



CITY



CONTEMPORARY DANCE COMPANY

International Arts Carnival

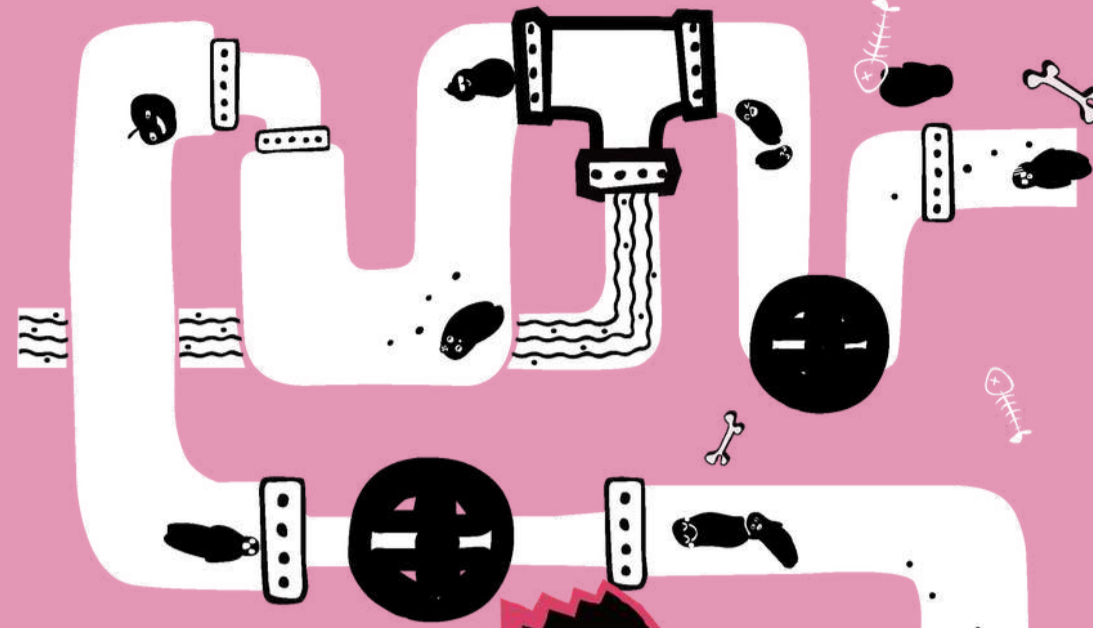
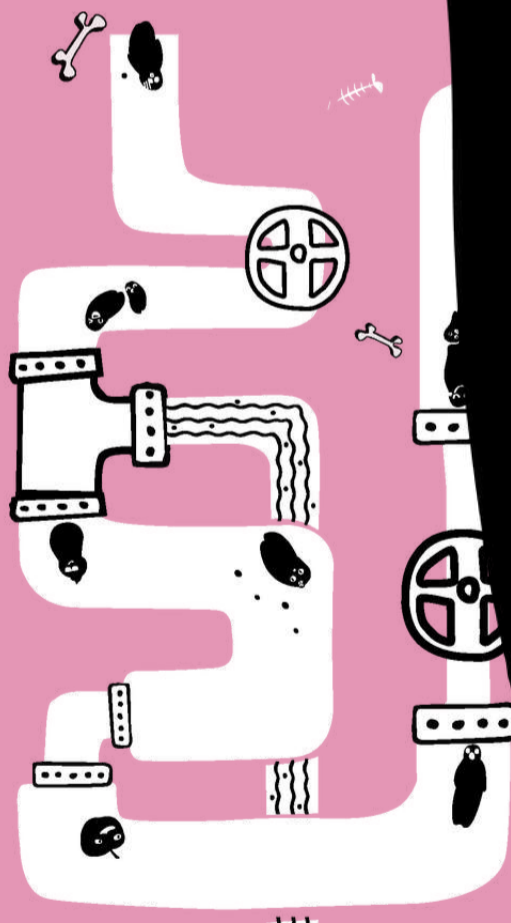


國際綜藝合家歡

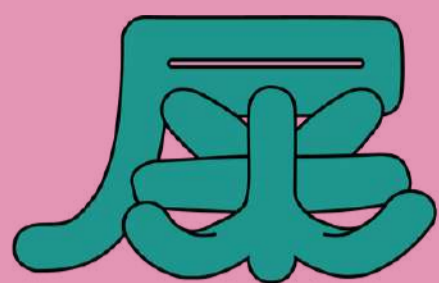
風 造

親子舞蹈劇場
DANCE THEATRE FOR FAMILIES

變身更愛



House Programme



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11.8.2023 [Fri] 7:30pm

12.8.2023 [Sat] 2:30pm, 7:30pm

13.8.2023 [Sun] 2:30pm

Auditorium, Sha Tin Town Hall

Approximately 70 minutes, with an additional 15-minutes post-performance extended activities.

Audience of aged 3 or above are welcomed.

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.

FULL EXPERIENCE ADD-ON TALKS



Audience may join the post-performance talks and exchange ideas with the guest speakers.

Free of charge, no registration required.

Conducted in Cantonese.



11, 13.8

YIP Wing-sie

Music Director Emeritus, Hong Kong Sinfonietta



12.8

Ben Sir



EXTENDED ACTIVITY BACKSTAGE TOURS

Audience may join the production team to the backstage after the performance to learn more about the production process of a dance performance.

11.8 9PM-9:30PM

12.8 4PM-4:30PM; 9PM-9:30PM

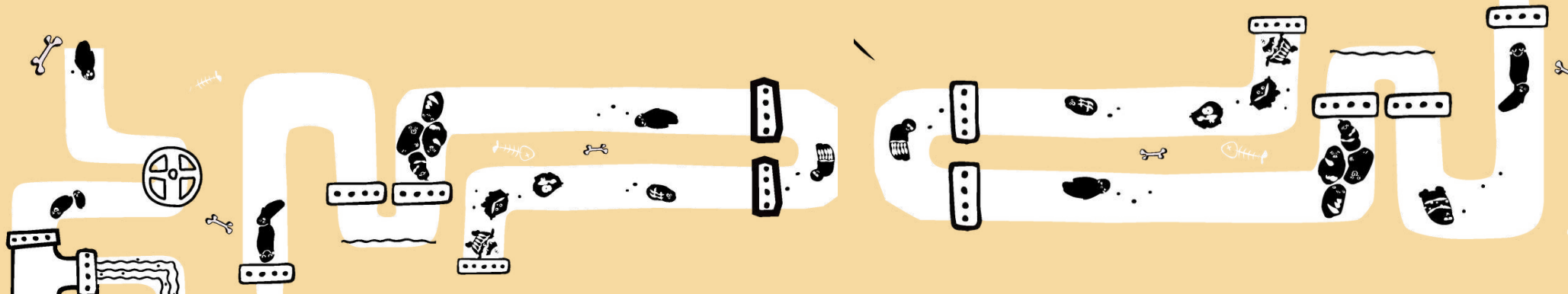
13.8 4PM-4:30PM

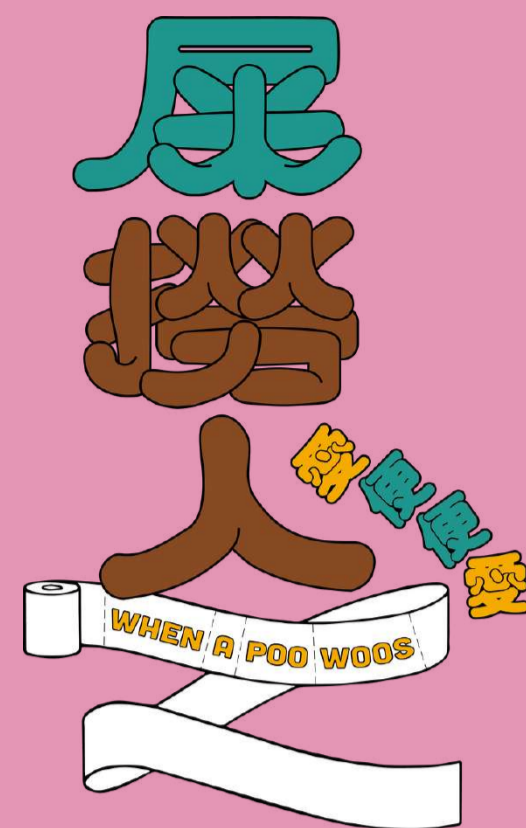
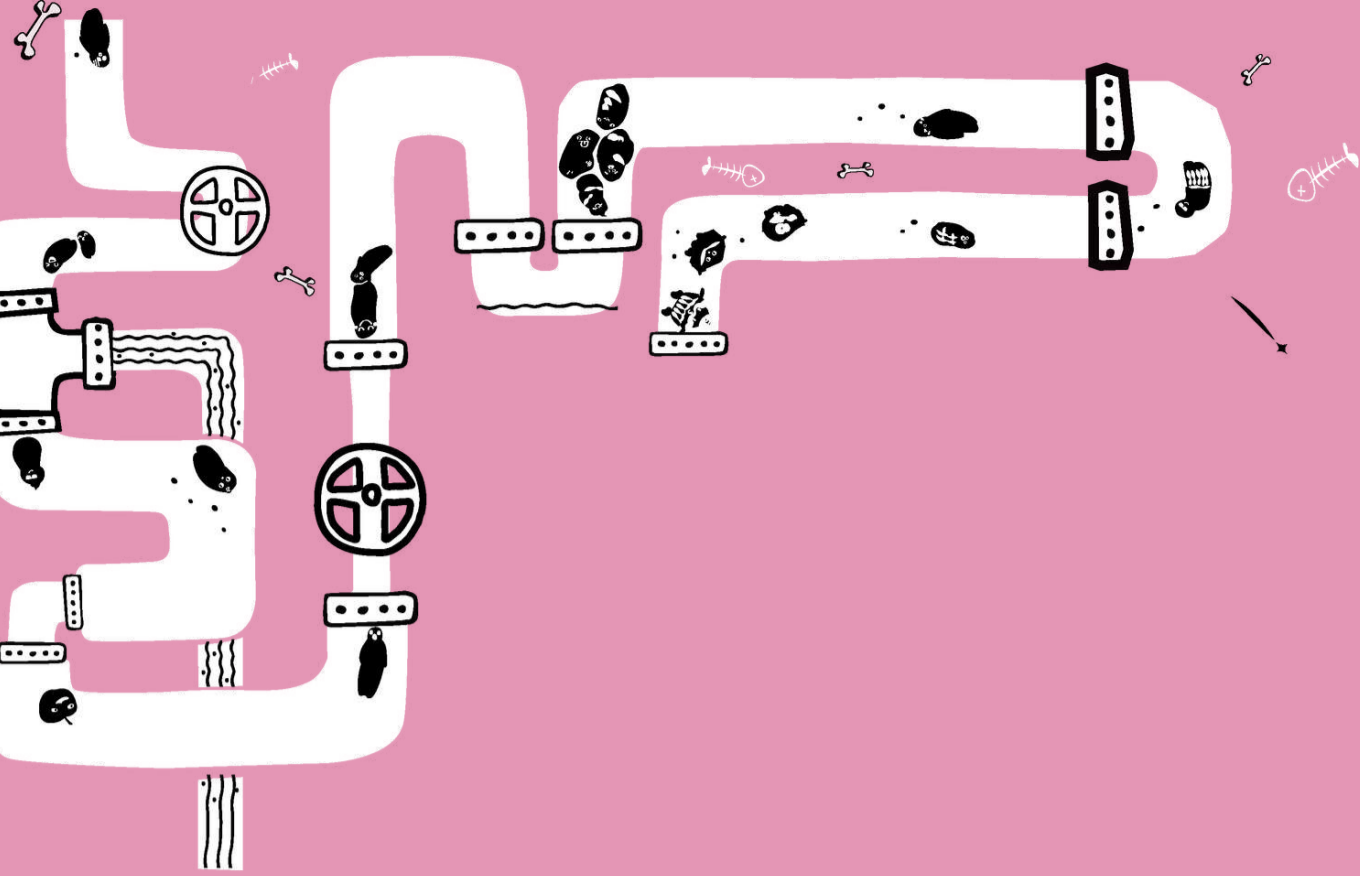


For ticket-holders and registered audience only.

All sessions are full, registered audience please report to the assembly point at CCDC's reception counter after the performance and post-performance extended activities.

Conducted in Cantonese.





Story Outline

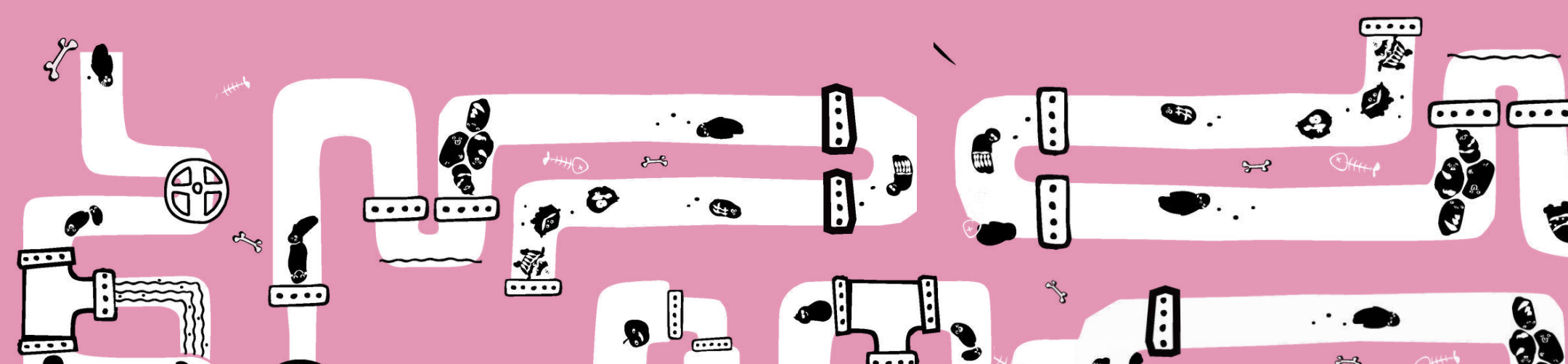
No matter they are desserts eaten off a lavish silver platter or bargain delicacies from a roadside stall, all consumed food turns into little poo-men in the end. At the flush of a toilet, little poo-men embark on a thrilling, epic adventure through labyrinths of septic tanks and sewers.

After countless days of dwelling in the sewers, our faecal fraternity becomes one with its surroundings, swimming freely in its natural habitat. Between the newbies and old-timers, our poo-tagonist Excreman stands out with his striking personality, sometimes following the crowd while enjoying himself at other moments. He is a whimsical soul overflowing with outlandish ideas. One day, Excreman creates a unique pink flower out of toilet paper. It is met with disdain by others, except Sister Poo, who embraces him - for to her, every drop of poo is one of a kind. Suddenly, a forceful torrent of fart blasts through the sewers, scattering the poo in all directions. While adrift, they even encounter a poo-werful cleaning squad! To save her companions, Sister Poo sacrifices herself. Driven by the spirit of selfless love, Excreman leads a pack of little poo-men on a quest to conquer perilous waves and fulfil their destiny, landing in and nurturing a field of radiant, fragrant roses.





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Creative Team List



Original Story

| Brian TSE, Alice MAK

Choreography and Direction

| Yuri NG

Music Arrangement

| Siu Tung

Co-choreography and Rehearsal Coaching

| Noel PONG, Peggy LAM

Rehearsal Coaching

| Ronly KONG

Rehearsal Mistress

| Shirley LOK

Illustration and Animation

| Lunchtime Production Ltd.

Set and Lighting Design

| Lawmanray

Costume Design

| YEUNG Chin

Sound Design

| Candog HA

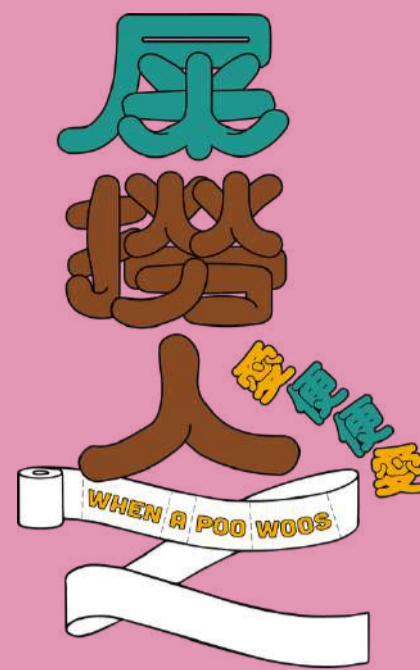
Dramaturgy

| Melissa LEUNG





Cast List



CCDC Dance Artists

Eric KWONG as Waiter / Excreman

Brian YAM as Waiter / Sister Poo

Felix KE as Waiter / Arishiittotle

Simpson YAU as Waiter / Shiittarroo San

Suyi HON as Waitress / Snoopeepee

Natalie KO as Waitress / Einshiitteiin

Nini WANG as Lady Shitephanie N.

'Dance Training and Performance Practice Programme' members

as Fast Food / Big Stinky Farts / Detergent Army / Seabird

Jody AU YEUNG, Pian HO, Melodie LAI, Gladys LEE, Manson LEUNG,
Bertha LUK, Vanessa LUNG, Cherry PANG, Candi TSANG, Joyce WONG, Clarice YIP

'CCDC Junior' secondary school students

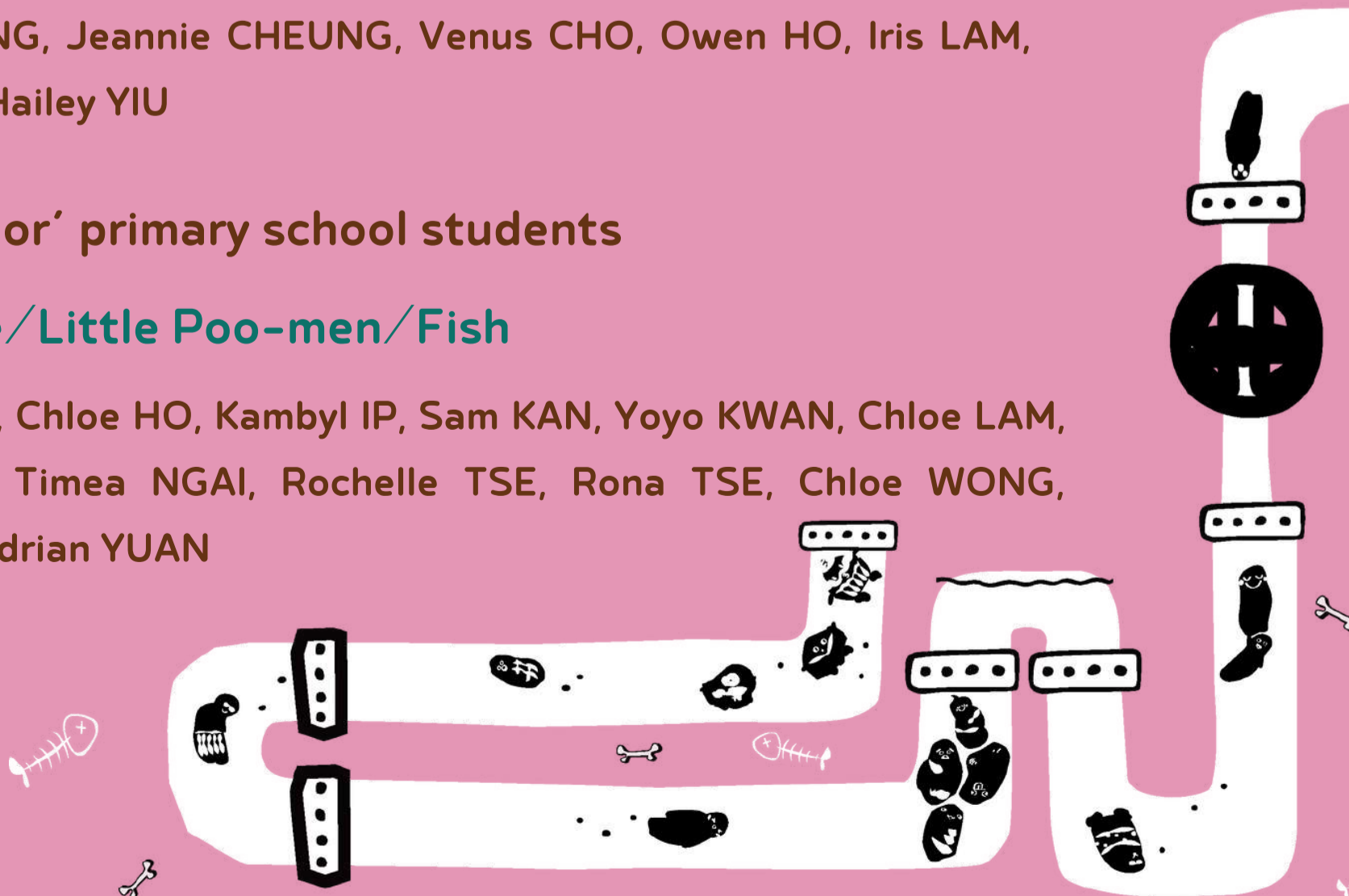
as Waffle / Little Poo-men

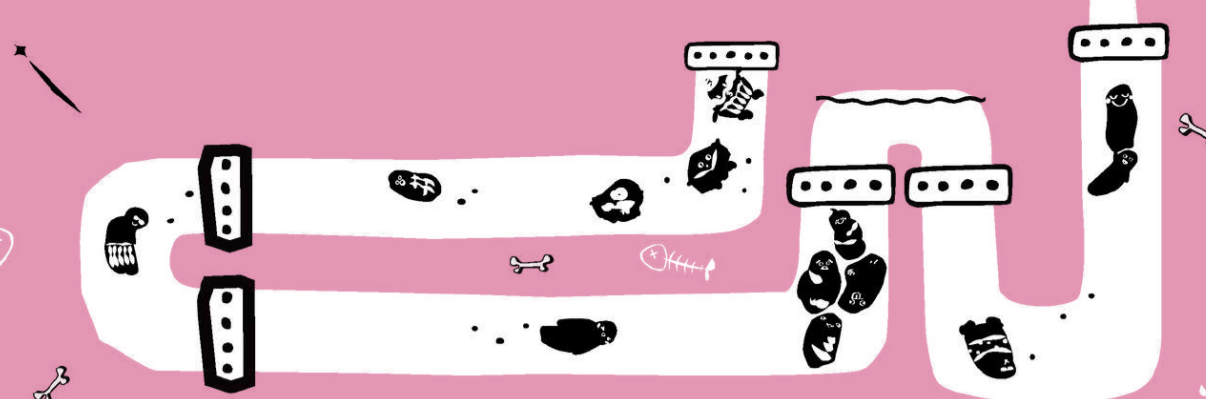
Edwin CHEUNG, Jeannie CHEUNG, Venus CHO, Owen HO, Iris LAM,
Katrina LEE, Hailey YIU

'CCDC Junior' primary school students

as Cupcake / Little Poo-men / Fish

Eunice CHAN, Chloe HO, Kambyl IP, Sam KAN, Yoyo KWAN, Chloe LAM,
Una LEUNG, Timea NGAI, Rochelle TSE, Rona TSE, Chloe WONG,
Shirley WU, Adrian YUAN





Scene List

Scene 0 Clock Clock Clock

Creation and Performance | Simpson YAU

Scene 1 On the Dinner Table

Choreography | Yuri NG, Noel PONG & Shirley LOK
Creation and Performance | CCDC Dance Artists
Performance | 'Dance Training and Performance Practice Programme' members & 'CCDC Junior' secondary and primary school students

Scene 2 Where's the Food?

Creation and Performance | Eric KWONG

Scene 3 Adventures in The World of Poop

Main Creation and Performance | Felix KE
Creation and Performance | CCDC Dance Artists
Performance | 'CCDC Junior' secondary and primary school students

Scene 4 The Dream of Rose

Main Creation and Performance | Eric KWONG, Simpson YAU
Creation and Performance | CCDC Dance Artists

Scene 5 Behind the History of Poop

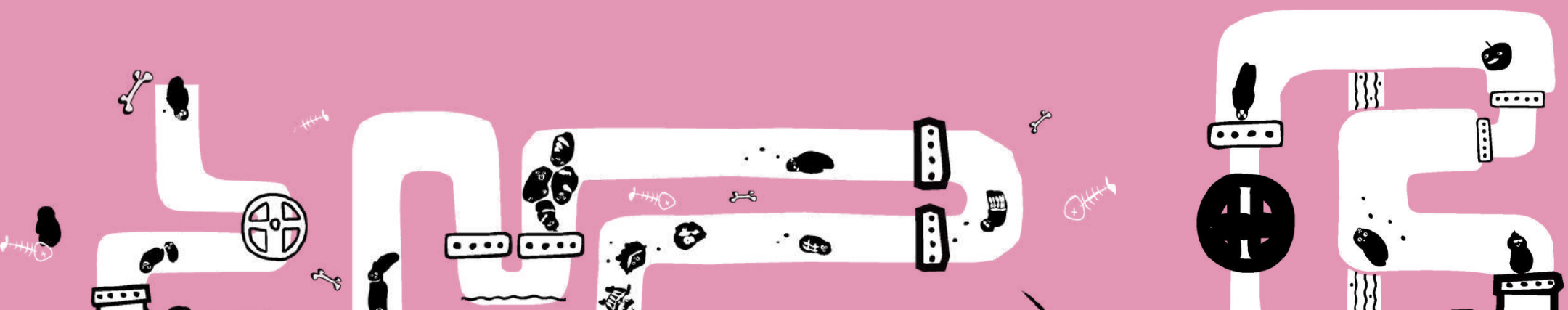
Main Creation and Performance | Suyi HON, Natalie KO, Simpson YAU
Creation and Performance | CCDC Dance Artists

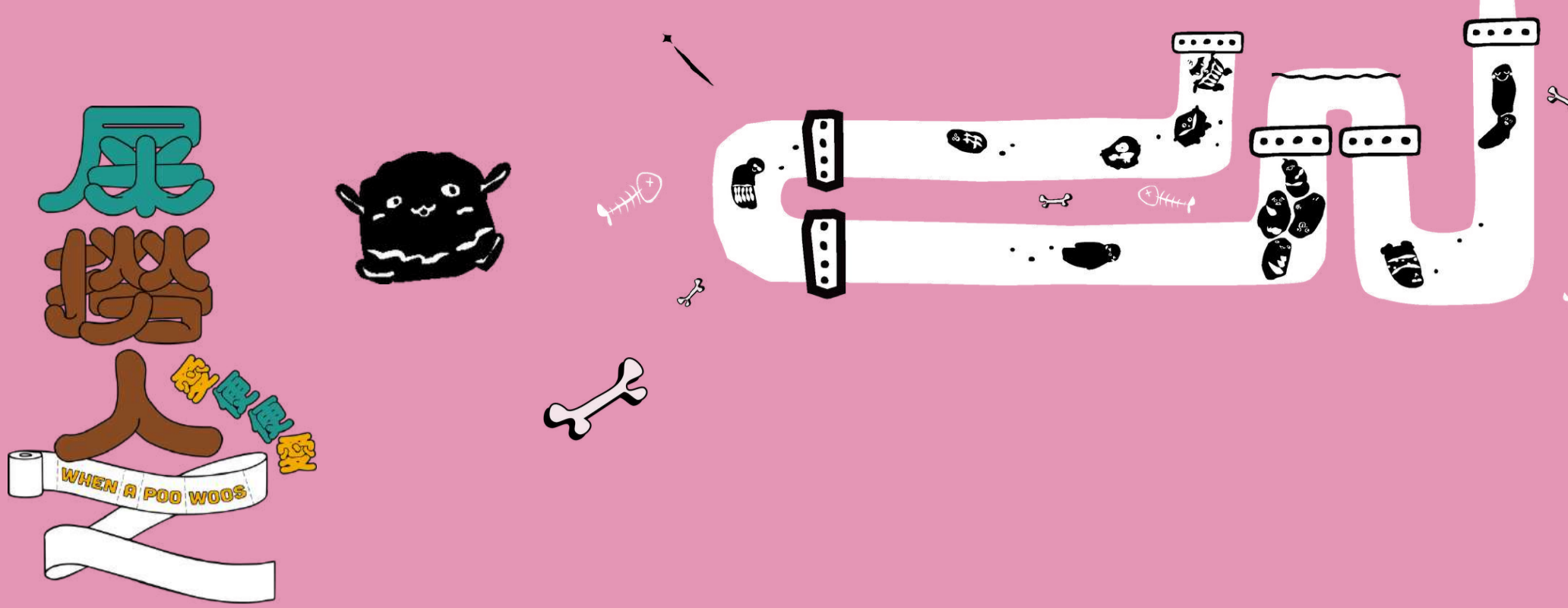
Scene 6 Poot! Poot! Poot!

Choreography | Noel PONG
Performance | 'Dance Training and Performance Practice Programme' members & 'CCDC Junior' secondary and primary school students

Scene 7 Who has seen the wind

Creation and Performance | Suyi HON & Natalie KO
Performance | Felix KE, Eric KWONG & Brian YAM
'CCDC Junior' secondary and primary school students





Scene 8 The War of Clean Ampoassadors

Choreography

Noel PONG & Peggy LAM

Performance

'Dance Training and Performance Practice Programme' members &
'CCDC Junior' primary school students

Scene 9 The Dying Rose

Creation and Performance

Eric KWONG & Brian YAM

Scene 10 Departure Again

Main Creation and Performance

Eric KWONG,

Creation and Performance

CCDC Dance Artists &
'CCDC Junior' secondary school students

Scene 11 Floating in the Sea of Poop

Choreography

Peggy LAM

Main Creation and Performance

Eric KWONG

Creation and Performance

CCDC Dance Artists

Performance

Eric KWONG & 'CCDC Junior' primary school students

Scene 12 Return to Dust

Choreography

Yuri NG

Performance

CCDC Dance Artists,
'Dance Training and Performance Practice Programme' members &
'CCDC Junior' secondary and primary school students

Scene 13 The World of Rose

Choreography

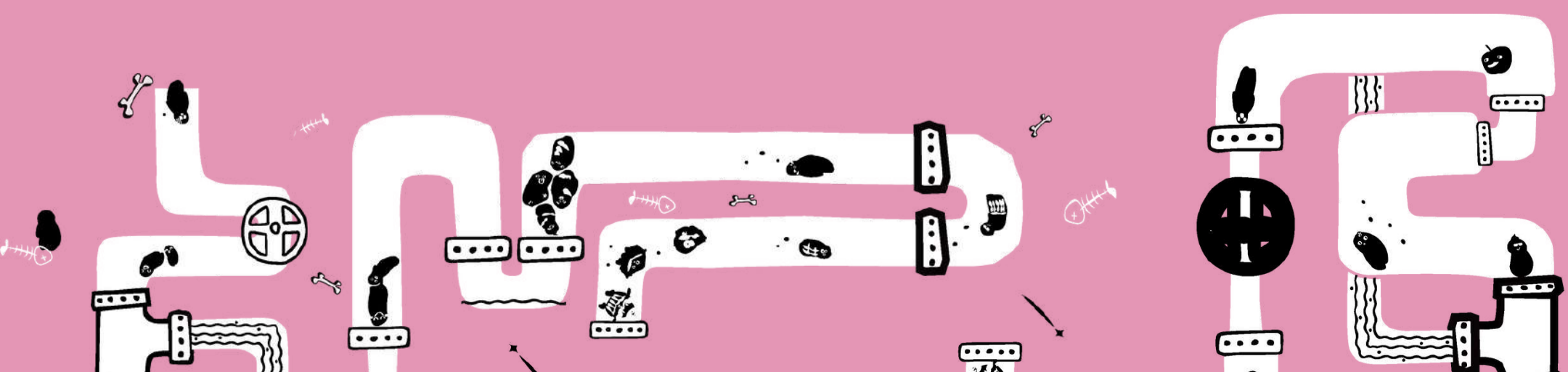
Yuri NG

Main Creation and Performance

Brian YAM,

Creation and Performance

CCDC Dance Artists,
'Dance Training and Performance Practice Programme' members &
'CCDC Junior' secondary and primary school students





Song List

Mikhail Ivanovich Glinka:

Overture to Russlan And Ludmilla

Dmitri Dmitriyevich Shostakovich:

Jazz Suite No. 2 - Waltz No. 2

Sergei Vasilyevich Rachmaninoff:

Italian Polka (Version of Symphony Orchestra of Joni Leiman)

Aram Khachaturian:

Gayane Suite - Sabre Dance

Sergei Sergeyevich Prokofiev:

Scenes from Romeo and Juliet

Young Juliet

Dance of the Knights

Nurse

Juliet Refuses to Marry Paris

Juliet Alone

Dance with Mandolins

Mercutio

Igor Fyodorovich Stravinsky:

The Firebird Suite

The Infernal Dance of King Kashchei (Version of Valery Gergiev)

Berceuse

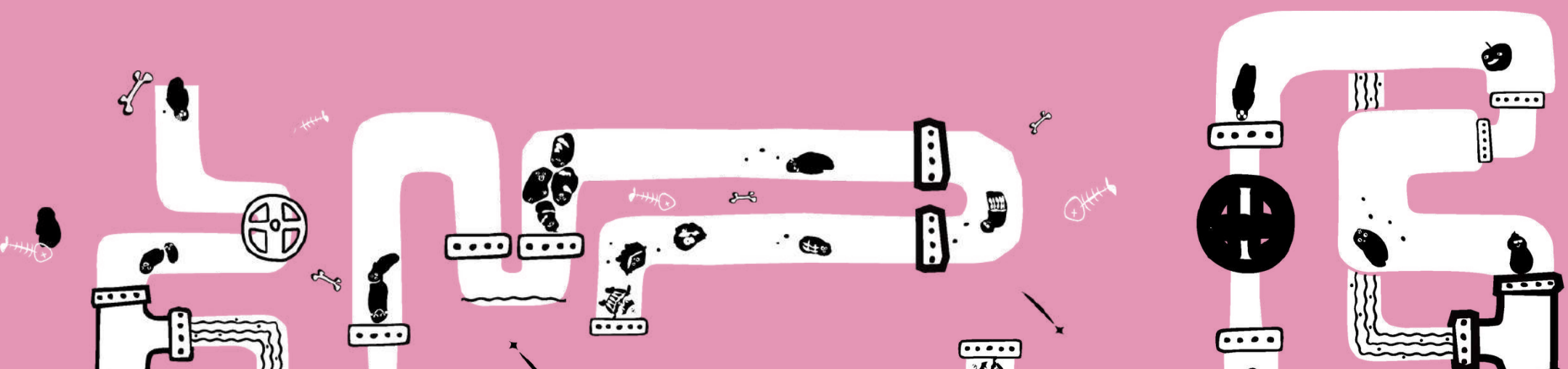
Finale

Nikolai Andreyevich Rimsky-Korsakov:

Sadko - Song of India

Pyotr Ilyich Tchaikovsky:

Valse Sentimentale



Words from Creative Team:

From Page to Stage, our Excreman

— An Interview with Choreographer and Director Yuri Ng



Q : Why you chose *The Excreman*?

A : This idea originated from my collaboration with Hong Kong Sinfonietta in 2014, where I was a vocal performer for their production *McDull · A Sentimental Little Christmas*. Among all its stories, *The Excreman* triggered me to contemplate the value of life. Think about it: when a piece of poo is broken down, it disintegrated, restructured, and converted into other forms. Have we ever thought about what happens to a piece of poo after it is flushed away? That's what fascinates me the most about this grand adventure of Excreman.

Q : What changes have you made to the work in adapting it from a picture book to the stage?

A : I love fairy tales, or more specifically picture books, because they spark our imagination. This is also precisely the magical appeal of theatre. From picture book to the stage, with the story of *The Excreman* as the starting point, I personified different pieces of poo by having them meet in a toilet out of fate, each of them with different origins and experiences. No matter what kind of food they were born from, they have all gathered in the same form as 'poo' in this toilet. I think subconsciously, that also aligns with how I view the human body. Regardless of our identity, where we are from, and what we've done, all of us become one and the same when we are returned to earth as soil. Back to the performance, it also doesn't matter what roles the dancers have played before and what experiences they have had - be a loach, seagull, little poo-men, or old poo-men. On the stage, everyone bonds together as one and the same.

This presentation of the work can be viewed as a three-dimensional picture book. The world of animation brings us boundless imagination, while on the stage, we combine animation and the human body into one. So how does a fantasy differ when it is portrayed through the human body instead of animation? What kind of a space is created when both are combined together? And what sort of imagination is conjured between the stills and motion of animation, and from one theatrical scene to another? Our key theme lies in breaking free of 'gravity', in that how our dancers turn into light smoke and drift along in an imaginative world. All these we leave for you to discover in our production.

Words from Creative Team:

From Page to Stage, our Excreman

— An Interview with Choreographer and Director Yuri Ng



Q: What feelings do you hope adult and children audiences will walk away with after watching *When a Poo Woos*?

A: I hope that after watching *When a Poo Woos*, they can be reminded of the first time they saw *The Excreman*. What experience did they have? Who did they see it with? How do they feel now that they've watched it again?

Of course, many children may be watching it for the first time. How can this word, which is commonly viewed as vulgar and taboo, be transformed into a source of inspiration in everyday life? To me, the dancing body is fascinating, and I hope that through a medium of performance such as dance theatre, they can be inspired to explore their interest in bodily motion and expand their imagination about this world.

So in the end, it all comes back to the imagination!

Q: Anything else you would like to share with the audience?

A: "Why do we have so many stereotypes?"

Everyone stays away from poo because it's smelly. How about when it comes to people? Would we exclude someone or even belittle them? Everyone has their value, and I hope we don't look down on others. Even rubbish and poo have their uses as well. To me, life is fluid, and to give away a bit of the story: in the end, all the 'poo' turns into soil and sustenance that nurture a bed of roses, with their fragrance symbolising the transformation of life. Especially with this being a family-friendly show, what kind of a world do we hope to build for and from the viewpoint of our future generations?

Words from Creative Team:

Co-choreographers and Rehearsal Coaches' Q&A

— Noel PONG



Q: As co-choreographer and rehearsal coach, what are your ideas on contemporary dance training?

A: All styles should be taken seriously, none are just 'for fun'. You are required to have basic training in modern dance. You can't say "it's my own style", and just do any movement they want.

Q: What qualities do young dancers have?

A: Passion, drive and ambition.

Q: Was there anything memorable or surprising moment during the rehearsal of *When a Poo Woos*?

A: Working out the scene of 'Detergent' with the team members of 'Dance Training and Performance Practice Programme'.

Words from Creative Team:

Co-choreographers and Rehearsal Coaches' Q&A

—— Peggy LAM



Q: What do you focus on when choreographing children?

A: I pay special attention to making the movements textured. I intentionally use subtext to help them get into character and connect their hearts with their bodies so they become one, helping them to express more things so that they can perform better.

Q: What have you learnt from working with children?

A: Happiness is simplicity.

Q: Was there anything memorable or surprising moment during the rehearsal of *When a Poo Woos*?

A: I'll never forget when the whole class called out "Miss Peggy, buy us bubble tea!" Haha! Of course, there were interesting moments during rehearsal. There were parts where they didn't use the beat but their mutual sense of understanding and trust with each other. During rehearsals, any hesitation means you'll lose the sense of trust and security. I try different techniques to help them communicate with each other and understand their difficulties. I'm also really moved by seeing how they've progressed step by step and how they use 200% of their concentration when they practice.

Q: Please share a thing or an experience you think is the biggest 'poo' (failure). How did you face and overcome it?

A: I've gradually begun to understand the saying "Failure is the secret to success". The word 'failure' sounds rather negative, but slowly I'm becoming more comfortable with accepting my failures.

I've been asking myself the following questions:

- Do I believe that there are always failures and setbacks in life?
- Do I believe that the older I get, then the more failures I experience or are involved with?
- Do I believe that progress only comes with failure?
- How would I encourage someone like a little baby to stand up and walk?

Trying to accept my failures, be kinder to myself, and to make successes out of my countless failures, is perhaps my 'philosophy of failure' now!

Words from Creative Team: Rehearsal Coach's Q&A

— Ronly KONG



Q: Can you share with us how you helped the students understand what was needed during rehearsals?

A: We start rehearsals with me doing the warm up with the students. Then Yuri will lead the rehearsal, demonstrating and explaining what they need to do; while I'm mainly off to the side watching them, occasionally helping them to break down the movements. When the choreography is over, I adjust students' movement based on how they looked emotionally and physically during the rehearsal, to ensure that everyone not only understands the sequence of movements, but also don't forget the meaning and emotions behind them. I also ask them to focus on their performance, pay attention to the space and the music and be aware of the other performers.

Q: What changes have you observed among the students from 2021 'Dance Research & Development Platform: Exploring Movement-image' to today's stage performance? Can you share some of their learning experiences?

A: During the planning stage, we held basic training, improvisation, and group work with the students for team building and fostering creativity. During this stage version, in addition to applying the skills they had learned earlier, there has also been room for them to express their individual creativity, giving them a chance to show off more of their skills. During this time, they've been able to give each other feedback, appreciation, and correct each other's work. The quality of their work has been amazing!

Q: What's been interesting or memorable about this year's rehearsals?

A: Most memorable for me was when Yuri arranged for Eric to learn all the 'CCDC Junior' students' parts, and selecting individual moves, linking them together by adding Eric's unique interpretation, and transform them into 'their own flow'. When Eric taught the Juniors this, they didn't know these moves came from them until Eric told them. It's such a surprise when their individual personalities are incorporated into a creation a very valuable and meaningful exchange! Allowing the Juniors and dance artists to create and learn from each other was a valuable experience for both of them.

Q: Please share a thing or an experience you think is the biggest 'poo' (failure). How did you face and overcome it?

A: I only passed three subjects in my Form 5 exams - Chinese, English and Mathematics. When I didn't know what to do, my school allowed me to go back and repeat Form 5. That time I studied hard and I passed everything.

Words from Creative Team:

Rehearsal Mistress's Q&A

— Shirley LOK



Q: What is 'Rehearsal Mistress' in a dance company? Can you share what kind of work this role entails?

A: For me, a rehearsal mistress is a kind of 'chore'. It entails "looking at the overall picture and paying attention to detail." You also have to act as a bridge between the choreographer and the dancers, finding the best ways to communicate because everyone is different. That's a lot to learn, and I'm still learning!

Q: Please share a thing or an experience you think is the biggest 'poo' (failure). How did you face and overcome it?

A: I don't believe there is such a thing as one's 'biggest failure' in life, there are only times when we didn't do something well enough, or we didn't give it our best shot. If I have to say one thing, my 'biggest failure' would be putting on stage make-up for my first performance when I was a kid. Haha! At the time I thought I looked really beautiful, but looking back on it now, it's embarrassing... But as time passes, we can all look back on our 'biggest failure' and see it has become our funniest memory. Perhaps we shouldn't focus too much on "failure", because with the passage of time, well-established concepts take on new possibilities.



Dance Artists & Creative Team's Q&A:

Please share a thing or an experience you think is your biggest 'poo' (failure). How did you face and overcome it?



By CCDC Dance Artists

Got up in the morning, washed and got the bus to school. When I arrived on time and sit down, I waked up in the real life, realized that what I 'did' before was a dream.

This is how I cope: Don't speak about this to anyone else, just get up and go back to school as usual.

—— Eric KWONG as Waiter / Excreman

The 'poo-est' experience I had was during a BBQ with relatives. When we feel bored, me and my cousins spontaneously started to play leapfrog on the stairs. However, I was the only one who were unsuccessfully to do so and got hurt eventually, I was the 'poo-est' one.

—— Brian YAM as Waiter / Sister Poo

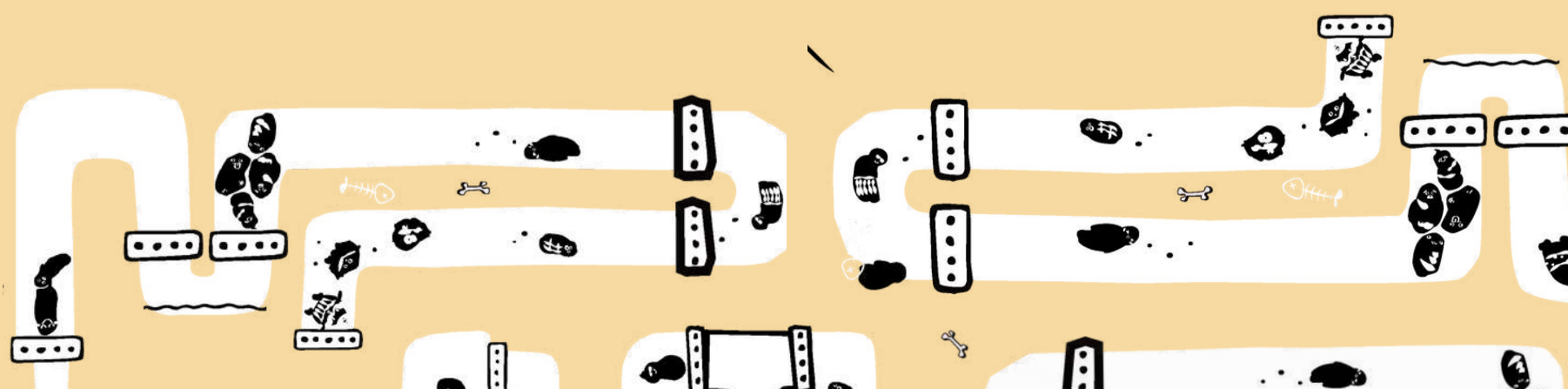
The 'poo-est' experience I had was during a theatre performance when I was a student. At a crucial point, the props that were needed went missing, so I had to use my hands to pretend that the props were there. I felt so complicated at that moment.

—— Felix KE as Waiter / Arishiittotle

Event: Leaving the house with my flies undone.

Solution: Do my zip up.

—— Simpson YAU as Waiter / Shiittarrou San



Dance Artists & Creative Team's Q&A:

Please share a thing or an experience you think is your biggest 'poo' (failure). How did you face and overcome it?



By CCDC Dance Artists

When I was young, I accidentally chipped one of my teeth while eating bread. The dentist found that I had a cavity. Since then, I've always gone for a dental check-up every year.

—— Suyi HON as Waitress / Snoopeepee

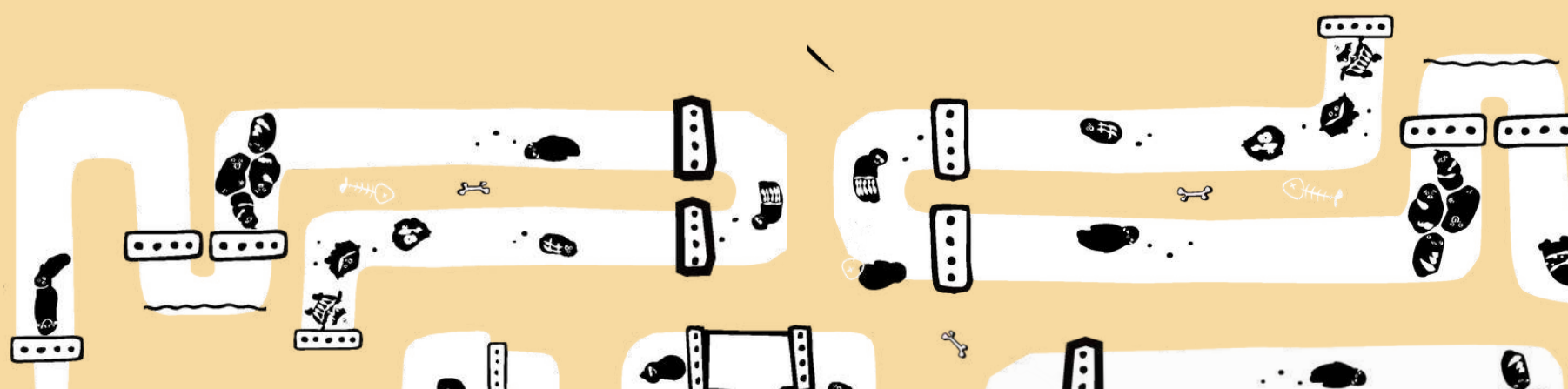
When I remembered there was something I needed to do at a certain place, but when I got there, I couldn't remember what I wanted to do.

Solutions: Let it go, don't force yourself to try to think about the answer. If you don't force it, then it will come to you eventually.

—— Natalie KO as Waitress / Einshiittein

When I think about 'poo', the first thing that comes to mind is mathematics. When I was a kid, I would always get 'poo' results in tests because I was really, really, really, really bad at it. Until this year, I saw a film where the main character said, "I'm really bad at mathematics because it's just too precise." Suddenly, I had found an excuse to get rid of this 'poo'. Ha-ha! Maybe the reason I can't learn it is that I'm stuck on getting the mathematical formula absolutely right, doing repeated and meticulous measurements to get the only solution; while in life I've always relished moments of imprecision, instability and unpredictability. It's like people answering questions, everyone always has their own answers, even if they're not right, and as for me now, I'm always surprised, so I'm not afraid of 'poo'.

—— Nini WANG as Lady Shitephanie N.



Dance Artists & Creative Team's Q&A:

What kind of 'rubbish' are you most reluctant to throw away?

By 'Dance Training and Performance Practice Programme' members



I like to keep the red packets that my older relatives gave me for my birthday. I usually throw away or recycle the red envelopes I get for Spring Festival, but I kept these, with the year, greeting and my name written on them, in my drawer.

—— Jody AU YEUNG as
Fast Food / Big Stinky Farts / Detergent Army / Seabird

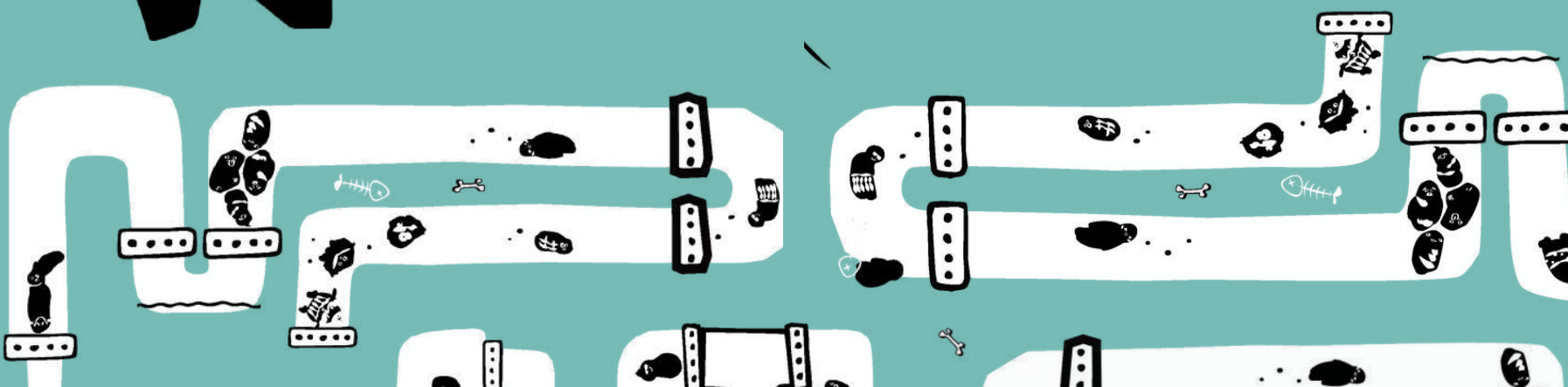
Things from the past like gifts I've been given, letters I haven't sent yet, things I haven't finished making... they're all memories of my past. Although they'll never come back, I can still remember those times. It's a shame to throw away this kind of 'rubbish'!

—— Pian HO as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



Sketchbooks, toys and old homework books from my school days.

—— Melodie LAI as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



Dance Artists & Creative Team's Q&A:

What kind of 'rubbish' are you most reluctant to throw away?

By 'Dance Training and Performance Practice Programme' members



I can't bear to throw away Stamps. Even though I can't use them anymore, they have great sentimental value. They remind me of the time I spent travelling to other countries, the people I met and the knowledge that I gained there.

—— Gladys LEE as
Fast Food / Big Stinky Farts / Detergent Army / Seabird

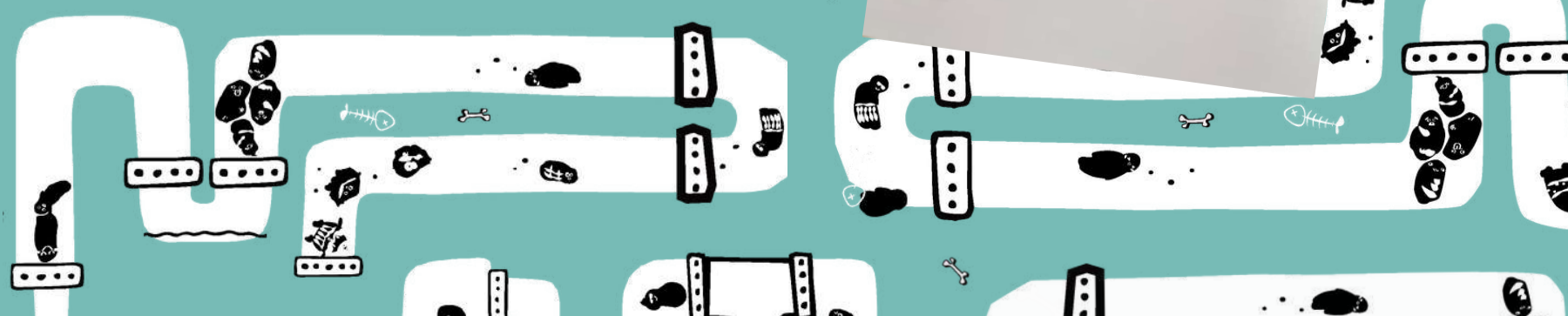
Pretty glass bottles! Some have such elegant printing or a really cool shape, so I washed them and then putted them on display in my room. Sometimes I won't buy a drink because I can't bear to throw the bottle away. As well as all the alcohol bottles on display in my house, there's a box of bottled skin care products stashed under my bed.

—— Manson LEUNG as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



I can't bear to throw away the teaching aid I made during my internship. It took me ages to make. I designed it especially with holes to make it more fun. But I had made the holes too big, and when the kids were playing with it, things would keep dropping through onto the table and they couldn't reach them. So, in the end it became a piece of rubbish, but this rubbish taught me how to be more aware of other people's needs.

—— Bertha LUK as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



Dance Artists & Creative Team's Q&A:

What kind of 'rubbish' are you most reluctant to throw away?

By 'Dance Training and Performance Practice Programme' members



I can't bear to throw away the shirts, trousers, and skirts that I used to wear when I was smaller and that made me feel so pretty. Everyone's got their favourite shirt that they wear almost all the time without thinking about it. Sadly, that shirt grew tighter and tighter, and the sleeves got shorter and shorter until I could no longer lift my arms above my shoulders wearing it. Bit by bit, it moved from the front of my wardrobe to a collection hiding at the very back. When I started decluttering, I saw that it was really shabby both in terms of the feel of the material and how it looked, so I was too embarrassed to give it to someone else. In the end, I had to steel myself to just bin it.

——Vanessa LUNG as
Fast Food / Big Stinky Farts / Detergent Army / Seabird

Any 'rubbish' that you're not willing to throw away will not become rubbish.

——Cherry PANG as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



If 'rubbish' is something that no longer has any use in the world, then many of the things we throw away in our daily lives do not qualify. If I have to say one thing, then it would probably be the stuffed toy turtle that stayed with me while I was growing up and lived next to my bed! This rubbish, that my parents threw away, contains the innocence and tears of my childhood; it knew all my secrets about me, no matter big or small.

——Candi TSANG as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



Dance Artists & Creative Team's Q&A:

What kind of 'rubbish' are you most reluctant to throw away?

By 'Dance Training and Performance Practice Programme' members



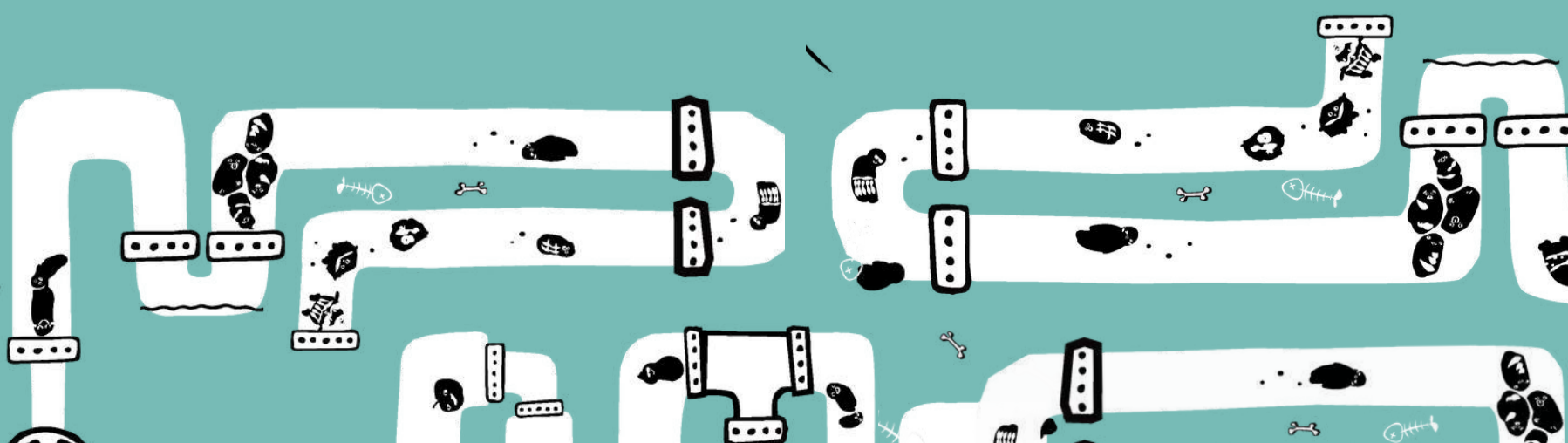
When I was a kid, I loved Ultraman and so my parents got me an Ultraman bike. I rode it until I could ride a two-wheeler. When I got older, I couldn't use it anymore, but I kept it for a few years because I couldn't bear to throw it away. But in the end, we had no choice with the Hong Kong property prices sky high. We eventually got rid of the bike when we moved house. Now I only have photos to remember it by.

—— Joyce WONG as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



For the past 10 years I've been using the keys that my grandpa made himself before he died. Although the locks have now been changed, I can't bear to throw away these keys that hold so many memories of my grandpa. I guess it's tough to let go of people that we can't bring back, but later I learned how to put them in the rubbish bin in my heart——where they can be free and carry on living.

—— Clarice YIP as
Fast Food / Big Stinky Farts / Detergent Army / Seabird



Dance Artists & Creative Team's Q&A:

What is rubbish to you? What's the most useful 'rubbish'?



By 'CCDC Junior' secondary school students



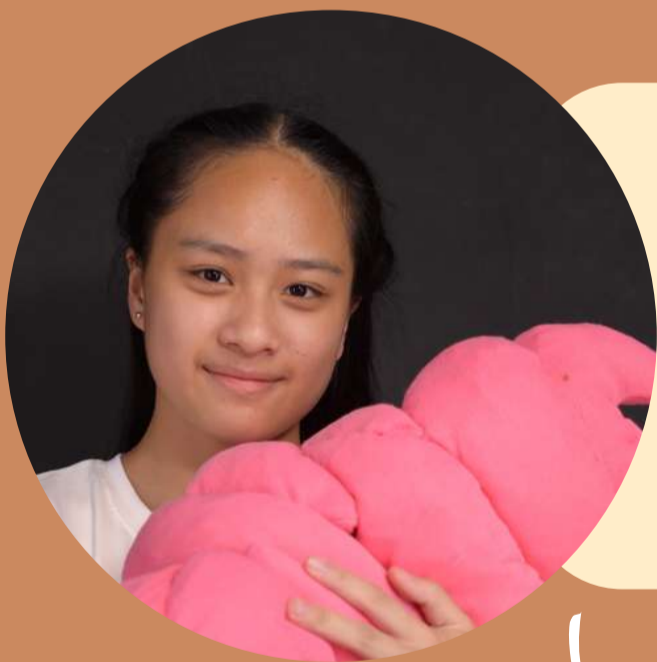
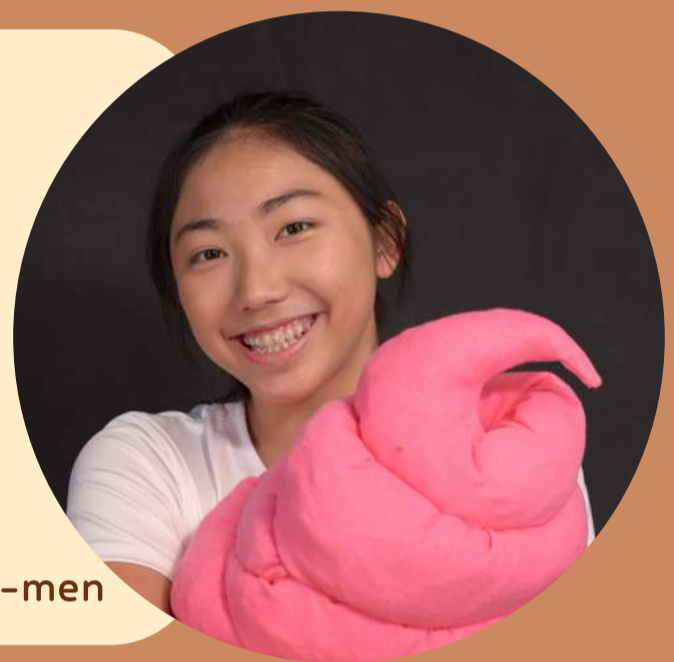
Rubbish — people and things that have lost their value. I think that everyone has become 'rubbish' at some point when you give up on yourself. When you give up, then you lose your self-worth. The most useful kind of 'rubbish' is also yourself. Who can overcome adversity and find themselves? You can.

— Edwin CHEUNG as Waffle / Little Poo-men



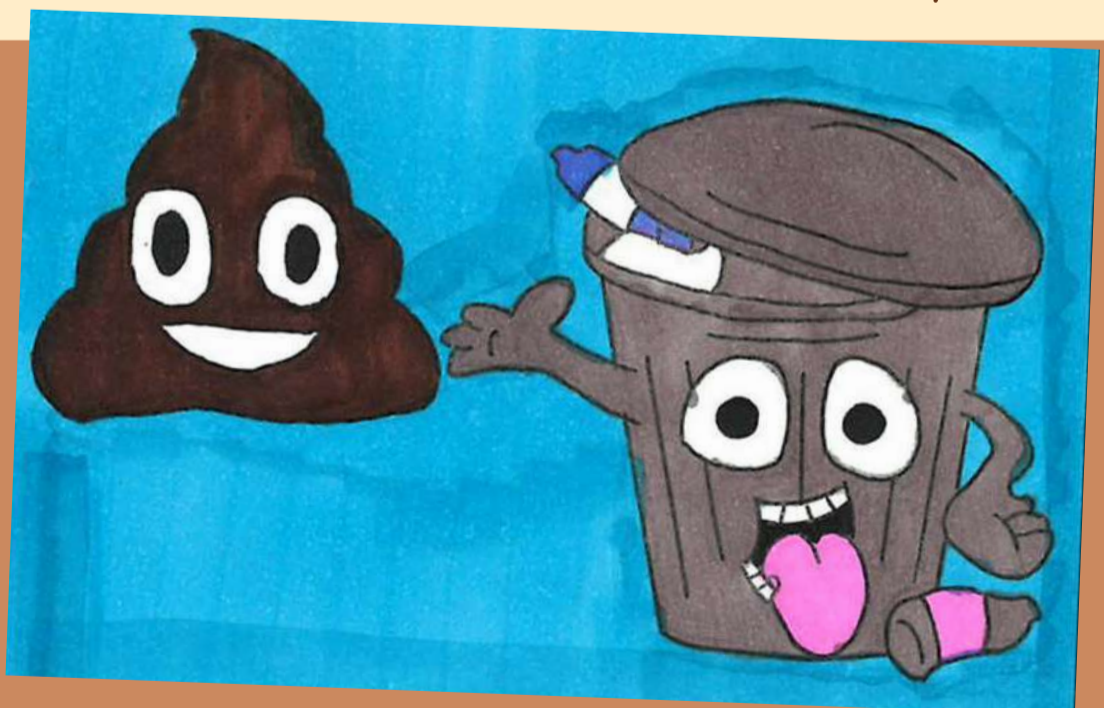
I think food waste is the most useful kind of 'rubbish'. Food waste can be turned into fertilizer and then after putting it in the soil, it provides nutrients for plants so that we can have beautiful flowers or delicious fruits and vegetables.

— Jeannie CHEUNG as Waffle / Little Poo-men



I think rubbish are things that we can no longer use. I think that every kind of rubbish is useful, different kinds of rubbish have different lives, uses and meanings. We need to observe and investigate for ourselves in order to discover them first.

— Venus CHO as Waffle / Little Poo-men

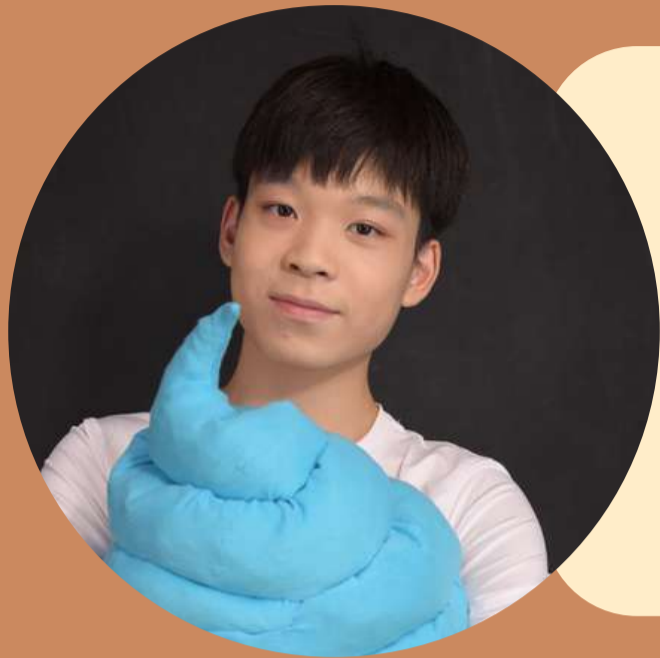


Dance Artists & Creative Team's Q&A:

What is rubbish to you? What's the most useful 'rubbish'?



By 'CCDC Junior' secondary school students



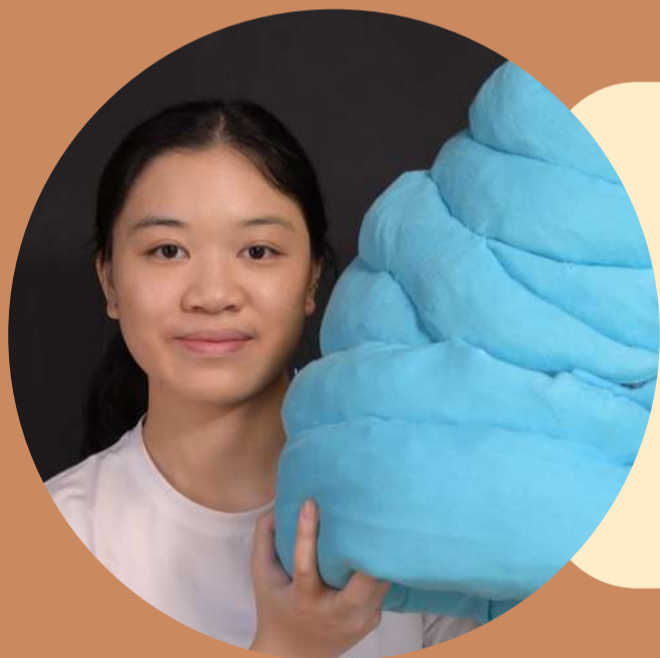
I think the most useful kind of 'rubbish' is talking rubbish, because it can make a boring situation a bit more fun and make it a bit less awkward when two people don't know what to say to each other.

—— Owen HO as Waffle / Little Poo-men



Actually, rubbish cannot be classified as 'most useful' or 'least useful'. A lot of useful 'rubbish' is overlooked by people in today's society. Just like water bottles, we throw them away once we've finished drinking. But actually, they can be decorated and used again, or even there are people who use dung as fertilizer. So, there are lots of uses for 'rubbish', it's just that we overlook them.

—— Iris LAM as Waffle / Little Poo-men



Rubbish is something that we throw away when it's thought to be useless. I think food waste is the most useful kind of 'rubbish', you can compost it and use it for feed. For example, you can feed it to pigs or mix it with manure to make fertilizer.

—— Katrina LEE as Waffle / Little Poo-men

According to the dictionary, rubbish is waste material or could be used to describe somethings worthless or useless. The most useful kind of rubbish are those people and things that are mistakenly thought to be worthless..... like: Excreman!

—— Hailey YIU as Waffle / Little Poo-men



Dance Artists & Creative Team's Q&A:

What is the most interesting 'rubbish' you've seen? Why?

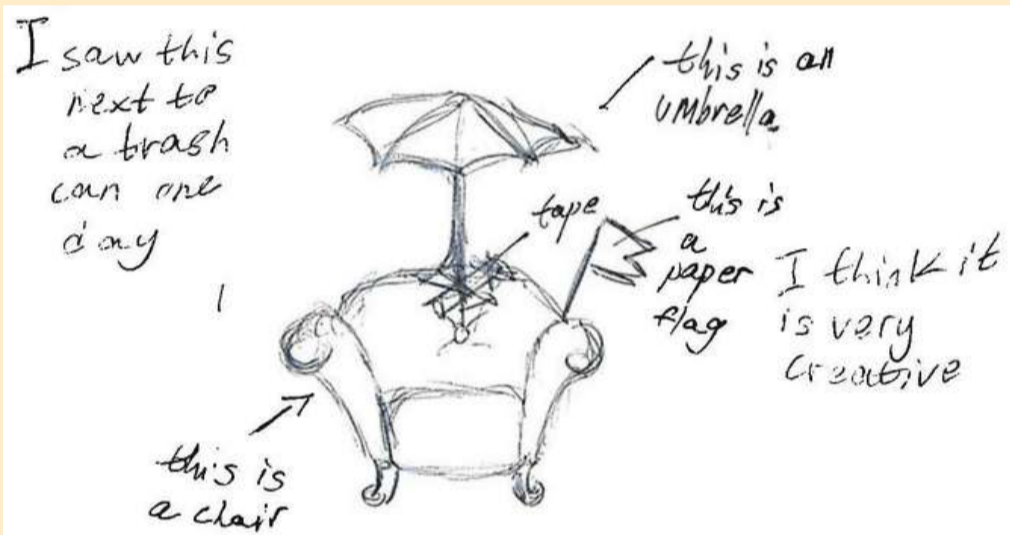
By 'CCDC Junior' primary school students



The most interesting 'rubbish' I've seen are soda cans. Once you've finished drinking, you can clean them and then use them to grow plants.

You can also take a few things like glass jars and cans and make music by hitting them with a stick. (A lot of street performers do this)

— Eunice CHAN as Cupcake / Little Poo-men / Fish

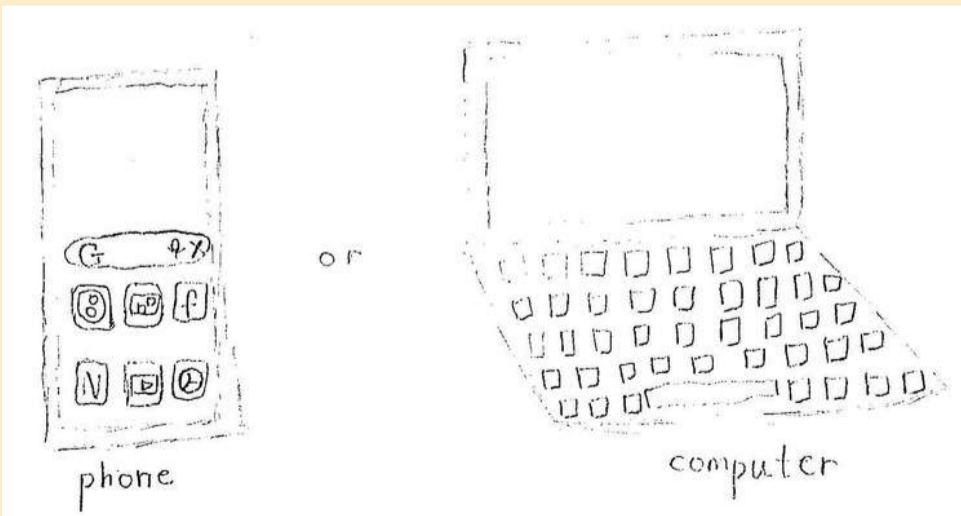


— Chloe HO as Waffle / Little Poo-men / Fish

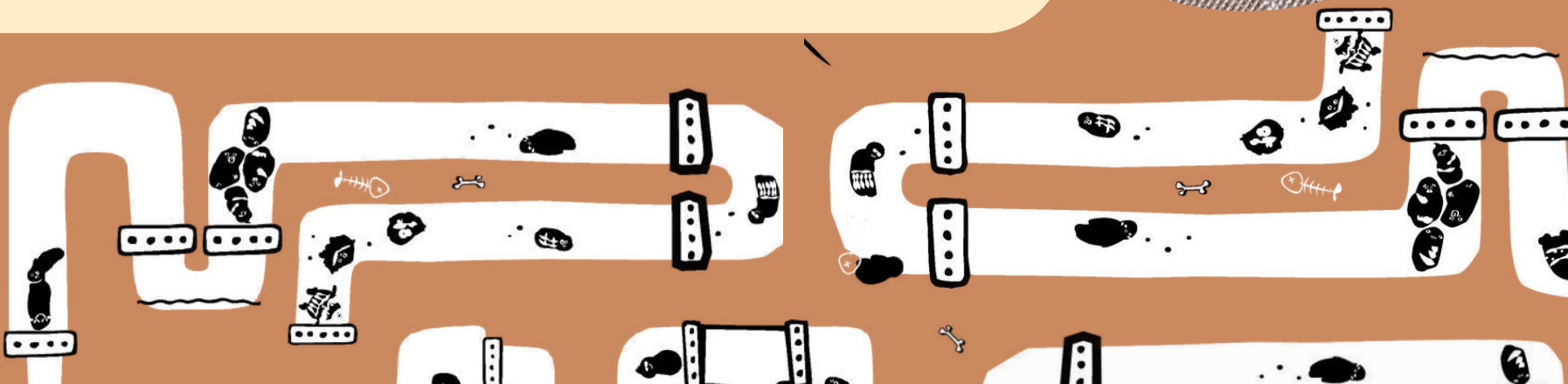


The most interesting 'rubbish' I've seen are banana peels, because sometimes they look like people, sometimes like starfish and sometimes like boats.

— Kambyl IP as Cupcake / Little Poo-men / Fish



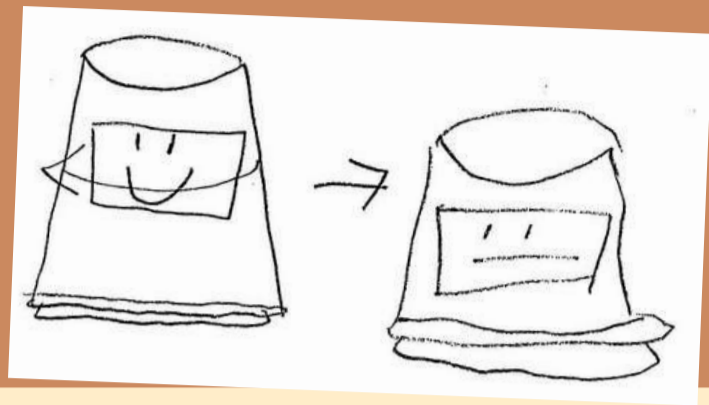
— Sam KAN as Waffle / Little Poo-men / Fish



Dance Artists & Creative Team's Q&A:

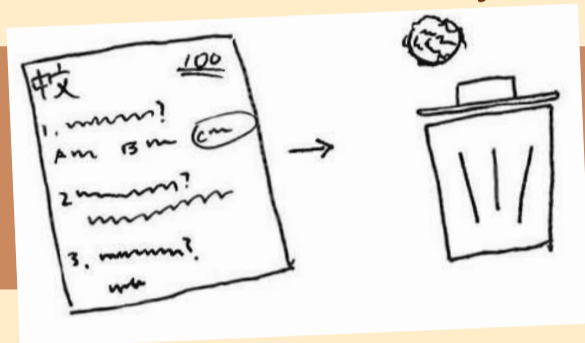
What is the most interesting 'rubbish' you've seen? Why?

By 'CCDC Junior' primary school students



The most interesting 'rubbish' I've seen are cups with changing expressions because not only are they eco-friendly but you can also play with them.

— Yoyo KWAN as Cupcake / Little Poo-men / Fish



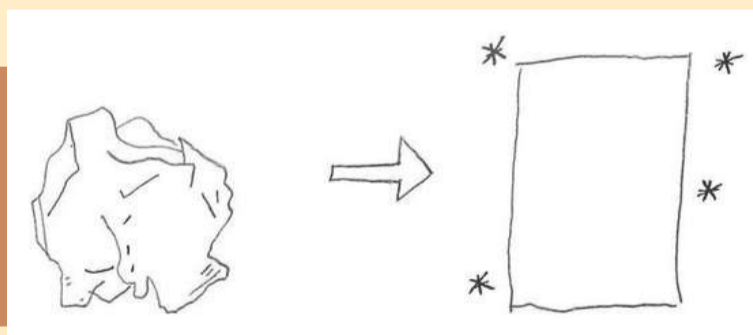
Homework is the most interesting 'rubbish' I've seen. Why do I think that? It's because our teacher gives us homework to do, which is made of paper. Paper is made of trees, and finally when we finished all our homework in that grade we throw it away, so that in the end it becomes 'rubbish'. :)

— Chloe LAM as Cupcake / Little Poo-men / Fish



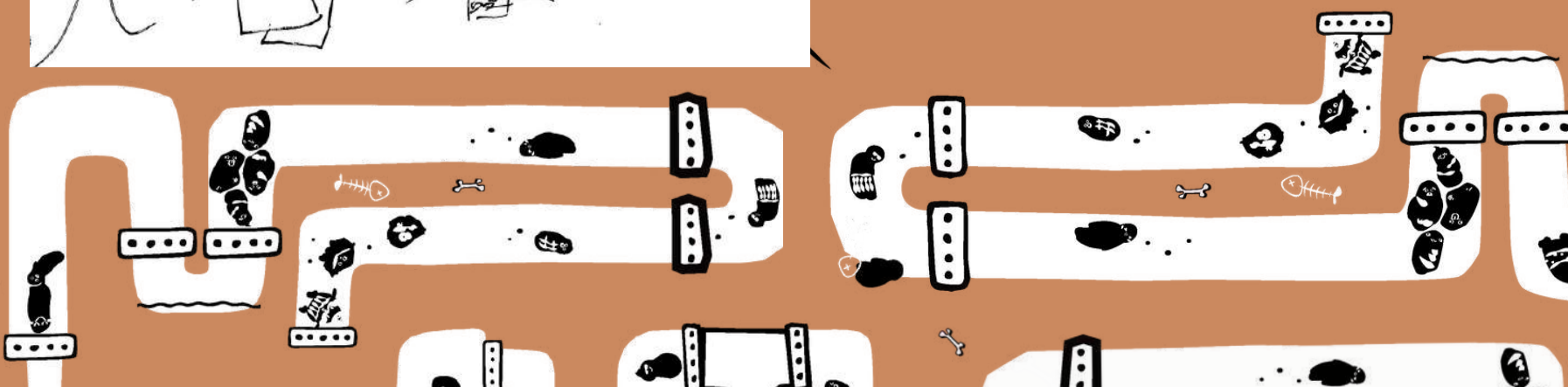
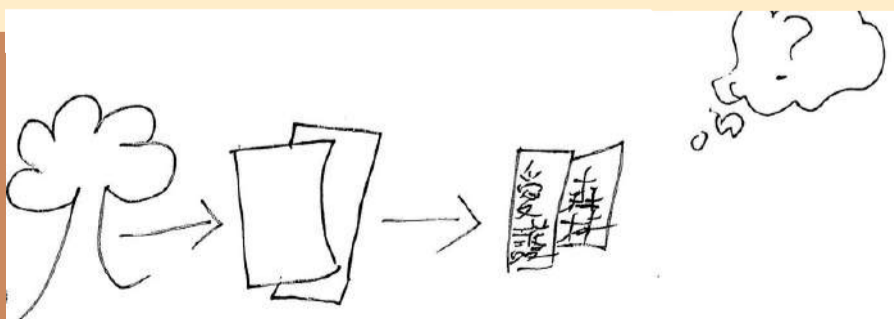
Paper is the most interesting 'rubbish' I've seen because even though used paper is thought of as rubbish, you can recycle it into clean white paper. It's like a never-ending cycle, and that's extremely interesting.

— Una LEUNG as Cupcake / Little Poo-men / Fish



The most interesting 'rubbish' I've seen is homework, because it's made of paper, trees are cut down to make paper and then we write "Love Forests" on the paper.

— Timea NGAI as Cupcake / Little Poo-men / Fish



Dance Artists & Creative Team's Q&A:

What is the most interesting 'rubbish' you've seen? Why?

By 'CCDC Junior' primary school students



The most interesting 'rubbish' I've seen are fallen leaves, because they're the same as people. They go through the same cycle of life, turning into 'rubbish' in the end. But what 'they did' doesn't turn into 'rubbish'. Each leaf helps a tree to survive. We should learn from leaves and help others more while we are still alive.

— Rochelle TSE as Cupcake / Little Poo-men / Fish



I think plastic bottle is the most interesting rubbish, because we can recycle and upcycle it. We can also make use of our creativity to turn the plastic bottles into many useful things and save the earth!

— Rona TSE as Cupcake / Little Poo-men / Fish



Dance Artists & Creative Team's Q&A:

What is the most interesting 'rubbish' you've seen? Why?

By 'CCDC Junior' primary school students



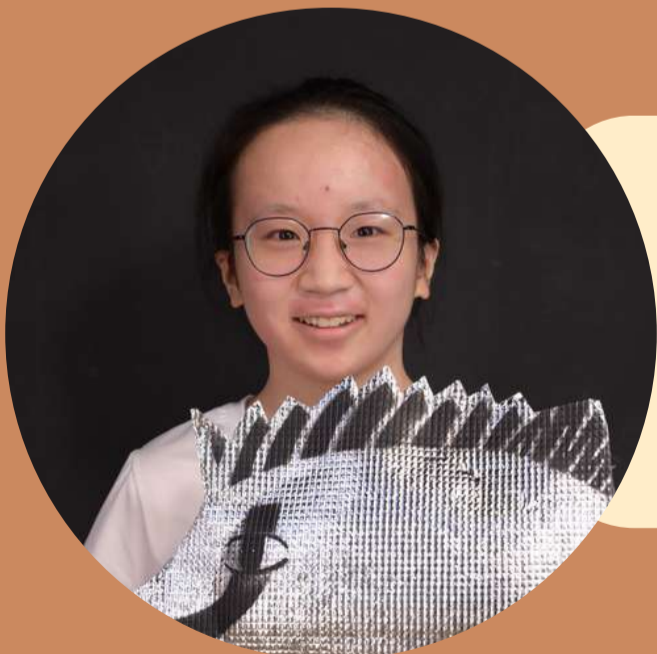
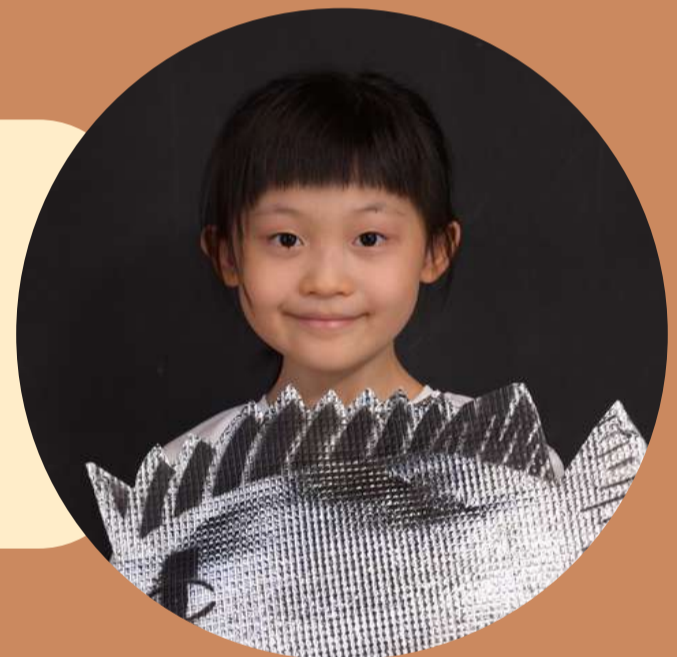
An aluminum can is the most interesting 'rubbish' I've ever seen, because they can be bent into any shape, such as rectangular, square and round.

—— Chloe WONG as Cupcake / Little Poo-men / Fish



The most interesting 'rubbish' I've seen is clay. If you're not careful it will hang over the side of the rubbish bin.

—— Shirley WU as
Cupcake / Little Poo-men / Fis



Cardboard is the most interesting 'rubbish' I've seen, because it can be used to earn money and as a toy. It has so many uses yet people think it's just rubbish.

—— Adrian YUAN as Cupcake / Little Poo-men / Fish



Dance Artists & Creative Team's Q&A:

Please share a thing or an experience you think is your biggest 'poo' (failure). How did you face and overcome it?

By Creative Team



When I was in primary school, I had to jump rope for a test in a PE class. Everyone had to jump 10 times without a break in order to pass. At first, I couldn't even clear the rope once, but after two weeks of practicing every day during break-time, I was able to jump 20 times in a row during the test.

—— Music Arrangement Siu Tung

I really can't think what my biggest 'poo' is, because the road ahead is always covered in little bits of "poo". There's no such thing as a perfectly clear, flat road.

It's hard to say how best to face or overcome it, or whether to just simply change your mindset. All emotions, sorrow, joy, love or hate, will eventually pass, enriching your experience in some way or other and fueling your progress, so you can go the next mile and set foot on another road that's got a bit less "poo" than before. Just like Excreman in the story.

—— Set and Lighting Design Lawmanray



I needed to make all the different roles in Excreman look realistic, so I kept trying out abstract and realistic approaches. Too realistic looked boring and old fashioned, but too abstract and fantastical didn't match those characters in Excreman. We often failed in our experiments between real and abstract, sometimes too abstract, other times too realistic. Finally, we found a balance between the two, such as food waste, Excreman and Miss Poo. We think that we reached the best balance we could.

—— Costume Design YEUNG Chin

What was I thinking at the moment I failed?

Everyone told me I wouldn't be able to do musical theatre actor because I sing off key. But I enjoy music and listening to beautiful melodies. I used a different approach by communicating with the music. I feel the music and I let the song move me. One day, my acting instructor told me that I had a good feel for music, and I should just let my voice flow freely. That time I didn't sing a beautiful and moving melody, I just used my real voice to communicate with others.

If you could change your perspective and use another way to deal with setbacks, you can succeed!

—— Dramaturgy Melissa LEUNG





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Chun Tian Hua Hua Foundation Limited is an officially registered charitable organization in Hong Kong. The Foundation is dedicated to promote creativity, arts and culture education for children and youth to pursuit well-being development.

Original Story

Brian TSE

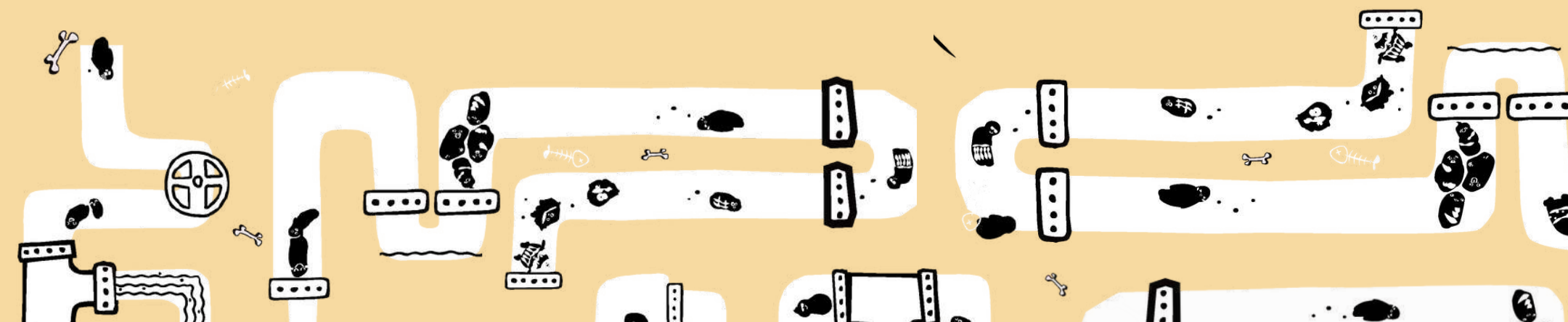
Brian Tse has started his multi-media creative journey by the successful launching of Mcdull stories in Hong Kong since early 90s'. He is a producer, director, script writer as well as music producer. He produced 7 movies in Mcdull animation series, which has gained dazzling popularity and award recognition since the first blockbusting feature *My Life as Mcdull* released in 2001.

Original Story

Alice MAK

Alice graduated from the School of Design at the Polytechnic University. She started her creative journey by launching her first illustration work, *Belinda's Blanket*, written by the renowned children writer Margaret WILD. She later co-created the McMug series with Brian TSE and published *Fairy Tales for the Adults*, started a children's magazine *Yellow Bus Magazine*. Her accumulated publications are more than 200 pieces; many of them were translated and published overseas, e.g. mainland China, Taiwan, Japan, and South Korea, France.

Alice is also the art director of Mcdull feature series, which has gained popularity and award recognition, including 'Best Animation Film' of The 39th, 41st, and 52nd Taipei Golden Horse Awards, Grand Prix Anecy of Festival International du 'Film d'Animation du Anecy' 2003, 'Official Competition Grand Prize' of Seoul International Cartoon and Animation Festival 2003, and 'Special Jury Prize: Best Feature' of The Montreal International Children's Film Festival 2003.





Choregraphy and
Direction

Yuri NG



A dance artist born in Hong Kong, Yuri Ng has been involved in contemporary dance, ballet, drama, classical music and a cappella as well as stage setting and costume design. He was awarded '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 strong connections with CCDC and local art groups. Since 2021, Ng has been Artistic Director of City Contemporary Dance Company (CCDC).

Ng received 'Artist of the Year Award - Choreographer' from Hong Kong Artists' Guild (1997), 'Prix d' Auteur' at Rencontres Choreographiques Internationales de Seine-St-Denis (1998), 'Distinguished Achievement Award' & 'Outstanding Choreography' at the Hong Kong Dance Awards, 'Award for Best Artist (Dance)' from the Hong Kong Arts Development Council and more.

Ng has co-founded Yat Po Singers and is currently the Artistic Advisor. He was the Hong Kong Sinfonietta's Artist Associate from 2011 - 2013.



Music Arrangement

Siu Tung



Also known as “Siu Tung”, is a music producer in Hong Kong and a songwriter at Media Asia Music. She graduated with a Master of Arts in Music from the Chinese University of Hong Kong.

As a versatile and multi-disciplinary musician, Siu Tung enjoys working with different media. She believes that apart from being pleasing to the ear, a good musical work must be able to enrich someone’s life and blend into its different moments.

Siu Tung’s creative output encompasses a wide range of roles and areas: pop music production (song-writing, arrangement, and production), concert music director, advertising soundtrack composition, drama and theatre music design and creation, and film and TV soundtrack composition, among others. Over the years, she has worked with numerous artists and has been involved in the production of over 100 pop songs. Her musical works include: *Together We Strive For A Better World*, *Romance Is Over*, *Time Will Prove*, *A Kind of Eternity*, *The 4 Inventions*, *After Arsenide*, *Love Stairs*, and *A Moment of Love*. Her creations have not only appeared frequently in the top 3 of pop charts, but have earned various musical accolades such as 'The RTHK Top 10 Gold Songs Awards', 'The Jade Solid Gold Best Ten Music Awards', 'The Ultimate Song Chart Awards Top 10 Songs of the Year', and 'The Best Melody' and 'The CASH Best Song' at The CASH Golden Sail Music Awards. In 2012, she was also honoured with 'The Fourth Joseph Koo New Generation Award' at The Annual CASH Awards.

In addition to pop music production, Siu Tung has also been active in soundtrack composition for diverse genres such as advertisements, TV, film, and stage plays. Among the drama productions she has participated in are: *The Miracles of the Namiya General Store* and *Pa Pa Magician* by the Chung Ying Theatre Company; *A Kind of Eternity* by Yeah Yeah Group and Schoolmates Novel Theatre; and *Luck-quacka* by City Contemporary Dance Company. In 2019, she nominated 'The Best Original Score (Drama)' at The 28th Hong Kong Drama Awards with *The Miracles of the Namiya General Store*.



Co-choreography and
Rehearsal Coaching

Noel PONG



Noel joined CCDC in 1997 after graduating from The Hong Kong Academy for Performing Arts with first class honours in Modern Dance. She was promoted to Artist in Residence in 2019. She is a homegrown choreographer celebrated for combining elements of dance and drama. Her early choreographic works were staged in 'Guangdong Modern Dance Festival' and 'Hong Kong Dance Festival', and commissioned by 'Jumping Frames International Dance Festival' (later renamed 'Jumping Frames - Hong Kong International Movement-image Festival'). Later, she staged over 15 original choreographic works in CCDC and was invited to Italy and Germany as a choreographer.

Pong is regarded as one of 'Hong Kong's most promising choreographers' by South China Morning Post (SCMP). *Crime Scene* was selected by SCMP as one of the 'Best Dances' in 2009 and *Off Screen* received 'Outstanding Choreography' at the Hong Kong Dance Awards in 2012. *Happy Birthday?* was selected as 'Best Dance Show' in *The Hecklers* by HKELD. She has also been invited to restage several works at the 'Guangdong Modern Dance Festival'.



Co-choreography and
Rehearsal Coaching

Peggy LAM



Peggy Lam graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. As a recipient of several scholarships during her studies, she has toured extensively overseas with The HKAPA. Lam was a member of CCDC Dance Centre's dance training scholarship schemes 'Young Sky' and 'WuDaoQingNian'. She joined CCDC in 2007, becoming a Senior Dance Artist in 2022, and currently a Teaching Artist of CCDC.

Lam has collaborated with renowned choreographers, and performed in numerous productions of CCDC. She received the 'Outstanding Performance by a Female Dancer' at the 24th Hong Kong Dance Awards in 2023. Her recent choreographic and co-choreographic works include *Picture Triangle in In-between* (2014), *Journey to the West* (2016), *Today I* (2017), *Coexist* (2019), *The Odyssey of Little Dragon* (2019), *The Copybook of Life Challenge for Apprentice Magician* (2020), *Gute Nacht Mondlight* (2020) at Germany Live Theatre, *Luck-Quacka* (2021) and *Behind me1* in 'M.U.D. - Movement UnDefined' (2022).

In recent years, Lam has focused on dance training to explore and advocate the physical and mental health development of children. She is now a tutor of children dance courses and dance training scholarship scheme 'CCDC Junior'.



Rehearsal Coaching

Ronly KONG



Ronly Kong has been teaching and choreographing with youth for almost 30 years. She has obtained a higher diploma in modern dance from the Hong Kong Academy for Performing Arts (HKAPA), the Hong Kong Jockey Club Music and Dance Fund Scholarship, Bachelor of Fine Arts from the University of Utah in the United States, PIP School Certificate in Performing Arts and Philippe Gaulier Master Workshop Certificate of Melodrama and Clown. She has been a dancer, choreographer, and instructor in various productions in Hong Kong and overseas. She was a part time lecturer in dance education for the HKAPA's Bachelor Programme (1996-2013) and Master Programme (2015). Over the years, Kong has choreographed over 120 dance pieces for more than 6000 youth dancers and attained the Choreography Award in Schools Dance Festival from 1998 to 2018. In 2009, she was invited by the English National Ballet to be the dance artist of Swanning Around - Dance & Cultural Exchange Project held in Shanghai World Expo 2010. In 2016, Korea Arts & Culture Education Service invited Kong to be the speaker and instructor of Arts Education Exchange Programme. Since the same year, she has carried out the creative research on infants interactive dance performance, and has exchanged with experienced Finnish and Swedish dance theatre artists for babies. She is also the artistic advisor for the 2018 production of *B Free*. Kong has just finished twelve performances of *Living Creatures* in the International Arts Carnival in July as one of the performers, creators and choreographers.

She is now the Manager (Outreach Affairs) of City Contemporary Dance Company CCDC Dance Centre and the instructor of Dance Training Scholarship Scheme CCDC Junior.



Rehearsal Mistress

Shirley LOK



Shirley Lok graduated in Ballet from The Hong Kong Academy for Performing Arts. She received several scholarships during her studies. She has performed widely in Hong Kong and overseas with different dance companies, including Hong Kong Ballet and Hong Kong Dance Company. She joined CCDC in 2010 and received a Master of Intercultural Studies from The Chinese University of Hong Kong in 2018. She became Senior Dance Artist in 2022 and was promoted to Rehearsal Mistress in 2023.

Her recent choreographic works include *Besieged in In-between* (2014), *Journey to the West* (2016), *Generation Beta in 2019 Dancers' Homework* and *Rebug* in M.U.D. - Movement UnDefined in 2022.



Set and Lighting Design

Lawmanray



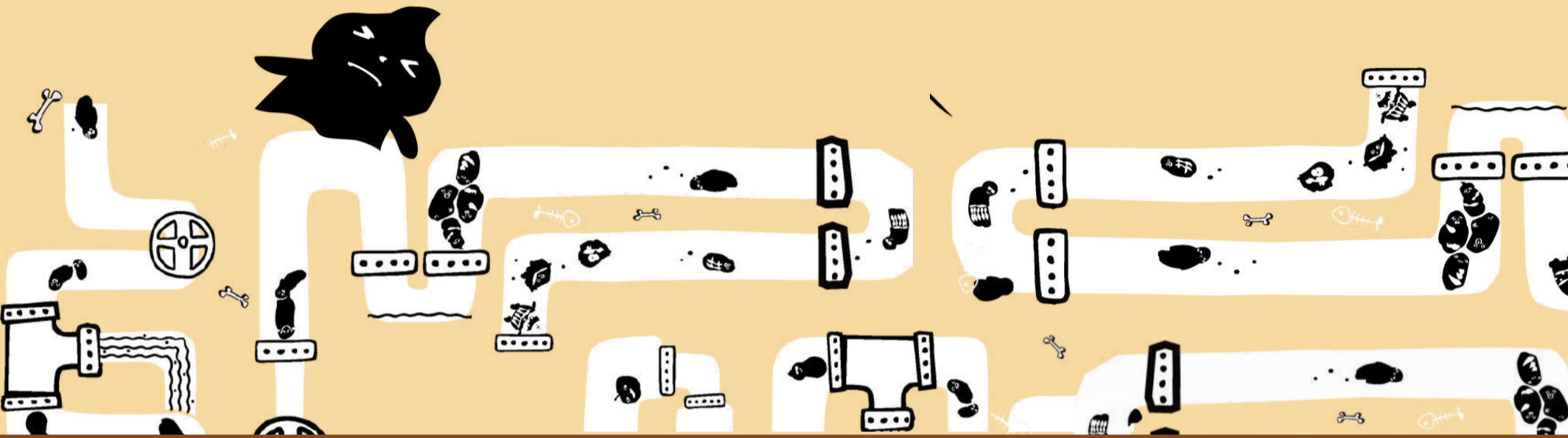
Lawmanray (Raymond Law) graduated from The Hong Kong Academy for Performing Arts (The HKAPA) in Lighting Design. He is currently studying for a master's degree on Theatre Direction at The HKAPA. He has worked as a freelance lighting designer for different theatre companies, including Hong Kong Repertory 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 the 22nd Hong Kong Dance Awards in 2020 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 8th Hong Kong Theatre Libre 2015-2016 for *Love is Colder than Capital Deconstructed*.



Costume Design

YEUNG Chin

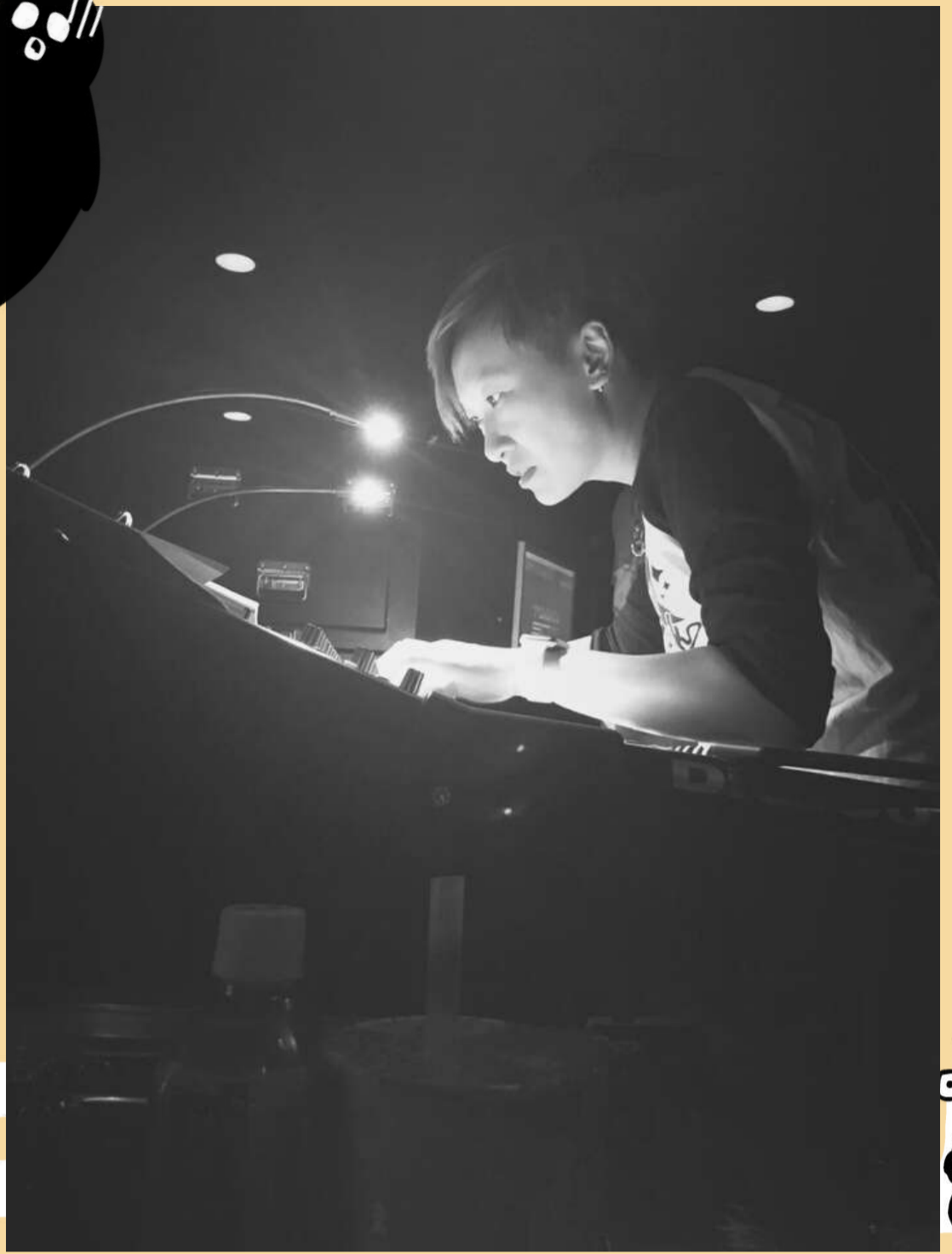


Yeung Chin Studied fashion design at Alternatif Fashion Workshop, Clothing Industry Training Authority and HKU SPACE, and received an MA in Fashion Design from the University of Westminster in 2009. Currently, he is a guest lecturer for Hong Kong Design Institute's Vocational Training Council. He also runs his own fashion brand Yeung Chin.

Yeung was Chinese sportswear brand Li Ning's senior fashion designer between 2006 and 2008, where he was part of the team that created outfits for the Chinese athletes at the Olympics. He was also chief fashion designer for popular clothing brand G2000.

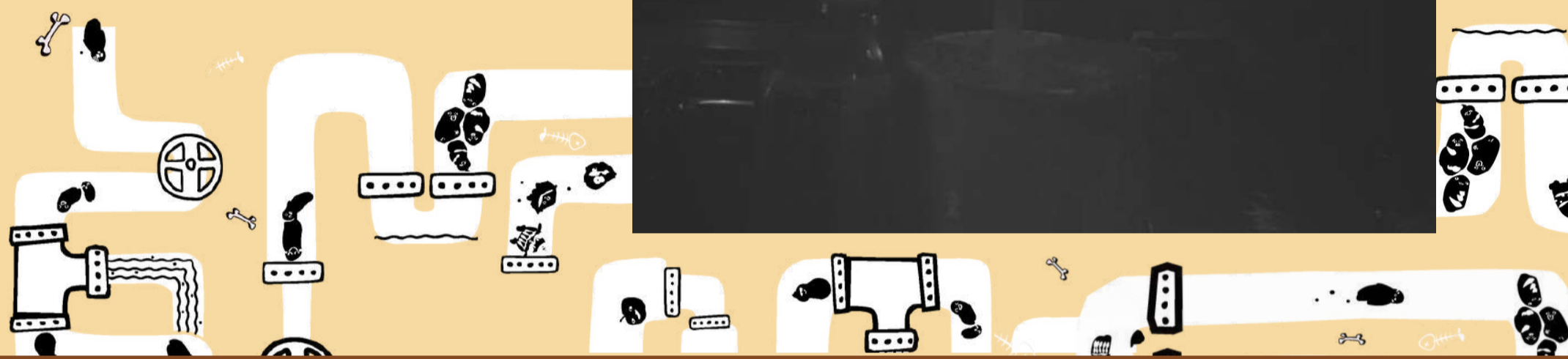
Yeung was costume design assistant for CCDC's *Nijinsky and Iron and Silk* in 2006 and costume designer for Hong Kong Ballet's *Missing Out in Hong Kong Cool* (2018) and CCDC's *○* (2020), *The Odyssey of Little Dragon* (2019), *The Little Prince* (2017) and *Happily N'ever After* (2010).

He has won awards in competitions for young designers organised by Hong Kong Trade Development Council in 2003 and Hong Kong Design Centre in 2009. He also participated in Hong Kong Fashion Week from 2003 to 2008. His works have been exhibited at OXO Tower in London (2009); Asia Society Gallery (2013); Hong Kong Heritage Museum (2013); New York Fashion Week (2015); and Singapore Design Centre (2015).



Sound Design

Candog HA



Candog Ha graduated from the Theatre, Sound and Music Recording Department at The HKAPA. She is working as sound designer and engineer for many local and overseas productions and as sound consultant for some musical festivals.

Her recent design works include *The Impossible Trial* for Freespace x HKREP, *Yat-Sen the musical* for HKAF, *The Stage Door on Mars* for HKCO, *The Woman In Kenzo* for Chung Ying Theatre and received the 'Best Sound Design' at the 30th Hong Kong Drama Awards for *The Originals Re-imagined*. Other works include *Sing Out* and received 'Best Sound Design' at the 27th Hong Kong Drama Awards, *Our Immortal Cantata* (re-run) and received the 'Best Sound Design' at the 26th Hong Kong Drama Awards, *The Architecture of the City*, *Lauzone*, *The Reincarnation of Red Plum* and the *Little Hong Kong Series* and etc.



Dramaturgy

Melissa LEUNG



Melissa Leung graduated in Sports Science and Physical Education from The Chinese University of Hong Kong. She then studied The Theatre Training and Research Programme at the Intercultural Theatre Institute in Singapore. Leung also received a master's degree in Drama at The Hong Kong Academy for Performing Arts, major in Dramaturgy. She is currently the Company Dramaturg of CCDC.

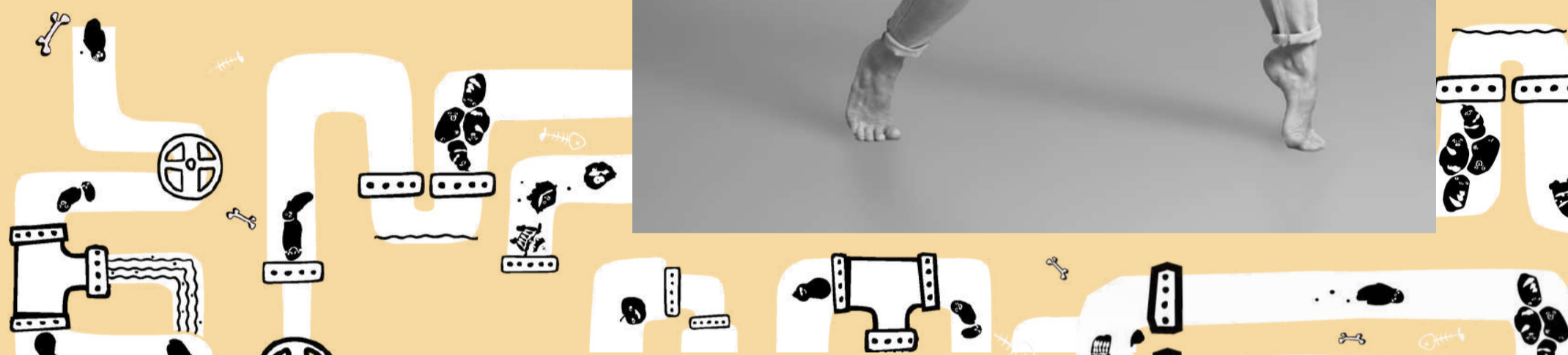
Previously as the Assistant Artistic Director (Education) of CCDC, she directed the 'Jockey Club Contemporary Dance Literacy and Learning Project', which was awarded the 'Certificate of Merit (Non-School Division) for Arts Education' at the 14th Hong Kong Arts Development Award and the 'Outstanding Dance Education or Community Dance' at the 22nd Hong Kong Dance Awards in 2020.

Leung participated in various productions of different dance and theatre groups, including Theatre du Pif, On & On Theatre Workshop, Unlock Dancing Plaza, Ho Bit Goon and Hong Kong Dramatist. She was awarded the 'Performer of the Year' at the IATC(HK) Critics Awards in 2018 for her outstanding performance in *The Cassandra or the World as the End of Representation*. Her recent performances include: *A Fork In The Road* (2019), *Where is Our Sea?* (2019), *Phenomenon of Man: REVOLVER 2021* and *Love in the Time of* (2023).



Creation and
Performance

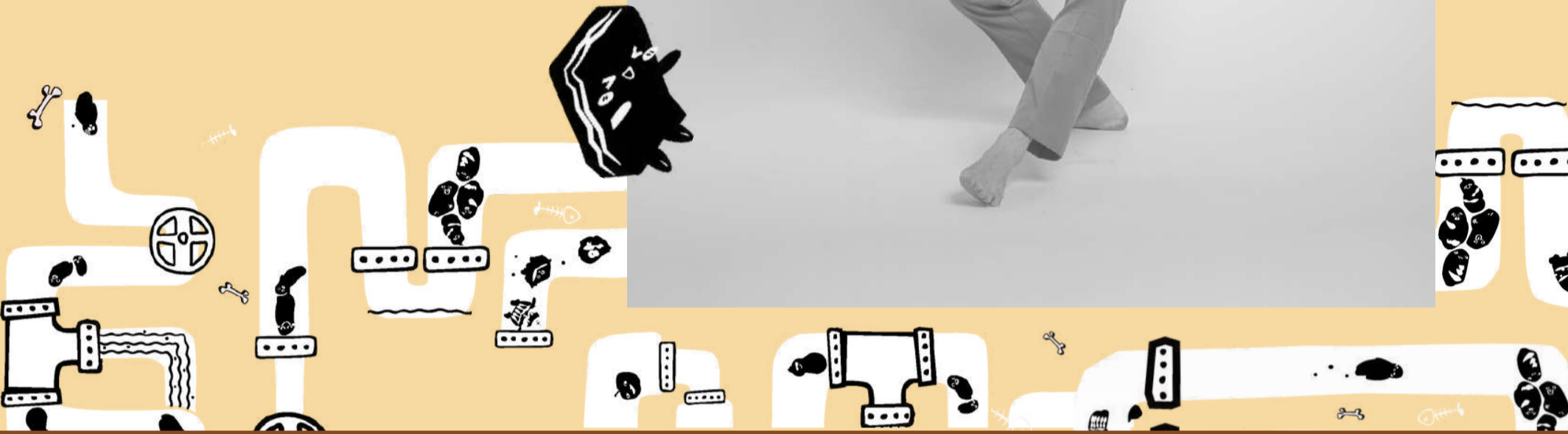
Suyi HON



Suyi Hon graduated from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance and minoring in Choreography. She received the 'Grantham Scholarship Funds' from 2018 to 2020. Hon participated in different theatre performances, including: *Imagination Boom 4* by E-Side Dance Company (2018); *Insight* (2020) and *Upside Down in The Box Street Style Lab 3.0* by Hong Kong Street Dance Development Alliance (2022). She joined CCDC in 2022 and is currently a Dance Artist.



Creation and
Performance
Felix KE



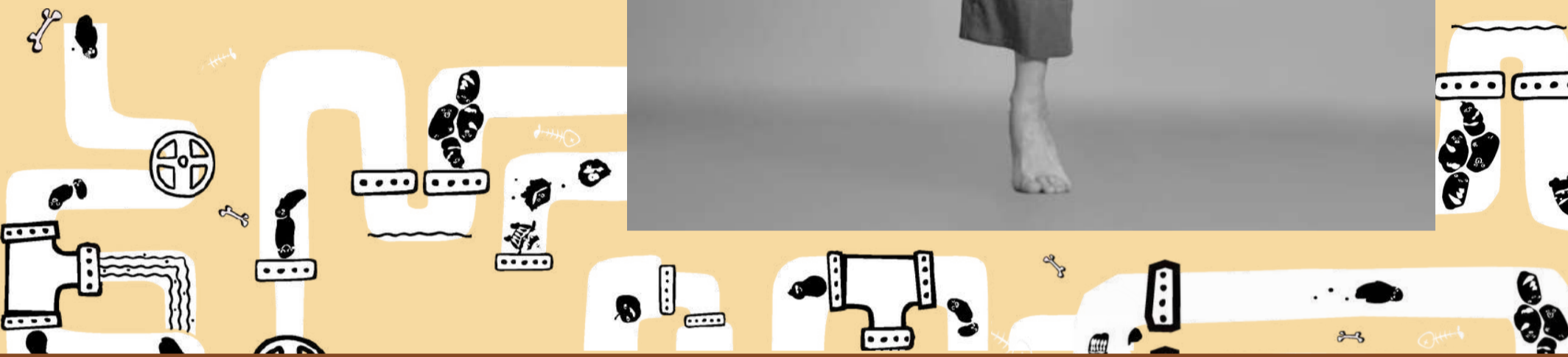
Felix Ke graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts and obtained a Master of Fine Arts from Taipei University of the Arts. He was a Resident Artist at Unlock Dancing Plaza and a dancer at WCDance. In 2017, he joined CCDC and became a Senior Dance Artist in 2022.

He has worked with renowned choreographers, such as Xiao-xiong Zhang, Ming-lung Yang and Heather Myers. In addition to the local production and overseas tours with the Company, Ke has created his own choreographic works including *V* (2015), *Last body* (2016), *Finding Uncertain*, *White Noise* (2018) as commissioned by 'Hong Kong Arts Festival', *Ongoing* (2020) and *The Prospective Potential Dangers Concerning Dancing Safety* (2021).



Creation and
Performance

Natalie KO



Natalie Ko graduate in Contemporary Dance from The Hong Kong Academy for Performing Arts. She received numerous scholarships during the study. She was selected to participate in a collaborative initiative with Akram Khan Company, a production residency and world premiere of *Jungle Book Reimagined* in 2022. She has collaborated with Mickael Marso Riviere, Jorge Jauregui Allue and explored MoCap with Alexander Whitley. She joined CCDC in 2022 and is currently a Dance Artist.



Creation and
Performance

Eric KWONG



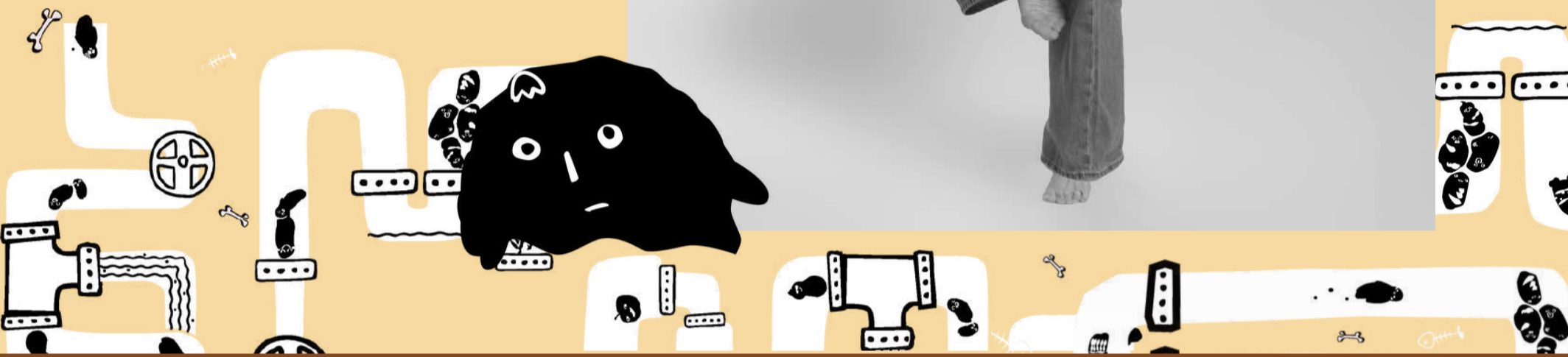
Eric Kwong graduated in Contemporary Dance from The Hong Kong Academy for Performing Arts. Inspired by European contemporary dance, he visited several arts festivals in Austria, Canada, Italy and Portugal during his study and received a full scholarship from the Government of the Hong Kong Special Administrative Region. He joined CCDC in 2019 as a Dance Artist.

Kwong was formerly a participant of CCDC Dance Centre dance training scholarship schemes 'Teens of Colour' and 'WuDaoQingNian'. He is experienced in performance who collaborated with famous local and foreign artists.



Creation and
Performance

Nini WANG



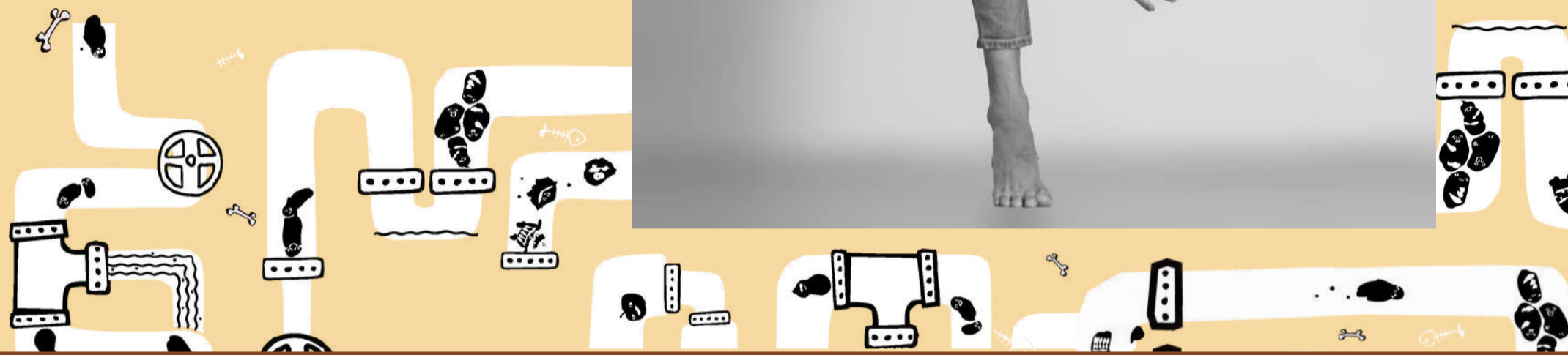
Nini Wang graduated from Shanghai Theatre Academy, majoring in Choreography. During her study, she performed in the cross-disciplinary collaboration with China Maritime Museum and Shanghai Baoloung Art Museum. She was commissioned by the Shanghai International Dance Center's 'Youth Incubation Platform' to stage a duo choreography *Jiani Huanhuan*. Her choreographies *Distance from Another Self* and *Opening Up* were awarded at the 'Seoul International Dance Competition' in 2021 and 2022.

Nini joined CCDC in 2023 as a Dance Artist.



Creation and
Performance

Brian YAM

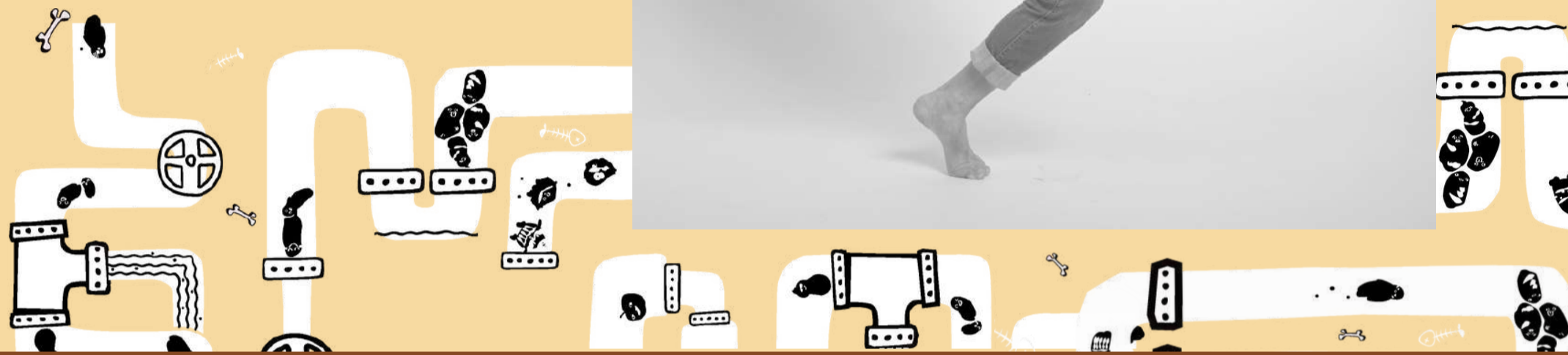


Brian Yam graduated in Ballet from The Hong Kong Academy for Performing Arts. He was a recipient of numerous scholarships during his study and performed in *Don Quixote* for Hong Kong Ballet and *La Sylphide & Le Conservatoire - Bournonville School* for Hong Kong Ballet Group. Yam has attended Hong Kong Spring Intensive by Royal Ballet School and B12 Berlin Workshop Festival in Germany, where he studied contemporary dance. He was selected to participate in a collaborative initiative with Akram Khan Company, a production residency and world premiere of *Jungle Book Reimagined* in 2022. His sole choreographic work is *The Suite*. He joined CCDC in 2022 and is currently a Dance Artist.



Creation and
Performance

Simpson YAU



Simpson Yau graduated with first-class honours from The Hong Kong Academy for Performing Arts, majoring in Contemporary Dance. He received 'Hong Kong Jockey Club Scholarship', 'Gifted Young Dancer Programme Scholarship' and represented The HKAPA to perform in France. He joined CCDC in 2020, currently a Dance Artist.

Yau was a member of CCDC Dance Centre dance training scholarship scheme '612 Mini Dancers', 'Teens of Colours' and 'WuDaoQingNian'. He also performed works by renowned choreographers in CCDC, including Helen Lai, Yuri Ng, Sang Jijia, Kim Jaeduk and Justyne Li.

'Dance Training and Performance Practice Programme'



© LEUNG Wing-chun

'Dance Training and Performance Practice Programme' is a training programme specially designed for young dancers aged 18 and above, who come from different backgrounds but share a passion for dance. With Artist Residence Noel Pong as instructor and choreographer, the programme aims to teach students to improve their dance and performance skills through a solid and systematic grounding in modern dance. By taking part in Dance Theatre for Families *When a Poo Woos*, a dance performance that is both elegant and coarse, the students' progress from studio practice to using art to communicate with an audience.

'CCDC Junior'



© LEUNG Wing-chun

'CCDC Junior' is a programme specially designed for primary and secondary school students with over 30 years of experience dedicated to cultivating the dancers of the future. Our team of experienced instructors provide all round and detailed training in basic dance techniques, movement, improvisation, stage performance and teamwork. Dancers that show potential are chosen through an annual selection process to undergo a 10-month training programme where they can take part in company performances, allowing them to develop their creativity and potential, challenge themselves on stage and demonstrate their passion for the art of dance!





Production Team List

Stage Manager | MA Chi-hang

Deputy Stage Manager | Bee LI

Lighting Programme | YEUNG Sheung-chun

Production Electrician | CHEUNG Wing-tung

Stage Crew | CHAN Po-wa, FORK Chun-pong, WONG Chi-pan

Key Visual Design | Peter Bird Studio

Promotional Photography | Maximillian CHENG

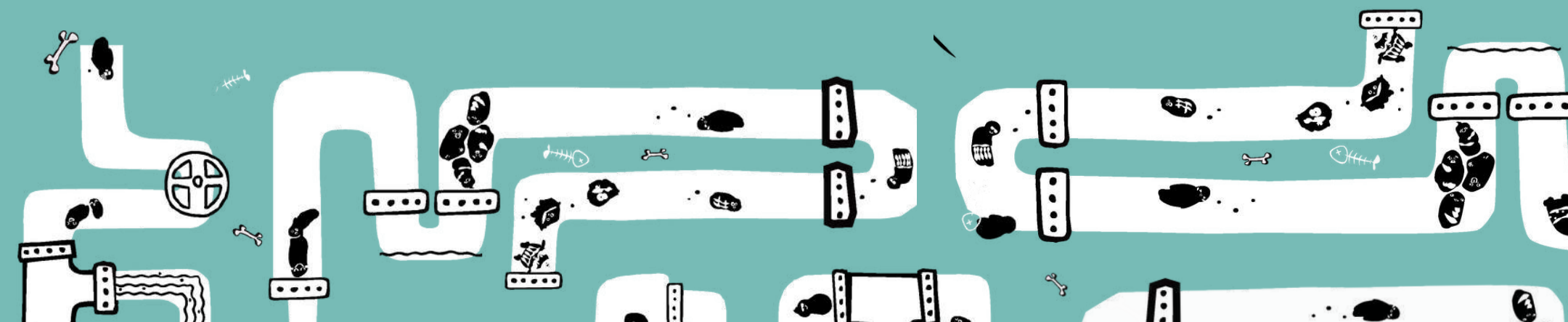
Rehearsal Photography | Yvonne CHAN, Carmen SO

Promotional Videography | La Vene Studio

Performance Photography | Yvonne CHAN, Carmen SO

Performance Videography | Movement Studio Limited

Front of House Assistants | Candy TUNG, Aretta WONG



Dance Training Scholarship Scheme

CCDC JUNIOR

Do you love dancing? Do you want to challenge yourself and enhance your performance skills? Looking to explore your personality and creativity? Be able to dedicate time, seriousness and commitment to training? CCDC Junior is the right programme for you!

CCDC Dance Centre's experienced instructor team provides comprehensive and in-depth training, including basic dance techniques and physical coordination etc. By offering various performing opportunities with professional production support, the Scheme can also advance the participant's ability and proficiency in performing. Over the past years, we have successfully trained numerous active dance artists.

The training programme of CCDC Junior is held on weekends and is divided into Primary School and Secondary School groups. Audition will be held in September and are now open for application.

Take the opportunity to be the part of CCDC Junior!



Scheme & Application Details



Primary School
Elementary Class




Secondary School
Elementary Class

Application Deadline
28 August 2023


Enquiry : 2326 8597 / dc@ccdc.com.hk



Student Ticket Scheme of "When a Poo Woos"



CCDC gratefully acknowledges the donors
who generously provided charity tickets for
over 500 students to enjoy the performance.



Dr Raymond CHAN, JP

Ms Yama CHAN

Dr Maggie Koon, BBS, JP

Dr LIU Tong Rita, SBS

Ms LIU Wai Fun

Mr & Mrs LIU Wai Lun Jeffrerey

Dr Susan LOUIE

Ms Edith SHIH

Dr Michelle TSUI

Ms Yvonne TSUI



The awardees of 'Poo in my Eyes' Drawing Competition

'Poo in my Eyes' Drawing Competition encourages both adults and kids to be imaginative and create their own Excreman and his toys. The Competition received over 200 submissions from applicants aged 3 to 60+. Winners were selected through public voting and panel judges. The panelists included When a Poo Woos' Choreography and Direction Yuri Ng, Costume Design Yeung Chin, Set and Lighting Design Lawmanray and Eric Kwong who acted as the Excreman on stage.

[Happy Little Pooos] 3 - 7 years old



WANG Wing-yan

The pooos are so happy playing in the water, spinning down the toilet.

Panelists' Choice Award:

Mission Poo-ssible



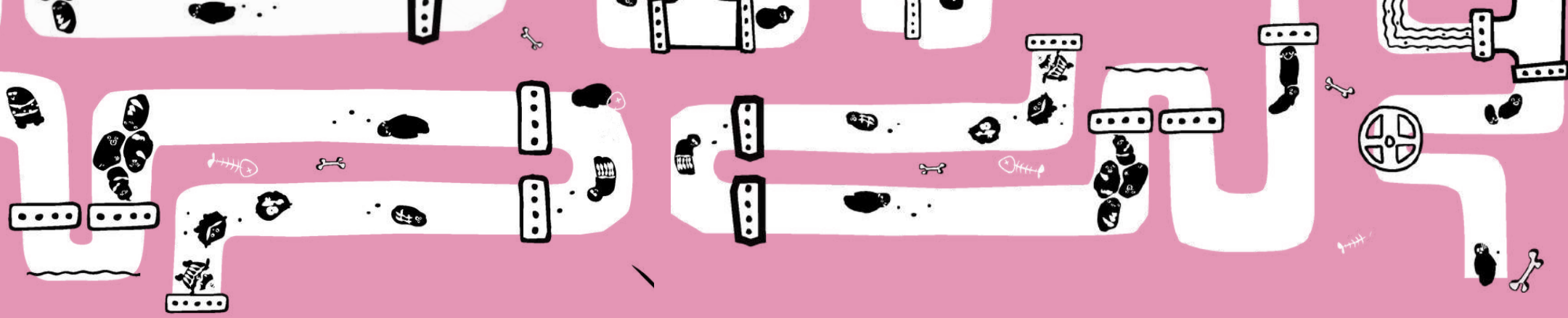
KWOK Hin

Happy and healthy Rainbow Excreman bravely competes to become No. 1 poo!

Panelists' Choice Award:

Mission Poo-ssible





【Happy Little Poos】3 - 7 years old

YIP Sen-hei



My Excreman is a robot that can make little baby poos. One day, the robot realised he had malfunctioned and had made zombies by mistake. So Excreman promoted the baby poos to become soldiers and fight the zombies.

Popularity Award



CHAN Chin-tai

The perfect Excreman is made from a banana-shaped pile of poo.

Popularity Award



YEUNG Yuet-ching Luna

A little poo happily swimming in wee.

Popularity Award



【Poos in Youth】8 - 15 years old



CHAN Ka-nok

What's the world like after for a poo?
Like this!

Panelists' Choice Award:



Poo of the Poos

Popularity Award



MAN Tsz-long

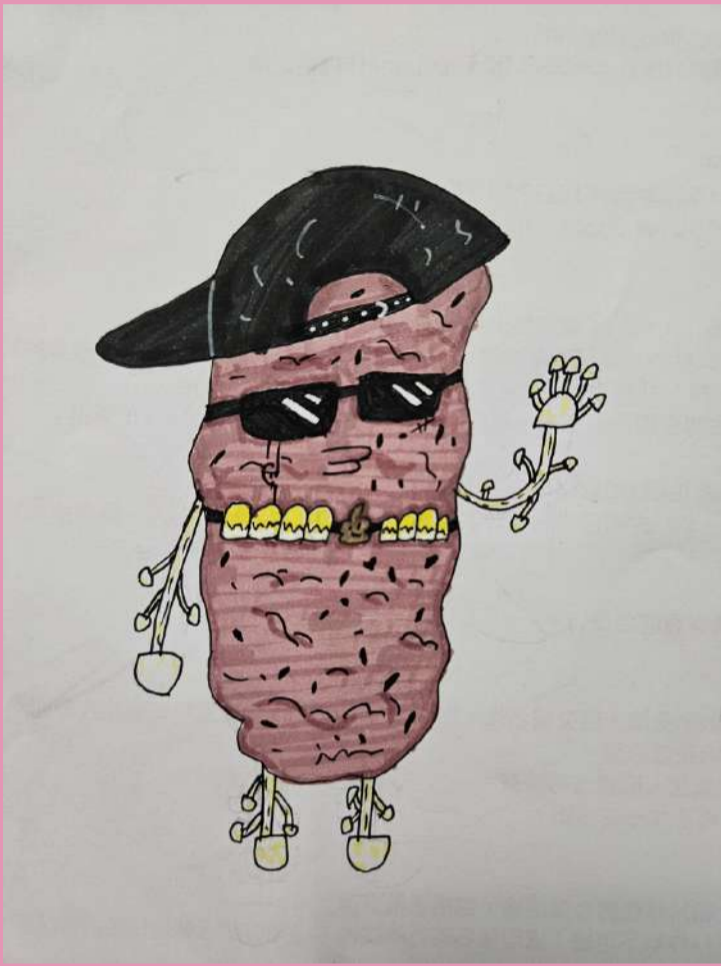
Super Excreman with a king kong
plunger is plunging the drain, saving
all the little poo-men and giving them
a new future!

Panelists' Choice Award:



Poo of the Poos

【Poos in Youth】8 - 15 years old



LAW Hui-ching

Every time I ate enoki mushrooms and corn, the next day I always see them in my poo. I created this Excreman with a hip-hop style.

Popularity Award

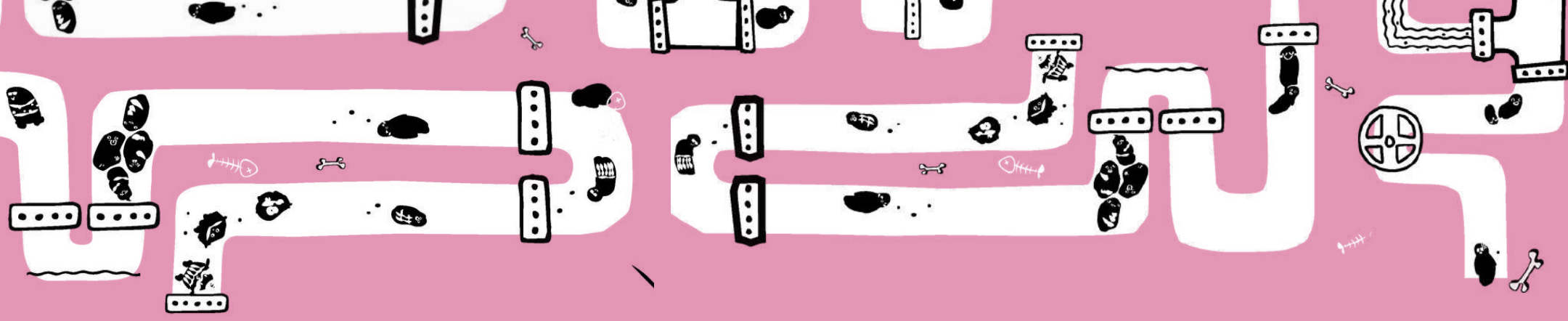


CHAT Yi-ching

Happy Excreman.

Popularity Award





[Grown up Poos] 16 years old or above

WU Suet-hin

The topic I chose is "What does my Excreman look like". My Excreman does not have a specific shape, he can change shape. He meets different kinds of 'poo' creatures in the drains, such as soup or sauces from instant noodles, fish bones or little grubs that have been flushed down the toilet 🐛. On the way, he also meets a fly who falls in love with him and they get together and carry on meeting all different colours and kinds of 'poo'. Excreman is able to keep looking for his field of roses not only because he is driven but also because he has a band of friends that support him. It's only when we have that that we will be able to not give up on our dreams of a rose garden.



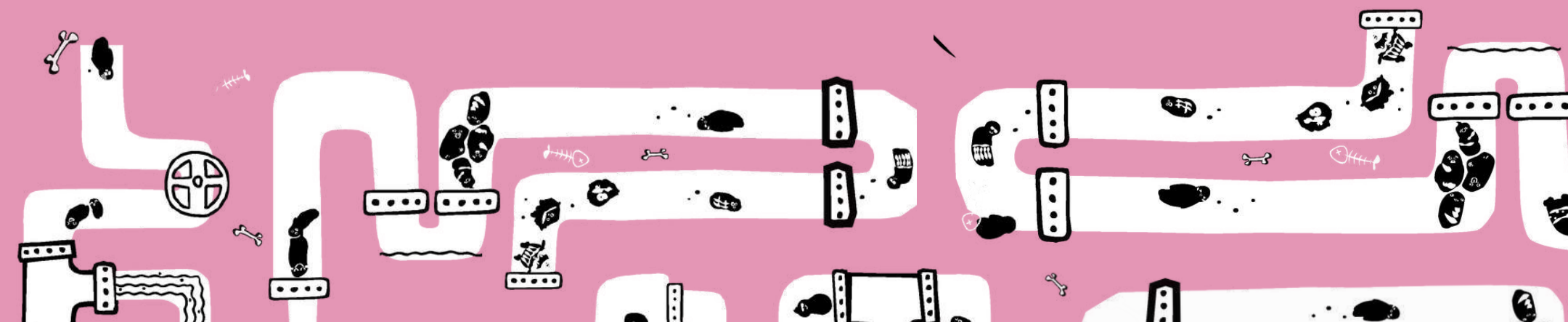
Panelists' Choice Award:
Poo-fectly Young at Heart



LAW Keng-yin Queenie

Fresh flowers go in search of Excreman to date.

Panelists' Choice Award:
Poo-fectly Young at Heart





【Grown up Poos】16 years old or above



Ellen KWAN

“Sylvester Stool-one” is a famous international celebrity. He is built like a rock with strong arms and what’s most special about him are the two bits of poo on his chest. His poo fanbase can be found all over the world.

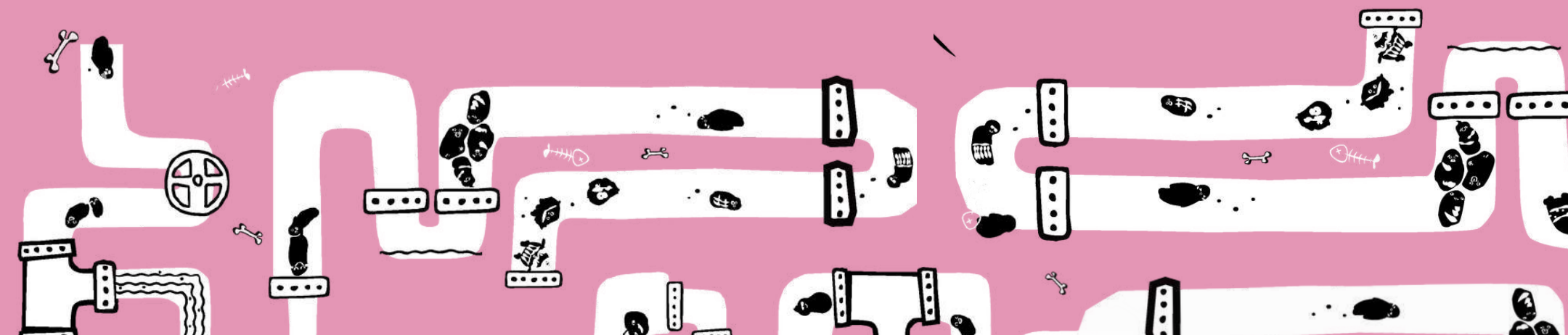
Panelists' Choice Award: Poo-fectly Young at Heart 🏆

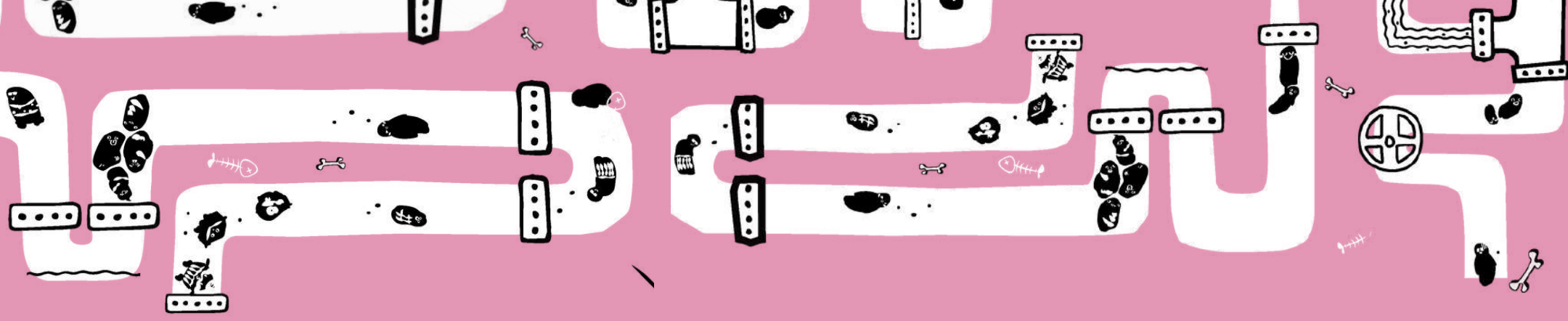


TSANG Hin-shan

I see Excreman as mellow poo. Mellow poo is happy with his fate and takes things as they are. Although others have spurned him, he’s at ease and lives his life freely and with optimism.

Popularity Award 🏆





【Grown up Poos】16 years old or above



IP Cheuk-bun

This Excreman man is dry and full of hot air and he's determined to keep his shape.

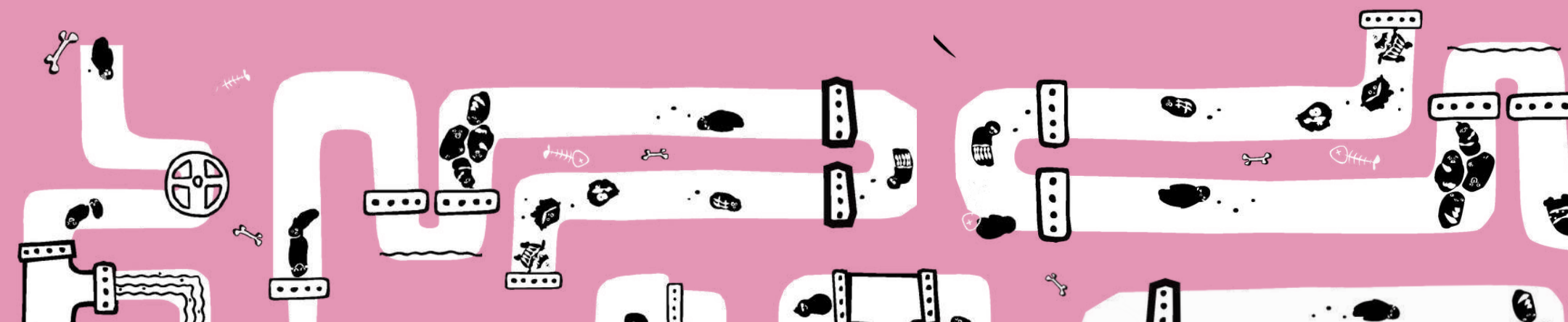
Popularity Award 



CHAN Yuk-kwan Jenny

All the poos go in search of their flower gardens. They get into their exploring clothes and set off all together. "Dung" bravely breaks into each drain! Doom, doom, doom. The older poos break through the barriers, fearlessly facing all challenges and difficulties and forging ahead towards their own destination!

Popularity Award 





Acknowledgement

Culture, Sports and Tourism Bureau
Leisure and Cultural Services Department
Sha Tin Town Hall

Hong Kong Sinfonietta

Yip Wing-sie

Ben Sir

The "Star Ferry"

Master Insight

Ming Pao

RTHK

Wen Wei Po

HK City Creation

Culture Plus

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A-Ballet Academy

Hibiscus Dance

La Danse par Maria

Prof LEUNG Shi-chi, Daren

Department of Cultural Studies, Lingnan University

Day Day Waste-Wise (DDWW)

Hung Fook Tong HFT Life

Hong Kong Arts Administrators Association

Absolutely Fabulous Theatre Connection (AFTEC)

Yat Po Singers

Zuni Icosahedron

French May

Hong Kong Ballet





Acknowledgement

Hong Kong Philharmonic Orchestra

Hong Kong Repertory Theatre

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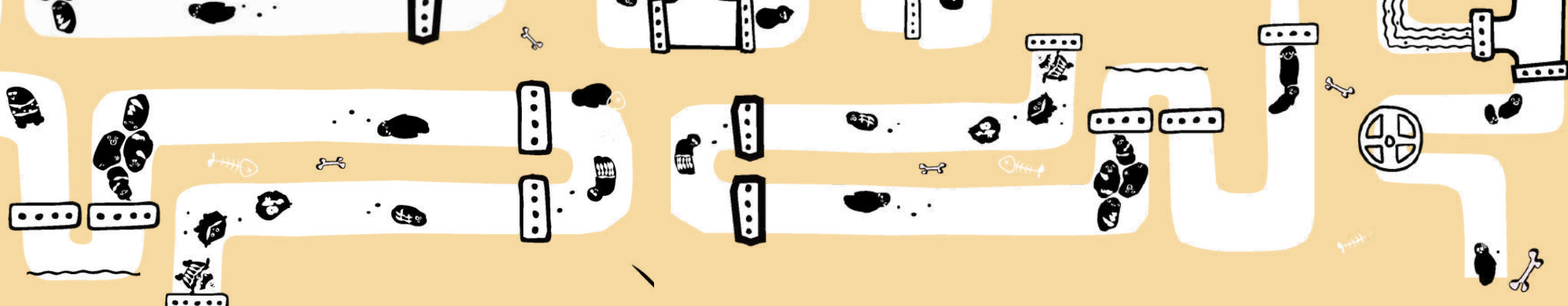
mojaifafa


Vicky in her Wonderland



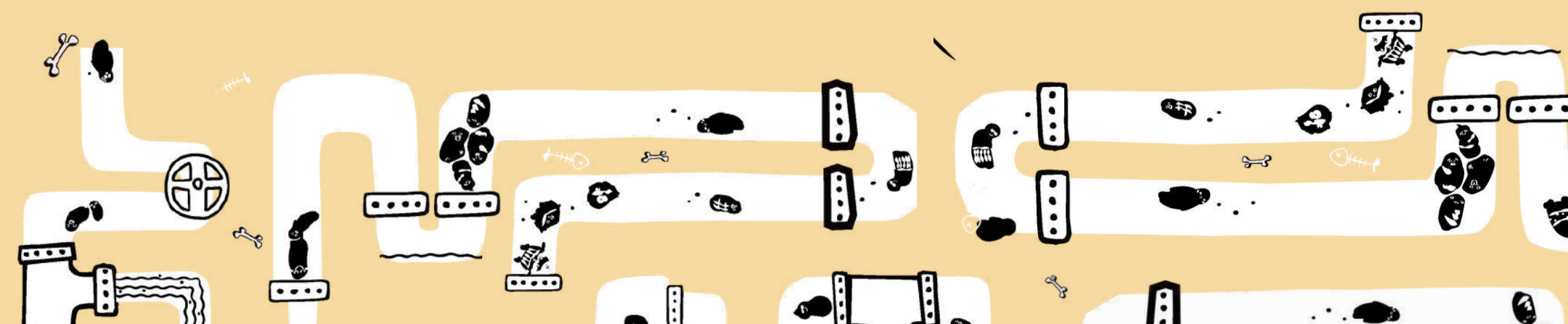
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Hong Kong Institute of Contemporary Culture Lee Shau Kee School of Creativity,
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School of Communication, Hong Kong Baptist University, Show Dance, Soul Danz,
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University Museum and Art Gallery, The University of Hong Kong,
Wave Kids Dance, Yaya kids, Yip's Children Choir





CITY  **CONTEMPORARY DANCE
COMPANY**

City Contemporary Dance Company (CCDC), the flagship of contemporary dance in Hong Kong, undertakes to blaze the path of contemporary dance scene with extraordinary performances representing contemporary Hong Kong culture. Founded in 1979 and directed by Yuri Ng since 2021, CCDC has presented more than 200 original works by leading choreographers, and pioneered in Asia to reimagine the possibilities of contemporary dance through innovative collaborations. Representing Hong Kong in over 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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Kevin WONG

Programme Consultant (International Tour)

Karen CHEUNG



Artistic Department

Associate Artistic Director

Dominic WONG

Resident Choreographer

Sang Jijia

Company Dramaturg

Melissa LEUNG

Rehearsal Mistress

Shirley LOK

Artists in Residence

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Senior Dance Artist

Felix KE

Dance Artists

Suyi HON Natalie KO Eric KWONG

Nini WANG Brian YAM Simpson YAU

Project Co-ordinator (Artistic)

Alysa LEUNG



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Accounting & Administration Assistant Manager

Henry MAN

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Cherry LAM Joanne LEUNG

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Programme Manager

Kevin CHEUNG

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Rosaline CHOI

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*The 'Arts Administration Internship Scheme' is supported by the Hong Kong Arts Development Council

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Amy LEE

Programme Coordinator (Festival)

Phoebe MO

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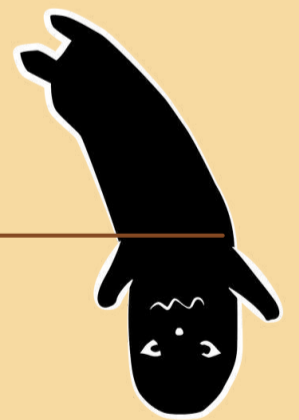
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Assistant Marketing and Development Manager

Thalia WONG

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Kathy LIN



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Technical Director

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Production Manager

FOK Shu-wing

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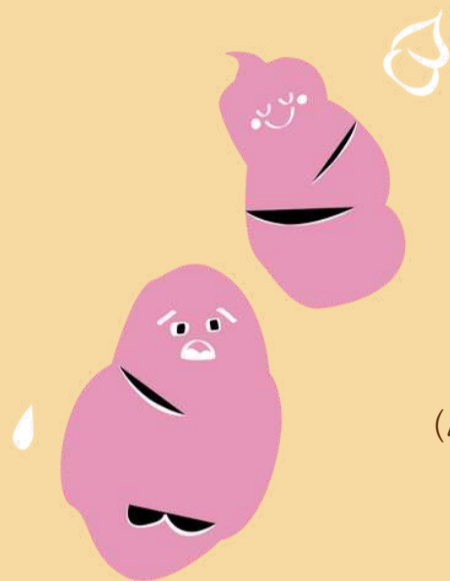
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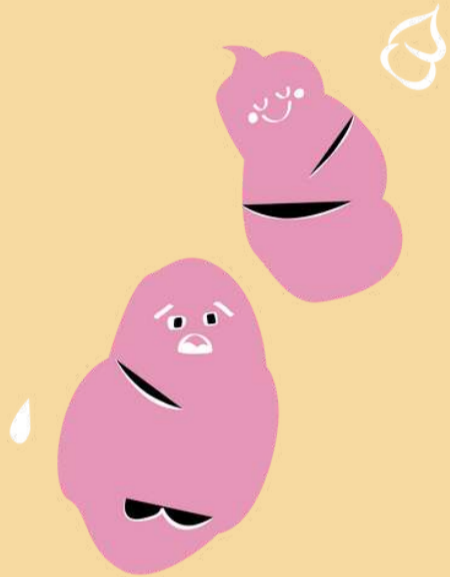
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- Please make an appointment by phone three days prior to the class starts, and present the ticket stub for registration on the day of attending class.
- Free trial class is only applicable for 2023 3RD TERM Dance Courses / Children Dance Courses.
- The enrolment offer is not applicable to “Day-time Special Courses”, “Short Dance Courses” & “Summer Dance Courses”, and cannot be used in conjunction with other discounts.
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Enquiry & Appointment | 2328 9205 / 3705 8513 (CCDC Dance Centre)

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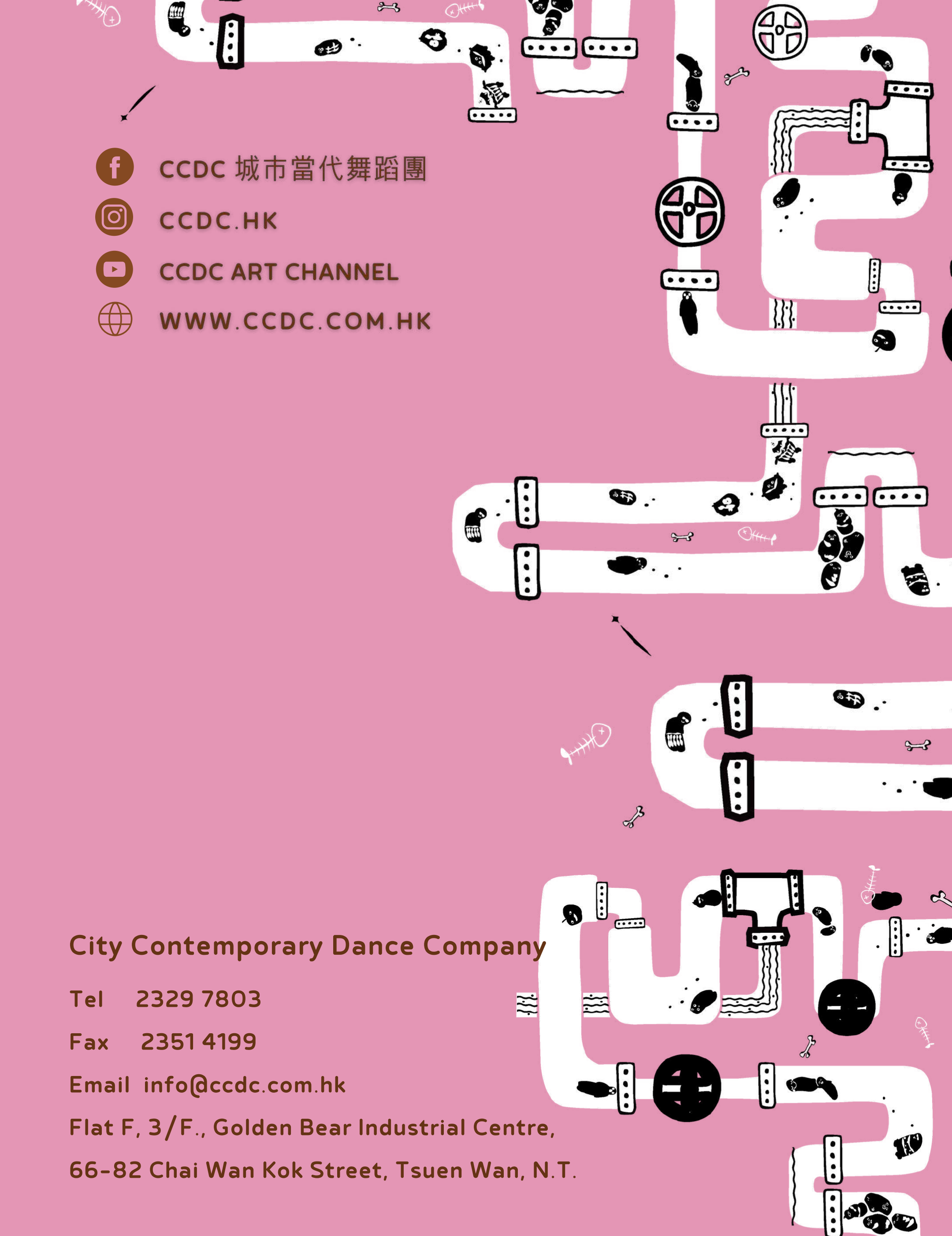
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CCDC Dance Centre

Tel 3705 8512

Fax 3705 3513

Email dc@ccdc.com.hk

Unit 101-102, 1/F., Tai Po Arts Centre,
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