

## CHE... MALAMBÔ

### 舞炫自由

The "malambo" was born in the loneliness of the Argentinean plains around 1600. Among Argentinean dances it is exceptional, because it doesn't feature lyrics and is only performed by men supported by elaborate guitar accompaniments. Complex and energetic, the malambo was traditionally danced in tournaments to exhibit the extraordinary skills of the gauchos. che... malambô is a dynamic performance that beautifully expresses the virtuosity and vitality of the unique South American dance form.

在眾多的阿根廷舞曲當中，以“馬蘭博”（Malambo）顯得最具特色。它起源於1600年的阿根廷草原，那裡是高楚牧人挑戰傳統舞蹈技巧的真正場地。此舞曲特別之處是它並沒有歌詞和結他伴奏，而且均由男士上陣。舞者們雙腳幾乎沒有喘息的一刻，不停地交疊舞動，令人目不暇給！《舞炫自由》中的英氣舞者們，盡情展現雄糾糾的男性氣概，躍動出最熱情、最激烈的南美舞。

**Saturday and Sunday May 14 and 15, 8pm,  
Macao Cultural Centre Grand Auditorium**  
**Tickets: MOP120, 100, 80**

星期六（5月14日）及星期日（5月15日）  
晚上八時  
澳門文化中心綜合劇院  
票價：澳門幣120, 100, 80



## DANCE, SWEAT AND TESTOSTERONE

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# 舞者的男兒氣概



On the 14<sup>th</sup> and 15<sup>th</sup> of May, the stage of the Grand Auditorium at the Macao Cultural Centre, came to life with the powerful rhythms of Malambo, a traditional Argentinean dance performed exclusively by men, and accompanied only by drums and guitar.

一群英氣十足男舞者，以強而有力的舞步，結合大鼓和結他的強勁節奏，於5月14日和15日在文化中心綜合劇院，為觀眾呈現了阿根廷民俗舞蹈“馬蘭博”雄赳赳的男兒氣概。

There are no voices, only rhythms that evoke the galloping of horses, in “Che... Malambo”.

Director Gilles Brinas describes to the performance as, “a frenzied mob of fourteen dancers strong and enigmatic, half man, half horse, offering from the first to last breath, a vibrant spectacle of the traditions of the region”.

The Company began in 2005, and despite all the performers being from Argentina, it was Frenchman Gilles Brinas, a former ballet dancer who had earlier worked with Maurice Béjart, that created it and built it into the vibrant show that it is today.

“I found Malambo in Paris in the 1970s and from that moment on the

芭蕾舞曲《舞炫自由》全無人聲，只有猶如駿馬奔騰的律動。

舞團導演 Gilles Brinas 指表演「充滿狂野力量，十四名舞者以半人半馬的形象出現，踏著剛勁和變幻舞步，在舞台上施展渾身解數，把阿根廷民俗舞蹈發揮得淋漓盡致。」

舞團始創於2005年，全班底均來自阿根廷，唯獨導演 Gilles Brinas 則來自法國，這位前芭蕾舞員早前曾與 Maurice Béjart 合作過，才創進了舞團，並把表演做得有聲有色。

Brinas 說：「70年代時，我在巴黎見識到“馬蘭博”，

dance was stuck in my head and in my heart. Then I had an idea, bought a plane ticket and went to Argentina. I met some dancers and we started doing this”, says Brinas.

Forming the company wasn't without its challenges, but after a first failed attempt, the French choreographer met Gustavo Molajoli and the director of the National Ballet of Argentina, Nydia Viola, and from then on Brinas was able to gather dancers from all over Argentina.

The director also wanted to bring the traditional Argentine dance into a more contemporary format.

“Originally it was a solo dance lasting no longer than two or three minutes. The steps are the same now but we have made some changes.”

The Malambo was born on the fertile, expansive Pampas plains in the South American lowlands in the 17<sup>th</sup> century. It was originally a fascinating duel of rhythms, in which two men would dance face to face in the smallest possible space, tap dancing and competing, until one of them withdrew.

In its modern format, it retains the intensity of these original duels, but also takes on a graceful, artistic element. At its core however remains the constant percussive tempo.

“I love that the dance is physical and I also like the musicality of the Malambo. I felt something without realizing what it was. But now I know it's the rhythm, a constant heartbeat,” concludes Brinas.

從那一刻起，這舞蹈時刻在我的腦海中浮現。後來，我有了一個想法，隨即買了機票到阿根廷，認識了好幾位舞者，我們便開始組團。」

組團之路困難重重；經過第一次的失敗嘗試後，Brinas 認識了 Gustavo Molajoli 和阿根廷國家芭蕾舞團團長 Nydia Viola，從此他便能召集阿根廷全國各地的舞者。

導演 Brinas 也希望把傳統的阿根廷舞蹈演變成一個更富現代色彩的舞蹈。

「《舞炫自由》原本是一支不超過兩三分鐘的獨立芭蕾舞舞，舞步統一，但現在在“馬蘭博”舞的基礎上改良舞台效果。」

“馬蘭博”的歷史追朔到17世紀，初見於南美低窪肥沃一望無際的彭巴斯草原，原先為別具魅力的決鬥節奏，兩名壯男狹路相逢，面對面踏舞，利用各式重踏、滑地、腳跟重踏等類似踢踏舞的步伐比拼，直到其中一人退席為止。

現代的“馬蘭博”則保留了原始決鬥的剛勁，揉合了優雅的藝術元素。但其精粹仍在於不斷踢踏的節奏。

最後，Brinas 說：「我愛上“馬蘭博”舞步中非凡力量和音樂感，最初我不明自己的感覺，但現在我明了一心跳不斷的節拍。」