***Dragon Ladies Don’t Weep* Selected Media Review Quotes**

★★★★★ '[Tan] remains a vital and energetic performer, and Dragon Ladies provides us with a rare insight into that which drives her passion as an explorer and pioneer of new musical territories.'

LIMELIGHT

<https://www.limelightmagazine.com.au/reviews/dragon-ladies-dont-weep-chamber-made-opera-asia-topa/>

★★★★ ‘The music, composed by collaborator Erik Griswold, is a nod to 20th century minimalism, and is curious, sombre and at times celebratory, synchronous with Tan’s life. She plays with a repetition that is hypnotic. But it’s at the toy piano where she comes alive. At 74, she cuts a figure of elegance, grace and ferocity behind the 51cm instrument where she possesses a power that’s bewildering.'

ARTS HUB

<https://www.artshub.com.au/news-article/reviews/performing-arts/sabine-brix/review-dragon-ladies-dont-weep-arts-centre-melbourne-asia-topa-vic-259893>

‘This one-night-only world premiere performance at Asia TOPA in Melbourne is going to be very difficult to describe because most superlatives would short-change Tan for her display of artistry, grace, style, eloquence, presence and physicality … These aren’t just sounds that entertain. Coupled with her lines of spoken word, they’re sounds that stir emotions and jolt the senses.’

ARTS EQUATOR

<https://artsequator.com/dragon-ladies-asiatopa/>

★★★★★ ‘Asia TOPA has created a glorious week for me and it was topped off with the amazing Margaret Leng Tan performing her story at the Playhouse in Dragon Ladies Don't Weep. Partnering with Chambermade, Tan and her long time music collaborator, Erik Griswold, took us through a personal journey of music, mental health, and magic.’

WHAT DID SHE THINK

<http://www.whatdidshethink.com/2020/02/dragon-ladies-dont-weep-theatre-review.html>

‘… every aspect of this production is polished to a high gleam. *Dragon Ladies* is a memoir of sorts, combining music, storytelling and stunning projections to offer a meditation on ‘memory, time, control, and loss’ … The narrative, the music – by Tan’s long-term collaborator, composer Eric Griswold – and the visualisations all dance with the tension between precision and improvisation, between playfulness and perfectionism.’

PERIL MAGAZINE

<https://peril.com.au/back-editions/edition-40-asiatopa/dragon-ladies-dont-weep-review/>

‘The combination of these elements – visual, auditory, occasionally choreographic, with movement like interpretive dance performed by Tan – create a sensory collage, something much deeper and more profound than is usually achieved in theatre … *Dragon Ladies Don’t Weep* is exemplary in its ability to speak to the audience on many levels and with different sensory experiences. It is the language of music realised. It’s a biography, the life story of the dragon lady, but it is also so much more.’

WITNESS PERFORMANCE

<https://witnessperformance.com/asia-topa-dragon-ladies-dont-weep/>

‘In a work featuring twelve short musical scores by Erik Griswold, director Tamara Saulwick and Tan have collaborated to devise a uniquely structured, visually stunning choreographic, sound-based performance.’

STAGE WHISPERS

<http://www.stagewhispers.com.au/reviews/dragon-ladies-dont-weep>

‘Margaret strikes a delicate, compelling balance between play and performance.’

ARTS REVIEW

<http://artsreview.com.au/dragon-ladies-dont-weep/>

‘…the audience sat entranced by the surreal, the beautiful, the delicate, the obsessive and simplicity of a world gone mad. And when you think about it, isn’t that the magic of theatre? To push us to think differently about things that we take for granted and don’t question.’

THE TOORAK TIMES

<https://tagg.com.au/dragon-ladies-dont-weep-review-by-frank-howson/>

***Dragon Ladies Don’t Weep* Other Media**

‘In person Tan is alternately imperious and self-effacing, precise in her words and prone to digressions. She’s disarmingly funny while always serious in intent … The show’s creators agree that the show is now less a sonic memoir than a sonic portrait, a version rather than an encapsulation. “It’s not a play. And it’s not a biography,” says Saulwick. “We also want to see Margaret do her thing,” says Griswold. “We’re talking about her story but it’s probably 70 to 80 per cent music, all new pieces that I’ve created for it.”’

THE AGE

<https://www.smh.com.au/culture/music/toy-pianos-and-ocd-fuel-the-sonic-wonder-of-dragon-ladies-don-t-weep-20200210-p53zf7.html>

‘Singaporean experimental music legend Margaret Leng Tan teams with local avant-garde theatre mavericks Chamber Made for Dragon Ladies Don’t Weep, a hybrid of spoken and recorded text, video projections, and music for toy piano and percussion.’

THE AGE

<https://www.theage.com.au/culture/theatre/asian-arts-extravaganza-challenges-our-anglocentric-status-quo-20200130-p53w45.html>