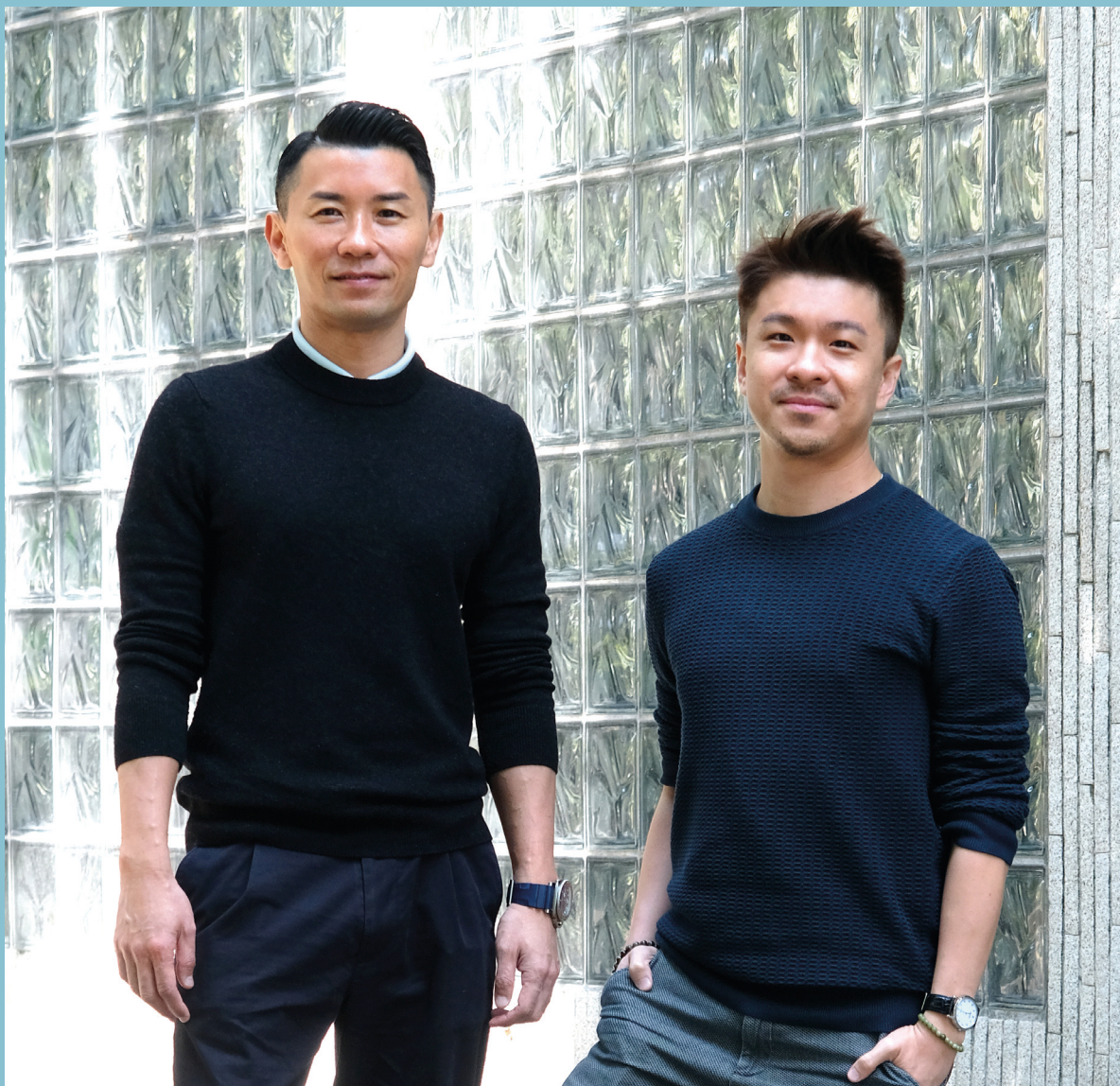


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Feature Interview with **Tony Wong** and **Billy Sy**

人物專訪 **黃龍斌** **施標信**

Billy Sy
施標信Tony Wong
黃龍斌

The Actor's Exploration of the Self 劇場關鍵詞

Tony Wong and Billy Sy, faculty members from the Academy's School of Drama, were both initiated into the theatre as secondary-school students. Ever since, they have been exploring the artform itself and themselves via that medium.

"I believe that every theatre major is seeking the self, scrutinising life and society, and expressing their take on these subjects on stage," Tony says. This endless self-interrogation may seem almost masochistic; yet for an actor, it is a fundamental skill. Tony Wong is an Academy alumnus; Billy Sy received his master's degree in drama from the Royal Central School of Speech and Drama in London.

The two became involved in Hong Kong theatre via different paths, yet both see teaching as a method of self-improvement. Tony observes in jest, "From actor to drama teacher, we have never let our guards down!"

兩位演藝學院戲劇學院講師黃龍斌和施標信，自學生時代打開通往劇場的大門，從此一直在戲劇領域探索，「我相信每個讀戲劇的人都一樣，不斷尋找自己，檢視個人生活，也檢視社會現況，將理解和得著透過作品反映於舞台上。」這種無止境的自我拷問近乎自虐，卻是演員的基本素養。黃龍斌是演藝戲劇學院校友，施標信於英國皇家中央演講及戲劇學院進修戲劇碩士，兩人從不同途徑踏足香港劇場界，現時一起在學院擔任教職，同樣視教學為自我提升的一途，黃龍斌笑笑說：「從演員到戲劇教學，我們從不鬆懈！」

Speaking of the pull of theatre, Tony quotes Shakespeare's *Hamlet*, a character who explains that the purpose of playing is to "hold as twere, the mirror up to nature; to show virtue her feature, scorn her own image, and the very age and body of the time his form and pressure." Tony repeats the quote twice to emphasise the key words: nature, virtue, scorn her image, age, and time.

"I've always been tremendously fond of theatre," he notes. "And it is largely because theatre holds a mirror up to the good and bad in human nature, and to the ebb and flow of our times."

A Century-Straddling Career

Tony's professional journey has been closely tied to the Academy. As a student, he majored in acting, and received both the Outstanding Actor Award and scholarships. After graduation, he joined the Chung Ying Theatre Company and subsequently founded his own company, 2 On Stage. In 2008, he went to the National Institute of Dramatic Art in Sydney to study for a master's degree in movement. In 2010, he founded Performer Studio to practise physical theatre, and also joined the Academy as a guest lecturer at the School of Dance. He is currently a Senior Lecturer in Acting and the Discipline Leader of the Movement Curriculum.

Tony's path from actor to lecturer originated in the urge to find the self. "While studying in Australia, a teacher suggested that I share about Hong Kong's theatre culture," he recalls. "I was dumbfounded. I had no idea what to say! I frantically looked for information. In the process, I discovered that without people like Mao Sir (Fredric Mao) and King Sir (Chung King-fai), there would have been no School of Drama in Hong Kong. That realisation gave me a strong sense of mission. I wanted to share what I learnt in Australia with Hong Kong."



Hong Kong Arts Festival's *Table for Six*, directed by Tony. 香港藝術節《飯氣攻心》舞台劇由黃龍斌執導。(Photo by 拍攝: Kit Chan imagery)

談及戲劇的吸引力，黃龍斌引述莎士比亞在《王子復仇記》中寫下的對白：「自有戲劇以來，它的目的始終是反映人生，顯示善惡的本來面目，給它的時代看看它自己演變發展的模型。」他重複讀了兩篇，務求清晰傳達當中的關鍵詞——人生、善惡、時代、演變，「我一直喜歡戲劇，很大程度是因為裏面所反映的人性善惡，呈現一個時代的發展方向。」

擴闊劇場想像空間

黃龍斌的戲劇之路離不開演藝學院，在學期間主修表演，多次獲傑出演員獎及獎學金。畢業後加入中英劇團，其後成立異人實現劇場，2008年赴悉尼於澳洲國家戲劇學院研讀碩士，主修形體；2010年成立Performer Studio實踐形體劇場，及重返演藝學院擔任舞蹈學院客席講師，現為戲劇學院高級講師（表演）及形體訓練課程主管。從演員到講師，源於一種尋找自我的經歷，「在澳洲讀書時，老師提議我分享香港的劇場文化，當刻我呆住了，原來我一無所知！於是四出搜集資料，才驚覺香港戲劇界如果沒有Mao sir（毛俊輝）和King sir（鍾景輝），戲劇學院可能根本不存在，那一刻有很大感召，希望將自己在澳洲所學的帶回來分享。」

由上世紀的學生，晉身為新世紀的演員、老師、導演、編舞，黃龍斌的多重身分見證着劇場本質的轉變，「我們以前看話劇，會覺得演員有種舞台腔，但隨着時代轉變，學院在教學中摻入不同元素，從表演、藝術、創作等多角度為學生帶來更多嘗試和發展方向。」戲劇學院近年的方針是培育劇場建構者，講求跨學科、跨界別融會貫通，黃龍斌昔日撰寫履歷時標榜自己可導可演、能跳能編，或會給人一種自吹自擂的感覺，但今時今日的



Hong Kong Arts Festival's *We Are Gay*, directed by Tony. 香港藝術節《我們最快樂》舞台劇由黃龍斌執導。(Photo by 拍攝: Kit Chan imagery)

From a student in the 20th century, Tony went on to become an actor, teacher, director and choreographer in the 21st century, his various identities reflecting transformations in theatre.

"We may notice that stage actors in the past projected a kind of staginess in the way they presented themselves," he points out. "But as the School evolved with the times, it introduced into its teaching new ideas, approaches, and developments in acting, art and creation."

In recent years, the School's direction has been to groom dramaturge, stressing cross-disciplinary and cross-sector studies as well as enabling students to achieve mastery through comprehensive approaches. Tony recalls that while compiling his resume, he had written that he could both act and direct, dance and choreograph. While it might have seemed like he was "blowing his own trumpet," what theatre needs today is precisely that kind of versatility.

"Today's market requires actors to be multi-functional," he notes. "Sometimes the stress is not on the actor's acting but how the actor helps to expand the audience's imagination by introducing experiences that reflect different visions."

Learning Modes for the New Era

Billy Sy, who learnt his craft mostly in the United Kingdom, used to feel that theatre was more advanced in Europe and the United States. But after becoming involved in Hong Kong's theatre development, he has revised his opinion.

"I spent eight years away from Hong Kong," he notes. "When I came back, I reacquainted myself with my home and its theatre. I realised that in terms of vision, artistic pursuits, and the concepts of theatre education, we are not behind the West at all. More importantly, we don't need to compare ourselves with other places. What we need is to find a theatre that belongs to us, to think what kind of students we hope to nurture on our own soil."

It was Billy's high-school drama teacher who introduced him to the theatre. "Meeting the right teacher is essential," he explains. "A teacher can have lifelong influence on a student."

After graduating with a bachelor's degree in sociology from the University of Nottingham, Billy got into the University of London's Royal Central School of Speech and Drama to study for a master's in acting. He managed to sign with an agent right after graduating, and stayed in London to build his acting career. However, the financial crisis in Europe made him return to Hong Kong.

He played in the Hong Kong Repertory Theatre's musical *Scrooge*. In the same year, he participated in a production



劇場人正需要多元特質，「現今市場需要的演員不止是演員，還要有更多功能，有時着眼點甚至不在演員個人，而是幫助觀眾，擴闊他們對劇場的想像空間，帶來更多不同視野的體驗。」

新時代學習模式

在英國學藝的施標信坦言，以往總覺得歐美劇場走得較前，從回港親身參與本地劇場發展後，自有另一番體驗，「我曾經離開香港八年，回來後重新認識自己的家，重新認識香港戲劇，其實不論視野，對藝術的追求，抑或戲劇教育理念，我們一點也不輸蝕。更重要的是，根本不用跟其他地方比較，因為我們要找尋屬於自己的劇場，我們要思考的是希望在這塊土地上孕育怎樣的學生。」

施標信的戲劇啟蒙老師，是英國高中時期的戲劇老師，「學習過程中遇上好老師非常重要，一個老師足以影響學生的人生。」在諾定咸大學修畢社會學學士後，他再考上倫敦大學中央演講及戲劇學院主修表演，一畢業即與當地經理人公司簽約，留在倫敦發展演藝事業。2009年歐洲爆發金融風暴，他回流香港後參演了香港話劇團的音樂劇《奇幻聖誕夜》，同年亦參演了演戲家族的《一屋寶貝》，此劇經歷了七年不同形式和在不同



by the Actors' Family, *The Passage Beyond*, a work that was revised in different formats and regions over the course of seven years. Eventually, Billy became involved with different repertoires.

"During that same time, various institutions from primary and secondary schools to adult drama courses offered by art groups invited me to teach drama," he says. "My network grew. Five years ago, I joined the Academy as a part-time instructor, becoming full-time after one semester." Billy is currently Lecturer in Voice/Movement as well as Academic Project Coordinator at the School of Drama. He attributes this evolution to synchronicity. "When online classes were first held during the pandemic, I resented them, but slowly came to realise the world of possibilities they were opening up," he explains. "For example, students developed web theatre and performed on digital platforms, using their creativity to turn the impossible into the infinitely possible. As we adapt to circumstantial changes, a whole new universe becomes available to us."

But technology is a double-edged sword, ushering in huge changes in modes of learning and exchange, even social formations. Billy points out that current students are extremely efficient in the way they learn and work, but want to see results right away, so he often reminds them to slow down. "We can get information by making a few clicks online, but self-seeking does not come from a Google search," he exhorts. "It's a slow process of observation and contemplation that takes time, experience, and interaction with others."

A Salve for the Soul

Practice is the best form of learning, even for teachers. Recently, Billy has been engaged in voice training. He is enrolled in the Estill Master Trainer programme with the aim of obtaining certification within this year. "As a performer and art educator, I am consolidating what I've learnt all these years," he says. "The process of self-discovery is still ongoing. It never stops. I learn every day, and every day I make progress. I am really enjoying this."

Earlier this year, the ever stage-active Tony collaborated with Candace Chong Mui-ngam, alumna of the School of Drama, to direct the play *We Are Gay*, which was supposed to debut two years ago. Shortly after this, he teamed up with Sunny Chan to direct *Table for Six* on stage. Even Billy admits that he admires Tony's energy and time management.

When asked how he balances teaching and stage, Tony

地區的重演，施標信亦逐漸有更多機會參演不同的劇目，「同時陸續有學校邀請我擔任戲劇老師，由中小學開始，到藝術團體的成人戲劇課程，逐漸建立起網絡，五年前加入演藝學院擔任兼職導師，一個學期後轉為全職。」

現任戲劇學院講師（聲線/形體訓練）及學術項目統籌，施標信深信一切皆由緣分牽領，「疫情下轉為網課，起初有點抗拒，但漸漸發現很多可能性，例如有學生開發網上劇場，利用數碼平台現場演出，藉着創意將不可能變成無限可能。原來為適應環境改變，可能開發到另一個小宇宙。」科技是雙刃劍，對學習方法、交流模式，以至社會形態帶來極大轉變，施標信指新一代學生做事快、吸收快，但往往追求可立即看見的成果，所



Tony with School of Drama Year 3 students at acting class. 黃龍斌與戲劇學院三年級學生於表演課合照。



Billy's role in the musical *Golden Lotus* was nominated for "Best Actor" in Film Fest International Rome 2022. 施標信於音樂劇《Golden Lotus》中的角色被提名為2022年羅馬國際電影節「最佳男主角」。

makes light of it. "As long as I am enjoying myself, and stage projects do not affect my teaching, I like to fill my time outside the classroom with work," he says. "The important thing is self-discipline and health. Whether creating or teaching, I hope to be able to maintain a young mindset, mature technique, boldness in exploration, and accuracy in calculation."

The times, they change, sometimes drastically. Learning and growing need to speed up to keep up. Tony feels fortunate that his experience of self-development has been relatively simple. Teachers nowadays need to concern themselves not only with knowledge, theory and technique, but the heart and soul of their students.

"Young people today need a lot of love," Tony notes. "The times they live in are far more complex than mine. Society changes, the world changes, the way information spreads changes, which inevitably brings shock. It's a worldwide trend that impacts the individual but is not about the individual."

No one, neither teacher nor student, can escape the current of the times. What teachers can do is to give students their care and time, listen patiently to their needs, and help them to voice their feelings. "We are all in this together," Tony concludes. "Just because I am aware of a problem doesn't mean I can solve it. But I can share my thoughts. It's the least I can do. This is what makes education meaningful." 🌟

以經常提醒同學要學習慢下來，「很多時我們上網按一下鍵便得到很多資訊，但戲劇中的自我尋找不能靠搜尋而來，而是一個漫長的覺察和省思過程，需要時間、經歷，透過與不同人交流慢慢產生。」

以傾聽作心靈處方

實踐是最好的學習，對老師亦然。施標信最近專注進修聲線訓練，現正修讀Estill Master Trainer培訓課程，希望於今年內考取國際認可資格，「作為一位表演者及藝術教育工作者，我正在整合多年來所學，自我發掘的進程一直在進行中，每日都在學習，每日都有進步，我很享受這個過程。」

活躍於舞台的黃龍斌，年初與莊梅岩合作，執導原定兩年前上演的《我們最快樂》舞台劇，緊接着又與陳詠燊合作，執導《飯戲攻心》舞台版，施標信亦笑言佩服其體力與時間管理。問及如何平衡教學和舞台工作，黃龍斌說得輕鬆，「喜歡就可以，在不影響課堂的前提下，我將工作填滿課餘時間，最重要是保持自律和健康狀態。不論創作或教學，我期望能維持年輕心智、成熟技藝、大膽嘗試，以及準確計算。」

時代驟變，學習與成長都要加速進行，黃龍斌覺得自己的成長經歷相對單純幸福，面對新世代，老師所關注的不止於知識、理論或技巧，而是心靈處方，「現今的學生很需要愛，這個年代比以前複雜得多，社會轉變、環境轉變、資訊轉變，所有都是衝擊，這並非個人問題，而是世界趨勢。」時代洪流誰也躲不過，當老師和學生同樣身處其中，老師可以做的是給予關懷和時間，耐心聆聽年輕人的需要，引導他們說出感受，「大家都在同一時代裏面，我意識到問題，不代表我有能力解決，但至少可以分享想法，這是教育工作有趣的地方。」 🌟



Billy singing in a cabaret. 施標信在歌舞表演中演唱。



Billy presenting for the HKAPA Information Day. 施標信於香港演藝學院資訊日介紹學院。

The Academy ranks 13th in the world in QS University Rankings' Performing Arts category

香港演藝學院於 QS 世界大學排名表演藝術類別榮膺全球第十三

The Academy ranks 13th in the world in the latest QS University Rankings' Performing Arts category. The recognition reaffirms the Academy's status as one of the global leaders in offering quality performing arts education to young talent. 🌟

香港演藝學院於最新公布的 QS 世界大學排名表演藝術類別中，位列全球第十三位，可見學院為年輕藝術家提供優質表演藝術教育的全球領導地位再度獲得肯定。 🌟



Congratulations to School of Film and Television (FTV) alumni, Mak Tin-shu and Ho Cheuk-tin, on winning Best Screenplay for *Detective vs Sleuths* and Best New Director for *The Sparring Partner* in the 41st Hong Kong Film Awards, respectively. School of Theatre and Entertainment Arts alumnus Andrew Wong also won Best Art Direction for *Where the Wind Blows*.

Best Supporting Actress went to *Table for Six*, written and directed by FTV alumnus Sunny Chan, and Best Original Film Score was awarded to *The Narrow Road*, directed by FTV alumnus Lam Sum. Congratulations again to all the winners and nominees. 🌟

恭喜電影電視學院校友麥天樞及何爵天於第四十一屆香港電影金像獎分別憑《神探大戰》榮獲最佳編劇及憑《正義迴廊》奪得最佳新導演，而舞台及製作藝術學院校友黃敏軒則憑《風再起時》獲最佳美術指導。另外，由電影電視學院校友陳詠燊編導的《飯戲攻心》獲得最佳女配角獎及林森執導的《窄路微塵》獲最佳原創電影音樂，再次恭喜各位金像獎得主及獲提名校友。 🌟



Photo credit 圖片來源: Hong Kong Film Awards 香港電影金像獎

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演藝 The Hong Kong Academy
for Performing Arts
香港演藝學院

點解去咗莫斯科？

喺一個幻覺裡面明白嘅現實……比現實更加現實。

A boy and a girl, both living in 21st century Hong Kong, have never met before. They fall asleep at the same time while taking the MTR and wake up in a railway carriage heading towards Moscow in 19th century Russia. They soon discover that they are stuck on the train and have no choice but to let it take them wherever it is going. As they make various stops along the way, they begin to realise that they are on a Chekhovian journey, where Chekhov's 19th century Russia providing echoes of their hometown. Somehow, the reality in illusion that they realise throughout the journey seems more real than the reality of their own.

一對二十一世紀的年青男女，素未謀面，互不相識，各自在乘港鐵途中睡著了，一覺醒來，發現自己正身處於十九世紀一輛前往莫斯科的火車上，進不得，退不能……像卡著了的生命旅途，茫無頭緒，唯有順著這趟火車旅程繼續前行……漸漸的……他們發現，在每一站的所見所聞，彷彿回應著作家「契可夫」筆下的俄羅斯世界……同時也回應著如幻似真的現實，一個比現實更現實的世界。

粵語話劇
Drama in Cantonese

本節目內容涉及少量不雅用語，適合12歲或以上人士觀看
This production contains some coarse language, suitable for audience aged 12 or above

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APPLICATION DEADLINE 申請截止日期

第四輪 4th round
29. 12. 2023

Sponsored by 贊助人

Catherine S Y Chan

Accessibility Partner 通達伙伴



ENQUIRY 查詢:

STUDENT RECRUITMENT AND COMMUNITY ENGAGEMENT OFFICE 學生招募拓展處

(852) 2584 8703

✉ srce@hkapa.edu

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Application Guidelines >>



5 ACADEMY EVENTS IN MAY

月演藝學院製作節目表

● DANCE 舞蹈 ● MUSIC 音樂 ● DRAMA 戲劇

5-6 FRI-SAT | 8:00PM | AL

Academy Dance: School of Dance Summer Performances

演藝舞蹈：舞蹈學院夏季演出

\$115, \$80, \$100(M), \$70(M), \$55(B) ● ♿

6 SAT | 3:00PM | AL

Academy Dance: School of Dance Summer Performances

演藝舞蹈：舞蹈學院夏季演出

\$115, \$80, \$100(M), \$70(M), \$55(B) ● ♿

9 TUE | 3:00PM | AH

Academy Vocal Masterclass by Diana Damrau & Nicholas Testé

演藝聲樂大師班 — Diana Damrau & Nicholas Testé

Free event 免費節目 (#) ● ♿

29-31 MON-WED | 7:45PM | AU

Academy Drama: *Moscow...Why?*

演藝戲劇：《點解去咗莫斯科？》

\$95, \$80 (M), \$50(B) ● ♿

Please stay tuned for programme arrangements and latest updates on the Academy website: www.hkapa.edu/event/upcoming
節目安排請留意學院於網站上的最新消息: www.hkapa.edu/tch/event/upcoming

VENUE 場地

AH Academy Concert Hall
演藝學院音樂廳

AL Academy Lyric Theatre
演藝學院歌劇院

AU Academy Studio Theatre
演藝學院實驗劇場

KEY 註解

♿ The Hong Kong Academy for Performing Arts event
香港演藝學院節目

(B) Full-time students, senior citizens aged 65 or above, people with disabilities
全日制學生、65歲或以上觀眾、殘疾人士

(M) Members of SAPA and Academy Alumni Association
演藝友誼社及演藝校友會會員

(#) The Academy free events, e-tickets are released for registration one hour before the start of the performance via the "Academy e-Ticketing System" (<https://eticket.hkapa.edu/>) on a first-come, first-served basis. 演藝免費節目，電子門票可於演出前1小時在「演藝電子票務系統」登記 (<https://eticket.hkapa.edu/>)，先到先得

REMARKS 備註

The programme information is correct at the time of going to press but the organiser reserves the right to change programme information or schedule should unavoidable circumstances dictate. Please refer to the latest announcements on the Academy website as final. For further details, please contact the Academy Box Office on 2584 8514 or email vp@hkapa.edu. 在本刊印後，如遇特殊情況，主辦機構有權更改節目資料及時間表，一切以演藝學院網頁之最新公布為準。有關詳情亦可致電 2584 8514 或電郵 vp@hkapa.edu 向演藝學院票房查詢。



Check the most up-to-date diary online
於網上查閱最新節目表
www.hkapa.edu/event/upcoming

Facilities for people with disabilities are available at the Academy by prior arrangement at the time of ticket booking. Please contact our Venue Performance Unit on 2584 8633 or email vp@hkapa.edu for further details. 演藝學院設有各項殘疾人士專用設施，請在訂票時提出，以便有關方面作特別安排。詳情請致電 2584 8633 或電郵 vp@hkapa.edu 與表演場地管理部查詢。

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- Campus Development 校園發展 (e.g. Upgrade of learning facilities, campus expansion 如：提升學習配套、校園擴展)
- Students Development 學生發展 (e.g. Scholarships and bursaries 如：獎學金與助學金)
- Cultural Exchange 文化交流 (e.g. Master classes, exchange programmes 如：大師班、交流計劃)
- Arts and Technology 藝術與科技 (e.g. Performing arts projects / research 如：表演藝術項目 / 研究)

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REMARKS 備註

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- 支票抬頭請填寫「香港演藝學院」。

For enquiry, please contact Development Office on (852) 2584 8729 or email at dev@hkapa.edu.

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