

# HUZIR SULAIMAN

COLLECTED PLAYS 1998 – 2012

EDITED AND WITH AN INTRODUCTION  
BY KATHY ROWLAND

CHECKPOINT  
THEATRE



# HUZIR SULAIMAN: COLLECTED PLAYS 1998 – 2012

Edited and with an Introduction by Kathy Rowland

Pages have been omitted from this book preview.



# HUZIR SULAIMAN: COLLECTED PLAYS 1998 – 2012

Edited and with an Introduction by Kathy Rowland

**CHECKPOINT**  
THEATRE

*Huzir Sulaiman: Collected Plays, 1998 – 2012*  
is published by:  
Checkpoint Theatre  
90 Goodman Road  
Block B, #05-13  
Goodman Arts Centre  
Singapore 439053  
www.checkpoint-theatre.org

*Huzir Sulaiman: Collected Plays, 1998 – 2012* is copyright © 2013 by Checkpoint Theatre Ltd.

*Preface* is copyright © 2013 by Huzir Sulaiman  
*Introduction* is copyright © 2013 by Kathy Rowland  
*Atomic Jaya* is copyright © 1998, 2001, 2003, 2013 by Huzir Sulaiman  
*The Smell of Language* is copyright © 1998, 2000, 2001, 2002, 2013 by Huzir Sulaiman  
*Hip-Hopera* is copyright © 1998, 1999, 2002, 2013 by Huzir Sulaiman  
*Notes on Life & Love & Painting* is copyright © 1999, 2002, 2013 by Huzir Sulaiman  
*Election Day* is copyright © 1999, 2002, 2013 by Huzir Sulaiman  
*Those Four Sisters Fernandez* is copyright © 2000, 2002, 2013 by Huzir Sulaiman  
*Occupation* is copyright © 2002, 2013 by Huzir Sulaiman  
*Whatever That Is* is copyright © 2002, 2013 by Huzir Sulaiman  
*They Will Be Grateful* is copyright © 2003, 2013 by Huzir Sulaiman  
*Opium: The Narrator's Tale* is copyright © 2004, 2013 by Huzir Sulaiman  
*Cogito* is copyright © 2007, 2013 by Huzir Sulaiman  
*The Weight of Silk on Skin* is copyright © 2011, 2013 by Huzir Sulaiman

All rights reserved by the respective copyright holders. Except for brief passages quoted in print or electronic media, no part of this publication may be reproduced in any form or by any means, electronic or mechanical, including photocopying, recording or any information storage and retrieval system now known or to be invented, without the written permission from the copyright holders.

CAUTION: Professionals and amateurs are hereby warned that all works in *Huzir Sulaiman: Collected Plays, 1998 – 2012* are subject to a royalty. All plays are fully protected under Singapore copyright law and of all countries of the Berne and Universal Copyright Conventions. All rights including, but not limited to, professional and amateur stage recordings, video or sound recording, motion picture, recitation, lecturing, public reading, radio or television or internet broadcasting, all other forms of mechanical or electronic reproduction, such as information storage and/or retrieval systems, scanning and photocopying, and the rights of translation into foreign languages are strictly reserved by the respective copyright holders. Particular emphasis is placed on the question of readings and all uses of this book by educational institutions, permission for which must be secured from the publisher or from the respective copyright holders by way of the publisher.

All inquiries concerning performing and other rights should be made to the playwright by way of Checkpoint Theatre, Singapore at [contact@checkpoint-theatre.org](mailto:contact@checkpoint-theatre.org) or sent by mail to the mailing address posted at [www.checkpoint-theatre.org](http://www.checkpoint-theatre.org). No performance can be given unless a licence has been obtained.

All characters in this publication are fictitious and any resemblance to real persons, living or dead is purely coincidental.

# National Library Board, Singapore Cataloguing-in-Publication Data

Huzir Sulaiman, 1973-  
Huzir Sulaiman : collected plays, 1998-2012 / edited and with an introduction by Kathy Rowland. – Singapore : Checkpoint Theatre, [2013]  
pages cm  
ISBN : 978-981-07-4902-6 (pbk.)

I. Rowland, Kathy. II. Title.

PR9570.S53  
S822 -- dc23

OCN830007943

Cover photo by Zakaria Zainal

Cover and book design by Winnie Goh

Printed and bound by Photoplates Pte Ltd, Singapore

First Edition June 2013

With the support of:



NATIONAL ARTS COUNCIL  
SINGAPORE

金基氏李  
LEE FOUNDATION



For Claire

---

|                                 |     |
|---------------------------------|-----|
| PREFACE                         | 16  |
| INTRODUCTION BY KATHY ROWLAND   | 18  |
| PLAYS:                          |     |
| ATOMIC JAYA                     | 44  |
| THE SMELL OF LANGUAGE           | 80  |
| HIP-HOPERA                      | 90  |
| NOTES ON LIFE & LOVE & PAINTING | 146 |
| ELECTION DAY                    | 162 |
| THOSE FOUR SISTERS FERNANDEZ    | 194 |
| OCCUPATION                      | 260 |
| WHATEVER THAT IS                | 286 |
| THEY WILL BE GRATEFUL           | 298 |
| OPIUME: THE NARRATOR'S TALE     | 318 |
| COGITO                          | 330 |
| THE WEIGHT OF SILK ON SKIN      | 368 |
| FURTHER READING                 | 402 |
| ACKNOWLEDGEMENTS                | 412 |
| ABOUT THE PLAYWRIGHT            | 413 |
| ABOUT THE EDITOR                | 414 |
| ABOUT CHECKPOINT THEATRE        | 415 |

---



---

## Preface

Playwriting is the most social of the writer's paths, and that's a real privilege: after some necessary solitude, you get to enjoy the intense collaborative process that is theatre-making, with a roomful of brilliant people devoting their energies to creating a living, breathing production from the words you've set down on the page. A play doesn't really exist until it's performed, and so the last 15 years of my career would not have been meaningful without the efforts of the many men and women who gave these plays a shape and form in their initial productions. I owe them all my deepest thanks.

Similarly, this book would not have been possible without the sustained and generous work of a number of people. I thank my colleagues at Checkpoint Theatre for including this project as part of our publication roster; Claire Wong, Koh Bee Bee, Laremy Lee, Lucas Ho, Christine Yeo, Karanina Suryadinata, Timothy Chow, Tong Hon Yee, Hazel Ho and Sabrina Sng all helped to make it a reality.

I am very grateful that Kathy Rowland agreed to edit this volume, bringing to the task her customary insight and dedication. Her magisterial introduction, meticulous footnoting and comprehensive bibliography have been a great help in framing and contextualising my work. I must thank Laremy, Lucas, Timothy and Sabrina again for their careful proofreading and project management; any remaining errors are entirely my responsibility, however.

The many playwriting students I've taught over the years have deepened and improved my own practice as a dramatist. Critiquing the writing of tremendously talented playwrights has made me acutely aware of my own deficiencies, and has been a constant spur for me to do better. I have learned more from my students than I could ever have possibly taught them.

My parents, Mehrun and Sulaiman, have given me a solid foundation in the liberal arts and a curious and engaged worldview. I'm indebted to them for their four decades of love, support, wisdom, and encouragement. Similarly, my Aunt Zaibun and Uncle Paul have been stalwart champions from whom I have learned much.

Claire Wong has been my partner in life and in art for a dozen years now, and I cannot thank her enough. She describes herself as my harshest critic and my biggest fan, and she is all those things and many more. Without her counsel, support, collaboration and brilliance I would not have been able to do a fraction of what I have done. This book is for her.

---

And finally, to all who have watched my plays or are reading them here: thank you for letting me share my world with you. I hope you enjoy these plays as much as I have enjoyed writing them.

Huzir Sulaiman  
Singapore  
March 2013



## Introduction by Kathy Rowland

Play-scripts, when gathered and published in collections such as these, pose a challenge. They appear as the after-lives of staged productions, both the reward of having been realised in actual time and space, and the residue of something that by its very form is alive and exciting.

The words, as they are read, must live twice — imagined first as the drama of persons and lives, emotions and moral dilemmas, then reimagined as theatrical characters and plot, staged for a sitting audience. It is a lot for words on a page to live up to.

The twelve plays in *Huzir Sulaiman: Collected Plays 1998 – 2012*<sup>1</sup>, more than live up to the challenge. They have enjoyed critical and popular acclaim in productions in Asia, Australia, Europe and the United States. They have moved audiences to laughter, to tears and to uncomfortable truths. Each play is as much a pleasure to read, as it is to watch.

While each of the plays in this publication stands on its own merits, they assume a different reality when placed together — not just art, or theatre, but history and fraternity. *Huzir Sulaiman: Collected Plays 1998 – 2012* thus enters a space that is already crowded with publications of historical distinction and literary worth, by writers such as Lloyd Fernando, K.S Maniam, Lim Chor Phee, Goh Poh Seng, Kuo Pao Kun, Haresh Sharma, Tan Tarn How and Alfian Sa'at, to name a few.

Presenting the plays collectively allows for different entry points into the work. Approaching them chronologically, one feels the pull of analysis centred on change and maturity. Close proximity gives rise to a relational perspective. Dissecting the plays, one discerns recurrent themes, constant structures and creative tics. At the same time, aspects unique to a particular play are thrown into sharp relief. In concentration, strengths become more visible, weaknesses apparent.

This collection can be divided into two. First are the seven plays that are, so far as setting, characters and incidentals of plot go, identifiably Malaysian. Six of these were written over an astonishing three years, between 1998 and 2000: *Atomic Jaya*, *The Smell of Language*, *Hip-Hopera*, *Notes on Life & Love & Painting*, *Election Day*, and *Those Four Sisters Fernandez*. The seventh, *They Will Be Grateful*, was written in 2003.

In 2001, Huzir met Claire Wong, a well-known actor based in Singapore and

began a personal and professional relationship that would lead to him relocating to Singapore in 2003. Five plays written between 2002 and 2012 make up the second half of this collection: *Occupation*, *Whatever That Is*, *Opium: The Narrator's Tale*, *Cogito* and *The Weight of Silk on Skin*. They reflect Huzir's shift in focus as he turns his powers of observation to his new environment; each of these plays is rooted in the lived reality of Singapore.

This division, demarcated along national boundaries, comes with two caveats. First, the theatre practices of Malaysia and Singapore are by no means as neatly separate as the imposed division seems to imply. The early days of theatre in English in both countries ran parallel with each other and indeed share a number of common pioneers, such as Lloyd Fernando. Further, as Jacqueline Lo notes in her book *Staging Nation: English Language Theatre in Malaysia and Singapore*, contemporary theatre in both countries functions as “an important arena for political comment” in an “arguably restrictive political sphere” (4).

The second and most important caveat arises from the works themselves. Despite the specifics of setting and character, these plays are not merely Malaysian or Singaporean. Nor should they be confined by appendages of post-colonial, or Asian. While the twelve works in this collection have resonated deeply with local audiences they have also elicited visceral responses from people unfamiliar with the minutiae of their settings and circumstances. The local is the universal, through the quality of the writing, by characters who are never drawn from pre-existing templates, and by plots that reveal the complexity of existence in inventive ways. It is a privilege commonly afforded the Western, usually male playwright, whose works do not immediately attract labels — Muslim, post-colonial, female, Asian — that are socio-culturally specific.

Huzir's works are permeated by a cosmopolitanism that can be partly attributed to his rich and varied family background, going back several generations. His forefathers were part of that large body of colonial subjects who journeyed through the outposts of the British Empire: Kerala, Calcutta, Rangoon before settling in Penang and Singapore. Successive generations parlayed their education and skills into prominent positions in society, built upon a family tradition of civil and community service. These were the early cosmopolitans who established themselves at the interstices of multiple cultures. They built ties with their new homes but maintained a level of cultural fidelity to their past. They simultaneously absorbed the productive, if not unproblematic narratives of imperialism. English was the family language, going back several generations; intermarriage resulted in a fluid ethnic identity<sup>2</sup>.

1 Huzir's first collection, *8 Plays*, was published in 2002 by Silverfish Books and featured his first eight plays, all of which are included in this collection.

2 Playwright interview, August 2012.



Huzir was born in 1973 in Petaling Jaya, the only child of prominent human rights lawyers and academics who shared their love for art and literature with him from a young age. After majoring in English at Princeton, Huzir returned to Malaysia in 1993, aged 20. Kuala Lumpur was in the throes of economic, political and social change. There was a resurgence in theatre in English, which had declined following its delegitimisation after the National Cultural Congress of 1971<sup>3</sup>. At the same time, Prime Minister Mahathir Mohamad's<sup>4</sup> rising authoritarianism, expressed in steps to undermine the judiciary, the press and academia, fed a burgeoning civil society movement that saw much cross-fertilisation with the arts community. Theatre director and critic Krishen Jit notes that by the 1990s, Kuala Lumpur had emerged "as the region's most prominent theatre of political satire" (79) attributing it in no small part to the advent of The Instant Café Theatre Company (ICT), a political revue company that Huzir joined in 1995. Huzir recalls his time with ICT as "interesting training because you learned to write pieces under a very tight deadline ... it was a sort of boot camp" (Mohammad, 46). His first work, *Lazy Hazy Crazy*<sup>5</sup>, was a collection of sketches similar to ICT's political revue.

## Malaysia

However, it was *Atomic Jaya*, his first full-length play, that marked him out as a playwright to watch. *Atomic Jaya* premiered in early 1998 and remains one of his best known and most admired works. The play is a biting satire that captures the zeitgeist of 1990s Malaysia in all its hubristic, dysfunctional glory. This was a period of rapid growth and development. Under the stewardship of Mahathir, the country became known for its penchant for superlative projects — the tallest building, the longest bridge, all the way to the lunacy of the largest *dodo*<sup>6</sup> ever made. Against this backstory, the premise of the play — Malaysia's attempts to build an atomic bomb — is at once preposterous and plausible.

Mary Yuen is a brilliant physicist who returns to Malaysia from the US. Malaysia's non-existent nuclear program leaves her in a dead-end job using radiation to preserve prawns and rice. When the offer comes to help build Malaysia's first atomic bomb, Mary takes the job, despite her misgivings. What ensues is mayhem of a particularly Malaysian kind.

3 The National Cultural Congress laid the groundwork for what would become the National Cultural Policy, based on indigenous/Muslim culture.

4 Malaysia's fourth and longest-serving Prime Minister, who served from 1981 – 2003.

5 *Lazy, Hazy Crazy*, a one-man show written and performed by Huzir premiered on 22 October 1997 at The Actors Studio Theatre, Kuala Lumpur.

6 A toffee-like sweetmeat made of coconut milk, rice flour and sugar.

For all its obvious satirical credentials, *Atomic Jaya* is Mary's apologia, directed at the audience. This narrative thread is the warp upon which the bomb-making tale is woven. In between her re-enactment of the characters and specifics of the bomb, Mary explains herself to the audience, turning her monologue into a dialogic engagement with us. She intimates that she knows what we are feeling and anticipates our judgment, even giving us voice at times:

Frustrated researcher in dead-end job makes deal with devil? Is that what you think ... I know what you're going to say. (Sc. 2)

As she tells her tale, she metaphorically puts on different masks, in plain sight of the audience, to embody the other 16 characters in the play. Mary alone comes across as a rational, fully-rounded character. The others appear as broadly drawn stereotypes. We are reminded that they are rendered through Mary, and alerted to the fact that she might not be that reliable a narrator:

When you're the observer of a sequence of events and you want to tell that as a story, those events themselves change ... because we know that there is no such thing as a neutral observer. (Sc.1)

These meta-theatrical flourishes destabilise the theatrical experience for the audience. We are made conscious of the constructed nature of the performance, and our active participation in the spectacle.

It's a tale told in high parody, filled with improbable scenarios and exaggerated characters. General Zulkifli is the Bonaparte-obsessed officer, sent to recruit Mary. He lets her in on the plan, in a manner of speaking:

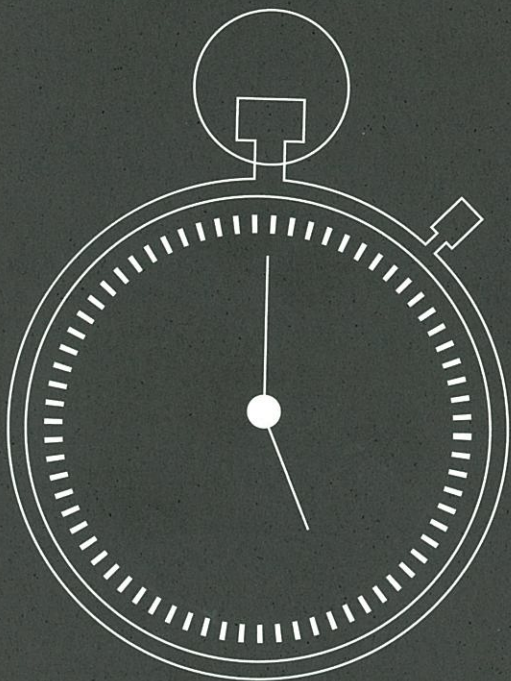
|                |  |
|----------------|--|
| <b>General</b> | We are building an atomic bomb.  |
| <b>Yuen</b>    | My God. You're serious. Malaysia is building ...   |
| <b>General</b> | You better not say it. Official Secrets Act, OSA. Two years in jail. Cannot repeat it back. (Sc.2) |

A hapless Malaysian Minister explains that the atomic bomb is meant to attract tourists to Malaysia. He later mistakes "enriched uranium" for "highly enriched Iranians", and displays his bigotry when he denounces the Iranians as Shi'as. Huzir stretches the humour to such absurdist lengths that it snaps back with the sting of truth.

We meet her colleagues, Dr. Saiful and Dr. Ramachandran. The General explains that the three scientists are necessary because "Chinese do the work, Malay take the



Pages have been omitted from this book preview.



# ATOMIC JAYA

*Atomic Jaya* was first produced by Straits Theatre Company. It opened on 11 March 1998 at The Actors Studio Theatre, Kuala Lumpur.

|                         |                |
|-------------------------|----------------|
| <b>Performed by</b>     | Jo Kukathas    |
| <b>Directed by</b>      | Huzir Sulaiman |
| <b>Produced by</b>      | Huzir Sulaiman |
| <b>Song Composed by</b> | Rafique Rashid |
| <b>Set Design</b>       | Hayati Mokhtar |
| <b>Lighting Design</b>  | Mervyn Peters  |

In a slightly revised version, *Atomic Jaya* premiered in Singapore as part of a triple-bill, *The Other*, produced by Five Arts Centre, in association with Straits Theatre Company. It opened on 15 February 2001 at The Substation, Singapore.

|                        |                     |
|------------------------|---------------------|
| <b>Performed by</b>    | Claire Wong         |
| <b>Directed by</b>     | Krishen Jit         |
| <b>Produced by</b>     | Marion D'Cruz       |
| <b>Set Design</b>      | Caroline Lau        |
| <b>Lighting Design</b> | Bernard Chauly, Jr. |

The revised version printed here was presented by Checkpoint Theatre, opening on 3 June 2003 at the DBS Arts Centre, Singapore.

|                        |   |
|------------------------|---|
| <b>Performed by</b>    | Claire Wong and Huzir Sulaiman, with Gani Abdul Karim |
| <b>Directed by</b>     | Casey Lim   |
| <b>Produced by</b>     | Chiu Chien Seen                                       |
| <b>Set Design</b>      | Casey Lim   |
| <b>Lighting Design</b> | Dorothy Png   |



### Characters

(to be played by one actor)

*In order of appearance:*

Dr. Mary **Yuen**, a physicist

**General** Zulkifli

A **BBC** newsreader

A Cabinet **Minister**

A **CNN** newsreader

An **RTM** newsreader

Dr. **Saiful**, a physicist

Dr. **Ramachandran**, a physicist

**Noraini**, the canteen lady

**Teng**, a contractor

**Bala**, a contractor

**Otto**, a smuggler

A **Patriotic** Singer

An NGO **Protestor**

**Serena** Foong, Mary's former classmate

Madeleine **Albright**, US Secretary of State

### Prologue\*

*The stage is dark.*

*The house lights dim slightly.*

**Voice-over** Good evening, ladies and gentlemen, and welcome to this performance of *Atomic Jaya*. We'd like to take this opportunity to remind you to turn off your handphones, pagers, and watch alarms so that they do not disrupt the performance. *(Pause.)* Ladies and gentlemen, please rise for the national anthem.

*"Negaraku" is played — the old, slow version. The house lights go out.*

#### 1.

*A spotlight on DR. MARY YUEN. She speaks to the audience.*

**Yuen** Okay. I turned 35 last year, and I thought to myself: Mary Yuen, now is the time when you're supposed to start hearing the clock tick. Tick tick tick tick tick boom. The thing is that instead of wanting to make babies I made atomic bombs. This is the story.

What drives a woman to make atomic bombs? There are no columns on it in *Marie Claire* or *Cleo*. Let's go back to my school days in Ipoh. I used to read a lot of biographies of physicists. When all the other girls would be hanging around the recreation hall in the cafeteria waiting for the bus full of ACS<sup>1</sup> boys to pass — these superb, pimply, horny specimens of Chinese manhood — I'd be in a corner reading about Rutherford, Niels Bohr, Schrödinger, Dirac, Feynman, Einstein, Max Planck, Max Born. Those gods of 20<sup>th</sup> century physics. People who told stories about the way the world worked in a fundamentally new way. So I'm thinking to myself, what is physics but the telling of stories about the world at the tiniest level? When I grow up, I thought, I will have succeeded if I too have a new story to tell, and if I could tell it with as much elegance and precision as these great scientists.

Well, now that I've got a great big old story to tell, I begin to think about the very nature of telling stories. The rules and stuff. Is it possible to be objective? This is the question. Objectivity suddenly becomes an issue. As a physicist I've learnt that, on a subatomic level, it's impossible — which comes from Heisenberg's Uncertainty

\* In the Singapore productions of 2001 and 2003, the Prologue was omitted.

<sup>1</sup> (Acronym) Anglo-Chinese School in Ipoh, a prestigious mission school established in 1895.

Principle, which you probably remember from school. When you're the observer of a sequence of events and you want to tell that as a story, those events themselves change. Nothing is certain. You can't trust your own point of view as an observer, because we now know that there is no such thing as a neutral observer. Great. What more if you were an actor, a participant in those events, as I was in the construction of the Malaysian atomic bomb. Then it becomes a very hard story to tell.

But I have to try. I don't think anything as momentous is going to happen in my life again. My story starts six months ago. I am fairly certain of that. I had a visitor to my office.

2.

*Lights. YUEN'S office. GENERAL ZULKIFLI enters.*

**General** Good morning. I am Zulkifli. General Zulkifli. I come from Mindef<sup>2</sup>. Where the generals come from. You are Dr. Amry Yuen?

**Yuen** Mary Yuen, actually. Can I help you?

**General** I'm looking for Dr. Amry Yuen, Room 214, Malaysian Institute for Nuclear Technology Research, Bangi, 43000 Selangor. He is here?

**Yuen** No, I think ...

**General** You are his wife?

**Yuen** No.

**General** You are his sister, his daughter, his niece, his nephew, his son, his next-of-kin?

**Yuen** You've made a mistake. There's obviously been a typographical ... there's no Dr. Amry. My name is Dr. Mary Yuen. M-A, not A-M? This is my office. Can I help you?

**General** This is room 214?

2 (Abbr.) Ministry of Defence.

**Yuen** Yes.

**General** There is a typographical error. There is a typographical ... *Celaka*<sup>3</sup>. I ask the Special Branch<sup>4</sup> for your file they cannot type your name properly also. No respect for the Malaysian Army.

**Yuen** What? Special Branch file? What is this regarding, exactly, Encik<sup>5</sup> General?

**General** Dr. Amry Yuen. Born June 8, 1962 in Ipoh, Perak. Father Ignatius Yuen. Mother Theresa Yuen. Brothers Benedict Yuen, Clement Yuen, and Innocent Yuen. Chinese. Catholic. Attended Sekolah Menengah Convent Ipoh<sup>6</sup>. A-level distinctions in Mathematics, Chemistry, Physics. University of Malaya, Physics, first class honours, 1984. Won a full scholarship to University of Chicago. PhD, 1989. Dissertation: "Refinements in Neutron Reflectors for Critical Mass Explosions in Uranium-235." Post-doctoral fellowship, Los Alamos National Laboratory, USA, 1992-94, researching "Transport and Storage of Weapons-Grade Fissile Materials." Returned to Malaysia, 1995. Currently researcher at Malaysian Institute for Nuclear Research Technology, Bangi, 43000 Selangor, researching applications of gamma radiation to preserve cocoa beans, spices, rice, and prawns. (*Pause.*) I must say, Dr. Yuen. It's very interesting what you are now doing. It's very important that Malaysia understands how to preserve the rice and prawns. Very useful to the armed forces. Napoleon Bonaparte, the great European warrior: at the battle of Waterloo, disaster. His prawns had gone off. Humidity. Belgium very wet.

**Yuen** I see.

**General** But I'd like to ask you a question. How come you decided to study so much the atomic bombs in the USA? Why not business administration at the University of Southern Illinois, for example? Mass Comm. in Ohio?

**Yuen** Well, I've always been interested in physics, and the physicists who were my childhood heroes all helped the Americans build the atomic bomb during World War Two. I was emulating ... just hero worship, I suppose. I don't really know.

**General** So you admire these builders of bombs?

3 (Malay) Damn.

4 Police unit in charge of internal security.

5 (Malay) Mister.

6 Ipoh Convent Secondary School.



Pages have been omitted from this book preview.

Huzir Sulaiman is one of Southeast Asia's most eminent playwrights, widely acclaimed for his elegant use of language, inventive humour and complex characters. The 12 plays in this collection offer unexpected perspective, on social, political, and psychological realities that make for riveting theatre.

The works defy easy classification, ranging from the biting political satire *Atomic Jaya* (1998), a madcap account of Malaysia's attempt to build an atomic bomb; to *Occupation* (2002), a love story set against the backdrop of the Japanese Occupation of Singapore, which moves into a subtle meditation on the nature of history and memory; to the award-winning *The Weight of Silk on Skin* (2011), a morality tale about the quintessential ladies' man who seeks to save his soul by regaining his first love.

*Huzir Sulaiman Collected Plays 1998 - 2012* offers readers an opportunity to acquaint themselves with a body of work that has lit up the stage over the past 13 years, and to discover for themselves the multiple meanings and penetrating insights that make Huzir Sulaiman one of the most important playwrights of his generation.

"Huzir is in a class of his own. His use of language effusive yet meticulous; rough yet refined; old school romantic yet crisp, clinical and modern; witty and sardonic in the most subtle of ways but at the same time almost naively heartfelt."

TODAY Online, 6 August 2012

On loan courtesy of Checkpoint Theatre  
To purchase your own copy, please email [contact@checkpoint-theatre.org](mailto:contact@checkpoint-theatre.org)

CHECKPOINT  
THEATRE

ISBN



9 78