

INTERCULTURAL THEATRE INSTITUTE PRESENTS

PLAYWRIGHT
VIJAY TENDULKAR

DIRECTOR
NOUSHAD MOHAMED KUNJU

TRANSLATOR
BALWANT BHANEJA



The Cyclist

28 - 30 JUNE 2018
DRAMA CENTRE BLACK BOX

FEATURING THE GRADUATING CLASS OF 2018:
CAROLINE CHIN, HAU GUEI SZE (ZIZI), POOJA MOHANRAJ, LAKSHMANA KP

About *The Cyclist*

The Cyclist is a play which challenges the boundaries laid down by a stereotypical middle class family to pitilessly cut short all the aspirations and desires of a bubbly youth who yearns for adventure. It is a routine practice to curb young people's exploratory and risk-taking tendencies so that they conform to traditional values, falling in line with the expectations of their family and society at large. It is also a commentary on the playwright Vijay Tendulkar's own life journey, which is embarked upon much later in life, armed with only a childlike yearning to explore the unknown and unseen—a wish which could not be realised sooner because of the restrictions placed on by overprotective parents.

The Cyclist is not about a single journey set in any specific time and space; it is layered, and keeps shifting between the real and the imagined world from the perspective of the cyclist. The excitement of the journey diminishes with each encounter with obstacles, both natural and human, which bring the cyclist closer to the harsh realities of the world. The encounters are odd and uncanny, albeit hilarious, but are instrumental in driving home the futility of an individual's endeavours to seek the meaning of their presence in the world. The triviality of humanity's existence—a complex matter which the play deals with through its episodic structure and naturalistic dialogue—this is the hallmark of the play.

Director's Message



All of us have charted our own journeys in life and are still continuing to do so. Without comprehending how much we have covered and how much more is still left, we all want to come full circle. However, the moment we think we have arrived, we realise that we have reached the same point from which

we started. The whole journey feels like a journey from nothingness to nothingness, taking us back to the profound question that surrounds anyone's existence: 'where did I come from, and where I am going?'

Aside from this age-old existential question, what really excited me about this play were the simple, comic ways to drive this message home. *The Cyclist* is about the long-awaited journey embarked upon by the central character, who cycles through the mental, physical and historical encounters of her conscious and subconscious being. These encounters, both theatrical and hilarious, keep the cyclist oscillating between the extremes of fear and joy. This was where I felt the need to explore how to execute the visuals of these amusing encounters. All efforts were directed towards justifying the cyclist's mental and physical journey, and driving home the larger message in a playful manner.

Another reason I selected this play was to explore intercultural expression through each actor's perception. The play provided the students with an opportunity to explore and transcend cultural boundaries, in the spirit and philosophy of ITI. Another fascinating aspect of the play is the range of real, surreal and hallucinatory characters. The burden of this bizarre mix of characters was to be shared by these four actors. The actors' challenge was to transition quickly and convincingly from one character to another, in spite of the brief time on stage. The structure of the play is episodic, and each actor has their own journey from character to character.

We deliberately changed the cyclist's gender from male (in the original text) to female in order to bring a sense of neutrality to the title *The Cyclist*, and to break stereotypical notions. Moreover, in the present day, we often see a mother rather than a father having more control over a daughter's aspirations. The character of the mother is an integral part of the cyclist's consciousness throughout the play, and the cyclist always seeks her out for guidance in times of confusion and trouble.

Although we believe that ideally, the whole world should be a place where everyone can move freely from one place to another, in reality it is not. Restrictions are imposed through a range of signs, symbols and conditions that are scattered throughout the entire landscape to demarcate territories, thereby quashing the free spirit of humanity. A journey in its truest sense should be a liberating experience from all these man-made restrictions. The cyclist's free spirit is often blocked by these territorial signs and symbols. A variety of them are used in the play to depict the cyclist's struggle over the course of her journey. The props are equally important, serving as an extension of the characters and establishing the space.

It is indeed a proud moment for me to work with my alma mater and revisit the legacy of intercultural values that I was endowed with as a student here. I wish each student 'happy cycling' throughout their life's journey. I feel blessed to have had the opportunity to work with such wonderful, dedicated actors. I am also grateful to Simon Stollery for extending his expertise to help the actors work on their text to develop their characters, and to Lim Chin Huat for supporting the actors with their movement techniques. I would also like to express my gratitude to Clarisse Ng and her wonderful production team who made this play possible. Loads of love and best wishes to the entire production team of *The Cyclist*. And finally, many thanks to ITI for giving me this golden opportunity.

Noushad Mohamed Kunju
Director of *The Cyclist*

Credits

Main Character

Caroline Chin

Boy, Neighbour (Auntie), Passer-by,
Crowd 3, Lion, Ghost Figure 3
& Whirling Image 3

Hau Guei Size (Zizi)

Ma, Sage, Lord of the Earth,
Crowd 2, Bandit, Ghost Figure 1
& Whirling Image 2

Pooja Mohanraj

Pa, Crowd 1, Kirkpatrick Image,
Lord of the Heaven, Penny Farthing Image,
Ghost Figure 2, Whirling Image 1 & Merman

Lakshmana KP

Director
Playwright
Translator
Lighting Designer
Sound Designer
Set Designer
Set Construction
Costume Coordinator
Make-up Coordinator
Production Manager
Stage Manager
Assistant Stage Manager
Stage Crew

Noushad Mohamed Kunju
Vijay Tendulkar
Balwant Bhaneja
Raphaela Chan
Noushad Mohamed Kunju
Noor Effendy Ibrahim
A. Syadiq, Maryam Noorhimli
Eve Tan
Catherine Ho
Clarisse Ng
Chong Jeannette
Cindy Sng
Syimah Sabtu, Siti Nur Atiqah Binte Ramlee





CAROLINE CHIN

carolinechinyh@gmail.com

Caroline's journey began during her secondary school days when she took the Drama Elective Programme course. From then, Caroline was certain of her love of theatre and thus took a gap year after junior college to explore theatre and dance.

During that time, she worked with Drama Box and was also part of Maya Dance Theatre's MOVE Programme (2015), where she co-created an original work, *i have nothing to do with explosions*, most recently featured in the M1 Contact Contemporary Dance Festival's Off Stage Programme (2017). She has also trained in butoh under Yoshito Ohno at the Kazuo Ohno Dance Studio in Yokohama, Japan.

Post-graduation, Caroline hopes to collaborate with those of different backgrounds and art forms to explore how differences can find harmony through art. She is also keen to further her studies and hopefully deepen her training in one or more of the traditional forms she has been immersed in during her time at ITI.

Caroline is a recipient of the ITI-William Teo Scholarship.



HAU GUEI SZE (ZIZI)

ziziclaindy94@gmail.com

Guei Sze (a.k.a. Zizi) from Kota Kinabalu in Sabah, Malaysia, found her passion for theatre at the very first drama lesson she received in secondary school. In 2013, Zizi trained and performed under Pitapat Theatre (Sabah). She then furthered her studies in Taiwan from 2014 to 2015 in performance and theatre.

Zizi has worked extensively with Pitapat Theatre, appearing in various productions such as *The Wanted* (2013), *An Enemy of the People.At the Moment* (2015 & 2016), *Theatre in Kampung-Island Shade* (2016), and *Kakak* (2017). *An Enemy of the People.At the Moment* toured to Damansara Performing Arts Centre, Kuala Lumpur (2016). *Kakak* was performed in Kuala Lumpur Performing Arts Centre, Black Box KK, Sabah and later toured to Tua-Tiu-Tiann International Festival of Arts, Taipei (2017). In 2018, Zizi's performance in *Kakak* won her an award for Best Actress in a Leading Role at the 15th Asli Drama Awards. In Singapore, she has performed in *The Moonlit Smile* at the Esplanade Moonfest (2016) and *Speak Cryptic's The Tribe* at SIFA O.P.E.N 2016.

After ITI, Zizi plans to continue her practice, exploring the intricacies of voice production and character work.

Zizi is a beneficiary of the Möbius Fund, which provides loans for actor-students.



POOJA MOHANRAJ

mohanraj.pooja@gmail.com

Hailing from Kerala, Pooja is an actor, director, translator, voice artist, and theatre educator. Prior to ITI, she trained with G. Venu, David Zinder and Chandradasan, and attended workshops by Richard Schechner and Alex Pinder.

Pooja has worked with acclaimed directors such as Chandradasan, Kumara Varma and Neel Chaudhuri. Her major productions include *Egle and Cleopatra* (a solo play), *Andorra and Balcony*. She directed her first play, *Sorry Dad but I Have To*, for the Collegiate Theatre Festival for New German Writing by Goethe-Institut/Max Mueller in New Delhi. She has collaborated on *The Bowl Project* with multidisciplinary artists from Korea and *The Eleven Project* with French artists, and has also been a facilitator for theatre-in-education programmes for schools in India.

In Singapore, she has performed in Pathey Nimidam, a Tamil theatre festival by Ravindran Drama Group. Pooja holds a Masters in Theatre Arts from the School of Drama and Fine Arts, Thrissur.

After ITI, Pooja hopes to create her own theatre projects, get involved in collaborative work and work towards using theatre as a tool for social change through her new arts and cultural organisation, Talir.

Pooja is a recipient of the ITI International Scholarship and a beneficiary of the Möbius Fund.



LAKSHMANA KP

lakshmana1.kp@gmail.com

Lakshmana KP is an actor, director, writer and teacher from Karnataka, India. He graduated from Ninasam Theatre Institute in 2012 and has been travelling across India, working in various productions with different theatre groups.

He has performed in Bharat Rang Mahotsav and in Mahindra Excellence Theatre Awards (META), both international theatre festivals in Delhi. He has also taught in Adima Kolarand Rangayana Shimoga and repertory theatres in Karnataka. Lakshmana has had the opportunity to work not just in professional theatre, but also exploring theatre-in-education with children and young adults.

In Singapore, he was in Chowk Productions' *The Second Sunrise* (2016), *Pallavi in Time* (2017) and *from: The Platform* (2017) as an actor, dancer, musician and technician.

Lakshmana is also a published poet and an activist concerned about the marginalised people and cultures of Indian society.

Lakshmana is a recipient of a scholarship sponsored by a private philanthropist and a beneficiary of the Möbius Fund.

Creative Team

Noushad Mohamed Kunju, Director

Noushad Mohamed Kunju is presently working as an Associate Professor in the Department of Theatre Arts, Sarojini Naidu School of Arts & Communication, University of Hyderabad, India.

He is a member of the Intercultural Theatre Institute's examination board. He is also a visiting faculty member of the National School of Drama (NSD) in New Delhi, Theatre in Education Tripura, Film and Television Institute of India, and the Drama Department at the University of Saskatchewan, Canada.

After graduating from the Intercultural Theatre Institute in 2005, he became the Artistic Director of the Shri Ram Centre (SRC) of Performing Arts, New Delhi. Prior to this, he also worked as an artist at NSD Repertory Company from 1999 – 2002. He holds a Diploma in Dramatic Arts from NSD (1996 – 1999) and a Bachelor of Theatre Arts from Thrissur School of Drama, University of Calicut, Kerala (1993 – 1996).

His directorial ventures in SRC include Bertolt Brecht's *The Caucasian Chalk Circle* (2010) in the Mizo language, in collaboration with the Department of Art and Culture of the Government of Mizoram; *Reflections* (2011), a devised performance with students from the Department of Theatre Arts at the University of Hyderabad which was staged at the National Theatre Festival in India (2012) and invited to the International Festival of Theatre Institutes (2012) by NSD; Girish Karnad's *Nagamandala* (2015) and Euripides' *The Trojan Women* (2017) with students from the Department of Theatre Arts at the University of Hyderabad; and *Sahasi Ammala* (2017), a Nepali adaptation of Bertolt Brecht's *Mother Courage and Her Children* with NSD Sikkim Centre Repertory Company.

Vijay Tendulkar, Playwright

Vijay Tendulkar (1928 – 2008), Indian playwright and screenwriter, wrote more than 30 full-length Marathi-language plays and numerous one-act plays, short stories and movie scripts about controversial social themes, including violence, poverty, women's rights and corruption. Some of Tendulkar's most famous plays include *Shantata! Court Chalu Ahe* (*Silence! The Court Is in Session*; 1967) and *Sakharam Binder* (1971). *Ghashiram Kotwal* (*Ghashiram the Constable*; 1972) has been recognised as one of the longest-running plays in the world, with more than 6,000 performances staged internationally.

Tendulkar began his career writing for newspapers and had a daily column in the *Maharashtra Times*. However, it was his play *Shrimant* (*Affluent*; 1956) that made him a household name. In addition to his plays, Tendulkar wrote screenplays in both Marathi and Hindi. His script for *Manthan* (1976) won the National Film Award for Best Screenplay.

For his literary accomplishments, Tendulkar received the Padma Bhushan award, one of India's highest civilian honours, in 1984. In 1998 he won the Lifetime Contribution award from the Sangeet Natak Akademi Fellowship. Tendulkar is the subject of the documentary *Tendulkar and Violence: Today and Yesterday* and a short film, *Ankahn* (*The Untold*), both released in 2007.

Raphaella Chan, Lighting Designer

Raphaella graduated from the Hong Kong Academy for Performing Arts (School of Technical Arts) and Hong Kong Baptist University (with a major in English Language and Literature). She has focused on lighting design since 2000, after 10 years of working as Production Manager and Stage Manager for various companies.

Since then, she has designed lighting for most theatre and dance companies in Singapore. Recent productions include *The Great Wall*, the 8th ASEAN Para Games Opening Ceremony, *Jurong Songbook* and *La Voix Humaine*.

Noor Effendy Ibrahim, Set Designer

Noor Effendy Ibrahim is an interdisciplinary arts practitioner who has been active since 1991. Effendy was the fifth Artistic Director of The Substation from 2010 – 2015, and the Artistic Director of Teater Ekamatra from 2001 – 2006.

He served on the Singapore National Arts Council Board of Directors from 2004 – 2006 (7th term). He received the Japanese Chamber of Commerce and Industry Singapore Foundation Culture Award in 2007. In 2016, Effendy formed the interdisciplinary performance collective *akulah BIMBO SAKTI* (I am the MAGIC BIMBO in Malay), which recently performed at the International Theatre Festival of Kerala 2018.

Eve Tan, Costume Coordinator

Eve Tan has been working in the arts industry for the past twenty years and has worked on several art projects and exhibitions, such as programme manager for *Art of Speed* and *The Big Draw 2015* at Playeum, committee organiser for the 6th International Urban Sketchers Symposium, and programme curator for *My HeARTland Carnival* (Mediacorp Channel 8). Eve sees creative projects as being connected to the dirt and champagne of everyday life.

As a designer, she specialises in design for theatre and festivals, such as *A Nation In Concert*, *Brokenville*, *Romeo and Juliet*, *Maha Mela* and Festival Village 2001 & 2002. She was the Art Director for *Studio Disney* (Disney Channel) and *U Pick Live* (Nickelodeon).

She was also the wardrobe stylist for theatre productions and films such as *People Like Us*, *7 Letters*, *Blood Ties*, *Kallang Roar the Movie* and *Singapore Dreaming*.

As an artist, Eve works primarily in watercolour and ink. Her works were recently featured at Your Mother Gallery. She loves working with art and nature, and has conducted children's art workshops at The Substation, Playeum, Toa Payoh playground and community centres.

As the Co-Partner of Twogaether, Eve would like to see artists from different fields, such as music, theatre, literature, visual arts and artisan crafts, support each other and work together on projects that address social needs.

Catherine Ho, Make-up Coordinator

A recent addition to the theatre industry, Catherine went from marketing productions to being in them. It was almost five years ago that she made the commitment to train as an actor at the Intercultural Theatre Institute. She now focuses on devising original works primarily as a bilingual actor, and also sometimes works as a director and make-up artist. Catherine believes strongly in using theatre to engage and provoke people's minds, to invite conversations and to encourage understanding. Her make-up guru is YouTube and her face is her training ground.

SPECIAL THANKS: Lim Chin Huat, Cheong See Yeng, the staff of Drama Centre and everyone who helped to make this production possible.



About ITI



Intercultural Theatre Institute (ITI), based in Singapore is a three-year, practice-based, professional actor training programme founded on a rigorous, intercultural learning methodology with a view to producing original, contemporary theatre.

The school began as the Theatre Training & Research Programme (TTRP), founded in 2000 by renowned dramatist, Kuo Pao Kun (1939–2002), and current Director, T. Sasitharan – both Cultural Medallion recipients. It is shaped by Kuo Pao Kun's vision of intercultural learning that draws from a matrix of traditional theatre systems and modern theatre-making.

ITI's distinguished alumni include Peter Sau, recipient of the 2011 Young Artist Award and the Life! Theatre Awards; Yeo Yann Yann, winner of the 2013 "Best Supporting Actress" Award for her role in *Ilo Ilo* at the Golden Horse Awards, the Vladivostok International Film Festival, and the Asia-Pacific Film Festival; Felimon Blanco, recipient of the 2013 Most Outstanding Zambosurian Award (Philippines); and Sankar Venkateswaran, recipient of the Aditya Vikram Birla Kalakiran Puraskar (India) presented to young, contemporary artists for outstanding achievements.

ITI is a recipient of the National Arts Council's Major Company Grant for the period from 01/04/18 to 31/03/21
UEN Charity/CPE No: 200818680E | CPE Registration Period 13/7/16 to 12/07/20

Thank You

FOR BEING A PART OF ITI'S JOURNEY

FRIENDS OF ITI

Abel Van Staveren
Adrienne Kouwenhoven
Alvin Lee
Arumugam Pradeepan
Caroline Fernandez
Daniel Teo
David & Noemi White
Eddie Ong
Graeme Wilson
Isis Koh
Kelvin Ang
Kerry Peh
Lee Sia Ang
Lim Huey Yuee
Lim Mei Yin
Lin Sh Liang
Manuela Panos Gissler
Melisa Wee
Melissa Leung Hiu Tuen
Phan Ming Yen
Tay Huey Meng
Toh Bao En
Wang Liansheng
Xie Shangbin

And other Friends who wish to remain anonymous

GRANT-MAKERS

Lee Foundation
National Arts Council
Tan Chay Bing Education Fund
Kuo Pao Kun Foundation
Chew How Teck Foundation
Hong Leong Foundation
Kwan Im Thong Hood Cho Temple
U.S. Embassy, Singapore
Arts Fund
Embassy of Mexico in Singapore
JCCI Singapore Foundation Limited, in association with Japanese Chamber of Commerce & Industry, Singapore

CORPORATE SUPPORTERS

Aesop Pte Ltd
APC Hosting Pte Ltd
CornerStone Wines
Do Not Design LLP
EFG Bank
Epigram Pte Ltd
First Printers Pte Ltd
Gim Tim Group
Jellycat Sg
M.A.C Cosmetics Singapore
Moving Mouse LLP
Nanyang Inc.
Pek Sin Choon Pte Ltd
Pilot Namiki
RJ Paper
Suntec Singapore
The Prestigious. Bespoke Tailors
Wild Rocket

ITI ANGELS INITIATIVE

Tommy Koh
Alan Chan
Alvin Lin
Annabelle Yip
Arun Mahizhnan
Benson Puah
Charlotte & Yew Lin Goh
Chew Kheng Chuan
George Yeo
Georges Barbey
Ho Ren Hua
BinjaiTree
Kong Eng Huat
Kwok Kian Woon
Lawrence Wong
Leonardo Drago
Ng Shin Ein
Ong Pang Boon
Philip Jeyaretnam
Pierre Lorinet
Prabhat Ojha
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

Our full list of Partners & Supporters can be found at iti.edu.sg/support/supporters

GRADUATION PRODUCTIONS

2014-2018



EXTREMITIES
Directed by
Arne Neeme
29 NOV – 1 DEC
Esplanade
Theatre Studio

ADVANCED ACTING WORKSHOP

Encounter with Otherness: Physical Action
By Alberto Ruiz Lopez (ITI Head of Acting)

7 & 14 July 2018 (Sat), 1pm – 5pm
Emily Hill, 11 Upper Wilkie Road

This 2-day intensive workshop is designed for actors who seek to deepen their technique and be exposed to a range of different approaches adapted from ITI's acting programme.

In this workshop, participants will be introduced to methods that open up creative possibilities that the actor cannot discover alone. They will also learn how to use physical actions to emanate their internal self using external expressions. This will enable them to link different aspects of performance: concentration, relaxation, imagination, control and delivery.

The workshop will cover: "Path of the Action: Perception, Reception, Affectation and Reaction", "Animality", "Preverbal expression" and "Transitive actions".

➔ Register at iti.edu.sg/events

ENROL TODAY —

Want to make original and impactful theatre? Train under the most respected names in specialised theatre fields and be connected to an acclaimed alumni network.

Applicants must:

- Be above 18 years of age
- Have a GCE 'A' Level certificate or equivalent cultural literacy.
Note: Graduates from junior colleges, polytechnics and universities, as well as current theatre practitioners are welcome to apply
- Demonstrate artistic talent and ability, maturity and commitment
- Be proficient in English. This means a GCE 'O' Level pass in English, or its equivalent, or a pass (score 50% or higher) in an English Proficiency Test, administered at the time of the audition
- Artistic talent and ability, maturity and commitment, and cultural literacy (if relevant) will be assessed from your application and at an audition if you are shortlisted.

➔ Apply now at iti.edu.sg/admissions

Please submit your applications to us by 31 Aug 2018.
Enquiries: admissions@iti.edu.sg or call us at **+(65) 6338 5133**.

“NEW THEATRE FOR
PROGRESSIVE
TRANSCULTURAL TIMES”

- Richard Gough, Artistic Director of the Centre for Performance Research (CPR);
Professor of Music & Performance Research, Faculty of Creative Industries,
University of South Wales (Cardiff), UK in the Polish Theatre Journal

BOARD OF DIRECTORS

Mr Arun Mahizhnan (Chairman)

Special Research Advisor, Institute of Policy Studies

Dr Kwok Kian Woon

Associate Provost (Student Life), Nanyang Technological University

Mr Chew Kheng Chuan

Independent consultant in philanthropy

Mr Tan Tarn How

Playwright; Adjunct Senior Research Fellow, Institute of Policy Studies

ACADEMIC BOARD 2017-2020

Prof Erik Ehn

Playwright and Director, USA

Prof Phillip B. Zarrilli

Artistic Director, The Llanarth Group; Research Fellow, IRC, Freie Universität, Berlin;
Professor Emeritus, Drama Department, University of Exeter, UK

Dr Quah Sy Ren

Associate Professor, School of Humanities, Nanyang Technological University, Singapore

Dr Frances Barbe

Senior Lecturer & Course Coordinator – Bachelor of Performing Arts,
Western Australian Academy of Performing Arts

EXAMINATION BOARD 2017-2020

Mr Aarne Neeme, AM (Order of Australia)

Director and educator

Dr Paul Rae

Associate Professor in Theatre Studies, School of Culture and Communication,
University of Melbourne

Mr Noushad Mohamed Kunju

Director, actor and educator;
Associate Professor, Department of Theatre Arts,
Sarojini Naidu School of Arts & Communication, University of Hyderabad

Mr Peter Sau

Director, actor and educator;
Theatre faculty, School of the Arts, Singapore

Mr Nelson Chia

Artistic Director, Nine Years Theatre, Singapore



SHOWCASING PERFORMANCES IN THE BEST LIGHT

Technology and convenience take centre stage at Suntec Singapore. Fitted with state-of-the-art sound, dramatic lighting and a dynamic stage-wide LED video wall, our versatile 6,200-seat performance arena is ready for artistes to plug and play, live.

INTERCULTURAL THEATRE INSTITUTE



ITIsg



iti_sg



iti_sg



iti.edu.sg

With support from

金基氏李
Lee Foundation



CULTURAL
MATCHING
FUND

