

AN ESPLANADE CO-COMMISSION

DRAGON LADIES DON'T WEEP



Photo Credit: Pier Carthew

FEATURING

MARGARET LENG TAN (Singapore/USA)

CO-COMMISSIONED BY ESPLANADE - THEATRES ON THE BAY AND ASIA TOPA

CO-PRODUCED BY CHAMBER MADE AND CULTURELINK SINGAPORE

A programme of *In New Light - A Season of Commissions*,
in celebration of Esplanade's 20th anniversary.

21 & 22 OCT 2022

FRI, 8PM | SAT, 3PM & 8PM

SINGTEL WATERFRONT THEATRE AT ESPLANADE

About Esplanade – Theatres on the Bay

Esplanade is Singapore’s national performing arts centre. It hosts a year-round line-up of about 3,500 live performances and activities presented by Esplanade, its partners and hirers. Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Turning 20 in 2022, Esplanade marks the occasion with a year-long celebration themed *20 and Beyond: Keeping the Lights On*. In addition to the presentations of its year-long festivals, programme series, and special initiatives and events, there will also be a season of new works by Singapore and Asian artists specially commissioned for the arts centre’s 20th anniversary and official opening of its newest venue, Singtel Waterfront Theatre.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. The Charity Council awarded TECL the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016, and the Charity Transparency Award for four consecutive years since 2016. Esplanade is Singapore’s first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a Guide-dog Friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit Esplanade.com for more information.

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Esplanade is a proud member of



CEO MESSAGE

Humans are creatures of habit. We fear changes that disturb our sense of self and our sense of belonging to a home or community. Yet we constantly crave the new. New tastes, sights, and experiences that excite and inspire us. These two contradictory impulses also underlie *In New Light – A Season of Commissions* as Esplanade – Theatres on the Bay marks its 20-year journey as an arts centre for everyone.

Presented from 12 Oct to 31 Dec 2022, *In New Light's* commissions celebrate 20 years of artistry and collaborations that have made Esplanade a home for the arts, and the arts an integral part of Singapore's cultural identity and diverse communities. *In New Light* also presents new works and a new venue. In a world still experiencing the aftershocks of the pandemic and existential crises on ecological, technological and other fronts, these commissions hope to provide new lenses through which we can better question, heal, and ultimately, create our future.

Since we opened in October 2002, Esplanade's iconic domes have glowed like lanterns in the Marina Bay. In October 2022, we open a new Waterfront Theatre with a façade that reflects daylight and glows at night. Both then and now, the steadfast support of artists, crew, staff, audiences, as well as our partners, sponsors, donors and funders has helped us to not only keep the lights on, but to entertain, move, inspire and transform lives through the arts. On behalf of the Esplanade team, I thank you. And as we look beyond to the future, we welcome everyone to experience *In New Light*.

Yvonne Tham

CEO

The Esplanade Co Ltd

PRINCIPAL SPONSOR MESSAGE



Lam Soon Singapore has continuously supported the arts and culture scene through our various outreach and CSR efforts. This time round, one of our brands, Homesoy is proud to be a Principal Sponsor of *In New Light's* commissions to celebrate the 20 years of artistry and collaborations that have made Esplanade a home for the arts, and arts an integral part of Singapore's cultural identity and diverse communities.

Through *In New Light's* commissions, we hope everyone can come together to celebrate Singapore's arts and culture history across generations, galvanise the nation and spur our way forward.

We hope you will enjoy *In New Light's* commissions.

A handwritten signature in black ink, appearing to read "Whang Shang Ying", written on a white background.

Mr. Whang Shang Ying

Executive Chairman
Lam Soon Singapore Pte Ltd.

ARTIST STATEMENTS

Tamara Saulwick, Director

Margaret Leng Tan, Musician/Performer

Erik Griswold, Composer

TAMARA SAULWICK, DIRECTOR

Conceived as a sonic portrait, *Dragon Ladies Don't Weep* is a collage of some of the key forces and figures that have shaped the life and career of Margaret Leng Tan. This new work came into focus amidst a gently unfolding series of conversations—bridging cultures, generations, continents and art forms.

Counting is the recurring motif that threads through *Dragon Ladies Don't Weep* and speaks to the underlying themes of memory, time, loss and control that have emerged throughout the work's development. We witness the counting that marks time and time passing; the counting that catalogues our rapidly changing world; the ritualised counting that soothes the nerves; and the counting that lives within the architecture of music and inside the mind of the musician. Through this motif, a portal is opened into the interior world of this most singular artist, offering glimpses into the passions and obsessions that sustain and compel her.

Margaret tells me her life is divided into "BC/AC"—Before Cage and After Cage. The figure of John Cage looms large in her life, as does the profound influence of his work on 20th century avant-garde music and the performing arts. Symbiotically, Cage was deeply influenced by Zen philosophy and Asian aesthetics. Erik Griswold's exquisite compositions for *Dragon Ladies Don't Weep*, often

evoking 20th century minimalism, are also in dialogue with Cage's aesthetic and innovations. Erik's music is the driving force of *Dragon Ladies Don't Weep*, around which visual and text materials have been woven.

Dragon Ladies Don't Weep is also in part an ode to Margaret's mother who passed away aged 98 in December 2018. Her decline into dementia in her final years hovers spectre-like in the shadows of the work. Margaret reveals her greatest fear: "not remembering how to remember." Aged 76 and with no signs of slowing down, Margaret's vitality as a performer and her energy for life continue unabated. It is rare for performers of Margaret's years to grace our stages, and rarer still for them to be women. In this way—and in her continued passion to explore new territories—she remains a pioneer. It has been a pleasure and a privilege to work with her and the entire creative team.

MARGARET LENG TAN, MUSICIAN/PERFORMER

Dragon Ladies Don't Weep is my first fully-fledged foray into theatre. I had been heading in this direction for quite some time and it has finally happened. It is a milestone—perhaps decades in the making. In the 1980s, John Cage used to say that I was a very good actor. I didn't know what he meant at the time but then Cage was always prescient. I dedicate this performance to John Cage and my mother. Their presence looms large.

I have always been fiercely autonomous in my performance practice. Then I found myself engaged with a formidable creative team and I loved it! When I eventually stepped onstage in Melbourne at AsiaTOPA 2020 I represented the collective voice and vision of all these extraordinarily gifted people.

My heartfelt thanks to Team *Dragon Ladies*!

Alas, my supporting cast is no more. I would like to honour the memory of Abigail, Benson and Jeeves, my beloved dogs who live on through these performances of *Dragon Ladies Don't Weep*.

Margaret Leng Tan
(The Dragon Lady herself)



ERIK GRISWOLD, COMPOSER

Working with Margaret certainly makes one feel connected to the history of American experimental music. As she and I are both “children of John Cage” (her words), we share a lot of very particular interests, including prepared piano, toy piano, minimalism and a strong connection to Chinese music. Our collaboration is a natural fit. When Tamara and Heng Leun joined the project, I knew that they were going to be able to shape significant themes, stories and figures from Margaret’s life into something thoughtful and beautiful.

The music of *Dragon Ladies* plays a double role, functioning as concert music (spotlighting Margaret’s musical virtuosity and performance intensity) and theatre music, underscoring action and dialogue while creating emotional resonance. Sometimes, music needs to shift from foreground to background imperceptibly, to create space for something larger to develop. There was a lot of interplay between Margaret and myself in the development of these compositions and I have really valued all input—she’s a tough editor!

"MOST SUPERLATIVES WOULD SHORTCHANGE TAN
FOR HER DISPLAY OF ARTISTRY, GRACE, STYLE,
ELOQUENCE, PRESENCE AND PHYSICALITY."

ARTSEQUATOR



SYNOPSIS

After captivating audiences in Singapore and Australia, the *Dragon Lady* returns to Esplanade for her debut in the Singtel Waterfront Theatre. Winner of the Best Work of the Year (Dramatic) in the Australian Art Music Awards 2021, *Dragon Ladies Don't Weep* is a sonic portrait of new music icon Margaret Leng Tan—an evocative exploration of memory, time, control and loss that sweeps across the senses.

An autobiographical rumination on the renowned pianist's personal and professional history, the work reveals the inner workings of a spellbinding performer and vital musical interpreter. It presents a riveting collage of the forces that have shaped Tan's life and how music has been both her passion and her refuge. A compelling theatre of memory, the production combines spoken and recorded text, projected images and original music for prepared piano, toy piano, toys and percussion by Tan's long-term collaborator Erik Griswold.





New York-based Singaporean pianist Tan forged a path as a major force within the American avant-garde, serving as muse to giants such as John Cage and George Crumb, and transforming the toy piano into a serious instrument. Her stellar career is a touchstone for the past 40 years of experimental musical innovation.

Performed by Tan, *Dragon Ladies Don't Weep* is a cross-cultural collaboration created by a team of Singaporean and Australian artists led by Chamber Made director Tamara Saulwick and dramaturg Kok Heng Leun.

A co-production by Chamber Made and CultureLink Singapore, co-commissioned by Esplanade – Theatres on the Bay and Asia TOPA.

(1hr 15mins, no intermission)

Performed in English, with no surtitles.

DRAGON LADIES DON'T WEEP

Music by ERIK GRISWOLD

Obsessive Precision

The Moon is Bright (Cantonese nursery rhyme)

This Counting Thing

The Secret Room

Dragon Lady Calling / El Chapo

One

4's and 3's

A Little Winter Music

On the Move

Riceshowers

Wearing Treads in the Carpet of my Mind

Transcendence

BIOGRAPHIES



MARGARET LENG TAN, MUSICIAN/PERFORMER

Singaporean pianist Margaret Leng Tan is one of the most highly regarded performers in American new music. Tan, whose work embraces theatre, choreography and performance, has been hailed as the "diva of avant-garde pianism" by *The New Yorker*.

She is renowned as a pre-eminent John Cage interpreter (her mentor of 11 years) and for her performances of American and Asian music that transcend the piano's conventional boundaries. Tan was the featured performer in a tribute to Cage's memory at the 45th Venice Biennale. Her Cage recordings are critically regarded as definitive performances and she performs his music in the PBS *American Masters* films on John Cage and Jasper Johns. Tan is also one of George Crumb's favourite performers for whom he composed *Metamorphoses (Book I)*, a major piano cycle that Tan has performed to critical acclaim throughout the world since 2017. She is introducing *Metamorphoses (Book II)*, George Crumb's final work, to audiences in the 2022-23 season.

The first woman to earn a doctorate from Juilliard, Margaret Leng Tan is recognised as the world's first toy piano virtuoso. Her ground-breaking 1997 recording, *The Art of the Toy Piano*, transformed a humble toy into a real instrument. Tan has been called "the queen of the toy piano" (*The New York Times*) and "the toy

piano's Rubenstein" (*The Independent*, UK). The BBC, CNN, ABC and National Public Radio (USA) have all profiled her career as a concert toy pianist. Tan's curiosity has extended to other toy instruments as well, substantiating her credo: "poor tools require better skills" (Marcel Duchamp).

Her iconoclastic practice has led to two feature documentaries, Evans Chan's *Sorceress of the New Piano* and Chuang Xu's *TWINKLE DAMMIT!*, the latter winning Best Feature Documentary Director at NÒT Film Festival and Best Foreign Documentary at Kadoma International Film Festival.

Margaret Leng Tan is a recipient of The National Endowment for the Arts' Solo Recitalist Award (USA). In 2015, she was awarded the Cultural Medallion, Singapore's highest artistic accolade. The Phillips Collection honoured her in 2020 as a creator of innovative concert experiences.

margaretlengtan.com



TAMARA SAULWICK, DIRECTOR

Chamber Made Artistic Director and CEO, Tamara Saulwick, is an accomplished performance-maker, director and dramaturg with three decades of industry experience. Working across and between art forms, Tamara creates works for theatres, galleries, public spaces and radio. She has presented her works at numerous festivals and venues throughout Australia, UK, Canada, US and China. At Chamber Made, Tamara continues to conceive and direct new works, collaborate with lead artists from outside the company,

curate programs and initiatives, and mentor emerging artists exploring cross-artform practice. Tamara has worked as co-creator, co-director/dramaturg and director of the company's last three works respectively—*SYSTEM_ERROR* (Arts House 2021), *Dragon Ladies Don't Weep*, an Australia/Singapore co-production (Arts Centre Melbourne, Asia TOPA 2020), and *Diaspora* (The SUBSTATION, Melbourne International Arts Festival 2019). These works have garnered numerous APRA AMCOS Art Music and Green Room Awards and nominations.

tamarasaulwick.com



ERIK GRISWOLD, COMPOSER

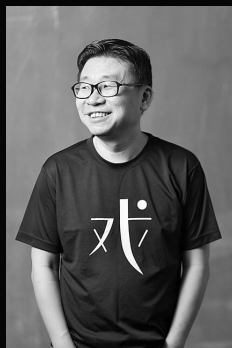
Erik Griswold is a composer and pianist working in contemporary classical, improvised, and experimental forms. Particular interests include prepared piano, percussion, environmental music, and music of Sichuan province. Originally from San Diego, and now living in Brisbane, he composes for adventurous musicians, performs as a soloist and in the duo Clocked Out, and collaborates with musicians, artists, and scientists. He has received three APRA AMCOS Art Music Awards, two Green Room Awards and an Aria Award Nomination.

His music has been performed in Carnegie Hall, Sydney Opera House, Melbourne Festival, OzAsia Festival, and Brisbane Festival, among others. He is a recipient of an Australia Council Fellowship in Music, a Civitella Ranieri Fellowship, and numerous individual grants. He collaborates with musicians Steven Schick,

Margaret Leng Tan, Soundstream Collective, Decibel Ensemble, Zephyr String Quartet, Ensemble Offspring, and many others. His music can be heard on Mode Records, Innova, Room40, Move, Clocked Out and Immediata. His piece *Water Pushes Sand*, for the Australian Art Orchestra, was nominated for an Aria Award.

Together with Vanessa Tomlinson, Griswold directs Clocked Out, creating original music for prepared piano, percussion, found objects, and toys. Their albums include *Time Crystals*, *Foreign Objects*, *Water Pushes Sand*, and *Every night the same dream*. Clocked Out also produces innovative concert series, events and tours, for which they received two APRA-AMCOS Awards and two Green Room Awards (2000).

erikgriswold.org



KOK HENG LEUN, DRAMATURG

Kok Heng Leun is a prominent figure in the Singapore arts scene, having built his artistic career as a theatre director, playwright, dramaturg and educator. He is currently a full-time artist in Drama Box, a theatre company known for socially engaged theatre practices in Singapore which he also founded. He is known for engaging 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, Kok's notable directorial works include *Drift*, *Trick or Threat*, *Manifesto* and *Underclass*. 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 touches on the dynamics of space in Singapore.

Kok's most recent work, *Tanah•Air: A Play In Two Parts*, addressed the dispossession of the indigenous Malays and Orang Seletar of Singapore. His contributions to the arts have landed him the Young Artist Award (2000) and National Arts Council Cultural Fellowship (2014). Kok also served as a Nominated Member of Parliament from 2016 to 2018, representing the arts sector.



NICK ROUX, VIDEO ARTIST

Nick Roux is an artist working in sound and video. His work is primarily focused on live performance and has manifested itself in composition, instrument creation, computer programming and visual/spatial design. He has created work locally and internationally across a wide spectrum of artistic platforms from solo gallery performances to multi-million dollar main stage theatrical productions.

nickroux.com



ANDY LIM, LIGHTING DESIGNER

With his minimalistic approach and dramaturgical integration of source material, Andy roots his process in design concepts based on research and a keen sensitivity to the history, present and future imbued and reflected in each individual project; his artistic intention always striving toward creating emotion—at once abstract and moving, when experienced.

Andy prolifically collaborates with choreographers, theatre and performance directors, filmmakers and visual artists; his work spanning across theatre, dance, music and film from intimate black box spaces to large proscenium stages, site-specific installations to unconventional outdoor stages.

His work has been featured at major venues and performing arts festivals locally and internationally, including Esplanade – Theatres on the Bay, Singapore International Festival of Arts, Kunsten Festival Des Arts (Brussels), Theater Der Welt (Germany), Festival/ Tokyo and TPAM (Japan) and Asian Culture Complex (South Korea), to name a few.



YUAN ZHIYING, COSTUME DESIGNER

Yuan Zhiying has been in fashion and costume design since 2012. She first started as an assistant designer for Singapore womenswear label MAX.TAN, and went on to be a co-designer of ready-to-wear label, YOUYOU. On top of

designing costumes for television shows and public events, she has worked with theatre companies like The Finger Players, Toy Factory Productions, The Necessary Stage and Drama Box. Her biggest production to date was designing costumes for the National Day parade in Singapore in 2017. She has also won Best Costume for the 2017 M1-The Straits Times Life Theatre Awards for their work on *Manifesto* (2016; Drama Box and The Necessary Stage).

CHAMBER MADE, CO-PRODUCER

Interrogating the intersections of music, sound and contemporary performance, Chamber Made creates intimate works that defy, challenge and renegotiate artform boundaries—speaking directly to a 21st century Australia enriched by the meeting and intersection of cultures.

Chamber Made is known for offering unique opportunities to some of Australia's most exciting composers, sound artists and musicians to explore beyond the borders of their art form—through collaboration with theatre and performance practitioners. The company is led by Artistic Director Tamara Saulwick, who brings to her role a deep knowledge of collaborative practice and over 20 years of experience as a director and performer working with sound and composition. Her multi-award-winning performance works have been presented both nationally and internationally.

The company is dedicated to making an enduring contribution to the broader Australian performing arts landscape, creating a locale for research, collaboration, experimentation and innovation in music. Its efforts include dedicated artform and sector development programmes, along with a research stream that focuses on the intersection of technology, music and performance.

Chamber Made has presented over 100 performance seasons in Australia, New Zealand, Asia, Europe, USA and South America. They have commissioned over 50 new Australian works and engaged countless artists since it was founded in 1988.

chambermade.org

CULTURELINK SINGAPORE, CO-PRODUCER

CultureLink Singapore is a multi-dimensional arts production, management and consultation agency dedicated to connecting inspiring ideas, people and places across cultures and continents through the arts. Through artist tours, artistic collaborations, cultural exchange initiatives, and special festivals curation, the agency serves as a cultural catalyst, animating the in-between spaces to spark and deliver creative opportunities and meaningful encounters for artists, audiences and cultural stakeholders in Singapore and on the international stage.

CultureLink Singapore was founded and is led by its Executive and Artistic Director Goh Ching Lee, who brings to bear her long years of experience in directing festivals and initiating international creative collaborations at the Singapore Arts Festival and the National Arts Council.

culturelink.com.sg

MUSIC OF THE UNQUIET MIND

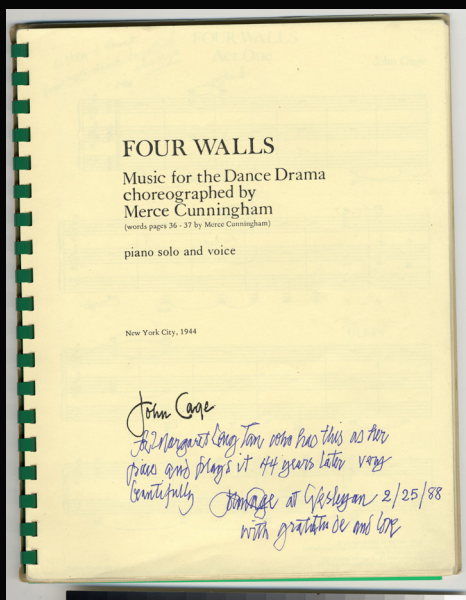
By Margaret Leng Tan

"WHY DO YOU NOT DO AS I DO? LETTING GO OF YOUR
THOUGHTS AS THOUGH THEY WERE THE COLD ASHES
OF A LONG DEAD FIRE?"

JOHN CAGE

In 1944 the avant-garde composer John Cage wrote *Four Walls*, a 70-minute work using only the white keys of the piano. It was the music for a "dance play" in two acts by the dancer and choreographer Merce Cunningham, who would later become Cage's lifelong partner. I rediscovered *Four Walls*, virtually forgotten for four decades, in the 1980s. It has since become one of the most personal works in my repertoire. Its repetitive, insistent nature struck a deep chord within me. It was as if someone had entered the innermost rooms of my mind and translated their contents into sound.

I asked Cage, whom I first met in 1981, about this compelling musical essay in inquietude. He told me that *Four Walls* was about the disturbed mind, a subject of fascination for Cunningham and himself during the mid-1940s. Two years after the completion of *Four Walls*, Cage seriously considered giving up composing to undergo psychoanalysis; he turned instead to Asian philosophy and Zen Buddhism.



**A dedication by John Cage
on the score of Four Walls**

"For Margaret Leng Tan who has this
as her piece and plays it 44 years later
very beautifully.

John Cage at Wesleyan 2/25/88
With gratitude and love"

The music in *Four Walls* is of a non-narrative nature. Its many silences and static repetitions do, however, contribute to an atmosphere of growing entrapment, inviting the listener to probe the deep recesses of his psyche. Each person brings to the experience what he wishes or, rather, what he is.

When Cage and I discussed the piece, he did not elaborate on the nature of the disturbances that had led to its creation. Not only would asking about it have been a trespass, I really preferred not to know. Instead, I would draw on my own experience of the disturbed mind and interpret the work accordingly.

I have lived with obsessive compulsive disorder for as long as I can remember. When I was a child it manifested itself in a spectrum of behavioral quirks ranging from an adamant insistence that the bow in my hair be perfectly straight to a perpetual need for reassurance to allay my many fears, largely imagined but painfully real to me. A few years ago I came across the perfect depiction of OCD: an image of a child trapped in a merry-go-round cage while his parents looked on helplessly.

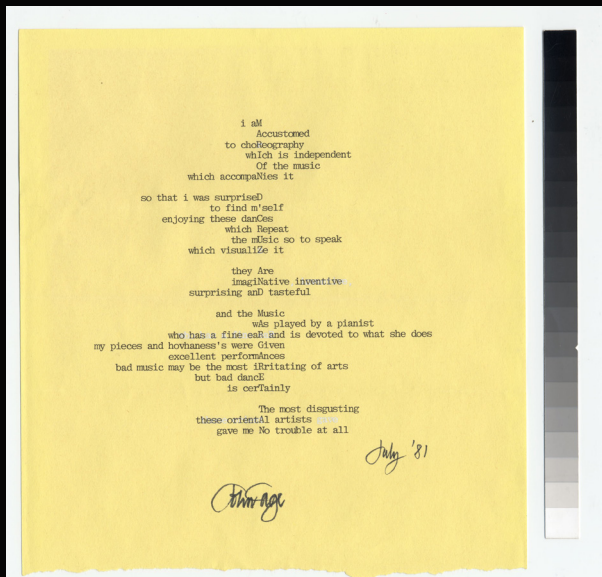
My own parents did not know what to make of it all and did their best to cope with my idiosyncrasies. Fortunately for them I insisted on having piano lessons when I was six, and this became a creative channel for my obsessive energies. One of the classic manifestations of OCD is compulsive counting. Till this day I count the number of steps when climbing a flight of stairs or the number of times I rinse after brushing my teeth. These counting rituals permeating my daily life serve no particular purpose other than to satisfy the need to perform them. That is the nature of OCD.

Enter music and rhythm: you can imagine how delighted I was to be actually *required* to count the beats in a piece of music. I could now count to my heart's content in a totally creative fashion!

When I was 16, I left my home in Singapore to study at Juilliard. In my 30s, I had the great good fortune to meet John Cage – a milestone for me musically, personally and philosophically. In fact, I still define my life in two periods, BC and AC – Before Cage and After Cage.

Cage was a pioneer in what is now regarded as the American maverick tradition. Like his revered predecessor, the transcendentalist philosopher Henry David Thoreau, Cage was a one-of-a-kind spirit in the way he lived, thought and made art. A towering iconic presence, his writings, most notably the anthology *Silence* (essentially Cage's interpretation of Zen), have had a defining influence on subsequent generations of artists across all disciplines. Philip Glass and Steve Reich, the progenitors of Minimalism in music, regard it as their bible.

Through Cage and his take on Zen philosophy, I have made a truce with my OCD. I recognise that it is integral to who I am and have come to accept myself, warts and all. Obsessive-compulsives are, not surprisingly, perfectionists. Yet, I have learned to relinquish the



Mesostic for Marion d'Cruz and Margaret Leng Tan
by John Cage

grand illusion of the goal and relish, instead, the unfolding of the process. Cage's highly forgiving definition of error, as "simply a failure to adjust immediately from a preconception to an actuality," has helped temper my self-judgmental parameters of right and wrong, all or nothing.

When I am entangled in an *idée fixe*, one of Cage's favourite Zen proverbs "Taking a nap I pound the rice" offers a welcome antidote, empowering me to step away and let the unconscious work its magic. OCD's most salient feature is its viselike hold on the mind, imbuing unwanted thoughts with a ferocious, pitiless tenacity. Cage's Zen-inspired text *Lecture on Nothing* is balm to an obsessive-compulsive: "Regard it as something seen momentarily, as though from a window while traveling... at any instant, one may leave it, and whenever one wishes one may return to it. Or you may leave it forever and never return to it, for we possess nothing... Anything therefore is a delight (since we do not possess it) and thus need not fear its loss."

Fear of loss rules the life of an obsessive-compulsive — fear of loss of control, fear of loss in both physical and metaphysical realms (paradoxically, the fear of losing worthwhile thoughts), and the ultimate fear — fear over the loss of time when consumed by compulsive rituals; I live in a constant race with time to make up for the time lost to the dictates of the dis-ease. Now, with Cage's wise words of counsel I have on occasion triumphed, actually retreated from the precipice of an impending attack and, even more impressively, curtailed a bout in progress.

Running like a vein through the writings in *Silence* is what Cage liked to call the "now" moment. Living in the "now" moment means relinquishing the previous moment and forgoing anticipation of the next. As Cage wrote, "Each now is the time, the space." I have recently discovered that this focus on the "now" moment can counter the grip of an OCD attack. The mere act of stepping outside oneself, even momentarily, can serve as an OCD circuit breaker, which is reinforced by the addition of each successive "now" moment. This is of course contingent on the severity of the attack; I am always grateful for good days when the distancing process can work its spell.

People tell me that I have accomplished a great deal. I don't know if it is in spite of or because of my obsessive-compulsive disorder. I do know that I would not wish this affliction on my worst enemy, and of course I would prefer not to wear holes in the carpet of my mind. But, as Cage said, "...the important questions are answered by not liking only but disliking and accepting equally what one likes and dislikes. Otherwise there is no access to the dark night of the soul."

Music of the Unquiet Mind was originally published in *The New York Times* on September 1, 2012. It was written as a John Cage 100th birthday tribute.

CREDITS

Musician/Performer
Margaret Leng Tan

Composer
Erik Griswold

Director
Tamara Saulwick

Dramaturg
Kok Heng Leun | Drama Box

Video Artist
Nick Roux

Lighting Design
Andy Lim

Costume Design
Yuan Zhiying

The text for *Dragon Ladies Don't Weep* is drawn from Margaret Leng Tan's writings, observations and reflections.

Additional video footage by Tey Mun Sen (Margaret and Mum), Erik Griswold (Biscuit time), Rick Tejada-Flores (Margaret and John Cage).

Calligraphy for Tan's toy piano backing by Mark Chan.

Production photos featured are taken by Crispian Chan during *Dragon Ladies Don't Weep* in 2021, presented as part of *The Studios* season by Esplanade – Theatres on the Bay.

Co-Producers
Goh Ching Lee | CultureLink Singapore
Kylie McRae | Chamber Made

Technical Management
ARTFACTORY

Technical Stage Manager
Yap Seok Hui

Sound Engineer
Joel Fernandez

Video Engineer
Kailash

Lighting Engineer
Huang Xiangbin

Administration
Yati Yusof



Australian Government
Department of Communications and the Arts



ACKNOWLEDGEMENT OF SUPPORTERS

Dragon Ladies Don't Weep is a Chamber Made and CultureLink Singapore co-production and is co-commissioned by Esplanade – Theatres on the Bay and Asia TOPA.

It also received grant support for the making of the work from the Australian Department of Foreign Affairs and Trade, Creative Victoria, Australia Council for the Arts, National Arts Council (Singapore), The SUBSTATION, Playing Foundation, Sidney Myer Fund and the Robert Salzer Foundation.

#soywhat you want?



It's m*lk, planted not raised.

Plant-based Protein
Added Calcium

Eat all foods in moderation.

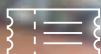
Esplanade gives our heartfelt thanks
to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!^



1,276

activities took place at Esplanade.

Ticketed



412

Non-Ticketed



864

223,399



People attended our activities at the centre.

Ticketed

18,081

Non-Ticketed

205,318

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.



185

Activities

4,357

Participants

*Figures for Esplanade's activities from Apr 2020 to Mar 2021.

Your contribution* will make a difference.



On behalf of the communities we serve, thank you!
Find out how you too can make a difference through the arts at Esplanade.

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Esplanade–Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre. We seek to entertain, engage, educate and inspire through the arts.

In 2022, we mark our 20th anniversary of being an arts centre for everyone. We thank everyone who has been a part of our journey. You have helped us bring joy, inspiration and positive impact to Singaporeans from all walks of life.

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The Esplanade Co Ltd is funded by Ministry of Culture, Community and Youth and our Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

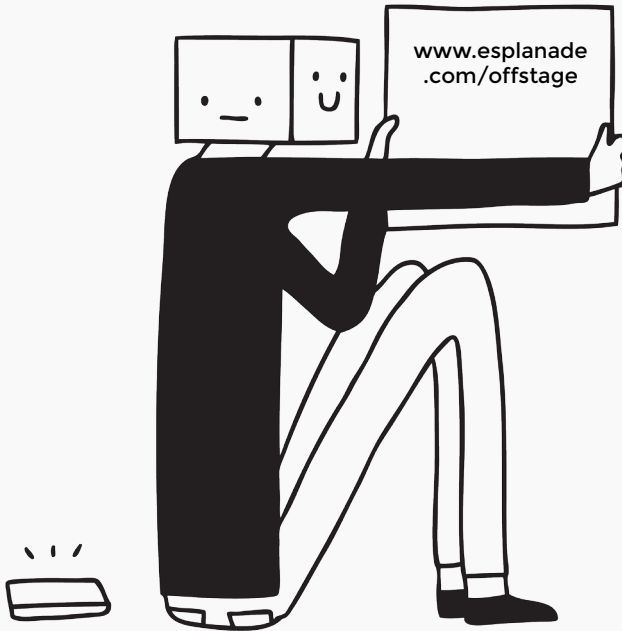
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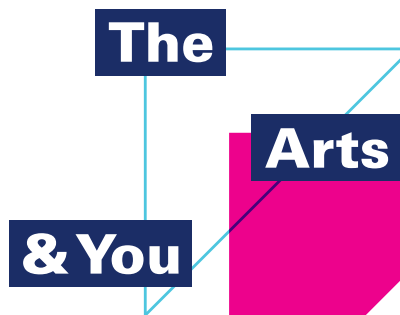
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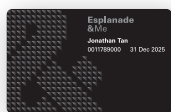
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