

LISTEN TO ME



by BERNADETH FEBYOLA LINANDO

Petra Little Theatre's
New Play Development Program Series

Undang-Undang Republik Indonesia Nomor 19 Tahun 2002 tentang Hak Cipta Lingkup Hak Cipta

Pasal 2:

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Isi di luar tanggung jawab percetakan

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Originally produced by Petra Little Theatre, Surabaya.

For Papa Petrus and Mama Anni

ACKNOWLEDGMENTS

My Father, dear Lord Jesus Christ.

My inner circle: Petrus Linando, Anni Kisno, Inesia Linando, Angelia Linando, Samuel Crown Linando.

Felix Hendrawan, all my love.

My dear best friends; Athalia Veronica, Josephine Lunardi, Lisa Novina.

Agnes Yosita, Joanna Murti, Mirna Damayanti, Stefania Supangat.

My lovely pupils: Albert, Brandon, Ello, Joshua, Jewel, Anne, Cathleen, Tara, Chavela, Justin.

My sources of inspiration in theatre world: Ma'am Meilinda, Miss Stefanny Irawan, and Francisca Vinybelinda.

Last but not least, New Play Development Program, Petra Little Theatre, English for Creative Industry.

LISTEN TO ME is the 4th production of Petra Little Theatre’s New Play Development Program. It was first produced in April 2017 at Petra Little Theatre, Petra Christian University (Meilinda, Artistic Director; Stefanny Irawan, Managing Director) in Surabaya, Indonesia. It was directed by Hapsari Lily Dewanti; the set design was by Meilinda; the costume design was by Gracia Purnomo, the sound design was by Putra Yunior Poela, the lighting design was by Meilinda.

The cast was as follows:

HAYLI KENCONOJessica Azalea Hendrike
 ANITA LUSI Indah Sari
 HENRIKUS KENCONO Richard Lawrence
 HILDA KENCONO Trisha Zoe Tedjakarna
 HUBERTUS KENCONO Lucky Aditya

The rest of production team was as follows:

ASS. DIRECTORGracia Purnomo
 STAGE MANAGERDita Berlian
 ASS. STAGE MANAGERGabriela Lika Inga Moekoe
 SET AND PROPERTY CREWErick Setiawan Santoso
 SET AND PROPERTY CREW.....Ronaldo Joshua
 SOUND OPERATORPutra Yunior Poela
 LIGHTING OPERATORAllensia Sarah
 MAKE UPSheena Sugiarto
 HAIRMaria Kristina Salelatu
 COSTUMEGracia Purnomo
 TREASURERNomeliance Delivia Nabubois
 GRAPHIC DESIGNERKevin Christopher
 MARKETING & SPONSORSHIP.....Nadia Anggie Wijaya
 FRONT OF HOUSE..... Irene Priscilla Wibowo

Editors' Preface

When we at Petra Little Theatre (PLT) evaluated our mission in 2013, we decided to create a new initiative which will support young student-playwrights and playwrights who are serious in creating new, original works pertaining to issues relevant to our society. So the New Play Development (NPD) was born.

From the beginning, we knew this program would take a lot of energy and time, but we also understand the significance it plays in building our local (and in turn, national) theatre scene, and we are committed to it. Since its inception, NPD has produced 6 exciting, fresh, original works ranging from play to play-with-music: “Evita”, “Congratulations, You Got the Job!”, “Mother, How Are You Today?”, “Listen to Me”, “Customer is King”, and “Going Home.”

When the playwright of “Listen to Me” came and shared her idea about the play, we were pessimistic. We thought, *Here we go, another sentimental feeling trying to be an art piece.* To make things more unappealing, she would like to write about high school students, a demographic we don't normally cater to. However, in the name of nurturing young playwright spirit, we agreed to let her write. Few weeks later, she came with a draft. Discussion over discussion followed a series of drafts and revisions. When the time was right, we had our first reading.

We invited student-artists from English for Creative Industry, and it was a shock for us to witness how the theme hit home. They fell in love with the characters. We thought, *This is it. This is the play we should produce to bring black-haired, acne-prone youth in high school uniforms to our studio.* And it did.

Reflecting on the success of the 4-day sold out production, we decided to publish the play. Bernadeth Febyola Linando

scrutinized one aspect of life which we may overlook and dismiss as an ordinary hurdle in a teenager's life, and turned into a strong, rewarding story to ponder and perform. And frankly, that's one of the things that theatre ought to do for the society.

“Listen to Me” is a creative documentation of a struggling teenager's life to find the worth of her own voice. It will bring you to the time when you asked yourself, once in a while, “What do I want?” or begged people around you to hit the mute button and listen to you. Most of us are searching for our own voice, sometimes in a hurry, sometimes in silence. We hope you enjoy it as much as we and our audience did.

Meilinda and Stefanny Irawan

CHARACTERS

HAYLI KENCONO, thirteen years old when she first appears, and later becomes seventeen years old, then twenty years old.

ANITA LUSI CANDRAKUSUMA, Hayli's mother, thirty-five years old when she first appears, and later becomes thirty-nine years old, then forty-two years old.

HILDA KENCONO, Hayli's oldest sister, seventeen years old when she first appears, and later becomes twenty-one years old, then twenty-four years old.

HENRIKUS KENCONO, Hayli's older brother, fifteen years old when he first appears, and later becomes nineteen years old, then twenty-two years old.

HUBERTUS KENCONO, Hayli's younger brother, twelve years old when he first appears, and later becomes sixteen years old, then nineteen years old.

PLACE

A spacious and luxurious bedroom of a wealthy girl.

TIME

The present

LISTEN TO ME

Scene 1

Setting: A spacious and luxurious bedroom for a girl with dark brown as the main color.

At the upstage center is a double bed with pillows, bolsters, and a light brown blanket on it. A teddy bear, a calendar, and some books are on the headboard. To the left of the bed is a night lamp and to the right is a nightstand with an alarm clock on it. Behind the bed are two big windows.

At the upstage left is a dark two-column bookshelf filled with books, mostly philosophy books. Next to it is another nightstand with some bags on top of it. Next to it is a wooden coffee table but is used as a desk. On the desk are books, paper, a calendar, notebooks, and a pen holder filled with stationery including a box cutter.

At the downstage left is the bedroom door leading to a hall.

At the upstage right, there is a two-seater sofa with a cushion, a blanket, and a small doll. Next to the sofa is a chest of drawers with some flower and pictures on top of it. Next to the drawers is a tall mirror and an open wardrobe with some clothes.

At rise: Lights off. When the lights are on, all things are at place.

HAYLI (V.O). Hi, I am Hayli and I want to be heard.

LIGHTS ON.

(A 13 year-old Hayli enters the room with 7 books on her arms and a backpack on her back. She wears blue and white junior-

high-school uniform. She walks towards her desk to put her books. Then she puts her backpack on the window seat, sits, and opens one of her books.)

ANITA LUSI. *(Walks in to Hayli's room with her cellphone on her left ear and her handbag on her arm. She talks on the phone.)* All right, that would be great. I'll see you on Monday then, at 4:30 p.m? *(beat)* Okay, great. Thanks! *(Puts her phone to her bag and talks to Hayli.)* That was your character building tuition teacher. You are going to have a lesson with her on Monday as the exchange for last week's absence.

HAYLI. Okay Ma. Ma, tomorrow we're still going to the bookstore, right? I want to buy two more books!

ANITA LUSI. *(Looks at Hayli.)* Tomorrow? Oh, I forgot to tell you! Tomorrow you're going to have a violin course. Last week you went with your *Koko* to mall, remember?

HAYLI. But, Ma how's the book store?

ANITA LUSI. I'm sorry dear, I am afraid your violin course is more important than the books for now. You've missed it once. Also, your books are not going anywhere, they will stay in their place until you come, okay? *(Is about to go out of the room.)*

HAYLI. *(Runs to the door, closes the door, and stands in front of it.)* But, Ma, I want them by tomorrow. Please? *(Begs.)*