛錢歌劇》中的寶莉和《莎翁十四行詩》的「男孩」；2006年她獲頒柏林最佳青年女演員獎。

Born in Berlin, 1980, Drechsler studied acting at Ernst Busch in Berlin. She debuted at the Berliner Ensemble in *The Wild Duck* and has since played “Mitzi” in *Jubilee*, “silent Katrin” in *Mother Courage*, “Antigone” in *Antigone of Sophokles* and “Lavinia” in *Schändung (Rape)*. Recently she has played “Polly” in *The Threepenny Opera* and “Boy” in *Shakespeare’s Sonnets*. She was elected Best Young Actress in Berlin, 2006.

## 安娜·格連澤

### Anna Graezer

露西  
Lucy



格連澤莎在1981年生於德國維爾茨堡，就讀柏林藝術大學；在德意志劇院演過《伍采克》的瑪莉一角，及後加入柏林劇院，首次參演的是《米蒂亞的聲音》，又演出了《春醒》、《智者納旦》及《高加索灰蘭記》；最近參與的有《三毛錢歌劇》、《莎翁十四行詩》和《自由民主我之所厭》。

Born in Würzburg, Germany in 1981, Graezer studied at the University of Arts in Berlin. She played “Marie” in *Woyzeck* at Deutsches Theatre before debuting with the Berliner Ensemble in *Medea Voices*. She then played “Wendla” in *Spring Awakening*, “Recha” in *Nathan the Wise* and “Grusche” in Brecht’s *The Caucasian Chalk Circle*. She has recently performed in *The Threepenny Opera*, *Shakespeare’s Sonnets* and *Freedom and Democracy I Hate You*.

## 艾素·韋納

### Axel Werner

布朗  
Brown



韋納生於1945年，原是麵包師，後來入讀柏林恩斯特·布施演藝學院，1989年加入柏林劇院，參與多個演出，包括《等待果陀》、《猶太人》、《沙膽大娘》、《阿圖羅的崛起》和《萊昂瑟與萊娜》；2007年開始他擔演《三毛錢歌劇》中的老虎布朗。

Born 1945, Axel worked as a baker before studying at the Ernst Busch Acting School in Berlin. He joined the Berliner Ensemble in 1989, and has appeared in many plays including *Waiting for Godot*, *The Jews*, *Mother Courage*, *The Resistable Rise of Arturo Ui* and *Leonce and Lena*. Since 2007 he has played “Tiger Brown” in *The Threepenny Opera*.