

# Extremities

29 NOV – 1 DEC 2018  
ESPLANADE THEATRE STUDIO

WRITTEN BY WILLIAM MASTROSIMONE  
DIRECTED BY AARNE NEEME  
PERFORMED BY THE GRADUATING CLASS OF 2018  
CAROLINE CHIN, HAU GUEI SZE (ZIZI), LAKSHMANA KP, POOJA MOHANRAJ

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# Playwright's Note

## Extracts from *The Making Of Extremities (1984)*

I learned that one out of three women in the U.S. are sexually assaulted by age eighteen. That of all rape cases that are able to pass strict rules of evidence, only two percent result in conviction...

That the average rapist rapes 29 times. That means 29 women. Most rapes go unreported due to embarrassment or fear. That juries are so fearful of sending an innocent man to prison, many guilty men are set free...

I have, through the play, freed myself of the two lethal myths. One, that women cause rape, and two, that rape is for sex. A woman can never cause rape. That is a male excuse for the desire to rape projected into the victim. Rape is done to degrade, humiliate, and intimidate. It is a confusing issue because the tenderest act of man and woman is used to disguise the most brutal and sadistic. The extremities of the spectrum are brought together. Based on interviews of victims, the worst part of rape is not the physical. It is the fear, the threats, real or imagined, the degradation, the helplessness. *Extremities* is based on the latter...

From the very first, we see a contagion of violence pass from Raul, to Marjorie, to Terry, to Patricia. It grows in the language and in the action like a germ culture. The monster in all of us is just under the skin. Scratch the skin deep enough and it comes leaping out full-blown. In order to survive Raul, Marjorie has to become like Raul. To do that is to lose herself.

The victim and the victimiser, the cager and the caged, form each other. Thus, the psychological play leads to the moral play — how does one deal with evil without becoming evil oneself?

Every individual and society make a deal: let's all surrender our state of nature, our animal impulses, in return for protection, in order to form an orderly society of rules by which we can all have freedom from each other. In *Extremities*, Marjorie's actions are based upon the perception that society violates the social contract by not keeping up its end of offering protection...

To the horror of misunderstanding critics of *Extremities*, audiences laugh. A lot. Where there is tension, there is need for release. Laughter is the most accessible form of release in the theatre. Raul has a certain devil-may-care variety of humor, but it's not for the sake of making mirth, but to turn people around, give doubt, divide, manipulate and finally destroy. He represents no social class or ethnic group. He only represents the men who know the law and how to beat the system...

Marjorie does for Raul what all the social scientists, psychiatrists, police and prisons have failed to do — she gives him a conscience, and a soul. She makes him see himself from the other end of the knife. She makes him face himself. That is the beginning of change...

**William Mastrosimone**  
Playwright of *Extremities*



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The Sexual Assault Care Centre at AWARE provides free, safe and confidential services to those who have experienced sexual assault and sexual harassment, helping them deal with their experiences and make decisions about their next steps with case managers, counsellors, lawyers, and befrienders. More info at [sacc.aware.org.sg](http://sacc.aware.org.sg).



# Director's Note

Though written nearly 40 years ago, *Extremities* feels very relevant today, given the rise of the Me Too movement; the recent controversy regarding the appointment of the U.S. Supreme Court Judge; the recipients of the 2018 Nobel Peace Prize; and even here in Singapore, the appearance of large anti-molestation posters at MRT stations.

Man's fragile ego needs to be supported by demeaning the "other", in terms of either sex, race, status or religion. Most abhorrent is the treatment of women as chattels, sex objects and second class citizens, and not according them equal humanity. Further dismissing them as less intelligent, too emotional, illogical and immature. Of course there are differences between the sexes, some less obvious than others, such as women placing a greater emphasis on the importance of relationships, interpersonal communication, interdependency and caring.

The act of love and courtship are rightly lauded as the means of crossing the divide, and bringing opposites together. But for a man to use alcohol, drugs, intimidation

or violence to subdue a woman into fulfilling his fantasies of sexual dominance is morally indefensible. Even to harass or molest women as sexual prey is a pathetic substitute for making a mutual connection.

Virginia Woolf wrote in 1929, "It is obvious that the values of women differ very often from the values which have been made by the other sex ... it is the masculine values that prevail." Little has changed, and women still tend to be treated as the less credible. Female characters as far back as Classic Greek times, such as Medea and Clytemnestra, have had to resort to brutal reprisals for their lack of receiving justice. Without righteous arbitration, violence begets violence.

A commonplace observation states that all human interactions are about sex, except sex, which is about power. Today the powerful are being challenged to address the status quo, and grant gender equality and respect. *Extremities* is aimed at empowering women and educating men towards a greater understanding and common good.

**Aarne Neeme**  
Director of *Extremities*

# Credits

Marjorie	Hau Guei Sze (Zizi)
Raul	Lakshmana KP
Terry	Caroline Chin
Patricia	Pooja Mohanraj
Playwright	William Mastrosimone
Director	Aarne Neeme
Lighting and Set Designer	Dorothy Png
Sound Effects Designer	Marilyn Chew
Makeup Consultant	Amber Lim
Voice Coach	Simon Stollery
Choreography and Movement Coach	Lim Chin Huat
Production Manager	Natalie Lim
Stage Manager	Marilyn Chew
Special Thanks	Prajith K Prasad, R Remith, Ulrich Meyer-Horsch and Ralf Rauker

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**Place:** The living room of an old farmhouse

**Time:** Autumn, 1980

**Act I**

**Scene 1:** Late morning  
**Scene 2:** Some time later  
**Scene 3:** Some time later

**Act II**

**Scene 1:** Following  
**Scene 2:** 15 minutes later

**There will be a 15 minute intermission between the Acts.**

# Caroline Chin



Caroline is a performer and creator born and raised in Singapore. She began acting through the Drama Elective courses during her secondary school and junior college days, and in between, found a passion for dance. Her time in ITI has also allowed her to rekindle her love for the violin.

Caroline has been working both as an actor and dancer over the last few years, and hopes to keep making work that involves collaborations between different forms, cultures, languages, and of course, people. She also publishes her photography and poems on her website: [carolinechin.photography](http://carolinechin.photography)

The cohort of 2018, along with Alex Beard from Western Australian Academy of Performing Arts (WAAPA), have formed Jangama Collective, and will continue touring and creating work in the years to come.

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

[carolinechinyh@gmail.com](mailto:carolinechinyh@gmail.com)

# Hau Guei Sze (Zizi)



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 and 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* as part of Club Malam 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.*

[ziziclaindy94@gmail.com](mailto:ziziclaindy94@gmail.com)

# Lakshmana KP



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 in theatre-in-education with children and young adults.

In Singapore, he was in Chowk Productions' *The Second Sunrise* (2016), *Pallavi in Time* (2017) from: *The Platform* (2017) and *Pallavi with Stillness* (2018) as an actor, dancer, musician and technician.

Lakshmana is also a published poet and an activist for 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.*

lakshmana1.kp@gmail.com

# Pooja Mohananraj



Hailing from Kerala, Pooja is an actor, director, translator, voice artist and theatre educator. Her theatre journey started at age 10 as a member of the children's theatre wing, Lokadharmi. 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.*

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Cast photos: Bernie Ng

# Creative Team

## **William Mastrosimone** **Playwright**

William Mastrosimone is an American playwright and screenwriter from Trenton, New Jersey. He attended high school at The Pennington School and received a graduate degree in playwriting from Mason Gross School of the Arts, a part of Rutgers University. His plays include *The Woolgatherer*, *Extremities*, *Shivaree* and *Cat's Paw*. He also wrote *Bang Bang You're Dead*, *A Stone Carver*, *The Afghan Women* and *Nanawatai*, upon which the film *The Beast* is based. Two other plays are *Sleepwalk*, a story focusing on the traumas of modern teenage life, and *Dirty Business*, a play about a party girl caught between the mafia and the newly elected President of the United States. His screenwriting credits include *Into the West* and the adaptation of his play *Extremities*. He won a Daytime Emmy Award for

*Bang Bang You're Dead* and was nominated for a Primetime Emmy for *Into the West* and *The Burning Season*.

## **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 forty 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 Company Perth, Hunter Valley Theatre Company and Hole in the Wall Theatre Company. 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, he was most notably conferred the Order of Australia Award in the Queen's Birthday Honours in 2013.

## **Dorothy Png** **Lighting and Set Designer**

A lighting designer by profession since 1994, Dorothy is a highly experienced and much sought-after designer for most of Singapore's theatre companies. She also collaborates with independent artists for their own performances with a passion for creative experimentation. Her range of work spans across theatre, contemporary dance, ballet, opera, musical, site-specific works, outdoor productions and music concerts.

Some of her favourite past lighting designs are: *Wings of Resonance* (a traditional flute music performance, 2018), *L'Elisir d'Amore* (Singapore Lyric Opera, 2017), *Farewell: The Body in 16 Chapters* (by Drama Box for Macao Arts Festival 2013), *Language Of Their Own* 《男男自语》 (for Singapore Arts Festival 2012), *The Ma(r)king of Nanjing: 1937* (by Nelson Chia), *RAW: Empty.Interval* (a collaboration amongst good friends Lee Yongwei, Lim Chin Huat and Julius Foo),

*Spellbound – Kit Chan Concert 2015* (at The Star).

Set design is her secondary field, and she does that as and when the occasion calls for it. Her most recent set designs this year were for *Wings of Resonance* at Victoria Theatre and *Garden.Uprooted* (a collaboration between The Philharmonic Orchestra and dance company Arts Fission) at Esplanade Theatre.

## **Marilyn Chew** **Sound Effects Designer, Stage Manager**

A final-year student at NUS, Marilyn juggles her undergraduate and stage management duties. She has been working since 2016, and her past credits as stage manager include: *The Old Woman & the Ox*, *A Double Bill: Lemmings & The Wedding Pig* (The Second Breakfast Company) and *NUS Arts Festival 2018: Titian Naluri* (NUS Ilsa Tari/Malay Dance). Marilyn was also the assistant stage manager for *13.13.13* (TheatreWorks) and *Leakage(s) & Anticoagulants* (Intercultural Theatre Institute). After she graduates in May 2019, Marilyn will further pursue her career in stage management. She may be contacted for projects at [chewkityernmarilyn@gmail.com](mailto:chewkityernmarilyn@gmail.com).



# 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

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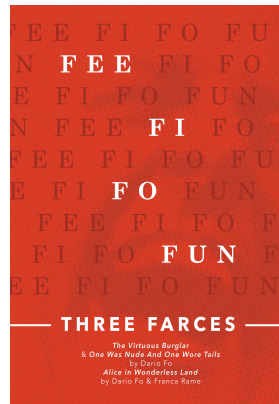
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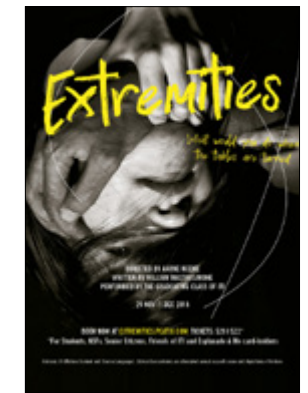
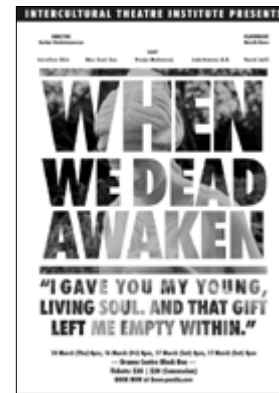
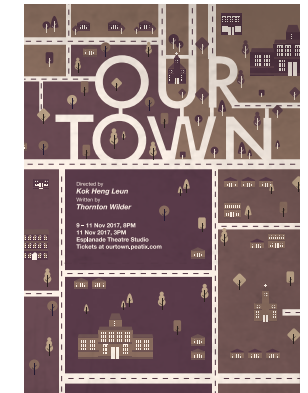
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# Support ITI

ITI is an independent theatre school founded on the belief that theatre has little meaning if it is not connected to life and society. Through the years, ITI has developed critically and socially engaged artists who are capable of working across cultural, linguistic, social and national boundaries, and who have contributed meaningfully to their cultures and communities.

ITI is a registered charity and an approved Institution of Public Character (IPC); more than 60% of its income has to come from fundraising. Donations to ITI are eligible for **250% tax exemption** and dollar-to-dollar matching by the government's Cultural Matching Fund. Your donations will make a critical difference and support ITI in its seminal work.

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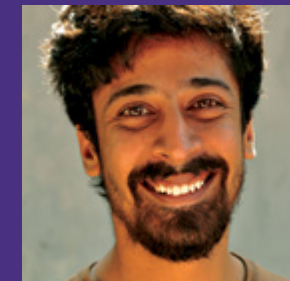
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*"I was trained to be not only a good actor but also a better person. So to those who want to make a difference, please consider supporting the students in ITI and we will make this world a better place using the arts"*

*~ Denise Mordeno Aguilar '14*



**Peter Sau ('03, Singapore)** is the founder of Project Tandem, a training programme for disabled performing artists. He is also the associate director and cast member of *And Suddenly I Disappear: The Singapore 'd' Monologues*, the first disability-led theatre project created between the UK and Singapore. Peter is a theatre faculty member at School of the Arts (SOTA).



**Sankar Venkateswaran ('06, India)** is the founder and artistic director of Theatre Roots & Wings. He has set up a cultural space in Attappady, Kerala, where he works with the impoverished indigenous communities. Sankar is a recipient of the International Ibsen Scholarship 2013 and Aditya Vikram Birla Kalakiran Puraskar 2016.



**Denise Mordeno Aguilar ('14, Philippines)** is a theatre practitioner and educator. She is the recipient of the Lambago Art Award 2016, in recognition of her outstanding work as a theatre artist and her invaluable contribution to the development of arts and culture in Cagayan de Oro City, Philippines.