



# CONGRATULATIONS, YOU GET THE JOB!

by FRANCISCA  
VINYBELINDA

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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by Francisca Vinybelinda

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Originally produced by Petra Little Theatre, Surabaya.



*For all job seekers,  
Never forget to look for employee reviews online  
because some companies are traps.*



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Rudi Hartanto, the only one who supports me the most.

Video games, because I don't know how my depressive states or mental breakdowns will turn out if they're not here. And they give me lots of vocabularies and ideas as well.

"Life" that keeps letting me down, but always gives me ideas to write (or make something out of it).

CCC, my former workplace. My job interview here was the one that really inspired me to make this play.

Journalists who were kind enough to feature me in the papers.

Nebula, my baby, for always reminding me to go on and not surrender. Not that she can read it, but I simply want to show my love for her.



CONGRATULATIONS, YOU GET THE JOB! is the 2nd production of Petra Little Theatre's New Play Development Program. It was first produced in November 2015 at Petra Little Theatre, Petra Christian University (Meilinda, Artistic Director; Stefanny Irawan, Managing Director) in Surabaya, Indonesia. It was directed by Candy Trisnaningsih; the set design was by Titin Wahono; the costume design was by Samuelita Dayu, the sound design was by Putra Yunior Poela, the lighting design was by Meilinda.

The cast was as follows:

DHARMA .....	Tobias Dese
ANNA .....	Astari
JONATHAN .....	Krisandi Henry
THERESIA .....	Janice Giselle Nugroho
EMILY .....	Regina Natalia Soetya
STEPHANIE .....	Marina Anastasia
PARENT .....	Meilinda
MELISSA .....	Kathleen Liuray
DEBORA .....	Pricilia Chandra

The rest of production team was as follows:

PRODUCTION MANAGER .....	Pricilia Chandra
ASS. DIRECTOR.....	Yonas Jiwandana Putra
ASS. DIRECTOR 2.....	Alvin Surya Pratama
STAGE MANAGER .....	Yonas Jiwandana Putra
ASS. STAGE MANAGER .....	Marcella Evelyn
SET & PROPERTY CREW .....	Hapsari Lily Dewanti
SET & PROPERTY CR.....	Michella Fellicia
SET & PROPERTY CREW.....	Evandio Z. Pattiselanno
SOUND OPERATOR .....	Putra Yunior Poela
LIGHTING OPERATOR .....	Jossy Vania Christiani
LIGHTING OPERATOR .....	Lucky Aditya
MAKE UP & HAIRDO .....	Nadia Adelia Sanjoyo

MAKE UP & HAIRDO.....	Magdalena Patricia
COSTUME .....	Samuelita Dayu
COSTUME .....	Sheryl Keren M.
TREASURER .....	Nomeliance D. Nabubois
GRAPHIC DESIGNER .....	Jeklien Koraag
GRAPHIC DESIGNER .....	Nico C. Untaryo
MARKETING & SPONSORSHIP.....	Rika Hendryani
MARKETING & SPONSORSHIP.....	Sharon Jacqueline
MARKETING & SPONSORSHIP.....	Johanna Anggraeni Murti
MARKETING & SPONSORSHIP.....	Regina Sidharta
MARKETING & SPONSORSHIP.....	Jocelyn Clarisa
FRONT OF HOUSE.....	Ivena Lionda
FRONT OF HOUSE.....	Gracia Veva
FRONT OF HOUSE.....	Melita Kosasih
FRONT OF HOUSE.....	Olga Aldesia Hazvara

## Editors' Preface

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

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

If “Evita” laid the seed of our NPD program, then “Congratulations, You Get the Job!” marked the beginning of our Resident Writers community which we plan to foster to ensure the longevity of the said program. “Congratulations, You Get the Job!” was conceived from the discussion we had with Francisca Vinybelinda (Icha) and Jessie Monika—who, like Icha, is one of PLT’s Resident Writers, but also works at the university’s Career Center. We discussed how jobseekers nowadays sometimes have unbelievable requests and how their parents are surprisingly very involved in the whole job seeking process. We also talked about how people in HR often find themselves in a very difficult position when networking backfires or when the boss insists to have his or her own way. It was such a captivating discussion on our contemporary workplace reality that we decided to commission Icha to write a play about it.

In Icha’s hand, the topic then became a one-act comedy that brings up the complexity of the working world and being an HR manager. Those working in HR would find a representation of their work in this play, and fresh graduates or jobseekers in general may find this

relatable, since they can have a look at the hiring process from the other side of the table. And now that the play is published, you will also have the chance to enjoy it.

Meilinda & Stefanny Irawan

## CHARACTERS

### CHARACTERS ON STAGE

DHARMA, mid 30s, a reserved HRD manager

ANNA, mid 50s, a forgetful, impulsive but friendly chairperson

JONATHAN, mid 20s, a neat, diligent, and smart job hunter

THERESIA, early 20s, a bubbly and immature job hunter

EMILY, late 20s, a free-spirited, chill, and rebellious job hunter

STEPHANIE, early 30s, a friendly but emotional and sensitive employee

### CHARACTERS ON TELEPHONE

PARENT, mid to late 50s, can be a male or female (the sex will affect some parts of the script).

MELISSA, early to late 30s.

DEBORA, mid to late 20s.

### PLACE

Coffee company office in a shophouse complex of a Surabaya's industrial area

### TIME

2014

# CONGRATULATIONS, YOU GET THE JOB!

## Scene 1

*Setting: It is a part of a coffee manufacturing company office. The stage is divided into two. One for the HRD Manager's room, one for the waiting room. In the HRD Manager's room there is a whiteboard, one large desk, a computer, a telephone, some folders, some stationery, one comfortable swivel office chair, one comfortable chair, two single seats, and a small coffee table. The lounge room is plain with a regular sofa, coffee table, a cabinet of snacks, and one framed picture of motivation. It is afternoon. The theater smells like coffee.*

*At rise: Dharma, at his desk, is typing and clicking something on the computer. The telephone rings, Dharma pressed a loudspeaker button to answer.*

DHARMA. Hello?

PARENT (V.O). Ah. This is Pak Dharma, correct?

DHARMA. Yes, how can I help you?

PARENT. Pak Dharma, this is Erica's father/mother.

DHARMA. Ah yes, Erica from PPIC, right? How can I help you, Pak/Bu?

PARENT. With all due respect, Pak Dharma, I think it's quite sad for me knowing that my daughter has to got to her workplace on her own. *(Beat.)*

DHARMA. Yes?

PARENT. Well, here's the thing. She's a woman, and to be honest, your office is a bit far from our house, you know. Can't you... you know, relocate or something?

DHARMA. Sorry to say Bu/Pak, but it's not possible to relocate. At least for now, it's not so possible.

PARENT. Can't you do something about it?

DHARMA. Not right now, but I can absolutely communicate your aspiration once we have a meeting.

PARENT. What about carpool? It's easier than relocating, don't you think? I think my daughter needs a carpool. The company should have it, you know.

DHARMA. Oh, so this is about carpool. Alright, Bu/Pak. Carpool noted.

PARENT. Don't just note it down, do something! You're HR aren't you? Imagine what happen if my daughter got an accident? You know there's *begal* everywhere now. What will you do if my daughter is robbed or something?

DHARMA. Bu/Pak, I will definitely discuss this with the boards because there are a lot of carpool demands. I hope you can be patient and I'll contact you right away when the carpool is available. Thank you and good afternoon.

PARENT. I'll be waiting. Good afternoon.

*(Dharma gets up from his seat, goes to the whiteboard. There is a large word "CARPOOL" and some tally marks beside it. Dharma takes a marker and draws a tally. Then there's a knock on the door and Anna goes in.)*

ANNA. Hey, Dharma. Are you busy?

DHARMA. No, not really. What is it, Bu?

ANNA. *(Walks to the single seat.)* So I told you earlier that...