

NO PARTICULAR ORDER

BY
JOEL TAN

DIRECTED BY
JEAN NG

PERFORMED BY
**ITI GRADUATING
CLASS OF 2025**



1–3 MAY

THU & FRI: 8 PM / SAT: 2:30 PM, 8 PM

DRAMA CENTRE BLACK BOX, NATIONAL LIBRARY BUILDING, LEVEL 5

No Particular Order

Written by Joel Tan

Presented by
Intercultural Theatre Institute

Directed by
Jean Ng

Performed by
ITI Graduating Class of 2025

1–3 May 2025
Thursday & Friday: 8 PM
Saturday: 2:30 PM, 8 PM

Drama Centre Black Box
National Library Building, Level 5

Advisory

1. ADVISORY 16 (Some Mature Content and Coarse Language)
2. This performance includes scenes that are violent and depict sexual assault.

An amateur production by arrangement with Nick Hern Books

SYNOPSIS

A despot has come to power.

The population is anxious, submissive,
and scared.

But beneath every violation of civil liberty,
there are real human beings; behind every
act of resistance, there is an individual
willing to risk everything. And these
people aren't heroic or remarkable —
they're just like us.

Through a series of vignettes involving the
lives of bureaucrats, soldiers, artists and
tour guides, *No Particular Order* charts
the fate of a society in turmoil to ask
at every step of the way: is it empathy,
or power, that endures?

—

Joel Tan's *No Particular Order* first
debuted in May 2022 at London's
Theatre503. Described as “startling and
apocalyptic”, the play was shortlisted
for the Theatre503 International
Playwriting Award as well as the 2022
George Devine Award.

DIRECTOR'S MESSAGE

We live in a grotesque world of injustice and inequality, of violence and displacement, of grief and great suffering. However, it is also one of extraordinary solidarity, beauty, love, hope and resistance.

Joel Tan has written a very important play that speaks profoundly to the times we live in, and journeying with his play has been deeply inspiring and moving. It has also been an honour and privilege to return to ITI to work with the students after 20 years away. The rigour, care, discipline and support that everyone in the school brings to performer training and performance-making reminds me that there are right ways to make art.

With Gratitude and Joy,

Jean Ng
April 2025

CREDITS

Cast

Aditi Venkateshwaran
Kunal Dara
Sanat Mehta
Surendran Ananthan

Director

Jean Ng

Production Manager

Clarisse Ng

Front of House Manager

Ruzaimah Abuamin

Playwright

Joel Tan

Stage Manager

Carolene Ruth Liew

Graphic Designers

Max Yam
Asyika Suri

Set Designer

Lim Wei Ling

Rehearsal Stage Manager

Marilyn Chew

Publicity Video Producers

Asyika Suri
Gwyn Lau

Lighting Designer

Faith Liu Yong Huay

Assistant Stage Manager

Cheryl Lee

Sound Designer

Sandra Tay

Costume Coordinator

Lim Chin Huat

Special thanks to

*Drama Box
Nine Years Theatre
Wild Rice
Annabelle Danker
Wong Shao Qi*

ITI students work as a professional company in their third year, and undertake ticketed public performances. These Final Year Productions are an integral part of the ITI curriculum.

CAST



Aditi Venkateshwaran

India

Aditi Venkateshwaran is a contemporary performer — an actor, dancer and a choreographer with a keen interest in storytelling, writing and travel. Trained in both Indian Classical dance form of Kathak as well as Hindustani Classical music, Aditi has worked in the performing arts field since she was a child. She directed her first full length dance theatre production — *In Transit* (2017), followed by - *Fall Again | Fly Better* (2020) a one woman show, which has been performed at various festivals around India, Sri Lanka, Nepal and Europe. Her recent work *Constant Acts of Disobeying* (2021) is an investigation into the feminist movement and the mandates of gender and sexuality.

She has also been awarded the Pandit D.V Paluskar award by the Sharda Sangeet Academy, Mumbai for Kathak. She was recently featured as one of the most inspiring ‘Young Indians’ by homegrown.in and has been awarded the ‘Rangasetu’ Fellowship by the Maharashtra Cultural Centre, Pune. Her work traverses between the traditional and contemporary and she’s very inclined towards discovering an interdisciplinary approach to performance practices in her country. Widely traveled, Aditi has performed all over the world and has been engaged in artistic work as a performer, creator and a teacher.

Aditi is a recipient of the Tan Chay Bing Education Fund Scholarship and a beneficiary of the Möbius Fund, a revolving loan fund for actor-students.



Kunal Dara

India

Kunal Dara is an actor from New Delhi, India, whose journey into theatre began with skipping college to immerse himself in the world of performance—playing theatre games, exploring the space, and sometimes, just being present. Over the years, he has been part of the LTG Repertory Company and collaborated with various theatre groups across Delhi as a freelance artist.

Before joining ITI, Kunal was a core member of Mrit Pathshala (The Dead School), where he performed for over a year. Notable works include *King Lear*, *The Other Half*, *Kala Yug*, *Maya*, and *Andorra*. Beyond performance, he has used devising as a tool to engage with underprivileged children and domestic workers on workplace and home safety, collaborating with the Martha Farrell Foundation (MFF).

Looking ahead, Kunal envisions a future of performing and traveling. Eventually, he hopes to cross disciplines and create his own unique body of work, blending different artistic forms and perspectives.

Kunal is a recipient of the Tan Chay Bing Education Fund Scholarship and a beneficiary of the Möbius Fund, a revolving loan fund for actor-students.



Sanat Mehta

India

Sanat Mehta is a movement and theatre artist whose practice bridges dance, theatre, and intercultural performance. Trained in Jazz, Ballet, and Modern Contemporary dance in his early years, yet deeply rooted in Eastern epistemologies — including Buddhist, Vedanta, Yogic, Zen, and Taoist traditions — he explores how somatic awareness can transform artistic expression. His notable works include a solo performance *Maintain Distance* (2020), 'Dr. Astrov' in *Uncle Vanya* (2019), *A Man Alone with his Destiny* (Butoh, 2022), *Shadow and the Spirit* (Butoh, 2024), *Entangle* (Butoh & Contact Improvisation, 2025).

Driven by curiosity about acting pedagogies, somatic wisdom, and embodied spirituality, Sanat investigates these concepts through the lens of Asian performing arts and their dialogue with global theatre and dance traditions. His vision is to integrate a holistic understanding of the living body into artistic practice, fostering both individual and collective expression.

For years, he has facilitated educational programs across South Asia, sharing knowledge on self-transformation through the performing arts. His empirical research spans Movement Meditation, Butoh, Contact Improvisation, Taiji, and Flow Arts, drawing inspiration from Noh Theatre, Wayang Wong, Kutiyattam, and Jingju, alongside Suzuki, Mask Work, and other Acting methodologies he embodied at the Intercultural Theatre Institute.

As a performer, facilitator, and also a community builder, Sanat employs a decentralized approach to activate arts and wellness communities, creating inclusive spaces that deepen body-mind awareness and cultivate empathetic dialogue.

Sanat is a beneficiary of the Möbius Fund, a revolving loan fund for actor-students.



Surendran Ananthan

Singapore

Surendran Ananthan is an aspiring actor who first became intrigued by the arts upon joining the Ngee Ann Polytechnic Indian Cultural Society. His interest inspired him to audition for an acting competition on the local Indian channel, Vasantham (known as “Udhayam” in 2010). He progressed till the finals and clinched the 1st runner-up. He was then introduced to the local Tamil theatre companies Athipathi International, Avant Theatre, Ravindran Drama Group and 2Tango Dazzle to explore his acting skills. In addition to his contributions to the theatre community, he is also active in Singapore’s TV dramas and short films. He has acted in many dramas, including *Murasu*, *Iruthiyil Yaar*, *Moksha Festival*, *Sakuni* and more.

At the Pradhana Vizha Awards in 2024, Surendran walked away with the “Most Popular Male Personality Award” presented by the Vasantham channel. His desire to improve his acting skills and grow as an artist led him to enrol at Intercultural Theatre Institute in 2023. After graduating from ITI, Surendran intends to become a drama educator for youths to inspire the future generations. He strongly believes that the best way for continuous learning is through teaching.

Surendran is a recipient of the Tan Chay Bing Education Fund Scholarship.

CREATIVE TEAM

Director

Jean Ng

Jean Ng is a graduate of the Jacques Lecoq International School of Theatre in Paris, France. For over three decades, she has worked as an actor, director, writer and educator in both professional theatre as well as with educational and community groups.

As a bilingual performer, Jean played leading roles in productions by Singaporean theatre companies such as Cake Theatrical Productions, Theatreworks (now T:>Works), The Necessary Stage, The Theatre Practice, The Finger Players, Drama Box, Checkpoint Theatre, Nine Years Theatre and Toy Factory Productions. She was formerly Associate Director of The Necessary Stage, where she created and directed several works.

A passionate believer in arts education, Jean has designed and taught drama programmes for preschoolers to tertiary students. She was invited by the late theatre doyen, Kuo Pao Kun, to form the core team that founded the Theatre Training and Research Programme (now Intercultural Theatre Institute), a three-year full-time professional actor-training programme. She taught at TTRP for five years. Jean also served as a member of the Executive Committee of the Singapore Drama Educators Association. From 2018 to 2020, she served as Artistic Director of the M1 Peer Pleasure Youth Theatre Festival.

Her work in Community Theatre is also extensive. She designed and taught a three-year theatre programme for seniors, "Theatre for Seniors" by The Necessary Stage. She has been a resident drama coach and director at the Down Syndrome Association (Singapore) since 2003 and has also taught in special needs schools and sheltered workshops involving persons with diverse intellectual and physical disabilities.

Playwright

Joel Tan

Joel Tan is a Singaporean playwright based in London and Singapore.

Recent work in the UK includes his new play *Scenes from a Repatriation* opened on 25 April at the Royal Court; *No Particular Order* at Theatre503; *When The Daffodils* at the Orange Tree Theatre; *Living Newspaper* at the Royal Court; *Ghosts in the Blood* for Audible UK; *Overheard*, and *Augmented Chinatown* with Kakilang (formerly Chinese Arts Now).

Upcoming work includes a new adaptation of *Heart of Darkness* commissioned by Headlong Theatre, and *Beacon*, a new opera with composer Jonathan Shin.

In Singapore, recent work includes *G*d is a Woman* and a new adaptation of *Tartuffe*, both with Wild Rice, where Joel is Artist in Residence. Joel has made work with other

major theatres like Checkpoint Theatre and Pandemonium, and several are available in a collection, *Joel Tan Plays Volume 1*, published by Checkpoint Theatre.

Joel is a passionate advocate for new writing, and helps run playwright development programmes at Centre 42, where he is a Creative Associate, and Wild Rice, where he is Literary Manager.

His play *Love in the Time of the Ancients* was a finalist for the 2019 Papatango Prize, and *No Particular Order* was shortlisted for the George Devine Prize 2022. For *Scenes from a Repatriation* at the Royal Court, Joel was named Jerwood New Playwright.

Joel also writes for screen and audio, and frequently works inter-disciplinarily, and in contemporary art.

Joel is represented by Imogen Sarre of Casarotto Ramsay & Associates.

Set Designer

Lim Wei Ling

Lim Wei Ling is a full-time spatial designer specialising in stage and installations. As a firm believer in multi-disciplinary, collaborative art-making, Wei Ling often collaborates with artists and designers from diverse backgrounds. She is part of the design triumvirate INDEX, who frequently collaborate with The Finger Players. Additionally, she serves as a senior lecturer at The School of Design, Nanyang Polytechnic.

Wei Ling is trained as an architect, holding a Bachelor's Degree in Architecture from the National University of Singapore. Her passion for design led her to pursue a Master of Arts in Design Futures with Distinction at Goldsmiths College, University of London.

Her designs tend to explore the concepts of space and time, particularly how they relate to people and society. Throughout her career, Wei Ling has won multiple awards and exhibited installations at events such as the Singapore Arts Festival, London Design Festival, and Milan Design Week.

Lighting Designer

Faith Liu Yong Huay

Faith Liu Yong Huay is honoured to have worked on numerous theatre and dance productions in Singapore as a lighting designer. In September 2017, she co-founded 微 Wei Collective with theatre practitioner Neo Hai Bin. She explores giving breath to spaces, objects and bodies with light.

She is trained at The Hong Kong Academy for Performing Arts in Lighting Design (2016), under the National Arts Council Arts Scholarship (Postgraduate). She is currently an associate artist with The Necessary Stage.

Please visit her portfolio at:
liuyonghuay.tumblr.com

Sound Designer

Sandra Tay

Sandra is a Singapore-based sound engineer and designer. Driven by her passion and commitment to the primacy of sound, she has been providing technical and creative audio services for touring productions, local theatres, national events and school shows.

Often by creatively merging digitalised effects with naturalistic foleys, her approach is to find things within the script that inspire her to find the right sound.

Some of her design credit includes: *ASYLUM* (Intercultural Theatre Institute), *Four Horse Road* (The Theatre Practice), *A Dream Under The Southern Bough: Existence* (Toy Factory), *Oh Ma! Where Are You Again?* (independent production).

Costume Coordinator

Lim Chin Huat

Lim Chin Huat is a cross-disciplinary artist who has over two decades of experience as a visual artist, performer, dancer, choreographer, costume designer, facilitator and educator. In particular, Chin Huat is known for his stunning visual creative works which are cross-disciplinary, site-specific, outreach and non-conventional in nature. Chin Huat has worked with Toy Factory Theatre Ensemble (1990-1996), and later, as co-founder and artistic director of ECNAD (1996-2013).

A prolific creator, he has more than 70 works to his credit, mainly full-length dance, since 1993. Some of his signature and collaborative works were seen and presented in Singapore Arts Festival, Belgrade International Theatre Festival, Vienna Arts Festival's Asia Village, Festival of Asia (New Zealand), Asia Interaction (Indonesia), The Actors Studio (Kuala Lumpur), Chaoyang Cultural Centre (Beijing), Esplanade Raw Series, Gardens by The Bay Opening, Mercedes-Benz Asia Fashion Award, Artwine Festival, Singapore River Festival, MediaCorp Star Awards, Asian Civilisation Museum and others. Chin Huat is a recipient of the Young Artist Award (2000), and a nominee for the Spirit of Enterprise Award (2004). Chin Huat holds double Diplomas in Dance and Fine Arts from the Nanyang Academy of Fine Arts.

About ITI

Founded in 2000 by Kuo Pao Kun and T. Sasitharan, Intercultural Theatre Institute (ITI) is the world's premier intercultural theatre conservatory, conceived as a unique, independent, and unprecedented enterprise in theatre training, social and cultural interaction, and human understanding. It offers a unique curriculum that juxtaposes traditional and contemporary practices. ITI equips students to address today's artistic and societal challenges through a strong foundation in intercultural dialogue.

Committed to nurturing diverse voices and fostering regional collaborations, the institute aims to play a vital role in shaping a vibrant arts ecosystem. Its mission is rooted in the future of arts education, and talent development, embracing the values of cultural and social diversity, and celebrating humanity and life.

ITI began as the Theatre Training & Research Programme (TTRP) and has evolved in the 25 years since. Today ITI's Acting Programme is highly regarded in the arts community and has attracted international recognition of the highest order through its consistent quality and celebrated alumni.

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Our Alumni



Melissa Leung Hiu Tuen ('05, Hong Kong) is the Company Dramaturg at City Contemporary Dance Company (CCDC) in Hong Kong, supporting artists through fostering constructive communication and creative growth. She actively participates in public initiatives, cultivating a dialogue around dance and theatre. Her latest works include a lecture series for docents-in-training on contemporary performing arts as part of Hong Kong's One Month One Art initiative, empowering youth and expanding audience engagement in theatre, dance, and cross-media arts.



Yazid Jalil ('15, Singapore) is an actor, director, writer, and educator with over 60 professional theatrical productions spanning two decades. His work as an artist and educator has taken him to India, Japan, and Taiwan, where he's engaged in cross-cultural collaborations. Yazid is currently an adjunct lecturer at LASALLE College of the Arts and Nanyang Academy of Fine Arts and holds a Master of Arts in Arts Pedagogy and Practice. As a teaching-artist, he prioritises sincerity, joy, and collaboration, aiming to empower youths with agency and critical thinking through theatre education.



Lakshmana KP ('18, India) is a theatre and performance-maker whose work centres around events, people, and stories from the Dalit community, who are marginalised and stigmatised on the basis of caste in Karnataka, India. In March 2023, his play *Daklakatha Devikavya*, an original script written and performed in the Kannada language, was nominated for several categories including Best Original Script, Best Director and Best Production in the Mahindra Excellence in Theatre Awards (META) in New Delhi, India. He is a recipient of the Shankar Nag Theatre Award 2023.

Read more about our alumni:
tiny.cc/ITI-alumni-profiles



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BUILDING COMMUNITIES: 250 for ITI25

ITI is deeply committed to championing the role of the artist in shaping culture by creating theatre for good: theatre that is rooted in community, purpose, and hope.

Intercultural Theatre Institute (ITI) is not just a school. It's a training ground for courageous storytellers — the world's first intercultural theatre conservatory.

Founded 25 years ago by Kuo Pao Kun and T. Sasitharan, ITI boldly fuses traditional Asian theatre forms with contemporary performance practice. It's an independent, artist-led space for those who dare to challenge convention, cross borders, and reimagine the world through theatre.

Join the Community — 250 for ITI25

In celebration of ITI's 25th anniversary, we are inviting 250 people to stand with us — to help sustain this unique and vital institution for the next generation of socially conscious artists.

Your gift will:

- Support actor-students who need financial assistance
- Sustain our rigorous intercultural training
- Keep ITI independent, inclusive, and artist-driven

If you've ever been moved by the potential of a curious, creative student, or the courage of someone who chooses the unconventional path of an artist — you're already part of our story.

Be one of the 250!

Why Give to ITI?

- Registered Charity & IPC
- 250% Tax Deduction (SG donors)
- Every Dollar Matched by the government's Cultural Matching Fund
- Nomination for the annual Patron of the Arts Awards (donations above \$10,000)
- 60% of Our Income Comes from Donors Like You



“ I am proud to be part of ITI. The education I received supported me not just in my professional life, but also me as a human.”

— Yeo Yann Yann

Best Supporting Actress,
Ilo Ilo, 50th Golden Horse Awards;
ITI Alumna

“ Theatre exists for people.
It draws on life and it gives back to life.
This is what we try to do here.”

— T. Sasitharan

ITI Co-Founder & Director

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LEGACY GIVING TO ITI

For more than 20 years ITI has gifted to the world the treasure of theatre. This has inspired some individuals to make legacy gifts so the work may continue. We are deeply grateful to them and invite others to consider doing likewise.

Whether it is to honour a loved one, a memory, or a life well lived, consider naming ITI as a beneficiary of your CPF nomination, will or estate planning. It will be a gift of a lifetime and a legacy for the ages.

Examples of legacy gifts you can leave to ITI:

- Cash
- CPF funds
- Residual estate
- Financial investments
- Insurance policies
- Properties & real estate
- Works of art

Whether you wish to keep your gift anonymous or name a scholarship or something in between, we will work it out with you.

When you are ready, we are here for you.



Please call or message:

Josephine Tan

Director of Development

M: +65 98274892

E: josephine@iti.edu.sg

We also welcome enquiries from wealth management advisors, estate executors and trustees.

Read more:

[FAQ](#)

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[ITI Alumni Impact](#)

The ITI25 Workshop Series

Being:

Discovering an Actor's Organic Practice with
ANDY NG WAI-SHEK

31 May – 3 Jun

Sat & Sun: 9:30 AM – 1:30 PM
Mon & Tue: 7:00 PM – 10:00 PM
Fee: \$400



Becoming:

Embodying the Monologue with **YAZID JALIL**

16 – 20 Jun

Mon – Fri: 7:00 PM – 10:00 PM
Fee: \$400



Intercultural Theatre Institute, 11 Upper Wilkie Road, Singapore 228120

▲ The above workshops are eligible for SkillsFuture Credit (SFC)

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Find out more in the link below!

Sustaining:

Curiosity, Attention and Research with **KOH WAN CHING**

14 Jun

Sat: 10:00 AM – 1:30 PM
Free



National Library Building, Imagination Room, Level 5
100 Victoria Street, Singapore 188064



Find out more:

tiny.cc/iti25-workshop-series

Stay tuned...

Open Studio

Experience ITI's unique intercultural training methodology first-hand in participative sessions led by our faculty

— July —

Final Year Individual Project

Original works conceived and performed by the Graduating Class of 2025

— August —

Othello

Second Final Year Production by the Graduating Class of 2025

Directed and adapted by Tang Shu-wing (HK)

— November —



**We'd love to hear
your feedback!**
tiny.cc/ITI-NPO-feedback

Presented by



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