

# □ EXPERIENCING

What you are about to experience is a work born out of a rehearsal studio and one that has continued to develop in this Rehearsal Studio till tonight.

I am drawn to the spirit of questioning and confronting our human existence rooted in Mr Kuo Pao Kun's works *The Eagle and The Cat* and *The Silly Little Girl And The Funny Old Tree*, as well as the theatrical investigation and questioning through rehearsing a traditional play in Lim Jen Erh's version of *Three Families Blessings*. I consider Kuo and Lim as two important mentors during my early apprenticeship in theatre. Having acted in the first version of *The Silly Little Girl* and Lim's *Three* (a play within a play), I found it very meaningful and challenging to revisit these works, bridging across to my collaboration with the young graduating cohort of ITI.

We are not re-staging in full-length any of these plays. The original scripts served only as our departure points. Instead, we examined, dissected, intersected and montaged our responses into a new theatrical structure.

A re-working of any existing play will not carry our voices if it is without our own investigation, confrontation, recognition, reconciliation with or on the textual and imagery layers portrayed in the plays. We searched within us our different responses in relation to significant fragments of these plays, the conversations and juxtapositions between each of us and the characters, our reflections upon the protagonists and the spirits projected through these works, the relevance and resonance that the plays have (or not) on our existence today; as well as our individual and collective questions regarding theatre.

Without tracking down our individual and/or common past, leaving traces of our experiences (with a combination of doubts and hopes), as well as refining and redefining our positions as theatre practitioners, any speedy steps of advancing in arts (and life too) will not be heart-fulfilling. I hope our attempts to encounter these past works will not be solely a celebratory moment to our theatre history but verifiable with a renewed spirit in itself.

I greatly appreciate all invited friends, during our rehearsals, whose feedback have effectively built into and contributed towards the final structure of our work. I am thankful to Tze Chien and Esplanade for the initial proposal of this collaboration with ITI. I am in deep gratitude to Sasitharan, Robin Payne and all staff of ITI for their trust, continuous encouragement, prompt support and understanding throughout the working process. I am more than grateful to have a wonderful creative team and consultants: Nat, Josiah, Chris, Nickolai and Chin Huat for their stimulating thoughts and ideas. My special thanks to the cast - Matin, Tingwei, Yazid - and best assistant of our devised process Lina, for their dedication and challenges during the entire working process.

Please sit back and be free to respond and react - as is the nature of theatre and life - and experience! We kindly ask you to switch off all electronic devices and to be connected to the theatre world - an imaginary world which we all know, yet so often forget.

**Ang Gey Pin**

Director, *Q: Protagonists at the Edge*

# □ TRIAL BY AUDIENCE

The performance you are about to see, *Q: Protagonists At The Edge*, is the 2nd public performance of ITI's 6th cohort of students.

This is the 1st time our students have been directed by Ang Gey Pin.

It is the 19th public performance by ITI students since its inception more than 15 years ago.

It is therefore the 19th time we have subjected ourselves to "trial by audience." And this is essential for us at ITI.

ITI stands or falls by the quality of our students' work. When all has been said and done, it is never about the paper chase or the credentials; the diplomas or the degrees. After three years of relentless work for the student, it all still comes down to the quality of work. Any actor is only as good as her last play.

Any judgement or sanction or legitimisation of our work, if it comes at all, must come from you, the audience. For what matters is whether an interested, informed, paying audience judges our work to be good or bad. Each and every ITI class will subject itself to 3 such tests. This class is only half way through its trial.

"Trial by audience" is one of the founding tenets of ITI; the others are:

- That traditional theatre training is relevant and significant in training actors for contemporary theatre
- That there is a need to forge new approaches to actor training, drawing upon the intercultural resources inherent in the movement, voice, speech and acting techniques drawn from world theatre
- That we must continue to teach and seek inspiration in the classics

Another abiding principle of ITI has been that actor training must make a real difference to the actor's craft, practice and art.

This is why actor training must quickly get beyond the theoretical and come to grips with the rough and ready vagaries of practice. This is not to deny theory, only to understand that theory must always serve craft, work and practice.

From the outset, 1 absolute, and only 1, held sway in ITI; meaningful engagement in theatre is the result of practice drawn from life, here and now.

This performance of *Q: Protagonists At The Edge* tonight is a fruit of that commitment too.

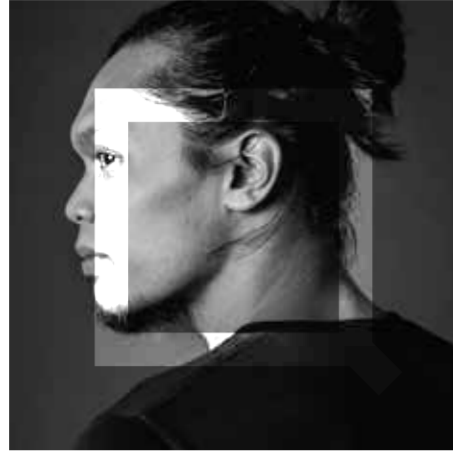
**T. Sasitharan**

Director, Intercultural Theatre Institute

# CAST

## ■ 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. Matin was last seen in Hatch Theatrics' *Hawa*, performed at The Substation in April 2015.



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 (2013 - 2015).

Email: martyn.tim@gmail.com



## ■ CHANG TING WEI

[Taichung, Taiwan (ROC)]

Chang Ting Wei hails from Taichung, Taiwan.

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.

Email: vera19880426@gmail.com

## ■ 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 (2013 - 2015) and the Tan Chay Bing Education Fund (2013; 2014).

Email: yazid\_jalil@yahoo.com



Cast Photos: Bernie Ng

Presented by



In Collaboration with



Director, Intercultural Theatre Institute  
**T. Sasitharan**

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Director, *Q: Protagonists at the Edge*  
**Ang Gey Pin**

27 - 30 MAY 2015, 7.30PM | ESPLANADE REHEARSAL STUDIO

:PROTAGONISTS AT THE EDGE

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# PRODUCTION CREDITS

## ORIGINAL PLAYS

- Kuo Pao Kun (*The Silly Little Girl And The Funny Old Tree; The Eagle and The Cat*)
- Lim Jen Erh (*Three Families Blessings*)

## ARTISTIC TEAM

- DIRECTOR Ang Gey Pin
- SCRIPT Ang Gey Pin, Lina Yu and the cast
- STAGE DESIGNER Chris Chua
- LIGHTING DESIGNER Josiah Yoong
- MUSIC / SOUND DESIGNER Nickolai D. Nickolov

## CAST

- Al-Matin Yatim, Chang Ting Wei, Yazid Jalil

## PRODUCTION TEAM

- PRODUCTION MANAGER Nat Lim
- STAGE MANAGER Lina Yu
- LIGHTING ASSISTANT Ignatius Tan Yi Zheng

# ARTISTIC TEAM

## ANG GEY PIN Director

Ang Gey Pin began her theatre practice in Singapore. She is best known for her title role in the late dramatist Kuo Pao Kun's Chinese version of *Silly Little Girl and the Funny Old Tree* (1987) and being artistic director of Theatre OX. She holds a B.A. in Theatre (Distinction) from the University of Hawaii (Manoa).

Ang has worked with *Project The Bridge: Developing Theatre Arts* of the Workcenter of Jerzy Grotowski and Thomas Richards, Italy (1994/1998-2006), performing lead roles in *One Breath Left* and *Dies Irae: My Preposterous Theatrum Interioris Show*, which toured across Europe and Asia.

Since 2006, she has begun her pedagogical work within institutions and via *Sourcing Within* (<http://sourcingwithin.org/>) comprising of collaborations and work sessions. Up to this day, *Sourcing Within* has an inter-connected network of performing artists of diverse cultural and disciplinary backgrounds.

Currently, Ang is a PhD candidate in Drama: Practice-as-Research at the University of Kent, Canterbury, U.K. Her research investigates on her associative link to her cultural source, emphasizing an embodied practice in Taijiquan and songs of her tradition. *Wandering Sounds* is her latest performance in development, as partial fulfillment of her study.

Her recent directorial efforts in Singapore include: *Leaping Fish in the City* (In Source Theatre, 2013), *Wandering.Birds* (commissioned by Esplanade Studio series, 2011).

## LINA YU Collaborator on Script / Stage Manager

Lina is a graduate from the Intercultural Theatre Institute (ITI) in Singapore. During her three years of full time studies with ITI she experienced both traditional and contemporary theatre forms, and looks forward to applying her training as a freelance actor. Lina was a recipient of the Tan Chay Bing Education Fund.

Lina was most recently involved in the reading of *Three Children* and *Titoudao* as part of Esplanade's Studios: fifty programme.

## CHRIS CHUA Stage Designer

Chris is a multidisciplinary stage designer and art director with an eye for imagination and details.

Chris received his training from UK's Central Saint Martins in Theatre: Design for Performance. His collection of works run the gamut of disciplines from design for musicals, theatre and operas, to art direction for television, to thematic large-scale design.

His latest works include *Titoudao* (Toy Factory); *The World of Georgette Chen* (Channel News Asia); and the opening and closing ceremonies of the 28th SEA Games Singapore 2015.

## JOSIAH YOONG Lighting Designer

Josiah Yoong had the recent opportunity to work with School Of The Arts in two productions, *Disordinary* and *The Relapse*. He has also lit *Power, Sex and Success*, a triple bill production performed by the graduating class of Intercultural Theatre Institute. Yoong is pleased to return to working with ITI, this time on *Q: Protagonists At The Edge* and looks forward to lighting different genres of productions in the future.

## NICKOLAI D. NICKOLOV Music / Sound Designer

Nickolai D. Nickolov is a musician/composer/sound artist based in Italy. His works explore the intersection of improvised, jazz, ethnic and electronic music, as well as sound installation, multimedia and music designed for film and theatre.

Nickolov's studies covered Music (Jazz), Photography, Multimedia & Web at the University of Central Oklahoma, U.S.A., and Music and New Technologies/Electronic Music at the Conservatorio di Musica Luigi Cherubini in Florence, Italy.

As a composer and sound designer for the Limitrophy Theatre, a performative experimental group, Nickolov has presented numerous works at major theatre festivals in Italy throughout the group's 10 years history.

Since 2006, he has collaborated as composer and musician with Ang Gey Pin for many theatre performances including *Wandering.Birds* (2011), commissioned by Esplanade – Theatres on the Bay, Singapore, for its Singapore premiere. In Singapore, his work has been showcased at The Substation (presented by Bani Haykal), in *One Green Bird* (2012) directed by Elizabeth de Roza as part of the "Singapore Portraits" series at LASALLE College of the Arts, and in *Leaping Fish in the City* (In Source Theatre, 2013), a work that toured through the heartlands of Singapore.

# THANK YOU

for sharing this journey with us

## FRIENDS OF ITI

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

Tommy Koh	George Yeo	Lawrence Wong	Samuel Seow
Alan Chan	Goh Yew Lin	Leonardo Drago	Sat Pal Khattar
Alvin Lin	Ho Ren Hua	Ng Shin Ein	Tharman Shanmugaratnam
Arun Mahizhnan	Kathy Lai	Ong Pang Boon	Vincent Choy
Benson Puah	Kong Eng Huat	Philip Jeyaretnam	<i>And other Angels who wish to remain anonymous</i>
Chew Kheng Chuan	Kwok Kian Woon	Roger Fluri	

ITI Angels Initiative has also received contributions from Annabelle Yip, Nicholas Goh and Wang Gungwu

# 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 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 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).

## ADMISSIONS FOR ITI 2016 COHORT ARE OPEN NOW

For enquiries, please email us at [admissions@iti.edu.sg](mailto:admissions@iti.edu.sg)

# ACKNOWLEDGEMENTS

## SPECIAL THANKS

We would like to thank Cindy Yeong, Regina Foo, FOH volunteers, members of the press, crew and those who have contributed to the production one way or another.

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

## WITH SUPPORT FROM



Intercultural Theatre Institute is a recipient of the National Arts Council's Major Grant for the period from 1 April 2015 to 31 March 2018.

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

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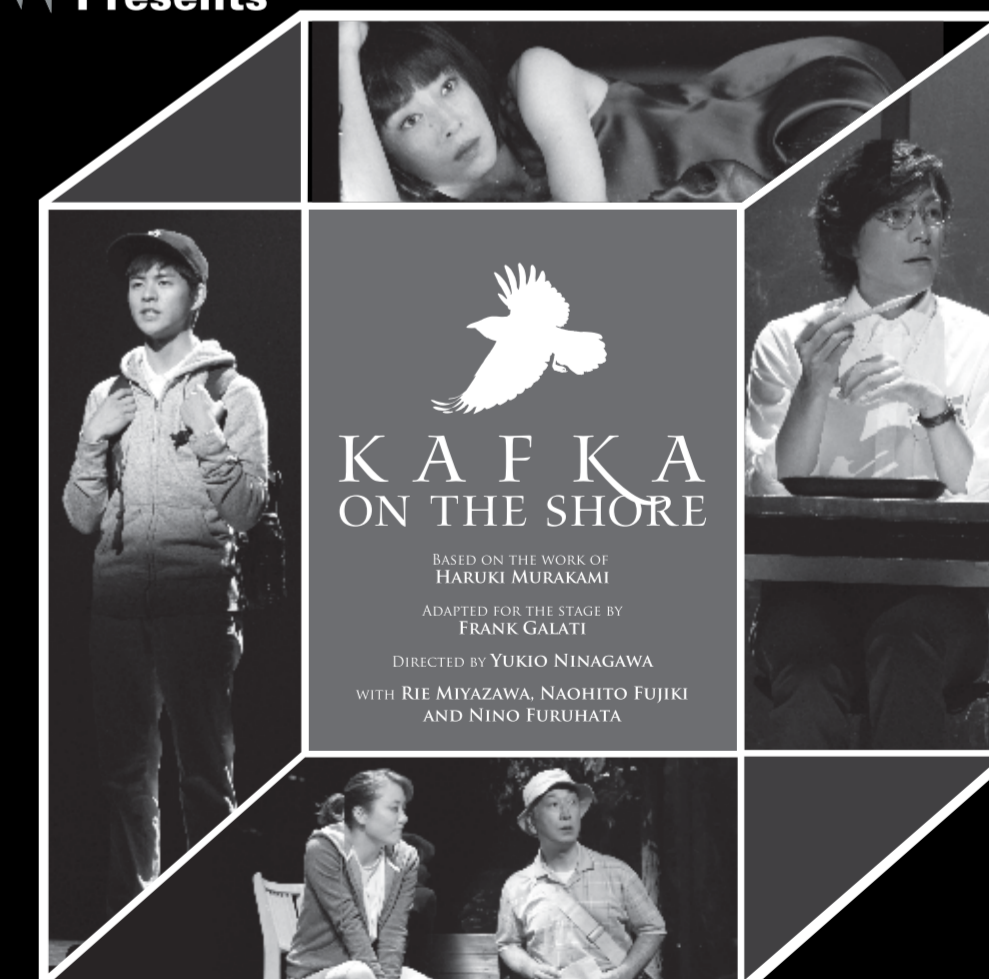
## Festival Heart - It Won't Be Too Long: The Cemetery 在不久的将来之《坟场》

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Esplanade  
Presents



30 & 31 OCT 2015, FRI & SAT, 8PM | ESPLANADE THEATRE  
1 NOV 2015, SUN, 2PM

TICKETS ON SALE  
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Advisory: This performance includes elements of sex and violence.  
Recommended for audiences 16 and above.

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