

INTRODUCING



KAI LOSEY
SINGAPORE

Kai Losey is enjoying his first year studying at the School Of The Arts (SOTA), where he trains in the Theatre 1B Programme. Kai performed in lead roles for several of his former primary school's drama productions, where he developed a love for the performing arts. He has many artistic interests, and this year he is sitting for his grade 5 piano practical exam and will participate in Hip Hop performances as a member for the Elite Kids at Studio Wu. During his free time, Kai enjoys making props and replicas from his favourite TV show, Doctor Who and has developed a passion for wire sculpting. Although he has many interests, Kai hopes his diverse arts background will add to his capability as a professional actor as he grows and develops.

AARNE NEEME

DIRECTOR

Aarne Neeme has been in the theatre 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 Theatre Department 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.

YONG RONG ZHAO

SOUND DESIGNER

Rong Zhao (aka. rz) is a freelance audio engineer and sound designer. His first design work is *Loveplay* (2011) and he has recently worked on *Chingay Parade Singapore 2015*.

His foray into interactive and computer music has led him to work on *The Canopy* (2011) together with Patrik Magnus Lindborg and Joyce Beattian Koh. The piece was exhibited at the International Computer Music Conference (2011) and World Stage Design (2013). rz is one half of The Suswatai Brothers - who were involved in the recent release of *Yau's The Astral Journey* and they are currently working on a new EP from Charles J Tan. He is a member of indie band, Giants Must Fall. Their music is available at <http://giantsmustfall.com/>.

PRODUCTION TEAM		CREATIVE TEAM	
PRODUCTION MANAGER	NAT LIM	DIRECTOR	AARNE NEEME
STAGE MANAGER	ASYANTI BET ALIAS	PRODUCTION DESIGNER	TOLIS PAPAZOGLU
ASSISTANT STAGE MANAGER	WEI WANG SEAH	LIGHTING DESIGNER	JOSIAH YOUNG
		SOUND DESIGNER	YONG RONG ZHAO
		VOICE COACH	ROBIN PAYNE
		ASST TO PRODUCTION DESIGNER	TK HAY
		MAKEUP TUTOR	CATHERINE HO
		GRAPHIC DESIGNER	RAKEEZA SHEREN

HOW HE LIED TO HER HUSBAND

Her lover: Al-Matin Yatim
Herself: Chang Ting Wei
Her husband: Yazid Jalili

There will be a 20 minute interval between each play. Patrons are kindly requested to leave the auditorium.

THE PRIVATE EAR

Tchaik: Yazid Jalil
Ted: Al-Matin Yatim
Doreen: Chang Ting Wei

ONE FOR THE ROAD

By Harold Pinter

Nicolas: Yazid Jalil
Victor: Al-Matin Yatim
Nicky: Kai Losey and Adam Wee
Gila: Chang Ting Wei



ABOUT THE PLAYWRIGHTS

George Bernard Shaw (26 July 1856 – 2 November 1950)

An Irish playwright and a co-founder of the London School of Economics. A prolific playwright with over 60 plays to his credit, Shaw also wrote novels, short stories, literary criticism and journalistic pieces. A man of strong political views, Shaw turned down a knighthood. He is the sole recipient of both a Nobel Prize in Literature (1925) and an Academy Award (1938) - the latter for his work on the film, *Pygmalion* (an adaptation of his play of the same name).

Peter Shaffer (15 May 1926)

An English playwright and screenwriter, best known to the general public for his award-winning scripts for *Equus* (1977) and *Amadeus* (1984). *Equus*, in a 2008 - 2009 re-staging on Broadway, attracted particular attention for its star cast, Daniel Radcliffe, fresh off his *Harry Potter* stint. Shaffer's theatrical career, however, began since the 1950s. His works often contain a mix of philosophical dramas and satirical comedies. The original staging of *The Private Ear* in 1962 (presented together with *The Public Eye*) cast Maggie Smith and Kenneth Williams at the Globe Theatre, London. He was knighted in 2001.

Harold Pinter (10 October 1930 – 24 December 2008)

An English creative multi-hyphenate - playwright, screenwriter, actor and director. An influential dramatist whose career spanned over half a century (from the 1950s), Pinter is widely recognised as the screenwriter for *The French Lieutenant's Woman* (1981). His canon of plays has always been complex, hinting at absurdism, *One For The Road* fell into his overtly political phase of playwrighting when Pinter obsessed about power politics. In his lifetime, Pinter garnered over 50 awards, prizes and honours including the Nobel Prize in Literature (2005) and the French Légion d'honneur (2007).

DIRECTOR'S MESSAGE

Power, Sex and Success are the themes that run through all three plays. Power and success follow one another and sex is a complement to both. They form part of mankind's most basic drives - success and possession, through the acquisition of wealth and sex.

The three plays are separated by 80 years, and cover some of the major theatrical developments of the 20th century: a tragedy with touches of expressionism; a tragi-comedy with surrealistic moments; and a farce as an extension of comedy of manners. Each writer pushing the boundaries of genre. We also found lots of small resonances between them.

Pinter's play is about how tyranny justifies itself and why it must be resisted; Shaffer's, about how we can self-sabotage the relationships we most seek; and Shaw's, about how the truth is relative to the eye of the beholder.

Pinter's play is arguably his most explicit political work. He says: "I don't really see *One For The Road* as a metaphor for anything. It describes a state of affairs in which there are victims of torture. You have the torturer, you have the victims... There are at least 90 countries that practise torture now quite commonly as an accepted routine. With any imprisonment, with any arrest, torture goes with it... Certainly in terms of actual physical brutality, by which I mean murder and rape, which are the given facts in *One For The Road*... I don't believe that anything in the play is an exaggeration, by any means."

The Private Ear was part of a double-bill with *The Public Eye*, and became an early success for Shaffer. A state of isolation in his central characters has been a recurring motif. He writes "I think some of the reasons I've had a sense of happiness in my life, a sense of fulfillment, is that I began with a sense of invisibility about myself. As I evolve I become more visible. When I'm 100, if I manage to write lots of plays, I can read them all in a row and it may give me some vague sense - only vague - of what I am and was."

Shaw wrote in his preface to *How He Lied To Her Husband*: "Trifling as it is, I print it as a sample of what can be done with even the most hackneyed stage framework by filling it in with an observed touch of actual humanity instead of with doctrinaire romanticism. Nothing in the theatre is staler than the situation of husband, wife and lover, or the fun of knockabout farce. I have taken both, and got an original play out of them, as anybody else can if only he will look about him for his material instead of plagiarizing *Othello* and the thousand plays that have proceeded on *Othello*'s romantic assumptions and false point of honour."

I am delighted to have the opportunity of being with the ITI team again, especially my friends and colleagues of long standing - Robin Payne and Tolis Papazoglou. We have worked together over a 30 year period, and this may mark our last association - though I hope not! Theatre is essentially evanescent, but the memories burn brightly.

Finally I would like to wish these three remarkable young actors every joy and success in their chosen profession. The plays were picked in part to test and demonstrate their versatility with text, in both characterisation and genre; to show what they have acquired and honed in their studies at ITI; and of course to celebrate the riches of the theatre experience with our audience.

Aarne Neeme



ITI began as the Theatre Training & Research Programme (TRP), 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 over four decades 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

THANK YOU

SO MUCH FOR SHARING THIS JOURNEY WITH US

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CHEW MENG CHUAN	JOSEPH GRIMBERG	ROTH BERESON
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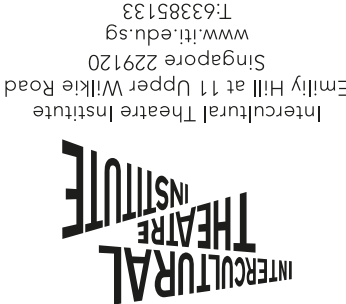
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CHEN MENG CHUAN	PHILIP LEMACTNAM
CHENG YEO	ROGER FLURI
GEORGE YEO	SAMUEL SEOW
GOH YEW LIN	SAT PAL KHATRA
HO REN HUA	THARUMAN SHANMUGARATNAM
KADRY LAI	VINCENT CHOI
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ITI Angels Initiative has also received contributions from Anabelle Yip, Nicholas Goh and Wang Chungui

Our special appreciation to our partners, supporters and sponsors who have believed in ITI all the way.

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A TRIPLEBILL OF GEORGE BERNARD SHAW, PETER SHAFFER AND HAROLD PINTER PLAYS

DIRECTED BY AARNE NEEME
DESIGNED BY TOLIS PAPAZOGLU

19 - 21 MARCH 2015
DRAMA CENTRE BLACK BOX

POWER & SEX & SUCCESS

POWER & SUCCESSES

AL-MATIN YATIM
Singapore

Singaporean Al-Matin Yatim first began his craft as an actor in 2007 when he joined Temasek Polytechnic's then Malay theatre society, Titisan Temasek. Since then, he has worked with theatre and dance companies such as the National University of Singapore Malay dance group, PanggungArts, People's Association, Teater Artistik, Teater Kami, TheatreLab, Cake Theatrical Production and Chowk Dance Productions. He has also worked on collaborative works with Esplanade and Read! Festival by National Library Board.

After he completes his three-year training at ITI, Matin hopes to share the idea of intercultural theatre on an international level and contribute back to his society.

Matin is a recipient of the NAC-ITI Arts Scholarship.

YAZID JALIL
Singapore

Yazid's professional theatre experience began long before joining Intercultural Theatre Institute. An alumnus of Singapore Repertory Theatre's youth wing, the SRT Young Company, Yazid had also worked as an actor with Singapore theatre companies such as Teater Ekamatra, BUDS Theatre Company, Cake Theatrical Productions, Agni Koothu, We Colour People Theatre Company and Yellow Chair Productions. Yazid was nominated Best Supporting Actor at the 11th Life! Theatre Awards (2011) for his role in Teater Ekamatra's production of *Charged*. He also has a Best Performance nomination at the 3rd Singapore Short Film Awards (2012) for his leading role in *Love In Any Genre*. More recent is his and fellow co-actors' nomination in the 13th Life! Theatre Awards (2013) for Best Ensemble for *Pretty Things* (Pat Toh/Substation). Yazid was last seen in *The Malay Man and His Chinese Father*, a physical theatre piece that is part of the M1 Singapore Fringe Festival 2015.

In 2011, Yazid pursued theatre training in France at the Ecole Philippe Gaulier as an awardee of the Singapore National Arts Council Residency Programme.

Yazid also holds a diploma in Communications and Media Management from Temasek Polytechnic, where he specialised in English journalism. Yazid is a recipient of the NAC-ITI Arts Scholarship and has a scholarship from the Tan Chay Bing Education Fund.

CHANG TING WEI
Taichung, Taiwan (ROC)

Ting Wei graduated from the University of East London with a Master's Degree in Acting (2011) and also holds a Bachelor's Degree in Applied Theater and Creative Drama from the National University of Tainan.

In her postgraduate study years, Ting Wei has performed with Half Moon Theatre and Stratford Theatres in London, and also played Natasha in Chekhov's *Three Sisters*. She was involved in many arts festivals in Taiwan, including hosting the Nan Ying Art Festival. Ting Wei's involvement in the traditional arts has seen her perform with Ming Hwa Yuan Taiwanese Opera Company in the play *Sui Tang Yan Yi*.

In Singapore, she has collaborated with Drama Box, playing a lead role in a forum theatre piece *Just A Bad Day* (2013). As part of the Esplanade's 2014 Huayi Festival, Ting Wei has also performed in *Moving Horizon: A Nanyin Journey presentation*, and with Cake Theatre in *Decimal Points 810* (2014).

Ting Wei hopes to gain more in-depth acting skills and acquire new knowledge of various theatre forms in her training at Intercultural Theatre Institute.

AL-MATIN YATIM . CHANG TING WEI . YAZID JALIL

DIRECTED BY AARNE NEEME
DESIGNED BY TOLIS PAPAZOGLU

19 - 21

MARCH 2015

DRAMA CENTRE BLACK BOX AT
THE NATIONAL LIBRARY BUILDING