



OUR TOWN

Directed by
Kok Heng Leun

Written by
Thornton Wilder

9 – 11 Nov 2017, 8PM
11 Nov 2017, 3PM
Esplanade Theatre Studio
Tickets at ourtown.peatix.com

OUR TOWN

Grover's Corners is an idyllic and unremarkable town. But everything around it is quietly changing: industrialisation and capitalism are on the rise and World War I is on the horizon. Will these changes weaken the ties that bind the townsfolk together?

Our Town is an intercultural interpretation of Wilder's insightful and moving portrait of small town life. 80 years after it was first performed, find out what *Our Town* can tell us about living in a multicultural, multilingual, modern world. This is *Our Town* as you've never seen it before.

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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.





DIRECTOR'S MESSAGE

*Come gather 'round people
Wherever you roam
And admit that the waters
Around you have grown
And accept it that soon
You'll be drenched to the bone
If your time to you is worth savin'
Then you better start swimmin' or you'll sink like a stone
For the times they are a-changin'*

from "The Times They Are A-Changin'" by Bob Dylan

Our Town by Thornton Wilder still seems so relevant, 80 years after it was written. Set in a period of great change, industrialisation and immigration immediately before the First World War, there is a strong sense of disruption. Grover's Corners is a deceptively idyllic town. The times are actually changing.

By the end of the play, we realise that with these changes, the human connection has loosened. We are so busy with our everyday lives that we're not really present when we're with someone. We don't really hold on to those moments.

Many thanks to Jean Tay, Koh Wan Ching, Lim Woan Wen, Bani Haykal, Jasmine Ng, Max Tan, Yuan Zhi Ying, Natalie Lim, Geraldine Ang, Chan Silei and Lim Chin Huat for coming on board to help shape and make this work. Thank you Sasi and ITI for inviting me to work with these committed actors. Most importantly, thank you to Dawn, Desmond, Henrik, Isabelle, Mathilde, Namaha, Regina, Saran, Shirley, Sonia, Weiying, Uma, Vanessa and Yunjie for sharing your stories, inspiring new insights and breathing new life into *Our Town*.

Thank you for watching the show! Enjoy!

Kok Heng Leun
Director of *Our Town*

CREDITS

MR WEBB	Wong Yunjie
MRS WEBB	Mathilde Bagein
EMILY WEBB	Uma Katju
DR GIBBS	Saran Jith
MRS GIBBS	Regina Foo
GEORGE GIBBS	Desmond Soh
REBECCA GIBBS	Namaha Mazoomdar
MRS SOAMES	Shirley Tan
SIMON STIMSON	Henrik Cheng
STAGE MANAGERS	Henrik Cheng, Sonia Kwek, Vanessa Wu, Isabelle Low, Tan Weiying, Teo Dawn, Namaha Mazoomdar
CONSTABLE WARREN/PROFESSOR WILLARD	Tan Weiying
JOE STODDARD/MR MORGAN	Sonia Kwek
SAM CRAIG/CLERGYMAN	Vanessa Wu
JOE CROWELL/SI CROWELL	Teo Dawn
HOWIE NEWSOME/WALLY WEBB	Isabelle Low
PLAYWRIGHT	Thornton Wilder
DIRECTOR	Kok Heng Leun
ADDITIONAL TEXT	Jean Tay
MOVEMENT CHOREOGRAPHER	Koh Wan Ching
LIGHTING DESIGNER	Lim Woan Wen
SOUND DESIGNER	Bani Haykal
VIDEO DESIGNER	Jasmine Ng
COSTUME DESIGNERS	Max Tan and Yuan Zhi Ying of MAX.TAN
PRODUCTION MANAGER	Nat Lim
STAGE MANAGER	Geraldine Ang
SET MODEL DESIGNER	Chan Silei
WIG STYLIST	Amber Lim

CAST



TEO DAWN
(SINGAPORE)

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 in editorial 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.

Post-graduation, Dawn would like to develop original work.

Dawn is a recipient of the ITI Scholarship.

Email: dawnteo88@hotmail.com



DESMOND SOH
(SINGAPORE)

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 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.

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HENRIK CHENG
(USA)

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.

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ISABELLE LOW
(SINGAPORE)

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.

After ITI, Isabelle plans to pursue work in the Singapore theatre community, and seek further training if necessary.

Isabelle is a recipient of the ITI Scholarship.

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**MATHILDE BAGEIN
(FRANCE)**

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 various 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 SIT 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.

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**NAMAHA MAZOOMDAR
(INDIA)**

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.

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**REGINA FOO
(SINGAPORE)**

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).

While pursuing her marketing degree at Singapore Management University, Regina continued to produce and direct theatrical works with her childhood friends from SHHK, and also taught 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 and 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.

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.

After graduation, Regina hopes to continue teaching and creating works for children.

Regina is a recipient of the ITI Scholarship.

Email: regina.miaojuan@gmail.com



**SARAN JITH
(INDIA)**

Saranjith has been exploring and working in theatre, music and visual arts since 2007. He holds 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 India, and has performed in over 40 theatrical works in India and Singapore. He has also been awarded state and national level acclaim for excellence in painting and acting during his university studies in India. Notably, he has worked on several projects commissioned by the Kerala Sangeetha Nataka Academy and Kerala Lalithakala Academy.

Saranjith also practices the mizhavu (Kerala traditional percussion instrument) under the reputed tutelage of Guru Kalamandalam VKK Hariharan. He has worked as a musician accompanying classical dancers. In Singapore, he has collaborated with Chowk Productions as a set designer, musician, and performer, and with Shantha Ratii Initiatives as a musician. In 2016, he performed with Martin Schick from Switzerland in *Halfbreadtechnique*, commissioned by Esplanade Da:ns Festival. Saran is a certified lecturer in India, a recognition awarded by the Indian University Grants Commission.

After ITI, Saran plans to continue his academic studies and pursue a PhD in theatre, training others and performing.

Email: nksaranjith@gmail.com



**SHIRLEY TAN
(SINGAPORE)**

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 game-changing, 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.

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**SONIA KWEK
(SINGAPORE)**

Sonia's 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 in the Brisbane independent theatre scene. She co-founded theatre collective Opiate Productions, co-wrote and co-directed 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 plans to work in the Singapore theatre scene after graduation.

Sonia has been a recipient of the ITI-William Teo Scholarship, and is now a beneficiary of the ITI Scholarship.

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TAN WEIYANG (SINGAPORE)

Weiyang has been involved in theatre ever since she joined the Singapore Hokkien Huay Kuan Arts & Cultural Troupe (SHHKACT) at the age of 5. But it was when she was 8, in 1996, when Weiyang 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, Weiyang also performs with her SHHKACT counterparts, and creates theatre-making experiences with children and senior citizens. Weiyang plans to work with more communities and continue her development as an artist upon graduation.

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

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UMA KATJU (INDIA)

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.

Uma intends to continue working in theatre back in India.

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VANAESSA WU (MALAYSIA)

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.

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WONG YUNJIE (SINGAPORE)

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 Theatre Group 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 looks forward to developing theatre projects with marginalised communities.

Yunjie is a recipient of the ITI Scholarship.

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CREATIVE TEAM

KOK HENG LEUN

Director

Kok Heng Leun is the Artistic Director of Drama Box, and a prominent figure in the Singapore arts scene, having built his artistic career as a theatre director, playwright, dramaturg and educator. Heng Leun is known for his ability to engage the community on various issues through the arts, championing civil discourse across different segments of society. Having begun his work in the theatre almost 30 years ago, some notable directorial works include *Happy* (2005), *Drift* (2007), *Trick or Threat* (2007), and *Manifesto* (2016). His explorations with multi-disciplinary engaged arts have produced works like *Project Mending Sky*, a series on environmental issues, *Both Sides, Now*, a project that seeks to normalise end-of-life conversations and *It Won't Be Too Long*, which touched on the dynamics of space in Singapore. Heng Leun's contributions to the arts have landed him the National Arts Council Singapore Young Artist Award in 2000 and the National Arts Council Cultural Fellowship in 2014. Heng Leun is currently the Arts Nominated Member of Parliament.

THORNTON WILDER

Playwright

Thornton Wilder (1897-1975) was a novelist and playwright whose works celebrate the connection between the commonplace and the cosmic dimensions of human experience. He is the only writer to win Pulitzer Prizes for both drama and fiction: for his novel *The Bridge of San Luis Rey*, and two plays, *Our Town* and *The Skin of Our Teeth*. His other novels include *The Cabala*, *The Woman of Andros*, *Heaven's My Destination*, *The Ides of March*, *The Eighth Day* and *Theophilus North*. His other major dramas include *The Matchmaker* (adapted as the musical *Hello, Dolly!*) and *The Alcestiad*. *The Happy Journey to Trenton and Camden*, *Pullman Car Hiawatha* and *The Long Christmas Dinner* are among his well-known shorter plays. He enjoyed enormous success as a translator, adaptor, actor, librettist and lecturer/teacher and his screenplay for Alfred Hitchcock's *Shadow of a Doubt* remains a classic psycho-thriller to this day. Wilder's many honours include the Gold Medal for Fiction from the American Academy of Arts and Letters and the Presidential Medal of Freedom. More information on Thornton Wilder and his family is available in Penelope Niven's definitive biography, *Thornton Wilder: A Life* (2013) as well as on the Wilder family website, www.thorntonwilder.com.





JEAN TAY

Additional Text

Jean Tay graduated in 1997 with a double-degree in creative writing and economics from Brown University, USA. For her fiction, she has won the Weston Prize for Fiction from Brown, as well as NAC's Golden Point Short Story competition. Plays produced include *Water from the Well*, *The Knot*, *Plunge*, *Everything But the Brain*, *Boom*, *Sisters*, *Senang* and *The Shape of a Bird*. Her plays have been performed in Singapore, US, UK, and Italy. She was nominated four times for Best Original Script for the Life! Theatre Awards, and won for *Everything But the Brain*. Her plays *Everything But the Brain* and *Boom* are published by Epigram Books, and have both been used as 'O' and 'N' Level literature texts for secondary school students. Jean is the founding Artistic Director of Saga Seed Theatre, set up in 2015 to bring Singaporean stories to the stage, and provide a platform to showcase and nurture local talent.

KOH WAN CHING

Movement Choreographer

Wan Ching is a performer and theatre maker. She has worked with companies such as Drama Box, Hatch Theatrics, Nine Years Theatre and The Necessary Stage. Recent theatre credits include *Manifesto* directed by Alvin Tan and Kok Heng Leun, *Becoming Graphic* directed by Edith Podesta and *Hawa* directed by Faizal Abdullah. She served as movement director for *It Won't Be Too Long: The Cemetery*. She has trained with SIT1 Company as well as the *Suzuki Company of Toga* and is a graduate of the inaugural SIT1 Conservatory Program, a full-time, 9-month immersion programme for international theatre artists. She also completed a residency programme, which culminated in a work-in-progress at the Bamboo Curtain Studio in Taiwan.



LIM WOAN WEN
Lighting Designer

A graduate from the National University of Singapore's Theatre Studies programme, Woan Wen received the inaugural National Arts Council Arts Professional Scholarship in 2001 and trained at the Hong Kong Academy for Performing Arts in stage lighting design. She has won multiple Best Lighting Design awards at The Straits Times Life! Theatre Awards and was conferred the Young Artist Award in 2011 by the National Arts Council. Woan Wen divides her time between freelance projects, working with The Finger Players as their associate lighting designer, and making work as one-third of the design collective INDEX.

BANI HAYKAL
Sound Designer

Bani haykal experiments with text + music.

As an artist, composer and musician, Bani considers music (making and processes) as a metaphor for cybernetics and his projects revolve around modes of interfacing and interaction in feedback / feedforward mechanisms. He is a member of b-quartet and Soundpainting ensemble Erik Satay & The Kampong Arkestra. Manifestations of his research culminate into works of various forms encompassing installation, poetry and performance. In his capacity as a collaborator and a soloist, Bani has participated in festivals including Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan), Liquid Architecture and Singapore International Festival of Arts (Singapore) among others.

His current project is an online public repository of canned laughter + applause based on research which looks into the histories of synthesisers relating to notions of artificiality.



JASMINE NG
Video Designer

Jasmine is a filmmaker who works across platforms, from film to television to site-specific installations. Her credits include *Moveable Feast*, *Eating Air*, *Lonely Planet Six Degrees*, *FUTURE FEED*. She has conceptualised cross-disciplinary works, collaborating with different communities with the support of the Lien Foundation and the Khoo Teck Puat Foundation. She has also commissioned and guided young filmmakers and animators, on projects such as the immersive arts experience, IPS Prism, for the Institute of Policy Studies, and the on-going *Both Sides*, Now multi-media installation project that explores issues on death and dying. Other creative-collaborations include those with dance and theatre groups.



**MAX TAN AND
YUAN ZHIYING
OF MAX.TAN**
Costume Designers

Max Tan and Yuan Zhiying are designers from ready-to-wear womenswear label, MAX.TAN. The Singapore-based brand has garnered international attention with numerous media features and shows, particularly in Europe and the Middle East.

Locally, the label works on multifaceted projects from designing red carpet looks to collaborating with multimedia artists and designers. They also produce costumes and uniforms for events, companies and stage productions like *Upstage* (Toy Factory Productions, 2015), *Manifesto* (TNS, 2016), *Drums* (The Finger Players, 2016), *The Flying Dutchman* (Richard Wagner Association, 2016), *Actor, Forty* (TNS, 2017) and *Roots* (The Finger Players, 2017). The duo won Best Costume Design for *Manifesto* at The Straits Times Life! Theatre Awards 2017.

CHAN SILEI
Set Model Designer

Silei is interested in crafting spaces. For over a decade, she has taken on various roles in set design, as well as stage and production management.

Silei has designed spaces and sets for *Red Sky* (Nine Years Theatre), *I am LGB* (Loo Zihan for Singapore International Festival of Arts), *With/Out in 2015* (Loo Zihan for M1 Singapore Fringe Festival) and *2017* (The Studios), and *PLAYtime! Rochee: The Friendliest Cockroach* (Esplanade Presents). She has also assisted local and international designers and artists in realising their concepts.

Silei was also a Production Manager for the Singapore International Festival of Arts from 2015 to 2017.



THANK YOU FOR BEING A PART OF ITI'S JOURNEY

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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

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



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Dr Paul Rae

Associate Professor in Theatre Studies,
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Mr Noushad Mohamed Kunju

Director, actor and educator
Associate Professor, Department of Theatre
Arts, S.N. 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,
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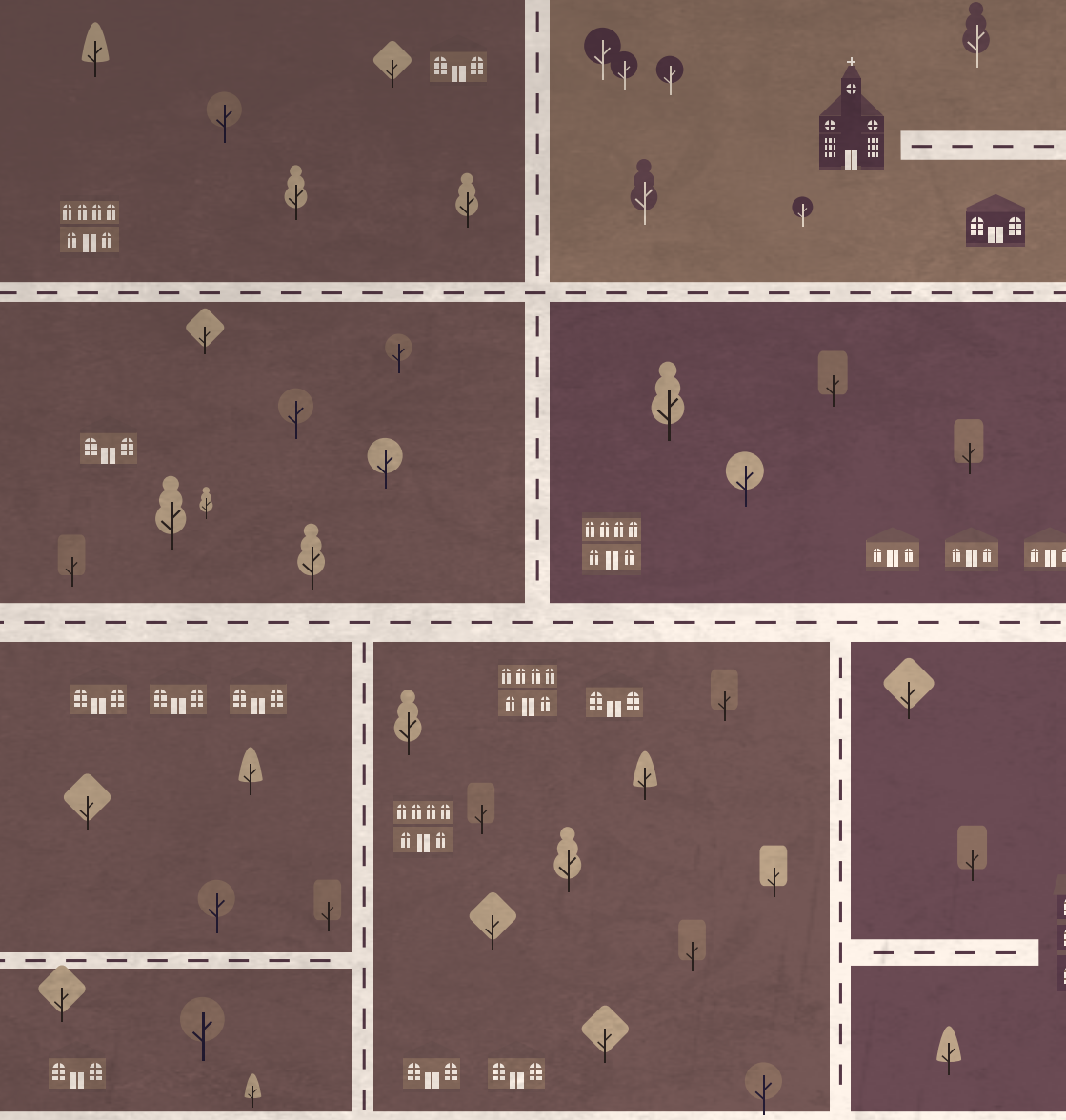


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