

Intercultural Theatre Institute proudly presents  
in collaboration with Esplanade – Theatres on the Bay

**F E E** F I F O F U  
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## **THREE FARCES**

*The Virtuous Burglar, One Was Nude And One Wore Tails* by Dario Fo  
and *Alice in Wonderless Land* by Dario Fo & Franca Rame

10 – 12 NOV 2016, THU – SAT, 8PM  
12 NOV 2016, SAT, 3PM  
ESPLANADE THEATRE STUDIO

Presented by



In Collaboration with



# THIS PRODUCTION IS DEDICATED TO THE MEMORY AND CELEBRATION OF DARIO FO (1926 - 2016) AND FRANCA RAME (1929 - 2013).

**Fee Fi Fo Fun** comprises three farces from acclaimed Italian playwrights Dario Fo and Franca Rame about the wicked and the ridiculous.

*One Was Nude And One Wore Tails* tells a semi-absurdist tale of a man escaping being discovered in a love affair, and forced to hide in a dustbin.

*Alice in Wonderless Land* is Fo's and Rame's twisted take on the original Lewis Carroll tale, where Alice now finds herself in a world of sexploitation.

*The Virtuous Burglar* is a comedy of errors that occurs when a burglar's intent is stymied by a couple having an illicit affair, made further complicated by the arrival of the burglar's wife and yet another thief.

Advisory: Coarse language and sexual references. Recommended for ages 16 and above.

## ONE WAS NUDE AND ONE WORE TAILS

By **Dario Fo**  
Translated by **Ed Emery**

First Road Sweeper: **Anildo Böes**  
Second Road Sweeper: **Cerys Ong**  
Woman: **Kady Cheung**  
Naked Man: **Soti Ramapati D**  
Patrol Man: **Ramassamy S**  
Man in Evening Dress: **Catherine Ho**

Melody for road sweepers' song by Catherine Ho

A street and park on the outskirts of town. Late night.

## ALICE IN WONDERLESS LAND

By **Franca Rame** and **Dario Fo**  
Translated by **Gillian Hanna**

Alice, etc.: **Liz Sergeant Tan**

- 15 MINUTE INTERMISSION -

## THE VIRTUOUS BURGLAR

By **Dario Fo**  
Translated by **Joe Farrell**

Burglar: **Soti Ramapati D**  
Burglar's wife: **Catherine Ho**  
Man: **Ramassamy S**  
Woman: **Cerys Ong**  
Anna: **Kady Cheung**  
Antonio: **Anildo Böes**  
Second Burglar: **Liz Sergeant Tan**

A third floor apartment in a well-to-do block of flats, late night.

Director:  
**Aarne Neeme**

Production Designer:  
**Tolis Papazoglou**

Lighting Designer:  
**Josiah Yoong**

Production Manager:  
**Nat Lim**

Stage Manager:  
**Vivi Agustina**

Scene Shop Carpenters:  
**Martin Torello Tubig**  
**Zaki Haleem Huff**

# DIRECTOR'S MESSAGE

In this third, and last, final-year production of 2016, we want our fledgling graduates to display what they have achieved during their training at ITI. Last year, I worked with them on *Realism*; now they face the challenge of a more heightened style and genre. The choice of the *Fo* farces was to highlight their physical and comic skills, but more importantly to celebrate the power of Theatre.

Farce is an extreme and exaggerated theatrical genre, whose purpose is to provide laughter and escape. It is dominated by plot rather than character development - the more ordinary the characters, the more extraordinary the events. It must move rapidly, as it doesn't bear analysis, being only believable for the moment. Characters are driven by dedicated self-interest, and are thrown wildly off course by unprovoked accidents and sudden panic - no time for reflection. Improprity is of the essence - all farce is about class and sex.

Since the time of Aristophanes in the fifth century B.C., and probably even earlier, comedy and farce has been used to expose social injustice and individual flaws. As Moliere put it: "People don't mind being wicked, but they object to being made ridiculous." The theatre needs to educate as well as entertain. And it does so best not by instructing, but by speculating - asking questions, and then allowing the audience to provide the answers themselves.

In the citation for his Nobel Prize in Literature award in 1997, Dario Fo was praised as a writer "who emulated the Jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden." This is evident even in these two early farces from the late 1950s; the first of which explores the adage "that clothes maketh the man", and the last which demonstrates that compared to an honest thief, hidden vices are not the nicest.

In *Alice in Wonderland* (written in 1977), Fo, with his wife and artistic partner Franca Rame, look at the limitations of women's liberation under the pressures of the 'male gaze'. She had said, "the function of our theatre is to try to provoke self-awareness in the audience, a consciousness of what's going on around them, and provide, in a sense, a mirror of society ... The most important thing, the crucial thing that I would wish to see, that I would demand, is respect for women everywhere: at home, in the street, in the family and in bed. Very important."

Finally, Dario Fo's advice to young actors : "The important thing is to train yourself in a given direction, and to create a discipline for yourself. But in order to create a discipline, you have to have an ideology. In my opinion it is extremely dangerous to practice in the Theatrical Arts without knowing what end this practice is supposed to serve."

I wish our graduating class every joy, success and fulfillment in their profession!

**Aarne Neeme (AM)**  
Director of *Fee Fi Fo Fun*



## ANILDO BÖES

### Anildo Böes (Brazil)

Brazilian native, Anildo Böes, holds a Bachelor in Dramatic Arts from the Universidade Federal do Rio Grande do Sul, Brazil. As an undergraduate, he was selected as a movement researcher under theatre director and researcher Inês Alcaraz Marocco. As part of the work, Anildo had to undertake an intense four years training based on the movements of regional farmers' physical labour.

In 2008, he co-founded the Grupo Cerco theatre company together with his mentor, Marocco. Working with other collaborators, he co-created two acclaimed productions, *O Sobrado* and *Incidente em Antares*. Anildo has also performed in many Brazilian cities, in various notable theatre festivals such as FILO and Poa em Cena.

Anildo also has extensive experience in planning and performing in carnivals. He is part of *Bloco da Laje*, a collective of artists from Porto Alegre that holds public meetings in order to promote social inclusion and community creation.

In 2014, Anildo joined the Intercultural Theatre Institute's actors training (ITI) in Singapore to develop his actor's craft and expand his knowledge in intercultural theatre. "I came here with different expectations than how it actually turned out to be — such as spending over a month just re-learning how to walk (in Beijing opera) or how to stay still (in Noh) ... but these have been good surprises in my learning."

After graduation, Anildo hopes to return to Brazil to continue street / carnival-style theatre.

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## CERYS ONG JIE LING

### Cerys Ong Jie Ling (Singapore)

Cerys' love for the stage was kindled since her kindergarten days. Through the school years, she has participated in numerous performances, as well as national storytelling and drama competitions. A former Theatre Studies and Drama humanities scholar at Victoria Junior College, Cerys took her commitment to performance further by enrolling in the full-time, three-year training at ITI. "The hardest I've laughed and cried in my entire life have been here in the ITI studios — it emerges from how the training has stretched me, both as an individual and as an actor."

An effectively bilingual performer, Cerys has also been hosting events for schools and corporates, and weddings both in Singapore locally and overseas (Beijing, Taiwan).

Post-graduation, Cerys would like to pursue work opportunities in naturalistic/realist theatre forms.

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## CATHERINE HO

### Catherine Ho (Singapore)

Catherine had always harboured a love for performance. While working full-time as a sales and marketing executive, Catherine still found the time to be part of the ensemble in TheatreWorks' *Lift: Love Is Flower The* in 2013. That year, she also took part in The Stage Club's dinner theatre play, *Voyage* and the year-end pantomime, *Little Red Riding Hood*, and attended workshops in Suzuki Method and Viewpoints, conducted by Nine Years Theatre.

Spurred on by her dramatic endeavours, Catherine decided to make the leap to full-time theatre by enrolling in ITI in 2014.

After almost three years in ITI, she is grateful to have evolved as a person, and ever more certain of her commitment towards theatre. "It has been a journey back to discovering myself — I came to be aware that I have to truly learn about myself, before I can learn about other forms and people."

Catherine hopes to pursue work in the Singapore theatre community after ITI. "The training in ITI has prepared me to work in many kinds of theatre."

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## LIZ SERGEANT TAN

### Liz Sergeant Tan (Singapore)

As an energetic little girl, Liz Sergeant Tan was only ever still when she was an enraptured audience member at her late mother's [Christina Sergeant's] mime shows. Since then, she's been hooked on theatrical energy.

She believes strongly in the communal enterprise and the tremendous power of theatre, and hopes to devise worthy shows of substance and magical spirit for both children and adults.

Liz studied theatre at the School of the Arts, and was part of the first graduating cohort in 2012. She has performed twice at the Arts House (*Manifest*, January 2014 and *Floating Bones*, July 2014), and has acted in short films produced by Tisch Asia students.

When she's not busy enjoying her training in ITI, she entertains at children's birthday parties. After ITI, she hopes to work in the Singapore theatre community, before eventually seeking more specialized training. "I will stay and work in Singapore for a year; in puppetry, children's theatre and mask work. Then, I hope to get more training. ITI has opened my body and mind so that I can pursue many things."

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## KADY CHEUNG (Hong Kong)

In 2007, Kady initiated a group — Artist Mission — that focuses on theatre of the absurd in her hometown of Hong Kong. She also spent four years training in traditional Cantonese opera at the Hong Kong Academy of Performing Arts and graduated with a Diploma in Chinese Traditional Theatre. While at ITI, Kady continues to concurrently pursue her final component (a thesis) to gain a Master of Arts in Shakespeare and Theatre, to be conferred by the University of Birmingham, UK.

Having designed curriculum for schools and other education bodies, Kady is also an active drama teacher. Post-graduation, Kady plans to return to Hong Kong to continue her work in acting. "After graduation, I will continue to work on scripting, collaborating and applying what I've learnt here; I would also like to share what I've learnt."

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## S. RAMASSAMY (India)

S. Ramassamy (a.k.a. Ram) holds a Master of Performing Arts in Theatre and Drama (MPA) from Sri Sankaradass Swamigal School of Performing Arts, Pondicherry University, India. In his studies, he explored the bridging of research and practice into a meaningful body of work, an approach which he then adopted in his acting and directorial work.

Post-graduation, Ram continued his theatre practice under the guidance of Dr Prabath Bhaskaran (Pondicherry University) to further his research into spiritual actor training in India. Ram also has training in the body-and-mind focused disciplines of Kalaripayattu (Indian martial art form) and yogic studies.

As a theatre activist, Ram formed the Velippadai Theatre Movement in Kuruvinatham village in Puducherry as a platform and avenue for innovative thoughts, self-expression and critical mind amongst the students, youths and others in the rural community. "I've always believed that theatre-making is a social effort, not an individual journey. The openness of ITI has been invaluable in re-affirming that."

He has participated and performed in the International Festival of Theatre organised by the National School of Drama (NSD), Delhi, India in 2012. He was also a crew member in the International Theatre Festival of Kerala (ITFOK) in 2010 and in the International Women's Theatre Festival held at Puducherry in March 2012.

Ram intends to continue his community theatre work back in India after graduating from ITI.

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## Soti Ramapati D. (India)

Soti Ramapati D. (Soti) hails from Tilhar, Shahjahanpur in Uttar Pradesh, India.

No newcomer to theatre, Soti has been working as an actor and director for over six years. He has acted in plays helmed by some of India's most luminary directors including Mohan Maharishi, Abhilash Pillai, Satyabrata Rout, N.J. Bhikshu, Noushad Mohamed Kunju and Sreejith Ramanan.

In Uttar Pradesh, Soti established a theatre company with a focus to improve the lives of people through its works.

Committed to the craft, Soti then decided to pursue a year-long Masters programme in Theatre Arts at the University of Hyderabad before furthering his training in ITI.

Soti holds a joint Bachelor of Arts in Hindi and Sociology, as well as a Master of Arts in Hindi from M.J.P. Rohilkhand University, Bareilly, India.

After this training at ITI, Soti hopes to explore the intercultural, psychophysical, acrobatic and physical aspects in theatre-making. "My time at ITI has been a search for my own identity — both physical and emotional."

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Cast photos by Bernie Ng (MsBern Photography)

# PRODUCTION AND CREATIVE TEAM

## Aarne Neeme

Director

Aarne Neeme has been in the theatre and film profession since the 1960s as a director and academic. He has taught at various leading tertiary institutions over the past 20 years in Australia (Head of Department of Theatre at the Western Australian Academy of Performing Arts) and Singapore (Senior Fellow at the National University of Singapore). He has also, previously, held the positions of Artistic Director of National Theatre Co. Perth, Hunter Valley Theatre Co., and Hole in the Wall Theatre Co. Since 2001, Aarne has worked in television, directing drama series such as *Blue Heelers* and *Neighbours*. A recipient of various awards in Sydney, Perth Newcastle and Canberra; most notably, he was conferred the Order of Australia Award in the Queen's Birthday Honours in 2013.

## Tolis Papazoglou

Production Designer

Greek-born Tolis Papazoglou is an award-winning scenographer and director who has worked in Singapore, Australia, New Zealand, Cyprus, U.K., USA and his home country. His creative work has been recognised with a UNESCO Laureate (1999). Papazoglou has also received awards from QEII Arts Council (1982), Australian Commissioner General for Prague Quadrennial (1991) and Creative NZ (2007), among others. He has also won accolades for his work in scenic design for theatre, screen, opera, ballet, dance, events, exhibition and installation, and interior design. In Singapore, Tolis has designed for productions and lectured in Nanyang Academy of Fine Arts (NAFA) and LASALLE College of the Arts. He is currently in pre-production for the Maori *BACCHAE* and *BLACK DOG* for Little Dog Barking Puppetry Co., in New Zealand.

## Josiah Yoong

Lighting Designer

Josiah Yoong is a graduate of technical theatre from LASALLE College of The Arts (2011). Since then, he has been lighting many theatre and dance performances. Out of the theatre, Josiah also does lighting console programming for a Christian youth service. Josiah continues to be excited about lighting different genres of shows in the future.



# THANK YOU

FOR SHARING THIS JOURNEY WITH US

## ABOUT THE PLAYWRIGHTS

**Dario Fo** (24 March 1926 - 13 October 2016) is an Italian actor-playwright, theatre director, stage designer, songwriter, painter and political campaigner. A prolific writer who continued to work till his final years, Fo's work is known for its controversy, wit, sharp satire and social criticism, in a style that is reminiscent of medieval jesters and commedia dell'arte. Some of Fo's best known works — which have been translated into 30 languages and performed across the world — include *Mistero Buffo*, *Accidental Death of an Anarchist* and *Non Si Paga! Non Si Paga! (Can't Pay? Won't Pay!)*. His work and life is strongly coupled with that of his wife, actress Franca Rame. Fo is as equally known for his political activism. In 1997, Fo was awarded the Nobel Prize in Literature and described by the awarding committees as "he who emulates the jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden". Fo's works are celebrated for their ability to amuse, engage and engender perspectives.

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**Franca Rame** (18 July 1929 - 29 May 2013) is an admired Italian actor, playwright and political activist. Born into a family with a long theatre tradition, Rame made her stage debut in 1951. She married Fo in 1954 and since then, had been a frequent professional partner of her husband. A co-founder of the Dario Fo-Franca Rame Theatre Company in Milan in 1958, Rame's work turned increasingly political and anti-fascist after 1973. When Fo received the Nobel Prize in 1997, he acknowledged Rame as his muse and shared the prize with her. Through the decades, Rame campaigned for political office and in 2006, was elected to Parliament as Senator for the Italy of Values party in Piedmont. The power couple also co-founded theatre collective Associazione Nuova Scena in 1968, and collective La Comune in 1970.

### FRIENDS OF ITI

Adelbert van Dijk  
Ameera Ashraf  
Arun Mahizhnan  
Audrey Wong  
Bessie Lim  
Chew Kheng Chuan  
Chris Lee  
Clarissa Oon  
Damodharana  
David Liew  
David Nayar & Vardan  
Edmund Fong  
Giorgia Ciampi  
Hayden Ng  
Janice Leong  
Janice Koh  
Joseph Grimberg  
Kenry Peh  
Kwok Kian Woon  
Lee Sia Ang  
Lim Guan Seng  
Lim Huey Yuee  
Lim Mei Yin  
Manalram Prasanna  
Manuela Panos Gissler  
Maryline David  
Meta Setiawan  
M. Thevarani  
Michael Hor  
Mukta Ahluwalia  
Neu Hock Chuan  
Ng Lay Chin  
Paul Rae  
Peter Sau  
Phan Ming Yen  
Rahul Gupta  
Rosa Daniel  
Ruth Bereson  
Sai Ram Nilgiri  
Sim Pern Yiau  
Teo Geok Hwee  
Wendy Cheong

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Chew How Teck Foundation  
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Kwan Im Thong Hood Cho Temple  
US Embassy in Singapore  
Arts Fund

### ITI ANGELS INITIATIVE

Tommy Koh  
Alan Chan  
Alvin Lin  
Annabelle Yip  
Arun Mahizhnan  
Benson Puah  
Chew Kheng Chuan  
Georges Barbey  
George Yeo  
Goh Yew Lin  
Ho Ren Hua  
Kathy Lai  
Kong Eng Huat  
Kwok Kian Woon  
Lawrence Wong  
Leonardo Drago  
Ng Shin Ein  
Ong Pang Boon  
Philip Jeyaretnam  
Pierre Lorinet  
Roger Fluri  
Samuel Seow  
Sat Pal Khattar  
Tharman Shanmugaratnam  
Vincent Choy

*And other Angels who wish to remain anonymous*

ITI Angels Initiative has also received contributions from Nicholas Goh and Wang Gungwu.

With support from



Special thanks to

Mallika Prasad for voice coaching; A Gentleman's Tale for the costume; Caroline Chin, Henrik Cheng, Hau Gui Sze, Mohanraj Pooja, Regina Foo and Saranjith Pattambi for their assistance in the production.

The amateur productions of "The Virtuous Burglar", "One Was Nude And One Wore Tails" and "Alice in Wonderless Land" are presented by special arrangement with SAMUEL FRENCH, LTD.

About ITI

ITI began as the Theatre Training & Research Programme (TTRP), founded in 2000 by renowned dramatist, Kuo Pao Kun (1939–2002), and current Director, T. Sasitharan, after a period of research, reflection and preparatory work, including discussions with an international panel of consultants.

ITI is inspired by the unique experience of contemporary theatre in Singapore and, in particular, by Kuo Pao Kun's artistic vision and multicultural practice. ITI's teaching methodology draws from a matrix of traditional theatre systems and conceptions of theatre-making from different cultures, with a view to producing critically and socially engaged artists who make original, contemporary theatre.

ITI's distinguished alumni include Peter Sau, recipient of the 2011 Young Artist Award and the 15th M1-The Straits Times Life! Theatre Awards for Best Actor; Yeo Yann Yann, winner of the 2013 "Best Supporting Actress" Award for her role in *Ilo Ilo* at the Golden Horse Awards, the Valdivostok International Film Festival, and the Asia-Pacific Film Festival; and Felimon Blanco, recipient of the 2013 Most Outstanding Zambosurian Award (Philippines).

UEN Charity/CPE No: 200818680E | CPE Registration Period 13/7/16 to 12/07/20

Intercultural Theatre Institute is a recipient of the National Arts Council's Major Grant for the period from 01/04/15 to 31/03/18



Esplanade Presents

Kalaa Utsavam Indian Festival of Arts

YOU ARE HERE

BY POOJA NANSI  
DIRECTED BY JOEL TAN

(Singapore)

Pooja Nansi is getting married, and planning a wedding in Singapore is making her think about her roots. This one-woman show, interspersed with Pooja's trademark mix of poetry and storytelling, is an attempt to find a place for her family's messy sprawl of stories in orderly Singapore.

(Performed in English. 1hr, no intermission)



18 Nov 2016 • Fri • 7.30pm  
19 Nov 2016 • Sat • 3pm & 7.30pm  
Esplanade Recital Studio

\$30<sup>^\*</sup>  
Floor seating: \$10 (limited capacity)  
<sup>\*</sup> Concessions for students, NSFs & seniors: \$18  
<sup>^</sup> *Esplanade&Me* specials available.



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