

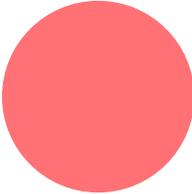
傑出藝術貢獻獎

Award for Outstanding Contribution in Arts

毛俊輝

Mao Chun-fai, Fredric



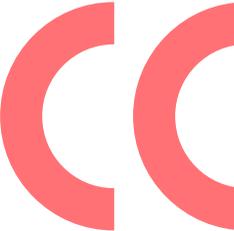


香港話劇團桂冠導演。於浸會學院外文系修讀英國文學，1968年赴美國愛荷華大學修讀戲劇藝術碩士課程，並長期投身美國職業劇團演與導的工作。

1976年首次在美國百老匯演出音樂劇《太平洋序曲》，27歲出任美國加州拿柏華利劇團藝術總監。毛氏在美國戲劇界工作十數載，於1985年香港演藝學院成立之始返港執教，出任戲劇學院表演系主任，為香港演藝界培育接班人。

2001年至2008年出任香港話劇團藝術總監，期間執導不少世界經典劇作，及致力製作不同類型的本地原創劇，包括《酸酸甜甜香港地》、《新傾城之戀》和《梨花夢》等。其中《新傾城之戀》先後在上海和北京作首次全粵語舞台劇的公開演出，又赴多倫多及紐約作巡迴演出，贏得海內外觀眾高度評價。

毛氏自小醉心中國戲曲，一直積極推廣本港傳統戲曲的發展，於2014年至2016年出任香港演藝學院戲曲學院首任院長。近年亦嘗試將傳統粵劇與現代劇場結合，例如2010年所編導的原創音樂劇場《情話紫釵》，代表香港赴上海世博演出，並榮獲2011年上海壹戲劇大賞的年度時尚戲曲大獎。2011年則為香港康樂及文化事務署主辦的「中國戲曲節」改編及執導粵劇《李後主》新版本。毛氏曾應香港西九龍文化區的邀請，參與戲曲中心設計的評選及其發展計劃，更擔任「西九大戲棚2014」的藝術策展。



毛氏曾獲得多個舞台獎項，包括五度榮獲由香港戲劇協會頒發的香港舞台劇獎「最佳導演」及香港藝術家聯盟頒發的「藝術家年獎1999」（舞台導演）。2004年，獲香港特別行政區政府頒授銅紫荊星章，表揚他對推動本土戲劇和藝術方面的貢獻；2005年獲香港演藝學院頒授榮譽院士；2007年獲浸會大學頒授榮譽大學院士；2014年再獲香港演藝學院頒授榮譽博士（戲劇）。

Director Laureate of Hong Kong Repertory Theatre (HKRep), Mao Chun-fai, Fredric was a graduate in English Literature at Hong Kong Baptist College. In 1968, he pursued a Master of Fine Arts degree in Theatre Arts at the University of Iowa, US and embarked on an acting and directing career with various professional theatre companies in the US.

In 1976, Mao made his acting debut in the musical *Pacific Overtures* on Broadway. At the age of 27, he was appointed Artistic Director of the Napa Valley Theatre Company in California. Mao returned to Hong Kong at the inception of the Hong Kong Academy for Performing Arts (HKAPA) in 1985, and joined its

School of Drama as Head of Acting to nurture local stage talents.

During his tenure as Artistic Director of HKRep from 2001 to 2008, Mao was committed to directing world renowned plays and staging original works of diverse genre, such as *Sweet & Sour Hong Kong*, *Love in a Fallen City* and *Secret of Resurrection*. An entirely Cantonese production *Love in a Fallen City* was presented for the first time in Shanghai and Beijing and toured Toronto and New York, receiving astounding acclaims from audience and critics alike.

An avid champion of the traditional Chinese opera in Hong Kong, he was the founding Chair of the newly established School of Chinese Opera at HKAPA from 2014 to 2016. Mao often successfully fused traditional opera and modern drama together in his productions. For example, his original work *The Liaisons* won the Best Modern Chinese Opera Award of the Shanghai First Drama Award in 2011. At the invitation of the West Kowloon Cultural District (WKCD), Mao had been involved in its Xiqu Centre development as well as served as the Programme Curator of West Kowloon Bamboo Theatre 2014.

Mao's career is also decorated with a string of accolades - including five times winner of the Best Director at the Hong Kong Drama Awards and Artist of the Year (Stage Director) from the Hong Kong Artists' Guild in 1999. In 2004, the Government of Hong Kong Special Administrative Region awarded Mao the Bronze Bauhinia Star for his contributions to arts. He further received an Honorary Fellowship from HKAPA in 2005 and an Honorary University Fellowship from Hong Kong Baptist University in 2007, and then the Honorary Doctorate (Drama) from HKAPA in 2014.



縱橫戲劇界 40 多年的毛俊輝，由美國劇壇回到香港，執教鞭又執導，多年來為香港演藝界培育眾多出色的接班人，又為香港帶來一齣又一齣舞台經典，他的人生，就是一場好戲。

打破種族藩籬 美國經驗畢生受用

留美 17 年，毛俊輝早在七八十年代，已於彼邦的戲劇界有所成就。既完成愛荷華大學的戲劇藝術碩士課程，又與當時劇壇上多位頂尖藝術家合作，包括跟隨著名戲劇大師 Sanford Meisner 學習演技；1976 年在百老匯演出 Prince/Sondheim 音樂劇《太平洋序曲》；27 歲出任美國加州拿柏華利劇團藝術總監。能夠在種族隔閡的年代打破膚色的枷鎖，在美國闖出如此豐盛的事業，他卻選擇於 1985 年返港。

「在美國要試的全部也試過了，身為一位亞裔的戲劇工作者，可以怎樣在美國繼續發展下去？至 1985 年，香港演藝學院成立，我的啟蒙老師鍾景輝先生希望我回來執教戲劇，我也相信回來有更大的發揮，於是就回來了。」

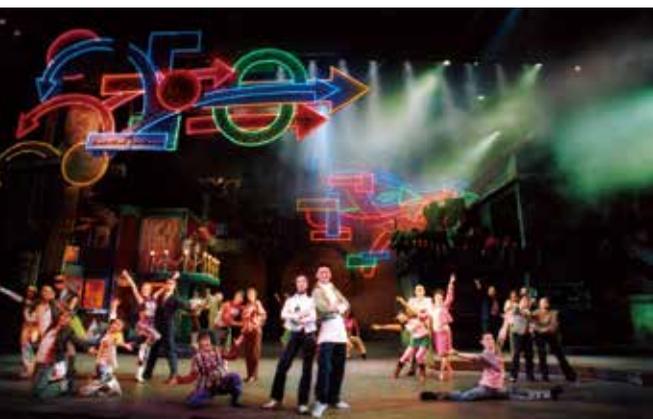
多年之後，毛俊輝認識到三藩市 The Asian American Theater Company 的創會成員，均為美國亞裔人士。當他們仍是學生時，發現原來有劇團曾起用華人當藝術總監，感到莫大鼓舞，日後就籌組了這個劇團。雖然已離開美國，但毛俊輝仍很欣慰：「真沒想到自己的經歷原來在美國會留下一些影響。」

培養香港戲劇人才

17 年的美國經驗是寶貴的，為他回港推動本土戲劇藝術奠定了基礎。

1985 年香港演藝學院成立之始，毛俊輝出任戲劇學院表演系主任，他把富有西方舞台表演色彩的創作體驗，糅合中國戲劇的精萃，為當時剛起步的香港表演藝術教育帶來新的視野，也培育出許多如今已獨當一面的演藝界人才，如黃秋生、張達明、謝君豪、甄詠蓓、劉雅麗、蘇玉華、潘燦良、麥兆輝、陳十三等。

《酸酸甜甜香港地》 Sweet & Sour Hong Kong



《杜老誌》Tonnochy

看今天毛俊輝「戲壇君子」的形象，難以想像當年原來是「魔鬼教練」，不同時期的學生對他的印象都是——毛俊輝很惡。最為人知的莫過於他連很惡的黃秋生也罵到當眾落淚。這也只因他總是傾囊相授，每次都要求學生做到最好。

雖然學生們都有苦水要吐，但多年後回想，他們不無感激嚴師的一番苦心。「有天分的學生，我都對他們很嚴格，不然就對不起他們。」毛俊輝說。

改革香港話劇團 開創新的發展空間

在演藝學院執教 16 年後，2001 年，毛俊輝接受另一個挑戰——出任公司化後的香港話劇團首任藝術總監，一做就是七年半。

公營劇團公司化，對香港的演藝界來說，是相當重要的事件，但當時香港缺乏有這方面經驗的人才。毛俊輝在美國私營劇團的經驗，在此時派上用場。「這個過程是困難的，因為沒有人知道怎樣去做，也沒有模式可以參考，一切要根據劇團的情況見招拆招。」

由重整劇團架構，讓藝術和行政部門互相配合，到令本地和內地演員建立互信，以至檢討薪酬制度和拓展對外的推廣，這一擔子的工作，都是要令香港話劇團脫胎換骨。

毛俊輝又為香港話劇團引入新的表演形式，如形體劇場、親子劇場和音樂劇。由 2006 年的《小飛俠》開始，話劇團至今有一定數量的親子劇目。至於 2003 年製作的《酸酸甜甜香港地》音樂劇，也是一大突破。「那時正值沙士過後，政府希望話劇團、香港中樂團和香港舞蹈團聯合製作一些可以重建香港人信心和文化身分的作品，於是我便統籌及導演了這個原創音樂劇。」

要策劃一個涉及三個藝團的大型劇目，而且籌備和排練時間有限，過程相當吃力。但毛俊輝付出的努力沒有白費，演出除了在本地叫好叫座外，後來更獲邀首次到上海公演，也為話劇團在內地的推廣和發展打開了窗口。

推動原創劇 帶領戲劇衝出香港

毛俊輝亦銳意推動本土原創劇。在加盟香港話劇團之前一年，他執導的《煙雨紅船》連續公演了 64 場，證明了只要有好的原創劇本及嚴謹的製作，就能吸納更多觀眾。而近年創作的《杜老誌》也在一年之內三度公演，共演了 41 場。

在香港話劇團掌舵期間，他增加了原創劇的比例，並藉此開拓內地和海外的觀眾。於是，新作品《新傾城之戀》、《德齡與慈禧》、《還魂香》就誕生了，今天已成了經典劇目，前兩者更衝出香港，在國內和海外公演。毛俊輝說：「我加入香港話劇團的時候，劇團已成立了差不多廿五年。我當時有一個心願，就是要讓外面的人認識這個劇團。那時政府沒有資助海外推廣的預算，我們要靠自己找資源。」

終於，憑着《酸酸甜甜香港地》在上海公演之成功，其他海外推廣活動接踵而來。「例如《新傾城之戀》能夠在上海、北京公演，而且是用粵語原汁原味演出，內地的觀眾也相當接受，甚至在內地獲獎。踏出了第一步後，政府的政策也有改變，現在已有預算資助劇團去外地公演。」

對於用粵語在內地演出香港劇目，毛俊輝一點也不擔心語言隔閡。

「《新傾城之戀》在北京公演時，第一幕全場鴉雀無聲，演員感到很不安。當時大家都在想，是否真的語言問題？至終場的時候，觀眾站起來熱烈拍手叫好，原來北京的觀眾很認真，專注地看演出，所以沒有發出任何聲音。我相信，好的劇可以打動觀眾，超越語言。」

承傳戲曲文化

2014 年至 2016 年間，毛俊輝應邀出任香港演藝學院新成立的戲曲學院院長，期間又擔任「西九大戲棚 2014」的藝術策展，致力承傳和推廣傳統戲曲。

本身是戲曲迷的毛俊輝，更把戲劇和戲曲結合起來，於 2010 年編導了原創音樂劇場《情話紫釵》，於香港公演後曾赴上海、北京、深圳作巡演，並於 2011 年奪得上海壹戲劇大賞的「年度時尚戲曲大獎」，表揚其傳統中見突破。

毛俊輝說：「傳統戲曲當然是要保留，但我們也應開拓更多空間，讓不同年齡層的觀眾認識粵劇之美。而且，我們一定要對粵語有信心，我們在內地公演的劇目，都堅持用粵語演出。可別忘了，粵語根本是一種很精彩的語言。」



共同承擔 推動業界發展

半生貢獻演藝工作，參與過百部舞台製作，對於香港戲劇界的未來，毛俊輝非常重視人才培訓和經驗傳承，更成立「亞洲演藝研究」，進行師友計劃和有關的研究工作。

他說：「好的作品必須是雅俗共賞，而且是台前幕後共同努力的成果。看着香港的戲劇發展，我們的製作、規格、模式、紀律、知識，都是經過了幾十年時間累積的專業水平。我們有人才，不應妄自菲薄。而我相信，戲劇界未來要做的，就是業內人士要對行業有承擔。一個行業怎樣變得成熟健康，那不只是政府資助可以解決的，而是要業內所有人共同努力去做出好的作品、培訓各方面的人才，更要令他們有應得的待遇，才能建立到對本地演藝事業的歸屬感。」

今年 10 月，為慶祝香港話劇團 40 周年，毛俊輝將會擔綱主演《父親》一劇；明年更會為香港藝術節策劃 / 導演戲曲節目。毛俊輝一直為推動戲劇及戲曲發展而努力，一路走來，從未言休，足見他對藝術的那份承擔和堅持。



《新傾城之戀》 Love in a Fallen City

Throughout a career that spanned over four decades and straddled the US and Hong Kong, Mao Chun-fai, Fredric had nurtured generations of talents in local theatre and produced countless stage classics. His versatile life makes a good drama.

A life-changing experience:

Breaking the racial barrier in the US

Mao had already made a name for himself in the US as early as the 1970s and 1980s. With a MFA degree in Theatre Arts at the University of Iowa, he had worked with numerous leading artists in the theatrical field; performed in the Prince/Sondheim Broadway musical *Pacific Overtures* in 1976; and served as Artistic Director of Napa Valley Theatre Company in California at the young age of 27. Yet, after overcoming the racial barrier and with a blossoming career in the US, Mao decided to return to Hong Kong.

“By then, I’d experienced all that the US would allow me to try. What would be the prospect for an Asian theatre artist? When HKAPA was founded in 1985, my mentor Mr Chung King-fai invited me back to teach. As I too believed this would give me more room to realise my potential, then I came back.”

Years later, Mao learned that the founding members of the Asian American Theater Company in San Francisco, were all Asian origins. When they were students, they learned the fact that a local theatre had once appointed an Asian Artistic Director. It gave them the incentive to set up their own company later on. Though no longer in the US, Mao is extremely pleased. “I never thought my experience would leave such impact in the US.”

Nurturing talents for Hong Kong theatres

The 17 years Mao spent in the US was the building block for the promotion of theatre in Hong Kong.

Mao was the Head of Acting at the School of Drama, HKAPA since its establishment in 1985. Through his teaching, he shared his artistic experience in the West and refined it with the fineness of Chinese theatre. His vision inspired many emerging talents such as Anthony Wong, Cheung Tat-ming, Tse Kwan-ho, Olivia Yan, Alice Lau, Louisa So, Poon Chan-leung, Alan Mak and Chan Sap-sam who have now progressed to leading figures in performing arts.

These days, one could hardly see the “Coach from Hell” as he was known by his pupils behind the “Gentleman of Theatre” persona. But Mao was famously strict because even Anthony Wong, a



《情話紫釵》 *The Liaisons*

fiery young actor, was reduced to tears under his coaching. This was the result of his dedication to pushing his pupils to their full potential.

The grumbling pupils from the old days are all grateful to their demanding mentor now. Mao says, “I’m particularly strict to the gifted ones. I can’t let them down.”

Reforming HKRep to carve out new space for growth

After serving HKAPA for 16 years, Mao took on another challenge. In 2001, he assumed the position of Artistic Director of HKRep which was in the middle of corporatisation. He stayed with the company for seven and a half years.

The corporatisation of a publicly-funded company stirred up much attention in the theatre field in Hong Kong. At a time when Hong Kong lacked experts with similar experience, and Mao’s experience with private companies in the US was an asset. “It was a trial process because no one knew what to do and there was no previous model to follow. We had to think on our feet.”

Mao’s task was a complete makeover of HKRep. The restructuring involved fostering communication between the artistic and administrative departments, building up trust between local and mainland performers, reviewing the pay scale and initiating the outbound promotion.

Meanwhile, Mao introduced pioneering performance programmes such as physical theatre, family theatre and musical to HKRep. Since *Peter Pan* in 2006, HKRep had been staging family theatre. The musical, *Sweet & Sour Hong Kong*, in 2003 was also a bold attempt. “Soon after the SARS epidemic, the Government wanted arts groups like HKRep, Hong Kong Chinese Orchestra and Hong Kong Dance Company to stage a collaborated project that would boost the confidence and cultural identification of Hong Kong people. So, I organised and directed this production.”

A large-scale co-production with three arts companies with a tight schedule for preparation and rehearsal was a formidable task. But Mao's efforts paid off. Not only was the production a critically acclaimed box office hit in Hong Kong, it went on to play in Shanghai and helped HKRep entered the Mainland market, paved the way for future promotion and development.

Original play spurs Hong Kong theatre to the world stage

A zealous advocate of original plays in Hong Kong, the year before joining HKRep, Mao directed *Red Boat* which ran for a record of 64 shows, a strong proof that audiences were drawn to a good script and sound production. His recent production, *Tonnochy*, returned to stage twice within a year and gave a 41-show run.

As the Artistic Director of HKRep, Mao increased the share of original works in the company's productions, and strategically reached out to the Mainland and overseas audience. "HKRep had been running for nearly 25 years when I joined it. I set my mind on introducing people abroad to the company. Without public funding for touring overseas, we had to identify such resources ourselves."

Sweet & Sour Hong Kong made a breakthrough in its Shanghai tour and kicked off a series of overseas promoting events. "After that, *Love in a Fallen City* was presented in Shanghai and Beijing. Even though performed entirely in Cantonese, it was well received by the audience and gaining awards as well. Government policy also changed since then, now the Government has reserved funding for outbound tours."

Language barrier did not worry Mao, and his local productions were all staged in Cantonese in the Mainland.

"When *Love in a Fallen City* was performed in Beijing, the actors felt uneasy when the first act was met with a deafening silence. We wondered if the language was the problem. But at the curtain call, the audiences gave us a huge standing ovation. Then we learned that audiences in Beijing were actually very serious and so had kept silence throughout the viewing. That's why I believe a good show will move the audiences and overcome language barrier."

Preserve the tradition of Chinese opera

Between 2014 and 2016, Mao served as the Chair of the newly formed School of Chinese Opera in HKAPA. He was also the Programme Curator of West Kowloon Bamboo Theatre 2014 and championed the continuous refinement and spread of Chinese opera.

An opera enthusiast at a young age, Mao blended modern drama and Cantonese opera in his production *The Liaisons* in 2010, which opened in Hong Kong and then toured Shanghai, Beijing and Shenzhen. With its unconventional featuring of the traditional art form, the play won Best Modern Chinese Opera Award of the Shanghai First Drama Award the following year.

"Of course, we have to preserve the Chinese opera tradition, but we should seek new opportunities for audiences of different age to appreciate the beauty of Cantonese opera. We should also have faith in Cantonese. We always insisted on performing in Cantonese when staging our plays in the Mainland. Don't forget Cantonese is a vibrant language."

Concerted efforts to nourish drama

With his professional life devoted to the theatre and over a hundred stage productions under his belt, talents grooming and expertise sharing are especially close to his heart. To seek a better future for theatre, he founded Performing Arts Asia focusing on mentorship programmes and research.

"A good production is a concerted effort of all which can appeal to audiences of various backgrounds. After decades of development, Hong Kong theatre has accumulated expertise and knowledge in production, standard, mode of operation and discipline. We should believe in ourselves. The future development of theatre is the shared responsibility of every player in the field. We cannot solely count on government funding to make the sector mature and develop. It requires our collaborated efforts to produce good works and train up future talents. A decent income will help increase their commitment to Hong Kong's performance art scene."

This October, Mao will star in a HKRep production *The Father* to celebrate the Company's 40th anniversary, and will create a new Cantonese opera programme at the Hong Kong Arts Festival next year. With his commitment and sense of mission to arts, slowing down is certainly far from his mind.