

導演的話 Priscille EYSMAN

在《烤餅裡的超級大秘密》一劇中，我希望以我們劇中傻氣、笨拙的小丑，和現實中面對一個脆弱、無助的小生命時的責任作一個比較，營造比單純一個喜劇更深層次的視野。

小朋友看此劇，得到的訊息是他們也有成就大業的能力，縱使在成人眼中他們只是能力微薄的小人物。成年人看此劇，所感受到的卻是為人父母經常面對的問題。兩隻小丑雖然滑稽，但在此劇卻正正成為了兩個慌張不知所措的「父親」。

其實這個劇的創作靈感來源於一個真實的棘手的家庭問題。當時，作為一個母親，我感到相當悲傷。但我明白我應放下自己的憂傷，努力和孩子建立一個良好關係。

可是，小丑投射出來的我們的影子只是此劇的基本。透過他們傳遞的，不應是教訓，而是共鳴，在嬉笑怒罵的幽默中帶來的一種充滿希望的共鳴—小丑的基本任務就是讓人捧腹大笑！

希望大家能得到一次共同享受，亦希望這次前來觀劇能讓大家覺得不枉此行，別具意義。我尤其希望通過我們獨特的藝術形式，為大家帶來歡笑和情感上的愉悅。由傳統小丑馬戲表演的技巧表現當代話題，將推陳出新而成一種另類的共鳴。

In *Pâtacrép'*, I wanted to compare our Augusts, naive and clumsy characters, to the situation of responsibility, facing a fragile and helpless creature allowing a perspective beyond laughter.

The child sees, in this original meeting, a message on his ability to perform great things, despite its alleged incompetence in the eyes of his elders. The adult will receive a metaphor for parenthood and its problems, illustrated by two August despite finding themselves in the shoes of disarmed parents they caricature the behavior.

Indeed, the starting point of writing this show comes from a difficult and singular family event. From this situation, putting me in deep distress as mother, was born the need to sublimate my feelings by wearing light designer the relationship to the child and its fragile structure.

However, the translation of clowning about us seems fundamental in this it conveys: it does not lecture but it gives feel, with hope and humor. After all, as so aptly Clown Dimitri, the primary role of the clown... is to make people laugh!

I therefore propose to the public a new intergenerational experience rewarding and meaningful, especially hope to share with *Pâtacrép'*, a great moment of laughter and emotion, with the uniqueness of the artistic process that governs this show : addressing contemporary issues through traditional clown's techniques, making innovative and relevant.

總監的話 王添強 Simon Wong

「今日兒童劇場」是明日藝術教育機構在荃灣大會堂服務兒童及其家庭成員的計劃名稱。這是一個專注於兒童劇藝創作與發展，兒童觀眾培養的行動。

創作感動孩子、感染大家的兒童劇藝作品，運用各種市場策略建立觀眾群，滿足市場與觀眾拓展當然是我們的重要目標。但，兒童劇「藝術」發展方面，除自行創作劇目外，部分程度上必須依賴引入本土沒有的海外表演風格，方能達成。

來自西班牙《不要搞爸爸》以面具小丑表演混合戲偶，加強我們對沒有語言限制，善用肢體與戲偶說故事，風趣中感動孩子的能力。捷克《提線下的馬戲》使我們明白傳統木偶如何受現代兒童觀眾歡迎的節奏與技巧。阿根廷《小豆夢飛翔》是專門給嬰幼兒觀眾的戲偶節目。克羅地亞《跌倒的藝術》是現代舞創作應用在兒童劇藝的作品。

今次，法國《烤餅裡的超級大秘密》則是馬戲雜技與兒童劇藝的重要cross-over，一次娛樂笑聲中也能隱藏著生命意義大秘密的兒童劇藝論證。我們多年來，努力引入這些獨特的海外兒童劇目，只期望讓香港觀眾知道，世界上兒童劇不是一種「話劇」，更不單單一定是一種木偶戲。

“JR Children Theatre” is a schematic project Ming Ri Institute for Arts Education's presents in Tsuen Wan Town Hall. It is an ambition to promote kids theatre creation and development as well as to bring up performance appreciating habit among young audience.

In spite of creating affecting work, providing with audience enjoyment, one needs to do more than creation to the whole atmosphere enhancement. As a matter of fact, we need to introduce to our audience something special from different part of the world.

Masked clowns and puppets used in *Wasted Time* from Spain got rid of the restriction of language; they made good use of movement and puppets, making the performance rather touching. *The Wooden Circus* from Czech introduced us traditional puppetry and how they could be used to get audience fully involved. *Hue vito De Ida Y Vuelta* from Argentina was a puppet show for toddlers and junior kids. Shouldn't-be-missed *Art of Falling* from Croatia showed us how contemporary dance be combined with kid theatre.

Pâtacrép' is a crossover between circus and kid theatre. It's a strong proof that veiled seriousness of life under true laughter is possible form in kid theatre, and another supporting progress of what we were striving for, years by years, to show Hong Kong audience that kid theatre is neither merely “drama” nor merely “puppet show”.



法國雪克達劇團 Compagnie Choc Trio

雪克達劇團的獨特之處在於創作沒有對白的劇目，動作和手勢勝過千言萬語！她的劇目透過滑稽的小丑、音樂說故事。雖然沒有語言，但卻完全不生隔閡，就像在直接跟你說故事一樣！

這種默劇形式在世界各地演出時深受各國觀眾歡迎，不論哪個年齡層的觀眾都對他們的演出拍手叫好，讚賞不絕。雪克達劇團未來將把他們的劇目帶到世界各地不同地方，來到香港前，他們的早已到過不同地方演出：歐洲、日本、台灣、喀麥隆、黎巴嫩、尼日爾、特立尼達等。

The very special thing with Compagnie Choc Trio is that she creates shows without words, where the movement and the pantomime are very talkative! She expresses herself, through the new-clowning, associated with music played live by the artists on stage.

This universal way of expression gives her the possibility to come and play shows for an international and intergenerational audience, with several levels of comprehension. A large success for the Compagnie Choc Trio that keeps going, again and again, to strengthens it ties with the public all over the world: over a Thousand performances in Europe, Japan, Taiwan, Cameroon, Lebanon, Romania, Niger, and Trinidad...



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

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往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 this year, working together with over 20 international puppet theatres from East and West, Ming Ri establishes excellent feedbacks from the audiences.



www.mingri.org.hk

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

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

地址：新界荃灣大河道七十二號
電話：2414 0144 圖文傳真：2414 8903

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。

2014法國X香港 -- 聲效、形體、兒童劇



★ 公開場

27/6 (五 Fri) 7:45pm
21, 28/6; 5/7 (六 Sat) 7:45pm
22, 29/6; 6/7 (日 Sun) 3:00pm

★ 學校場

20, 23-28/6 (一至六 MON-SAT) 10:15am
2-3, 5/7 (三至四及六 WED-THUR & SAT) 10:15am

好奇的小丑趁老闆不在，潛入他的攤子打算尋找製作烤餅的秘訣，卻無意間發現了一個超級大秘密！雞蛋竟不是一隻普通雞蛋，它到底是什麼？法國雪克達劇團(Compagnie Choc Trio) 與香港明日藝術教育機構聯合製作，以形體動作和聲效表演。

See what two curious clowns did when they found the crepe vendors were not at the stall -- they sneaked in and tried to find the secret behind the fantastic crepes. Yet they found something more!

製作團隊

藝術總監 Artistic Director : 王添強 Simon Wong
導演 Director : Priscille Eysman
編劇 Playwright : Claude Cordier / Priscille Eysman
舞台監督 Stage Manager : 何月桂 Pat Ho
作曲 Music Composer : Ariane Cadier
插圖設計 Illustrated By : John Art
排版設計 Designed By : Tindol Tsui
助理監製 Assistant Producer : 劉惠昆 Demi Lau

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.

Priscille Eysman

導演、編劇及演員
Director, Playwright and Actress



1965年在巴黎出生，她接受過廣泛全面的藝術訓練：舞蹈、音樂、舞台演出，並積極融入當代藝術的世界。她熱衷創作，1980年至1983年間先後為三個短篇電影擔任劇本創作。1986年成為一個語言治療師，直至1999年。這段工作經驗對她日後的戲劇生活有莫大幫助。

她曾經與不同劇團和舞蹈團體合作，也曾多次參與不同文化活動和藝術節。1996年和Claude Cordier創立雪克達劇團後，一直擔任劇團的導演。

Born in 1965 in Paris, she received an arts training wide and open: dance, music and theater. From 1980–1983, she worked as a script girl in three short films. She worked as a speech therapist from 1986 to 1999, and keeps from this experience with outstanding adults and children, a special sensitivity.

She collaborates with many theater and dance companies. She staged cultural events and festivals. The co-creation of the Compagnie Choc Trio with Claude Cordier in 1996 is an opportunity for her to express herself in speechless shows by the stage direction of all the performances of the company.

Claude Cordier

編劇及演員
Playwright and Actor



1962年在波爾多出生，他熱衷於體操，學過古典色士風吹奏和音樂理論。

他是一位音樂家，1984年至1993年間多次在巴黎作演奏。他同時是一名特技演員和變戲法的人。他在1985年成立的工作室是巴黎首批雜技和戲法工作室之一，同時他還和不同小朋友聯合演出。

1999年至2000年，他為年青觀眾創作和演出音樂劇；1994至1996年演出*Vol Pour Demain*。該劇由Catherine Daste執導，Aroane Cadier作曲，並成為Théâtre des Quartiers d'Ivry首屈一指的劇目。1996年他成為Compagnie Choc Trio的創辦人之一，除演出外，還兼任劇本寫作。1997年至今已與為數不少的法國和俄羅斯小丑演員合作過。

Born in 1962 in Bordeaux, he practiced gymnastics competition and studied classical saxophone and music theory.

Musician, he performed in Paris from 1984 to 1993. Acrobat and juggler, he created in 1985, one of the first acrobatics and juggling studios in Paris and coordinates performances with children.

From 1990 to 2000, he composed and performed in musicals for young audiences. From 1994–1996, he performed in *Vol pour demain*, written and directed by Catherine Daste, music written by Ariane Cadier, and premiered at the Théâtre des Quartiers d'Ivry. He co-founded Compagnie Choc Trio in 1996, in which he is also author and performer. Since 1997 he has worked with many French and Russian Clowns.

Pierre Moulias

演員
Actor



1968年在凡爾賽出生。不拘一格的訓練風格和不息的自習形成他獨特的舞台風格。

他曾就讀Bourg la Reine的音樂和戲劇學院及和Georges Aperghis 一起在Musical Theatre合作。參與不同樂隊演出的同時，他也為不少法國公司擔任音樂指導，亦廣泛涉獵舞台演出。他2000年加入雪克達劇團為劇目*Les Clones*擔任敲擊樂手，至今仍活躍於劇團的演出。

Born in 1968 in Versailles he was training in a very eclectic and self-taught way. He nevertheless attended the Conservatory of Music and Drama of Bourg la Reine and worked Musical Theatre with Georges Aperghis. While playing in various bands, he directed the music for numerous shows for several French compagnies. He has also staged creations of musical theater. He joined the Compagnie Choc Trio in 2000 to take over the role of percussion in *Les Clones*.

曾慕雪 Musette Tsang (雪姐姐)

演員
Actress



香港演藝學院戲劇學院(榮譽)學士，主修表演。

畢業後成為PIP劇場全職演員，參與超過500場公開演出，包括有《超人阿四》的美美公主、《錫錫啤啤熊》的芭蕾、《海盜家族77》等。最近參演一路青空的《金菠蘿戰士》與《雜果兵團》。2009及2011獲歌德學院獎學金，兩度前往柏林及北京作文化交流。

連續兩年以個人身份獲得藝術發展局「新苗資助」，創作兒童劇場《敢唔感感咁？》及《你加我加大家家》。為二千九百名兒童帶來富創意的戲劇藝術表演。演出一致得到校長主任與學生的熱烈讚賞。雪姐姐blog：<http://embracexxx.blogspot.hk/>

She graduated from the Hong Kong Academy of Performing Arts with a major in performance. She then became a full time actress in PIP Theatre. Ever acted as Princess Mei Mei in “Aiyah! Superboy”, Ballet in “Hugga Hugga Teddy Bear”, participated in more than 500 performances.

She is now leading a role in “Ballaw Man” and “Fruit Punch” by The Radiant Theatre. She was presented a scholarship by the Goethe Instut in 2009 and 2011, and had been to Berlin and Beijing which aroused a massive cultural exchange.

She was granted the Hong Kong Arts Development Council -- Grant for Emerging Artists for two consecutive years, produced the highly creative kids theatre performances 《敢唔感感咁？》and 《你加我加大家家》for around almost kid audience. Her work was undoubtedly great success, and was appreciated comprehensively.

何月桂 Pat Ho

舞台監督
Stage Manager



現為明日藝術教育機構駐團舞台監督，並曾隨劇團作海外交流演出。過往與多個團體合作，包括香港兒童音樂劇團、香港小莎翁、觀塘劇團、致群劇社、香港舞蹈聯會、影話戲、奇想偶戲團等，主要擔任舞台監督及製作經理。

Currently is the Stage Manager for Ming Ri Institute for Arts Education Ltd, and followed the production to participate in oversea's production. In the past, she worked with different theatre companies, including Hong Kong Children's Musical Theatre, Shakespeare4All Hong Kong, Kwun Tong Theatre, Amity Drama Club, Hong Kong Dance Association, Cinematic Theatre and Fantasy Puppet Theatre... , mainly as stage manager and production manager.

