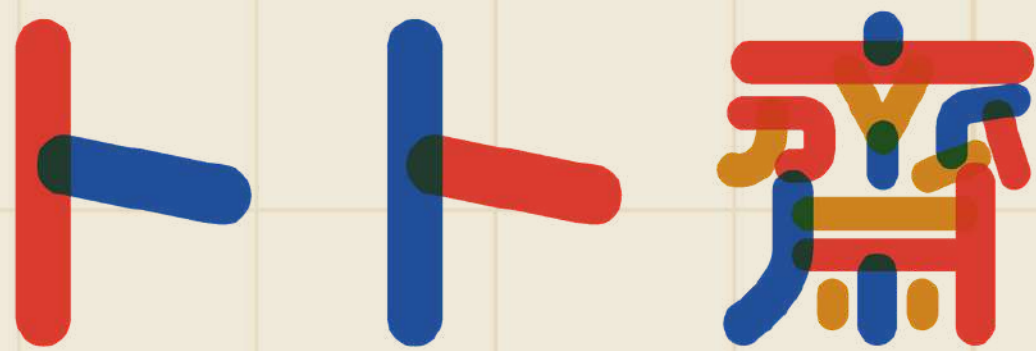


Ben Sir 百舞禁冠

Ben Sir's
Dancing
Academy



from
taboo to
BENboo



House Programme



lok1 lok1 zaai1



20.12 [Tue] 4pm | 7:30pm

21.12 [Wed] 2pm | 4pm | 7:30pm

Studio Theatre, Hong Kong Cultural Centre



The programme is approximately 60 minutes.
Audience of aged 6 or above are welcomed.

Conducted in Cantonese

Latecomers will not be admitted until
a suitable break of the performance



To avoid undue disturbance to the performers and other members of the audience, please switch off your mobile phones and any other sound and light emitting devices before the performance. Eating, drinking, audio or video recording and unauthorised photography are strictly prohibited in the auditorium.

CCDC reserves the right to substitute artists and/ or vary advertised programmes.



Ben Sir 百舞禁冠
Ben Sir's Dancing Academy トト 齋 from taboo to BENboo

Adult: “Don’t say that word, kid... and that word as well...”

Child: “What exactly am I not allowed to say?”

Children are often told by adults which words are off-limits and shouldn’t be uttered.

But what if they sang them, or danced them out?

As adults and children show off their Canton prowess while breaking a sweat together, all taboos are thrown out the window.



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Creative and Production Team

About CCDC



Words from Creative Team

Whenever someone tells me I can't do this or that, I get even more keen on doing it.

I also here people say they can't understand certain things, but what do they even mean by "understanding"?

Both children and adults can understand what they should understand, respectively. Upon hearing the exact same phrase, a child might think it's funny, whereas an adult finds it meaningful.

You and I understand reality differently. On the stage, we have the freedom to imagine that we fly, jump, or go down a slide.

—Yuri NG

**Creation, Stage Direction,
Costume & Stage Spacial Concept**





Words from Creative Team

When I first heard of this performance's objective, I had mixed feelings. On the one hand, I was very excited about trying something new, namely, mashing elements of dance and the Cantonese language together. On the other hand, I felt somewhat lost—how can one combine these two? It's not just putting Cantonese songs into a dance. But is it something like a talk show or a way of introducing contemporary dance with a Cantonese flavour?

I have previously written a book on Chinese, English, and Mathematics. The proprietor of a bookstore once asked me whether my book should go in the Chinese, English, or Maths section.

On some other occasion, I had a conversation with a PhD candidate from the Massachusetts Institute of Technology. I inquired what field of study he was focusing on. He frowned and spoke in a series of technical terms, but he never clearly stated the subject that he was studying.

This is to say—Does the category in which a theatrical production falls under matter? In principle, all cross-disciplinary research and performances are vague and uncertain. I believe "Dance and Cantonese Collaboration" is no different in this regard. Isn't that what creativity and innovation are about?



After many intensive rehearsals and adjustments, Yuri has rearranged my monologue into a choreography. Alas, at long last I have got the answer I was seeking for—"Dance and Cantonese Collaboration" is a musical.

To understand this conclusion, consider the following: First, Cantonese is a tonal language with a natural melody. Second, the monologue I've created has its own rhythm and melody, which coincide with the 9 tones and 6 rhythmic tones one can find in Cantonese. Rather than a melody with so-fa names, it is prose.

Yuri has made use of these guiding principles to put together a choreography. If you find it dramatic, that is because it is based on a story full of twists and turns.

In other words, this performance is a musical, but it also attempts to be a piece belonging to a new genre that contains music, dance, and drama.

—Ben Sir
Creation, Performance Text & Performance





Words from Dancers

Is there anything that cannot be spoken but only expressed through our bodies? I don't believe there is any such thing, except for that which we're not allowed to say in public. Even then, we can express our thoughts and feelings using our bodies. After performing on stage, we get a round of applause. But the question remains—Who comes up with a taboo? Why do we need to have taboos? Are taboos the work of individuals, societies, and religious in the quest to consolidate power or do they arise just to instil fear? Whatever the case, I don't maintain there are "positive" or "negative" taboos. Instead, taboos work as personal and social guidelines to survive hard times. The most impressive and challenging part of this performance is the opportunity it provides to build connections and chemistry among performers belonging to different generations in a short period of time.

—HUI Ka-chun

Taboos are a construct created by adults. Children know no taboos and, therefore, have no boundaries to understanding the world. The question is, are adults willing to do the same?

—LEE Ka-ki

There are things we cannot say out loud. To be properly conveyed, they have to be expressed through our body language. The energy and meaning that emanate from our bodies can only be released on the stage.

—Carmen YU



About Creative Team

Creation,
Stage Direction,
Costume & Stage
Spacial Concept

Yuri NG



Yuri NG is currently the Artistic Director of CCDC. Born in Hong Kong and an experienced dance artist, Yuri Ng has been involved with ballet, contemporary dance, drama, classical music and a cappella, as well as stage setting and costume design. He began classical ballet training with Jean Wong at the age of six, going on to win scholarships to study in Canada and the United Kingdom. He was awarded the Adeline Genée Gold Medal from the Royal Academy of Dancing (RAD) in 1983 before joining The National Ballet of Canada as a dancer.

After his return to Hong Kong in 1993, Ng established a strong connection with CCDC. He worked with the Company on many performances, including *A Game of ____* (1993) as choreographer and set and costume designer; *The Second Shirt Skirt Show* (1995) and *Love On Sale* (2008) as choreographer; *le beau* (1996) and *The Firecracker* (1997) as choreographer and costume designer. He contributed to *Seasonal Syndromes* (2008), *Very Dance* (2009) and *The Legend and The Hero* (2011) as stage/set and costume designer, and to *Requiem HK* (2018) as choreographer, set and costume designer.



Yuri NG

Yuri Ng received the Artist of the Year Award – Choreographer from Hong Kong Artists' Guild in 1997 and in 1998, and was awarded the Prix d' Auteur at the Sixth Rencontres Choreographiques Internationale de Seine-St-Denis (Bagnole) for his choreography of *Boy Story*. His two solo pieces choreographed for Genée International Ballet Competition in 2006 have been adopted into the RAD syllabus. His choreography of *A Soldier's Story*, in collaboration with Hong Kong Sinfonietta, received the Hong Kong Dance Awards in 2008. He won a Distinguished Achievement Award at the Hong Kong Dance Awards 2012 and Award for Best Artist (Dance) from the Hong Kong Arts Development Council in 2013. Ng also won Outstanding Choreography and Outstanding Large Venue Production for *Requiem HK* at the Hong Kong Dance Awards 2019. Yuri Ng is currently the Artistic Advisor of Yat Po Singers. He was the Hong Kong Sinfonietta's Artist Associate from 2011-2013.



About Creative Team

Creation,
Performance Text &
Performance

Ben Sir



In the 1980s, Benjamin Au Yeung (Ben Sir) was a PE instructor and obtained the Imperial Society of Teachers of Dancing's Junior Certificate (National Dance) at Grantham College of Education. However, he did not have the opportunity to teach dance until he was invited to perform with the City Contemporary Dance Company (CCDC) more than 30 years later, unleashing his dancing talents once more.

Ben Sir went to graduate school to study a PhD programme in Cantonese grammar. After obtaining his doctoral degree, he was a senior lecturer at Department of Chinese Language and Literature of Chinese University of Hong Kong (CUHK). In his spare time, he promoted Cantonese language and culture, such as the relationship between the nine tones of Cantonese and poem composition, thus highlighting the dynamics of Cantonese tones. Apart from the tones, Cantonese grammar is also rhythmic, such as in the expressions like “hung4 dong1 dong6”, “baak9 syut7 syut7”, “laap6 laap6 ling6”, “ling6 lap6 lap6”, etc., and it was a great challenge for Ben Sir to incorporate the rhythmic nature of the Cantonese language into dance moves.

In 2017, Ben Sir left the comfort zone of academia to become a full-time artist. It was at this time that he performed solo in two different talk shows organized by TVB and Ming Pao Press. There is nothing wrong or taboo with performing solo, but, given that Ben was still a beginner at the time, how did CCDC collaborate with him for Ben Sir's Dancing Academy, his upcoming performance? As the Chinese saying goes, “nothing is taboo”, so let us brace ourselves for Ben Sir's premiere!

About Creative Team

Dramaturgy

Melissa LEUNG



Melissa Leung graduated in Sports Science and Physical Education from the Chinese University of Hong Kong. Then she pursued her professional development in theatre in Singapore. She was a graduate in “The Theatre Training and Research Programme” (TTRP, now known as Intercultural Theatre Institute, ITI). There, she received training in contemporary performance backed up by Taiqi and meditation, physical movement, post-Stanislavski acting techniques; and four classical Asian theatre forms, namely Bharatanatyam, an ancient Indian dance art, Wayang Wong, an Indonesia court dance; Beijing opera and Japanese Noh. Leung also pursued her master’s degree in Drama at The Hong Kong Academy for Performing Arts. She is among the first batch of graduates with a major in Dramaturgy. Leung is currently the Company Dramaturg of CCDC.

Leung was the Assistant Artistic Director (Education) of CCDC from 2018 to 2021. She directed a three-year “Jockey Club Contemporary Dance Literacy and Learning Project”, funded by the Hong Kong Jockey Club Charities Trust. This project was awarded the 14th Hong Kong Arts Development Award Certificate of Merit (Non-School Division) for Arts Education and the Outstanding Dance Education or Community Dance Award at the Hong Kong Dance Award 2020.



Melissa LEUNG

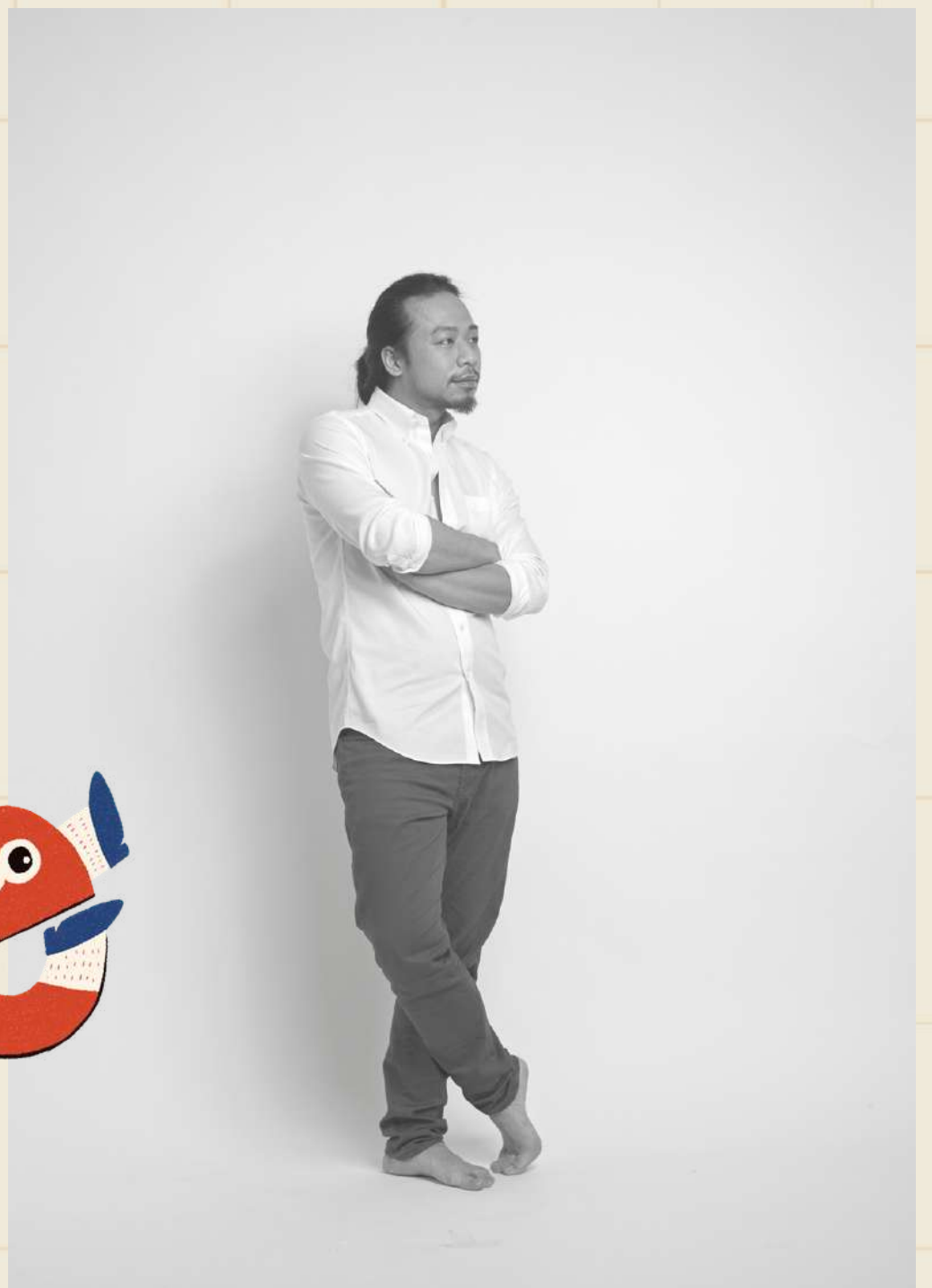
A very all rounded theatre practitioners, Melissa is known for her intense and exquisite physical acting. She cooperated with different dancing organisations and theatre associations, including Theatre du Pif, On & On Theatre Workshop, Unlock Dancing Plaza and Ho Bit Goon. Her recent works include *Phenomenon of Man: REVOLVER 2021* (with On & On Theatre Workshop); *A Fork In The Road* (produced by On & On Theatre Workshop); *Where is Our Sea?* (Littlebreath Creative Workshop 2019 Community Cultural Ambassador project) and *The Kassandra or the World as the End of Representation* (presented by Littlebreath creative workshop, received the award for performer of the year at the IATC(HK) Critics Awards 2018). Also she is a movement coach at the production *Stragglers* by The Hong Kong Dramatist.



About Creative Team

Lighting Design

Lawmanray



Lawmanray (Raymond Law) graduated from The Hong Kong Academy for Performing Arts in Lighting Design. He has worked as a freelance lighting designer for different theatre companies, including Hong Kong Repertory Theatre, On & On Theatre Workshop, Windmill Grass Theatre, Y-Space, The HKAPA and others. He joined CCDC as Resident Lighting Designer in 2017, and has worked on many productions such as *Why Not Kill Us All...*, *The Little Prince*, *Requiem HK*, *Winterreise* . *The Rite of Spring* and *Re-Mark*, among others. He received "Outstanding Lighting Design" at Hong Kong Dance Awards for *Winterreise*.

In 2009, he launched INSPIRE WORKSHOP, a theatre company focused on creating multimedia stage works. His recent works include *The HELP* and *Offending the Audience – The Impossibility of Theatre*. He was nominated for the "Best Director" at the Eighth Hong Kong Theatre Libre 2015-2016 for *Love is Colder than Capital Deconstructed*. He is currently studying for a master's degree on Theatre Direction at The HKAPA.

About Creative Team

Sound Design

Anthony YEUNG



Graduated from the Hong Kong Academy for Performing Arts. In 2003, he received the Best Sound Design in the 12th Hong Kong Drama Award. He started teaching sound related subjects in various schools in HKU, HKDI, HKAPA and HK PolyU from 2003; and has been an advisor in 'Soundpocket', a sound art organisation, since April 2008. In 2010, his company was appointed as Sound Consultant for Dolby Laboratories.

Recently participated in theatre productions, *Meeting In Between Time*, *Pa|Ethos and Dancing Philosophy* and *Luck Quacka* by City Contemporary Dance Company; *A Waltz of Nature's Timeless Charm* (re-run), *Myth of the Dancing Durumi* and *Nine Songs* by Hong Kong Dance Company; *Symphony Under the Stars* by Hong Kong Philharmonic Orchestra as Live Sound Mixing Engineer; *Live·Earth·Space* by Choi Sai Ho; *King Lear* and *Scenes from a Marriage* by Tang Shu Wing Theatre Studio; *Nocturnes of Fung Lam* and *Wing Shya* by Hong Kong Contemporary Music; *Yet Another Dream* by Fung Lam and another mountainman; *Meun Del Dia* by The Up:Strike Project; *Boundless Groove: A Sonic Journey in Nature* by Wuji Ensemble; *To Someone Alike* by Count-in Music.

He received the "Outstanding Sound Design" in the 19 Hong Kong Dance Awards 2017.

[Back to index](#)



About Creative Team

Performance

HUI Ka-chun



Born in Hong Kong, Hui Ka-chun is both a dance artist and a creator.

Hui has graduated from the Master of Cultural Management at The Chinese University of Hong Kong in 2022. In 2014, he completed professional dance training at Hong Kong Academy of Performing Arts with First Class Honours. After graduation, Hui started his professional career in Hong Kong Ballet. Later, he joined Danish Dance Theater and Mainfranken Theater Würzburg (Germany).

Hui returned to Hong Kong in July 2020 and now he is a freelance dancer, choreographer, dance video director and photographer.

Recent works include: *Tender in the Night*, a dance video commissioned by Hong Kong Ballet (2022), *Beyond the Veil and Hollow Landscapes*, dance videos presented by Unlock Dancing Plaza (2021), *Me, a Man*, a video exhibition commissioned by City Contemporary Dance Company (2021) and *Let the Body Talk* photography exhibition (2020).

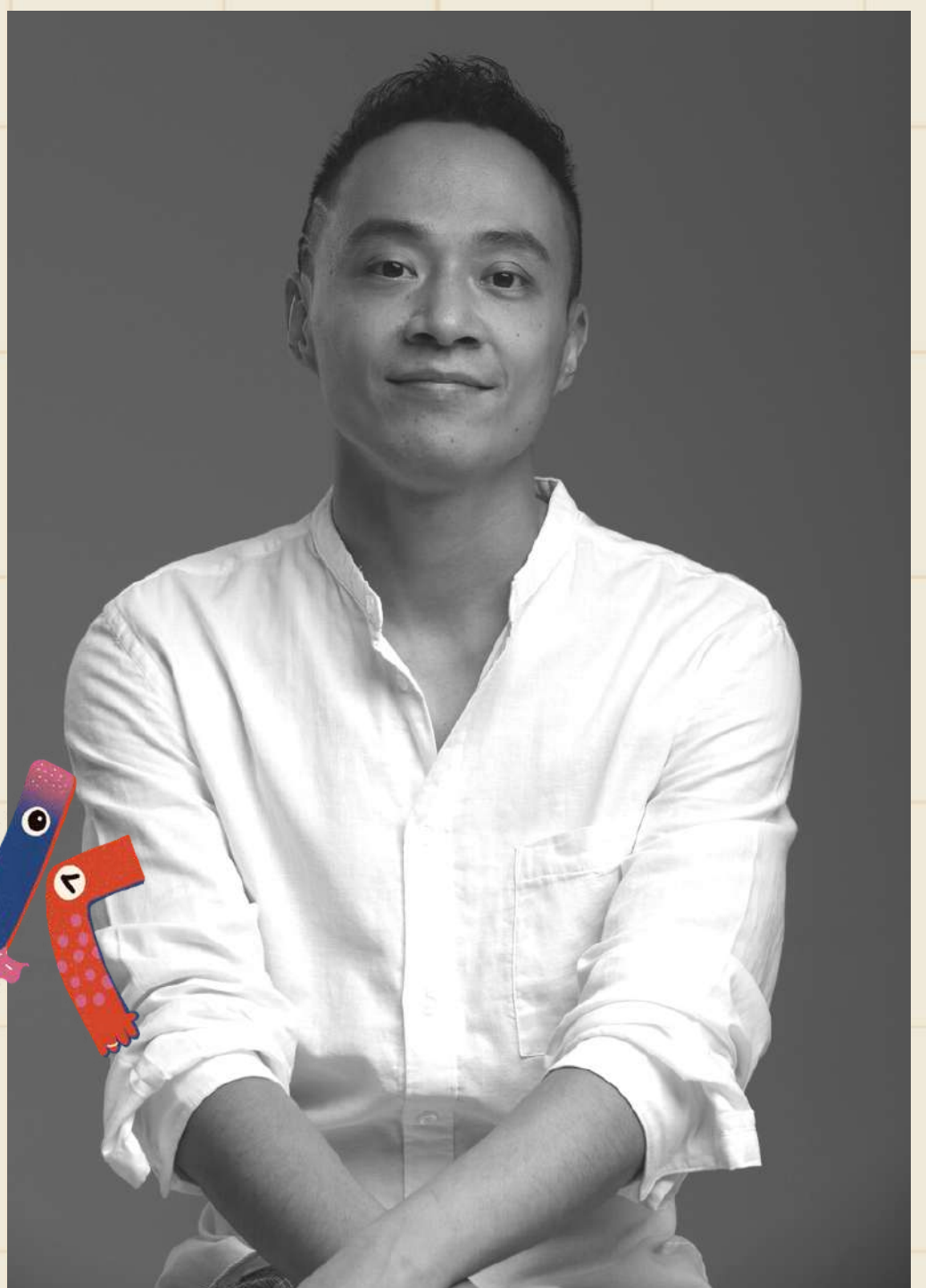


About Creative Team



Performance

LEE Ka-ki



Born in Hong Kong, Lee Ka-ki received a Bachelor of Fine Arts (Honours) Degree from The Hong Kong Academy for Performing Arts, majoring in contemporary dance, and joined CCDC in 2012. He is the co-founder of Rice Journey Production. He is currently a freelance dancer, choreographer, dance videographer, independent production creator, and educator.

Lee served as the videographer of CCDC's *42.36.41* and was the director and videographer of the independent production *The Valentine Twists*. He aims to bring dance to the community through broadcasts and screenings.

Recently, he was a performer for Tang Shu-wing Theatre Studio *Hamlet* and a choreographer for SignFest *Buxtehude in Black Box: i-solate* and Rice Journey Production *Voyage*.

About Creative Team

Performance

Carmen YU



Carmen Yu, graduated from Hong Kong Academy for Performing Arts (HKAPA), major in contemporary dance. She is now a freelance dance artist.

Recent works including: West Kowloon Cultural District Hiroaki Umeda: *Indivisible Substance*, Tang Shu-Wing Theatre Studio *Hamlet*, MW Dance Theatre *The Formidable Year*, *The Next 20 Hins Live In Hong Kong 2021*, Littlebreathe Creative Workshop *LAB presentation-performance*, Y Space *Dancing All Around Yuen Long and Exhibition*, Yatpo Singers *Pica Pica Choose* as a director assistant, Hong Kong Dance Alliance *New Force in Motion Series 2021*, Siu Lung Fung Dance Theatre *Bodies, Movement and Cityscape*, E-side Dance Company *Duality*, MW Dance Theatre *Shelf Life* tour, Hong Kong Arts Festival *Elephant in the Room*, Blank Space Studio *4"33* solo piece, WuQing DNA 2019 *Play What!*, Lets Be Together Arts Festival 2019 *Memory of Sugar* and seized the opportunity to bring the work to perform in Hengchun of Taiwan.





BENboo Time

Bless with ligature

寶

招財進寶

進

財

招

招財進寶

[ziu1 coi4 zeon3 bou2]

Bringing in
wealth and treasure

BENboo Time

Canton NOW!



There are 6 rhythmic tones in Cantonese:

Try to
say it loud

三 碗 細 牛 腩 麵

saam1 wun2 sai3 ngau4 naam5 min6

Number
version

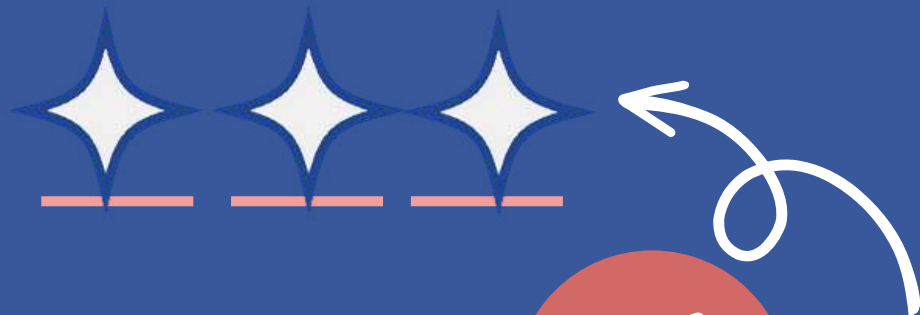
3 9 4 0 5 2

saam1 gau2 sei3 ling4 ng5 ji6

Try to
Fill in Blank

腰 手 腳

jiu1 sau2 goek3



舞

mou5

齊

cai4

蹈

dou6

Try to
Fill in Blank

頭 腦 動

tau4 nou5 dung6



hau2

胸

hung1

震

zan3

Create your own sentence with 6 rhythmic tones in Cantonese!

Creative and Production Team

Creation, Stage Direction, Costume & Stage Spacial Concept | Yuri NG

Creation, Performance Text & Performance | Ben Sir

Dramaturgy | Melissa LEUNG

Performance | HUI Ka-chun, LEE Ka-ki, Carmen YU

Lighting Design | Lawmanray

Sound Design | Anthony YEUNG

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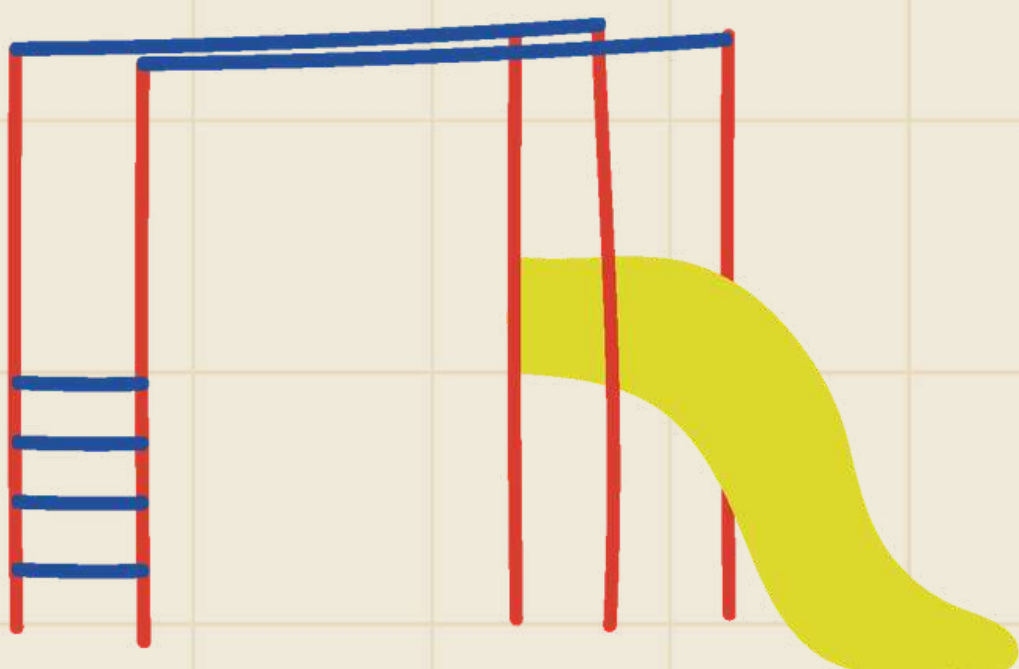
Key Visual Design | Peter Bird Studio

Rehearsal Photography | Worldwide Dancer Project

Performance Photography | Carmen SO

Performance Videography | Movement Studio Limited

Cantonese Research | Rachel CHAN, Michael MOK



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City Contemporary Dance Company (CCDC), the flagship of modern dance in Hong Kong, undertakes to blaze the path of contemporary dance scene with extraordinary performances representing contemporary Hong Kong culture. Founded in 1979 by Willy Tsao, and now directed by Yuri Ng, CCDC has presented more than 200 original works by leading choreographers, and pioneered in Asia to reimagine the possibilities of modern dance through innovative collaborations. Representing Hong Kong in more than 270 overseas performances at the world's foremost dance stages and festivals, CCDC is regarded as 'the artistic soul of contemporary Hong Kong'.

CITY CONTEMPORARY DANCE COMPANY

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CCDC ART CHANNEL



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If You Can't Say It, Just Dance It!



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