

**BASED ON FYODOR DOSTOYEVSKY'S  
*CRIME AND PUNISHMENT***

**INTERCULTURAL  
THEATRE  
INSTITUTE**

**& A  
LEAKAGE(S)  
ANTICOAGULANTS**



**7-9 SEP 2017**

**DRAMA CENTRE BLACK BOX**

**WRITTEN BY DAVID GAITÁN**

**DIRECTED BY ALBERTO RUIZ LOPEZ**

**ENGLISH TRANSLATION BY JULIÁN MESRI**



**“THERE MUST BE  
POETRY IN WHAT IS  
HORRIBLE.”**

**ITI PRESENTS THE SINGAPORE PREMIERE OF  
*LEAKAGE(S) AND ANTICOAGULANTS* BY MEXICAN  
PLAYWRIGHT DAVID GAITÁN.**

**RASKOLNIKOV HAS KILLED AN OLD WOMAN. BUT IT'S  
FOR THE GREATER GOOD. CAN GOOD INTENTIONS  
JUSTIFY A CRIME?**

**DELVE INTO THE TURMOIL OF A MURDERER'S MIND  
AND DISCOVER THE DEPTHS OF THE HUMAN SOUL IN  
THIS DARKLY COMIC WORK.**

**BASED ON DOSTOYEVSKY'S CLASSIC NOVEL *CRIME  
AND PUNISHMENT*, *LEAKAGE(S) AND ANTICOAGULANTS*  
IS A RIVETING PSYCHOLOGICAL EXPLORATION OF A  
GUILTY CONSCIENCE.**

# DIRECTOR'S MESSAGE



We live in times when there are still places in the world where violence is neither condemned nor spared. There are many TV series or movies where the dead are counted by tens and hundreds. Daily news shows the effects of war and hunger around the world. We are so accustomed to living with death that sometimes an isolated crime seems insignificant to us.

But what happens when someone actually kills? Can a criminal be a victim of his or her circumstances? Might society have some responsibility for crime?

For Raskolnikov, our protagonist, such an act can make the difference between being Napoleon or a simple "infectious louse", as he is called in the play.

Can crime be an extreme metaphor for what often happens in life?

At least in the theatre, the horrible can contain poetry through the mental and physical alchemy of the actor, through an orderly and lucid ceremony where the imaginary is the privileged intruder.

In our production of *Leakage(s) and Anticoagulants*, we meet novelist Fyodor Dostoyevsky's questions in *Crime and Punishment*, in the light of Mexican playwright David Gaitán's new vision — brought into play by this diverse group of ITI actors.

In this way, we reaffirm our conception of theatre-making from different cultures, with a view to producing critically and socially engaged artists who make original, contemporary theatre.

Given the uncertainty about how to transform the world, let's start in another way: where it is possible to relate the individual to the social; through the contact between imagination and reason, the unconscious and the conscious, the imaginary and the real. This is our critical attempt, to think about what is coming.

**ALBERTO RUIZ LOPEZ**  
Director

# CAST & CREATIVE TEAM

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**MIKOLAI**

**PAWNBROKER**

**NARRATOR**

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**REGINA FOO, WONG YUNJIE**

**SONIA KWEK, TEO DAWN**

**UMA KATJU, SHIRLEY TAN**

**HENRIK CHENG, DESMOND SOH**

**MATHILDE BAGEIN**

**ISABELLE LOW**

**NAMAHA MAZOOMDAR**

**VANESSA WU**

**DESMOND SOH**

**TEO DAWN**

**SARAN JITH**

**SHIRLEY TAN, UMA KATJU**

**WONG YUNJIE, REGINA FOO**

# CAST



## TEO DAWN (SINGAPORE)

Email: [dawnteo88@hotmail.com](mailto:dawnteo88@hotmail.com)

Dawn graduated from Dunman High School's IP programme in 2012 and after a two-year break, found herself in ITI, pursuing theatre training.

In her two-year break from school, Dawn worked on theatre productions with Buds Theatre Company, contributed editorially to online platforms and gained some real-life experience with internships, before deciding to join ITI in 2015. Most recently, in 2017, Dawn performed in *Chicken Curry* by The Wright Stuff, a playwright incubation programme of Toy Factory Theatre Ensemble.

With an interest in traditional performing art forms and their rigour, coming to ITI has been a journey of self-discovery, challenge and growth for the young theatre-maker.

*Dawn is a recipient of the ITI Scholarship.*



## DESMOND SOH (SINGAPORE)

EMAIL: [desmond\\_0808@hotmail.com](mailto:desmond_0808@hotmail.com)

Desmond was first captured by the power of theatre in River Valley High where he was a student. He then went on to join and eventually head the school's Chinese Language Drama and Debate Society, participating in numerous performances.

Spurred on by that theatrical start, Desmond went on to be a part of Drama Box's youth wing, ARTivate, and is a graduate of its second cohort in 2014. He has also served as director's assistant (movement) for *Kopitiam* (2016), a programme of the Esplanade's "Feed Your Imagination" series.

After he graduates from ITI, Desmond plans to continue his work in acting, exploring theatrical structures and how they can create spaces for conversations in the community.

*Desmond has been a beneficiary of the Tan Chay Bing Education Fund and is a recipient of the ITI-William Teo Scholarship.*



## HENRIK CHENG (USA)

EMAIL: [hcheng821@gmail.com](mailto:hcheng821@gmail.com)

Henrik is a theatre practitioner from New York City. His theatre career started when he signed up as a backstage crew at Queens College at the City University of New York; he then went on to work as a light board technician with the New York Fringe, and has also served as an off-Broadway stage manager. Half a decade later, he turned towards focussing on directing in theatre. To that end, he attended La MaMa's Director's Symposium (Umbria, Italy) in 2012, followed by directing two site-specific pieces in New Orleans prior to leaving for Singapore in 2014.

His most recent projects in Singapore include facilitating Speak Cryptic's *The Tribe* at SIFA O.P.E.N. 2016, content creation and performing in *Alamat Bahru* with Wright Assembly, and performing in *Pretty Butch*, a commission of the M1 Singapore Fringe Festival 2017.

Henrik gravitates towards performing work that provides hope, is healing, or encourages positive, proactive change.



## ISABELLE LOW (SINGAPORE)

EMAIL: [isabellelow95@gmail.com](mailto:isabellelow95@gmail.com)

Isabelle sees herself as a dreamer and inspires to bring joy and stories to people through theatre. Through her exposure to Speech and Drama in her younger years, Isabelle quickly realised how she loves listening, telling, creating and performing stories.

With the support of her family, teachers and prayer, she decided, since a fairly young age, to take the road less trodden and choose art studies rather than a strictly academic track.

Isabelle is a graduate from School of the Arts, Singapore (SOTA), and has performed in a musical *Monsieur Vincent, The Saint For All Seasons* (2003) with the Church of Saint Vincent de Paul. In 2016, Isabelle was involved in *Pretty Little Things*, an installation performance directed by Ruyi Wong, Teaq and Osh, which was part of Kult Kafé's Prototype Thursday programme.

*Isabelle is a recipient of the ITI Scholarship.*



## MATHILDE BAGEIN (FRANCE)

EMAIL: [mat.bagein@gmail.com](mailto:mat.bagein@gmail.com)

Obsessed by the question "what is the essence of theatre?", Mathilde Bagein obtained a degree in Scenic Arts from the Université d'Artois, in 2012.

Not fully satisfied with the answers she found in the books, Mathilde joined the Conservatoire à Rayonnement Régional de Lille and was selected for the three-year curriculum of Professionalisation in Acting. As part of her training, she discovered various old art forms such as taiji, mime, neutral and larval masks, classic and baroque speech, as well as clowning.

Enriched by these learnings, she started to perform for different projects with varied troupes at festivals in France. Pushed by the urge to discover how theatre is practised in other cultures, she also attended international workshops and the one-month intensive training of Suzuki and Viewpoints training by SITI Company in Paris. In order to fulfill her research on the origins of theatre and to meet other cultures, she joined Intercultural Theatre Institute in 2015.

In the future, Mathilde wishes to work in ensembles where questions of culture are explored.



## NAMAHA MAZOOMDAR (INDIA)

EMAIL: [n\\_mazoomdar@hotmail.com](mailto:n_mazoomdar@hotmail.com)

From a very young age, Namaha has had an inclination towards music and dance. She has seven years of training in ballet, 11 in singing, 13 in martial arts, and has been performing semi-classical dance on stage for over a decade.

A sociology graduate, Namaha's passion for dance nevertheless persisted, and she is an experienced performer in Odissi — an Indian classical dance form. While pursuing dance, she chanced upon ITI.

To Namaha, theatre training was a challenge, as she was principally a dancer. However, voice training fascinated her. She felt that projecting emotions through dance and speech lent a different dimension to a performance — an empowering one.

After ITI, Namaha wants to continue work on this path and hopes to carve a strong individuality for herself in the process.



**REGINA FOO (SINGAPORE)**

EMAIL: regina.miaojuan@gmail.com

Regina's love for the theatre was seeded at a young age when she attended Chinese Speech & Drama classes at the Singapore Hokkien Huay Kuan Arts & Cultural Troupe (SHHK) as part of her parents' efforts to encourage her to speak Mandarin.

While pursuing her marketing degree at Singapore Management University, she continued producing and directing theatrical works with her childhood friends from SHHK and began to teach speech and drama to young children.

In 2014, after a stint at Paper Monkey Theatre under the guidance of Benjamin Ho, she was given the opportunity to be a co-puppeteer for *The Wind Came Home* as part of "Both Sides Now – An Immersive Arts Experience about Death" presented by Arts Wok & Drama Box under the tutelage of Tan Beng Tian. Through this opportunity, Regina came to experience the power of theatre as a space where people can share stories to find strength, courage and hope to live, as life pulls us in many directions.

Regina enjoys the process of theatre as a prism to see things in different perspectives, to open minds and to experience the colorful spectrum of human emotions.

*Regina is a recipient of the ITI Scholarship.*



**SARAN JITH (INDIA)**

EMAIL: nksaranjith@gmail.com

Saranjith has been researching, exploring and working in theatre, music and visual arts since 2007. He has been conferred a bachelor's degree with a focus on painting and sculpture, and an MA and MPhil (research) in Theatre Arts.

Over the past nine years, Saranjith has exhibited his paintings in several state and national exhibitions in India, and has acted in more than 40 theatrical performances in India and Singapore. He has been awarded state and national level acclaim many times for excellence in painting and acting during his university studies in India.

Several of the productions he has acted in were staged in national and international theatre festivals in India, in cities such as Mysore and Kerala. Notably, he has worked on several projects commissioned by the Kerala Sangeetha Nataka Academy and Kerala Lalithakala Academy.

Saranjith has also worked as a musician accompanying classical dancers in India and elsewhere. In Singapore, Saranjith has collaborated with Chowk Productions as a set designer, musician, and performer, and with SRI Initiatives as a musician. In 2016 he performed with Martin Schick from Switzerland in his production, *Halfbreadtechnique*, commissioned by Esplanade Theatres for the Da:ns Festival.

Saranjith also practices the mizhavu (Kerala traditional percussion instrument) under the reputed tutelage of Guru Kalamandalam VKK Hariharan.

He is also a certified lecturer in India, a recognition awarded by the Indian University Grants Commission.



**SHIRLEY TAN (SINGAPORE)**

EMAIL: tanlaythin@gmail.com

Shirley always wanted to be on the stage, but did not venture near theatre till she was in her 20s. The turnabout came when she watched Jacob Rajan in *The Guru of Chai*, and Oliver Chong in *Roots*.

She stepped into theatre, first as a volunteer production crew before making a choice to pursue full-time actor training.

Prior to ITI, Shirley was working as an administrator, but made the life-altering, mid-career switch so that she would not regret a life of missed choices. Deeply inspired by the vision and beliefs of Kuo Pao Kun, Shirley decided that the only place she wanted to train at was ITI.

Shirley believes that good theatre is like magic, for the surprises and immersive experience it can bring the audience, far surpassing the silver screen. She is also a champion of the story-telling might of theatre, to touch people's hearts and minds. In 2016, Shirley performed in *The Moonlit Smile* for Esplanade's MoonFest.

A bilingual theatre-maker, Shirley hopes, after graduation, to create works that involve movement, as well as to include the traditional art forms that she has learned at ITI into puppetry. She also has an interest in scriptwriting and hopes for opportunities to pursue it.

*Shirley is a recipient of the ITI Scholarship.*



**SONIA KWEK (SINGAPORE)**

EMAIL: sonia.kwek@gmail.com

Sonia is a performer and theatre practitioner from Singapore.

Her theatre journey began as a production intern at The Necessary Stage in 2009. She then pursued studies in interdisciplinary practice at Queensland University of Technology, obtaining a Bachelor of Creative Industries (Drama) with Distinction.

In Australia, Sonia worked actively in the Brisbane independent theatre scene. She co-founded theatre collective Opiate Productions, co-writing and co-directing an original script which was selected by the Festival of Australian Student Theatre. She also coordinated and marketed Backbone Youth Arts' 2high Festival 2012 and created a site-specific work for Anywhere Theatre Festival. Sonia has also worked and trained regularly with Zen Zen Zo, gravitating towards physical theatre, devising and performing.

Back in Singapore, Sonia was employed full-time at social enterprise The Thought Collective and facilitated with Singapore Creations, a non-profit that works with young people, before joining ITI in 2015. Her recent theatre credits in Singapore include: facilitating and performing for Speak Cryptic's *The Tribe* as part of Club Malam at SIFA O.P.E.N. 2016; collaborating and performing with sound/performance/zentai art collective The UFO Project at Neon Lights Festival 2016; and performing in *Mandala* (2014) by In Source Theatre.

*Sonia is a recipient of the ITI Scholarship.*





**TAN WEIYONG (SINGAPORE)**

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Weiyong has been involved in theatre ever since she joined the Singapore Hokkien Huay Kuan Arts & Cultural Troupe (SHHKACT) at the age of five. But it was when she was eight, in 1996, when Weiyong watched her SHHKACT teachers perform in the association's annual performance, that the power of theatre gripped her.

It is the same power as what drew her to pursue professional training in theatre, after her Bachelor of Science in Business qualification.

Aside from being a student at ITI, Weiyong also performs with her SHHKACT counterparts, and creates theatre-making experiences with children and senior citizens. Weiyong plans to work with more communities and continue her development as an artist upon graduation.

*Weiyong has been a beneficiary of the Tan Chay Bing Education Fund and is a recipient of the ITI Scholarship.*



**UMA KATJU (INDIA)**

EMAIL: [umakatju@gmail.com](mailto:umakatju@gmail.com)

Prior to arriving in Singapore, Uma was working as an actor in her hometown in New Delhi.

She enjoys the challenges of traversing different theatrical and performance forms, and is especially drawn to mask-work, realism and the traditional arts. Her study in mask began in 2013 through training in clowning under Reinhardt Horstkotte and Michael Moritz.

A classically trained singer, she would also like to explore the theatricality of music in the future.

In Singapore, she has performed in Chowk's *Pallavi and Space* (2016), and co-created and performed *The Moonlit Smile* at the Esplanade Moonfest (2016). In 2017, she performed her solo work, *The Elephant and the Tree* with Ravindran Drama Group as part of the Aliwal Arts Night Crawl Programme.

Uma holds a research degree in Political Science from Jawaharlal Nehru University, New Delhi, and has a passion for all things political.



**VANESSA WU (MALAYSIA/VIETNAM)**

EMAIL: [dewarrenwu@gmail.com](mailto:dewarrenwu@gmail.com)

Born in Ho Chi Minh City, and raised in Penang, Vanessa Wu began her journey in theatre from a young age, when she decided that an academic track was not for her.

She left school at 13 and worked odd jobs while finding her way into the performing arts. In 2012, she landed her first professional job as an intern for Shanthini Venugopal's *The Jumping Jellybeans*, a children's theatre company in Kuala Lumpur. That year, Vanessa was also cast in *Bites of Delights*, a children's musical theatre production directed by Ghafir Akbar.

In 2013 and 2014, Vanessa worked at The Kuala Lumpur Performing Arts Centre (KLPAAC) as a production assistant, and was also a stage manager for the opera *Carmen* and the KLPAAC orchestra. She also took the time, then, to act in Joe Hasham's musicals, *Broken Bridges* and *Sinbad*, as well as *What If, Life Unscripted* and *Theatre in the Red* for "Short+Sweet Festival Malaysia".

In Singapore, Vanessa performed in Speak Cryptic's *The Tribe*, as part of Club Malam at SIFA The O.P.E.N. Festival 2016, and collaborated with performance/sound art collective The UFO Project for Neon Lights Festival 2016.

After graduation, Vanessa would like to further her development and training in mask work and clowning.



**WONG YUNJIE (SINGAPORE)**

EMAIL: [jacky592sg@gmail.com](mailto:jacky592sg@gmail.com)

Yunjie's interest in in theatre performance stems from his curiosity in questions surrounding human truth, transformation and justice. Before joining ITI in 2015, Yunjie spent three years serving as a volunteer with Thailand's Makhampom in rural Chiangmai. There, he worked with the group to help improve the living conditions of several ethnic minority groups across Chiangmai through theatre and its process.

Later, applying Makhampom's methods, Yunjie developed an English-language teaching-through-drama curriculum at the local high school. Before his stint with Makhampom, he was curriculum manager in the Little Arts Academy in Singapore, an arts school for children from financially disadvantaged backgrounds; and even further back, he was a teacher at a private Singapore-curriculum school in Medan, Indonesia.

Yunjie holds a degree in political science from the National University of Singapore and was on the University Scholars Programme.

Above all, Yunjie views himself as a curious seeker; a philosopher of action trying to find his feet in a fragmented, postmodern life.

*Yunjie is a recipient of the ITI Scholarship.*

# CREATIVE TEAM

## ALBERTO RUIZ LOPEZ Director

Alberto Ruiz Lopez (a.k.a. Beto) is an acting and movement teacher, director and performer.

Beto is a 2008 graduate of Intercultural Theatre Institute (ITI), then known as Theatre Training and Research Programme (TTRP), and has since returned to head ITI's Acting module.

Before his appointment to ITI, Beto had been teaching Acting, Movement, Graham's Technique and Theatre Language for Dancers at the University of Guadalajara in Mexico.

As a theatre practitioner, he has performed in productions such as *HamletMachine*, *Attempts On Her Life* and Kuo Pao Kun's *The Spirits Play*. In 2015, Beto performed in *R vs J*, a solo piece in Mexico. Beto has also directed different performing art forms, including operas — Verdi's *La Traviata* and Purcell's *Dido and Aeneas* — and plays such as Dario Fo's *Un Dia Cualquiera* and Alfred Jarry's *King Ubu*.

He was also, formerly, resident director of the Company of Theatre from Jalisco. Beto's work has been seen in Poland, Texas, USA, Argentina, and Colombia, and his home country, Mexico.

Beto also holds a Bachelor of Performing Arts from the University of Guadalajara, Mexico, as well as a Diploma in Pedagogy for Acting. He is also a certified Kundalini Yoga teacher.

## DAVID GAITÁN Playwright

David Gaitán (Mexico, 1984) majored in Acting at the National Theatrical Art School in Mexico. He has founded two companies where he functions as their playwright and director. Other than Mexico, David's plays have been staged in the U.S., Germany, Spain, Colombia, Argentina, Uruguay, and Chile, among others. Since 2015 he has been teaching in the main theatre universities in his home country.

## MELISSA LEUNG HIU TUEN Assistant Director

Currently based in Singapore, former TTRP graduate (now ITI) Melissa was born in China, grew up and was educated in Hong Kong.

An all-rounded theatre practitioner, Melissa is well known for her intense, physical acting. She has performed at the New Vision Arts Festival, Hong Kong Arts Festival and French May Festival in Hong Kong. Her recent works include *Between Breaths Part III* of *SPECIAL DELIVERY: POLITELY INTRACTABLE*, an improvised performance that premiered in Korea, then toured to Hong Kong.

Her solo piece *Fleet* premiered as part of M1 Chinese Theatre Festival 2016. Another work she directed, *In Search of the Rain* (a play for younger audience), also premiered in Korea in 2016.

With a wide range of experience in education across multiple countries, Melissa facilitates workshops for pre-schoolers to youths, as well as teacher-training in Singapore and overseas.

## GABRIEL CHAN Lighting Designer

Recipient of the National Arts Council's Overseas Bursary, Gabriel graduated from the Hong Kong Academy for Performing Arts with First Class Honours in Lighting Design. He was also awarded the Strand Lighting Scholarship, which funded his training at the Metropolitan Opera (New York '09 Winter Opera Season).

Some of the highlights of his lighting design career include: *Constellations*, *Rising Son*, *Shakespeare in the Park: Romeo & Juliet* (2016), *The Tempest* (2015). (Singapore Repertory Theatre), *The Story of Kumarajiva* 《鸠摩罗什什》 (Toy Factory Productions) and *Fluid* 《水水往上流》 (The Theatre Practice), *The LKY Musical* (Metropolitan Productions), *Rite of Spring: A People's Stravinski* (Arts Fission & The Philharmonic Orchestra), *Eight and Stories from an Island City* (The Teng Ensemble). Out of the theatre, Gabriel's other design ventures include: *Symphony of Life*, the Gardens By The Bay opening festival finale, Marina Bay Countdown 2015: Drum Gaia, SEA Games 2015 EXPO sporting events, and most recently, National Day Parade 2017. [www.gabrielchan.me](http://www.gabrielchan.me)

## YVETTE NG Costume Designer

Yvette is a designer, stylist and wardrobe manager. Her passion includes designing for period and contemporary theatrical productions, styling for live theatre and dance, advertising campaigns, photo shoots and most recently, bridal shoots. Yvette also works on costume coordination and wardrobe management for international festivals and events both internationally and locally. When she is not busy working on her next project, Yvette can often be found practising crochet, cooking, or found in fabric stores, sourcing and gaining ideas and inspiration for future shows and shoots.

## WU JUN HAN Sound Designer/ Musician

Wu Jun Han plays and performs in the audio-visual arena. He works with an interdisciplinary approach to performance, informed by his practices that currently includes fields such as VJ-ing, installation, audio/visual improvisation and various others.



# THANK YOU FOR BEING A PART OF ITI'S JOURNEY

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CULTURAL  
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## - ABOUT ITI -

Intercultural Theatre Institute (ITI) is an independent theatre school for contemporary artists in Singapore.

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.

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.

The core of ITI's offering 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 training encompasses exposure to a broad spectrum of cultures and languages, and immersion in traditional Asian theatre systems and contemporary theatre forms.

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 Valdivostok 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 Puraskars (India) presented to young, contemporary artists for outstanding achievements.



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### Mr Nelson Chia

Artistic Director, Nine Years Theatre, Singapore

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