



# 胡海輝 一條褲製作 Wu Hoi-fai Pants Theatre Production

胡海輝深知辦劇團絕非賺錢事業，要是劇作側重社會性尤其難獲資助，但他仍執意回應社會和時代，為一些人與事發聲，引領觀眾反思。

Wu Hoi-fai is resigned to the fact that running a theatre will not exactly make heaps of profits. Funding is even harder to come by with socially engaged theatrical works. Wu, however, remains steadfast in responding to society and the times, eliciting reflections from the audience while giving a much-needed voice to certain people and events.



## 01 戲劇最大的吸引力是甚麼？

What appeals to you most in drama?

我在中四時初次接觸戲劇，當時被老師選中成為主角，感受到眾人目光聚焦到自己身上，加上老師讚賞，令我覺得很好玩和有成就感；後來又曾隨海豹劇團排戲。但真正開始覺得這似乎不單是業餘興趣，還是入讀香港中文大學之後——那時在學校劇社的崗位不僅是演員，也涉足後台，甚至寫劇本和當導演。我發覺當導演的滿足感很大，看着作品逐漸成形，有點藝術家的感覺。

另一方面，我從小就覺得閱讀是很好的娛樂，每本書都是一個天空一個世界。我特別愛讀名人傳記，而戲劇就是講述人的故事，且比書本更能直接地參與其中；作為導演，可帶領一群人一起創作，接收即時反應，過程絕不刻板沉悶，每一齣戲都帶來新挑戰。

I first encountered drama in Form 4 when I was cast in a lead role. It was fun and there was a sense of achievement from the attention fixed upon me and from my teacher's compliments. I subsequently rehearsed for a work with the Seals Theatre Company. It was not until I entered the The Chinese University of Hong Kong that I realised this was not a mere amateurish interest. In the university's drama club, I did not just act — I was also engaged in playwriting and directing. There was great satisfaction in being a director, and I felt somewhat like an artist as the work gradually took shape.

Moreover, I always enjoy reading as an excellent source of entertainment. Every single book forms a world of its own. I love reading biographies in particular; Drama is in fact a form of narration of people's stories, and is more participative in nature when compared to reading. It is therefore never boring, as a director, to lead people in creative works that elicit instant reactions. Every single work comes with new challenges.



《金童子(重演)  
Gweilo (Re-run)



《父子女一場……(重演)  
My Dad, My Mom, My Son and My Daughter... (Re-run)

## 02

在「一條褲製作」擔任藝術總監，給你怎樣的創作空間和挑戰？

What are the opportunities and challenges for being the Artistic Director of Pants Theatre Production?

「立足舞台，放眼社會」一直是「一條褲製作」的宗旨。我和另外三位創團成員都不願意製作純粹談情說愛、讓人在劇院逃避現實的戲劇。我們希望劇作能呼應時代，所以致力探索與社會息息相關的主題。就像近年我們一再以「紀錄劇場」回應本地議題，例如《本來沒有菜園村》和《1967》等。由於沒有現成劇本，要由零開始採訪和搜集資料，再去蕪存菁「砌故事」，每次都有很多「未知」，相當費時。不過，這些事件實在很值得記錄保留，而當看見沒有平台為一些事和一些人發聲，我們便負責發聲。

帶領一個劇團令我可以做自己喜歡的選擇，但同時也有很多考量。例如大力發展「紀錄劇場」很容易令大家覺得那是「一條褲製作」的「招牌」，但我們欣賞和喜愛的表達方式還有很多，並不希望被局限，像今年1月上演的《大師的陰影——布萊希特背後的男與女》，就以「演讀劇場」形式跟觀眾見面。

"Grounded in theatre with focus on society" has always been the mission of Pants Theatre Production. All four of us (founding members) are not interested in producing romance or escapist theatrical works. As we aim to explore works that echo the era, we actively explore social topics. In recent years, for example, we responded to local issues through "documentary theatre" with works like *Once Upon a Time in Choi Yuen Chuen* and *1967*. Since there was no ready-made script on hand, we often started from scratch with interviews and research before "piecing a story" out of our research. The process was quite time consuming, as there were many "unknowns". Nevertheless, the issues and events are worthy of preservation. When there was no platform to give voice to these people and events, we have the responsibility to voice out.

There is flexibility in making my own choices when leading a theatre group — but there are many considerations as well. For example, our dedication to developing "documentary theatre" could lead the public to perceive the genre as a signature style of Pants Theatre Production. We actually appreciate a variety of dramatic forms and would never want to be pigeon-holed. For example, we presented *Silent Partner* in January this year as a staged reading.

## 03 你期望作品與觀眾產生怎樣的結連？

What kind of connections do you wish to forge between your works and the audience?

我希望觀眾不是在劇場裡覺得滿足便罷，而是走出劇場仍有反思。「一條褲製作」的每一齣劇作都具有社會性，我們嘗試透過戲劇，讓觀眾看到和思考一些問題；至於之後他們是否有行動回應，就不是藝術家的責任，不宜過於追求。否則，我們的戲劇就變成了宣導工具。

I hope the audience will not be satisfied by just watching the performances, and that there would be reflections after leaving the theatre. All works presented by Pants Theatre Production are socially engaged. We hope our audience are made aware of some issues and will contemplate on them through our works. Whether they take action or not falls outside the purview of the artist, nor should it be a mandate. Otherwise, our works will become propaganda vehicles.

## 04 以往的哪個作品最難忘？

What were some of your most memorable works?

《1967》。那是我們繼《菜園村》系列後第二個正式的「紀錄劇場」創作，因為汲取了經驗，處理上成熟了。此劇在2014年8月首演時，雨傘運動還未正式展開，但社會的氣氛已經很緊張，有人甚至以此比對1967年暴動，思忖歷史是否在重演。我沒有親歷1967年那重大的歷史事件，唸書時也沒有香港歷史可讀，最初試圖了解事件來龍去脈時發覺資料非常匱乏，許多事情都沒有官方紀錄，很多人對事件的認知可能只有從《當年今日》看到的一分鐘新聞片段，有時候某些呈現眼前的說法甚至可以是神話迷思。此時「紀錄劇場」就發揮另一作用——幫助破除神話迷思，即使這不是說我們找到的已經是絕對的真相。

1967. It was our second formal "documentary theatre" work after the "Choi Yuen Chuen" series. We gained some experience and the way we handled was more sophisticated. When 1967 premiered in August 2014, tension already ran high in society even before the Umbrella Movement started. People made comparisons with the 1967 riot and wondered if history will repeat itself. I never experienced in person the historical events in 1967, and Hong Kong history has never been a school subject. There is a dearth of information on the event when I initially tried to understand it in depth. There were hardly any official record on the related incidents. Many people only know it through one-minute news clips from the TV programme "One Day". Certain representations of what appeared before our eyes looked like nothing short of myths. At this point, "documentary theatre" plays a crucial role — to debunk myths even while we are not proclaiming to own the absolute truth.



《回溯重構：1967》  
1967 (Re-run)



《時代記錄者》  
On the Record

## 05 未來有甚麼工作計劃？

What is your future plan?

第二屆紀錄劇場節和探討臨終照顧者問題的一系列活動，是2019年至2020年的兩大項目：前者包括到外地考察、大師工作坊和論及西九發展史的演出等；後者以多種應用戲劇手法探索常被忽略的照顧者社群。今年5月我們有「紀錄劇場」創作《一個人的政治：長毛》；9月將上演《2047的上半場與下半場》，對照大專生和長者對這個年份的看法。我們還打算邀請10位編劇各自以短劇回應「2047」這個題目，在明年6月演出，但能邀請多少位編劇還得看看是否得到資助。

The two major projects for 2019/20 are 2<sup>nd</sup> of the Documentary Theatre Festival and the series of activities exploring topics on end-of-life carers. The former involves overseas field trips, master workshops and a performance about the history of West Kowloon. The latter project explores the often neglected community of caregivers through multiple theatrical techniques. We will be presenting in May this year *A Hongkonger's Political Journey: Long Hair*, another "documentary theatre" work. *First and Second Half of 2047* will be performed in September, in which we will juxtapose the thoughts of tertiary students and elderly about the year 2047. We also plan to invite 10 playwrights to respond to the topic of 2047 through short drama pieces to be presented in June next year. The number of playwrights to be invited will depend on the availability of funding.



胡海輝 Wu Hoi-fai

先後畢業於香港中文大學（主修英文）及香港演藝學院戲劇學院（主修導演），2008年獲英國倫敦大學中央戲劇及語言學院碩士，同年獲亞洲文化協會基金獎學金前往美國考察研究。現為「一條褲製作」藝術總監，近年導演作品有《本來沒有菜園村》、《1967》、《黃面佬》及《金童子》等；同時為香港科技大學、香港演藝學院及恆生管理學院擔任兼職講師。

Wu graduated with a BA in English from the Chinese University of Hong Kong (CUHK), a BFA in Drama – Directing from the Hong Kong Academy for Performing Arts (HKAPA), and an MA in Advanced Theatre Practice – Dramaturgy from the Central School of Speech and Drama, University of London in 2008. He received the Yiqingzhai Foundation Arts Fellowship from the Asian Cultural Council in the same year and continued his research in the United States. Currently the Artistic Director of Pants Theatre Production, Wu's recent directorial works include *Once Upon a Time in Choi Yuen Chuen*, *1967*, *Yellow Face* and *Gweilo*. He is also a Part-time Lecturer at the Hong Kong University of Science and Technology, HKAPA and Hang Seng School of Management.