RANT & RAVE
by Chong Tze Chien, Janice Koh & Siti Khalijah

14 Oct 2012, Sun 3pm & 8pm
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QUOTES FROM THE PRODUCTION

"After 10 years of 'tourist culture' that celebrates our multi-racial heritage with prancing lions, kampong candles and tingling tambourines, it is time we let our artists move on to something more realistic and relevant to Singapore's spiritual aspirations."

Letter to The Straits Times, (17th February 1973)

FORUM #1: ART & IDENTITY

"The society is crassly materialistic. Eating, shopping and gambling are the only 'performing arts' widely appreciated in Singapore."
Professor Tommy Koh, Singapore Ambassador, The Business Times (4th March 1982)

"The tradition of drama in Singapore is entrenched in the culture of the Malay-speaking people. There is also the creative talents in the Experimental Theatre Club, and the University during the '60s, the work of Robert Yeo, and the long and continuing contribution of The Stage Club."
Kate James, Journalist, The Straits Times, (14th September 1982)

"The standard of theatre was at best, good amateur."
Margaret Chan, Drama reviewer for the New Nation (1978 to 1981)
Life! Theatre

"I did one production with them. And, you guessed it, I was a butler."
Lim Kay Tong, The Straits Times (9th August 1996)

"We are not yet at home on stage, at home, with ourselves as Singaporeans."
Max Le Blond, Director (28th March 1982)

"Every play is some superficial piece of Western drawing room drama."
Lim Chor Pee, Playwright, The Straits Times (28th March 1982)

"Lim wrote in an essentially English idiom with scarcely any variance in tone, register, or vocabulary among his multi-cultural cast of characters, which in turn, makes the dramatis personae seem rather token in their ethnic diversity."
Dr KK Seet,
Writing Asia: The Literatures in 'Englishes' Volume 2

"The Singapore Symphony Orchestra is encouraging its better expatriate musicians to become citizens."
The Straits Times (9th January 1982)

"We have been very encouraged this year by good public response to the Drama Festival. It's been heartening to note capacity crowds."
Mr Liew Chin Choy, Assistant Director (Culture), Ministry of Culture,
The Straits Times (19th October 1982)

December 1982. The Singapore Arts Festival.

"The cast and production crew of *The Samseng and the Chettiar's Daughter* reads like the Who's Who of the local theatre and music scene. There's Alex and Jacintha Abisheganaden, Margaret Chan among the actors and actresses."
The Straits Times (14th November 1982)

"It will also be the first time a local production of this nature and size will be presented in the new world trade centre auditorium."
The Straits Times (13th November 1982)

"The musical opens at the site of Chettiar Jeremiah Kuppusamy's shop. It is dawn. Soon you hear a newspaper boy shouting at the top of his voice, Maah Peew Poh!! Mah Peew Poh!!"
Jacintha Abisheganaden (13th November 1982)

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QUOTES FROM THE PRODUCTION

"Culture is akin to the roots of a tree. One must know one's culture in order to grow tall and touch others. Language becomes the means of knowing these roots."
Kuo Pao Kun, The Straits Times (14th May 1990)

"The directors don't stage local plays because they think the local product lacking. But the writer who's learning the trade can only get better if his plays are staged. It's a vicious circle."
Director, anonymous, The Straits Times (2nd April 1984)

"For the first time, the Ministry of Culture has commissioned a play entitled *The Life and Times of MR X* to celebrate our 25 years of self-rule, produced by Experimental Theatre Cub."
The Straits Times (16th November 1984)

"Except for a few wisps of creative thinking, the show didn't move or enlighten me."
Kate James, Drama Reviewer, The Straits Times (2nd December 1984)

"It seems that people have come to realize that the struggle with language in theatre is reality, on a deeper level, a struggle to find one's identity."
Kuo Pao Kun, The Straits Times (7th September 1989)

"Bigger and Better, the upcoming arts festival promises!"
"Best of all is the staging of two plays which were prize winners in last year's Ministry of Culture-sponsored play-writing competition."
The Straits Times, (16th August 1984)

"I have been taking the play around, trying to interest people in the production. But I have yet to get any confirmation."
Robert Yeo, Chairman of Ministry's Drama Advisory Committee
The Straits Times (6th December 1984)

"Singaporean Margaret Chan cast as Emily after Kuala Lumpur's production of 'Emily'."
The Straits Times (24th July 1985)

"Last night at the Drama Centre , the mood was enthusiastic when the play *Emily of Emerald Hill*, ended."
The Straits Times (5th September 1985)

"Last night at the Drama Centre , the mood was enthusiastic when the play *Emily of Emerald Hill*, ended."
The Straits Times (5th September 1985)

"We've made history."
Max Le Blond, The Straits Times (3rd October 1985)

"Singaporeans wanted Emily to succeed. National pride was restored when it was found to be done well."
Krishen Jit, Malaya Lecturer/Malaysian Director/Critic, The Straits Times (27th September 1985)

Emily performed in Commonwealth Arts Festival.
Emily abroad wows critics and gets coveted invite.
Emily makes a triumphant return to Edinburgh as part of the world's biggest arts festival.
The Straits Times (3rd November 1985)

"The news that a group of drama enthusiasts are working on forming a small professional theatre company must be greeted with loud applause."
The Straits Times (22nd January 1984)

"*Army Daze*, had an average attendance of 96 percent at its first run at the drama centre."
The Straits Times (7th December 1987)

1985. ACT 3, Singapore's first children theatre company was founded.

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QUOTES FROM THE PRODUCTION

"1986. The Necessary Stage was founded by a group of drama enthusiasts in NUS, among them Alvin Tan, Josephine Peter, Elvira Holmberg, Ovidia Yu and Ivan Heng."
Theatre Life!

"Ong Keng Sen joins TheatreWorks as its Artistic Director, taking over the reins from founder Lim Siauw Chong."
Theatre Life!

"Asia-in-theatre Research Circus was founded by William Teo in 1987."
Theatre Life!
"Action Theatre registers itself as a society with Ekachai Uekrongtham as president."
The Straits Times (25th April 1987)

"Kuo Pao Kun sets up the Practice Theatre Ensemble."
The Straits Times (6th September 1988)

"Practice Theatre Ensemble's (PTE) willingness to experiment has helped launch other groups. The Toy Factory Theatre Ensemble, Theatre OX and Page to Stage have grown directly out of the PTE."
Clarissa Oon, The Straits Times (6th December, 1996)

"Ministry commissions *Dragon's Teeth Gate* by Stella Kon in the Singapore Arts Festival 1986."
"It was the worst play I've ever seen, and I'm not joking."
Audience, The Straits Times (28th December 1986)

"Listen to the audience. That is what matters most."
Tzi Ma, Director of *Army Daze*, consoled Michael Chiang
The Straits Times (3rd December 1999)

"*Mama* challenged the audience-that there are parts of his play you will never understand, but it could still hold you. Multilingualism is our reality, and yet we are able to piece together reality from these gaps."
Alvin Tan, The Straits Times (7th October 1998)

Lao Jiu (1993) TheatreWorks
Titoudao (1994) Toy Factory Theatre Ensemble
Lear (1999) TheatreWorks

"These works are unapologetically multi-lingual as registers of a Singaporean and in the case of *Lear*, the third Asian identity. They are part of a sociological development that began in *Mama*."
Clarissa Oon, The Straits Times (7th October 1999)

FORUM #2: ART & THE STATE

"'TheatreWorks Artistic Director, Mr Ong Keng Sen, caused more than a few raised eyebrows when he stood up to ask for generous donations. Despite its well-heeled image, courtesy of well-attended performances and professionally done productions, TheatreWorks is still in need of cash."
The Straits Times (6th July 1990)

"Quality of work as both ACT 3 and TheatreWorks stress is the most essential selling point for raising the necessary finance. Finance is, has been and will probably remain their biggest problem."
Kate James, The Straits Times (17 February 1985)

"Criticism of the groups becomes valid only if there is a properly constructed infrastructure for the groups to work in.
David Birch, The Straits Times (11th November 1984)

"Arts in the serious sense of the word can never be self-supportive. Arts must be subsidized."
Kuo Pao Kun (11th December 1988)

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QUOTES FROM THE PRODUCTION

"The point drama companies bring up most often is that when the budget allocated to a production is small, it is the people involved who end up taking the cuts."
The Straits Times (23rd April 1991)

"Art is a demanding and merciless master – or mistress. One cannot just steal time from the other demands of daily life to have a quickie."
Richard Lim, Editor, The Straits Times (5th March 1999)

"We hide the fact that there's very little money in it, maybe giving an impression that we are rich. It's just that we have learned how to do a lot with very little."
Ong Keng Sen, The Straits Times (6th July 1990)

"Local artists receiving money like to have some autonomy, and some sense of being trusted by the government over how they will spend the money."
Dr Koh Tai Ann (29th June 1989)

"*Lady of Soul and her Ultimate 'S' Machine* – banned originally because of its sexual explicitness was passed by the National Arts Council."
The Straits Times (13th November 1993)

"How does a country merge its wariness of new ideas with an open culture climate – that's the challenge."
Mr Liu Thai Ker, CEO of NAC, The Business Times (27th July 1999)

"Does Government funding mean censorship?"
The Straits Times (18th September 1993)

"Commissioned by the government, *Private Parts*, a play about a relationship between a straight man and a transvestite premiered in 1992 Arts Festival."
The Straits Times (18th September, 1992)

"Ivan Heng bared his butt in *M. Butterfly*, the first case of nudity in a mainstream theatre production."
The Straits Times (18th June, 1990)

"The government is aware of the contradictions between interventionalism and liberalisation. They have not fully reconciled what they want."
Dr CJ Wee Wan-ling, The Straits Times (2001)

"The government, which can neither originate art nor produce a love for it, can be most effective in nurturing the arts by supporting its most promising shoots when they appear."
The Straits Times (3rd March 2000)

"If the flowers are the products, then the job of the ministry and the arts council is to be an assiduous gardener, tiling the ground, adding fertilizer, weeding and so on...."
BG George Yeo, The Straits Times (29th June 1991)

"How many letters of complaint from the public would it take to get the authorities riled? One? One hundred? And would the result be a mere warning, or a revocation of the free license? Will we be thrown into the internal security act?"
Ong Keng Sen, The Straits Times (3rd February 1994)

"Relaxing the rules on censorship here often seemed to produce not serious forms of social / political exploration / questioning but an obsessed fascination with sexual experimentation."
Janadas Devan, The Straits Times (8th October 2004)

"Relaxing the rules on censorship here often seemed to produce not serious forms of social / political exploration / questioning but an obsessed fascination with sexual experimentation."
Janadas Devan, The Straits Times (8th October 2004)

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QUOTES FROM THE PRODUCTION

"His comments came amid a spate of plays with themes such as homosexuality and incest."
The Straits Times (5th April 1992)

"The mood is a more open one, but it's not totally unmanaged."
Mr Liu Thai Ker, CEO of NAC,
The Business Times (27th July 1999)

"Can self-censorship on the part of the artist stunt his full self-examination?"
Hannah Pandian, Theatre Reviewer, The Straits Times (4th February 1991)

"The important thing is to see every transgression on its own terms, not as a challenge against the whole system. Actions which assume this are what give censorship a bad name."
Sociologist Chua Beng Huat, The Straits Times (21st March 1994)

1994

"The NAC has condemned these two performance art acts. It warned that any arts group, which staged such tasteless acts would not get any form of help from the NAC."
The Straits Times (4th January 1994)

"BG Yeo sees danger in undisciplined use of forum theatre."
The Straits Times (24th February 1994)

"The government, whether we realize it or not, is assiduously trying to define, and ultimately limit, what is allowable in our society."
Tan Tarn How, Playwright/Journalist,
The Straits Times (13th November 1994)

"The state should exchange its controlling role for that of a facilitator."
Kuo Pao Kun, The Straits Times (9th October 1992)

"From where would great art emerge, if art is tongue-tied by authority?"
T. Sasitharan, The Straits Times (23rd February 1996)

"The Government has always preferred to nip matters in the bud before they get out of hand."
Clarissa Oon, The Straits Times (4th December 2010)

"We have to rethink more critically issues of 'national security' and 'public interest'."
Ong Keng Sen, The Straits Times (18th November 2000)

"What they ask in return is understanding and more dialogue among all parties. The audience, the artists and the government."
The Straits Times (4th March 1994)

"The present barriers will shift outwards in the coming years, if politicians and playwrights come to trust and understand one another."
Verena Tay, Actor/Playwright
The Straits Times (23rd October 1992)

"All the reports focused on the act of snipping my pubic hair. It reached a point where it wasn't about my performance anymore but what it represented."
Josef Ng, The Programme

"The arts thrive on exposure, yet ironically, the less the media reports, the more space they enjoy. Works seen by a few, and so with less potential to excite, can get more leeway."
Koh Buck Song,
The Straits Times (16th May 1998)

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QUOTES FROM THE PRODUCTION

FORUM #3: ART & MEDIA

"We are all amateurs in Singapore –actors, producers AND drama critics."
Sugu Pillay, Experimental Theatre Club, Theatre Life!

"The few arts critics who ply their trade in the major newspapers are seen by arts group as having a disproportionately strong influence on whether a member of the public decides to buy a ticket to an arts event or not."
Ciara Chow, Drama Reviewer, The Straits Times (5th October 2006)

"Due to the lack of a vibrant and knowledgeable discourse in the Singapore Arts Scene, anyone with some flair for language can pass for a critic and commentator."
Forum page, The Straits Times (22nd January 1999)

"No one was ever consistently and seriously engaged in the task of thinking about theatre in Singapore."
T. Sasitharan, The Straits Times (29th December 1989)

"There are fewer than five academic essays in print, commenting on the earlier part of theatre history."
Clarissa Oon, The Straits Times (22th November 2000)

"This almost total lack of a discourse about theatre results in an ignorance of the very climate in which theatre develops and grows."
T. Sasitharan, The Straits Times (28th December 1990)

"Straits Times reviews are often too sparse to be of much consequence."
Tan Kwank Liang,
Forum Page, The Straits Times (15th March 1996)

"Theatre in Singapore might be inaccessible to the man in the street, because of its difficult forms, obscure themes and sophisticated packaging."
Hannah Pandian, Theatre Reviewer,
The Straits Times (1st May 1992)

"Ong Keng Seng's *Broken Birds* is a docu-drama. In the production, audiences will see a multi-disciplinary fusion of dance, music, and drama."
Koh Boon Pin, Theatre Reviewer,
The Straits Times (1st March 1995)

"It had neither plot nor protagonist nor linear storyline."
Phang Ming Yen, Theatre Reviewer,
The Straits Times (20th March, 1995)

"I don't want to sit in a theatre with a bunch of arty-looking people, pretending to understand what I don't."
Public relations manager, too embarrassed to be named,
The Straits Times (28th February 1992)

"Being experimental does not mean being amateurish, least of all self-indulgent."
Ng Sek Chow, Commentary,
The Straits Times (21st June 1993)

"In TheatreWorks's *3 children*, elements of Chinese Opera were interwoven into a sometimes surrealistic, inaccessible form."
"Haresh Sharma wrote *The Garden*. Questions about women's roles, the bible and the environment are all buried in this folkloric piece... audiences were befuddled."
Hannah Pandian, The Straits Times (5th August 1991)

"Industry players argue that a vibrant theatre scene also needs new original local scripts and experimentation in order to grow."
Hong Xinyi, The Straits Times (6th April 2005)

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QUOTES FROM THE PRODUCTION

"Singapore Theatre is generally more experimental than the British. A good deal of theatre here is, after all, very physical and devised by performers."
Clarissa Oon, The Straits Times (16th September 1999)

"It doesn't mean that the traditional realist theatre is out-moded now. But for drama to flourish, there's a constant need to keep in touch with different schools of drama."
Kuo Pao Kun, The Straits Times (3rd April 1985)

"There's a certain formula that works in Singapore theater: musical entertainment, good laughs, a lot of singlish thrown in, and Singaporean situations. The question is: Do we want to do that all the time?"
Ong Keng Sen, The Straits Times (26th February 1995)

"Singapore still sports a strong 'modernist commitment' to art and society. TheatreWorks and The Necessary Stage consistently display this commitment. The attempt is important, even though the theatre is not always easy to understand. But they contend with serious issues." Dr CJ Wan-Ling, NTU Lecturer, The Straits Times (23rd December 2000)

"Sure, experimental is exciting when it works. – but so is straight theatre."
Parvathi Nayar, theatre reviewer, The Business Times (1st July 2000)
"Singaporeans do not use the terms 'good' or 'bad' when talking about art. No, they simply stay away after a few unfortunate experiences."

Hannah Pandian, The Straits Times (5th March 1993)

"Singaporeans are still more likely to go to the movies or do some shopping."
Nelson Chia, Actor

"An impartial 'mellow shade of gray' should be what a healthy arts criticism scene ought to aim for here."
Desmond Sim, Playwright, The Straits Times (6th March, 1992)

"It is one thing to have pride in a home-grown talent, but it is another to allow that pride to cloud critical judgment."
Helen Chia, Life! Editor, The Straits Times (16th November 1993)

2000

"Projected on screen, Singaporean performer Low Kee Hong's email to a friend asks if the production 'provides an instant Asia exotic tidbit for the festival audience.' "
Clarissa Oon, The Straits Times (25th May 2000)

"Forget Shakespeare; all that is left of the original plot is a jealous husband trying to kill his wife."
Clarissa Oon, The Straits Times (18th April 2000)

"This version of Shakespeare's play lacks substance. ... a postmodern con-job."
Ong Sor Fern, The Straits Times (10th June 2000)

"*Desdemona* challenges us to look at arts not in fixed definitions of theatre, music and dance, but rather to view and review them in an entirely new way."
Mr Liu Thai Ker, CEO of NAC, The Straits Times (4th June 2000)

"I suspect many people could not tune in to it (*Desdemona*), because we are abysmally ignorant of Asian traditions."
T. K. Sabpathy, art historian and critic,
The Straits Times (4th June 2000)

"I see any response towards *Desdemona* as justified, but not a response which tries to censor its existence.
Ong Keng Sen, The Business Times (17th July 2000)

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QUOTES FROM THE PRODUCTION

"What does really constitute a world-class performance? Are we talking about a performance that is semiotically effective or one within our society's level of audience competency?"
Amanda Koh Wei Ling, Forum Page,
The Straits Times (20th September 1999)

"Singaporeans want very much to be moved by theatre...the result is an earnest audience seeking an emotional surrender during the performance. It is also an audience that tends to give less of itself when faced with a difficult play..."
Krishen Jit, The Straits Times (13th November 1988)

"The arts do not merely equate entertainment."
Amanda Koh Wei Ling
The Straits Times (20th September 1999)

2006
Theatreworks' *Diaspora*, commissioned by the Singapore Government for the 2006 IMF/ World Bank meetings.

"It needs to be emphasised that it was not a ban. We said we do not welcome her."
Ong Keng Sen, The Business Times (7th May 2007)

"Most people tackle a performance like an exam, they want to get the right answers. A performance does not communicate in such a way."
Angela Liong, Artistic Director, Arts Fission
The Straits Times (28th June 2000)

"The practitioners and reviewers of English language theatre here lacked memories. They have little or no sense of a perspective rooted in the history of the land, in the culture of its people and in the peculiar needs of the art form here."
T. Sasitharan
The Straits Times (28th December 1990)

"No theatre can survive long without critical resources, and so the prognosis for the English language theatre here, which has no critical resources to speak of, cannot be good. Without such criticism, artists are blind people in darkened rooms."
T. Sasitharan
The Straits Times (29th December 1989)

"There is very little significant debate about the arts among non-artists. In this vacuum, artists themselves strive to set the agenda for serious discourse on their art, an unhealthy situation if there ever was one."
Clarissa Oon, The Straits Times (5th July 2000)

"The Straits Times Life! can be said to have built an environment where commercial entertainment has robbed the Singapore theatre scene of its vibrancy in the public's eyes."
Ong Keng Sen, The Business Times (7th May 2007)

"The function of the critic is that of a catalyst ... He makes the work of art live for the spectator; he makes the spectator live for the work of art. Out of the process comes understanding, appreciation, intelligent enjoyment."
Clara Chow, The Straits Times (5th October 2006)

Haresh Sharma: "What was it like when you were a theatre critic in Singapore?"
Hannah: "It was like having arm hairs pulled out slowly with blunt tweezers."
The Programme, The Necessary Stage's Artzine

"Since when a drama review meant to reflect public opinion? A review is meant to be a guide and not a sacred text."
Helen Chia, Editor,
The Straits Times (16th November 1993)

"After one play I panned, I had my photo sent to me with my eye dug out.
Margaret Chan,
Drama reviewer for New Nation,

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QUOTES FROM THE PRODUCTION

1978 to 1981, Theatre Life!

"I was the only regular, island wide theatre reviewer, and however balanced my reviews may attempt to be, it is an unhealthy state of affairs when the final judgment of a play is pronounced by a single voice."
"I left because there was only one of me."
Hannah Pandian, The Straits Times (22nd November 1991)

"One of the problems facing Singapore theatre was the lack of writers who have followed the scene long enough to critique theatre practice effectively."
Clarissa Oon, Theatre Life!

"As a body, critics here do need to professionalize and grow as independent thinkers. It owes this, however, not to the artists, but to the art itself."
Clarissa Oon, Theatre Life!

1984
Singapore is set to be Asia's showpiece city and cultural capital by 2000

1985
Ministry of Community and Development takes over Ministry of Culture

1986
Shell and NUS launch short-play writing competition

1987
The Silly Little Girl and the Funny Old Tree staged

1988
William Teo's *Medea* staged on Fort Canning Hill

1989
Victoria Junior College offers
Theatre Studies at 'A' levels

1990
Drama Box & Toy Factory Theatre Ensemble formed

1991
Ivan Heng's $120,000 scholarship to study dramatic art in Glasgow
"I'm going to come back with more! ... I'm definitely going to do Shakespeare in Singlish!"
Ivan Heng

1992
NUS starts its degree course in Theatre Studies

1993
"*Lao Jiu* was a breakthrough for TheatreWorks"
"The Necessary Stage's *Off Centre* marks a new maturity in Singapore theatre"
Hannah Pandian,
The Straits Times (15th April/3rd September, 1993)

1994
11 groups exempted from having scripts vetted

1995
T. Sasitharan appointed as Artistic Director of The Substation after Kuo Pao Kun

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QUOTES FROM THE PRODUCTION

1996
TheatreWorks Writer's Lab, in its 5th year, has developed and produced plays by Tan Tarn How, Eleanor Wong, Ovidia Yu, Desmond Sim.

1997
Action Theatre's launches its 10 minute playwrighting contest. The winner is a Singapore economist Jean Tay.

1998
SRT's *Ah Kong's Birthday Party* becomes the longest running production when it runs for 2 months

1999
Action Theatre's *Chang and Eng* becomes the longest running homegrown musical at just over seven weeks

2000
Windfall in arts funding---A $50 million increase over five years according to the Renaissance City Report

There are currently three ways of defining Singapore theatre
1) The TheatreWorks way: Singapore theatre as pan Asian Theatre
2) The unapologetic staging of western classics
3) Theatre about Singapore.
Clarissa Oon, The Straits Times, (14th April 2001)

2000
The Straits Times Life! to honour theatre's best with Life! Theatre Awards

2004
NAC lifted its 10 year no-funding rule on forum theatre and performance art.

2005
No. of theatre companies has grown from 19 (in 1993) to 51.

"Association of Singapore actors (ASA) estimates that there are 400 stage actors."

$155 million will be spent to carry out the third phase of the Renaissance city plan:
1) Creating homegrown content
2) Making the arts financially viable
3) Strengthening arts and cultural bonds in the heartlands

"As theatre companies in Singapore finally blossom, their once-skeletal infrastructure is beginning to resemble a filled-out industry."
The Straits Times (5th April 2004)

"Ten years ago theatre was a hobby, now it's a profession, with a diversity of performances being accepted."
Haresh Sharma, The Straits Times (27th September 1998)

"The younger generation of Singaporeans has a growing curiosity about and acceptance of the arts, and I find this very heartening."
Benson Puah, CEO of Esplanade,
The Straits Times (23rd June 2009)

"Theatre as a forum in Singapore had the potential of addressing what the established, kosher media could never do."
Hannah Pandian, The Programme

"Contrary to perception that cutting-edge art in Singapore is elitist and obscure, theatre groups have built up substantial educational and outreach programmes."
Asad Latif, The Straits Times (12 March 2005)

RANT & RAVE
by Chong Tze Chien, Janice Koh & Siti Khalijah

14 Oct 2012, Sun 3pm & 8pm
Commissioned by Esplanade – Theatres on the Bay as part of Dedicated to You, Esplanade's 10th anniversary weekend celebrations.

The text for the following presentation is culled from archival materials printed in The Straits Times, The Business Times and other printed publications from 1970s to present day. The quotes are organised in a 'dialogue' between the various personalities. The conversations, however, did not happen in actuality. They only appear as such in this presentation.

QUOTES FROM THE PRODUCTION

"Singapore, in its remarkable effort to search for excellence, has created a "twin" monster in Kiasuism – the fear of failure. Somehow, on our way to greater achievements, we have forgotten the age-old wisdom that failure is the mother of success. A worthy failure is more valuable than a mediocre success."
Kuo Pao Kun (4th February 1991)

In Memoriam
Kuo Pao Kun (1939 – 2002)
William Teo (1957-2001)
Krishen Jit (1940-2005)

Haresh Sharma: "I remember you asking me once why I don't leave. Why not just leave Singapore and practise somewhere else. I don't remember the answer. Do you?"
Hannah Pandian: "Years ago, you said you made a difference, and I understood, appreciated and envied that."
The Programme

"When I saw the occasional play – big or small – that was alive, keening to be heard, it made all the dead plays worth sitting through! Some of Singapore's theatre is burned into my memory forever that way."
Hannah Pandian, The Programme
