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MANAGEMENT OF COMMERCIAL MAKYUNG KELANTAN

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Makyung is a form of Malay traditional theatre that incorporates elements of ritual, dance, instrumental music with songs, dialogue, stylised acting, improvisations within a storyline. In 2005, UNESCO recognised Makyung as the first Malaysian performing art with the status of a "World Intangible Heritage". This article focuses on the management of commercial Makyung during the 60s to date. It shows that the style of management of Makyung varied according to the objectives of the performance. For example, with the ritualised form, "Main-Puteri Makyung", social customs and beliefs determined the nature of management; in contrast, in the court, the refinement of court etiquette prevailed. In commercial Makyung, profit justified the performance. At present, the dominant objectives of Makyung performance are for education and cultural preservation.

Makyung is a traditional Malay theatre that is full of symbolic features. Traits like rituals, stories, dance, songs, music and acting that are rich with improvisation elements, including props and backdrop that have specific purposes, positions Makyung as a performing art with its own uniqueness. According to sources, most of whom are Makyung notables, most commercial Makyung groups in the 50s and 60s were centred in Kelantan and in Besut, Terengganu. Kelantanese dialect used in Makyung play restricts the genre to areas where the people can speak and understand the dialect and the local jokes. Even though Makyung was also staged outside Kelantan like in Kedah, Penang, Pahang and Kuala Lumpur, the response is a tad lukewarm and it is difficult for a Makyung group to sustain operation in these states¹.

During its heydays, between 1926 and before the World War II broke in 1942, it was estimated about 30 Makyung groups in Kelantan. Based on the location analysis for these groups, either in the 20's or in the 70's, most of them were centred in Kota Bharu, followed by other districts like Tumpat, Pasir Mas and Bachok. Generally, the style of managing a Makyung performance is highly depending on the

purpose of the performance whether its for the entertainment per se, commercial, ritual or medicinal as well as education and cultural preservation. This article will go in depth on the aspect of stage management for a commercial Makyung group between 1950's to 1960's in Kelantan. Two main factors – different performance objective and political, economical and social factors – determine the style of management especially in handling the commercial Makyung play and ritual.

The Growth of Commercial Makyung

Ever since its earliest days in Kelantan some 200 years ago, there has been no writing on handling or managing a Makyung group. There is also no solid evidence on the actual number of Makyung groups in the entire state, commercially or not. Among the popular groups which continued to be active after 1926 and before the World War II were Makyung Che Kemala or Gemala (Kota Bharu), Makyung Bidah Anak Ular (Tawang, Bachok), Makyung Pak Adik (Tumpat), Makyung Esah Pasir (Kota Bharu), Makyung Mak Haji (Tawang, Bachok), Makyung Limah Anak Keli (Pasir Mas), Makyung Mek Nab (Wakaf Bharu, Tumpat), Makyung Anak Gajah (Kampung Jerang, Pasir Putih), Makyung Hussin Gutu (Machang), Makyung Mas (Kadok, Kota Bharu), Makyung Som Kenangan (Pasir Putih), Makyung Mat Nor Pa (Machang), Makyung Mek Su Yah (Tanah Merah), Makyung Pok Ya Endut (Pasir Mas) and many more (See Appendix 1).

According to Affandi Ismail², among the active and popular Makyung groups before 1926 were Makyung Chik Minah, Makyung Papak (Pondan), Makyung Mek Salleh, Makyung Mek Sar, Makyung Syed Kuning and Makyung Mek Yah. This statement is almost parallel to the statement made by Mubin Sheppard (1983: 133-142) which estimates that before 1926 there were at least seven big Makyung groups in Kelantan, and at least five big groups before the war. The big group was referred to those groups famous with unique and excellent performance, total number of members and their loyalty, as well as actively performing in Kelantan and neighbouring states like Terengganu, Kedah and Pahang. The group that stressed on well-planned management, popular among Makyung fans and financially fit to hold road shows, was Kumpulan Makyung Pak Adik from Tumpat, Kelantan. Besides holding shows in Kelantan and Terengganu, the group also ventured out to Kedah, Pahang, Perak, Kuala Lumpur, Penang and also Golok in Thailand. As a matter of fact, it is not known about the exact time when was the first Makyung group started to perform for money. Most veteran Makyung figures said the years between 1930's to 1940's were the most active years with big numbers of new Makyung groups, based on two factors. The first factor was the strong support from Tengku Temenggung of Kelantan who not only cared about the quality of Makyung's performance but also watched over the members' personal issues both in and out of the palace's compound.

Tengku Temenggung took the initiative to establish the Royal Tribunal which aims among others to monitor every Makyung activities to ensure that it did not go against the Islamic teachings and assess group leaders' skill and experience to maintain high quality of Makyung's performance. He was also said to draw a rough guideline on payment scheme for the players to ensure everybody got their right and proper wages. Considering where he came from, it was easy for the people to obey and respect his instructions and fully supported him to see the growth of Makyung play in Kelantan. Based on this, it is concluded that commercial Makyung groups handled by the local were active after the end of the Japanese occupation in 1945. After the war in 1945, Kelantanese political and social situations started to stabilise. The people yearned for entertainment after living a deprived live during the war. To fill their time as well as to forget the difficulties and torture they faced during the occupation, the Kelantanese

moved to local entertainment like Makyung, Wayang Kulit (shadow puppet), Dikir Barat and others. These art, as a matter of facts, were very much instilled in the locals – either in their storylines or themes, inside jokes, Kelantanese dialect as well as the musical instrument like rebab and most importantly the 'upacara' or ceremony in managing the Makyung itself. Makyung play has been in Kelantan since the immortal time but only after the Japanese occupation with the factor discussed above, the demand escalated. Moreover the locals also strongly believed that super natural power did exist in their daily lives. All these aspects strengthened the unity, brotherhood and cultural harmony among the local while watching and ensuring Makyung's success. In a nut shell, all spiritual and dramatic aspects in Makyung were understood and shared both by the players and the audience. Moreover Makyung also received no strong competition from other performing art genre apart from Wayang Kulit and Bangsawan, due to its different medium and the absent of other forms of entertainment from modern technology like radio and film.

Managing Commercial Makyung

From the etymological perspective, according to Kamus Dewan (Malaysian Language Dictionary) (2003: 1529), the word "pengurusan" (managing) refers to "management affairs (of work and others), company and organisation management affairs". Definition of "pengurusan" in the context of management in Makyung is not in the true meaning of systematic management that runs on management system used by developed countries. This is because in the modern management system, administration and stage management departments consist of two components which are different but inter-related. Generally, in managing traditional theatre, these two components are merged.

Makyung management can be divided into two categories, namely permanent management and temporary management. The temporary management is a management that has no standard rules in managing a group. Every group has its own style in management and every decision is usually based on the leader's discretion or effort or co-elective idea with the members. This type of management is usually dominated and practiced by one or two individuals or an organisation of a certain genre. It has specific objectives and strong relation with custom, religion and politic factors. Commercial Makyung management can be defined as a management of a local theatre which is usually led by one or two individuals – usually a husband and wife team. This group usually consists of local players from the same district who join the group with an aim to perform for money (main objective) and in doing so, custom and bureaucratic (social and politic) factors are applied to ensure success. This bureaucrat refers to a channel or system known as the right procedures set by the law to smoothen the play. Since the show collects ticket sales, few taxes and performing law had to be obeyed.

Unlike the management of non-commercial, ritual or palace Makyung, management to commercial Makyung has a well-planned management system based on the demands of its original profit-driven objectives and social and political factors that need all procedures to be observed. The management has to be sensitive and alert to provide certain amount of money before the play in order to settle affairs like building the stage, printing the tickets, promotion, fees to the middle-man when dealing with the District Office and local police before the show. The objective of this commercial Makyung group is profit. Nevertheless, in managing the commercial Makyung play, few social, economic and politic factors have to be set to ensure a commercially-driven play runs smoothly. By not doing so, the stage may face difficulties or even being cancelled by the authority. Since it is profit-driven, economic factor plays an important role in setting the style of management in the spiritual and dramatic aspects. Each play

charges a certain fee for the certain seat and category. The public who wish to watch the show is no longer allowed free entry even though the show is the same show for ritual or medicinal purposes that they had watched earlier for free.

Profit from the ticket sales is crucial to sustain livelihood and fund the group's growth. The paying audience, in directly, brings up the level of quality to the group's performance. Makyung is no longer a cheap, local theatre that is static and has no future. Once it is commercialised, competition becomes healthier and greater and only the group that has proper management system and dazzling show could stay longer. This economic factors also changes the performing structures in addition to sacrificing few ritual aspects. The uniqueness of its content, language, musical element and performance structure found in the buka muzik³ (literally translated as open music), buka panggung⁴ (open stage), tutup panggung⁵ (close stage) and others are sometime omitted due to time constraint. Nevertheless, on the positive side, it increases creativity in acting, costume, props, stage and actors' make-up. All these changes have to be done to protect financial significance and the group's individual reputation so that their plays have loyal followers and fans. In managing this type of Makyung, few management aspects can be seen covering the aspects of stage management, marketing, human resource, finance, performing and security.

If the main purpose of a group is to raise money, the group's leader has to be alert and knows the tricks and traits of administration and performing law. Unlike the management pattern in the palace and Makyung ritual, management for commercial Makyung has to go through standard procedures and stick to them. Among the bureaucratic process and details are stage permit and license application, lease system, stage building, ticket sales and group's name.

Stage Permit and Licence

Permit to stage a play has to be applied at least a week before the show's actual day. A fee of RM2 is needed for the permit form. This stage permit is under the Public Theatre and Entertainment Venue Bill 1957. The form, indirectly, makes the leader of a Makyung group to have proper planning for the entire show. This is because in the form (See Appendix 2), the leader has to report number of shows, show's date and time, estimated number of audience, show location, distance between the venue and places of worships and purpose of the show. The application has to be endorsed by the Village Headman, District Headman, Officer in Charge of Police Station (OCS) and the chairman of local council. According to the original procedure, the leader should first ask permission from the head of the village he's planning to put up the stage. The village headman will give his approval and give a form to be filled. It then has to be referred to the district headman who acts as the middle man between the village headman and the District Officer (DO). Only then, the group's head will go to the nearest Police Station to get the show's date and time approved. The following steps are the approvals from DO and the Officer in Charge of Police Department (OCPD). Once the form is endorsed, license for the show will be accorded in accordance with the Procedure of Theatres and Public Entertainment Venue, under the Public Theatre and Entertainment Venue Bill 1957. The numbered license is set to the show's actual time and maximum number of audience in the theatre at one time (See Appendix 3).

Indirectly, through this entertainment law, a well-organised, law-abiding management system is formed. The show permit and license that have few terms and conditions like show period and security have changed the pattern and style in this profit-driven management. When the show period has been

fixed, a Makyung leader has to estimate show time should he wants to include buka panggung, baca kenduri (prayers) and buka muzik ceremonies, dance segment and the entire story line, as not to exceed the time given by the License Officer in the license. The leader should also have good communication skill to get approval from the Village Headman, especially if the areas where the headman's status and position are highly respected by the locals and government officials. The police has to be informed on the approved date and time, before informing the DO and the OCPD. Since all the dealings to get the show approved is done through standard law and procedures, a professional approach in managing the show has to be taken by the leader. For the Makyung groups that always go on road-shows, they have to get their friends at the selected locations to apply for the permit. Usually, those paid for this task is those who work with the government or familiar with government procedures. This is done to save time for the process and to get the form can give problem to the group's plan. It is therefore important to realise that the job of a Makyung group leader is not that easy as he has to follow all procedures set by the authorities. This is important to ensure smoother flow. Once all procedures to get the permit and permission for the Village Headmen and the Government Officers, promotional activities for the show starts.

Leased System

The said leased system is the process between the group leader with the land owner or the contractor for the selected venue where the show will be staged. In the 1950's, stage owners usually imposed entrance fee between RM5 to RM10 for a day show. According to Othman Harun⁶ (late), his group – Kumpulan Makyung Pak Adik did not have its own stage. This was because it constantly moved from one venue to the other which depended on stage owners. Their mobility was the main factor why having its own stage was not practical. Usually, construction for a Makyung stage takes around five to seven days to complete. Its width is usually four meter and between 3-4 meter height, and has no wall on both sides. Traditionally, the structure is not too high to give maximum visibility to the audience since they normally sit on the floor. It is also built based on the animism grounds which the longest dimension has to be parallel with the east-west direction. However, in few cases, the construction is entirely put on the discretion of the stage owner. This means, in a commercial Makyung play, the position of the stage becomes a big issue since the purpose of the play is mainly secular. The fence is normally made of coconut leaves, raffia rope, bamboo and gunny sack. Building the stage and the fence for a Makyung play is not much different from building a Malay house. This is because it is based natural material from the surrounding area like palm leaves (rumbia and nipah), woods, nibung tree trunk, betel nut tree trunk and bamboo (Abdul Halim Nasir 1985: 14). Type of wood is usually chosen from hard wood like cengal, meranti and merbau (Malaysian hardwoods), based on the Malay's believe that these woods have strong spirit and suitable to be the pillars. The height of the pillars is usually not more than 1.75 meter and hardly more than 10 meters wide. In the 50's, the roof was made of coconut leave or zinc. There is no seat since audience can bring anything for their watching comfort. Usually they would bring mengkuang mat (a hand-woven mat made of pandanus leave) and sometimes some snacks too.

Payment System

One or two boys will be stationed at the entrance to take care the ticket sales. There will be only one entrance to smoothen the sale operation. According to Pak Agil, tickets in the 1950's were made by the group itself from blank exercise books and sewing machine was used to make holes along one side of the book. A ticket was divided into three sections to smoothen the ticket-cutting process. One part was

given to the audience and the other for record purpose. Back then, tickets were priced between 30 to 50 cent. Thirty cent for children and 50 cent for adults. Tickets for the dance session were usually between 20 to 30 cent⁷. Generally, every Makyung group had its own initiative.

Kumpulan Makyung Pak Adik for instance, had its own management style. Colours were used to differentiate the tickets – green for children and white for adult. To differentiate the Makyung and 'dance session' tickets, the 30-cent green ticket was used again for the dance session, while white for the Makyung ticket. According to Che Mat Jusoh⁸, most of Makyung groups recycled their tickets for the dance session. The flaw in this system was the actual number of tickets a dancer would get in one dance session. Even though payment was made equally based on the night's sales, there were group leaders who gave more to favourite dancers. It could either be in a form of cash or others. In general, the decision did not receive any objection from other Makyung players since it was the discretion of the a leader. Tickets for Makyung Pak Adik play was specially ordered in Kota Bharu or Terengganu. Usually it came in an order of 1,000 pieces. In a piece of ticket, either green or white, had three parts – each was taxed for two cent. Once the tickets were ready, they would be sent to the District Office for official endorsement stamp. Usually, the group leader and his assistance would stamp each one of the tickets themselves. But it was done in the office. According to Othman Harun, tax for the ticket in 1950's was two cent, and five cent for 1960's and 1970's. This system was used by the management of Makyung Pak Adik for easy ticket operation and calculation once the show ended. This was to avoid dissatisfaction among group members as well as to have smoother study for future play.

Group's Name

A credible name for a Makyung group also plays an important role in pulling the crowd for the show each night. The right name is important to let the audience know who are the players or the crew as well as the style and quality of the show brought on the stage. Almost all Makyung groups in Kelantan, generally, took the name or nickname of their leaders. For example, Kumpulan Makyung Che Kemala was famous because of the personality of Che Kemala herself who was a well-known name in the Makyung fraternity and at the same time was well-educated with art and religion studies at the Tengku Temenggung Cultural Art School. After her graduation in 1932, she founded the group with her husband. Her name, inseparable from the Makyung plays she played with her husband, Abdullah Awang, became one of the reasons why it was chosen for the group. According to her, their backgrounds which included staging shows in the palace, boosted up the group. Her group was also active in few other places in Kelantan that in no time, made the group even more popular. Its fans came from all walks of life, from commoners to the elite and the royalties.

Apart from actual names, nicknames given by families or close friends also have similar effect in choosing the right name for a Makyung group in Kelantan. According to Othman, the name 'Pak Adik' is actually his common name in Kelantan but when anyone asking about the Pak Adik Makyung, most would already know who the person is. This is because the Makyung Pak Adik group is the most famous Makyung group in Kelantan after its inception in 1950's. Likewise, name like Makyung Mak Haji is also well-known because of Mak Haji who has her own on-stage trademark. The group uses normal, daily clothes like baju kurung (a traditional Malay wear) – not elaborate costume – in the show. Mak Haji (a.k.a Mak Limah or Fatimah) herself likes to wear baju kurung, fittingly with her title as a person who has performed the Haj. This makes the fans to easily remember and recognise her group based on its unique trademark. It is very rarely to find Makyung groups use other names than their leaders' names or nicknames. There is only a few with a different approach, most of which have their own personal reason.

For examples, the Kumpulan Makyung Tiong Emas from Tanah Merah and Kumpulan Makyung Anak Gajah from Pasir Putih. Nonetheless, based on observations and researches, groups using their leaders' or any individual's names are usually more popular and active. According to Che Mat Jusoh, usually the chosen name is either the name of the group's Makyung or the group's leader. However, the name is just a coincidence because the main concern is how the groups are managed to achieve success and sustain popularity. There's a saying among the Makyung group, if the name doesn't bring profit, it will instead bring bad luck. Constantly changing the name of the group – either to follow the trend or personal reasons – makes it difficult to get actual number of Makyung groups in Kelantan. Through researches and interviews with a number of Makyung activists – both active and retired – and the fans in Kelantan, it is found that a same group might have been referred to different names. Some would refer the group to its previous name, while some prefer to use the name give by the audience of certain venue and some use the group's latest name. For example, the first group founded by the famous Makyung manager in Kelantan, Othman Harun was Kumpulan Rayuan Emas. The name was in remembrance to his first wife, Che Mas. Then, the name was changed to Kumpulan Makyung Mariam Hiburan after his new wife, Mariam Mat Saman⁹ who is also a Makyung prima donna. Finally, in the 1950's, the group took on the name of Makyung Pak Adik and became the most famous and well-respected Makyung group in history for its systematic management. In many cases, changing name hardly involves the activists in the group. It usually depends on the leader's desire and most often, gets full supports from the group's members. Apart from the constantly changing names and different names based on localities, almost all Makyung groups in Kelantan are not registered. A registration proof is in fact not an important issue when comes to applying the show permit. This factor actually rises problems in conducting a census on Makyung groups that have been active in Kelantan.

CONCLUSION

Management of a commercial Makyung play, without a doubt, reflects the Malay's mentality and lifestyle. Apart from its original target to raise money for their livelihood, the animism¹⁰ elements become the Malay's custom and traditional art which are still in practice. The aesthetical values, both spiritually and dramatically, continue to be respected and shared among the Makyung players and audience. The only difference is in terms of its application when comes to time consumption and procedures. Nonetheless, the influence still continues to colour the management style of a commercial Makyung. For example, when it comes to setting up the theatre, show time, location, the do's and don'ts as well as play preparation. Even though not all management aspects are influenced by animism, it is hoped that this information will give better understanding to the public on how old beliefs become a custom and art to the Malay culture. It completes the unique characters of management style for this traditional theatre art. As much as it is taken as a custom and an acceptable aspect in the Malay traditional art, so too other sub-culture in the present Malay culture. The connection between the elements in the sub-culture is a strong guide that has no conflict and dispute.

In a nutshell, the traits of the Makyung play and its community do not necessarily match up with all the procedures needed to go through by commercial Makyung groups. For example, permit and licence application process in actuality causes few problems. This is because the law set for the show permission is just a general procedure for every types of entertainment. This procedure is not suitable with the cultural show of Makyung since it is prone to have spontaneous and unofficial invites for performances which are mostly in a short notice. Since it takes time to get the permit and licence approved, some of these invites can't be fulfilled. The right given to approve the Makyung show is usually

influenced by politic, religion and personal. If a district's authority doesn't fancy a Makyung show due to religion or politic factors or even personal agenda, a livelihood of a Makyung group will eventually die. This shouldn't happen because it will put the art of Makyung at lost and dampen its growth as a genre of national performing art. Makyung management also does not have a proper documentation system for the reference purposes. Almost all Makyung groups do not keep inventory records of their costume, props, musical instrument, copies of show permit and license, show ticket and others. Because of their education background and the informal trait of Makyung management that has been adapted as a common culture, keeping records on their shows has never been seen as important by the activists.

Endnotes

¹ This is based on readings and interviews done in Kelantan, Penang, Selangor and the Federal Territory (Kuala Lumpur) between 2001-2003. Among the Makyung activists (both active and retired) who have helped a lot in this report is Allahyarham (late) Othman Bin Harun, Allahyarham Harun Bin Drahan, Y.M. Tengku Ismail Tengku Su, Mek Nab Binti Awang, Mohd. Agel Bin Dali, Saad Ibrahim, Mariam Binti Mat Saman, Mohamad Bin Othman, Abdul Wahab Bin Othman, Che Mat Jusoh, Fatimah Abdullah, Nawi Jusoh, Ahmad Razli Ayob and Ahmad Lokman Ayob. Interviews were also done with art academicians, government officials, Makyung coaches and higher learning institution students.

² Affandi Ismail is the first person who did a research on Makyung skewed on staging and performing titled *The Growth of Makyung as a Traditional Art (Perkembangan Mak Yong Sebagai Satu Seni Tradisional)* (1975).

³ The buka muzik or literally open music is one of important animism influenced aspects. Before the buka panggung or open stage ritual starts, in this segment for instance, the position of rebab player during the ritual – either on the stage or in the house – has to be at the main pillar or tiang seri. The main pillar is regarded as the centre of the house or stage which is believed as the centre of super natural power for the stage and as the place to call for the soul of the dead and make connection with them.

⁴ Buka panggung or open stage is performed to get blessings from the super natural powers which are believed to be the guardian of the certain segments in the environment, in order to have the play run smoothly without any disturbance. There is a few terms and conditions needed to be observed before the ceremony is performed.

⁵ Tutup panggung or close stage is a ritual performed to mark the end of the play. It has to be done to avoid any mishap happens to the musicians, actors and also audience. If the group wants restage the play, it has to perform the buka panggung ritual again.

⁶ The interview was done at his home in Kampung Cabang Empat, Tumpat, Kelantan on 22-25 March 2001. Also known as Che Wa or Pak Su, the late Othman was born in 1922 at Kampung Bunuhan in Tumpat. He started to play the drum from Pak Soh (Jusoh Bin Merah) and Tok Payung and began more

active after the Japanese occupation 1945 under the umbrella of Kumpulan Makyung Sinaran Cinta, led by Bidah Mahmud. His first group is Kumpulan Rayuan Mas which later changed to Kumpulan Makyung Mariam Hiburan. Finally, the group changed to Kumpulan Makyung Pak Adik. He coached Makyung with his wife, Mariam Mat Saman at Cultural Unit Kebudayaan in Malaysia University of Science in 1982. In 1992, he returned to Tumpat on personal and health reasons. He passed on in 2002.

⁷ There were different opinions on the actual price for a ticket to a Makyung play. Nevertheless, the majority of Makyung veterans confirmed that the price was 30 cent during between the 1950's and 1960's.

⁸ Che Mat Bin Jusoh was born on 25 January 1954 at Kampung Jelawat in Bachok, Kelantan. He had 11 siblings and was not from a family of artisan. He got himself involved in Wayang Kulit performance when was just 12 years old. In 1968, he started to learn music, playing the gedombak, geduk and drum for six months. He joined several Makyung groups, namely Makyung Mak Su Munah, Che Mat Bin Senik and Makyung Sri Temenggung in 1970. Now, Che Mat Jusoh works as a coach for traditional theatre and gamelan music at Art Studies Centre in Malaysian University of Science.

⁹ Mariam Mat Saman or fondly known as Mak Su to the writer is a famous Makyung prima donna in Kelantan. She was born on 22 January 1942 in Kuantan, Pahang. She was a member to Kumpulan Minah Mat Jamil, at the border of Thai-Kelantan. She was also a Makyung coach at the Art Studies Centre in Malaysian University of Science with her husband, Othman bin Harun.

¹⁰ In the Malay community's cosmos, the influences of animism, Hinduism and Islamic practices are blended in their daily life. This marriage of beliefs is well accepted as the Malay custom. The belief is based on the fact that besides human, the world also has supernatural beings. The Malay believes that these existence has various names and types like ghost, guardian, spirit and others.

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APPENDIX 1

MAKYUNG GROUPS IN KELANTAN

| | GROUPS | DISTRICT | YEAR |
|-----|--------------------------------|--|-------------|
| 1. | Makyung Chik Minah* | Cabang Empat, Tumpat | Before 1926 |
| 2. | Makyung Mek Salleh* | No Information# | |
| 3. | Makyung Papak (Pondan)* | Kg. Bendang Krian, Cabang Tiga, Tumpat | |
| 4. | Makyung Mek Sar* | Cabang Empat, Tumpat | |
| 5. | Makyung Mek Yah* | Jembal, Kota Bharu | |
| 6. | Makyung Syed Kuning* | Kg. Paloh, Tumpat | |
| 7. | Makyung Mek Senik | Kg. Longge, Pasir Mas | |
| 8. | Makyung Minah | Kg. Kok Keli, Tumpat | After 1926 |
| 9. | Makyung Che Kemala | Pasir Mas | |
| 10. | Makyung Limah Anak Keli | Pasir Mas | |
| 11. | Makyung Bidah Anak Ular | Tawang, Bachok | |
| 12. | Makyung Mak Haji | Kg. Tawang, Kota Bharu | |
| 13. | Makyung Cik Mas | Kg. Kubang Binjal, Bachok | |
| 14. | Makyung Bidah Mahmud | Kota Bharu | |
| 15. | Makyung Bidah A. Bunga Tanjung | Kota Bharu | |
| 16. | Makyung Esah Pasir | Wakaf Bharu, Tumpat | |
| 17. | Makyung Mek Nab | Wakaf Bharu, Tumpat | |
| 18. | Makyung Che Man Batu Karang | Kg. Batu Karang, Pasir Mas | |
| 19. | Makyung Tiong Emas | No Information # | |
| 20. | Makyung Fatimah Awang | No Information # | |
| 21. | Makyung Pak Da Lah | Kg. Paloh Rawa, Kusial, Tanah Merah | |
| 22. | Makyung Mek | Kg. Kubang Telaga, Bachok | |
| 23. | Makyung Mak Cik Mas** | Cabang Empat, Tumpat | |

| | | | | |
|-----|----------------------------------|--------------------------------|--------|-----------|
| 24. | Makyung Mariam Hiburan** | Cabang Empat, Tumpat | 1950's | |
| 25. | Makyung Pak Adik** | Cabang Empat, Tumpat | | |
| 26. | Makyung Tanah Merah | No Information # | | |
| 27. | Makyung Datuk | No Information # | | |
| 28. | Makyung Tok Penghulu Wok | Kg. Kerting, Bachok | | |
| 29. | Makyung Mek Su | Kedai Menanti, Pasir Putih | | |
| 30. | Makyung Anak Gajah | Kg. Jerang, Pasir Putih | | |
| 31. | Makyung Mat Nor Pa | Machang | | |
| 32. | Makyung Hussin Gutu | Paloh Rawa, Machang | | |
| 33. | Makyung Pak Muda Mat Nor | Besut | | |
| 34. | Makyung Mas Kadok | Ketereh, Kota Bharu | | |
| 35. | Makyung Munah Tuan Long | Tawang, Bachok | | |
| 36. | Makyung Mek Su Yah | Bendang Nyiur, Tanah Merah | | |
| 37. | Makyung Sidek Pondan | Kg. Telaga Ara, Gunung, Bachok | | Nov. 1969 |
| 38. | Makyung Som Kenangan | Selising, Pasir Putih | | |
| 39. | Makyung Tok Sa'mah | Kg. Kayu Kelat, Golok | | |
| 40. | Makyung Che Ning | Selatan Thai | | |
| 41. | Makyung Pok Ya Endut/Yahya Endut | Gaboh, Pasir Mas | | |

| | | | |
|-----|---------------------------------|------------------------|--|
| 42. | Makyung Che Man | Gaboh, Pasir Mas | |
| 43. | Makyung Kampong Tempoyak | Jelawat, Bachok | |
| 44. | Makyung Mek Esah | Machang | |
| 45. | Kumpulan Semerak | No Information # | |
| 46. | Makyung Hiburan Dagang | Kota Bharu | |
| 47. | Makyung Sri Temenggung | Kota Bharu | |
| 48. | Makyung Mariam Titisan Air Mata | Batu Rakit, Terengganu | |

• This data is based on Affandi Ismail's report and is said that it has been in operation in Kelantan even before 1926. Other groups are based on veteran Makyung players like Pak Othman Harun, Allahyarham Harun Drahan, Mek Yam, Mek Nab, Pak Agel, Pak Saad, Che Mat Jusoh and Mohamad Othman.

**These three groups were led by the same individual, Othman Harun. Any new group can either consists of the same members or a selection of selected players caused by a change in the group's name or the group's dismissal due to certain reasons. In this case, the Makyung Cik Mas was Othman's group with his first wife. After marrying Mariam Mat Saman, he changed the group's name to Kumpulan Makyung Mariam Hiburan which later he changed it to use his nickname, Kumpulan Makyung Pak Adik.

#There is no valid and accurate information on the real locations for these groups. The informants have varying answers and could not remember and have no knowledge on the life of these groups.

APPENDIX 2

EXAMPLE OF THE SHOW PERMIT FORM

APPLICATION TO OBTAIN UNDER THE PUBLIC THEATRE AND ENTERTAINMENT VENUE BILL
1957

A. SHOW DETAILS:

- 1.Type of Play / Show:
- 2.Number of Shows:
- 3.Day / Date:From: To:
- 4.Time:.....From: To:
- 5.Number of Audience: open / ticket :
- 6.Show Venue:
- 7.Distance to a mosque or other places of worship:
8. Purpose of Show:

B. APPLICANT DETAILS:

- 1.Full Name: IC No.:
- 2.Address:
..... Age:
3. Have you applied from the Show License before? Yes / No
4. Have your application been denied? Yes / No
5. Have you been convicted in any court? Yes / No

C. APPLICANT'S DECLARATION:

I, the undersigned, hereby submit this application to get a show license.
I admit that all information stated in this form are true, I understand and agree that the License Officer has the right to revoke and terminate the license (with no compensation being paid) should he or she find the information is false.
I also agree to pay any fee imposed on me in accordance with the Public Theatre and Entertainment Venue Bill and any other terms and conditions stated in the license.

Date:
.....
(Applicant's Signature)

FOR OFFICE USE

APPLICATION IS APPROVED / NOT APPROVED

DATE:.....
.....
b/p District Officer, Kota Bharu

(2)
ENDORSEMENT ON THE APPLICATION:
To: District Officer, Kota Bharu.

1. I approve / do not approve this application because :

Date: Village Headman

2. I approve / do not approve this application because :

Date: District Headman

3. I approve / do not approve this application because :

Date: Officer in Charge of Police Station

4. I approve / do not approve this application because :

Date:
Officer in Charge of Police District

5.. I approve / do not approve this application because :

Date:
Local Council Chairman

REMINDERS TO APPLICANT:

1. Application has to be made through the Village Headman (venue of the play), District Headman, OCS / OCPD and Kota Bharu Town Council (for show to be held in town). Nevertheless, the License Officer is not bound with any support or endorsement and has the right to deny the application without any reason.
2. Applicant has ensure that the application form has to arrive the District Office in no later than 48 hours before the show.
3. For Movies, title and Censor Number have to be attached.
4. For Stage shows, proposal on the program and list of crew have to be attached.
5. For ticketed plays, applicant has to pay entertainment tax to the State Treasure before obtaining the license.
6. Applicant has to give any additional information requested by the License Officer for his further consideration.

APPENDIX 3

EXAMPLE OF ENTERTAINMENT LICENSE IN KOTA BHARU

LICENSE NO:

STANDARD PROCEDURES FOR THEATRE AND PUBLIC ENTERTAINMENT VENUE

A license is now hereby conferred to:
IC No.: Kota Bharu District for the Show / Play
..... on

This license is released under the Bills in the Theatres and Public Entertainment Venue Ordinance (for the use in Kelantan's law) 1965 and its Standard Procedures.

1. That this play can not start before
2. That this can not continue after
3. That not more than people are allowed into the theatre at one time.
4. Holder of this license is to keep security and other issues at the venue of the show / play and to cooperate with Police Officers, District and Village Headmen, and Government Officials who go to the venue to keep peace.
5. This permission has to be shown to the District Headman and the OCS at the nearest Police Station for their information; and holder of this license has to accept any advice or criticism and get their signatures.
6. This license has to be placed at the strategic spot at the venue for clear and easy visibility by any other authorities mentioned in the Item No. 4.
7. Payment: Receipt No:
8. Other terms and conditions:
 - 1.1 Only the show / play is allowed to be staged at
 - 1.2 This show / play is strictly prohibited to touch sensitive issues like:
a) RELIGION b) POLITIC c) RACIAL
 - 1.3 No ex-rated adult elements.
 - 1.4 Obtaining permission from the land owner where the show / play is staged.
 - 1.5 The show / play is purely an entertainment and doesn't violate the local's custom and tradition.
 - 1.6 The organiser is responsible to keep peace throughout the show.
 - 1.7 This group only consists of male crew.
 - 1.8 The License Officer will revoke the license should the above terms and conditions are not met.

DATE:
(The License Officer On Duty)

o/b District Offer, Kota Bharu

- c.c : 1) Entertainment Tax Assistant Collector
 2) Kota Bharu OCPD
 3) Inland Revenue Board Assistant Director
 4) Kota Bharu Town Council Chairman