

Lincoln Center's

# white light festival

October 16–November 18, 2018

**Wednesday, October 31, 2018 at 7:30 pm**  
**Thursday, November 1, 2018 at 7:30 pm**

## XENOS (U.S. premiere)

*Akram Khan, Artistic Director, Choreographer, and Dancer*

*Ruth Little, Dramaturg*

*Michael Hulls, Lighting Design*

*Vincenzo Lamagna, Original Music Score and Sound Design*

*Mirella Weingarten, Set Design*

*Kimie Nakano, Costume Design*

*Jordan Tannahill, Writer*

*Farooq Chaudhry, Producer*

*Musicians: Nina Harries (Bass and Vocals), BC Manjunath (Percussion and Konnakol), Tamar Osborn (Baritone Saxophone), Aditya Prakash (Vocals), Clarice Rarity (Violin)*

*This performance is approximately 65 minutes long and will be performed without intermission.*

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XENOS is made possible in part by The Joelson Foundation and The Harkness Foundation for Dance.

Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation.

Endowment support for the White Light Festival presentation of XENOS is provided by Blavatnik Family Foundation Fund for Dance.

**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

XENOS is sponsored by COLAS.

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Rose Theater  
Jazz at Lincoln Center's Frederick P. Rose Hall

*Please make certain all your electronic devices are switched off.*

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

Public support is provided by New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature

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XENOS was commissioned by 14-18 NOW: WWI Centenary Art Commissions, supported by the National Lottery through the Heritage Lottery Fund and Arts Council England, and by the Department for Digital, Culture, Media, and Sport

Co-produced by Onassis Cultural Centre–Athens; The Grange Festival Hampshire; Sadler's Wells, London; New Vision Arts Festival, Hong Kong; Théâtre de la Ville, Paris; Les Théâtres de la Ville de Luxembourg; National Arts Centre, Ottawa; The Center for China Shanghai International Arts Festival (CSIAF); Centro Cultural de Belém; Festspielhaus St. Polten; Grec 2018 Festival de Barcelona; HELLERAU–European Center for the Arts Dresden; Tanz Köln; Edinburgh International Festival; Adelaide Festival; Festival Montpellier Danse 2018; Julidans, Amsterdam; Canadian Stage, Toronto; Romaeuropa Festival; Torinodanza festival/Teatro Stabile di Torino–Teatro Nazionale; Lincoln Center for the Performing Arts, New York; University of California, Berkeley; Danse Danse, Montreal; Curve, Leicester

XENOS is supported by Arts Council England

Akram Khan is an associate artist of Sadler's Wells, London, and Curve, Leicester

XENOS was produced during residency at The Grange Festival, Hampshire and Onassis Cultural Centre–Athens (OCC)

## UPCOMING WHITE LIGHT FESTIVAL EVENTS:

November 2–13 at the Gerald W. Lynch Theater, John Jay College

### **Waiting for Godot**

By **Samuel Beckett**

Directed by **Garry Hynes**

Produced by **Druid**

Starring **Garrett Lombard, Aaron Monaghan, Rory Nolan, and Marty Rea, with Nathan Reid and Jaden Pace**

*Pre-performance discussion with Garry Hynes and Robert Marx on Saturday, November 3 at 6:15 pm*

*Friday–Saturday, November 16–17 at 7:30 pm in the Gerald W. Lynch Theater*

### **Blak Whyte Gray (U.S. premiere)**

#### **Boy Blue**

**Michael "Mikey J" Asante**, creative direction and music

**Kenrick "H2O" Sandy**, choreography

*Post-performance discussion with Michael*

*"Mikey J" Asante and Kenrick "H2O" Sandy on Friday, November 16*

*Saturday, November 17 at 7:30 pm in the Rose Theater; Sunday, November 18 at 5:00 pm*

### **Only the Sound Remains (U.S. premiere)**

An opera by **Kaija Saariaho**

Directed by **Peter Sellars**

**Philippe Jaroussky**, countertenor

**Davóne Tines**, bass-baritone

**Nora Kimball-Mentzos**, dancer and choreographer

*Pre-performance discussion with Kaija Saariaho,*

*Peter Sellars, and Ara Guzelimian on Sunday,*

*November 18 at 3:45 pm in the Agnes Varis and Karl Leichtman Studio*

For tickets, call (212) 721-6500 or visit [WhiteLightFestival.org](http://WhiteLightFestival.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

## **Visit [WhiteLightFestival.org](http://WhiteLightFestival.org) for full festival listings.**

Join the conversation: #WhiteLightFestival

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*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

# Artist's Note

By Akram Khan

Out of all the creations I have been blessed to be involved in, *XENOS* is the one that I find to be the closest in line with my personal journey as an artist.

The themes of reflection, death, rebirth, time, alienation, identity, and memory are all part of this creative process, and together with some incredible collaborators, I have embarked on this challenging journey to give birth to *XENOS*.

Essentially, this work is a reflection of how I feel about our world today. It is about our loss of humanity, and how, through past and present wars, we are yet again confronted by the burning question of what it is to be human. How can we, as humans, have such ability to create extraordinary and beautiful things from our imagination, and have, equally, our immense ability to create and commit violence and horrors beyond our imagination.

Prometheus saw this in mankind before we, as a species, ever recognized it.

*For an interview with Akram Khan, please see page 70.*

# Behind the story of *XENOS*

By Ruth Little

Akram Khan's *XENOS* [meaning "stranger" or "foreigner"] asks a question which first arose 100 years ago during the global cataclysm of the First World War, and has continued to haunt our civilization ever since: What is it to be human when man is as a god on earth?

Drawing on the archival traces left by some of more than a million Indian soldiers who fought for the British Empire and experienced slaughter on an industrial scale on its many fronts, *XENOS* is a lament for the body in war, and a memento mori for our own times of violent estrangement from one another and our world.

The Great War was fought between nations, but its acts and outcomes were centered in the individual human body. For all its infamous battles, it was a war of exhaustion, labor, discomfort, and boredom, punctuated by indescribable periods of carnage. It was a war of the hands, from the endless work of entrenchment to the digging of graves and tending of wounds, from the bayonet charge to the laying of barbed wire and communications lines, the lugging of provisions, the manufacture of artillery, and its relentless dispatch over hundreds of miles of incrementally shifting front lines.

The text for *XENOS*, by acclaimed Canadian playwright Jordan Tannahill, gives voice to the shell-shocked dream of a colonial Indian soldier in no-man's land. Many of the sepoys who died in conflict were buried abroad, while for those who returned home, often mutilated and traumatized, another form of erasure followed, as their stories were interred in archives following the rise of Indian nationalism and the rejection of colonial rule. Separated from their own histories, homelands, and countrymen, they became *xenoi*.

*XENOS* reveals the beauty and horror of the human condition in its portrait of an Indian dancer whose skilled body becomes an instrument of war. 'X' is no man and everyman, the unknown and the eternal soldier, alone in a foreign land, a stranger to himself and to an enemy he does not know. *XENOS* is a portrait of *Homo deus* brought back to his human origins in clay and fire. In the end we surrender not to gods, tradition, or empire, but to the earth itself.

Akram Khan's movement language shifts between classical kathak and contemporary dance on Mirella Weingarten's precipitous and symbolic set. His sepoy is a warrior-child, victim-perpetrator, maker and destroyer of myth, defying categories of duty, loyalty, and gender. *XENOS* takes place on the border between East and West, past and present, mythology and technology, where humanity still stands in wonder and disarray.

Direct experience of conflict in the First World War is no longer known on earth. With the death in 2011 of the last surviving combat veteran, our own connection with the felt experience of the War is now possible only through indirect accounts: archival film, photographs, interviews, museum collections, and inherited story fragments. But humankind has another archive in art and culture: the deep and shared reservoir of memory, beauty, and the hope that we may together find our way home.

*Ruth Little is the dramaturg for XENOS.*

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# Prayer

by Kazim Ali

Denuded and abandoned I recite  
but what do I want  
To rise again from the ocean  
or be buried alive in the surge and sleep  
To be a fearsome range in a single body  
or to wind my unity down into depth  
Missing in action, ghost-like  
bobbing in the distance  
Singing psalms to terrify myself  
into deciding:  
So long liberation  
My time in the world was  
only a gesture  
My body a lonely  
stranger  
an ache  
I never knew

—Kazim Ali, "Prayer" from *The Far Mosque*. Copyright © 2005 by  
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*For poetry comments and suggestions, please write  
to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

## Meet the Artists

MAX BARNETT



**Akram Khan**

Akram Khan is one of the most celebrated and respected dance artists today. In just over 18 years, he has created a body of work that has contributed significantly to the arts in the U.K. and abroad. His reputation has been built on the success of imaginative, highly accessible and relevant productions such as *Until the Lions*, *Kaash*, *iTMOi* (in the mind of igor), *DESH*, *Vertical Road*, *Gnosis*, and *zero degrees*.

An instinctive and natural collaborator, Mr. Khan has been a magnet to world-class artists from other cultures and disciplines. 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, visual artists Anish Kapoor, Antony Gormley, and Tim Yip, writer Hanif Kureishi, and composers Steve Reich, Nitin Sawhney, Jocelyn Pook, and Ben Frost.

Mr. Khan's work is recognized as being profoundly moving, in which his intelligently crafted storytelling is effortlessly intimate and epic. 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.

As a choreographer, Mr. Khan has developed a close collaboration with English National Ballet and its artistic director, Tamara Rojo. He created the short piece *Dust*, part of the *Lest We Forget* program,

which led to an invitation to create his own critically acclaimed version of the iconic romantic ballet *Giselle*.

Mr. Khan has been the recipient of numerous awards, including the Laurence Olivier Award, Bessie Award (New York Dance and Performance Award), ISPA (International Society for the Performing Arts) Distinguished Artist Award, Fred and Adele Astaire Award, Herald Archangel Award at the Edinburgh International Festival, South Bank Sky Arts Award, and six Critics' Circle National Dance Awards. Mr. Khan was awarded an MBE for services to dance in 2005. He is also an honorary graduate of University of London as well as Roehampton and De Montfort Universities, and an honorary fellow of Trinity Laban. Mr. Khan is an associate artist of Sadler's Wells, London and Curve, Leicester.

JEAN-LOUIS FERNANDEZ



**Nina Harries**

Nina Harries (bass, vocals) studied classical bass at the Royal College of Music under Enno Senft of the London Sinfonietta, graduating in 2016 and specializing in contemporary classical music. In addition to performing with orchestras, punk bands, folk ensembles, and contemporary experimental ensembles, Ms. Harries is also a soloist and songwriter. She is celebrated for her rare skill of singing and playing simultaneously, and has commissioned several works for bass and voice while at the Royal College of Music. Her own composition work incorporates theater, cabaret, and comedy, with original songs and poetry exploring the relationship between bass and the female voice.



## BC Manjunath

BC Manjunath (percussion, konnakol) exhibited musical talent as a young boy and absorbed the best in Carnatic Tala Vadya from his parents. He has received several awards throughout his career including the Ustad Bismillah Khan Yuva Puraskar, the highest recognition for youth in the field of fine arts in India. He has since expanded his vocabulary and is well-versed in Indian classical, modern jazz, and contemporary classical music, having mastered these genres by collaborating with world-renowned artists at prestigious venues in India and overseas. Mr. Manjunath toured with the Akram Khan Company productions *ma*, *Gnosis*, and *TOROBAKA*.



## Tamar Osborn

Multi-wind player Tamar Osborn (baritone saxophone) graduated from the Guildhall School of Music and Drama in 2000. A strong classical background complemented by jazz studies has enabled her to perform professionally in many different genres. She currently works regularly with the Dele Sosimi Afrobeat Orchestra and jazz artists Sarathy Korwar, the Hackney Colliery Band, Emanative, and Jessica Lauren. Past projects span the worlds of pop, theater, and world music, including Kelis, Van Morrison, Tanmoy Bose, *Fela!* at the National Theatre and Sadler's Wells, and Africa Express (a series of collaborative concerts between African and Western musicians including Tony Allen and Fatoumata Diawara). Ms. Osborn runs

her own project, Collocutor, as bandleader, composer, and performer. Collocutor has three releases: *Instead* (2014), *The Search* (2017), and *Black Satin* (2018).



## Aditya Prakash

Aditya Prakash (vocals) is an award-winning Indian classical vocalist and composer. Known for his powerful and emotive voice, Mr. Prakash has been performing classical Carnatic vocal concerts since the age of 13 and had the rare fortune of performing, touring, and working with sitar maestro Pandit Ravi Shankar from the age of 16. Mr. Prakash studied composition and performance under award-winning musicians during his ethnomusicology studies at the University of California Los Angeles. Although firmly rooted in South Indian classical (Carnatic) music, which he studied under venerated gurus in Chennai, his style is heavily inspired by North Indian classical music, Sufi music, jazz, and hip-hop, which he brings out in his collaborative group, Aditya Prakash Ensemble.



## Clarice Rarity

Clarice Rarity (violin) studied at Guildhall School of Music and Drama and the Royal College of Music. She found that challenging performance conventions inspired her the most, and, at the early stages of her career, focused on performing the works of contemporary classical composers such as John Cage, Pierre Boulez, Michael Finissy, Hans Abrahamsen, and Judith Weir. Her

interest in this repertoire led her to work with some of the most exciting young composers in the U.K., including Oliver Christophe Leith and Lisa Illean. Ms. Rarity's performance highlights include working with the Birmingham Contemporary Music Group at Wigmore Hall and Birmingham Festival Hall, and working at Viitasaari's new music festival with Ensemble Modern/International Ensemble Modern Academy in 2017, as part of a conducting master-class week with Susanna Mälkki.

### **Ruth Little**

Ruth Little (dramaturg) is a dance and theater dramaturg, a teacher, and a writer. Her work has encompassed national arts organizations, remote rural communities, site-specific productions, and large and small-scale exhibitions and expeditions. She lectured in English literature at the University of Sydney, and was literary manager at Out of Joint, Soho Theatre, the Young Vic, and the Royal Court. Ms. Little was associate director at Cape Farewell from 2010–16. She is a dramaturg with Akram Khan Company (*Gnosis*, *Vertical Road*, *DESH*, *iTMOI*, *Dust*, *technê*, *Until the Lions*, *Giselle*) and has worked with Banff Centre for Arts and Creativity, Sadler's Wells, Barbican, and many others. Winner of the 2012 Kenneth Tynan Award for dramaturgy, Ms. Little has a number of publications including *Art*, *Place*, *Climate: Situated Ethics*, *War in the Body*, and *The Meteorological Body*.

### **Michael Hulls**

Over the last 20 years, Michael Hulls (lighting design) 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. Mr. Hulls has worked with Khan over many years on productions including *In-I*, *DESH*, *TORO-BAKA*, and most recently *Until the Lions*. In 2009 Mr. Hulls became an associate

artist of Sadler's Wells. In 2010 his contribution to dance was recognized with his entry into the *Oxford Dictionary of Dance*, making him only the fourth lighting designer to be given an entry. In 2014 Mr. Hulls received the Laurence Olivier Award for Outstanding Achievement in Dance.

### **Vincenzo Lamagna**

Vincenzo Lamagna (original music score, sound design) is a musician, composer, and producer based in London. His music is known for its visceral, emotive, and edgy language that utilizes an unconventional hybrid of electro-orchestral sounds. Mr. Lamagna has carved a niche in the alternative contemporary dance world, where he has established himself as a major collaborator with some of the most acclaimed choreographers of this generation, Hofesh Shechter and Akram Khan. His most recent collaborations include *Until the Lions* and Khan's award-winning 21st-century adaptation of *Giselle* for English National Ballet. His scores are a mercurial combination of acoustic and electronic music, recognized for their ferocious industrial undertones, haunted melodies, and cinematic soundscapes.

### **Mirella Weingarten**

After completing her studies in dramatic arts in London, Mirella Weingarten (set design) studied fine arts in Hamburg and Edinburgh with teachers including Marina Abramović. Since 1996, Ms. Weingarten has worked as a professional theater designer and as a director for opera and dance theater. Her recent work has been seen throughout Europe and includes an extensive collaboration with Berlin Contemporary Opera, designing many of its award-winning productions. Working with kinetic sculpture and moving objects on stage has characterized her work. Since 2011, Ms. Weingarten has been the artistic director of Schlossmediale Werdenberg in Switzerland, a festival for contemporary and early music and audio-visual art.



## Kimie Nakano

Kimie Nakano (costume design) has designed costumes for Northern Ballet, Lithuanian National Opera and Ballet Theatre, Royal Danish Ballet, Companhia Nacional de Bailado, English National Ballet, Van Huynh Company, Royal Ballet of Flanders, Rambert Dance Company, David Nixon, Didy Veldman, Sidi Larbi Cherkaoui, José Agudo, and Yabin Studio. Ms. Nakano's opera production credits include *The Return of Ulysses* directed by John Fulljames for Royal Opera House and *Tristan und Isolde* directed by Carmen Jakobi for Longborough Festival Opera. Her designs for Akram Khan Company include *Vertical Road*, *Dust* (part of English National Ballet's *Lest We Forget*), *iTMOi*, *TOROBKA*, *Gnosis*, *Kaash*, *The Rashomon Effect* (National Youth Dance Company), and *technê* (choreographed for Sylvie Guillem, *Life in Progress*).

## Jordan Tannahill

Jordan Tannahill (writer) has been widely celebrated as one of Canada's most accomplished young playwrights, filmmakers, and multidisciplinary artists. His plays have been produced on major stages internationally and translated into eight languages, while his films and multimedia performances have been presented at festivals including the Toronto International Film Festival, Tribeca Film Festival, and the Venice Biennale. In 2017 his play *Late Company* transferred to London's West End. His virtual reality performance *Draw Me Close*, produced by the National Theatre (U.K.) and the National Film Board of Canada, will open at the Young Vic in January 2019.

## Akram Khan Company

Akram Khan Company was founded in August 2000, born from a dynamic collaboration between choreographer Akram Khan and producer Farooq Chaudhry that started with a conversation in the foyer of London's Queen Elizabeth Hall. Inspired by Khan's

early training in the Indian classical dance form kathak and the hybrid language that organically emerged when he encountered contemporary dance in his teens, a vision began to form. The rules were simple: take risks, be daring, explore the unfamiliar, avoid compromise, and tell stories through dance that are compelling and relevant, with artistic integrity. The company is now renowned for its intercultural, interdisciplinary collaborations and for challenging conventional ideas of traditional dance forms.

In just over 18 years, Akram Khan Company has become one of the foremost innovative dance companies in the world. Its programs range from kathak and modern solos to artistic collaborations and ensemble productions. The company has a major international presence, with tours reaching cultures and peoples across the globe. Khan has been the recipient of numerous international dance awards, including an Olivier Award for his solo production *DESH* (2012) and multiple Critics' Circle National Dance Awards. A milestone in the company's journey was the creation of a section of the London Olympic Games Opening Ceremony in 2012. Akram Khan Company enjoys artistic association with Sadler's Wells Theatre in London, Curve in Leicester, and other leading venues and festivals around the world.

## White Light Festival

*I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.*  
—Arvo Pärt. Now in its ninth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by

conversations with artists and scholars and post-performance White Light Lounges.

## **Lincoln Center for the Performing Arts, Inc.**

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually,

LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

### **Lincoln Center Programming Department**

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## **For XENOS**

Mavin Khoo and Nicola Monaco, *Rehearsal Directors*

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Marek Pomocki, *Stage Manager*

Stéphane Déjours, *Lighting Engineer*

Julien Deloison, *Sound Engineer*

Russell Parker, *Technician*

Mashitah Omar, *Project/Tour Manager*

Props made by Louise Edge from LFX props & special fx

The original music score was devised in collaboration with the musicians, and contains extracts from Requiem in D minor, K.626 (Wolfgang Amadeus Mozart), *Hanging on the Old Barbed Wire* (traditional composition), *Tu Karim* (traditional composition), *Chhap Tilak* (Amir Khusro), *Babul Mora* (Nawab Wajid Ali Shah), and *Naiharwa* (Kabir).

## **Akram Khan Company Administration**

Akram Khan, *Artistic Director*

Farooq Chaudhry, *Producer*

Jan Hart, *Finance Director*

Tina Fagan, *Technical Manager*

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Amy Sharkey, *Executive Assistant to Akram Khan*

Special thanks to Katia Arfara & the OCC team, Michael Chance, Michael Moody, Nigel Hinds, Jenny Waldman, Sarah Goodfellow, Hervé Le Bouc, Delphine Lombard, Béatrice Abeille-Robin, Mr. & Mrs. Khan, Yuko Khan, Sayuri & Kenzo Khan, Dannii Evans, Zia Ali, Es Devlin, Zena Edwards, Tim Freke, Ronan Harrington, Daniel Hernandez, Amit Lahav, Jerome Lewis, Confucius MC, Vahakn Matossian, Camilla Power, Ella Saltmarshe, Murray Shanahan, Zahed Sultan, Temujen Gunawandera, Jess Balla, Chris Timpson, Paul Evans, Robin Leonard, Florian Stagliano.

Akram Khan gratefully acknowledges the Akram Khan Company staff team: Farooq Chaudhry, Jan Hart, Richard Fagan, Tina Fagan, Mashitah Omar, Clare Cody-Richardson, Céline Gaubert, Christine Maupetit, Amy Sharkey, Hannah Patel, Mai Tassinari, Nathan White, and all those who contributed to make the production successful.

*Akram Khan Company's exclusive North American representation:*

2Luck Concepts—John Luckacovic & Eleanor Oldham

[www.2luck.com](http://www.2luck.com)