

序

隨身看 隨身聽

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我的偶像大衛·寶兒 (David Bowie) 有一首金曲叫 *Sound and Vision*，這個名字特別令我印象深刻，尤其是當我在建構自己的劇場作品的時候，這個歌名就會出現在我的腦海裡，好像在不斷地提醒我勿忘初心，要在創作的迷宮中尋回原點，亦即最純粹的一點。劇場最令我感興趣的，不是台詞話語，而是沉默的時刻，光與影穿越那凝固著的氛圍，呈現一個又一個簡約的意象。

我這部劇場作品《香港三姊妹》是「劇場極簡主義探索計劃」中最重要項目，顧名思義，它是結合了極簡主義理念、契訶夫的名作《三姊妹》和香港的人與事的一個演出。《三姊妹》劇作只是點子，重點在於透過百多年前俄國人的生活反映出當今香港人的生存狀態。因此，創作時開動「編作模式」，作品嵌入了演員的「心」和「意」。

當然，設計師們亦有他們的心思，這本書和 CD 便滿載著他們的問題和「領悟」。佈景及服裝設計師巫嘉敏利用白色、簡單平凡的四邊形、重複的線條，沒有多餘的修飾，極簡約地呈現一個無指向性的舞台的原有空間。服裝方面，她為了區分現代和三姊妹原有年代的時空，於是在《三姊妹》戲份的時候，用上簡單的線條和剪裁、現代的堅挺布料（潛水料：SBR neoprene）代替繁複的內衣裙架，塑造原有年代的輪廓 (silhouette)。處理現代場景的時候，為帶出香港本土的感覺，服裝的剪裁在盡量簡單之餘，也較貼近現在生活的感覺。

燈光設計師鄭稜耀強調他的設計概念，理所當然是基於契訶夫的《三姊妹》。他的直覺是用上白色，冰天雪地的白，而這種白好像真的能代表故事發生的地點俄羅斯。他決意要在佈景的白牆上加上一些簡單但有點重複的圖案，最後他發現牆身原來是由一個個長方形組成的，有點像棺材或骨灰龕，他依據這些長方形打上幾個長方形的燈光效果，像大屋裡的窗戶，也像一盞盞大吊燈。相比俄羅斯，香港的場景會比較「熱」，所以他用上較多的色彩，尤其是暖色，背景和感覺上會有大分別，以區別兩個空間。不過，有些場景感覺會有點像冰冷的俄羅斯，如回憶香港歷史時。

音樂呢？CD 已經在你的面前，播放它吧，親自去感受吧！在 *sound and vision* 中旅行，人生不就是一場遊歷嗎？

簡約是禪，禪在空間、光和影。希望你可以拿著這本書隨身看，隨身聽，期待你們跟我們分享，你在哪地哪刻，聽著哪一首音樂，看著哪一頁……

在香港這個「大劇場」之中。

Preface

A Portable Performance

By Andrew CHAN Hang-fai

Sound and Vision is a signature song of my idol, David Bowie. The title has made an indelible impression on me. Especially whenever I am putting together my own theatricals, the name would spring to mind, as if a reminder that I should never forget what got me into theatre in the first place; that I should return to ground zero, where all things are pure, in the labyrinth of artistic creation. What interests me most about theatre is not speech or dialogue, but the moment of complete silence – when light and shadow flows through the frozen air, in turn creating a stream of simplistic but evocative imagery.

The Hong Kong Three Sisters, which I directed recently, is the most important production of the Theatrical Minimalism Exploration Project. The name says it all: the play is a blend of Minimalist Theatre, Anton Chekhov's *The Three Sisters*, and some happenings in Hong Kong and the people involved. *The Three Sisters* serves only as creative fodder. The point at issue is to reflect the lives of today's Hongkongers by looking at their Russian counterparts from over a century ago. Therefore, during the production process we put into play the Devising Theatre approach, incorporating into the piece what was there inside the actors' hearts and minds.

Our designers, for that matter, have their own ideas too. This booklet and the CD encapsulate all the questions hanging over their heads and the subsequent "epiphany" they experienced. MO Kaman, our set and costume designer, aptly utilized the white colour, ordinary-looking quadrilaterals, and repetitive lines without any unnecessary embellishments in visualizing a primordial theatrical space devoid of any connotation or implication. As for the wardrobe, she made a conscious effort to differentiate the present day from and the time and space of the Russian sisters. To craft a silhouette of an earlier age in *The Three Sisters*, she went for clothing of simple contours and cutting that was

made of SBR neoprene, a modern-day fabric with a firm hold, instead of the complex cage-like structure of the undergarment. And while working on the Hong Kong scenes, she brought out the local flavour the drama calls for by applying a modern sensibility to the uncluttered, unadorned wardrobe.

Our lighting designer Micro CHENG reiterates that his creative concept, as a matter of course, came from Chekhov's *The Three Sisters*. His instinct told him that white – snow-white, to be accurate – would effectively represent Russia where the story unfolds. He insisted on adding some simple but repetitive patterns to the set – a white wall – and soon discovered that it consists of rows of rectangles which bear a resemblance to coffins or cremation urns. He then created lighting effects in rectangular patterns following the grids on the wall, which eventually look like windows in a mansion, or chandeliers hanging from the ceiling. As opposed to Russia, the Hong Kong sequences are supposed to be warmer. Micro thus applied more diverse colours, especially warmer ones, to accentuate the contrasting vistas and moods between the two regions. That said, part of the Hong Kong scenes still have a colder tone close to that of Russia, such as when the plot brings audiences back to Hong Kong in the past.

And what about the music? The CD is now in your hands, so play it and let yourself feel it all! Take a journey through sound and vision – isn't life a journey after all?

Simplicity is Zen, and Zen exists in space, light and shadow. We hope you will carry this book with you, so that you can read it and listen to it anywhere you go, anytime you feel like it. We look forward to hearing your feedback: when and where and which page or song you are savouring – in the "grand theatre" that is Hong Kong.