

SINGAPORE ARTS FESTIVAL

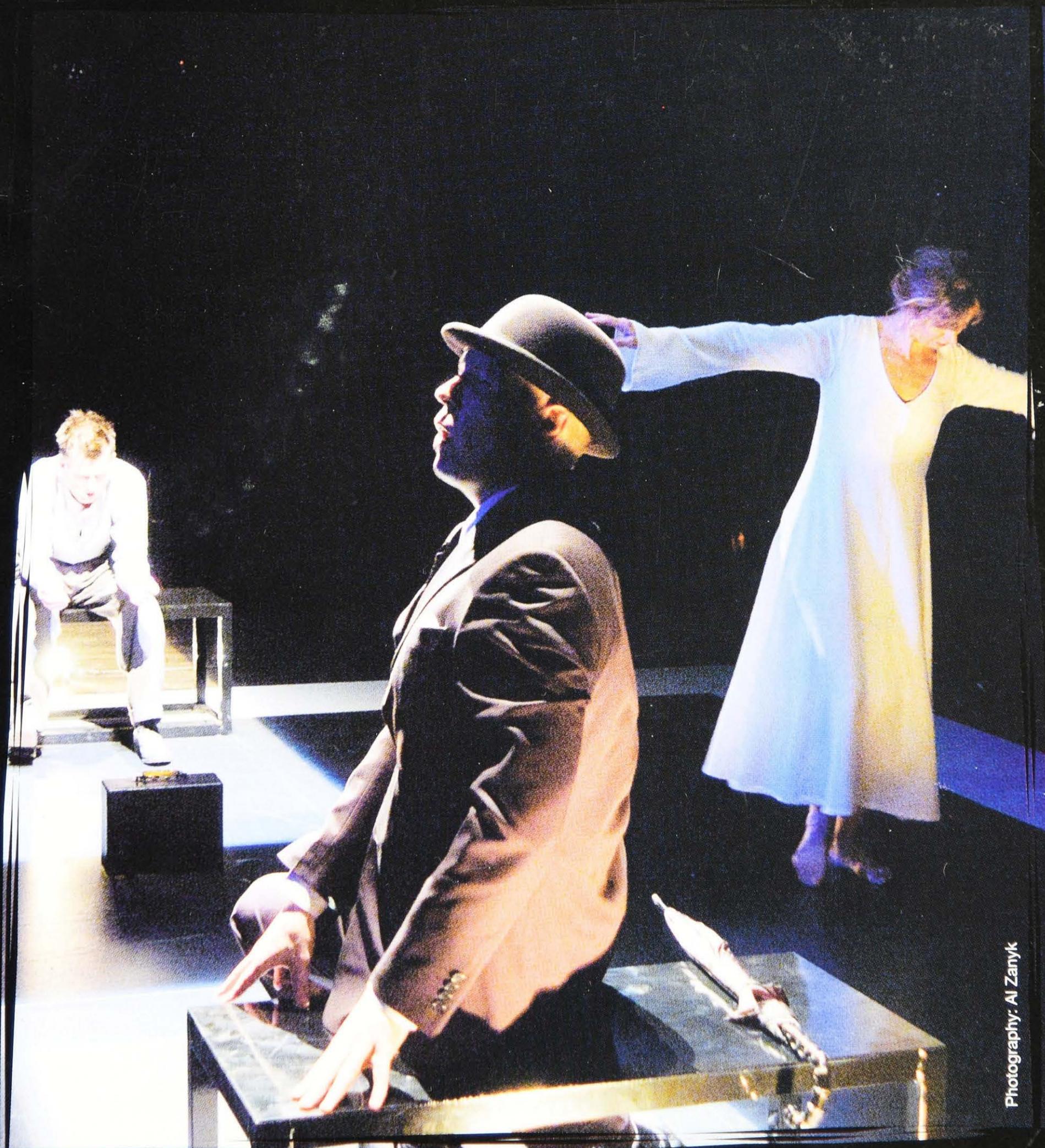


DEATH AND THE PLOUGHMAN

SITI COMPANY (USA)

Drama Centre • 2 - 4 June 2006

ASIAN PREMIERE



Photography: Al Zanyk

Singapore Arts Festival 2006

presents

Death And The Ploughman

by SITI Company (USA)

Asian Premiere

85 minutes (no intermission)

A talk by Anne Bogart, "An Approach to the Theatre: Viewpoints of an American on the World Stage", will be held on 3 June 2006, 3pm at Drama Centre Theatre. The talk is presented by Singapore Arts Festival in association with Practice's Theatre Training and Research Programme.

Chairman's Message

Welcome to the 20th edition of the Singapore Arts Festival!

Under the Festival tagline of *One Season, Many Faces*, we are privileged to present some of the world's most riveting works. From the mainstream and classical, to the progressive and experimental, this is a Festival which promises to entertain, challenge and inspire.

It showcases no less than six world premieres, six Asian premieres and over 400 performances from Singapore, Asia and the world. In addition, there is an array of outreach activities including Asian Showcase, Arts on the Move, Kidsfest, Visual Arts, Special Events and Closing Celebrations.

On behalf of the National Arts Council, I thank our numerous sponsors and partners who offered their generous support to the Festival. I also extend our warmest gratitude to our audiences for your passion and valued presence at the Festival.

I wish you a season of multi-faceted experiences in the arts!

EDMUND CHENG
CHAIRMAN
NATIONAL ARTS COUNCIL



Death and the Ploughman

A Note From Translator Michael West

For most of the time, theatre is a blunt instrument of the entertainment industry; this is true for even the most dedicated practitioner or devotee and it is what makes a play such a depressing mixture of dread and hope. Yet occasionally, the elements conspire to make it relevant, and to everyone's surprise there is an eruption of something primal on the stage.

This is one of the foundation myths of theatre – it is central to the art form's appeal as a redemptive act – and it was just such language that I first heard of this strange and beautiful six-hundred-year-old text.

Der Ackermann und der Tod (Death and the Ploughman) is not, as it may appear, an obscure relic, a deep-sea-dweller brought to the surface of modernity like a mangled coelacanth. Called variously the first German text of the Renaissance, or the last of the Middle Ages, it is prescribed as a school text in Germany. It has a life as a folkloric document, a medieval lament in a voice as distant as Chaucer. But this seminal text of modern Western thought waited almost six hundred years for translation into a neighboring language.

Of course there are certain reasons for its silence. For one thing, it is not, strictly speaking, a play. But a personal testament and historical record, it offers a unique insight into a period of European civilization that is frequently dismissed as the Dark Ages. It contains within its argument the foundations of the Reformation; it is the anguished cry of an individual facing up to the abstractions of God and religion. It is certainly one of the most blasphemous articles of piety in Western literature.

There was no clue how to proceed in English, there was no foothold in the language. Christian Schiaretti, the acclaimed director who made *Le Laboureur de Boheme* (the lovely title of the work in French) his signature piece, suggested I should meet Dieter Welke, his colleague and co-translator. So we met up in France in the summer of 2000, and we began. I remember vividly the first word of the text. It is 'Grimmiger'. I remember it because when we sat down to read it, Dieter began repeating it over and over, followed by a twenty minute disquisition on history, politics, etymology, law, theology, culminating in a story about flying a plane over the rainforests of Latin America. I think we did about five lines a day.

Anyone familiar with the sado-masochistic pleasures of dense textual exegesis knows how it goes. But even though many nuances of this text must be irretrievably lost to us, this gradual unraveling allowed me to acclimatize to the sound of the language and to encounter the exquisite temper of Johannes von Saaz- or von Tepl as he sometimes appears.

It has been a rare privilege to work on such a remarkable piece of writing and it is a great pleasure to know that the Ploughman will get to make his prayer once more in a completely different setting.

Michael West, Dublin
September 2002

About the Author Johannes von Saaz

The author of *Death and the Ploughman* was probably born in northern Sudentenland. His date of birth is unknown but evidence suggests between 1342 and 1350. Around this time, there was an outbreak of the bubonic plague – the Black Death – which ravaged Europe, killing a third of the population.

In the documents that have come down to us, the name of the poet varies: it appears as Johannes von Tepl as well as Johannes von Saaz. Having finished his studies at the University of Prague, he worked for a period in the Imperial Court of Prague. In 1378, he was appointed municipal notary to the town of Saaz and in 1383 he became the headmaster of the school there; he held both positions until 1411.

In this year, he left Saaz for Prague where he became a clerk and he died there in 1414. Few of his other writings survive: some verse in Latin and three volumes of administrative and juridical papers which he drew up in his capacity as notary and legal counsel in Saaz and Prague.

On 1 August 1400, his wife Margherita died in childbirth. This painful episode inspired the creation of his masterpiece *Death and the Ploughman*. In a letter by the author to a close friend he wrote, “I send you this poorly constructed, vulgar work in German, fresh from the anvil...I hope that these words will find indulgent ears...” His work has found many a fortunate ear and continues to speak to us some 600 years after the fact.



Photography: Al Zanyk

SITI Company

SITI Company is an ensemble-based theatre company led by Anne Bogart. Founded in 1992 by Anne Bogart and Tadashi Suzuki, SITI Company began as an agreement to redefine and revitalize contemporary theatre in the United States through an emphasis on international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI Company expanded to encompass a year-round company based in New York City with a summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theatre while training artists from around the world.

In addition to Artistic Director Anne Bogart, SITI Company comprises nine actors, four designers, a playwright, stage manager, and managing director. SITI Company and its members have won numerous awards including Obies, Drama Desks, American Theatre Wing, EDDY's, and many more. SITI Company represents a change in thinking about the relationships between artists and institutions.

SITI Company has formed relationships with theatres and venues around the world who present the Company's works. Every June, the Company continues to gather for our annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI Company has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, Denmark and Holland.



Photography: Al Zanyk

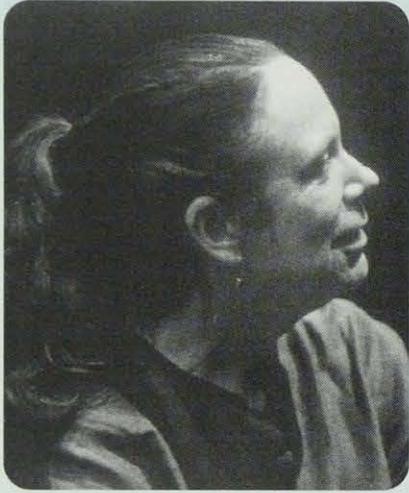
One important aspect of SITI Company's work is the teaching of training techniques to actors and theatre artists throughout the United States and the world. Each year, SITI Company finds itself in studios, working with old friends and new. The Viewpoints and the Suzuki Method of Actor Training are two distinct methods of actor training used in building and staging SITI Company productions. SITI Company members, all of whom have been trained by Anne Bogart and Tadashi Suzuki, are specially qualified to introduce and train other theatre artists in these approaches.

SITI Company comprises: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Elizabeth Moreau, Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian Scott, Megan Wanlass Szalla, Stephen Webber and Darron L West. SITI Company Staff: Megan Wanlass Szalla, Managing Director; Brad Carlin, Associate Managing Director; Jen Taher, Administrative Associate.



Photography: Al Zanyk

Anne Bogart Artistic Director

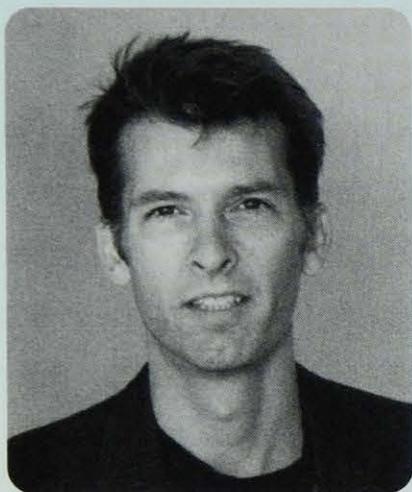


Photography: Dixie Sheridan

Anne Bogart founded the SITI Company with Japanese director Tadashi Suzuki in 1992. She is a recipient of 2 Obie Awards, a Bessie Award, a Guggenheim as well as a Rockefeller Fellowship and is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITI Company include: *Hotel Cassiopeia*; *Intimations for Saxophone*; *A Midsummer Night's Dream*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hayfever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. Other recent productions: *Nicholas and Alexandra* (Los Angeles Opera) *Marina: A Captive Spirit* (American Opera Projects), *Lilith* and *Seven Deadly Sins* (New York City Opera). She is the author of a book of essays entitled *A Director Prepares: Seven Essays on Art and Theater* and the co-author with Tina Landau of *The Viewpoints book: A Practical Guide to Viewpoints and Composition*.

"I encountered *Death and the Ploughman* at the tiny Gate Theatre in London three years ago and it stopped me in my tracks. The profundity and continued relevance of this text, written in 1401 in German, in Bohemia at a paradigm-shifting moment in human history, is a remarkable human achievement. It was written at a time when the theretofore accepted medieval sensibilities were suddenly called into question – faith, the meaning of life, religious hierarchy, authority – leading to the start of the Renaissance. Today, we are undergoing another paradigm shift where religion, values, and meaning must be examined from fresh new angles. This play by Johannes von Saaz can be a great help to us now. Listen closely and be transformed."

Will Bond
Ploughman



Will Bond has created roles for SITl Company and toured the United States and internationally in *The Medium* (an Obie award winner), *Small Lives/Big Dreams*, *Culture of Desire*, *Bob* (Obie awards for light and sound and three Drama Desk Nominations), *War of the Worlds*, *War of the Worlds – The Radio Play*, *Cabin Pressure*, *bobrauschenbergamerica*, *La Dispute*, *Death and the Ploughman*, and *Lilith and Seven Deadly Sins* at New York City Opera. He has toured with Tadashi Suzuki and SCOT in *Dionysus* and with Robert Wilson's *Persephone*. Recent roles outside SITl Company include *Macbeth*, *The Lover* and *Creditors* at Actors Theatre of Louisville where he is an associate artist. He is a recently appointed Artist-In-Residence at Skidmore College.

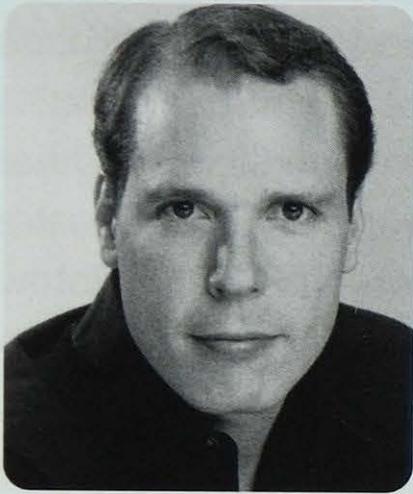
Ellen Lauren
Woman



Ellen Lauren is the associate artistic director for SITl Company. SITl Company credits: *Hotel Cassiopeia*, *systems/layers*, *Room*, *bobrauschenbergamerica*, *Death and the Ploughman*, *A Midsummer Night's Dream*, *War of the Worlds*, *Cabin Pressure*, *The Medium*, *Culture of Desire*, *Going, Going, Gone*; *Orestes*, *Hay Fever*, *Miss Julie*, *Private Lives* (including Edinburgh Festival, BAM Next Wave Festival, Humana Festival of New American Plays, Teatro Iberoamericano-Bogota, Bonn Festival, Bobigny Festival, Wexner Center for the Arts, Israel Theater Festival, and Toga International Arts Festival, Japan) ART in Cambridge: *La Dispute* (Egle) New York City Opera: *Seven Deadly Sins* (Anna II) American Opera Projects: *Marina A Captive Spirit*. Ongoing guest artist for 16 years with The Suzuki Company directed by Tadashi Suzuki; touring North and South America, Europe, Russia and Japan (including Moscow Art Theatre, Teatro Olimpico, Herrod Atticus, Hong Kong Arts Festival). Ongoing faculty member for eight years at the Julliard School of Drama; Associate Director Summer Training Program in Toga, Japan.

Stephen Webber

Death



Stephen Webber has performed with the SITl Company across the United States and at international festivals: Kennedy Center, Edinburgh International Theatre Festival, BAM Next Wave Festival, Humana Festival of New American Plays, Teatro Iberoamericano-Bogota, Wexner Center for the Arts, Israel Theater Festival, Jerusalem and Toga International Arts Festival, Japan. SITl Company credits: *Hotel Cassiopeia*, *War of the Worlds* (Orson Welles), *La Dispute*, *systems/layers*, *A Midsummer Night's Dream*, *Death and the Ploughman*, *Cabin Pressure*, *Going, Going, Gone*, *Culture of Desire*, *The Medium*, *Private Lives*, *War of the Worlds – the Radio Play* (Orson Welles), *Hayfever*, and *Short Stories*. He has also performed in two operas with SITl Company: *Nicholas and Alexandra* at Los Angeles Opera and *Marina: A Captive Spirit* at America Opera Projects.

Michael West

Translator

Michael West has worked extensively with The Corn Exchange, the acclaimed Irish theatre company. Other work for The Corn Exchange includes *Fole*; the stage adaptation of *Lolita*; *A Play on Two Chairs*; a translation of *The Seagull*; as well as co-devising parts of the award-winning *Car Show*. Other original plays include *Monkey*; *Snow*; *The Evidence of Things*; *The Gunpowder Plot*; and two pieces for radio, *The Death of Naturalism* and *Chaste Diana*. He has also translated or adapted many texts, including *The Marriage of Figaro* (Abbey Theatre); *Stabat Mater Furiosa* by Jean-Pierre Simeon; Molière's *Dom Juan*; and *The Tender Trap* (an adaptation of *La Double Inconstance* by Marivaux). He is published by Methuen.

Brian H. Scott
Lighting Designer

Brian Scott is a SITI Company member and has designed lighting for *Hotel Cassiopeia*, *systems/layers*, *Death and the Ploughman*, *bobrauschenbergamerica*, and *War of the Worlds - The Radio Play*. Additionally, he recreates designs originated by Mimi Jordan Sherin and Christopher Akerlind for company productions presented nationally and internationally. Other recent projects include the design for *Gertrude and Alice* in London, for the Foundry Theatre directed by Anne Bogart, the design for *La Femme de Chambre* in Paris with Banal Molotov.

James Schuette
Set and Costume Designer

James Schuette has designed 14 productions as a member of SITI Company, including *Hotel Cassiopeia*, *Intimations for Saxophone*, *Bob*, *Culture of Desire*, *Room*, *Score* and *bobrauschenbergamerica*. Recent work includes set and/or costume designs for *Of Thee I Sing* directed by Tina Landau (Papermill Playhouse), Tony Kushner's *Homebody/Kabul* (Steppenwolf, Mark Taper Forum, BAM), *Nixon in China* directed by James Robinson (Opera Theatre of St. Louis) and Frank Galati's *Oedipus Complex* (Oregon Shakespeare Festival). He is a graduate of the Yale School of Drama.

Darron L West
Soundscape

Darron L West is a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. He is a design associate and Usual Suspect at New York Theatre Workshop. His designs have been heard in numerous theatres both nationally and internationally. His accolades include a 1998 Obie award for SITI Company's *bobrauschenbergamerica*, A 2000 Princess Grace Award, An Entertainment Design Magazine EDDY and A 2004 Henry Hewes Design award.

Mark Huang
Sound Engineer

Mark Huang works with companies such as Rigmutton Productions, Wash & Fold Productions, Shakespeare & Co., iNerTla Theatre, the Wooster Group, Clubbed Thumb Inc., Monster(less) Actors Inc., and the Actors Theatre Of Louisville, among others. He is a graduate of Grinnell College and the founder of Doggtown Productions.

Elizabeth Moreau **Company Stage Manager**

With SITI Company, Elizabeth has worked on the creation of *Hotel Cassiopeia*, *Death and the Ploughman*, *Intimations for Saxophone*, *A Midsummer Night's Dream*, *systems/layers*, *La Dispute*, *Score*, *Hayfever*, *Marina: A Captive Spirit*, and *bobrauschenbergamerica*. She has toured with these pieces as well as *Room*, *Bob*, *War of the Worlds*, *War of the Worlds - The Radio Play*, and *Cabin Pressure* to national & international venues. Other credits include work with Lightbox, the Rude Mechs of Austin, the Public, etc. Elizabeth is the Artistic Associate of the Eugene O'Neill Theater Center's National Playwrights Conference.

Megan Wanlass Szalla **Managing Director**

Megan Wanlass Szalla has been a SITI Company member since 1995. She was company stage manager for five years prior to becoming the Managing Director. In her tenure with SITI Company, Megan has helped to create over 22 shows. She began working with Anne Bogart during *The Adding Machine* at Actors Theatre of Louisville. She has an Arts Administration Certificate from New York University, attended the Executive Program for Non-Profit Leaders at Stanford University Business School, was a member of the Arts Leadership Institute Charter Class at Teachers College, Columbia University and holds a B.A. in Theater from Occidental College in Los Angeles, California.



Photography: Al Zanyk

Credit List

Death and the Ploughman
Translated by Michael West
From an original work by Johannes von Saaz
Directed by Anne Bogart
Created and performed by SITI Company

Ploughman	Will Bond*
Woman	Ellen Lauren*
Death	Stephen Webber*
Set and costume design	James Schuette**
Lighting design	Brian H. Scott
Sound Design	Darren L. West**
Sound engineer	Mark Huang
Stage manager	Elizabeth Moreau*
Managing Director	Megan Wanlass Szalla

Death and the Ploughman was commissioned by the Wexner Center for the Arts at the Ohio State University with support from the Doris Duke Charitable Foundation and SITI Company with support from the National Endowment for the Arts.

*Members of Actors Equity Association, the union of professional actors and stage managers in the United States.

**Members of the United Scenic Artists Union (USA).

Anne Bogart is a member of SSDC an independent national labor union.

Use of Nine Sili Nebesniye composed / arranged by Sheremetieve is courtesy of Sony BMG Music Entertainment

SITI Company is deeply grateful to the generous donors who are listed below:

Altria Group, Inc.; The Association of Performing Arts Presenters Ensemble Theatre Collaborations Grant Program, a component of the Doris Duke Charitable Foundation Theatre Initiative; Carnegie Corporation of New York; Disney Worldwide; Jeanne Donovan Fisher and Richard B. Fisher; The Jerome Foundation; The Leading National Ensemble Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation; The Lucille Lortel Foundation; Andrew W. Mellon Foundation; The National Endowment for the Arts; The New York City Department of Cultural Affairs; The New York State Council on the Arts; The New York Times Company Foundation Fund for Midsize Theatres, a project of A.R.T./New York; Joan H. and Robert Parker; The Fan Fox and Leslie R. Samuels Foundation; The Shubert Foundation; and Jaan Whitehead.

SITI Company is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group.

For information regarding SITI Company's workshops around the world in the Suzuki Method of Actor Training and the Viewpoints, please e-mail inbox@siti.org

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Ghana Sangam

(Singapore)

World Premiere

11 June, 8pm

Jubilee Hall

\$40, \$30, \$20, \$15



The Wall

*Al Kasaba Theatre & Cinematheque
(The Palestinian Territories)*

"The audience in Jerusalem strongly connected with the piece – in turns laughing uproariously, silent and appreciative."

– www.inplaceofwar.net, UK

13 & 14 June, 8pm

Drama Centre

\$50, \$40, \$30, \$20

Performed in Arabic with English surtitles

Post-show dialogue with director

George Ibrahim on 13 June



Forward Moves

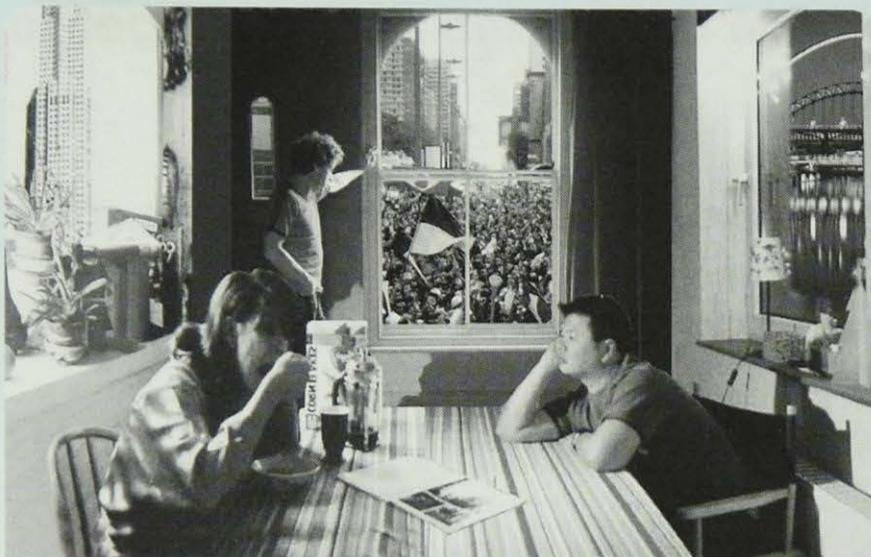
*Danny Tan/ Elysa Wendi/
Kuik Swee Boon/ Aaron Khek
(Singapore)*

World Premiere

9 & 10 June, 8pm

Esplanade Theatre Studio

\$35



Play On Earth

*Station House Opera (UK) in collaboration
with TheatreWorks (Singapore),
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NewcastleGateshead Initiative (UK)*

World Premiere

15 - 18, 22, 24 & 25 June

72-13

Mohamed Sultan Road

\$35



J.S. Bach's Mass In B Minor

Collegium Vocale Gent (Belgium)

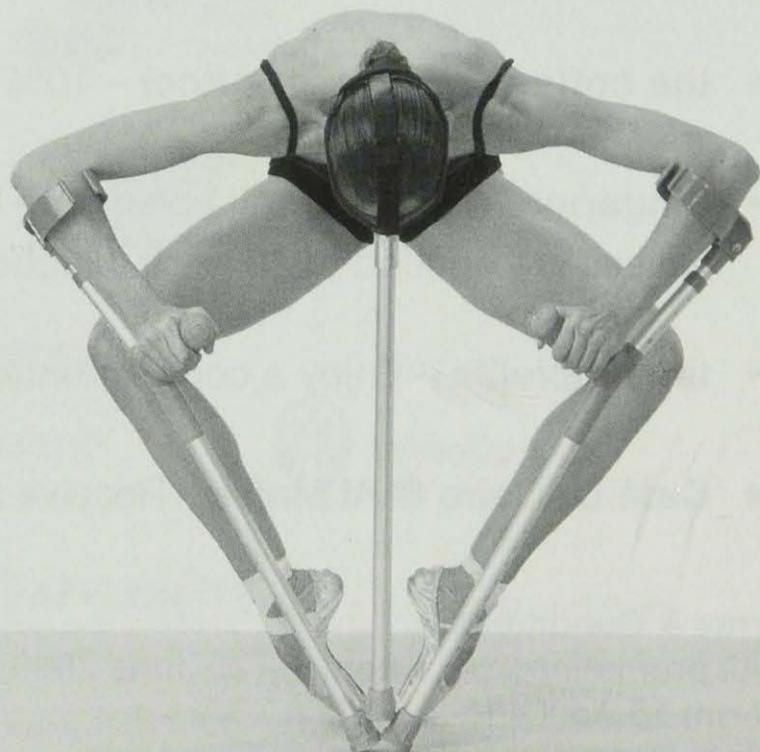
*"...No other group performing Bach can boast
such an elegance in its balance, textural control
and sophisticated turn of phrase."*

- Gramophone, UK

14 June, 7.30pm

Esplanade Concert Hall

\$80, \$60, \$40, \$20



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Compagnie Marie Chouinard (Canada)

*"Chouinard and her excellent dancers achieve
a virtuoso meditation on the beauty and frailty
of the human body." - Tagesspiegel, Germany*

15 & 16 June, 8pm

Victoria Theatre

\$80, \$60, \$50, \$30, \$20

RA18: Contains scenes of nudity. For audience
aged 18 years and above only

Post-show dialogue with dancers from
Compagnie Marie Chouinard on 15 June

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- **Singapore Art Café** – All ticket stub holders, artists, media and staff who flash their passes are entitled to 10% off all food and beverages (Not valid for nett price items).
- **thesimplelife** – Enjoy a complimentary dessert with every entrée ordered.
- **Café Le Caire @ Al Majlis** – Receive a \$10 ticket voucher with a minimum spend of \$100.

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- Promotions are not valid with other discounts or offers.
- Promotions are subject to change without prior notice.



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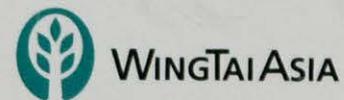
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SINGAPORE**

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