

Actual Size: 210 X 148.5 (A5)



Back

Front

Inside

**TEATER EKAMATRA 25 MATRA**  
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. Rafaat 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

[www.ekamatra.org.sg](http://www.ekamatra.org.sg) | [www.facebook.com/TeaterEkamatra](https://www.facebook.com/TeaterEkamatra)

**TEATER EKAMATRA 25 MATRA**  
'YOUR SISTER'S HUSBAND'

# KAKAK KAU PUNYA LAKI



**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**  
*costume designer* **AZNI SAMDIN**  
*publicity designer* **IRFAN KASBAN**

*production manager* **SHAZA ISHAK**  
*stage manager* **NUR SHAHIDAH IDRIS**  
*assistant stage manager* **HABIBAH MOHCKERAM**  
*surtitle operator* **FARISHA JUBRI**

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

*supported by*

  
official furniture sponsor  
  
www.secondcharm.net

  
official printer  


  
official legal advisor  


- Folding Line
- Safe Area
- Actual Size
- Bleeding Size