

# 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:

(1) Hak Cipta merupakan hak eksklusif bagi Pencipta atau Pemegang Hak Cipta untuk mengumumkan atau memperbanyak Ciptaannya, yang timbul secara otomatis setelah suatu ciptaan dilahirkan tanpa mengurangi pembatasan menurut peraturan perundang-undangan yang berlaku.

### Ketentuan Pidana

### Pasal 72:

1. Barangsiapa dengan sengaja atau tanpa hak melakukan perbuatan sebagaimana dimaksud dalam Pasal 2 ayat (1) atau Pasal 49 ayat (1) dan ayat (2) dipidana dengan pidana penjara masing-masing paling singkat 1 (satu) bulan dan/atau denda paling sedikit Rp1.000.000,00 (satu juta rupiah), atau pidana penjara paling lama 7 (tujuh) tahun dan/atau denda paling banyak Rp5.000.000.000,00 (lima milyar rupiah).
2. Barangsiapa dengan sengaja menyiarkan, memamerkan, mengedarkan, atau menjual kepada umum suatu Ciptaan atau barang hasil pelanggaran Hak Cipta atau Hak Terkait sebagaimana dimaksud pada ayat (1) dipidana dengan pidana penjara paling lama 5 (lima) tahun dan/atau denda paling banyak Rp500.000.000,00 (lima ratus juta rupiah).

## LISTEN TO ME

**LISTEN TO ME**

by Bernadeth Febyola Linando

Copyright © 2018, Petra Little Theatre

Copyright © 2017, Bernadeth Febyola Linando as an unpublished dramatic composition

Penyunting: Meilinda & Stefanny Irawan

Desain sampul: Nomeliance Delivia Nabubois

Penerbit:

Nulisbuku Jendela Dunia Publishing

Redaksi:

Gedung ILP Center Lt.3 / 01

Jl. Raya Pasar Minggu no 39.A

Pancoran, Jakarta Selatan 12780

Telp: 021-7981283

Email: admin@nulisbuku.com

ISBN: 978-602-6598-46-2

Cetakan Pertama: September 2018

Hak cipta dilindungi undang-undang

Dilarang memperbanyak karya tulis ini dalam bentuk dan dengan cara apa pun tanpa ijin tertulis dari penerbit.

Isi di luar tanggung jawab percetakan

**LISTEN TO ME**

Copyright © 2018, Petra Little Theatre

Copyright © 2017, Bernadeth Febyola Linando as an unpublished dramatic composition

**CAUTION:** Professionals and amateurs are hereby warned that performance of LISTEN TO ME is subject to payment of a royalty. It is fully protected under the copyright laws of the Republic of Indonesia and of all countries with which the Republic of Indonesia has the reciprocal copyright relations. All rights, including without limitation professionals/amateurs stage rights, motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all other form of mechanical, electronic and digital reproduction, transmission and distribution, such as CD, DVD, the Internet, private and file sharing networks, information storage, and retrieval systems, photocopying, and the rights of translation into foreign languages are strictly reserved. Particular emphasis is placed upon the matter of readings, permission for which must be secured from Petra Little Theatre in writing.

The English language stock and amateur stage performance rights in the Republic of Indonesia and other countries for LISTEN TO ME are controlled exclusively by PETRA LITTLE THEATRE, English for Creative Industry Program – Petra Christian University, Jl. Siwalankerto 121-131 Surabaya 60236, Indonesia. No professional or nonprofessional performance of the Play may be given without obtaining in advance the written permission of PETRA LITTLE THEATRE, and paying the requisite fee.

Inquiries concerning all other rights should be addressed to Petra Little Theatre through [plt@petra.ac.id](mailto:plt@petra.ac.id)

**SPECIAL NOTE**

Anyone receiving permission to produce LISTEN TO ME is required to give credit to the Author as sole and exclusive Author of the Play on the title page of all programs distributed in connection with performances of the play and in all instances in which the title of the Play appears for purposes of advertising, publicizing, or otherwise exploiting the Play and/or a production thereof. The name of the Author must appear on a separate line, in which no other name appears, immediately beneath the title and in size of type equal to 50% of the size of the largest, most prominent letter used for the title of the Play. No person, firm, or entity may receive credit larger or more prominent than that accorded the Author. The following acknowledgment must appear in the title page of all programs distributed in connection with performances of the Play:

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 Yuniur Poela, the lighting design was by Meilinda.

The cast was as follows:

HAYLI KENCONO .....	Jessica 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. DIRECTOR .....	Gracia Purnomo
STAGE MANAGER .....	Dita Berlian
ASS. STAGE MANAGER .....	Gabriela Lika Inga Moekoe
SET AND PROPERTY CREW .....	Erick Setiawan Santoso
SET AND PROPERTY CREW .....	Ronaldo Joshua
SOUND OPERATOR .....	Putra Yuniur Poela
LIGHTING OPERATOR .....	Allensia Sarah
MAKE UP .....	Sheena Sugiarto
HAIR .....	Maria Kristina Salelatu
COSTUME .....	Gracia Purnomo
TREASURER .....	Nomeliance Delivia Nabubois
GRAPHIC DESIGNER .....	Kevin 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.)*