



A One-act Play and
A One-act Play-with-music
by MEILINDA

Petra Little Theatre's
New Play Development Program Series

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

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THE CUES & THE CLUES

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For Papa Yoe Hao and Mama Hwa Nging

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To my angels and above all the One who sent them to me,
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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.

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.

Meilinda & Stefanny Irawan

CHARACTERS

Lydia Santoso	Assistant Stage Manager, 17 years old, female, a freshman, newbie in theatre, easily get panicked, very persistence.
Jessi Herdi	A prop crew, 17 years old, female, a freshman, impulsive and creative.
Abel Nisha	A make-up artist, 19 years old, female, 3 rd year student, paying attention to all little detail, short temper, loud.
Jenifer Kusumo	A costume crew, 19 years old, female, 3 rd 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, 3 rd year student, leading actress, perfectionist, very bossy.
Johan 'Jonjon' Sudjatmoko	An actor, 19 years old, male

character of the play, 3rd year student, easy go lucky lad, very talented and loves to charm people.

Siska Utama

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

Tri Atmoko

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 adaptation 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 grandmother.

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)