

導演的話 Director's Note

小小龍的世界就是奇蹟！她在這個世界，神奇的東西在幾何、顏色和形狀、運動和含義。觀劇的時候，跟隨小小龍和她的朋友一起冒險，希望你也能用一個新眼光看周圍的世界。還要探索、發現新事物。

對我們來說，創作這套劇是一個十分興奮的旅程。第一次和來自日本、香港的演員與新加坡演員合作，共同創造這齣劇的獨特和創新。

希望你們會喜歡，並能從中學習。

Come with us into Smallest Dragon's world and watch her explore. Her world is a world of wonder, where everything is a little magical. But the magic is in the geometry, the colour and the shape, in the movement and the meaning. As you watch, join in and follow Smallest Dragon's adventures with her friends, we hope that you will find a new way of looking at the world around you. We want you to not just look, but to really see the world around you. We want you to explore and discover new things every day.

Creating this production has been a very exciting journey for all of us, as we worked to bring Japan, Hong Kong and Singapore artists together for the first time to create something unique and new.

We hope that you will enjoy, and learn!

總監的話 Presenter's Note

向孩子傳授知識的過程，往往過分重視正確性而忘記了創意與自我。天空是藍色的，所以藍就是天。月亮是圓型的，所以圓就是月。服從權威成為背誦知識與內容的重要手段，忘記了教育重心在感染學生對學習內容產生興趣，學生努力的原因，是因為喜愛閱讀、喜愛探索、喜愛實驗、喜愛鍛鍊。或許，你會疑問，有學習是充滿趣味及喜愛的嗎？我會反問，為何學習一定是苦悶及無聊的呢！

今次是一個三個亞洲地區的合作計劃，原來我們三地對藍色、對月亮，文化上就擁有很大的差異。我們不一定能生產一齣驚世巨著，起碼我們可以拉近距離。我們可以說一句：「藍是天，更可超越穹蒼，圓是月，更不單單掛在天邊。」

While we teach our children something, we focus a lot on accuracy but overlook creativity and self. The sky is blue, so blue means sky; the moon is round, so round means moon. Children recite text books as they are told to do so, not because they are interested in it. But don't forget, their loves to read, to explore, to experience and to be trained are always motivations to learn. You may wonder if learning can be fun and be loved. Hey, Why not?

Round the Moon, Blue the Sky is a co-production between 3 Asian countries. I am amazed by how different we see "blue" and "moon", it's cultural. We don't expect the performance to be a masterpiece; nonetheless it brings us closer to one another. We proudly say, "Blue is sky, but it can be higher than sky. Round is moon, but it's brighter than moon."



明日藝術教育機構
Ming Ri Institute for Arts Education

info@mingri.org.hk

一個親子共聚與成長的藝術創意空間。創立自1984年的佚名劇團，於2002年改組成明日藝術教育機構（簡稱：明日），是一個寓教於樂服務社會的非牟利機構。明日一直致力發展具本土特色的香港戲偶兒童劇，推廣配合常規課堂的戲劇教學法，努力促進中西戲偶藝術交流。除演出外，明日一直開拓把戲劇注入學校常規課堂的教學手法，並以教師專業發展支援，至今服務超過六十多所小學及幼稚園，老師人數達三千多人。近十年，明日積極推動中西方戲偶文化交流，與不同單位合作策展2004上海國際少年兒童文化藝術博覽之木偶總動員、2005西班牙托洛薩國際木偶節之中華之窗及2012年香港的世界迷你木偶藝術節等活動，先後動員超過二十多隊中西方木偶隊伍演出，為多個藝術節創下最高票房及入場人數的佳績。

Ming Ri Institute for Arts Education has been set up since 2002 renaming from Ming Ri Theatre Company. Experiencing different stages of attempt — the amateur drama group Anonymity Dramatic Club in 1984 and Hong Kong's first professional children theatre company Ming Ri Theatre Company in 1996, the institute is developed to a non-profit-making charitable organization emphasizing the importance of both arts and education in the 21st century. We deeply believe in the art of drama, as the key element to cultivate an "all-rounded person" in different aspect. Other than stage performances, Ming Ri has been developing to combine elements of drama to classrooms, and provide support in teachers' professional training. Until now, more than 60 local schools has joined our education services, and there are more than 3000 teachers who participated. In recent years, we have been enthusiastically promoting the exchange of Eastern and Western puppetry; and to cooperate with different international units, including Shanghai International Festival for Children Theatre, Tolosa International Puppet Festival... We also hosted the first Mini World Festival- Puppetry for Purposes in Hong Kong 2012, working together with over 20 international puppet theatres from East and West, Ming Ri establishes excellent feedbacks from the audiences.



ACO Okinawa

自成立以來不斷製作沖繩特色表演，未來亦將如此。她同時和日本國內藝術機構和國外團體保持恆常良好的聯繫，參與製作大量國際性合作演出。

Since its foundation, ACO Okinawa has constantly produced original productions from Okinawa. It has also established the network with arts organizations in Japan and abroad, and produced numerous international co-productions. The company continues its aspiring activities based on the Okinawan performing arts.



I Theatre

自2001年成立後，為新加坡和亞洲區的家庭帶來不少國際級演出。她樂於挑戰並引領本地劇團至更高層次，製作不少令人難忘的劇目如《Rainbow Fish》、《You Are Special》、《Wizard of Oz》、《Duck and Dive》和《The Arabian Nights》。

It has been producing plays of an international standard for Singapore and the region, focusing on the theatre for family audiences since 2001. Always challenging the limits of local theatre and pushing it to greater heights, I Theatre has produced some of the most unforgettable family theatre Singapore and the region has seen - *Rainbow Fish*, *You Are Special*, *Wizard of Oz*, *Duck and Dive*, *The Arabian Nights* and many more.



公開場

25, 31/10; 1, 8/11
五、六 (Fri, Sat) 7:45pm

26/10; 1, 2, 9/11
六、日 (Sat, Sun) 3:00pm

學校場

24, 28, 29, 30, 31/10;
1, 4, 5, 6, 7, 8/11
二至六 (Tue-Sat) 10:15am

31/10
五 (Fri) 2:30pm



跨文化兒童劇

藝術總監：王添強
Artistic Director: Simon Wong

新加坡 x 日本 x 香港和
以形體、音樂和燈光展現

Ming Ri Institute For Arts Education

www.mingri.org.hk



主辦：Ming Ri Institute For Arts Education



攜手呈獻：Joint-Production With



「為甚麼這個世界有這麼多顏色和形狀？」這個多姿多彩的世界使得小小龍充滿好奇。她先看看，再細心看，然後摸索，最後發現答案！周圍的事物並不只是像月亮一般圓呼呼；也不只是像天空一樣蔚藍。可是小小龍的朋友並不像她一樣學得那樣快，你可以幫助她們嗎？

亞洲兒童青少年戲劇節聯盟(ATYA)的藝術家駐新加坡創作計劃，由新加坡 I Theatre、日本沖繩 Kijimuna Festa 及香港明日藝術教育機構三地攜手合作，以戲偶、黑光和大量互動元素為香港觀眾帶來奇幻生動的兒童劇。

王添強 Simon Wong

藝術總監
Artistic Director



香港明日藝術教育機構總監。自1983年起，先後任職香港話劇團、香港演藝學院科藝學院及舞台工作間等，1984年參與創立《佚名劇團》，成為今天的明日藝術教育機構。1991年至今，先後出訪二十多個歐美及亞洲城市，致力推動兒童劇藝、教育戲劇、木偶保存及發展工作。1999年獲香港藝術發展局頒發「戲劇藝術工作者年獎」，以表揚其對教育戲劇及兒童劇藝之貢獻。

2008年獲選為聯合國教科文屬下組織—國際木偶聯會(UNIMA)自1929年成立以來首位大會的華人執行委員，並於2012年獲連任木聯大會執行委員、國際木偶聯會普及教育、治療及社區發展委員會主席、木偶皮影遺產委員會副主席。

現為中國木偶皮影學會副會長、香港浸會大學兒童發展研究中心顧問、香港演藝學院戲劇學院顧問、香港葵青區區議會青年事務委員會委員、香港東莞工商總會張煌偉小學校董等。

Artistic Director of Ming Ri Institute for Arts Education. Over the decades, he puts himself in the commitment to the development of children theatre, drama in education, and the preservation and development of puppetry. Mr. Wong had worked with the Hong Kong Repertory Theatre, then the School of Technical Arts of the Hong Kong Academy for Performing Arts, and the Theatre Workshop since 1983. In 1999, he was presented with the Drama Practitioner Annual Achievement Award by the Hong Kong Arts Development Council for his contribution to drama-in-education and children's theatre. From 2008 onwards, he was appointed for two consecutive terms, as the Executive Committee member of UNIMA (Union Internationale de la Marionette), affiliated to UNESCO. He is also the deputy directors of the China Puppetry and Shadow Arts Association, the advisors of the drama school of Hong Kong Academy for Professional Arts and the Center for Child Development of Hong Kong Baptist University. He is also a part-time lecturer in the School of Continuing Education of Hong Kong Baptist University.

Brian Seward

導演
Director



植物學理學士，完成教育(戲劇及英語)學士課程後，1995年起在新加坡教授戲劇、寫作、導演和演戲。

作為I Theatre的創辦人及藝術總監，曾導演、創作和製作的劇目和音樂劇超過60齣，當中包括新加坡第一齣木偶音樂劇《The Magic Paintbrush》，另外還有《Rainbow Fish》、《Little Red Hen》、《Sing to the Dawn》、《The Nightingale》、《Arabian Nights》。

他的第一本兒童書《The Magic Paintbrush》在2004年5月由Marshall Cavendish International出版。

Originally trained in science, with a BSc (honours) in Botany, Brian changed direction by gaining a post-graduate teaching degree, in Drama and English. Since 1995 he has worked in Singapore teaching drama, writing and directing plays, and acting.

Brian has directed, written and produced over 60 plays and musicals as Founder and Artistic Director of I Theatre; including Singapore's first full-length puppet musical, *The Magic Paintbrush*. Others include *Rainbow Fish*, *Little Red Hen*, *Sing To The Dawn*, *The Nightingale*, *Arabian Nights*.

His first children's book – *The Magic Paintbrush* – was published by Marshall Cavendish International in May 2004.

Isabella Chiam

助理導演
Assistant Director



是演員同時也是熱愛舞台的工作者。畢業於新加坡國立大學戲劇研究系，參與演出包括：《莎莎》(戲劇盒)、《Tahan》(Teater Ekamatra)、《Jack & the Beansprout》(Wild Rice)以及《Sing to the Dawn》(I Theatre)。憑《Mad Forest》一劇奪得《海峽時報》的「ST Life! Theatre Award」的最佳樂團獎。最近參與新加坡話劇團的《威尼斯商人》飾演尼莉莎。

九年劇場演員組合計劃的成員之一，參與劇場的導演實演室項目的她在竭力發展自己成為一位導演。

She is an actor and theatre practitioner who loves the stage, and embraces it as an acute reflection of life and its possibilities. A graduate of NUS Theatre Studies, she has performed in plays such as *Girl in the White Sandbox* (Dramabox) & *Tahan* (Teater Ekamatra) and musicals such as *Jack & the Beansprout* (Wild Rice) & *Sing to the Dawn* (I Theatre). She received an ST Life Theatre Award (Best Ensemble) for her work in *Mad Forest* & was last seen as Nerissa in SRT's *Merchant of Venice*. Isabella is a proud member of the Nine Years Theatre Ensemble Project and is also expanding her repertoire as a fledgling director under The Theatre Practice's Director's Lab. Round the Moon is her upmost production with I Theatre, and she is excited to travel with them!!

曾棧尉 Cherry Tiffany Tsang

演員
Actresses



畢業於台灣國立台北藝術大學戲劇系，現為自由身演員，近來參與演出包括：新域劇團《玫瑰情書》(2014)，明日藝術教育機構《藍就是天？圓就是月？》海外巡演（新加坡、日本、香港、馬來西亞，2014），《我要大膽講英文》(2014)、Theatre Noir《English Thematic Storytelling Workshop：Simple Life》(2014)、莫比斯圓環創作公社《十牛圖》(2011)，《狂人教育》(2011)。

Tsang is a freelance actor in Hong Kong. She graduated in Acting (Bachelor degree) of Taipei National University of Art (2013, Taiwan). She was actor/ theatre tutor in recent theatres such as, *Rose Love Letter* (2014, Prospects Theater), *English Thematic Storytelling Workshop：Simple Life* (2014, Theatre Noir), *Dare to Speak English* (2014, Ming Ri Institute for Arts Education), *Ten Cattle Stories* (2011, Möbius Strip Theatre), *Mad Education* (2011).

Elizabeth Loh

演員
Actresses



受訓於DramaPlus Art的青年計劃和Wild Rice的Young & Wild (第二輪)計劃，也是一位傳理(大眾傳媒)學士。活躍於學校演出和不同團體的演出。曾參與演出包括《Tick, Tack, Tock》，《Nadang and Swordfish: Treasury of Singapore Tales》(ACT 3 Theatrics)，《父愛》和《父子情》(The Voice)，《Family》，《Unlike Some People and Swordfish + Concubine: The Fall of Singapura》(Yound & Wild)，《F.Y.I 2011: Table Manners》(Chilli Padi)，《Equus》，《Purple》(Toy Factory) and 《Elves and the Shoemaker》，《Hakim and The Giant Turtle》，《The Little Red Hen》，《Magic Porridge Pot》，《Grimm's Fairy Tales》，《The Ant and the Grasshopper》(I Theatre)。

She was trained under DramaPlus Art's Youtheatre and Wild Rice's Young & Wild (2nd batch). On top of pursuing theatre, she has a Bachelor in Communication (Mass Communication). Elizabeth performs in numerous school shows and productions with various companies. Acting credits include *Tick, Tack, Tock*, *Nadang and Swordfish: Treasury of Singapore Tales* (ACT 3 Theatrics), *父愛 and 父子情* (The Voice), *Family*, *Unlike Some People and Swordfish + Concubine: The Fall of Singapura* (Yound & Wild), *F.Y.I 2011: Table Manners* (Chilli Padi), *Equus*, *Purple* (Toy Factory) and *Elves and the Shoemaker*, *Hakim and The Giant Turtle*, *The Little Red Hen*, *Magic Porridge Pot*, *Grimm's Fairy Tales*, *The Ant and the Grasshopper* (I Theatre).

Meri Otoshi

演員
Actresses



畢業於日本昭和表演藝術學校芭蕾舞系。她曾和不少機構、歌劇演員、視覺藝術家和音樂家合作。參與過的演出包括雲遜·文素的《Men-jaro》在南非、法國、英國、德國、美國和加拿大的演出。2008至2010年間她曾參與昂熱國家現代舞中心的測試培訓。熱衷於把創意擴大至不同領域。

Meri graduated at the ballet department of the Showa School for Performing Arts in Japan.

She collaborated with various dance styles, with a theater company, opera singers, visual artist and musicians. She participated in Vincent Mantsoe's piece *Men-jaro* and performed in South Africa, France, England, Germany, U.S.A and Canada.

She participated in Essais formation at the Centre National de Danse Contemporaine d' Angers from 2008 to 2010. She expands her creativity into other fields.

Alycia Finley

舞台監督
Stage Manager

曾經是一位表演者，但當她發現她比較喜歡擔任幕後工作後便毅然退下來。自此，她一直盡心於幕後工作。除舞台監督外，她還在不同公司做過執行舞台監督、音響/燈光/錄像操作員、服裝助理、服裝/道具製作。她希望能成為一位導演，並為此積極在不同崗位上學習更多。

Alycia started her career as a performer but quickly dissipated when she found that her true calling was getting down and dirty backstage. She has not looked back since then and has continued her pursuit in perfecting what goes on behind-the-scenes. A jack of all trades, Alycia role-plays as stage manager, deputy stage manager, sound/lighting/video operator, dresser, wardrobe/props mistress, with various theatre companies and is often mistaken for (a certain) miracle worker from Galilee. Alycia aspires to become a director one day so she can boss people around but till then, there is still much to experience in this amazing industry.

藝術總監 Artistic Director: Simon Wong
導演及編劇 Director and Playwright: Brian Seward
助理導演 Assistant Director: Isabella Chiam
舞台監督 Stage Manager: Alycia Finley
助理舞台監督 Assistant Stage Manager: Mohd Hatta Bin Sulaiman
技術統籌 Technical Coordinator: Pat Ho
作曲及編曲 Music Composer and Arranger: Belinda Foo
助理監製 Assistant Producer: Demi Lau

製作團隊
Production Team

場地規則

為免影響表演者及觀眾的情緒，請關掉手提電話、其他響鬧及發光的裝置。同時請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

荃灣大會堂

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場刊回收

為愛惜地球，若您不準備保留本節目場刊，請於完場離去前把場刊留在座位，或交回詢問處的回收箱，以便環保回收。

Illustrated By Soo-Tsu Leng. Designed By Tindol Tsui.

