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For Papa Yoe Hao and Mama Hwa Nging Petra Little Theatre's New Play Development Program Series 9

ACKNOWLEDGMENTS To my angels and above all the One who sent them to me, To my partner in crime, To the young readers who believe in this works, To the adult readers who share this with their younger generation, To my students who have been my inspirations, To Petra Little Theatre, To New Play Development Program, To English for Creative Industry, To English Department – Petra Christian University, To Faculty of Letters – Petra Christian University, please accept my gratitude. Without you, it would be impossible.

10 **The Cues & The Clues** by Meilinda 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 which we have staged for public: "Evita", "Congratulations, You Get the Job!", "Mother, How Are You Today?", "Listen to Me", "Customer is King", and "Going Home." There are other plays that were born under this program, waiting in line for production, including "The Cues" and "The Clues." "The Cues" and "The Clues" are dedicated for young audience, with the former aimed for teenagers and the latter for children. "The Cues" explores the life in the back stage. It gives permission to the audience to peep behind the curtain, the unseen part of a production. Meanwhile, "The Clues" explores friendship and sibling's love involving elementary students. Since it is meant for younger children, "The Clues" comes in a form of play-with-music. To give a greater artistic freedom and a bigger room for creativity, the songs can be independently created by the production team. We believe that for Indonesia's theatre scene to flourish, more plays aiming at young audience are needed. This way, our young generation would be familiar with this art form since early age and may decide to be more involved in theatre as they grow. And with such hope, we publish this book.

CHARACTERS

Lydia Santoso Assistant Stage Manager, 17 years old, female, a freshman, newbie in theatre, easily get panicked, very persistence.

Jessi Herdi Abel Nisha A prop crew, 17 years old, female, a freshman, impulsive and creative.

A make-up artist, 19 years old, female, 3rd year student, paying attention to all little detail, short temper, loud.

Jenifer Kusumo A costume crew, 19 years old, female, 3rd year student, best friend of Siska's, creative, superstitious and outspoken.

Karina Dewani An actress, 17 years old, supporting female character of the play, a freshman, still struggling with her lines, hard to focus, not confident.

Irene Kho An actress, 19 years old, female character of the play, 3rd year student, leading actress, perfectionist, very bossy.

Johan 'Jonjon' Sudjatmoko An actor, 19 years old, male Siska Utama Tri Atmoko character of the play, 3rd year student, easy go lucky lad, very talented and loves to charm people.

A Stage Manager, 19 years old, female, 3rd year student, talkative, bossy and very strict.

Voice over only, a lighting operator, 18 years old, calm, slow-paced, has a tendency to take things for granted.

SETTING The back stage of a theatre in a Performing Arts Department in Surabaya, Indonesia.

TIME The present, 2 hours before the curtain is up.

THE CUES SCENE 1 Setting: (This is just a guidance. Improvisation of the setting is allowed.) The back stage area is approximately 6 x 5 meter. They are preparing for the opening night of their production, an ad- aptation of Tennessee Williams' "The Glass Menagerie". There is a mirror on a table at the centre, with a chair in front of it. There is a make-up box on the table. Several other non-matching chairs are around it. At the right is a clothes hanger with all costumes needed for the show. Beside the hanger is a small space for changing room. One big door is at downstage left, leading to the loading dock.

Two exit accesses are at upstage right and left, leading to the stage. At rise: Siska is at the centre area, sitting on one of the chairs. She is holding a plastic bucket. Jenifer is behind her, holding Siska's hair and giving a gentle massage. Language note: Emak is a Chinese Indonesian's term for grand- mother. SISKA. Arrg, 3 times! (Beat.) I'm stinky (Beat.) This is not cool. Not cool you, stomach! JENIFER. Yes, Siska. This is not cool, not at all. This is a bad omen. Our opening night and you are this sick. 3 times puking, 3 times pooing. 3 plus 3 is 6. 8 minus 6 is 2. There will be 2 big obstacles this evening. 2 obstacles to our glorious opening night. No, no, no, no this is not OK. SISKA. Nonsense. Stop it! Your calculation is killing my nerve! Get me that tissue! (Jenifer gives the tissue to Siska. Siska vomits again, into the same plastic bucket. Jenifer is still holding Siska's hair and giving her a gentle massage.) JENIFER. We are screwed. How can you lead? If you are not here, then who will lead? This is not ok. Tell you what, you need to go to the clinic. Get all the shoots from the Doc. I don't care if they have to inject an IV. As long as you can stand here for one and a half-hour performance. I don't care. They can do whatever they need to do. SISKA. I think I can manage. I will lead. Don't worry. JENIFER. You are so unbelievable. How can you manage? We don't need extra sound effect from your loud puked or farts. And the smell. I think I need to wash my hair three times after this. (Tidying her hair.) You can't stay here. Not in this condition. SISKA. Thank you for your moral support! Very helpful, indeed! I won't be here. I'll be in the control room. Nobody besides the lighting and sound crews can feel what you are feeling right now. JENIFER. Siska. I'm sorry. I don't mean to discourage you. What I mean, (Beat.) can you see a doctor? Listen to an expert's opinion? We'll take it from there. If they say you are good to go then you will have more confidence to lead. Right? The clinic is less than five-minute walk. The Doctor will be able to give you some meds. It will stop your hyper active bowel movement, I suppose. (Beat.) What scares me the most is the fact that it is just the opening night. We will have 6 more performances. 3 matinees and 3 evening schedules. Oh dear, another number 6. This can't be right. SISKA. What's with you? What story did your Emak told you this time so that you keep on counting and give meaning to numbers? JENIFER. Leave my Emak out of this. SISKA. Well, as far as I know, you are so superstitious because of her. Like what you are doing now. So, your Emak must have something to do with this. JENIFER. It is simply logic. I'm a Chinese Indonesian. I grew up with numbers and their meaning. They call it Chinese numerology. We calculate things. It's science. 8 is the best number. As long as numbers around us are far from 8, bad things might happen. Look at all of the coincidences, look at the numbers, they are trying to tell us something. SISKA. That I need to go to the doctor? JENIFER. Listen to me. Just this time. You are sick, Siska. If you cannot manage, then you need someone to replace you. You have a very small window of time for this. Lydia, your Assistant Stage Manager is a freshman. This is her first performance with us. She is new. As new as my shoes that I'm wearing and you threw up on them so I have to leave them outside now. I don't think she could lead us. You haven't trained her that well. I cannot help you with stage managing thingy. I'm not good at it. You are great at it. If you don't think, if you don't make a right decision, you are jeopardizing the show. There will be a catastrophe. Do you want that? (Beat.) I think, you need to do something. (Beat.) Listen to me this time, please. Come. Let me take you to the clinic. We still have time. SISKA. I guess you are right. (Another vomit, sound of a long fart.) Oh dear Lord. Let's go. JENIFER. (Covering her nose.) Did you just? SISKA. I said, let's go! (Jenifer is helping Siska stand up. Both leave the stage. They leave the plastic bucket on the stage.) (BLACKOUT) (END OF SCENE) SCENE 2 Setting of time: An hour before the show. At rise: Everything is at place. Lydia is on the stage at the centre stage, Jessi and Abel are getting into the stage from down stage left. Language note: Ko/Koko means older brother. Ce/Cece means older sister. Both are used by Chinese Indonesian in regular conversation as courtesy to call someone who is older than the caller, based on their gender. LYDIA. (Spraying air freshener generously.) JESSI. (Coughing.) What's with you, Lydia? Too many mosquitoes? ABEL. What happened? (Covering her nose.) LYDIA. Oh hi, Ce. I don't know what happened, Ce, really. I found a plastic bucket. It was over there. Some liquid in it. It smells so bad, really. It is disgusting, if it is ok for me to describe. I ran to

the toilet. I flushed it. I think someone's puked so many times and left the exhibit behind. In here. I think. (Beat.) Based on my observation of course. It can be wrong. (Beat.) But I think I'm right. So, really. I don't know who that person is, Ce. Really. ABEL. Ok, just relax. You sound like I'm interrogating you. I'm just asking. LYDIA. Sorry, Ce. I think I just want everything to be perfect. I'm so excited. You know first timer. This is a great opportunity for me. I told my family about this. They will all come this evening. I got butterflies in my stomach since last week, Ce. ABEL. Chill out. Everything will be ok. Siska knows best. She will make sure that it will be a stunning opening night. Like always. Just follow her guidance, we'll be stars! JESSI. Amen to that! (Raising her right hand in the air while holding a ladle, a performance's prop. She is busy with props.) LYDIA. Yes, Ce Abel. I'm so happy that Ce Siska chose me as her assistant. She has a very good reputation among freshmen students. My friends in Creative Industry Class keep on telling me that I'm lucky to have her as my mentor. I heard that she is very mean. But, they also said, once you prove your value in front of her, she will love you like a teddy bear. You will learn a lot. You know, getting ready for the industry they said. I believe that's true. ABEL. I really want Siska to listen to this! (Irene enters, followed by Jonjon. Irene walks straight to a make-up chair, ready for make-up.) IRENE. Abel dear, you can start doing your magic. Here is my face, all yours! Make me radiant. ABEL. Nobody will deny how gorgeous you are, Irene. You don't need me actually. JONJON. Looks like someone just spilled a bottle of perfume here. LYDIA. Hello all! Welcome to the backstage! Opening night. How excited! Right! JONJON. What's wrong with her? IRENE. Newbie spirit! Yay! LYDIA. Oh, I'm sorry. I just want to cheer up for everyone so that, (Beat.) you know, (Beat.) high spirited! Right? No? JESSI. Lydia, I'm going to put props on the stage right now. Is that cool? LYDIA. Yes, that's super cool. Let me help you! (Whispering.) Beside, I don't think they need me here. Also, I don't think I'm comfortable with them, and like wise. (Lydia and Jessi exit.) IRENE. Those freshmen, they must think that it is so cool and awesome joining a production like this. Too much. They just don't know how regular it could feel once you get involved in so many productions. ABEL. She is a good kid. Leave her alone. She is just projecting her excitement. That's all. IRENE. Wow, Cece Abel is so understanding. Since when you talk a lot. I thought you just like to draw people's faces and be quiet. ABEL. I'm just saying that it is normal for the freshmen to say and act like that. She is the Assistant Stage Manager after all. I believe she is trying to make sure that everyone is excited for the opening night. IRENE. Fine. My face, please. KARINA. Hello everyone, sorry I'm a bit late. I just finished a class. Tried to escape but the lecturer would not let me. How is everyone? JONJON. Hey, Karina. We are good. Here. Come. Sit beside me. Irene and Abel just had an interesting conversation about how excited our freshmen members are. Are you excited? ASM and prop girl are on the stage. And I'm here. Oh, now, Abel is busy fixing Irene's face. IRENE. Fixing you said? Watch your language, Jon! You are the one who needs a fixing. Abel will do yours after mine. JONJON. Somebody is very sensitive today, Karina. Be careful. KARINA. Ko Jon, I need your help. Can you throw lines with me? I'm afraid I will forget some lines. JONJON. You were good during the Dress Rehearsal. You only missed several lines. But you didn't miss any cues. Don't worry. Besides, with your beautiful face, people will love you. They said some actresses were born stars, so no thick make up is necessary. Right, Abel? (Looking at Abel who is ignoring him.) IRENE. Do you think great actors depend solely on their appearance? JONJON. Of course not! You of all people must know. (Beat.) However, don't be too naïve. If you are gorgeous, it will be a plus point. Picture this. (Beat.) You are gorgeous and you forget some lines (Beat.) compare to (Beat.) you are not gorgeous and you forget some lines. Now answer my following question from the truest part of your heart, who will get director's and Stage Manager's mercy easier? Think. IRENE. You are talking nonsense. JONJON. Of course you never experience it, Irene. I mean look at you. Abel needs to work hard every time she needs to put on some make up on your face just to make sure you look presentable. IRENE. Oh please. You know exactly that I never fail to awe people with my acting skill. You know exactly they adore me and give me standing ovations every now and then. ABEL. Irene, I need you to stop talking and be still. JONJON. Yes, Irene. You need to stop talking and be still. Oth-

erwise, you will look uglier. (Irene throws an eyeliner tube to Jonjon.) JONJON. Look, Karina. This is how you get free stuff from Irene. Do you want it? KARINA. Please Ko. I'm scared. The dress rehearsal was just a rehearsal. Today, this one, it is real, real performance, real audience, lecturers are coming, even the Rector I heard. JONJON. Karina, you know what Audra McDonald told me? She is a Broadway actress. "As performers, we are insecure. That's why we get up on stage." Don't worry. On the stage you will shine. ABEL. Karina, can you do me a favour? Can you apply the foundation by yourself? KARINA. Are you sure, Ce Abel? I'm afraid I screw it up. ABEL. You will be fine, dear. Just use number 3 and 2, mix and apply, little by little. KARINA. Like you taught me three days ago! ABEL. Yes. Great! Thanks, Karina. I wish all actors can be as cooperative as you are. Must be fun. JENIFER. (Enters from downstage left.) Where is she?! JONJON. Who? JENIFER. The assistant, Lydia. She is already here, right? JONJON. Oh that girl. Outside. On the stage. (Jenifer rushes out to the stage from upstage left.) JONJON. What's wrong with her? IRENE. Excitement of the opening night. You know. It happens. The magic of theatre. Always plays with people's nerves. JONJON. Well, she is not a newbie. She has been our costume designer since two years ago. You know what; she is great, she designed and sew our costumes by herself. IRENE. Oh. Right. Didn't really pay attention. As long as the costumes are ready and I look stunning, I don't really remember faces and names. (To Abel.) You know, Abel, I don't think the colour of this foundation is correct. ABEL. This is exactly the same colour that I used for the dress rehearsal. Maybe the lightings. IRENE. I don't think so. This is not right. I look pale. Try to mix it with another colour. Darker one. That one. Use that. ABEL. Fine. If you don't trust me. (Beat.) Don't blame me if you look darker on the stage later on. Just for your information, I noted down every little details that I need for the make-up colour. I even have these make up charts. LYDIA. (Storming in, followed by Jenifer and Jessi.) No, no, no, no! JENIFER. Shoot, Lydia! Don't say no 4 times. You are inviting bad luck! Say no at least one more time! LYDIA. No! I mean yes, fine. No! Oh dear Lord, what should I do? This can't be right. Ce, tell me you are kidding. I have been trying to LINE her since an hour ago. I thought she was busy. Of course she is busy, she is the Stage Man. So I thought she is just coping with things to prepare and that's why I didn't follow it up. How could I know that she is, she is? (Beat.) What should I do? I don't know anything. This is not happening. This could not be happening. JENIFER. Lydia! Pull yourself together! IRENE. What happened? LYDIA. How could I? What am I gonna do? IRENE. Hello... I said what happened? JENIFER. Listen! She is the Stage Man and you are the Assistant Stage Man. That's the fact. When the SM could not deliver, ASM steps up and delivers. Got it? As simple as that! Now, pull yourself together. LYDIA. I know the theory very well, Ce. But this is not ok. I'm not ready for this. She hasn't prepared me yet. I will screw up. Oh dear, my Mom, my Dad, my Sister, my Dad. They are coming tonight. I don't want them to witness this. I don't want them see me screw things up. JENIFER. You said Dad twice. LYDIA. They are all going to be here. I cannot lead. I will screw up! IRENE. Hey, can someone give a clear explanation? I'm the star here. The main character, remember? JENIFER. Siska is sick. Stomach problem involving lots of puking and poeing. She is at the clinic right now. We have been trying to get some med. Hoping she'll get better and able to lead us. Doctor said not today, it is impossible. She needs to stay put. She doesn't want to come home until we are done with the opening night. So, lucky for her the doctor lets her stay in the clinic. Look guys. She is so persistent. At first she didn't want to stay, she wanted to come back here; not until I promised her that everything will be ok. (Beat.) She is waiting for our video call. I promised her that too. I promised her that we will call her and let her know that we will manage. We will cover up for her. We will do our best to make sure this opening night a successful one. I also told her that Lydia will lead us and we will support her 100 percent. LYDIA. I'm sick. I want to puke. I need to go to the toilet. (Trying to exit through down stage left.) JENIFER. No. Young lady! You stay put. (Grabbing and holding Lydia's hand tightly.) We are in this together. You can do it. You can lead us. TRI (V.O.). (From walkie-talkie) Lighting to ASM. I just want to let you know. You guys are loud. Copy that? What happened? Over. LYDIA. (Clutching the walkie-talkie, breathing heavily.) JENIFER. He is summoning you.

Answer it! LYDIA. ASM to Lighting. It is ok. It is ok, Kak Tri. Thank you for the reminder. We just have a little situation here. Working on it. Over. TRI (V.O.). Copy that. Thanks ASM. Do you see Siska, SM? Kinda need her here. Been looking for her. Over. LYDIA. (Looking at Jenifer for back up, Jenifer avoids Lydia's eyes.) Yup. Err. About that. (Beat.) I think we have a problem. (Beat.) I'll go there. I'll explain it to you. Over. TRI (V.O.). All righty. Please find Siska and bring her here. Over. JESSI. So, what are we going to do? LYDIA. Ce Jenifer, seriously. Look at them. It is easy for you to say, you are their friends. While me, I'm just a freshman. (Point- ing at the crowds who are busy with things they have to do.) Ce Irene is The Goddess, Karina is a nervous wreck. Ko Jon is so charming I can't even look him in the eyes. Ce Abel is busy and she knows exactly what she has to do. Jessi, well, Jessi is happy with all the props that she has. And you, surely you do not want any direction since you know what to do already. How can I handle them, you, this?

JENIFER. Lydia, this is 45 minutes to curtain and I haven't done anything to prep the costume. So, could you make your internal- izing process faster? Whether you like it or not, there is no other option. The more time you waste, we waste, the worse the result could be. So choose! LYDIA. Ok, ok, ok. I got you. Well, they said, show must go on. So, it must. I have to make sure that show must go on, because if the show does not go on, Ce Siska will kill me. Right? (Mobile phone ring tone.) It's Ce Siska. Video call. Gather up you folks! We have to answer it together. (Everyone stands behind Lydia.) Ready. Remember, put on your smile. Don't let her worry. I think when she sees us excited, she'll calm down a bit. Let's support her! (Everyone nods, the phone stops ringing.) What? It stops ringing. What should I do? Guys! JENIFER, IRENE, ABEL, and JONJON. Call her back! LYDIA. Ok. Ok. Here we go. Calling. Still calling. Connecting. JESSI. Do we really have to stand this close to one another? Have you heard something they call as personal space? IRENE. Shut up, Jess! JESSI. She knows my name? She knows my name! Ok, Ce Irene, I will be quiet like a clamp! LYDIA. She is not answering. She is not answering. What should I do? JESSI. Good. Now I can have my personal space back. JENIFER. Lydia. Focus! Tell us what to do. It will be better if you could focus and tell us what to do. TRI (V.O.). Lydia, where are you? Can you find Siska? Over. LYDIA. Be there! Ok! Just don't get panic. I will be there. Just wait! Over. TRI (V.O.). I am not. You are. Something's wrong? Over. LYDIA. Be there! JENIFER. So? LYDIA. So what? JENIFER. Do the talk. The Stage Manager talk. LYDIA. Oh, right. I guess I can brief Kak Tri from here too. Folks, listen up. Kak Tri, can you hear me clearly? TRI (V.O.). Crystal clear. Over. LYDIA. Ok. Due to some circumstances, I will lead the final briefing and this evening's show. Kak Tri, just stays in the con- trol room with your team. I want the line clear. Those who are in the control room can listen to me through the walkie-talkie. We are 40 minutes to curtain up. I want you to know that I will lead the show. Our beloved Stage Manager is sick. She could not be here with us. But, it is our responsibility now to make sure that the show will go on perfectly. I want you to focus. Recall all the things that you need to prepare. Open your notes. Check and double check. There is no way that we could miss something. Check and double check. I said that already. Anyway, (To Jessi.) Jess, I want you to come with me to the stage after this. We will check the stage, making sure that all the props for Scene 1 are there. Then, we will check your props table. We'll make sure you have arranged them in order of the scenes. (To Abel.) Ce Abel, I want you to finish all the make-up in 20 mins. Then I want all the actor and actresses on the stage for final checking with light- ings. (To Jenifer.) Ce Jenifer, I want them in costume already. 20 minutes, ok? (Talking to the walkie-talkie closer.) Kak Tri, I will not go there yet. I have to check the stage. I will not lead from the control room. I need you to lead the control room. So lighting and sound are under your supervision right now. I believe you could manage. For the time being you could do whatever you need to do to prep things. Tell the soundman to pay attention to the music list, then play the sound effect one by one. Read the cues. (To the crowds.) Got it everyone? ALL. (Simultaneously.) Yes! Got it! Ok! LYDIA. Good! I think we are good to go, if we do it together, we can! Let's gather up. Let's pray. Jessi lead the prayer. JESSI. No. Why me? LYDIA. Help me out. JESSI. Oh, ok. I don't pray publicly. But I want to support my friend here. So. Yup. Let us pray. I will lead the prayer in Chris- tian way, because that's the only way I know

to talk to God. So. Yup. Let us pray. (Clears throat.) Dear Father in Heaven, it's me here, you know, your daughter. Father, please help us. We have a situation here. Ce Siska, the Stage Manager, is sick. I bet you know that 'cause you are God. Lydia here, she is my friend. She does not really know what she has to do. Kinda clueless. Since You are the God of knowledge and wisdom, I beg You, please help her out. Will you? You will. I believe You are with us. So that we don't have any reason to be scared. Please bless Ce Siska in her recovery time, give her a good rest, so that tomorrow she can join us again. Please help us work together and give an awe- some performance for our audience, because they bought our tickets already. It is a sold out performance. I don't want to add more burden to You, but, You are God. I believe You can help us. In the name of the Father of all nations. Amen. ALL. Amen. LYDIA. So, do what you have to do, again check and double check. I will be at the stage for final checks. Jessi, let's go. Don't forget to bring your props' note. KARINA. I think I need to go to the toilet. LYDIA. Yes. Go, hurry back. JESSI. Right away, Captain! (Lydia and Jessi exit.) JENIFER. Jon, this is your costume for Scene 1. Put it on. JONJON. I'm still waiting for Abel. She is not yet finished with Irene. The shirt is itchy. I tried it before. I will wear it later. JENIFER. You heard Lydia. We only have 20 minutes to prepare things. JONJON. I know. I am not deaf. Geez. JENIFER. What's with you? JONJON. Nothing. You are just not making any sense. JENIFER. What do you mean? I'm just asking you to wear this shirt. Your own costume. JONJON. I'm still waiting for my turn for make-up. I don't want to have foundation or blush on marks on my shirt. And also, the fabric is itchy. I told you already. I will wear it later. You didn't listen. JENIFER. Nonsense. Here wear it, now. (Throws the shirt to Jonjon.) JONJON. You are mad, woman. JENIFER. Watch your mouth! JONJON. (Throw back the shirt to Jenifer's face.) I will wear it later. JENIFER. Jon! (Throw back the costume to Jonjon and it hits Lydia who just entered. Lydia takes the shirt, looks at both of them.) LYDIA. Ok, what now? JENIFER. You told me to prep things in 20 right? I told him to wear his costume. He refused my request. He said it's itchy. It was ok back then during the tech and Dress Rehearsal. (To Jon- jon.) Why now suddenly you make a fuss about it? JONJON. You didn't request! You gave order! Since when you gave order? JENIFER. Since it is my duty to make you look good in your cos- tume, in 20 minutes. Could you just be considerate and helpful? LYDIA. Cece and Koko, help me here. We don't have time for this. You know that we only have 20 minutes. JENIFER. He started it. JONJON. Liar! LYDIA. Could you try to create a peaceful prep time? We were 40 minutes to the show when you threw the shirt to Ko Jon and now it's 37 minutes to the show. Could you try to help each other? (Beat.) Ce Jen, come on. Please help me here. We are one team. We are in this together. Together Everyone Achieves More. TEAM. Right? Please, Ce. I beg you. JENIFER. No wonder. It is 40 minutes, 4 plus 0 is 4. No wonder we are fighting. It is bad number. No need to beg. It was just bad timing. I'm ok now. No wonder I lost my temper toward Jon. The number was not good. JONJON. You are talking nonsense. LYDIA. Ce Jen, just give the costume to Ko Jon. I believe he knows what to do with it. He can manage. Please, help and pre- pare other costumes. (Look at Jonjon in the eyes.) Ko Jon, I can trust you with this, right? JONJON. Sure! LYDIA. Good. Now can we continue the preparation? JENIFER. Sure. I just have to make sure that he is wearing the right costume and I can leave him to do something else. Here, there are 3 pieces of costumes for Scene 1 to Scene 7. No Scene 4. So it means the scene after 3 is scene 5 which is scene 4. I don't like the number. Besides, you don't change costume in that scene. I arrange them in order already. Make sure you know which costume for which scene. (Beat.) I think Tennessee Wil- liams has Chinese blood. He understands Chinese numerology. (Beat.) Anyway. Got it, Jon? JONJON. It is an adaptation, Jen. The writer of the adaptation is the one with Chinese blood. Untung Suharsono or the family usually calls him Hogi. There you have your explanation. (Beat.) But, fine. Yes, Ma'am! I will follow you counting arrangement. LYDIA. Ok, now you can leave him alone for the time being. Let's focus on prepping Karina. ABEL. You can help Irene. I'm done with her. (To Jonjon.) Jon, you are next. Come here. KARINA. I'm back. What do you want me to do, Ce Abel? ABEL. I will fix Jon first, then you. Just stay put. Oh. Fix your hair. Pony tail. That's all. (Karina is making a pony tail.) IRENE. (Moves closer to Jenifer and looks at

Lydia.) I'm thirsty. Can someone give me some water? (Standing at the center with Wonder Woman pose.)
KARINA. Why are you standing like that, Ce? IRENE. To gather all good vibes, the energy from Universe.
Once you are done with your pony tail, you are free to observe me. (To Lydia.) Can somebody bring me my
water, please! LYDIA. On it. JENIFER. Come, come, my lady. Your costume is ready for you. IRENE.
Thanks. I think I need your help to zip it. Care to join me in the changing room? (Jenifer is following Irene.)
JONJON. I never thought that this could happen. Like, never imagined it. I know it's silly. I should have
known that it could happen. Chaos is part of theatre performance. I should know that. Carl Jung said, "In all
chaos, there is a cosmos. In all disorder the secret order." (Beat.) I believe as long as we focus on the order,
the disorder will diminish. (Beat.) Why are you so quiet, Abel? ABEL. Because, I want to make you look
stunning on the stage and I'm working on it. Why are you so philosophical all of the sudden? JONJON.
Because I use my feeling, to understand things. Stan-islavsky said, and I quote, "In the language of an
actor, to know is synonymous with to feel", period. ABEL. You know my best quotation? Keep calm and let
me do your make up. LYDIA. (Coming back with some bottles of water.) Where is Ce Irene? ABEL.
Changing Room. LYDIA. Ok. I'll put the water in this spot. Feel free to take it, everyone. IRENE. (From the
changing room.) Aw, you are hurting me! JENIFER. This is weird. LYDIA. What's wrong? JENIFER. I cannot
zip the dress. Irene is getting fatter. IRENE. No, I'm not! The zipper is broken. It was ok during Dress
Rehearsal. No way that I'm getting fatter. I'm a good ac-ress, I know how to take care of myself. LYDIA. Oh
dear. Ce Jen, can you do something about it? JENIFER. Sure. But I need time. I'm not done with Jon since
he is acting out. So, if you want me to help Irene, I need you to double check on Jon. Also, Karina's costume
for Scene 1 is ready over there. Help her out will you? The rest, I think I can manage. IRENE. Does it mean I
cannot get out? I'm thirsty. LYDIA. Here is the water. JENIFER. Don't move, Irene! IRENE. I tried. I want to
drink. Oh dear, I cannot open it. My hands are not strong enough. LYDIA. I'll open it for you. IRENE. Can we
get out? It is just Jonjon with different sex out there and I don't care about him. JENIFER. Ok, fine. Let's
move outside. Surely I can have better lighting. LYDIA. Here. IRENE. Lydia, I'm done with my make-up. I
cannot drink from a bottle. I need a straw. LYDIA. Oh for the love of Jesus. OK! Be there with a straw.
(Running, exits.) IRENE. How could she not prepare everything? It is common sense. After make-up, I could
not drink directly from the bottle. So unprofessional. ABEL. Stop it will you, Irene. She has a lot in her hands
right now. At least you could help her by not being such a baby. LYDIA. Ok, here is the bottle with the straw!
(She slips and spills the water to Irene's face and costume.) IRENE. Unbelievable! How could you? Oh.
Such a moron! LYDIA. I'm so sorry, Ce Irene. So sorry. I didn't mean too. IRENE. Stop touching my face
and my dress. You are stupid. Stupid! (Lydia starts sobbing.) ABEL. Irene! Hold your tongue! It won't happen
if only you could be less bossy and dependent. IRENE. What do you mean? Look at my make-up. It is
ruined. If Siska is here, these bad things won't happen. My dress! It's her that you need to get mad at.
ABEL. Anger won't solve things now. Look at me. You can do this. You can fix it. Jen. Use my hair dryer, to
dry her dress. JENIFER. Ok. (Taking the hair dryer.) ABEL. Lydia, this is not the right time for your tears.
Come. Stand up! (Lydia is still on the floor, sobbing.) Lydia Santoso. Stand up! Come here, will you? (Lydia
is trying to stand up.) Come here, dear. I cannot stop. I have to get done with Jon so that I can help others.
Now, listen to me carefully. I want you to take care of Karina. She needs help. Irene, I want you to take my
mir-ror, and stand in front of it. You have been in many performances. I believe you could fix your own
make-up. Here, I want you to use tissue. Tap your face gently. IRENE. Like this? ABEL. Good. You are
doing great. Just tap it gently. There, good. Keep doing it, I will retouch it later. (To Lydia.) Lydia, don't you
just stand there. Karina. Help Karina. JONJON. Don't worry about me, Jen. I will be ok. I will make sure that
all of my costumes are ready. JENIFER. Thanks, Jon. LYDIA. Ok. Karina. You applied your foundation
already. I can't apply other things. But I'm sure Ce Abel will finish with Ko Jon pretty soon. So let's focus on
your costume. Come with me. KARINA. I can't. I'm too scared to move. If I move, bad things will happen.
LYDIA. Nonsense. KARINA. Lydia, this is my first performance. I'm scared. I tried to memorize my lines. I

kept on forgetting one or two lines. I went blank. The lines are flying away from my brain. I went to the toilet earlier. Did you notice? I went for so long. To memo- rize my lines. What should I do, Lydia? If I screw up, they will never trust me again. This is just my first year. I really want to get involved in many productions. LYDIA. I know. I can understand your feeling. But try to think. Think now. Put your feeling aside. You have been practicing, like very hard. You did Run Throughs, Tech rehearsals and Dress. Ev- erything went well. You nailed it. Of course, it is not yet perfect. Yes, I remember you told me before. But I have faith in you. Your Director, she is a beast. You survived! Then now, this is just a final step. You can do this. KARINA. You are talking nonsense. I'm scared. I heard the lecturers will come, all the seniors, all of my friends. I cannot do this, Lydia. LYDIA. Look at me, look me in the eyes. Look. Listen to me. I will only say it once. Karina, I know you can do this. I know you have been working very hard for this. I know you deserve this. If you cannot trust yourself. Trust me. KARINA. Oh don't you dare trying to make me feel better. I'm screwed. I am. My parents won't let me continue my study here. They will ask me to come home. LYDIA. No, they won't, because you are awesome. Do you remember our midterm project for acting class? The long mono- logue that we had to perform. Who was the best student in class? It's you. You, Karina Dewani. A rising star from Bali! Remember how we cheered for you after your performance? Remember that. Do you remember? KARINA. (Still sobbing.) Yes, I remember. LYDIA. Now, look around. Look at the other actors. All of them are not coming from first year. It is only you. You are the repre- sentative of first year students. KARINA. You scare me even more! LYDIA. No. That's not my intention. Listen. What I'm trying to say is that you are the best actress in our batch. You are chosen to join this performance. Remember, the day we went together and check out the announcement in front of this studio? Remember when we cheered after finding your name on the list? Remember when we bought a one-meter pizza to celebrate it? Remember that. (Beat.) Now. I want you to use your memory to recall your feeling at that time. Recall it. Use it. I want you to remember that you can. If you could do it back then, I believe, you can do it again now. You are the best actress from our batch. Come on, Karina. KARINA. Yes, Lydia. I think I can. At least I can try. Right? LYDIA. Yes. You can try. But this time, double the focus. I want you to try harder. Now, let's go. I want you to help me. We need to help each other now. Where is your costume? KARINA. Here. LYDIA. Ok. Wipe out your tears. Here. Use this tissue! Gently. Now go to the fitting room and change your clothes. ABEL. Very good, Lydia. You are doing great. How are you there, Jen? JENIFER. Still working on it. Can someone check the time? LYDIA. 25 minutes, Ce. JENIFER. We can do this! (Lights out.) JONJON. What the hell! JENIFER. Language! IRENE. Oh my. What now? My costume is still wet. LYDIA. Stay still. Don't move. ASM to Kak Tri, what happened? Kak Tri. We have a black out here. Over. TRI (V.O.). Calm down. Just don't make any move. We are work- ing on it. This is from the central. Take it easy. Wait. Over. (Sound of something is breaking.) LYDIA. I said don't move! Ok everyone, stage crew, we have our flash light. I have mine with me. (Clicking the flash light on.) Let's use flash lights. Karina, are you ok in there? KARINA. Yes, Lydia. I can manage. LYDIA. Good. Ce Jen. Use tissue. Tap the dress. ABEL. I'm done with Jon. Karina is still in the changing room right? Irene and Jenifer move closer to me. I think I can retouch Irene by using flash light. JESSI. (Enters without flashlight.) Lydia. Lydia. Help. LYDIA. Wait, Jessi. Not now. (On her walkie- talkie.) Kak Tri, update please. Over. TRI (V.O.). We are working on it. Over. LYDIA. I'll go there. Guys. I need to go to the control room. I need your help. Just try to calm down. I will update you. Hope- fully they'll turn on the generator soon. Just do what you have to do with minimum movement. (Exits.) JESSI. This cannot be right. Shoot! JONJON. What is it, Jessi? JESSI. I think I broke the menagerie. JONJON. You what? JESSI. This. The menagerie. JONJON. Jessi is broke the menagerie, everyone! JENIFER. No! This is bad sign. Bad thing will happen. Breaking glass is a sign that a bad thing will happen. JONJON. Shut up, Jen! You are not making things better here. That's the last statement about numbers and their mystical mean- ing that we want to hear this evening. JENIFER. But, I'm just telling you. According to my Emak, we should not break any glass. It brings problem. That's why I always be extra careful when I have to drink from a glass. I prefer

plastic cup. JONJON. Don't listen to her, Jes. Do you have any spare? JESSI. No. JONJON. Do you have any glue? JESSI. No, Ko. Well, I do have glue but not for glass. It won't work. (Lights on.) JONJON. Oh, thank God. (Looks at Jessi's hand and the menagerie.) Jessi, you cut yourself. JESSI. I know. But I'm too scared to put the menagerie down. I'm afraid I will break it even more. JONJON. Jessi, come here. Put it on the table. There you go. Good. Abel, can you pass me the cotton? ABEL. Here. Take this. Is it bad? JONJON. Not really, only couple drops of blood. She will survive. JENIFER. See bad thing. She cuts herself, right. My Emak is right. Here, you can use this band-aid. JONJON. Thanks, Jenifer. ABEL. Ok, I'm done with Irene. Karina, your turn. Come here. (Karina is approaching Abel.) JONJON. Does it hurt? Did I hurt you? JESSI. Compare to my fear because I broke the menagerie, it is nothing. LYDIA. (Enters.) Nothing that can make us down. Nothing. We can fix everything. Whenever there is a will, there is a way. We stick together and it makes us stronger. Nothing can beat this team. The lights are on. They turned on the central generator. I talked to the Head of Infrastructure Unit. How cool is that? Me, the freshman, talked to the Head of Infrastructure Unit. I said, "We will have an opening night and this evening the Rector will come too." I also told him that we cannot afford any single mistake. Everything should be perfect, including the lights. Since he could not guarantee that the electricity will be just fine, I forced him, no, I persuaded him to turn on the central generator. We are free from black out. Don't ask me how I did it. I just did! I feel good. JESSI. Lydia. LYDIA. Yes, my dear. Oh what? You hurt your hand. What happened? JONJON. She broke the menagerie. Lydia, what should we do? LYDIA. Do you have any spare? JESSI. No LYDIA. Do you have glue? JESSI. No. Not here. JONJON. I asked her those questions already. LYDIA. Let me check at the office. JONJON. I'll change my clothes. JESSI. The glue in the office won't be able to fix this. It needs a special glue. JENIFER. Lydia, it is 15 minutes to the show. LYDIA. Ce, I will run to the small shop in front of our campus. I want you to help me. Here is my mobile, just in case Ce Siska is calling again. Perhaps. We never know. I have my walkie-talkie. You can contact me through this. JENIFER. Ok. But remember. You only have less than 15. Think about plan B. If we don't have the glue, what should we do? JESSI. Yes, Lydia. This is the centre piece. The symbol of the play. I'm sorry. I'm really sorry. LYDIA. I know. I realize that. Let me think of something. Ce Abel. You are almost done right? ABEL. Yes, Lydia. Last one. KARINA. My costumes are ready. I will review my lines. JONJON. Mine too. I'll help you, Karina. IRENE. I'm ok. We just need to make my dress dry. We have the electricity now. Don't worry. LYDIA. All right. Then only this. We can do this. Let me get the glue. (Exits.) JENIFER. Poor girl. IRENE. And everything happens in her first show. JONJON. I hope she won't drop out of this Department. IRENE. You are talking nonsense. JENIFER. You know what, 2 hours ago, I was so panic. Siska kept on puking and I talked to myself: this is it, we are screwed. We tried to get some medication. We went to the clinic. No medicine can help in such a short time. I thought maybe we need to postpone the show. But, of course it is impossible. IRENE. I can understand that. But I agree. It is impossible. It is a sold out show. It only took three days to sell the tickets. I bet it has a lot to do with my name as the main character! JENIFER. But then Siska told me, she has faith in Lydia. She knows that Lydia is new, but she is also creative and perseverant. I think that's why she chose her at the first place. She told me that with our help, Lydia can pull it off. I guess she is right. You are ok there, Jes? JESSI. Yes. I'm ok (Sobbing.) IRENE. What now, silly girl? JESSI. Nothing. I'm ok. ABEL. Only a weirdo who is crying and still telling other that she is ok. It is ok to cry. It will help you feel better and continue working on the things that you must do. JESSI. It's just, it's just, I cannot imagine myself in Lydia's position. I don't think I can survive. Also, I don't know. I will have no idea what to do. And it saddens me even more because I am the one who gave her a last minute problem. ABEL. Don't worry. Look. This is a theatre production. Many things could happen but all of them can only make us stronger because we'll help each other and care about each other even more. JENIFER. I agree. In theatre, your failure is ours, and your success is ours. We help each other. Right, Irene? IRENE. Yeah, even sometimes, some people forget about that. JONJON. But there will be someone else to remind that person. She will be ok, Jes. We

will be ok. Cheer up. You should be thankful that you join this department. You get a chance to have a second family. Just in case one is not enough for you. (Phone ringing.) Is that Siska? JENIFER. No. It is Lydia's Mom. Should I take it? IRENE. I don't think so. It should be a private thingy right? JONJON. But what if it is important? JENIFER. It stopped. Well. We can tell her to call back. She told me that her parents will come this evening. I think that's why she works very hard to make it successful. Powerful external drive. Maybe they just want to let her know that they are here. JONJON. Maybe. You know. My parents never miss my perfor- mance. I think they are addicted to my performance. And like- wise. It feels so good, you know. Knowing that your loved ones are in the audience rows. It's warm. It's love. ABEL. Aw. So romantic. I never imagine that you are such a ten- der, kind, loving being. JONJON. You just don't know me that well then. JESSIE. I think it is better for me to double check the props on the stage. JONJON. Don't bother to go back on stage. You have been checking it for the last hour. Just stay here. We can have a chat. (Phone ringing again.) JENIFER. It is her sister now. Surely Lydia has a loving family. Like Jon's. I think I'll take it. Hello, Jenifer for Lydia. (Beat.) Yes, Ce, (Beat.) Lydia is still trying to buy glue in front of the campus. I can take your message, Ce. (Beat.) (Jenifer's face turns gloomy.) Yes, Ce. (Beat.) I will. (Beat.) Sure. (Beat.) How is Lydia's mom? (Beat.) As soon as possible. Where is it, again? (Beat.) Ok. Definitely, Ce. (Beat.) Call you first. (Beat.) Yes, Ce. (She hangs up.) JONJON. What is it? JENIFER. Lydia's father. (Beat.) He is having a heart attack. (Beat.) He is in the hospital now. JONJON. This is bad. JENIFER. They were on their way to come here. He got a heart attack. They made a detour. He is now in the ICU. In the govern- ment hospital 2 kilometers from here. IRENE. Should we tell her? JESSI. We should. She needs to know. ABEL. But what about the show? JENIFER. What should we do? IRENE. Don't tell her. This opening night suffers a lot already. We cannot afford a show without a Stage Manager and an Assis- tant Stage Manager. JONJON. But this is her father that we are talking about. It is an honour and privilege for a daughter to serve her father. At least, that's what I know about Chinese Indonesian family. Filial piety, they call it. What would you do, if this was your father? IRENE. I'll be professional. It is my job to play in this produc- tion. It is my responsibility. I'll stay. JONJON. I hope you don't have to prove your statement just now. LYDIA. (Enters.) Ta-da! Ladies and gentlemen, I found the glue. We can fix this! Less than 10 minutes! Cheer up, Jes! JESSI. Yay! Let me try to fix it. LYDIA. I can help you with that. Did Ce Siska call, Ce Jen? JENIFER. No, she didn't. Lydia, I want you to sit down. LYDIA. What now? More broken props? Ruined make up? Or what? Bring it on! JENIFER. Your sister just called. I want you to listen to me care- fully. Ok? LYDIA. Ce, what is it? You're scaring me now. JENIFER. Your sister called. She told me that your dad... (Beat.) he got a heart attack. LYDIA. Ce, are you kidding? JENIFER. No, dear, I'm not. I wish, but I am not. LYDIA. But, my father, but, he, he is healthy. I know that for sure. We usually jog together. This can't be right. JENIFER. Yes, dear. It is a shocking news. I sensed this two hours ago. I did the calculation that two big, bad things will hap- pen to this show. First, Siska and now, your dad. ABEL. Jenifer! IRENE. Stop that nonsense! LYDIA. My dad. (Beat.) He told me this morning that he would come to the show. He was ok. He told me that he would come home earlier to pick up my mom and sister. ABEL. Yes, dear. LYDIA. We plan to have dinner together after the show. He prom- ised me that, Ce Jen. JENIFER. Lydia, I need you to calm down. They helped him already. He is in the hospital. Doctors and nurses, they are very capable to help, right? LYDIA. Oh my dear dad. He is so excited to come here. He said he'd take me to my favourite restaurant if I could impress him with the show. JENIFER. Lydia, your sister wants you to go there. LYDIA. I have been working so hard for the show, Ce. I want to prove it to my dad that his decision to support me taking this ma- jor is not a mistake. After all the quarrels he had with mom, in the end he could get everyone in the family on board to let me pursue my study. (Beat.) To learn something that I love. (Beat.) Oh dear. What should I do? ABEL. Lydia, maybe you want to give your sister a call. Listen to her update first. Don't let your bad thoughts limit the possibilities. I really hope that your dad is going to be ok. LYDIA. Yes. You are right, Ce. Let me call my mom. (Phone rings.) It is Ce Siska. I think she wants to talk to all of us. Please gather. (They gather, Lydia

picks up the phone.) Hi, Ce! How are you, Ce? Feeling better? SISKKA (V.O.). Hey, Lydia. Thank you so much for stepping up. Yes, I feel better but the doctor won't let me go there yet. LYDIA. We are all here. We are getting ready for the show. Ev- erything is great. SISKKA (V.O.). You are great! I knew that you can handle it. I'm really sorry that I put such a huge burden on your shoulders. I'm really proud of you! (Lydia could not help herself, she is crying.) Oh Lydia, don't cry. I know I seldom give compliment. (Beat.) Hey guys! (Lydia is still crying. Jenifer takes the phone.) JENNIFER. Hey, Siska! Thanks for calling us. I know that you are feeling better now. Siska, this is less than 10 minutes to cur- tain. We need to be ready. So, bye for now. (Everyone waves his/ her hand and pass the mobile phone around.) SISKKA (V.O.). Looking good everyone. I just want to say break a leg. I'm sorry for not being there. I'll really try hard to get well and join you guys tomorrow. ALL. (Simultaneously.) Yes, Siska! Get well soon, Siska. We miss you already! SISKKA (V.O.). All right. I'll talk to you later. Break a leg, ev- eryone. Lydia. Can I talk to Lydia? (Jenifer passes the phone to Lydia who gathered herself already.) Thank you, thank you so much. LYDIA. Thank you, Ce. Bye. (Hangs up.) I don't know what to do. Leading this show is my responsibility, I know, but my dad.... JENIFER. Lydia, don't you want to call your mom or your sister first? Let's listen to the update. TRI (V.O.). Tri to ASM. Confirmation please. Front of House team is asking, can we open the door and let the audience in? Over. JESSI. Prop here. ASM still has something to fix. Wait up. Over. LYDIA. Yes, you are right. (Makes a phone call.) Hello, Ce, it's me. (Beat.) Yes, I know, Ce Jen told me. How is he now? (Beat.) Ce, mom, how is mom? Can I talk to her? Mom (Beat.) Mom. How could this happen? Are you ok, Mom? (Beat.) I know, Mom. I'm glad you are ok. I know Dad is looking for me. Where is cece? Can I talk to her? (Beat.) Ce, what should I do? My Stage Manager is sick. I have to lead the performance. I know, Ce. (Beat.) Can I talk to dad? (Beat.) Ok, Ce. I will call you again. IRENE. How is he? Why did she hang up? TRI (V.O.) Tri to ASM. I repeat: Can Front of House team open the door for the audience? We are waiting for your command. Over. LYDIA. Give me sometimes. Over. (To Irene.) I don't think I could be here. IRENE. But you have to! This is your responsibility. JONJON. Irene! IRENE. (To Jonjon.) What? I'm telling her the truth. (To Lydia.) If you are in the industry, even if your dad dies, once you signed a contract, you have to deliver. JONJON. Irene! Stop it. JENIFER. Lydia, do you want to go to the hospital? I cannot take you now but surely I can order an online taxi for you. JONJON. Lydia. I know it is hard. I think you should choose. We'd love to have you here, but we don't want to force you to do so. I know and we know, it's your dad that we are talking about. ABEL. We will go to the hospital after the performance. We can tell you what happened. I think your mom and sister need you more than we do, now. LYDIA. My dad... (Beat.) he wants to come to the performance. We have been talking about the performance since the first time I was selected as ASM. Now, he is in the hospital. JESSI. Lydia, can you talk to your dad? Is he awake? LYDIA. I don't know. He is in the ICU. They cannot get in and meet my dad freely. (Phone rings.) It is Ce Siska again. Gather up, guys. (They gather.) Hello, Ce, are you ok? SISKKA (V.O.). Hi everyone! It's me again. I feel much better. I just want to let you know that I'm here. You can call me any time you need me. I'm on standby. We can have a video call so that I can see the problem and help out. If you need it. LYDIA. Thank you, Ce. We are happy that you are getting better in no time. I will, Ce. I will video call you, so that you can see what I see. SISKKA (V.O.). My pleasure, Lydia! Have a great show, everyone! Bye! ALL. Bye, Siska. Thank you. Get a good rest. LYDIA. Ce Siska is so dedicated. We are lucky that we have a video call now. People can see others much easier. (Beat.) That's it! That's it! I think I know what to do! JENIFER. What is it? LYDIA. Let me call my sister. (Makes the call.) Ce, how is dad? (Beat.) So he is awake. Good. Ce, I'm afraid I cannot come there yet. I have a show to lead. Do you think it is possible for me to give dad a video call? (Beat.) It is ok if he should not talk, at least he can see me. What do you think, Ce? (Beat.) But, Ce. (Beat.) No that's not what I meant! I want to go there! (Beat.) But here, they need me here. I know, Ce. I love dad too. Ce. Please help. Ce! (Beat.) Don't hang up. It is ok. Don't worry, I use the Univer- sity's wifi. JESSI. So? What did she say? LYDIA. (Lydia is still on the phone with her sister.) My sister is not sure with the idea but she is willing to ask the nurse. We don't know

yet if this is possible. TRI (V.O.). Tri to ASM. Front of House team wants to open the door immediately. Your command. Please. Over. LYDIA. Come on, Ce. (Beat.) Yes! Yea? (Beat.) Is it? Thank you, Ce. I love you! Yes, Ce. Let me call you back. I'll hang up first and change it into video call. Just get in the ICU, I will call you back. (Hangs up then calls her sister again, this time is a video call.) Hello, Ce (Beat.) Good, you are in ICU. Ce, we are about to start the show, so please mute your mic so your voice won't come through. Where is dad? (Beat.) Oh my dear, dad. Dad... can you hear me? (Beat.) You don't know how happy I am seeing you. I love you, Dad. But, I'm so sorry, I have to stay here first. Dad, guess what, I'm the leader of this evening's show. Yes, your little daughter. You promised me to come to my first performance right? I know you always keep your promise to me. Even though you are there and I'm here, but look (Beat.) Dad, you can see me at the backstage. I will give you the real show. This is a backstage show. You will watch me working. Are you ready? Just nod if you are ready! Yes, Dad! Great. (Looking at the team.) He is ready guys! Dad, this is my team. ALL. (Smile and wave hand.) LYDIA. Ok. I will start the show. (On walkie-talkie.) ASM to Kak Tri, Yes, Affirmative. Open the door. Over. JESSI. It works. It works. The glue is working. Look! (Whispers with full excitement.) LYDIA. It is a good sign right? All right, folks. We have to get ready. Places, everyone. Jes, hurry, put the menagerie quietly at the right spot. JESSI. Yes, Lydia. On it. (Exits through upstage left.) LYDIA. (On walkie-talkie.) ASM to Kak Tri. Are you there? Ready? Over. (No answer.) Kak Tri, are you there? Over. (Still no answer.) What now? Guys, on standby. I'm going to the control room. TRI (V.O.). Tri to ASM. Sorry. Battery issue. Yes, Ma'am. The sound and lighting teams are ready. The audience are in the studio. We are good to go. Over. LYDIA. Ok, this is good. (Jessi enters from upstage left, giving a thumb up to Lydia.) Jessi is here. Ok everyone, despite everything, let's do this. (To her dad.) Dad, are you ready? Yes! (To the team.) Places, everyone. (They are getting to their position. On walkie-talkie.) Line clear. ASM here. We are ready to go. Let's amuse them! Backstage lights off in 3, 2, 1, go. (Lights fade out.) Curtain up in 3, 2, 1, go. (Lights at the backstage fade in, indicating the show is starting.) (THE END) Irene Sanjaya Anin Sujatmiko Donny Prayogo Dekka Wibowo Viola Darsono Jovita Darsono Santi Susanto

THE CLUES CHARACTERS

Female. 11 years old. Good friend of Anin and Viola. Female. 11 years old. Good friend of Irene and Viola. Male. 11 years old. Classmate of the girls. Male. 11 years old. Classmate of the girls. Female, 11 years old. Good friend of Anin and Irene. Female. 12 years old. Viola's older sister. Female. 12 years old. Viola's best friend.

PLACE In a library of an elementary school at Surabaya, Indonesia. The library is very hi-tech, vibrant, and full of colours. It is suitable for elementary students.

TIME The present.

SONG LIST

1. My Best Friends (IRENE)
2. Tell Us (ANIN)
3. Will She Be Ok? (IRENE & ANIN)
4. Tell Us All (ANIN & IRENE)
5. What Should I Do? (VIOLA)
6. Clues Soldiers (ANIN, IRENE, DEKKA, DONNY, VIOLA)
7. Any Clue Will Do (ANIN, IRENE, DEKKA, DONNY, VIOLA, JOVITA)
8. Clues Soldiers (Reprise) (ANIN, IRENE, DEKKA, DONNY, VIOLA)

THE CLUES SCENE 1 Setting: A corner of a school library, round table with three chairs. At rise: Irene and Anin are in the library. They are busy wrapping a pencil case. It is a belated birthday gift from Irene for Viola. IRENE. I believe Viola will be thrilled with this. ANIN. Yes, Irene. I believe that too. She has been talking about this since forever. IRENE. I know. When the first time mom told me we were going to Disneyland Hong Kong, I knew that I have to buy her birthday gift there. I also bought that Mickey Mouse pencil case for you there. Love you both!

#1 MY BEST FRIENDS

Some people have one best friend. I'm lucky I have two. One is her and one is you. My life is so much fun because of you. To sing. To dance. To jig a little, to share. to tell stories. To wipe the worries, and sometimes, to share tears. Some people have one best friend. I'm lucky I have two. One is her and one is you. My two best friends. ANIN. You are sweet! IRENE. Hurry. I believe she will come soon. (Donny and Dekka enter.) DONNY. What's that? DEKKA. A gift for me! IRENE. Secret! ANIN. Done. Now we just need to find Viola and you can give it to her. DEKKA. I don't think so. IRENE. What do you mean? DEKKA. Secret! IRENE. He is just messing with us, Anin. ANIN. Let's go! DONNY. If I were you, I will listen to Dekka. (Dekka gives his sweetest smile.) IRENE. Only if he has something real to say. DEKKA. I have! I do have!

ANIN. Just hurry, the break time will end soon. We need to give this to Viola. DEKKA. Viola (Beat.) is (Beat.) gone. IRENE. Let's go Anin, he is playing us. DEKKA. No, I'm not! Her father picked her up. I heard that she needs to go to Jakarta for her surgery. IRENE. What surgery? ANIN. How could we not know this? IRENE. She was ok this morning. DONNY. What do you know? She didn't go to school when you were having your holiday in Hong Kong. IRENE. Anin, is that true? ANIN. Yes, it's true, but I thought she is ok right now. How can you know that she needs to go to Jakarta? DONNY. We were in class when her father picked her up. DEKKA. We sat there quietly and listened to Bu Sita's conversation with her father. ANIN. Eavesdropper! DONNY. It's a useful information, right. IRENE. How come she didn't tell us anything about it, Anin. ANIN. I don't know. #2 TELL US Our friend, oh dear old friend, why didn't you tell us? They say friends should tell stories, good or bad it would be ok, to wipe away the worries. Just tell us a bit would be ok! IRENE. Don't be sad. I have an idea! Let's find Ce Jovi and ask her. ANIN. Yes, she must know what happened to her little sister! IRENE. Dek, Don, thank you for your info. Sorry for earlier. We didn't trust you. (Donny and Dekka give an ok sign. Jovita enters.) IRENE. Ce Jovi! ANIN. Ce Jovi! JOVITA. Hi guys. What's up? IRENE. Ce, I heard Viola is going to Jakarta for surgery. JOVITA. Keep your voice down. How can you know? Who told you that? IRENE. Sorry, I didn't know it is a secret. But is that true, Ce? JOVITA. Yes. It's true. Dad is taking her to Jakarta for a second opinion. ANIN. Is it true that she will have a surgery? JOVITA. I don't think so. I guess it is just for getting a second opinion before we decide what's best for her. IRENE. Ce, can you tell me what's wrong? She is my best friend, Ce. JOVITA. Dad told me that doctor found a tumour in her head. This big. (Shows her thumb.) That's why sometimes she has headache. IRENE. Poor Viola. Will she die? JOVITA. I hope not. ANIN. But she can die? JOVITA. I don't know. (Beat.) Don't be sad you two. I hope she will be ok. Our uncle had a tumour too, but he is ok now. Well, we try our best to make sure she'll be ok. IRENE. Ce, this is a birthday gift for Viola from me. I know that she would like to have this since months ago. JOVITA. How kind. Where is mine? Kidding. I will give this to her. IRENE. Thank you, Ce. I guess we need to get back to our class. Thanks again. Please let her know that we are praying for her. IRENE and ANIN. Bye, Ce. (Jovita waves and exits.) #3 WILL SHE BE OK? IRENE. Can you imagine? Her face, her smile. ANIN. I can't imagine. It's been a while. IRENE. Oh, come on! It was just few days ago. We met her some days ago. She looked ok, it was an ordinary day. I think she'll be thrilled, her wish fulfilled. ANIN. I hope she will. What if she won't? Will we lose her? No more play dates? What can we do? Not much I guess. IRENE. We can pray! And hope she'll come home soon. (BLACKOUT) (END OF SCENE) SCENE 2 Setting: The library, two days later. At rise: Irene and Anin are sitting on the table, reading digital children novel. Viola comes. VIOLA. Hi guys! IRENE. Hey. It's good to see you! (Hugs Viola.) ANIN. What did the doctor say? Your sister told me and Irene. (Anin and Irene sing.) # 4 TELL US ALL You are home! Let me see! You and all the stories. What did they say? That you are ok! Tell us your story, tell us your pain. Tell us that you slammed the tumor down. Boom kaz ka boom! For you dear friend! Boom kaz ka boom! We prayed out loud, cross in our heart, again and again. Tell us that you slammed the tumor down! Boom kaz ka boom! We prayed out loud, cross in our heart, cos we love you! IRENE. We tried to find you. But Dekka told me that you went home. So, we went to your sister's class and talk to her. VIOLA. I think I'm fine. The doctor wants to make a hole in my head and sucks the tumour out. ANIN. Sounds cool. IRENE. Our skull is hard, how can they make a hole in it? VIOLA. Nail and hammer? The wall is hard too but my mom can make a hole in it to hang our family picture. ANIN. I don't think so! My mom use a drill. It is faster, than hammer and nail. IRENE. How cool! Whatever it is, I'm happy that you are back! So, (Beat.) do you like my gift? VIOLA. What gift? IRENE. Your birthday present of course. (Beat.) The one I gave to your sister so that she can give it to you? VIOLA. She didn't give me anything. IRENE. Well, I certainly gave it to her and asked her to give it to you. Ask Anin. ANIN. Yes, correct. VIOLA. I will find her and ask then. Thank you, Irene. (Hugs Irene then starts running.) IRENE. Don't run! Your tumour. If you run, it will move in your head. It might change place. ANIN. The doctor will get confused, "Where is the tumor? Oh, where is the tumor?" VIOLA. You are right. I

will walk then. Like a princess. IRENE. Viola, I bought it in Disneyland. I think you will love it. Hopefully.

VIOLA. Thanks, Irene! Thank you so much! (BLACKOUT) (END OF SCENE) SCENE 4 Setting: At the library. At rise: Irene is reading a book. Beside her, Anin is busy with her book. Donny and Dekka are also there and reading a book. Viola enters. VIOLA. She lost it. IRENE. Who? VIOLA. My Cece. She lost your gift. ANIN. What? How come? VIOLA. She said she put it in her bag before class. When she arrived home, she tried to find it but it's gone. IRENE. Did she misplace it? VIOLA. She said she tried to find it everywhere but she couldn't. That's why she became so quiet when I went back home. ANIN. Viola, Irene bought it in Hong Kong, special for you. She knows that you want to have that pencil case from Disney. She bought it with her savings. VIOLA. Oh, Irene. You are so kind. #5 WHAT SHOULD I DO? I'm really sorry. What should I do? Please forgive me. What can I do? The gift is gone. It disappears. What should I do? What can I do? IRENE. It's not you who should apologize. (Beat.) Maybe it is not your sister's fault. Maybe someone stole it. DONNY. Stole it? I heard a case to solve, Dekka. ANIN. Eavesdroppers! DONNY. Well, it is up to you. If I were you, Irene, I would try to find that most beautiful present you have prepared for Viola. IRENE. He got a point, Anin. If we can solve this case, Viola will get her birthday present. ANIN. But how? IRENE. I know how. First, we need a base camp. I think we can use this library! This corner is our base camp. What do you think guys? DEKKA. Agree! DONNY. We need a bag! A suitcase. ANIN. Why? DONNY. Our tools. A good detective always has plastic bags, for evidences. DEKKA. Oh, duct tape. It is important too. For fingerprinting gear. IRENE. I think we also need a notebook, to write down all of the evidences and things that we suspect. ANIN. A magnifying glass! We need it, so that we can see small things bigger. VIOLA. Can I help? IRENE. Sure, you will be our bait! DONNY. What? IRENE. Viola has access to her cece more than we can. She will have a lot of time to talk to her cece at home. Ok, let's have our first official meeting. Guys, this mission is a top secret. We cannot tell anyone. Not even Bu Sari, our teacher. We will meet here, at this basecamp, during the day. At home, we can communicate using.... ANIN. WhatsApp. IRENE. Yes, you are right! Now, let's listen to Anin first for details on our first assignment. ANIN. Thank you, Irene. Guys, from now on, we'll call this the Minnie Case. Because Irene bought a Minnie pencil case for Viola. VIOLA. Aw, Irene, you are too kind. How can you know that I love it so much? I really want a Minnie pencil case. ANIN. Back to my explanation, please. Ok. Things we know by now are, we wrapped the gift using a Minnie Mouse pink gift wrapper and gave it to Ce Jovi so that she could give it to Viola immediately. Unfortunately, Ce Jovi didn't give it to Viola because she lost it. She didn't tell us that she lost it until Viola asked her. IRENE. Thank you, Agent Anin. Now, based on the story, what are we going to do? DONNY. We have to follow Ce Jovi. DEKKA. I can do that! By following Cece Jovi, we will know her routine. We have to know who her friends are. Usually the thief is very close to the victim. I read it on the internet. Donny and Dekka are up to it. VIOLA. I can also do it at home. I can observe my sister at home. What should I pay attention to? DEKKA. Everything about her. Things that are not usual in her. Words or gestures. Who is she talking with, stuff like that. ANIN. I'm so excited. We need a name. A group name. IRENE. Do we really have to? ANIN. Yes, they usually have it. I watched many detective movies, they all have a name. What about 5 Stars? 5 detectives? 5! DONNY. What about Clues Soldiers? IRENE. Sounds cool. DONNY. How about that? Because we gather clues and we analyse clues. ALL. Agree! IRENE. OK, what should we find out? DONNY. We need to know her best friend. We need to know her habits. We can take care of it. Once we get something new, I will let you guys know. We will gather here tomorrow at the second break time. Bring your notes. DEKKA. Oh, Viola. I think you need to let your dad know about this. Tell him that Irene gave a very special birthday present for you but your sister lost it. VIOLA. I will. DONNY. Let see what we will get. #6 CLUES SOLDIERS DONNY We are Clues Soldiers! It's hard for us not to be cool. ANIN. Mystery is tailing us. Cos' we are Clues Soldiers! Gather the clues. Analyse! DEKKA. Observations! The clues are our best friend. Cos' we are Clues Soldiers. VIOLA. The more we get when together. IRENE. As friends we help each other. ALL. The clues are our best friend. Cos' we are Clues Soldiers! IRENE. Guys, thank you! (Holds Viola's hand, talks to

Donny, Dekka and Anin.) Thank you for helping us out. DONNY. We are friends, friends should help each other. (BLACK OUT) (END OF SCENE) SCENE 4 Setting: The next day, at the library, the 1st break. At rise: Dekka and Donny enter. DONNY. Ok, let's try it again. Move there, so that I can check the voice. Eagle one to Eagle two, copy? DEKKA. Eagle two to Eagle one, roger. DONNY. Will it work if the receiver is far from the chip? DEKKA. I tried it yesterday. I was in my bathroom and I asked my brother to stand outside the fence. It works. I guess we are good to go. DONNY. I trust you. We just need to wait for Ce Jovita. (Jovita and Siska enter, Donny gets close to Dekka. Donny passes the chip to Dekka.) DEKKA. Hello, Ce! How are you? JOVITA. Fine, I guess. DONNY. (Takes out his note and pen.) We have a couple of questions related to the missing pencil case that belongs to your sister. SISKA. What now? DONNY. Just couple of questions to help us locate the missing pencil case. JOVITA. It's ok, Siska. DONNY. After you received the present, where did you put it? JOVITA. I got the present here, at the library, Irene gave it to me. After I was done with my business here, I went to my class. I put it in my bag. DEKKA. This bag? JOVITA. Yes. DONNY. Is there any hole in your bag? JOVITA. Of course not. DONNY. I thought maybe you dropped it somewhere, somehow. JOVITA. My bag is ok, you can check it if you want. (Hands over the bag to Donny. Donny gives it to Dekka. Dekka checks the bag and slips the chip into Jovita's bag.) DEKKA. Did anyone see you when you put it in your bag? JOVITA. I think so, I was in the class. Siska was there too. SISKA. Yes, I was there. She is telling the truth. DEKKA. Very good. You received it during the second break, correct? JOVITA. Yes. DONNY. After the class, where did you go? JOVITA. I went home. DONNY. I know. What I meant, where did you go after the bell ring? JOVITA. I went to the parking lot and met my dad. DONNY. You didn't go anywhere before you met your dad? JOVITA. What do you mean? DONNY. Did you go somewhere else, like toilet? JOVITA. Nope. DONNY. This is strange! DEKKA. Indeed. DONNY. How do you feel, Ce? JOVITA. Feel what? SISKA. I don't like them. It looks like they are interrogating you, Jovi. DONNY. No. we are not. We're just asking some questions. (Beat.) I want to know your feeling, you know, now that you know that you lost it. SISKA. What are you trying to say actually? JOVITA. It's ok, Siska. Of course I'm sad. I'm upset because I lost it. DONNY. Not because you made your sister sad? JOVITA. That too. DEKKA. (Returns the bag to Jovita.) Thanks, Ce. It is a very good bag. No hole in it. JOVITA. Good, are you done? Can you excuse us? DONNY. Of course, Ce. Thank you, Ce. (Jovita and Siska walk pass them.) DEKKA. Oh, Ce Jovi, just one quick question. Why didn't you tell Viola right away that you lost the gift? JOVITA. I... (Beat.) I don't want to upset her. She is sick. (Beat) I don't want to make her cry. I tried to tell Irene but Viola found her first and Irene told Viola. I wish I found Irene before Viola did. DEKKA. Don't you think you upset her even more right now? JOVITA. You tell me. DEKKA. Interesting. (BLACK OUT) (END OF SCENE) SCENE 5 Setting: The library, the 2nd break. At rise: Dekka and Donny enter. DEKKA. This is not ok. DONNY. I agree with you. DEKKA. But let's hear from the others. (Anin, Viola, and Irene enter.) IRENE. Agent Donny, Agent Dekka, any update? DEKKA. We observed, and based on it, nobody could take the present from Ce Jovi outside of her class. So it is either Ce Jovi herself or her friends. VIOLA. Why do you say that? DONNY. She didn't stop anywhere. After the class, she went directly to the gate. She waited for her father there. She met her sister, Viola and Nova. She got into the car. I observed yesterday. Let us try again today. If it is the same then— DEKKA. Then I think it's either Ce Jovi or her classmates. DONNY. I asked questions so that Dekka could put the chip in her bag. From her answers, she has a perfect alibi. But then, when I asked her the reason why she didn't tell Irene or Viola that she lost it, I could sense that she didn't expect the question. DEKKA. She was surprised. I'm sorry, but I think it is Ce Jovita. IRENE. I really hope you are wrong. But, why? What's the motive? ANIN. What about at home Viola? VIOLA. Ok, my turn. Yesterday, when we were on the way home, I told my dad the story. At first Ce Jovita was mad at me and called me a snitch. I was so upset, I cried. Ce Jovita also cried. Dad told me not to worry about it. He promised me he'll buy a new one. But I told him that it won't be the same. That's my birthday present from my best friend. I also said, Ce Jovita should tell me the truth at the first place. Then, my dad asked Ce Jovita

to say sorry. Then (Beat.) DIKKA. Then? VIOLA. Then, at home, I cried again. My dad is getting more upset. He punished cece by asking her to use her angpao money to buy me the same pencil case. IRENE. I don't want to make you cry, Viola. Should we stop this operation? VIOLA. No. It's ok. I think, I'm upset because my stupid disease made me have to be away so I could not receive the present from you myself. And because you have been very kind to me. Cece, she is restless after dad punished her that way. I can sense it. IRENE. I don't think Ce Jovita could do that to Viola. I think it's someone else. DEKKA. Make sense. But then who? IRENE. My mom reported this to Bu Jenisa yesterday. DONNY. The microphone in Ce Jovi's bag, it can record mes- sages and email the data to Dekka's email daily at midnight. DEKKA. Yup! My dad bought that in the US. IRENE. So, does it mean we can hear her conversation? DONNY. Yup. ANIN. Ok, now let's go back to the class before anyone suspects us. SANTI. (Storms in followed by Jovita.) Here they are! I told you that they might be up to something fishy. IRENE. What do you mean? We are having a discussion about our Science Project. DONNY. Yes, look! (Showing them the device.) SANTI. Irene, what did your mom say to Bu Jenissa? That our class is a class of thief? JOVITA. Santi. Don't say that. SANTI. But that's exactly what Bu Jovita told us in class. And you! (Points her finger to Viola.) Just because you lost a pencil case, you told people that your sister is a thief! JOVITA. No, she is just saying that I lost her present and I didn't go anywhere after class. I put things in my bag. SANTI. The 'didn't go anywhere part', you were in the class right? JOVITA. Yes. SANTI. Yet it's gone. Right? JOVITA. Yes. SANTI. So, who stole it? Us, your classmates. In other words, we are a bunch of thieves! ANIN. Wow! JOVITA. But— SANTI. No but! ANIN. So? You come here to get mad at Irene because she is telling the truth? SANTI. We'll see about that! I just want to let you know this is not ok. You are lucky you have your friends here, otherwise I will— JOVITA. Santi! Be careful. Let's go. (Leaves.) IRENE. Wait, Ce. We don't want to hurt anybody here. We just want to find the missing gift. We tried to get some clues. But up to this point, we got nothing. What are we going to do? JOVITA. I can understand that. I think Santi misunderstood the whole situation. Santi, I have to stay here with them. Could you go back to the class first? I'll catch up with you. SANTI. Are you sure about that? (Jovita nods, so she leaves.) JOVITA. Irene, do you have the picture of the pencil case? IRENE. I think I do. Why, Ce? JOVITA. I feel bad, I lost my sister's gift. Is it ok for me to help you guys? IRENE. I don't mind. What do you think, guys? ALL. Sure! The more the merrier. JOVITA. Good, now, about the pencil case's picture, can we print it and spread it? DONNY. That's smart. So that other students can look for it too. JOVITA. Correct! IRENE. I will do it at home and put it on announcement boards tomorrow before class. Thank you so much for helping out, Ce. DEKKA. So sorry I accused you earlier. JOVITA. You did? Why? I would never do that to my little sister. DEKKA. Yes, Ce. I'm sorry. (BLACKOUT) (END OF SCENE)

SCENE 6 Setting: At the library. At rise: Anin, Irene, Viola and Jovita are discussing when Dekka and Donny enter. DEKKA. Hey guys! Did you do it? VIOLA. Of course! We asked around and searched! (The following song requires choreography. Anin, Irene, and Viola sing. They take turn play the role of other students.) #7 ANY CLUE WILL DO Good morning! Good morning! We have some questions for you. Look this, look here. Did you see this cutie little Minnie pencil case? Anything that can rings a bell? Any clue will do. ANIN. What about you? DEKKA. Of course we did it well. Super well! (They take turn play the role of noodle seller and school guard.) DONNY. Good morning, my kind Sir! Good day! Good day! Several questions for you. I bet you can help us too. DEKKA. (Donny is now the noodle seller.) Did you notice? Any story. Any memory. Any clue will do. Anything like this? (Donny comes and whispers in Dekka's ear.) DONNY. (Dekka pretends to be the school guard.) Did you see this cutie little Minnie pencil case? Anything that can rings a bell? Any clue will do. (Dekka comes closer to Donny and whispers in his ears.) JOVITA. So, you found it! DEKKA. Not yet. ANIN. (Gathers with Jovita, Viola, and Irene; they are now playing the role of other students.) It belongs to my dear, dear friend. From another other dear, dear friend. DONNY. Did you find something suspicious, Ce Jovita? JOVITA. I think I did. But, I'm not sure about it yet. I tried to ask and search in my class, talked to other students from other classes too. I think I found some leading clues. I could not say it now, but I won't

stop searching until I found it. DEKKA. That's the spirit, Ce! Fighting! JOVITA It belongs to my dear, dear sister. From her dear, dear friend. Did you see this cutie little Minnie pencil case? Anything that can rings a bell? Any clue will do. Did you see it? Please say yes! Anything that can rings a bell? Any clue will do. It belongs to my dear, dear sister. From her dear, dear friend. Anything that can rings a bell? Any clue will do. JOVITA. We'll see tomorrow. I hope we can find it. (BLACK OUT) (END OF SCENE) SCENE 7 Setting: The next day, at the library, before class starts. At rise: Irene is sitting at a corner. Viola enters. VIOLA. Irene! I found it. I found it! IRENE. What? The pencil case? VIOLA. Yes! This morning, I went to the classroom. Then I found it on my desk. IRENE. Wow, so mysterious but I'm so happy! VIOLA. I think, we scared the thief since we put the posters around the school. Many people know the pencil case. And you know what? My sister went from class to class, all 6th grade classes, she asked them to return the pencil case if anyone has it. IRENE. I'm so happy! Are you happy, Viola? VIOLA. Yes. I told my sister already. She is in her class. She is so happy too. I think the thief is scared after seeing how hard we tried to find this pencil case. ANIN. (Enters.) Hi guys! Good morning! IRENE. Viola found it! The pencil case! ANIN. Oh, really? Let me see, let me see! (Viola gives the pencil case to Anin.) VIOLA. I'm happy! I love it so much. ANIN. But this is not clean. I think the thief used it, then because all the school members know about it, he or she returned it. So it is true, someone stole it! Look, look inside. That thief wrote his or her initial. Can you see it? IRENE. Oh my God. You are right. It's SS. Right? VIOLA. Yes, it is SS. ANIN. SS, Siska, Serina, Susan, Santi. Santi. Santi! What's the last name of Ce Santi? VIOLA. Which Santi? Ce Jovita's friend? The one who yelled at us? ANIN. Yes, that Santi! VIOLA. Santi Susanto IRENE. Oh my God, Santi Susanto! SS! We found the thief. I'm going to report it to Bu Jenisa! (Dekka and Donny rush in.) DEKKA. Guys! I think we know who stole it! DONNY. We listened to the conversations of Ce Jovita and her friends. This part tells all about the Minnie case mystery. IRENE. We also found the thief. Just now. IRENE. It's Ce Santi! DONNY. It's Ce Jovita! VIOLA, ANIN, IRENE, DONNY, DEKKA. What? DEKKA. Play the tape! DONNY. Yes! Here listen. JOVITA (V.O.). But I'm afraid, they found out that I took it. SANTI (V.O.). Why did you take it? JOVITA (V.O.). Because I also want to have it. Because, I like it. I have been putting it in my list. It is not fair. I mean. I told dad about it. Actually, he said we'll go to Hong Kong for a holiday. But since we found out that Viola is sick, we have to use all the money for her. VIOLA. I don't think I want to hear it anymore. DEKKA. (Clicks the pause button.) Ok. IRENE. I'm sorry, Viola. DONNY. But Viola, I think, you should listen to this until the end. VIOLA. It was my sister. My own sister. How could she do that to me? DEKKA. Viola, I think you may want to continue listening. Don't judge her yet. Ok? VIOLA. Fine. (Dekka clicks the play button.) SANTI (V.O.). But it is not yours. And, Viola is your sister! JOVITA (V.O.). I know. Now, I feel bad about it. I never thought that my sister will be very sad. SANTI (V.O.). Return it then! JOVITA (V.O.). I can't. She will find out. SANTI (V.O.). So what do you want? JOVITA (V.O.). I want to return it. SANTI (V.O.). Then, let's go! JOVITA (V.O.). I can't. I'm scared. I don't want to make Viola sadder. Her life is not easy lately. SANTI (V.O.). Then why did you do it at the first place? JOVITA (V.O.). I don't know. I think I'm jealous of her. I don't have a good friend like her. Also, dad and mom, all of them are only paying attention to her lately. SANTI (V.O.). She is sick, Jovita. She doesn't want to be sick. Tell you what. Let me do it. Let me return it. ANIN. So... she is the one who put it on your desk. ALL. Shh... JOVITA (V.O.). How? SANTI (V.O.). Just give me the pencil case. IRENE. Ce Siska took the blame. ANIN. What are we going to do? IRENE. Viola, I'm sorry. What do you want to do? VIOLA. Ce Jovita is my sister and you are my friend. She did something wrong. Ce Santi too. ANIN. I'm sorry, Vi. DEKKA. I know that she is your sister, Vi. But, right is right and wrong is wrong. We have to report it to our teacher. DONNY. Dekka has a point. VIOLA. I know. But, I can understand her feeling. I think she is upset that everyone pays more attention to me than to her. IRENE. Well, you are sick. And I think your parents will do the same if she is sick too. If you are in her shoes, will you take your sister's gift? VIOLA. No! Of course not! (Beat.) I won't do that. (Beat.) Will I? IRENE. I don't think you will, Vi. DONNY. We never know. IRENE. What do you mean? DONNY. It is easy for us to say that

we won't do things, or we will do that and this. But, we never know. Not until we are tested. VIOLA. (Beat.) My sister did something wrong. I know that wrong is wrong and right is right. But I think, I need to talk to her first. I think, I can solve this problem. But, I think I have to do it by myself. Thank you, guys. You have been so kind to me. I'm lucky to have friends like you all. I love my sister. I think I can talk it out with her. IRENE. I think we need to respect Viola decision. ALL. Deal! DEKKA. What about Clues Soldier? IRENE. We will have another case! There are plenty of cases around here. #8 CLUE SOLDIERS (REPRISE) We are Clues Soldiers! It's hard for us not to be cool. Mystery is tailing us. Cos' we are Clues Soldiers! Gather the clues, analyse! Observations! The clues are our best friend. Cos' we are Clues Soldiers! The more we get when together. As friends we help each other. Cos' we are Clues Soldiers! (BLACK OUT) (THE END) About the Author Meilinda is a new writer in her almost 40. She has produced, acted, sung, danced, directed, and designed theatre performances since her teenage life, but she has never written a play. She believes that theatre must voice the society's needs, tickle the status quo, and educate young generation to be more humane. She believes in young people; their energy and creative spirit become her fuel to carry on. She prays these scripts will not be dusty pieces of paper in someone's corner or bookshelf. You can contact her at: linmeilinda@gmail.com About Petra Little Theatre Petra Little Theatre is an educational theatre that enables students to make fresh, quality theatre performances and an engine for development of new plays in Indonesia that makes connections to contemporary audiences for a global society. Artistry, Professionalism, Collaboration, Diversity, and Education are our core values. Petra Little Theatre produces at least one play every semester. To learn the latest information, check:

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