

# A Midsummer Night's Dream —There's Always A Third Time

## 結合「人界」與「靈界」的 《仲夏夜之夢》

Aye, the RSC is coming back, in early 1997, for their third appearance in the Hong Kong Arts Festival, staging the third Festival production of Shakespeare's *A Midsummer Night's Dream*.

Nay, confuse them not with those jokers of the other RSC - the Reduced Shakespeare Company which crams all 37 Shakespearean plays into a 90-minute show for a few laughs. This is the real thing, I mean, the regal thing: the Royal Shakespeare Company that reigns supreme at the Barbican Theatre and The Pit in ye olde City of London, as well as at the Swan at the Bard's birthplace in Stratford-upon-Avon (i.e. the original Shakespeare Memorial Theatre, the opening of which in 1879 marked the beginning of this august Company). This is indeed a timely and triumphant return, and Third Time Luckiest to be sure, when Hong Kong collectors are crazy about anything "Royal" or coronary.

Granted a Royal Charter some three-quarters of a century ago, and the recipient of more than 100 national and international awards over the last quarter Century, the RSC first participated in the Hong Kong Arts Festival in 1991, when Adrian Noble became Artistic Director, to stage the relatively modest but nonetheless

串串懸浮的金黃色燈泡，凌空倒掛半空的桃紅色巨傘，三面鮮紅的矮牆，一把從舞台上端伸延下來的馬戲班鞭，不能不叫人聯想起比利時名畫家MAGRITTE的超現實世界。這是皇家莎士比亞劇團明年初要來香港上演的《仲夏夜之夢》的舞台設計。

這個由皇家莎士比亞劇團(RSC)藝術總監阿德里安·諾布爾親自執導的《仲夏夜之夢》，自九四年在STRATFORD-UPON-AVON(莎翁故鄉)首演至今，已在英國本土和紐約百老匯公演過百場，既受觀眾歡迎，更大獲倫敦及紐約劇評人讚賞，名躁一時，成為該團近年戲寶之一。今年九月初，一個重新選角的版本再度於倫敦BARBICAN中心上演，並將於未來一年作英國及世界巡迴演出。

《仲夏夜之夢》本來就是一個輕鬆的戲，學者們都相信《夢》是莎士比亞為慶賀當時一對名流貴族的婚宴而寫的，就如劇中戲中戲一樣是婚宴前的助慶演出，糊塗、嘲弄、影射一翻後，劇終一幕對天下有情人的祝福才是戲的重點。《夢》劇的故事結構異常精密，四組人物四線故事巧妙而緊湊的結連在一起，戲中的人物分為「人界」(MORTAL)和「靈界」(IMMORTAL)。「人界」的代表人物有宮廷的公爵THESEUS和他的未婚妻HIPPOLYTA，還有四個關係糾纏不清的四角戀人，他們都是情荳初開對戀愛充滿了憧憬和幻想的少

impressive production of *Les Liaisons Dangereuses*. In their second visit to the Festival in 1993, the RSC performed *The Comedy of Errors*, one of their most successful renderings of the Bard's classics in recent years and the winner of three Olivier Awards. Now for their third time here we are to be treated to an even greater Shakespeare Classic. To the best of my memory (which, alas, is not what it used to be!), *A Midsummer Night's Dream* made its debut in the 1986 Hong Kong Arts Festival. However, that was not the stage play version, but Benjamin Britten's opera, whereby also starting the long association of the Glyndebourne Opera Company with our Festival.

1988 was a record year for me, when both local Theatre Companies staged my translations in the same Festival, with Hong Kong Repertory Theatre Company presenting the musical *Cabaret*; and the Chung Ying Theatre Company, which performed my translations/adaptations of *Twelfth Night* in the 1986 Festival and *Spring*

男少女。「人界」是一個由規條、法紀統治的世界，兒女順從父母命令、妻子聽從丈夫說話是社會秩序的基礎。一對不甘順從「父母之命、媒妁之言」卻又敵不過嚴峻法紀的少年戀人，只好逃往野外林中尋覓另一天地，其餘兩個少年人亦為追隨自己所愛而狂，結果四人一起闖進了野林中的另一個世界——「靈界」。在這個由仙帝OBERON和仙后TITANIA管治的精靈世界，魔法取代了法律和規條，這裏自由自在，無拘無束，一切無法以理性解釋，故事就從這裏開始。

在阿德里安·諾布爾的《仲夏夜之夢》，「人界」和「靈界」並非兩個獨立的世界，兩個世界其實是一面鏡子的兩面。精靈的世界被演繹成潛伏在生活底下的倒影，(就如佛洛伊德說，夢反映了人的潛意識)。劇中演員大部份都同時兼飾兩個角色，當然就是飾演著鏡子兩面平衡對稱的人物。演公爵和未婚妻的一對兼飾仙帝和仙后幾乎已成近年來《夢》劇的必然慣例，不過阿德里安·諾布爾進一步把兩個世界劃上更多平衡線。飾PUCK(OBERON的百獸精靈)同時飾演宮廷裏THESEUS的古代僕役，就連林中仙子都由戲中那群業餘戲班演員兼飾。

除了對稱的人物外，導演亦巧妙的將現實世界裏出現過的瑣碎物件投射進夢的世界裏。就如燈泡化成野林中閃爍的星空，雨傘變身為TITANIA的巨型「閨房」，進

*Fever Hotel* in the 1987 one, collaborated with me also for the third time and staging my translation which reads, in Chinese, *A Midsummer Nightmare*. This production has its special meaning for me. It was the only time when I translated Shakespeare in vernacular Chinese verse, and preserving (or attempting to preserve) the iambic pentameter, meaning alternate stresses with 10-character, hence 10-syllable, lines. The upshot was the actors cursed me every time they saw me, for they had to count their fingers and try hard to memorise the lines even during breaks! It was also the last time I collaborated with the late Bernard Goss, Artistic Director of Chung Ying, who collapsed on the opening night and died soon afterwards.

The dreamy fairyland setting and the subject of satire on love of this play allow any theatre company rendering it to stretch its imagination. Set and costume design is always an important benchmark of each and every production. In my sixth form days I had seen a class performance in Chinese costume, with a Chinese lion dance, depicting the Pyramus and Thisbe play within the play. An

一步把兩個世界扣結成一體。

導演阿德里安·諾布爾坦言，相對其他莎劇，《仲》對他個人來說，並非最重要於劇目，倒是一個他多年來極感興趣卻一直未敢涉足的作品。三年前當他一氣完成了三個莎士比亞悲劇(《李爾王》、《麥克白》和《亨利四世》)後，心力交瘁，沉重得要命，實在需要鬆一口氣之際，他決定執導《仲夏夜之夢》。多年來一直不敢涉足《夢》劇的原因，他誠言是因為七十年代初彼德·布萊克導演了一個劃時代的經典版本(也是RSC的製作)，珠玉在前，他既不想重複前人所作的，卻確實受彼德·布萊克那個製作影響很深，最後阿德里安·諾布爾這個版本中保留了很多彼德·布萊克的影子，他排除了重複的憂慮，乾脆從那個版本作起點，尋找屬於自己的結論。他慶幸自己沒有止於重複，而是成功的延續和衍生了另一個「夢」。

阿德里安·諾布爾實在是個野心不少的導演，本年初，他把這個「夢」拍成了電影，已經完全拍竣，並於年底作全球發行。這是他第一次執導電影，由RSC全體原班演員上陣擔演。據聞電影版運用了大量視覺特效效果，精靈全部一起飛天遁地，看來他又成功地多造了一個「夢」。

文：張志偉  
轉載自《信報》

# Fest Art 藝資

A publication of the Hong Kong Arts Festival Society Ltd. 香港藝術節協會有限公司會刊

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outstanding example is Peter Brook, who started in RSC. His 1970 production of *A Midsummer Night's Dream*, besides being a milestone with its surreal set and costume design, was such a radically staged and sexually charged reading that paved the way for theatre artists to come. No wonder then in the 1988 Festival the one line that brought down the house was my faithful translation of Bottom's (as Pyramus) "Show your cranny"!

That 1988 production was designed by our old friend Kevin Ho, featuring a backdrop of jagged jigsaws. The overall mood was one of the Middle East, where East meets West, as dictated by the Director.

About a decade later today, audiences of the Hong Kong Arts Festival have another opportunity to sample another version of the Bard's *Dream*, and this time the award hoarding unique RSC production. Director Adrian Noble and designer Anthony Wood together capture the supernatural feel of the *Dream* in novel and modernist style, and Wood won the Olivier Award for Best Costume Designer with this production.

The Dreamland this time is no longer the conventional forest but clustered light bulbs that hang like golden

dewdrops, strikingly pink upside down umbrella and hammocks floating in mid-air! The actors will be minimally clad and decorated with feathers. Summery and dreamy!

Eleven years ago, Britten's opera aroused the Hong Kong audiences' midsummer dream.

Nine years ago, Bernard Goss staged his swan song a la the Swan of Avon in the second midsummer nightmare.

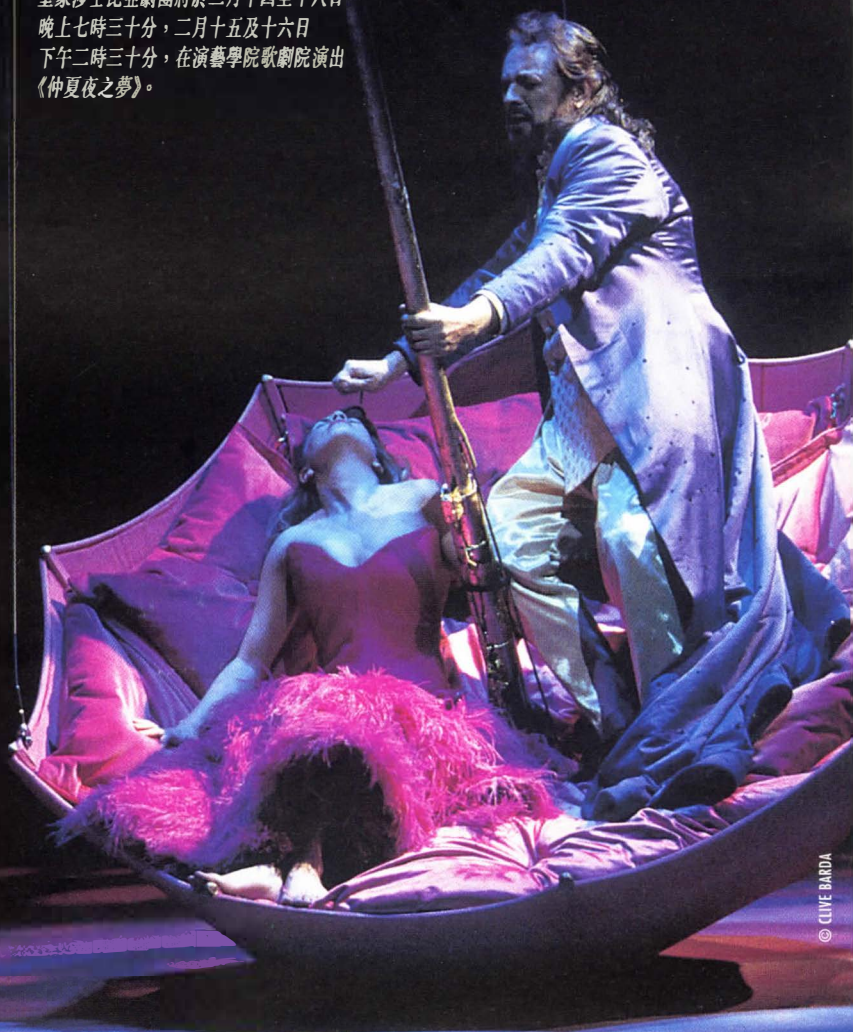
By the beginning of 1997, let us revisit the Festival theatre, guided by RSC and Director Noble, and make an early start to re-live *A Midsummer Night's Dream* in Springtime!

Rupert Chan

\* A note from the editor: Rupert Chan was not aware that there was one more production of *Dream* in the Hong Kong Arts Festival. In 1995, Hungarian National Ballet brought to the Festival a ballet version of *A Midsummer Night's Dream*.

Royal Shakespeare Company presents "A Midsummer Night's Dream" at 7:30pm on Feb 14 to 18 and at 2:30pm on Feb 15 & 16 at Academy for Performing Arts Lyric Theatre.

皇家莎士比亞劇團將於二月十四至十八日晚七時三十分，二月十五及十六日下午二時三十分，在演藝學院歌劇院演出《仲夏夜之夢》。





# “Handel taught me about form, about how to construct.” — Mark Morris

## 馬克·莫里斯融會視聽結構美

### Multi Media — *L'Allegro*

*L'Allegro, il Penseroso ed il Moderato* is a magnificent yet monstrous title and certainly not one that can easily be wrapped around the tongue. The piece, to be staged during the 1997 Festival by the Mark Morris dancers and accompanying musicians, is also not easy to classify because of its composite elements - dance, music, drama and song. Nowadays, we tend to call such amalgamations “multi-media” and simply leave it at that. Such fascinating and stimulating “mixes” may sound, and look, “modern” but entertaining pot-pourris of the kind were all the rage back in the 17th century. The French kings Louis XIII and Louis XIV were both crazy about music and dance and drama and created lavish “entertainments” for art-hungry courtiers at Versailles. French ballet was the best in Europe at this period and composers such as Lully and Rameau frequently designed works that incorporated dance elements. The latter's opera-ballets combined the maximum of dance with the minimum of opera, a maximum of sheer visual spectacle with a minimum of plot. Exotic scenes were strung loosely together in so-called entrées and singers and large choruses were often part of these mouth-watering spectacles.....

### Mirth and Melancholy — *il Penseroso*

While all that dizzy dancing *et al* was going on in France, across the Channel in England John Milton was penning epic poems and trying to regain Paradise. His two panoramic pastoral poems of the English

countryside appeared in the 1640's, but condensing history, it was not until around a century later that the German-born, highly Italianate Handel found his way to England, becoming the great “imported” operatic and later oratorio composer of the time. Through his collaborating librettist Charles Jennens, Handel got to know Milton's two odes about mirth and melancholy and was duly inspired by them. Jennens, as was the custom of the day, added his own tail-piece *il Moderato*. Milton's vernal masterpiece, comprising the two “humours” of cheerfulness and melancholy (we might almost say extrovert and introvert) reflected the two sides of Handel's own character. It would also seem to have been perfectly structured to suit the style and personality of the young American choreographer Mark Morris and so *L'Allegro* was reborn.....

### Mark Morris — *il Moderato*

Hailed as the “most musical” of choreographers, Mark Morris, who is now forty, has been regularly inspired by “classical” music of earlier vintage and to date he has turned works by Handel, Bach, Vivaldi and Purcell into movement. “Handel”, he says, “taught me about form, about how to construct. “He is very conscious of history and tradition although his own visions are often dazzlingly fresh. *L'Allegro* was created during his first year as the director of dance at the Théâtre de la Monnaie in Brussels, in 1988. It was presented at the Adelaide and Edinburgh Festivals in 1994 and at Lincoln Center the following year. It

has been praised universally and unanimously, by the public and critics alike. Full of invention, on every level, *L'Allegro* contains startling juxtapositions of the hysterical and profound. Terpsichorean puns rub shoulders with elegant, sculptured beauty and there is much clever “...tripping of the light fantastic”, to quote Milton's own words. The staging is most certainly contemporary, as is its choreography, yet the whole conception harks back in spirit to those lavish early French productions. The ballet critic of *The New York Times* was moved to call it “...a glorious outpouring of dance invention and humanistic imagery.” There is no doubt in my mind that audiences in Hong Kong are going to find it thoroughly entertaining...

Clive Simpson

*Mark Morris Dance Group Performs “L'Allegro, il Penseroso ed il Moderato” at 8:15pm on Feb 22 to 25 and at 2:30pm on Feb 23 at Cultural Centre Grand Theatre*

舞蹈和音樂在馬克·莫里斯的生命中時佔著極為重要的份量。

從小馬克便與音樂結緣。雖然他十六歲始正式拜師上鋼琴課，但馬克的父親早在他七、八歲時教曉他讀樂譜。小馬克不管自己懂不懂彈奏家裏的那台鋼琴，總是一股腦兒伏在鍵盤上努力地按個不停。在學校裏，他既是合唱團的普通團員，亦是榮譽團員。閒暇時，他跟小伙伴们玩各種各樣的節奏遊戲，搞自創的

合奏樂隊自娛娛人。音樂成了他的社交手段。

自九歲起追隨 Verla Flowers 學習西班牙舞，至十三歲又加入 Dennis Boxell 創辦的 Koleda Folk Ensemble 跳巴爾干民族舞，馬克長期樂此不疲地浸淫在民族樂曲繁複多變，非一般規律的節奏韻律中。

經歷歲月的磨練，加上馬克驚人的集中能力及耐力，無論遇上那種複雜的節奏變化，那類細微的強弱音差，馬克均能充份掌握箇中的精要。他勝人一籌的音樂智慧，靈敏的節奏洞悉力，是同輩現代舞編舞家中少有的。

馬克·莫里斯喜歡聽大量的樂曲。很多時候，他挑選的音樂本身的主要樂章結構，恰好反映出他醞釀創作的舞蹈作品架構。他的舞蹈可說是其對樂曲理解以後產生的體能反射行動。在他的舞蹈裏，主題動作緊扣樂章的母題旋律共同開展、衍生、擴大、複合、替變。

只要某一闕歌喚起馬克情緒上的感應，激發他發乎內的共鳴，即促使其形乎外的體能行動。當他決意進行創作後，他會重複不斷地聆聽所選的音樂。事實上，他足足花了三年時間細聽韓德爾的清唱劇《歡笑、憂傷、悲喜之間》，日以繼夜地思索樂曲的每一個細節，仔細推敲約翰·米爾頓的歌詞內容，又參考英國詩人威廉·布萊克的插圖畫作，直至自己全然地鑽到樂曲描寫的境界裏去。他銳意把一己聽覺的感受，猶如鏡子映照意象般融會成流動的視覺組合。

一九八八年，馬克·莫里斯首次推出他的第一部大型創作《歡笑、憂傷、悲喜

之間》。這個長達兩小時的作品，共分兩幕，動用了二十四位舞蹈員，數十名合唱團團員，兩位女高音、一名男高音及一名男中音歌唱家，另加三十人管弦樂隊現場伴唱伴奏。自此，馬克的這齣舞蹈被評論界公認為他的傑作，更被譽為當今極具代表性的現代舞劇目之一。其時，馬克才不過三十二歲。

自一九八零年以來，馬克編排的作品，有半數是採用聲樂作配樂的。他尤其鍾愛獨唱或合唱曲，他深信：「歌唱就像舞蹈。只有身體在那，不依靠任何東西存在於這個世界，不需借助任何樂器。」歌聲由體內發出，那也是很私人的一種特性。怪不得馬克·莫里斯舞蹈團的琴師曾表示，有時候，馬克向人們展示其最私人的一面，便正是其如何去傾聽。

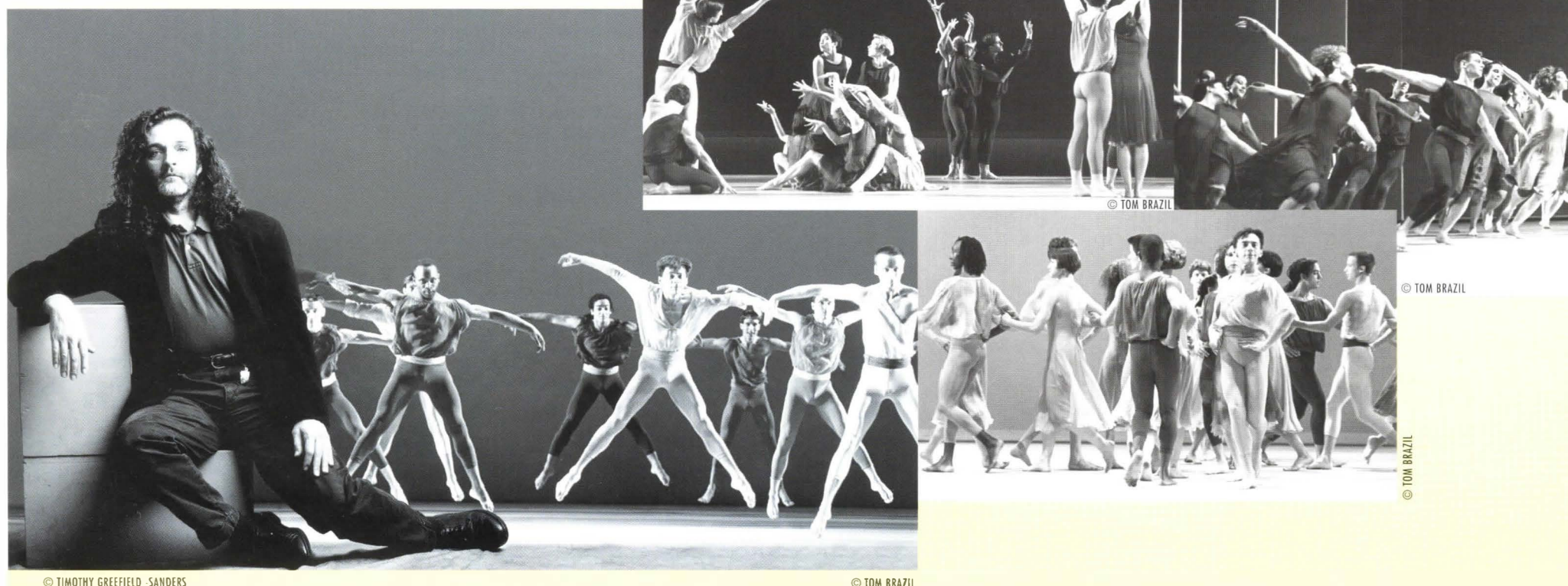
跟所有的藝術家一樣，馬克當然也追求美。「美，於我來說，經常就是結構。」馬克坦言，他特別偏愛十七世紀與十八世紀初的音樂，尤其是巴洛克時期的作品，這些美妙的樂曲最適宜用作舞蹈配樂，因它們表現出「人類的節奏」。巴洛克音樂擁有「完美的建築式結構」。

「韓德爾的音樂在我聽來，簡直是完美無瑕的，是一個無懈可擊的系統。它本身就是一個世界的縮影。」馬克·莫里斯如是說，可見他從不摒棄古典的純粹，並願意循規蹈矩地在前輩藝術家及別的藝術形式上加建提昇一己的成就。

《歡笑、憂傷、悲喜之間》教人全面地體會到他別創一格的，集音樂與舞蹈結構美於一身的古典現代舞風。

文：劉玉華

馬克·莫里斯舞團將於二月二十二至二十五日晚上八時十五分及二十三日下午二時三十分，在文化中心大劇院演出《歡笑、憂傷、悲喜之間》。





24-10 Arrived at Midnight. > All young men and women in a bar.  
Interested in the way they gambled with hands and fingers.  
深夜抵港>尖沙咀酒吧內，人聲鼎沸，年輕人猜枚，很有趣。

26-10 Morning> Quarry Bay. Seafood at Sai Kung. A lot of fish. Fascinating.  
Evening> Fringe Club, Lan Kwai Fong. Meet a lot of artists at Visage One Hair Workshop  
上午>鯉魚門。西貢吃海鮮，很多魚，妙極，樂不可支。  
晚上>藝德會，蘭桂坊，Visage One Hair Workshop 見了很多本地藝術家。

27-10 Stanley, Big Wave Bay, Shek O and Aberdeen.  
Tai Ping Ching Chiu Festival. Beach, waves, picnic, fun and street snack.  
赤柱，大浪灣，石澳和香港仔。太平清醮：海灘，浪花，野餐和遊戲，還有街上小吃。

28-10 Morning> Rehearsal started!  
Evening> Temple Street. Arrested by some wandering music notes, stopped at the middle of the street to listen. Attracted by a karaoke music shop. On hearing a fortune teller says, "You will be a great artist", a grin on her face.  
上午>開始排練  
晚上>榕樹頭：廟街，停在街中央聽歌聲，留連卡拉OK唱片公司。算命先生說：「你會是個一流的藝術家。」一樂！

29-10 Morning> Press Conference at Goethe-Institut Hong Kong.  
Evening> Visited Mr Cheung, a painter at Tsing Yi Temporary Housing.  
上午>歌德學院記者招待會。  
晚上>青衣臨時房屋區訪畫家張先生。

30-10 Midnight> Kowloon City. No airplanes to fly over, disappointed.  
A lot of people with their pet dogs at Kowloon City garden.  
深夜>九龍城。等候飛機從頭頂經過，可惜沒有。九龍城公園很多人溜狗。

31-10 Evening> Shek Kip Mei resettlement estate, Yuen Chow Street, Boot Lan Street.  
晚上>石硤尾徙置區，元洲街，砵蘭街。

1-11 Evening> Saw excerpts from The Romance of the Three Kingdoms. Why Not Bar at Causeway Bay.  
晚上>看大戲《三國演義》選段；銅鑼灣 Why Not Bar。

2-11 Evening> Talked with local artists at Lau Kin Wai's house.  
晚上>在劉健威家與本地藝術家交流意見。

3-11 Afternoon> Have village festival food at Yuen Long Ping Shan walled village, new airport project, Ching Chung Monastery.  
Evening> Attended Gan Pai-lin Erhu Concert, deeply moved. Talked about Chinese music with Wong On-yuen.  
下午>元朗坪山圍村吃盤菜，新機場工程，青松觀，燒衣。  
晚上>甘伯林二胡演奏會，深受感動。與黃安源談中樂。

4-11 Evening> Mid-level escalator, watched Chung Hing Express, shopping at a Chinese department store.  
晚上>乘半山行人電梯，看《重慶森林》，逛國貨公司。



5-11 Evening> Saw a Chinese doctor.  
晚上>看中醫。

6-11 Evening> Reception at German Consul General's residence.  
晚上>德國領事官邸酒會。

7-11 Evening> Kung Fu class, Beijing Operatic Workshop.  
晚上>學功夫；京劇研習社排「梅」派京劇。

8-11 Morning> Shopping.  
Afternoon> Hong Kong Arts Festival Press Conference. Met Tan Dun and Anthony Wong.  
上午>購物。  
下午>香港藝術節記者招待會，遇上譚盾及黃耀明等。

9-11 Morning> Visited "Mother's Choice" and cemetery in Pokfulam.  
Evening> Attended a Balinese Kecak Dance performance.  
上午>訪「母親的抉擇」，薄扶林道墳場。  
晚上>看巴里舞蹈演出。

10-11 Rehearsal.  
排練。

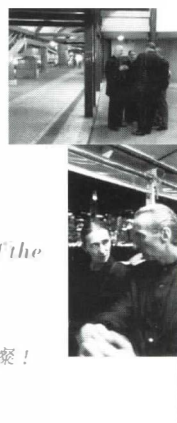
11-11 Evening> Dinner at Chairman of Hong Kong Arts Festival Society Ltd. Martin Barrow's residence.  
晚上>藝術節主席鮑磊設宴招待。

12-11 Evening> Enchanted by Chinese Dance.  
晚上>觀賞中國舞，十分投入。

13-11 Evening> Saw Horse racing.  
晚上>看賽馬。

14-11 Evening> Before departure, a group photo at the piazza of Cultural Centre.  
離港前，在文化中心露天樓梯上來個大合照。

25-10 Afternoon> Star Ferry, Peak tram. Walked around the Peak.  
Loved the plants, especially the heart-shaped one.  
Evening> Attended CCDC performance and reception.  
下午>天星小輪；山頂纜車；繞山頂一周，喜歡植物，尤其心形葉。  
晚上>看城市當代舞蹈團演出；出席酒會。



翩娜·包殊在香港

# pina bausch in hong kong



Hong Kong Arts Festival presents  
香港藝術節主辦

A New Dance Piece by Pina Bausch  
《翩娜·包殊新舞劇》

Mar 三月 7-9 at 7:30pm  
Cultural Centre Grand Theatre  
文化中心大劇院

A co-production by the  
Hong Kong Arts Festival Society,  
Goethe-Institut Hong Kong and  
Tanztheater Wuppertal Pina Bausch  
由香港藝術節協會、香港歌德學院及  
翩娜·包殊烏珀塔爾舞蹈劇場聯合製作

"We have eaten so  
much food here that  
I think we should do  
a piece just about  
eating."  
Pina Bausch

「香港這麼多美食，  
要一生才能理解得透！」  
翩娜·包殊

