



PLAYWRIGHT'S FOREWORD

I had always wanted to write a play about Singapore's most famous fugitive /detainee — *Mas Selamat Kastari*.

But there was a problem. Because he was detained under the Internal Security Act, rather than convicted in a normal court, one never heard directly from him. What we had instead were statements from the Ministry of Home Affairs, based on their 'intelligence-gathering'. This is of course a deviation from the usual judicial process where evidence is produced in court and a defendant is allowed to represent his views.

Everyone was speaking on Mas Selamat's behalf, from the media that reproduced verbatim the Ministry's press releases to Malay Ministers who summarily dismissed that a possible motive for Mas Selamat's actions was a sense of marginalisation. One of the biggest problems with the Internal Security Act, for me, was in the way it stifled public debate. 'Moderate Muslims' were exhorted to condemn whatever ideology that Mas Selamat supposedly espoused. But if one had no real access to what exactly his ideas were, how could one then counter them effectively?

Mas Selamat stubbornly remained an enigma. There was a lot of talk about him being a member of terrorist organization Jemaah Islamiyah. But can 'fundamentalism' or 'extremism' alone explain someone's drift towards violent tactics? Did he have sociopathic tendencies? What was his personality like? Why do we examine serial killers from a psychological lens but choose an ideological lens when dealing with terrorists?

Writing this play has been cathartic for me, because it has allowed me to explore some of the dynamics operating within the darkness of preventive detention without trial. These include: trumped-up accusations, confessions made under threat and duress, and 're-programming' of the detainee.

In deciding the tone of the play, I felt that farce—a combination of absurdity and hysteria—would serve it best. The reasons for this are 'self-evident'.



playwright **ALFIAN SA'AT**

director / set designer **MOHD FARED JAINAL**

maslindah bte selamat **NAJIB SOIMAN**

hasnidah bte selamat **MASTURA AHMAD**

zuraidah bte selamat **NOORLINAH MOHAMED**

junaidah bte selamat **FARAH ONG**

rashidah bte selamat **MAIMUNAH BAGHARIB**

lighting designer **ANUAR MOHD**

sound designer **ANAIZ ABDUL MAJID**

publicity designer **IRFAN KASBAN**

production manager **SHAZA ISHAK**

stage manager **NUR SHAHIDAH IDRIS**

assistant stage manager **HABIBAH MOHCKERAM**

surtitled operator **FARISHA JUBRI**

special thanks

STAGE CREW, MUNAHHIRZIOFFICIAL, ARMAN FLY, DIAN DANCERS,
ZIZI AZAH, IZMIR ICKBAL, ROBIN LOON & TAN SHOU CHEN.

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NAJIB SOIMAN is an arts educator, a part-time lecturer in NAFA and a freelance theatre practitioner. Since 2003, he has freelanced for a myriad of theatrical performances, locally and overseas.

He was the President of Teater Ekamatra from 2006-2007 and the Artistic Director of Panggung ARTS from 2008-2009. He was awarded "Best Actor" at the 9th ST Life! Theatre Awards 2009 for his heartbreaking role as a photographer detained without trial from the play "Gemuk Girls" by The Necessary Stage. In 2010, he was nominated Best Actor by ST Life for his performance in a wordless theatre "The Comedy of The Tragic Goats" by Cake Theatre. Recent works involving Najib include Seven-Headed Dragon's In The Curve of the Wanton Sea; Teater Ekamatra's Not Counted, Wild Rice's Cook A Pot Of Curry and The Necessary Stage's Crossings and Mobile 2: Flat Cities.

MASTURA AHMAD is a household name in Singapore. She is a staple on Suria and has been in a long list of TV shows including popular shows like "Bakar Panggung, Sikit Lebih Kurang I and II", "Korridor" and award winners such as "Kerja Overtime" (series) and "Jeritan Sepi I and II", "Gado-Gado Sayang. Recent shows that Mastura has been in include "Remi & Jin Jee - TV on the Street".

She has dabbled more extensively in theatre in recent years. With Teater Ekamatra, Mastura has been in Madu Tiga, Peti Kayu Ibuku and, most recently, Hantaran Buat Mangsa Lupa, which was commissioned for the 2012 M1 Fringe Festival.

Besides acting, she has hosted many shows for television and events. Mastura has also appeared on the big screen in movies like Money Not Enough 2, Gone Shopping and also supporting actor for "Salawati" the movie.

Since 1988, **NOORLINAH MOHAMED's** artistic portfolio includes stage and television performances, applied theatre in both education and community settings, and directing youth theatre. As a performer, Noorlinah has worked with leading theatre companies in Singapore which include Cake Theatre, TheatreWorks (S) Ltd, Toy Theatre, and The Necessary Stage, just to list a few. She has also performed in Vienna, Austria; Japan; USA; Germany; South Korea; and India.

As a teaching artist, she develops artist residency projects in schools as well as professional development opportunities for both teaching artists and teachers. She was the recipient of the Life Theatre Awards (2008/Best Actor) for Temple, a Cake Theatre production. She also received the JCCI Culture Award in 2008 and the Women's Weekly Great Women of our Time Award 2005 for her artistic work. She recently completed her PhD in Arts Education from the University of Warwick, UK.

Since her return to Singapore in March this year, her theatre involvement includes Cake's Illogic; Wild Rice's Cook a Pot of Curry; and Theatreworks' LIFT: Love is Flower The.



FARAH ONG is an actress, performance artist for stage and screen, and also within her own performance art pieces. To date, she has performed in Singapore, Malaysia, Indonesia, Cambodia, Cairo, Dubai, Qatar and also Brunei.

Farah studied Drama in LaSalle SIA College of the Arts and later on pursued studies again in Fine Arts, majoring in Fine Art Photography.

Although her experience lies strongly within performing, she enjoys the different forms of creative expression within various disciplinary practice. Her current endeavor is to seek her own performative language by combining the two-dimensionality of photography and three-dimensionality of performing within performance art and theatrical presentations.

MAIMUNAH BAGHARIB is one-half of Munah & Hirzi, a duo who've gained an online following for their musical spoofs and parodies. When she is not making videos, Munah is also a television actress. She was last seen on Suria on programs such as Atas Heights II, Balik Sekolah and Papa Rock.

Her debut performance for theatre was for Happy Ever Laughter on the Esplanade Stage which saw Singapore's top comedians run amok at the Esplanade as they took on all things Singaporean in their pursuit of your happiness. With a strong passion for the performing arts, she pursued her dream and is currently majoring in Communications & New Media and minor in Theatre Studies.

Born in 1977, **ALFIAN SA'AT** is currently a Resident Playwright with WILD RICE. His plays with the company include Homesick, Happy Endings: Asian Boys Vol. 3 and Cooling-Off Day. His published works include two collections of poetry, One Fierce Hour and A History of Amnesia, two collection of short stories, Corridor and Malay Sketches, and two collections of plays, Collected Plays 1 & 2.

Alfian has been nominated seven times for Best Script at the Life! Theatre Awards, eventually winning for 'Landmarks', and 'Nadirah'. He has also won the Boh Cameronian for Best Original Script for 'Parah' and Best Original Book or Lyrics for 'The Secret Life of Nora'. He has also been nominated for the Kirayama Asia-Pacific Book Prize and the Singapore Literature Prize for A History of Amnesia.

In 2001, Alfian won the Golden Point Award for Poetry as well as the National Arts Council Young Artist Award for Literature. His plays have been translated into German, Swedish and Danish and have been read and performed in Singapore, Kuala Lumpur, London, Zürich, Hamburg, Munich, Berlin, Copenhagen, Stockholm, Melbourne, Sydney and Brisbane.



Teater Ekamatra has been a producer of high quality theatre for more than 20 years. Its productions have engaged thousands of audiences with its social-centric mission. The company is a not-for-profit organisation and the generous support of funders and sponsors is vital. Supporters of Teater Ekamatra know they have a hand in bringing quality productions that invigorate and inject diversity into Singapore theatre.

Teater Ekamatra consistently performs to sold out houses with average audience attendance regularly at 85%. It has garnered support from audiences of various races, nationalities and age groups. Its productions have also received numerous critical acclaim. It has been nominated for and won numerous awards at The Straits Times LIFE! Theatre Awards and nominated as Theatre Company of the Year by ISMagazine (2011). In addition to staging four main stage shows a year, Teater Ekamatra is also committed to providing platforms for Singapore's next generation of theatre makers.

MEREKA is a yearlong intensive theatre-making programme created in 2011 for youth. It is designed to empower the next generation with necessary tools and skills set needed to perform and produce theatre. The programme focuses on hands-on-training, with participants given the opportunity to conceptualize, produce and perform in ticketed performances each year. As a further extension of Teater Ekamatra's commitment to providing young artist a platform to grow, the Playwright Mentorship Programme was inceptioned.

Teater Ekamatra is a Singapore registered charity (No. UE201130737W).

TEATER EKAMATRA board of directors

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UPCOMING EVENTS

FEBRUARY '14 - 11 WAYS TO MAKE YOU SMILE

(Youth Showcase)

- 1234

(Playwright- Director Mentorship Programme)

MARCH '14 - A BEAUTIFUL CHANCE ENCOUNTER OF A SEWING MACHINE AND AN UMBRELLA ON AN OPERATING TABLE

*look out for details on our facebook page



Since its founding, Teater Ekamatra has always been at the heart of theatre in our collaborative yet inventive spirit. Significant early productions like Lut Ali's *Berakhirnya Sebuah Perjuangan*, Gene Sha Rudyn's *Win!*, Khairuddin Hori's *Semerah Padf* and Farah Idaman's *Dhavusya* experimented with theatrical form and styles. Later, larger scale productions such as Alfian Sa'at's *Causeway 2* (2002); Alin Mosbit's *Impenjarament* (2005); Najib Soiman's *Lelembut* (2005) and Noor Effendy Ibrahim's *Bilik Ahmad* (2007) saw us winning audiences with our brand of honest, sincere theatre.

More recently, Alfian Sa'at's *Nadirah* (2009), Chong Tze Chien's *Charged* (2010) and Irfan Kasban's *Tahan* (2013) cemented Teater Ekamatra's reputation for being socially conscientious.

Kakak Kau Punya Laki brings together artists whose past collaborations with Teater Ekamatra span our entire history. Tonight, we celebrate our artists and our managers, past and present, who have made Teater Ekamatra be the company you, our audience have come to love. Tonight, we invite you to join us in celebration in the way we know best. By bringing together people to create theatre from the heart, and for the heart.

ZIZI AZAH ABDUL MAJID

Artistic Director-in-absentia

When I first got involved with TEATER EKAMATRA in 2006, as a participant in *Pesta Peti Putih*, I knew it was the start of a long, fulfilling relationship. Never did I imagine that I would be at the helm ushering the company through this significant milestone. Back then I met artists such as Alfian, Fared, Fendy, Zizi (and many more) who were so generous, patient and kind enough to share their knowledge and love for theatre. Teater Ekamatra represented more than just a company of theatre-makers, it was a home.

Although many have come and gone, this home still stands for those who seek shelter and comfort from the insanity of life.

In sanskrit, 'Ekamatra' means 'One Vision' and through the years, the vision may have evolved, but for me, it is clear, that the purpose of this company, and everything we do, is to bring people together.

Datta. Dayadhvam. Damyata.

IRFAN KASBAN

Associate Artistic Director





TEATER EKAMATRA TURNS 25!

25 years ago, Lut Ali and his wife started a theatre company with the aim of using a voice that sits in the realm of contemporary art and could give to its society. He was constantly challenging the art form, delving with experimental tools and ideas yet staying rooted to his fundamentals. He opened himself up to other doyens such as Kuo Pao Kun and Sasitharan and worked closely with visual artists and musicians such as Zai Kuning, Khairul Anwar Salleh and Art Fazil. He welcomed novices and those who wanted to do theatre even if it was without any remuneration. That inclusivity and communality of art-making has since been a trademark of the company.

Over the years, we have seen numerous thespians who helmed the company into greater heights and they all shared those same ideologies of pushing the boundaries with delicateness, sensitivity and aggression yet remaining pertinent to the company's belief. Above all, what stood out the most was the sense of honesty that reflected greatly in all the works. Rifaat Hamzah, Gene Sharudyn, Khairuddin Hori, Noor Effendy Ibrahim, Anuar Mohd, Alfian Sa'at, Rohaizad Suaidi, Jamal Mohd and Zizi Azah Abdul Majid are some great names that have made Teater Ekamatra what it is today. Their endearing vision has steered the company well through the ever-changing social climate.

Audience loyalty and expectation has changed over time. They are no longer satisfied with simply sitting back and enjoying the show. They want to be fixed at the edge of their seats, with their eyes and minds travelling through the space, waiting to be questioned and challenged with a higher level of stimulating process. They constantly hunger for something much, much more.

Today, we present to you Kakak Kau Punya Laki. A family caught in between extremes and moderation, with their beliefs being questioned and challenged. As we watch the five sisters navigate through their own audacity, we end the year filled with so much more to give. Teater Ekamatra will move forward, with the same sense of honesty.

Thank you for being part of the company.

MOHD FARED JAINAL
Associate Artistic Director