



A creatively executed play



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THEY say actions speak louder than words. This was certainly the case with theatre production *Wayang* which ran from May 20 to 23 at Auditorium Bandaraya, DBKL.

From the moment one entered the auditorium, there was a sense of mystery in the air.

The stage contained no props except for a screen, no other tell tale signs as to what one would expect in the one-hour production.

Unlike many other theatre

productions, this show had no public announcements at the start of the show. The lights were simply switched off and then the *wayang* began.

With a short introduction on the screen, it was evident to audience that the rather unconventional shadow play performance was going to be a walk down memory lane, with Malaysia in the spotlight.

In director Sabera Shaik's version, it took on a different perspective of the traditional art form of *wayang kulit*. Instead of characters made out of donkey leather, dancers performed graceful and sinewy movements, all in skillful lighting techniques that showed the journey of Malaysia from the '50s to today.

With no dialogue, only music and movements, *Wayang* shows off not the dark, gloomy side of shadows, but a lighter more expressive venture.

Using the natural characteristics of light, the screen

became the ideal background for 14 dancers of Dua Space, as they expressed the many trends and lifestyles that Malaysians went through over the past five decades.

From flying kites to sporting Afro hairstyles, sucking on iceballs and the well-known quality of our first ever Malaysian made car, the dancers seemed

to fold themselves in many different ways to become cars, trees, toll plazas and more with such ease and speed.

For many theatre goers, it is difficult to imagine that people could be this flexible but the unseen dancers showed that anything was possible with good lighting techniques and spot on choreography by Guna and Anthony Meh.

The part that struck a chord for many audiences was sketches of the reality of Malaysia today — where people are more obsessed with their

mobile phones and arriving at their destination than to help less fortunate citizens.

While there were many familiar and yet funny scenes including behaviour patterns and sexual preferences, there was a whole lot of truth in *Wayang*, more than some would admit to.

A different sort of social commentary, *Wayang* gave the audience something to think about — whether it was singing along to old folk songs, Mat Rock memories or of how we are now living in a world that has forgotten the

true meaning of humanity.

Credit must be given to the dancers who danced, acted and transformed themselves into people, things and situations flawlessly.

Not to mention the mastermind behind the image and lighting arrangements, no doubt the protagonist of the show.

Wayang is a delightful effort by Sabera and Dua Space, changing the landscape of creativity in the arts scene in Kuala Lumpur.

