

中華人民共和國香港特別行政區
Hong Kong Special Administrative Region
of the People's Republic of China
25th 周年紀念
ANNIVERSARY

AKRAM KHAN COMPANY

艾甘·漢舞蹈團 (英國)

Akram Khan Company (UK)

Akram Khan's
JUNGLE
叢林奇譚 reimagined
再造版

亞洲首演
Asia Premiere



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11-12/11 (五 Fri – 六 Sat) 8pm
12/11 (六 Sat) 3pm

香港文化中心大劇院
Grand Theatre, Hong Kong Cultural Centre

節目全長約 2 小時，包括 15 分鐘中場休息
Approx 2 hrs incl a 15-min interval

觀眾務請準時入場，遲到者須於中場休息後方可進場
Please arrive on time. Latecomers will only be admitted until after the interval

英語演出
Performed in English

11 月 11 日設演後藝人談
Meet-the-artist session after 11 Nov performance

演出進行期間將有巨響
The programme contains loud sound



至今最擲地有聲的《叢林奇譚》

時辰到：大自然終於反噬。藤蔓與水長成一片森林；動物成王，人類為寇，何處可安身？氣候小難民莫格利、受創傷但依然溫柔的母黑豹、實驗猴與牠猴情洶湧的造勢信徒，野性與人性一鏡兩面。

十歲的艾甘·漢在已故劇壇巨匠彼得·布魯克 (Peter Brook) 執導的印度舞蹈版《叢林奇譚》擔演人類主角莫格利；艾甘·漢如今年近半百，是享譽全球的編舞家，育有兒女的他稱「是時候」改編這部影響全球人心的名著。艾甘·漢舞蹈團自《異地人》(XENOS) 睽違香港三年，這回，沒有越洋運輸的舞台裝置，有的是舞者內化的動物野性、雷雨般淋漓的原創音樂，和如幻似真的動畫影像。

藝術節提供契機予艾甘·漢舞蹈團和香港演藝學院舞蹈學院合作，八位演藝學生遠赴英倫跟隨舞蹈團彩排實習，其中學生 Jan Mikaela Villanueva 更獲選參與世界及香港首演，莫格利一角由她及同樣來自香港的駐團舞者岑珮榕輪流擔演。

「像一齣驚世銀幕巨著——發人深省、超凡」

“*Jungle Book reimagined* feels like a blockbuster cinematic experience with a powerful message for us all. It’s truly exceptional”

——英國《舞台》
★★★★★ — *The Stage*, UK

A veritable *Jungle Book* for today

The time has come: Nature is exacting its revenge. The world has become a dense forest of vines and gullies where animals reign supreme and humans become their enemies. Where can one find shelter? Climate refugee Mowgli, an injured black pantheress who still retains her compassion versus a lab monkey and its fervent, raucous followers: each reflects the contrast of the humane and beastly.

At age 10, Akram Khan played Mowgli in *The Jungle Book*, adapted as an Indian dance production directed by Peter Brook. The young talented dancer is now almost 50, a world-renowned choreographer and a father. For him, “now is the time” to adapt this universal classic that has touched countless hearts around the world. Akram Khan Company last appeared in Hong Kong three years ago in *XENOS*. This time, *Jungle Book reimagined* requires no set shipped across the seas. Instead, animal instincts internalised by the dancers leap out amidst thunderous original music enveloping our senses with animated projections that look fanciful and yet are so real.

For this production, New Vision Arts Festival contributed to the collaboration between the Akram Khan Company and Hong Kong Academy for Performing Arts (HKAPA)’s School of Dance. Eight HKAPA students travelled to England to train and rehearse with the company; among them, Jan Mikaela Villanueva was selected to perform as guest artist in the world premiere and as company member in Hong Kong premiere of *Jungle Book reimagined*. The role of Mowgli is alternatively played by Jan and Akram Khan Company member Shum Pui-yung, who hails from Hong Kong.

「當文字驟停，僅存喬斯林·普克幽美婉轉的音樂，舞者深藏的『獸性』破體而出——力量盡在無言中」

“There is power when the text stops and we’re left with Jocelyn Pook’s wistful and mournful music, and the dancers juicily squeezing animalistic movements from their bodies”

——英國《衛報》
— *The Guardian*, UK



導演 / 編舞 Director / Choreographer

艾甘 · 漢 Akram Khan

創意伙伴 / 指導 Creative Associate / Coach

邱博安 Mavin Khoo

文本 Writer

特里格 · 佐敦 Tariq Jordan

戲劇構作顧問 Dramaturgical Advisor

莎朗 · 克拉克 Sharon Clark

作曲 Composer

喬斯林 · 普克 Jocelyn Pook

聲音設計 Sound Designer

加里夫 · 費亞 Gareth Fry

燈光設計 Lighting Designer

邁克爾 · 赫爾斯 Michael Hulls

舞台視覺設計 Visual Stage Designer

米莉雲 · 布特 Miriam Buether

美術 / 動畫指導 Art Direction / Director of Animation

亞當 · 史密夫 Adam Smith (YeastCulture)

影像監製及指導 Producer / Director of Video Design

歷克 · 希勒爾 Nick Hillel (YeastCulture)

轉描動畫家 / 動畫製作 Rotoscope Artists / Animators

諾曼 · 亞沙里、娜塔莎 · 瑟妮、愛生 · 巴沙林
Naaman Azhari, Natasza Cetner, Edson R Bazzarin

排練指導 Rehearsal Directors

歷奇 · 亨淳、安祖 · 潘、安祖拉 · 陶勒 (巡演)
Nicky Henshall, Andrew Pan, Angela Towler (Tour)

舞者 Dancers

Lucia Chocarro, Tom Davis-Dunn, Harry Theadora Foster,
Thomasin Gülgeç, Max Revell, Matthew Sandiford,
Pui Yung Shum, Fukiko Takase, Holly Vallis,
Vanessa Vince-Pang, Jan Mikaela Villanueva, Luke Watson

動畫製作助理 Assistant Animators

Nisha Alberti, Geo Barnett, Miguel Maella Black,
Michelle Cramer, Jack Hale, Zuzanna Odolczyk, Sofja Umarik

聲音演繹 Voice Actors

Tian-Lan Chaudhry, Joy Elias-Rilwan, Pushkala Gopal,
Dana Haqjoo, Nicky Henshall, Su-Man Hsu, Kathryn Hunter,
Emmanuel Imani, Divya Kasturi, Jeffery Kissoon,
Mavin Khoo, Yasmin Paige, Max Revell,
Christopher Simpson, Pui Yung Shum,
Holly Vallis, Jan Mikaela Villanueva, Luke Watson,
3rd Year students of Rambert School

製作總監 Producing Director

Farooq Chaudhry

行政總監 Executive Director

Isabel Tamen

計劃統籌 Project Manager

Mashitah Omar

技術總監 Technical Director

Zeynep Kepekli

技術監督 Technical Manager

Michael Cunningham

巡演製作監督 / 道具製作 Touring Production Manager / Prop Maker

Marek Pomocki

燈光工程師 Lighting Engineer

Stephane Dejours

音響工程師 Sound Engineer

Philip Wood

影像技師 / 放映師 Video Technician / Projectionist

Matthew Armstrong

舞台監督 Stage Manager

Samuel Collier

Co-produced by Curve Leicester, Attiki Cultural Society – Greece, Birmingham Hippodrome, Edinburgh International Festival, Esplanade – Theatres on the Bay Singapore, Festspielhaus St. Pölten, Internationaal Theater Amsterdam, Maison de la Danse / Pôle européen de création – Lyon, National Arts Centre – Canada, New Vision Arts Festival – Hong Kong, Orsolina28, Pfalzbau Bühnen – Theater im Pfalzbau Ludwigshafen, Romaeuropa Festival, Sadler's Well – London, Stanford Live / Stanford University, Teatros del Canal – Madrid, théâtre de Caen, Théâtre de la Ville – Paris

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Jocelyn Pook's music © Copyright 2022 Chester Music Limited

Music recorded by

Singers: Tanja Tzarovska, Melanie Pappenheim, Sushma Soma, Sohini Alam, Voya Zivkovic
Musicians: Jocelyn Pook (piano, viola, voice and keyboards), Mulele Matondo (guitar and sanza), Belinda Sykes (shawm and gralla)

Recording and mixing: Steve Parr

"How Dare You?", Greta Thunberg, recording property of United Nations

"Blah, blah, blah", speech by Greta Thunberg



故事大綱

第一幕

海平面上升；水主宰陸地；人類為生存慌忙奔走、尋覓高地。一個與家人失散的小孩孤身在水沒之都，那裡的居民早已離去。遺址被連根拔起再重新排列，各種各樣、有大有小的動物聚在一起，不情不願地組成聯盟，嘗試在這不穩定的氣候中生存。牠們佔據城市——圖書館、超級市場、政府大樓，連敬拜場所都成了牠們的地盤。

一群由拉克莎和拉瑪帶領的狼群發現了孩子，拉克莎想留下孩子，但拉瑪堅持人類會帶來危險，牠們必須消滅她。拉克莎護著孩子，帶她到由大狗阿基拉領導、鳶兒在天上監視的動物委員會。動物說起一個被同類唾棄的神秘獵人，他回到這片土地，令動物終日活在惶恐之中。經過一番討論，委員會決定接納孩子，還給她起了一個名字：莫格利。莫格利立即開始工作，她要證明自己的價值，幫助動物尋找食物。也許人類本能正是牠們所需要的。

莫格利遇到巴希拉，一隻自小被圈養在宮殿的白化黑豹，還有巴魯，一隻從馬戲團逃脫的跳舞熊。然而，在覓食中途，莫格利被一群飽受試驗的實驗室猴子擄走。狡猾的猴子智鬥巴魯和巴希拉，偷偷帶走了莫格利。巴希拉和巴魯必須找到一種能震懾猴子的動物——畢竟，牠們不屬於樹林世界。他們找到岩蟒卡亞。卡亞雖然已重獲自由，但牠仍活在困於觀賞玻璃的創傷中。

第二幕

莫格利被帶到實驗猴的巢穴，一座被洗劫一空的政府大樓。人類，猴子見識得多——牠們來自實驗室，嘴裡不停吐出以前在籠裡聽到的廣告標語和政治豪言。過去，牠們聆聽、複製、模仿人類；現在，牠們想成為人類。莫格利就是那塊缺失的拼圖——那個能教牠們如何完全成為人類的孩子。

在卡亞的幫助下，巴魯和巴希拉從猴子手上救出莫格利，當時莫格利正要幫猴子生火——在人類所擁有的東西中，火是最可怕的。動物無法控制它，但人類可以。

莫格利獲救後，一人一熊一豹回到動物委員會，大象領袖哈帝向牠們講述象群的古老傳說，回到牠們曾經熟悉的森林被創造之時。

但當獵人終於闖進牠們的地盤、將鳶兒從天上射下來，那一刻，動物知道牠們共同締造的和平結束了。莫格利在旅程中一直緊記媽媽的話，她決定站起來，為她的新朋友奮戰——尋找獵人、終止他的暴行。



Synopsis

Act I

Sea levels are rising; waters dominate land; and humans scramble for their survival in search for higher ground. A young child finds herself separated from her family and ends up in a flooded city, deserted by its human inhabitants. Monuments have been uprooted and rearranged, and animals of all shapes and sizes have congregated here and formed an uneasy alliance as they try to live with this new unreliable climate. They have claimed this cityscape as their own — marking their territories in libraries, supermarkets, governmental buildings, and even places of worship.

The child is discovered by the wolf pack led by Raksha and Rama. Raksha wants to keep the child, but Rama insists that humans bring danger, and they must destroy it. Raksha protects the child and presents her to an animal council, led by Akela, a dog, and with the watchful eyes in the sky of Chil, the kite. The animals speak of a mysterious hunter, a human who has been cast out by his own kind. The hunter has returned to these lands and keeps the animals in constant fear. After much deliberation, the child is accepted by the council and the naming process begins: Mowgli. Mowgli is set to work straight away; she must prove her worth and help the animals in their search for food. Maybe human instincts are just what they need.

Mowgli finds herself in the company of Bagheera, a kidnapped albino panther who grew up in a palace, and Baloo, an escaped dancing bear. However, on their quest for food, Mowgli is taken by the Bandar-log, lab monkeys who have had all kinds of experiments done on them. Through cunning, the Bandar-log outwit Baloo and Bagheera and steal Mowgli. Bagheera and Baloo must now find an animal capable of striking fear into the Bandar-log. After all, they are not animals of the tree world. They seek out Kaa, a rock python, who has escaped from captivity but still lives with the traumas of a lifetime stuck behind a glass viewing screen.

Act II

Mowgli is taken to the Bandar-log's lair, a ransacked governmental building. The Bandar-log are no strangers to humankind; they come from testing laboratories — and regurgitate commercial jingles and political rants they heard from their cages. They listened, copied, and aped the humans, but now they want to become them. Mowgli is the missing piece of the puzzle. A human child to teach them how to fully become human.

With the help of Kaa, Baloo and Bagheera rescue Mowgli from the hands of the Bandar-log just at the moment she is about to help them create fire: the most feared possession of mankind. Animals can't control this. Mankind can.

When Mowgli is saved, the trio return to the council where Hathi, the leader of the elephants, tells them of their ancient tale, back to the time when the jungles they once knew were created.

But when the hunter finally breaches their territory, and shoots down Chil, the animals know that this spells the beginning of the end of the peace they have forged together. Mowgli, remembering her mother's words throughout her journey, decides to stand up and fight for her newfound friends and seeks out the hunter and end his savagery.



導演的話

我想一頭栽進今日的神話、明日的兒童故事。因此，我想找方法，用時下兒童的角度去看一個大家耳熟能詳的故事——我的孩子，我們的孩子，是我們現在和未來的說書人。

為甚麼？

我一直很喜歡《叢林奇譚》。不僅因為小時候的我在一齣印度舞劇擔演莫格利，更重要的是，故事蘊含的三個深刻教訓，令我至今銘記於心：物種的共性；人類、動物和大自然相互倚賴的關係；「家」的感覺，以及一份歸屬感。

對於人類，以至地球上所有物種，現在是一個空前、無常的時代。問題的癥結在於：我們忘了自己與我們的家——地球——的連繫。我們棲居此處，汲取一切，大興土木；卻忘記回饋和尊重這個家園。

因此，我相信我們必須從根本作出改變，才能看到更光明的未來。同時，我迫切地想與來自不同文化的大人小朋友分享《叢林奇譚》——人類這個物種要重新學習被我們拋諸腦後的事情。我深信，透過舞蹈、音樂和戲劇的魅力，能最有力且深刻地講述這個故事。

怎麼樣？

是次演出以魯德亞德·吉卜林的原著為藍本，但這個版本是我對原作的詮釋。莫格利、其他熟悉角色的身影，也會在這個新版本中與原創音樂一同登場。

如何？

我能讀到原著的深意，也很清楚這些訊息與今日的世界息息相關，且具影響力。我一直相信，行動勝於言語。因此，我決定在這個製作，直接用行動回應氣候變化。

氣候變化正影響著這顆美麗行星上的所有生物，未見盡頭。那麼我們要如何創作一齣用較少佈景的作品，好讓我們能輕裝巡演？自疫情爆發，居家抗疫令我開始欣賞科技的好處：它讓我與摯愛的親朋、藝術團隊和外界保持聯繫；如果沒有科技，我應該會無比孤單。

因此，《叢林奇譚》再造版的舞台幾乎空無一物——你不會看到傳統的實體佈景。為此，我嘗試用科技、投影和影片建構非實體佈景。不要忘記，很多時候，最動人的故事往往由最簡單的工具說出來——我們的身體、我們的聲音和我們對那個故事的信念。

Director's Note

I want to dive into the myths of today, and children stories of tomorrow. Hence, I want to find a way to take a known, familiar story and observe it through the lens of today's children, my children, our children, who are and will become our present and future storytellers.

Why?

The Jungle Book's story has always been close to me. Not only because I had played the role of Mowgli in an Indian dance production, as a young boy, but more because of the three deep lessons it held within it, that I have since carried with me throughout my life. The lessons of commonality between species, the binding interdependence between humans, animals and nature, and finally, a sense of family and our need to belong.

We are now living in unprecedented and uncertain times, not only for our species but for all species on this planet. And the root cause of this conundrum is because we have forgotten our connection to our home, our planet. We all inhabit it, we all take from it, and we all build on it, but we have forgotten to return our respect for it.

So I believe that we must make changes from the grass roots up, if we are to see a brighter future. And so I feel compelled to share the story — lovingly known as *The Jungle Book* — with children and adults from all cultures, in order to re-learn what we, as a species, have so conveniently forgotten. And I believe that the strongest, and deepest way to tell this story is through the magic of dance, music and theatre.

What?

This production traces the original story by Rudyard Kipling, but this particular version is very much my own interpretation of the original. Mowgli and all the known characters from the original are in this new version, with a new original score.

How?

I am extremely conscious of the deep messages within the original work. But I am also aware of the potency and relevance of these messages for today's world. And I have always believed that, before words comes actions. So I decided to approach this production with a direct action towards climate change.

Climate change is and will continue to affect all living creatures on this beautiful planet. So then how do we create a work that uses less sets, so we can travel lighter when touring? Since lockdown, I have come to appreciate technology, in ways that I did not before COVID-19. And that's simply because it has allowed me to stay connected with my loved ones, my artistic team and the wider world. Without the use of technology, I would have felt truly alone.

And so, for *Jungle Book reimaged*, the stage is nearly empty — there is no traditional physical set. To achieve this, I explored the use of technology, projections and film as the non-physical set. We must not forget that most often, great storytelling can be told by the simplest of tools. Our bodies, our voices, and our conviction in that story.

艾甘·漢

導演 / 編舞

Akram Khan

Director / Choreographer

劇作家的話

「透過改變地球最基本的物理過程，我們人類已成為地質代理人。」——阿米塔夫·戈什

之所以重新構想《叢林奇譚》，緣於艾甘·漢提出：如何透過莫格利的冒險故事，探索一個大自然飢渴地收復失地的近未來世界？一個人類跟荒野的關係正在改變的世界，動物與人類之間的互連性變得越來越複雜和不穩定。

在創作探索過程中，無可避免須觸及水對這個未來世界的影響。地球上某些地方的水源越來越匱乏，另一些地方，海平面卻大幅上升——因此創作團隊開始探索這些被水奪回土地的地方。

莫格利的旅程正是從這個動盪的水世界展開。我越發覺得，這個新編版本的莫格利，是來自東南亞的土著部落。她的父母帶著家人藏身於一艘巨大貨船，與成千上萬的人逃離旱災肆虐的家園。

莫格利從這個漂浮著的巨大移民島掉進海裡，被水流帶到一個高樓林立的現代城市。因氣候劇變——冬季大水、夏季大旱，人類早已離去。在這個城市，從動物園、私人飼養者手中、實驗室逃出來的動物不情不願地組成聯盟——一群毫無秩序的動物靠著本能，嘗試理解這變幻莫測的新氣候。牠們將城市據為己有——圖書館、國會大樓、大教堂都是牠們的領土。

這就是我們故事設定的叢林。在這個叢林中，野生動物不情不願地組成聯盟，對抗一個狡猾、殘忍、令牠們聞風喪膽的捕獵者；在這個叢林中，莫格利遇到兩個最不可思議的盟友——年邁的白化黑豹和總是沉醉在昔日光輝的跳舞熊；在這個叢林中，莫格利學會聆聽新世界中水的節奏，以抵抗那個帶著槍的不速之客。

透過新編的《叢林奇譚》，我們希望建構一個引人入勝的視覺故事，生動地向觀眾呈現巴魯和巴希拉鬧劇式的滑稽動作、莫格利被擄走時的追逐場面，以及細緻描繪一個孩子和她失去的母親。

Dramaturge's Note

“We humans have become geological agents, by changing the most basic physical processes of the earth.” — Amitav Ghosh

The process of reimagining *Jungle Book* was ignited by Akram's provocation as to how the production could, through the story of Mowgli's adventures, explore a near future world that nature is hungrily starting to reclaim? A world where human relationship with the wild is changing and the interconnectivity between animal and human is becoming more complex and precarious.

The role of water in this future world became an imperative in creative explorations. The increasing lack of it in certain parts of the world and the huge rise in sea levels in others — so the creative team began to explore the places where water strips land and reclaims land.

It was from this volatile world of water that Mowgli's journey began to emerge. It felt more and more urgent that in this reimagination Mowgli is born of an indigenous tribe from South-East Asia. Mowgli's parents have stowed the family away on a huge container ship escaping with thousands of others from a homeland ravaged by drought.

On this huge floating island of migration, Mowgli falls overboard and is carried by the water to a modern, high-rise city that has been deserted by its human inhabitants due to a tumultuous change in its climate — the winters bring huge floods and the summer's perilous drought. In this city, animals who have escaped from the zoos, from the hands of private owners, from laboratories have formed an uneasy alliance, a ramshackle pack whose instincts allow them to understand the natural ebb and flow of this new unreliable climate. They now claim this cityscape as their own — marking their territories in the libraries, the parliament buildings, the cathedrals.

And so this is the jungle of our story. A jungle where a menagerie of animals forge an uneasy alliance in order to take a stand against a cunning and ruthless predator who they have long feared to name. The jungle where Mowgli finds the most unlikely allies in an aged albino panther and a geriatric bear who lives on past glories. A jungle where Mowgli is taught to listen to the water rhythms of this new world in order to combat the dangerous outsider who carries the gun.

Our creative ambition in reimagining *Jungle Book* was to forge a compelling visual story that deftly steers its audiences through the slapstick antics of Baloo and Bagheera, the drama of the chase as Mowgli is snatched from her pack and an intimate portrayal of a child and the mother she has lost.

莎朗·克拉克

戲劇構作顧問

Sharon Clark

Dramaturgical Advisor





導演 / 編舞
Director / Choreographer

艾甘·漢
Akram Khan

當今備受尊崇的著名舞蹈藝術家。二十多年來，艾甘·漢創作了無數作品，為英國以至國際藝術作出重大貢獻。他的舞作以富想像力、深入淺出且貼近生活見稱，著作包括：《Outwitting the Devil》、《異地人》、《輪》、《如果》、《思想伊戈：百年春之祭》、《源》、《上升之路》、《靈知》和《零度》。

他直覺敏銳、善於溝通，與不同範疇的藝術家共編舞作，過往合作包括：中國國家芭蕾舞團、演員茱麗葉·庇洛仙、芭蕾舞家蕭菲·紀蓮、編舞/舞者希迪·拉比·徹卡奧維和伊期雷爾·加凡、歌手凱莉·米洛、獨立搖滾樂隊 Florence and the Machine、視覺藝術家安列茨·卡普、安東尼·葛姆雷和葉錦添、作家哈尼夫·庫雷西，以及作曲家史提夫·利殊、尼廷·索尼、喬斯林·普克和賓·弗羅斯特。

他的作品情感飽滿，敘事鋪排別具心思，靈巧地營造細膩而深刻的效果。《金融時報》曾以「手法精彩，內涵非凡」來形容他。2012 年為倫敦奧運會的開幕典禮所創作的一段舞作，獲各界一致讚賞。他在舞蹈生涯中屢獲殊榮，包括：兩項奧利花獎、貝絲獎（紐約舞蹈與表演藝術獎）、ISPA 國際表演藝術協會卓越藝術家獎、弗雷德與艾黛兒·雅士提大獎、愛丁堡國際藝術節先驅大天使獎、倫敦南岸天空藝術獎及九項英國藝評人全國舞蹈獎。2005 年獲授 MBE 勳銜，以表揚他對舞蹈的貢獻。

今年獲委任為德蒙福特大學校長，同時是倫敦大學、羅漢普頓大學和德蒙福特大學的榮譽畢業生，以及聖三一拉邦音樂舞蹈學院的榮譽院士。亦是沙德勒之井劇院、山景戲劇藝術學院及曲線劇院的特邀藝術家。

Akram Khan is one of the most celebrated and respected dance artists today. In the last 20 years, he has created a body of work that has contributed significantly to the arts in the UK and abroad. His reputation has been built on the success of imaginative, highly accessible and relevant productions such as *Outwitting the Devil*, *XENOS*, *Until the Lions*, *Kaash*, *iTMOi* (in the mind of igor), *DESH*, *Vertical Road*, *Gnosis* and *zero degrees*.

As an instinctive and natural collaborator, Khan's choreography is the embodiment of shared exploration across multiple disciplines and cultures. His previous collaborators include the National Ballet of China, actress Juliette Binoche, ballerina Sylvie Guillem, choreographers/dancers Sidi Larbi Cherkaoui and Israel Galván, singer Kylie Minogue and indie rock band Florence and the Machine, visual artists Anish Kapoor, Antony Gormley and Tim Yip, writer Hanif Kureishi and composers Steve Reich, Nitin Sawhney, Jocelyn Pook and Ben Frost.

Khan's work is recognised as being profoundly moving, in which his intelligently crafted storytelling is effortlessly intimate and epic. Described by the *Financial Times* as an artist "who speaks tremendously of tremendous things", a highlight of his career was the creation of a section of the London 2012 Olympic Games Opening Ceremony that was received with unanimous acclaim.

Khan has been the recipient of numerous awards throughout his career including two Laurence Olivier Awards, the Bessie Award (New York Dance and Performance Award), the prestigious ISPA (International Society for the Performing Arts) Distinguished Artist Award, the Fred and Adele Astaire Award, the Herald Archangel Award at the Edinburgh International Festival, the South Bank Sky Arts Award and nine Critics' Circle National Dance Awards. Khan was awarded an MBE for services to dance in 2005.

This year he was announced as the new Chancellor of De Montfort University, and he is also an Honorary Graduate of University of London as well as Roehampton and De Montfort University, and an Honorary Fellow of Trinity Laban. Khan is an associate artist of Sadler's Wells and Mountview Academy of Theatre Arts, London as well as Curve.



創意伙伴 / 指導
Creative Associate / Coach

邱博安
Mavin Khoo

國際享負盛名的舞蹈藝術家、教師、編舞家和藝術學者。邱博安在馬來西亞接受基礎舞蹈訓練，其後在獲蓮花士勳章的印度傳奇舞蹈大師 Adyar K. Lakshman 指導下密集式訓練婆羅多舞蹈。作為一名當代舞蹈藝術家，他曾與韋恩·麥葛萊格、艾甘·漢和修芭娜·嘉亞辛等多人合作。2003 年創立邱博安舞蹈團，並在 2014 年至 2017 年期間擔任馬爾他國家舞蹈團 ŻfinMalta 的藝術總監。另外，作為一位成熟優秀的藝術家，他持續參與巡迴演出，並專注創作婆羅多獨舞和獲委約當代雙人舞作品。曾為艾甘·漢舞蹈團《思想伊戈：百年春之祭》、《異地人》和《Outwitting the Devil》等作品擔任排練指導，並與艾甘·漢同台於英國國家芭蕾舞團的芭蕾舞劇《吉賽爾》演出。2019 年獲任命為艾甘·漢舞蹈團的副創意總監。

Khoo is internationally recognised as a dance artist, teacher, choreographer and artist-scholar. His initial training was in Malaysia. He then pursued his training in Bharatanatyam intensively under the legendary dance maestro Padma Shri Adyar K. Lakshman in India. As a contemporary dance artist, he has worked with Wayne McGregor, Akram Khan, Shobana Jeyasingh and many others. Khoo founded mavinkhooDance in 2003. He was artistic director of ŻfinMalta National Dance Company between 2014 and 2017. He currently maintains his touring work as a mature artist with a focus on solo Bharatanatyam performances and specifically commissioned contemporary duet works. He also worked as rehearsal director for Akram Khan Company productions *ITMOI*, *XENOS* and *Outwitting the Devil*, and worked alongside Khan on *Giselle* (English National Ballet). In 2019, he was appointed Akram Khan Company associate creative.



文本
Writer

特里格·佐敦
Tariq Jordan

作家、演員兼演藝工作者，佐敦擁有俄羅斯猶太人和伊拉克穆斯林的血統。2007 年畢業於英國皇家中央演講與戲劇學院，其後一直從事舞台和影視演員的工作。出道作《Ali and Dahlia》啟發自他在巴勒斯坦工作時的經歷，2019 年春季在伊斯靈頓歡樂劇院首次上演，由獲授 MBE 勳銜的 Kerry Michael 執導。該劇榮獲最有前途新劇作家獎等三項外西區戲劇獎提名，並入圍 2020 年編劇工會獎的最佳戲劇大獎。現為漢普斯特德劇院 INSPIRE 作家組織成員，目前正專注於創作下一部戲劇和一系列令人期待的全新電視節目。

Jordan is a writer, actor and practitioner of proud Russian-Jewish and Iraqi-Muslim heritage. He graduated from the Royal Central School of Speech and Drama in 2007 and has worked extensively as an actor on stage and screen since. His debut play *ALI AND DAHLIA*, inspired by his experiences working in Palestine, was premiered at the Pleasance Theatre Islington in spring 2019 and directed by Kerry Michael MBE. The play received three OffWestEnd Award nominations, including Most Promising New Playwright, and was a finalist for Best Play Award in the 2020 Writers' Guild Awards. Jordan is taking part in the Hampstead Theatre's INSPIRE Writers Collective and developing his next play and a host of exciting new ideas for television.



戲劇構作顧問
Dramaturgical Advisor

莎朗·克拉克
Sharon Clark

劇作家、監製及跨界別體驗劇團 Raucous 創作總監，克拉克曾任職英國國家劇院、皇家莎士比亞劇團、503 劇團、Arcola 劇團、New Diorama 劇團、阿德曼動畫、巴庫皇家劇場、Sherman 劇院、和福皇宮劇院及布里斯托老城劇團（任文學監製）。2017 年榮獲 Bruntwood 評審獎戲劇創作大獎，以及入圍耶魯戲劇劇本比賽與 PapaTango 獎。2019 年獲皇家莎士比亞劇團及空間運算公司 Magic Leap 頒贈數碼研究贊助。現為布里斯托 Pervasive Media Studio 常駐藝術家及西英格蘭大學劇本寫作高級講師，亦從事電影劇本創作。

Clark is a playwright, dramaturge, producer and creative director of the immersive, multidisciplinary theatre company Raucous. She has previously worked with the National Theatre, Royal Shakespeare Company (RSC), Theatre 503, Arcola, New Diorama, Aardman Animations, Bath Theatre Royal, Sherman Cymru, Watford Palace Theatre and Bristol Old Vic (where she was literary producer). In 2017, she was awarded a Bruntwood Judge's Prize for Playwriting and her plays have also been shortlisted for the Yale Drama Prize and the PapaTango Prize. In 2019, she was awarded the Digital Fellowship with the RSC and the spatial computing company, Magic Leap. She is a resident artist at Bristol's Pervasive Media Studio, a senior lecturer in writing for performance at University of the West of England. She also writes for film.



作曲
Composer

喬斯林·普克
Jocelyn Pook

獲獎無數的英國作曲家及音樂家，普克以其獨特多變的當代音樂見稱。作品橫跨多種文化和類型，包括管弦樂、合唱到簡約音樂，靈感來自自然聲音及現場錄音，創作出令人回味的聲景。曾為《仁妻》、《威尼斯商人》、《Brick Lane》及《大開眼戒》等多齣電影配樂，備受讚賞。2018 年憑改編自 Mike Bartlett 劇作的電視電影《查理斯三世》贏得英國影視藝術文化學院電影頒獎禮 (BAFTA) 最佳原創電影音樂獎。過去與艾甘·漢合作多個項目，包括《Dust》(英國國家芭蕾舞團「Lest We Forget」芭蕾舞劇系列) 及享負盛名的《源》等，她更憑後者贏得 2012 年英國作曲家獎。

Pook is an award-winning British composer and musician known for her unique and versatile voice in contemporary music. Her works span cultures and genres ranging from orchestral and choral to minimal, frequently inspired by found sound and field recordings, conjuring evocative soundscapes. She is also known for her highly acclaimed film scores such as *The Wife*, *The Merchant of Venice*, *Brick Lane*, and Kubrick's *Eyes Wide Shut*. In 2018, she won the BAFTA for Best Original Score for the TV film of Mike Bartlett's play *King Charles III*. Her previous collaborations with Akram Khan include scores for *Dust* (from English National Ballet's *Lest We Forget*) and the much-celebrated score for *DESH*, for which she was awarded the British Composer Award in 2012.



聲音設計
Sound Designer

加里夫·費亞
Gareth Fry

屢獲殊榮的聲音設計師，費亞以其前衛的劇場作品見稱。舞蹈作品包括：《The Language of Kindness》(Wayward 製作)、《威尼斯石頭記》和《看不見的城市》(曼徹斯特國際藝術節、59 製作及蘭伯特舞蹈團)、《奧賽羅》(Frantic Assembly 劇團) 和《John》(DV8 劇場)。其他作品包括：《哈利波特——被詛咒的孩子》、《The Encounter》(Complicité 劇團)、《Bedknobs & Broomsticks》，以及 2012 年倫敦奧運會開幕典禮。他著有《Sound Design for the Stage》，並榮獲多個聲音設計獎項，包括：三項奧利花獎、兩項東尼獎、兩項戲劇桌獎、兩項何普曼獎及一項倫敦標準晚報獎。

Fry is a multi-award winning sound designer, best known for his cutting-edge works in theatre. Dance works include: *The Language of Kindness* (Wayward), *Stones of Venice* and *Invisible Cities* (MIF, 59 Productions & Rambert), *Othello* (Frantic Assembly) and *John* (DV8). Other productions include: *Harry Potter and the Cursed Child*; *The Encounter* (Complicité); *Bedknobs & Broomsticks*, and the Opening Ceremony of the London 2012 Olympic Games. He is the author of *Sound Design for the Stage*. Awards for best sound design include: three Olivier Awards, two Tony Awards, two Drama Desk Awards, two Helpmann Awards and an Evening Standard Award.



燈光設計
Lighting Designer

邁克爾·赫爾斯
Michael Hulls

過去二十年間，赫爾斯一直專注於舞蹈表演，常與編舞家羅素·馬里芬特和艾甘·漢合作，被譽為「光之編舞」，其中他與馬里芬特合作的表演更廣獲國際評論界的讚譽和多個獎項。多年來與艾甘·漢合作無間，共同製作的作品包括：《In-I》、《源》、《TOROBAKA》、《輪》及《異地人》。

2009 年成為沙德勒之井劇院的特邀藝術家，並於 2010 年成為第四位收錄至《牛津舞蹈詞典》的燈光設計師，以表揚其對舞蹈界的貢獻。2014 年獲頒奧利花獎傑出舞蹈成就獎。

Over the last 20 years, Hulls has worked exclusively in dance, particularly with choreographers Russell Maliphant and Akram Khan, and established a reputation as a "choreographer of light". His collaborations with Maliphant have won international critical acclaim and many awards. Hulls has worked with Khan over many years on productions including *In-I*, *DESH*, *TOROBAKA*, *Until the Lions* and *XENOS*.

In 2009, Hulls became an associate artist at Sadler's Wells. In 2010, his contribution to dance was recognised with his entry into *The Oxford Dictionary of Dance*, as only the fourth lighting designer to be given an entry. In 2014, Hulls received the Olivier Award for Outstanding Achievement in Dance.



舞台視覺設計
Visual Stage Designer

米莉雲·布特
Miriam Buether

獲獎無數的舞台設計師，布特在世界各地從事劇場、歌劇及舞蹈的舞台設計工作。生於柏林，在漢堡 Akademie für Kostüm Design 修讀服裝設計，並在倫敦中央聖馬丁藝術與設計學院攻讀劇場設計。近期參與項目包括：百老匯舞台劇《梅岡城故事》、《三個高女人》及《玩偶之家 2》；先後於新域劇院、倫敦西區及紐約百老匯公演的《The Jungle》，以及於皇家宮廷劇院上演 Caryl Churchill 的《What If If Only》。1999 年獲 Linbury 獎舞台設計獎；2010 年憑《Earthquakes in London》及《Sucker Punch》獲倫敦標準晚報獎最佳設計獎，2018 年憑《The Jungle》再次獲獎。

Buether is an award-winning stage designer working internationally in theatre, opera and dance. Born in Berlin, she trained in costume design at Akademie für Kostüm Design in Hamburg, and in theatre design at Central Saint Martin's, London. Her recent works include: *To Kill a Mockingbird*, *Three Tall Women* and *A Doll's House 2* on Broadway; *The Jungle* for the Young Vic, subsequently transferring to the West End and New York; and Caryl Churchill's *What If If Only* for the Royal Court. Buether won the Linbury Prize for Stage Design in 1999 and received the Evening Standard Best Design Award in 2010 for *Earthquakes in London* and *Sucker Punch*, and again in 2018 for *The Jungle*.



美術 / 動畫指導
Art Direction and Director of Animation

亞當·史密夫
Adam Smith

獲獎無數的動畫及美術指導，史密夫從事現場舞蹈、戲劇和音樂表演超過十年。2005 年於英國修咸頓索倫特大學完成學位課程，主修動畫，畢業後即投身電視及電影製作，其後透過 YeastCulture 開始為現場表演創作動畫及設計影像，在首個合作項目中為艾甘·漢《源》製作動畫。其後為芭蕾舞、當代舞蹈、歌劇及古典與當代音樂演出創作動畫，參與製作包括：《胡桃夾子》、《狡猾的小狐狸》、《彼得魯斯卡》，以及與 Wang Ramirez 合作尼廷·索尼的《Dystopian Dream》。

Smith is an award-winning animation and art director who has been working in live performances of dance, theatre and music for over a decade. He graduated from Southampton Solent University in 2005 with a degree in Animation and moved straight into television and film before being introduced to create animation for live performances and video design by YeastCulture. Working with YeastCulture, his first piece was the animation for Akram Khan's *DESH*. He has since gone on to create work for ballet, contemporary dance, opera, as well as classical and contemporary music with productions such as *The Nutcracker and I*, *The Cunning Little Vixen*, *Petrushka* and Nitin Sawhney's *Dystopian Dream* with Wang Ramirez.



影像監製 / 指導
Producer/Director of Video Design

歷克·希勒爾
Nick Hillel

倫敦影像藝術家、監製及影像設計師。希勒爾於 1998 年完成大學課程，主修電影及政治，畢業後為英國廣播公司及第四台執導多齣紀錄片，其後創辦數碼媒體公司 YeastCulture，首個主要項目是為尼廷·索尼的《彼得魯斯卡》全球巡演創作影像。其後為不同藝術家與團體製作及指導影像製作，包括：艾甘·漢（《源》）、愛樂管弦樂團（《RE-RITE》及巴爾托克《藍鬍子城堡》）、西蒙·歷圖與倫敦交響樂團（利格特《Le Grand Macabre》）、Courtney Pine（巡演）、柏林愛樂樂團與彼得·謝勒（楊納傑克《狡猾的小狐狸》）、Boy Blue（《The Five》）、The Matthew Herbert Big Band（巡演）及 Hussein Chalayan（於沙德勒之井劇院公演《Gravity Fatigue》）。

Hillel is a video artist, producer and video designer based in London. In 1998, he graduated with a film and politics degree and went on to direct a number of documentaries for the BBC and Channel 4 before establishing the digital media company YeastCulture. His first major project was to create visuals for Nitin Sawhney's global *Prophesy* tour. He then went on to produce and direct visuals for artists including Akram Khan (*DESH*), Philharmonia Orchestra (*RE-RITE* and Bartok's *Bluebeard's Castle*), Simon Rattle and the London Symphony Orchestra (Ligeti's *Le Grand Macabre*), Courtney Pine (Live tour), the Berliner Philharmoniker and Peter Sellars (Janacek's *Cunning Little Vixen*), Boy Blue (*The Five*), The Matthew Herbert Big Band (Tour) and Hussein Chalayan (*Gravity Fatigue*) at Sadler's Wells.

製作公司
Production Company

YeastCulture

1999 年創立於倫敦，YeastCulture 旨在探索創新方法，將舞台、影像和屏幕整合為綜合觀眾體驗，多年來為樂團演出、當代舞蹈、芭蕾舞、劇場、畫廊裝置設計影像和創作光雕投影，亦為現場樂隊的國際巡迴演出創作影像。過去曾合作的藝術家和單位包括：西蒙·歷圖、埃薩-貝卡·沙羅倫、艾甘·漢、魯多維科·伊諾第、米高·狄信、湯瑪士·尼廷、索尼·Hussein Chalayan、太陽馬戲、米高·尼文、野獸男孩、愛樂管弦樂團、倫敦交響樂團、三藩市交響樂團、柏林愛樂管弦樂團、Clod Ensemble、Dickson Mbi、George Fenton 及維多利亞與艾伯特博物館。作品結合電影、現場演出、動畫、紀錄片、舞台設計和光雕投影等不同藝術形式。

YeastCulture was established in London in 1999 as a space to explore innovative ways of connecting the stage, video and the screen into one integrated audience experience. Their video design and projection mapping creations have since featured in orchestral performances, contemporary dance, ballet, theatre, gallery installations as well as visuals for live bands in international tours. Past productions include: collaborations with Simon Rattle, Esa-Pekka Salonen, Akram Khan, Ludovico Einaudi, Michael Tilson Thomas, Nitin Sawhney, Hussein Chalayan, Cirque du Soleil, Michael Nyman, The Beastie Boys, Philharmonia Orchestra, London Symphony Orchestra, San Francisco Symphony Orchestra, Berlin Philharmoniker, Clod Ensemble, Dickson Mbi, George Fenton and the Victoria and Albert Museum. The company works across art forms blending film, live performance, animation, documentary, set design and projection mapping.



排練指導
Rehearsal Director

歷奇·亨淳
Nicky Henshall

亨淳曾於皇家芭蕾舞學院（初級及高級）接受訓練，2009 至 2015 年在英國國家芭蕾舞團作全職藝術家。擔任排練指導的演出計有：艾甘·漢舞蹈團《Outwitting the Devil》及《叢林奇譚》再造版、英國國家芭蕾舞團《Creature》（艾甘·漢編舞）及《Nora》（Stina Quagebeur 編舞）、New English Ballet Theatre 2018 年度節目，以及伯明翰皇家芭蕾舞團的《Embrace》（George Williamson 編舞）。參演作品包括：倫敦西區《花都艷舞》（克里斯托弗·惠爾頓編舞）、《On The Town Japan Tour》（Ashley Page 編舞）、New English Ballet Theatre 2017 年度節目，以及《胡桃夾子》再造版（Jenna Lee 編舞）。曾與韋恩·麥葛萊格在全英音樂獎同台演出，亦曾參演迪士尼電影《胡桃夾子》。2020 至 2021 學年，她於中央芭蕾舞學校任職第二年助教；目前在 Kerry Nicholls 指導下擔任史丹福郡青少年芭蕾舞團總監。

Henshall trained at the Royal Ballet Lower and Upper Schools and performed professionally as a company artist with English National Ballet from 2009 to 2015. Her rehearsal director credits include: Akram Khan Company's *Outwitting the Devil* and *Jungle Book reimagined*, English National Ballet's *Creature* (choreographed by Akram Khan) and *Nora* (choreographed by Stina Quagebeur), New English Ballet Theatre's 2018 season, and Birmingham Royal Ballet's *Embrace* (choreographed by George Williamson). Henshall's performing credits include: West End production *An American in Paris* (choreographed by Christopher Wheeldon), *On The Town Japan Tour* (choreographed by Ashley Page), New English Ballet Theatre's 2017 season, and *Nutcracker Reimagined* (choreographed by Jenna Lee). She has also appeared on the BRIT Awards with Wayne McGregor, in Disney's *Nutcracker and the Four Realms*, and was a second year tutor at the Central School of Ballet during the 2020/21 school year. Henshall is also director of Staffordshire Youth Ballet, and is mentored by Kerry Nicholls.



排練指導
Rehearsal Director

安祖·潘
Andrew Pan

生於馬來西亞吉隆坡，潘曾就讀馬來西亞聯邦芭蕾舞學院，後獲獎學金赴倫敦中央芭蕾舞學校深造。在中央芭蕾舞學校第二年，他與都柏林城市芭蕾舞團合作，在芭蕾舞劇《吉賽爾》中飾演 Peasant Pas De Deux 一角。他曾參演《鐘樓駝俠》巡迴演出三年，其後於 Celine Dion 拉斯維加斯《A New Day》演唱會演出五年。多年來，曾與多位編舞家和導演合作，包括：依利·基利安、Rui Horta、沃爾皮·伊錫克、Richard Wherlock、Roberto Galvan、Mia Michaels、Karl Schreiner、克利斯蒂安·施普克、Carlus Pardrissa、Johann Kresnik、Jean Renshaw 及菲力浦·施托澤。2018 年加盟艾甘·漢舞蹈團，參演《Outwitting the Devil》。

Pan was born in Kuala Lumpur, Malaysia. Studying at the Federal Academy of Ballet in Malaysia, he was offered a scholarship to study at the Central School of Ballet in London. During his second year at Central, Pan worked with Dublin City Ballet in *Giselle*, dancing the part of Peasant Pas De Deux. After touring with *Notre Dame de Paris* for three years, he spent five years in Celine Dion's show *A New Day* in Las Vegas. Throughout his career, Pan has worked with different choreographers and directors, including Jiří Kylián, Rui Horta, Itzik Galili, Richard Wherlock, Roberto Galvan, Mia Michaels, Karl Schreiner, Christian Spuck, Carlus Pardrissa, Johann Kresnik, Jean Renshaw and Philipp Stölzl. Pan joined Akram Khan Company in 2018 as a dancer in *Outwitting the Devil*.



排練指導 (巡演)
Rehearsal Director (Tour)

安祖拉·陶勒
Angela Towler

資深舞者，陶勒曾效力 Richard Alston 舞蹈團及蘭伯特舞蹈團多年，亦與多位國際知名編舞家合作，包括：Christopher Bruce、韋恩·麥葛萊格、麥斯·艾克及依利·基利安。曾獲提名角逐 TMA 獎舞蹈成就獎及英國藝評人全國舞蹈獎傑出女舞蹈員獎。曾為蘭伯特舞蹈團、英國廣播公司和獨立電視的多個節目及現場活動編舞；於皇家芭蕾舞學院和英國國家芭蕾舞學院教授當代芭蕾舞技巧，現時仍與頂尖芭蕾舞團合作。2021 年夏季加入艾甘·漢舞蹈團，擔任排練指導。

Towler has had a long professional career dancing with Richard Alston Dance Company and Rambert. She has worked with internationally celebrated choreographers including Christopher Bruce, Wayne McGregor, Mats Ek and Jiří Kylián, to name a few. She was nominated for a TMA award for Achievement in Dance and the Critics' Circle National Dance Award for Outstanding Female Performance. She has choreographed many works for Rambert and for BBC, ITV and live events. She is working with the Royal Ballet School and English National Ballet School to teach contemporary technique; also continues to work with leading companies. She joined Akram Khan Company in the summer of 2021 as rehearsal director.

舞者 Dancers



Lucia Chocarro



Tom Davis-Dunn



Harry Theadora Foster



Thomasin Gülgeç



Max Revell



Matthew Sandiford



Pui Yung Shum



Fukiko Takase



Holly Vallis



Vanessa Vince-Pang



Jan Mikaela Villanueva



Luke Watson

場地規則

House Rules

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

如遇特殊情況，主辦機構保留更換表演者及節目的權利。

本節目內容並不反映康樂及文化事務署的意見。

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

The presenter reserves the right to substitute artists and change the programme should unavoidable circumstances make it necessary.

The content of this programme does not represent the views of the Leisure and Cultural Services Department.




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