

# NOGAT SEM TRU

Rex Okona

Ol yangpela;  
 Yupela olgeta harim !  
 Bipo bipo tru  
 taim yumi ino kamap  
 Taim tumbuna i pasim maro  
 na as tanget na purpur  
 You save, taim ol kanaka yet.  
 Ol yangpela i save wok hat tru  
 Ol save katem bus, brukim paiawut  
 pulmapim wara n lukautim pik  
 na pikinini.  
 Ol save harim tok na bihainim  
 maus bilong ol bikman.  
 Tasol nau, man. Nogat tru. Olsem wanem?  
 Bipo tru  
 Taim Jesus ino kamap yet long hia  
 Taim bikpela tudak istap  
 Ol tumbuna ino save spak, stil  
 Na pamuk nabaut.  
 Ol ino save tok nogut  
 Ol save tok pilai na tok stret.  
 Ol ino save kaikai maus  
 Na pispis nabaut long ai  
 bilong ol lapun.  
 Tasol oloman! Yupela olsem wanem?  
 Ating nagot sem o ?  
 Bipo inogat skul  
 Nogat misenare  
 na kansola  
 Nogat tultul na luluai.  
 Kiap, Komiti na kuskus  
 Nogat polis na ami  
 Tasol ol yangpela ino bikhet.  
 Ol save harim tok

na bihainim maus b'long ol hetman  
 Tasol. Yupela ino olsem.  
 Ating wel pik o ?  
 Bipo ol yangpela i marit gut.  
 Ol weit igo bros gras na as gras  
 na ol marit.  
 Nao nogat !  
 Ol liklik manki dring susu yet  
 na ol mekim nabaut nabaut.  
 Na ol liklik meri susu ino sanap yet  
 na ol pamuk nabaut olsem dok kaskas.  
 E, lukim ol.  
 Nogat sem tru.

# THE GREEN ADVENTURE

When we were at Jackson,  
 We had the first lesson  
 From two staff of Outward Bound  
 Some of us found  
 That the lesson was  
 Nothing more than words.  
 Yes, just words and words and words  
 At the Gates of Lodore  
 The second lesson wasn't a book  
 How could it be?  
 For you see  
 We had a lot to do  
 As one would normally do,  
 Listening,  
 Thinking,  
 Questioning,  
 Receiving  
 Answers.  
 Yes, answers,  
 Expertly given  
 As if from heaven  
 But only by the staff,  
 Of Outward Bound.  
 After the long lecture,  
 It was no more a pleasure  
 To sit and listen  
 And listen and listen.  
 We urged the night,  
 Under the bright moonlight  
 To hasten and disappear  
 Beyond the western hills so near

# THE GREEN RIVER ADVENTURE

Paulias Matane

When we were at Jackson,  
We had the first lesson  
From two staff of Outward Bound.  
Some of us found  
That the lesson was  
Nothing more than words.  
Yes, just words and words and words.

At the Gates of Lodore  
The second lesson wasn't a bore.  
How could it be?  
For you see  
We had a lot to do  
As one would normally do,  
Listening,  
Thinking,  
Questioning,  
Receiving  
Answers.  
Yes, answers,  
Expertly given  
As if from heaven  
But only by the staff,  
Of Outward Bound.

After the long lecture,  
It was no more a pleasure  
To sit and listen  
And listen and listen.  
We urged the night,  
Under the bright moonlight  
To hasten and disappear  
Beyond the western hills so near.

Long live Grand Canyon!  
Man, you are right on.  
You are beautiful.  
You are wonderful.  
You have might  
Ready to fight  
For your survival  
Against the tidal  
Waves of merciless weather  
That you've withstood  
Like brave Robin Hood  
In the endless past  
Of yesterday.  
You truly are so dear  
Grand Canyon!  
You're right on.

"Forward!  
Go on! Forward,"  
Shouted Captain Richard.  
Forward, Hard!  
Go on kids,  
Winnies Rapids  
Are right near."  
"Oh dear,"  
We whispered,  
And muttered,  
We rolled here.  
We rolled there.  
We worked as a team,  
A real team.  
Soon it was over.  
We had conquered  
Winnies Rapids.  
"Thanks Kids".

With his famous smile  
That could be seen for over a mile  
Day explained,  
"That was Little Stinker."  
But to me  
You must agree.  
It was great Stinker.  
We rolled downstream,  
With energetic steam.  
"Forward!  
Left turn!  
Right turn!  
Back paddle!  
Back paddle!"  
The boat moved smoothly  
And rapidly  
Avoiding sleepers here  
And sleepers there.

With her body so lean,  
 Energetic Captain Jean  
 Took control of the boat.  
 Sitting there wearing her coat,  
 She looked beautiful,  
 And purposeful,  
 Ready to command.  
 But, before she could command,  
 Instructor Day  
 Had this to say:  
 "Our next falls  
 The Upper Disaster Falls  
 Are just ahead.  
 They aren't so bad."  
 I stretched my neck out,  
 Ready to shout.  
 Down, the boat floated.  
 I shouted,  
 "Are the falls dangerous?  
 Truly dangerous?"  
 There was no answer.  
 We moved faster  
 Towards Upper Disaster Falls.  
 Captain Jean made her calls,  
 We floated down swiftly,  
 And carefully,  
 Between dangerous,  
 And treacherous  
 Sleepers;  
 Sharp sleepers.  
 Yet, we were wet,  
 As we sat,  
 With victorious smiles,  
 And safe after a few miles.  
 With her black hair  
 And an affectionate stare,  
 Genevieve took control.  
 We were on the ball,  
 To conquer  
 Yes, conquer  
 Our third falls,  
 The Lower Disaster Falls.  
 Quick was her command,  
 We did not understand.  
 We were confused.  
 Her command to which he were not used.  
 Around we spun;  
 Moving hopelessly,  
 And helplessly,  
 Splash!  
 Splash!  
 The water rolled in.

I thought, "Have we committed a sin?"  
 "Stop it, I say."  
 Furiously called Instructor Day.  
 We hit the side wall,  
 The Grand Canyon wall.  
 "Command once  
 Just once  
 And slowly  
 And purposely."  
 We were then in waters so calm.  
 I was about to sing a psalm,  
 Of happiness  
 And thankfulness.  
 But sing I did not  
 For I got  
 Another place to occupy.  
 I did not ask why,  
 For I knew  
 A captain so new  
 Would guide us through  
 Harp Falls within view.  
 With confidence,  
 And brilliance,  
 Dino stroked his black beard.  
 Then we all heard,  
 "Forward!  
 Forward!  
 Left turn!  
 Right turn!  
 Back paddle!  
 Hard, hard!"  
 With expertise,  
 Newly learned expertise,  
 We glided through,  
 The last Falls of the day.  
 We've had our way.  
 Early Wednesday morning,  
 While most were still snoring  
 Dino did not forget  
 To survey the Triplet.  
 With the Captain's thumbs up  
 We led the way  
 Of our second day.  
 Within a minute,  
 Exactly one minute,  
 We approached the Triplet,  
 Captain Dino did not let.  
 The crew comment,  
 For just a moment.  
 With purpose,  
 Down went the nose,

Of our boat,  
 Our dear boat,  
 At the top of the Triplet.  
 I whispered, "You bet".

Ahead of us,  
 Approaching us,  
 Was a great big rock  
 That could block  
 Our senses out.  
 With a deafening shout,  
 Dino commanded,  
 "Right turn!  
 Forward!"  
 We headed towards  
 Two great rocks  
 "Back paddle!"  
 Commanded Dino.  
 We spun around,  
 Around and around.  
 Buckets full of water,  
 Nearly put us under.

With victorious smiles once more  
 We paddled to the shore,  
 To bail out the water,  
 That nearly put us under.

Then Instructor Day,  
 Had this to say,  
 To me.  
 yes, me.

"Do not stare!  
 Move over there!  
 You're the next Captain.  
 Be a good Captain.  
 Our next Falls  
 Hell's Half Mile Falls  
 Are just around the corner."

We paddled downstream,  
 As if in a dream.  
 But it was true.  
 Yes, true.  
 I was the next Captain.  
 But was I a good Captain?  
 Yes, I had to be,  
 For you see,  
 I had a responsibility.  
 Great responsibility  
 To save the crew  
 A responsible crew too.

Surveying Hell's Half Mile  
 I said with a smile:  
 "That's truly Hell.

Of our boat,  
Our dear boat,  
At the top of the Triplet.  
I whispered, "You bet".

Ahead of us,  
Approaching us,  
Was a great big rock  
That could block  
Our senses out.  
With a deafening shout,  
Dino commanded,  
"Right turn!  
Forward!"

We headed towards  
Two great rocks  
"Back paddle!"  
Commanded Dino.  
We spun around,  
Around and around.  
Buckets full of water,  
Nearly put us under.

With victorious smiles once more,  
We paddled to the shore,  
To bail out the water,  
That nearly put us under.

Then Instructor Day,  
Had this do say,  
To me.

yes, me.  
"Do not stare!  
Move over there!  
You're the next Captain.  
Be a good Captain.  
Our next Falls  
Hell's Half Mile Falls  
Are just around the corner."

We paddled downstream,  
As if in a dream.  
But it was true.  
Yes, true.

I was the next Captain.  
But was I a good Captain?  
Yes, I had to be,  
For you see,  
I had a responsibility.  
Great responsibility  
To save the crew  
A responsible crew too.

Surveying Hell's Half Mile  
I said with a smile:  
"That's truly Hell.

I know so well."  
I smiled again,  
Again and again  
For I knew  
That Hell was hot.  
That water was not.  
Hell was for sinners.  
We were not sinners.

Plan made,  
Decision made,  
And understood by all,  
We rowed towards  
The Hell as I called "Forward!"

We rowed at an angle.  
I prayed to my angel:  
"Save us from Hell  
You know so well  
We are not sinners  
We will be the winners."

Swiftly we moved  
Past one rock.  
Then the next,  
And the next.

"Forward!" I roared.  
We headed towards,  
The biggest angry waves.  
Bang!!

We hit the angry waves.  
The boat was tossed up  
Like a small leaf.  
Bang!!

Down it went.  
Whoosh!!  
In came buckets full of water.  
"Oh my gosh."

We all said short prayers,  
To our Saviours.  
"Forward!" I roared.  
"Ooops!

What's that?"  
We were stuck fast,  
On a hidden sleeper.

We spun around,  
To see two boats  
Struggling on the swell  
Of the infamous Hell.

We freed our boat,  
And continued  
Our downstream adventure,  
With great pleasure.  
We had been victorious.

Once again, victorious.  
 Though polite  
 And quiet,  
 Turkish Tevfic  
 Was terrific.  
 He commanded us to paddle,  
 And paddle and paddle  
 Until our muscles  
 Unused muscles  
 Ached,  
 As if being baked.  
 Soon we reached River Yampa.  
 We called, "Humper, Humper."  
 Around the bend  
 We nearly did send,  
 Jean overboard,  
 Because we were bored,  
 Then, Instructor Day,  
 Had this to say:  
 "Another rapids are in view.  
 Each of you,  
 Will say a command."  
 "Forward" shouted Luca,  
 "Back paddle," roared Dino  
 "Left turn", shouted Jean  
 "Right turn", shouted Genevieve.  
 "Halt," shouted Dick.  
 Tevfic said nothing.  
 We were approaching  
 The obvious angry waves,  
 Sideways.  
 Trying not to please  
 I shouted my piece  
 "Forget it!  
 Forget it!"  
 "Oh shit"  
 The crew whispered,  
 And murmured.  
 We rolled backward,  
 Forward,  
 Around.  
 Again buckets full of water,  
 Nearly put us under.

Bodies and clothes wet  
 I said again, "Forget it!"  
 It was real fun.  
 Down went the sun.  
 Explained Instructor Day,  
 "We've come to the end of the day  
 Do not have fear  
 We will camp here."  
 Our third day,  
 Was Thursday.  
 With his aching neck  
 Luca did not expect,  
 To captain.  
 The shortest journey  
 To Camp Jones nearby.  
 The day was hot and bright,  
 I sighed,  
 With eyes so wide.  
 "It's a real pity  
 And you will agree  
 For me to say  
 "That is right  
 This is our last night."  
 "Tomorrow,  
 I hate tomorrow.  
 It will not be the same.  
 What a shame!  
 That our adventure will end,  
 And we will not spend  
 The happy days together again.  
 And no more each will be captain.  
 The fun will be over  
 I hope not forever.  
 It is our turn,  
 To return,  
 To civilisation  
 That has no satisfaction  
 Of any kind  
 To mankind."

Written at  
 Camp Jones (Jones Hole),  
 Thursday, July 20th., 1978.

THREE YEARS  
 DEAD;

#### CHARACTERS:

FRANCIS	: Wife's
JEOFFERY	: Husband
PHILIPUS	: Husband
JEANETTE	: Wife
DOCTOR	
SISTER	
DRIVER	
PLANTATION MANAGER	
RADIO ANNOUNCER	
JEOFFERY'S FAMILY	

SFX: SOUND OF LAUGHTER  
 LAGERS AS THEY WATCH  
 CHANGE OF BRIDE PRICE  
 TWO FAMILIES.

JEOFFREY: Listen everyone, son Philipus is going to marry Francis's daughter Jeanette. I, as the father, choose Jeanette. She is one of the good girls among the young ones. Here is front of us you can see the kina shells. These kina shells are valuable ones and are worth K500. Francis, as the father of the young girl, do you accept Jeanette as the bride price for your daughter?

FRANCIS: (COUGHS) Yes, I accept. You have brought to pay me a good price.

SFX: SOUND OF VILLAGERS AND LAUGHING.

# THREE YEARS OLD DEAD; WHY?

Mike Mune Kuni

## CHARACTERS:

FRANCIS : Wife's Father  
JEOFFERY : Husband's Father  
PHILIPUS : Husband  
JEANETTE : Wife  
DOCTOR  
SISTER  
DRIVER  
PLANTATION MANAGER  
RADIO ANNOUNCER  
JEOFFERY'S FAMILY

SFX: SOUND OF LAUGHTER OF VILLAGERS AS THEY WATCH THE EXCHANGE OF BRIDE PRICE BETWEEN TWO FAMILIES.

JEOFFREY: Listen everyone, silence please. My son Philipus is going to marry Francis's daughter, Jeanette. I, as the father, chose her because she is one of the good girls among other girls here. Here is front of us you can see 24 pigs and 15 kina shells. These kina shells are very valuable ones and are worth K500. Francis, as the father of the young girl, do you accept what is displayed as the bride price for your daughter?

FRANCIS: (COUGHS) Yes, yes these things you have brought to pay me are not enough.

SFX: SOUND OF VILLAGERS TALKING AND LAUGHING.

FRANCIS: People please be quiet. (UNSURE) However, I have changed my mind and have decided to accept them even though the amount is less than I expected because I want to keep my relationship with your village. I'm indeed very happy with your things Jeoffery, even though they are not enough. Now as the father, I'm going to distribute the payment to those of my relations who have helped me look after my daughter.

SFX: MURMUR OF APPROVAL FROM THE VILLAGERS.

FRANCIS: Two pigs to Para and two Pigs to Kep. Ten pigs for me and the money. The rest of the things will go to the uncles who are not here at present.

SFX: CLAPPING AND TALKING.

FRANCIS: For you Jeanette, you may go with your husband because I've already received these things.

JEANETTE: Bye, bye see you all when there is a way for me to come and meet you all. (CRIES)

FRANCIS: Goodbye daughter, I wish you all the best in your life-time; and see you. (VERY SLOWLY AND SADLY) Jeanette, you may go as it is time for you to go. Go now with your grandfather, he will leave you when he is going home to his village.

JEANETTE: (CRYING) Bye, bye I wish you all the best. (SPEAKS TO HERSELF) Very sorry for my family. What a world! I've spent all my life-time with them, and it's hard to believe that I'm going away from them for good. Will I ever see them again today or tonight? No way near!

JEOFFERY: Come Jeanette, my family welcomes you, and I hope you'll enjoy your life with us. You might be very sad to leave your family, but that's how the world goes.

JEANETTE: (SHYLY) I hope so father-in-law. Fahter-in-law, is it a long way from here to our house?

JEOFFERY: No my daughter-in-law. Not very far. We must pass three hills before we reach home.

JEANETTE: Look! It looks like it's going to rain heavily.

SFX: TREE BIRDS SINGING.

JEOFFERY: We had better hurry before it washes us. We've got two more hills to go.

SFX: SOUND OF RAIN FALLING.

JEANETTE: Oh in-law, the rain is falling. I've got an umbrella with me so I'm going to cover myself now. What about you in-law?

JEOFFERY: Well don't worry about me. It can wash me. It's just a few minutes before we reach the top of this hill. We better hurry before it gets heavy.

JEANETTE: Oh-ha-ha-ha! Who are you? Are you stupid? (CRIES)

JEOFFERY: What's wrong. It's you Philipus, you should be very careful with your newly wed wife. Jeanette, it's your husband who did that! (LAUGHS)

JEANETTE: (SHYLY) You stupid thing. Why do you have to push me like that. I nearly broke my legs.

PHILIPUS: (LAUGHS) Very sorry, I did not mean to push you. Anyway, I hope you are not hurt.

JEOFFERY: Well you two, you may come behind and share that umbrella. I'm going home ahead.

JEANETTE: No please in-law, wait. We'll go together.

JEOFFERY: Don't worry, you can share your umbrella with your husband and come home together.

PHILIPUS: (WHISPERS) Come on, I'm not here to bite you. We can go home ourselves. Please share the shelter. The rain is washing me. Can I come and stand beside you?

JEANETTE: (LAUGH SHYLY) Come stand my right hand side.

SLIGHT PAUSE.

PHILIPUS: Come on, can't you say something? Are you afraid of me?

JEANETTE: What will I say? If you have got anything to say, then do so. As for me, I've got nothing to say.

PHILIPUS: Well, well you are my wife now. (BOTH LAUGH) You are mine forever.

JEANETTE: That's why you are feeling on top of the world ha? I'm quite sad to leave my poor parents who have brought me up since I was small. That's what I am thinking about. But you are really feeling on top of the world.

PHILIPUS: Forget about that, my dear. You are here to start up a new family, and we'll be able to go and see them whenever possible. Here take my hand, we'll walk hand in hand.

JEANETTE: (LAUGHS) I'm frightened. I never held anyone's hand before. If I do now, that will bring shame on me (LAUGHS) you shall be my husband forever.

PHILIPUS: Yes, yes, that's right. There, that's our house over there. Where those bananas are.

JEANETTE: Hmmm! I see, stories make journeys shorter.

PHILIPUS: Let my hand go, we are close to our house. I don't want us to become ashamed for the first time as it is not our custom to hold hands.

JEANETTE: Okay, you go first while I follow up behind you.

JEOFFERY'S FAMILY: Welcome, welcome Jeanette. Welcome to our family

JEOFFERY: Philipus this is your wife now. In the modern world you are responsible for your newly-wedded wife. As you are educated in the white man's way, I hope you will look after your wife well.

PHILIPUS: (SHYLY) I hope so father. It was bad luck that I was not chosen to go to high school two years ago. Anyway I've got an idea.

JEOFFERY: Well as you are a married man my son, you may build your own house now for your wife, yourself and for your future children. We can't live together because this house is too small for all of us.

PHILIPUS: Yes father. I'm going to start my own house straight away. I'll put on the radio.

SFX: SOUND OF STRING BAND MUSIC.

PHILIPUS: This is good music. Come Jeanette, this is my room.

JEANETTE: (LAUGHS) Which radio station is that?

PHILIPUS: Nek bilong muruk. Radio

Southern Highlands. We'll listen to things coming from the radio station. Listen to me.

JEANETTE: I'm listening, go on.

PHILIPUS: Tomorrow we shall get materials for our new house. You go and see the young girls from the grass with the young girls from the gather posts with the young boys.

JEANETTE: Oh, it has been a long time and I'm going to sleep. Goodnight.

PHILIPUS: Goodnight, sleep tight.

JEANETTE: (LAUGHS) What by sleep tight?

PHILIPUS: Oh well, I mean just have some good dreams. May the sweetest ones you ever had before.

JEANETTE: Those are funny words. Goodnight, sleep tight. See you.

PHILIPUS: Goodnight.

SFX: MUSIC BREAK. FADING SINGING AND A COCK CROWING OUT.

JEANETTE: Ha! Oh! It's more than that I was sleeping back in my father's house. Oh! This man! Hey! Come on wake up, it's morning. Get up and we'll kick off with a dance.

PHILIPUS: (YAWNS) Goodnight. I'm very tired after yesterday's work. I'll join the young girls and pull kur. I'll go out to the mountains to look for a new house.

JEANETTE: Okay but be careful of your legs because I don't want to take you to hospital this early.

PHILIPUS: Well same to you. I'll look after myself.

JEANETTE: (LAUGHS) You too.

PHILIPUS: (SHOUTING OFF) Come all you young boys from the mountains come for all. This morning I will help me cut timber for my new house. The young boys, one day you'll need help like me.

SFX: SHORT MUSIC BREAK.

JEANETTE: Good evening. Hello.

Southern Highlands. We'll listen to the good things coming from the radio station. Jeanette, listen to me.

JEANETTE: I'm listening, go on.

PHILIPUS: Tomorrow we shall start collecting materials for our new house. You will pull kunai grass with the young girls from here, while I gather posts with the young boys.

JEANETTE: Oh, it has been a tiring day today, and I'm going to sleep. Goodnight.

PHILIPUS: Goodnight, sleep tight.

JEANETTE: (LAUGHS) What do you mean by sleep tight?

PHILIPUS: Oh well, I mean just sleep well and have some good dreams. Maybe some of the sweetest ones you ever had before.

JEANETTE: Those are funny words aren't they? Goodnight, sleep tight. See you tomorrow.

PHILIPUS: Goodnight.

SFX: MUSIC BREAK. FADE IN BIRDS SINGING AND A COCK CROWING FADE OUT.

JEANETTE: Ha! Oh! It's morning! I thought that I was sleeping back in my village in my father's house. Oh! This man is still sleeping. Hey! Come on wake up, it's morning already. Get up and we'll kick off with our job.

PHILIPUS: (YAWNS) Goodness, I'm still feeling very tired after yesterday's walk. Anyway you join the young girls and pull kunai grass while I go out to the mountains to look for timber.

JEANETTE: Okay but be careful not to cut your legs because I don't want to take you to the hospital this early.

PHILIPUS: Well same to you too. Be a good girl and look after yourself.

JEANETTE: (LAUGHS) You too!

PHILIPUS: (SHOUTING OFF MIC) Come, come all you young boys from the village, I have come for all. This morning I want you boys to help me cut timber for my new house. Thank you boys, one day you'll need help like me.

SFX: SHORT MUSIC BREAK.

JEANETTE: Good evening. How did you go

along with our job?

PHILIPUS: Ha! It's you ha! Good to see you again. Fine the ball. (LAUGHS) Anyhow not long to wait now before we will have a house of our own.

JEANETTE: Yes that's right. Tomorrow we will start putting up frames and by the end of the week it will be completed.

PHILIPUS: Tomorrow the young boys will come and help me build the house so it won't take that long. Well I'm hungry so let's go home.

SFX: SHORT MUSIC BREAK.

JEOFFERY: Well, well my son. As your house is completed, you may move into your new house now. Jeanette start moving your luggage into your new house.

JEANETTE: Maybe in-law. It is good to see young people helping build the house very quickly. Bye, see you in-law.

JEOFFERY: See you daughter.

PHILIPUS: Jeanette you are expecting a baby now and when the sisters come for clinic you may go and see them.

JEANETTE: Yes I will. I don't know when the clinic sisters will be coming for the clinic.

PHILIPUS: I'll turn on the radio and listen to the Tok Save programme.

RADIO ANNOUNCER: This is radio Southern Highlands. This programme is for the M.C.H. sisters throughout the Southern Highlands Province.

PHILIPUS: Listen here comes the programme.

RADIO ANNOUNCER: Mendi M.C.H. clinic sisters will be at the market place tomorrow. Lalibu M.C.H. clinic sisters will be at Kokoga village tomorrow.

PHILIPUS: There you are. They'll be coming tomorrow to our village so you may go and get some advice.

JEANETTE: (VERY WEAKLY) Yes I will go to the clinic tomorrow.

SFX: MUSIC BREAK. SOUND OF PEOPLE AT THE CLINIC. FADE IN PEOPLE COUGHING, BABY CRYING. FADE OUT.

SISTER: Good morning to you all. How are you all this morning? Well first of all I'll see the women who are pregnant. You, what's your name?

JEANETTE: Jeanette is my name, sister.

SISTER: Jeanette, what is your husband's name?

JEANETTE: Philipus is his name, sister.

SISTER: Come closer Jeanette. Let me feel the baby. Hmmm! Well you are expected to deliver within three weeks time. Do you want to deliver at home or in the health centre?

JEANETTE: Sister I think I'll deliver at home.

SISTER: Well as soon as you deliver you must record the time, date and month, and next time I come along, bring the child. Don't forget to eat some good balanced food.

JEANETTE: Thank you very much for your advice sister.

PHILIPUS: (*VERY EXCITED*) What did the sisters say?

JEANETTE: The sister said that I am expected to deliver within three weeks time.

PHILIPUS: Well that's good.

SFX: MUSIC BREAK.

PHILIPUS: Oh! I can hear a baby crying. I'd better hurry. Jeanette what have you got? What have you got?

JEANETTE: (*IN A VERY WEAK VOICE*) A son! A son!

PHILIPUS: Hurray! Hurray! Thank you very much. Tomorrow the M.C.H. clinic sisters will be coming so you may take the child there.

JEANETTE: True ha! That's good.

SFX: MUSIC BREAK. ESTABLISH CLINIC NOISE AND FADE OUT.

SISTER: Hello, Jeanette. How are you?

JEANETTE: Hello, sister. I'm fine.

SISTER: What have you got?

JEANETTE: A baby boy, sister.

SISTER: Bring him here. Let's weigh him. Very good. He weighs 4.5 kilogrammes. This book is for you to keep. Everytime when I come here you

must bring it along with you. Do not lose it or even spoil it. Look after it.

JEANETTE: Yes sister. Thank you very much.

PHILIPUS: Hello there. What's the story?

JEANETTE: Sister said the baby is very healthy. This is the book she gave me to keep.

SFX: SOUND OF A CHILD CRYING.

JEANETTE: Stop crying, my son. Here, have some milk. Yes, everytime the sisters come I have to take this book with me.

PHILIPUS: It is good that you have to visit the clinic everytime to get information from the sisters.

SFX: SHORT MUSIC BREAK.

PHILIPUS: Jeanette! I've got something to ask you.

JEANETTE: What's on your mind? Tell me now.

PHILIPUS: You know that our son is big enough now, he's two years old. What I'm trying to say is that I want to go and look for some sort of a job to earn some money for us. Would you accept that?

JEANETTE: Well Philipus, I don't want you to leave me and our son, but as we have no money you may go if you wish to go.

PHILIPUS: It's good to hear that and I think I will go. I will be away for a year. The gardens are full of food you can feed on those. You can live in this house while I am away. I'll start my journey tomorrow.

JEANETTE: (*CRIES*) It's no good staying away for that long. One year is far too long. Why can't you make it six months?

PHILIPUS: I have said one year and em tok idai pinis. I don't have to change my mind again. Six months isn't enough for me to save some money for us all. You clear now?

JEANETTE: (*WHILE CRYING*) It's all right but, we might have problems when you are absent.

PHILIPUS: If you face any problems you may write to me so that I may send you some money.

JEANETTE: But I won't know where you will

be.

PHILIPUS: As soon as I get into some job, I'll write back and let you know going to any far distant Province. I'll some of the plantations at Mount Hagen not far from here.

JEANETTE: You as a man think that far, but for me it seems a long way.

PHILIPUS: It will be hard to find tomorrow, so we had better go off to look.

JEANETTE: Please don't forget to write please?

PHILIPUS: I will, so don't let it bother dear. Goodnight.

JEANETTE: Goodnight.

SFX: PAUSE OR MUSIC BREAK. SOUND OF MORNING BIRDS AND CROWING.

PHILIPUS: Oh! (*YAWNS*) It's morning, Jeanette wake up and cook some food.

JEANETTE: I'd better hurry. Philipus with you to see you off. As soon as you come back home. (*CRIES*)

PHILIPUS: Okay come my son. I'll be home little before I go. Don't be a bad boy mummy ha! When I come back I'll bring good clothes with me for you.

SFX: SOUND OF A CHILD GROWLING AND MAKING HAPPY NOISES.

JEANETTE: Here is your food. Eat so you may not feel hungry when you are tired.

PHILIPUS: Go to your mother. I'll bring food. Hmmm! Well let's go and I'll write trucks. Come let's go onto the road.

SFX: SOUND OF FOOTSTEPS WALKING.

JEANETTE: Philipus, once again don't forget to write to me.

PHILIPUS: There is a truck coming and stop it.

SFX: SOUND OF A TRUCK APPROACHING CLOSER AND STOPPING.

PHILIPUS: I go long Hagen?

DRIVER: Yes. I'm going to Mount Hagen.

You'll have to pay K3.50

PHILIPUS: Okay, see you Jeanette and son.

SFX: SOUND OFF A TRUCK TAKING OFF.

JEANETTE: Bye, bye, don't forget to write. Come on son, say bye-bye to your father. Put up your hands to wave.

SFX: SOUND OF A CHILD GURGLING.

JEANETTE: When will we see him again?

SFX: MUSIC BREAK.

JEOFFERY: Yes, what's gone wrong?

JEANETTE: My man has gone.

JEOFFERY: Where has he gone to?

JEANETTE: (TEARFULLY) He has gone to Mount Hagen.

JEOFFERY: Why did he go there and for what?

JEANETTE: He said that he's going to work in the plantations there. He also said that he'll write as soon as he gets a job and that he'll be away for one year.

JEOFFERY: One year! Goodness sake what a mad man! One year! That's too long. What else did he say to you?

JEANETTE: He told us to live in our house and that both of us would be okay.

JEOFFERY: That's bad. It will be very hard for you, my daughter-in-law. That's very bad! If I had known about this before hand, I would have stopped him from going to those places.

JEANETTE: Father-in-law, I'm leaving you now to look for food for the animals and us.

SFX: MUSIC BREAK. FADE IN THE SOUND OF A CAR CHANGING GEAR AND ACCELERATING. FADE INTO BACKGROUND.

PHILIPUS: This is Hagen town. Driver, stop here!

SFX: SOUND OF TRUCK STOPPING AND DRIVING OFF AGAIN.

PHILIPUS: Well where do I go? I'll try for Kurumul Tea Plantation. I'll go to the P.M.V., pick up a few points and wait for the truck. Oh, here comes a truck. I'll ask the driver.

SFX: SOUND OF TRUCK STOPPING.

PHILIPUS: Where to?

DRIVER: To Kurumul.

PHILIPUS: I want to go there.

DRIVER: Okay, jump on. You'll have to pay K2.00.

SFX: SOUND OF TRUCK TAKING OFF.  
MUSIC BREAK. FADE IN THE SOUND OF  
A TRUCK ACCELERATING THEN COM-  
ING TO A STOP

DRIVER: This is Kurumul

PHILIPUS: Here is your money and thank you.

SFX: SOUND OF TRUCK TAKING OFF  
AGAIN.

PHILIPUS: I'll go to the plantation and ask the  
manager if he has got any work.

SFX: SOUND OF FOOTSTEPS THEN  
STOP AT THE END OF CONVERSATION

PHILIPUS: There, that building says office. I'll  
go over to that building because that is the place  
where the boss sits.

SFX: KNOCKING ON A DOOR.

MANAGER: Come in.

SFX: SOUND OF A DOOR OPENING.

MANAGER: Yes young man, what do you want  
from me?

PHILIPUS: Sir, I'm looking for some sort of  
work.

MANAGER: What sort of work are you  
interested in.

PHILIPUS: Sir, any sort of work you need done.  
I'm not really interested in one particular job.

MANAGER: Well young man, we need some-  
one who can cook for the workers. Do you  
know how to cook and do you want the job?

PHILIPUS: Sir, I would like the job and I know  
how to cook. Thank you for offering me the job  
sir.

MANAGER: What's your name? I want to put it  
down in the payroll book. I appoint you as a  
cook and you are very lucky to get this job

because the previous cook here died three weeks  
ago.

PHILIPUS: Philipus Kuni is my name.

MANAGER: Okay let's go and I'll show you  
where to go.

SFX: SOUND OF FOOTSTEPS - DOOR  
CLOSING.

MANAGER: This is the place. Those are the  
cooks who will show you how to go about  
everything. Okay I'll leave you here with the  
cooks and hope you'll enjoy your work. Bye, see  
you later.

SFX: MUSIC BREAK.

JEANETTE: Father-in-law, I'm not going to go  
to the clinic today because I've got a lot of work  
to do at home.

JEOFFERY: I think that you have to go because  
it's a long time since you last attended the  
clinic. Also, your boy looks sick.

JEANETTE: (*ANGRILY*) But, can't you see the  
work load I've got? Cooking, looking after pigs,  
collecting firewood, collecting food and so on.

JEOFFERY: (*ANGRILY TOO*) Listen woman,  
you haven't gone to the clinic for a long time and  
you.....

JEANETTE: (*INTERRUPTS ANGRILY*) You  
take him to the clinic! I've got too much to do!

JEOFFERY: Okay it will be you who'll be sorry  
if something goes wrong with your child.

JEANETTE: Aren't you sorry for me with the  
work that I have? You think that it is easy but I  
don't. My man should be back by now and he  
told me that as soon as he gets a job he would  
write back to me. What sort of a husband is he  
who goes and never turns back to look!

JEOFFERY: That's right he has told you that he  
would write but he hasn't written a letter yet.  
Maybe he hasn't got a job yet.

JEANETTE: I'd better leave you now for I've got  
too many things to do. Bye, see you.

JEOFFERY: (*SPEAKING TO HIMSELF*)  
That's too true. I'm very sorry for her; if this man  
was right here, I would give him some advice.

SFX: MUSIC BRIDGE.

PHILIPUS: (*WHISTLING*)  
ninth month now and I told my  
write her a letter. Oh how stupid  
I'll write her one tonight. I'll try  
got the job today. (*LAUGHS*)  
idea.

SFX: SOUND OF PEN SCR  
PAPER.

PHILIPUS: Dear darling, hel  
you? I would like to pass on a v

SFX: FADE OUT PHILIP  
AND FADE IN JEANETTE

JEANETTE: ...for leaving yo  
sorry for not writing a letter ea  
son. Well dear, I just got the job  
be able to send you anything. T  
to say and I wish you all the b  
Your darling Philipus. (*CRYIN*  
he just got the job? Very funny  
been doing for this long? Anywa  
father-in-law.

JEOFFERY: Daughter-in-law  
wrong? Why are you crying?

JEANETTE: Yes, Philipus has  
got the letter today.

JEOFFERY: What did he say  
you anything?

JEANETTE: He didn't send me  
said that he just got the job last w  
Kurumul Tea Plantation. That's

JEOFFERY: Are you going to  
him. If so here is ten toea to buy  
will you tell him?

JEANETTE: Yes I will write him  
I will tell him that all our family  
our son is losing weight and he's v  
tell him to come as soon as he re

JEOFFERY: That's good. It is  
your son is very boney, skinny an  
causing it wonder?

JEANETTE: I'll write tonigh  
tomorrow.

JEOFFERY: Write sooner. See

SFX: MUSIC BRIDGE.

MANAGER: Philipus! Philipu

PHILIPUS: (*WHISTLING*) Ha yes! It's the ninth month now and I told my wife that I would write her a letter. Oh how stupid I am. Anyway I'll write her one tonight. I'll try and tell her I just got the job today. (*LAUGHS*) That's a good idea.

SFX: SOUND OF PEN SCRATCHING ON PAPER.

PHILIPUS: Dear darling, hello and how are you? I would like to pass on a word of sorrow...

SFX: FADE OUT PHILIPUS WRITING AND FADE IN JEANETTE READING.

JEANETTE: ...for leaving you and I'm very sorry for not writing a letter earlier. How is my son. Well dear, I just got the job now and I won't be able to send you anything. That's all I've got to say and I wish you all the best. Write soon. Your darling Philipus. (*CRYING*) Is it true that he just got the job? Very funny and what has he been doing for this long? Anyway I'll have to tell father-in-law.

JEOFFERY: Daughter-in-law is anything wrong? Why are you crying?

JEANETTE: Yes, Philipus has written to me. I got the letter today.

JEOFFERY: What did he say and did he send you anything?

JEANETTE: He didn't send me anything but he said that he just got the job last week. That was at Kurumul Tea Plantation. That's all he said.

JEOFFERY: Are you going to write back to him. If so here is ten toea to buy a stamp. What will you tell him?

JEANETTE: Yes I will write him a letter tonight. I will tell him that all our family are all right but our son is losing weight and he's very sick. I'll also tell him to come as soon as he receives the letter.

JEOFFERY: That's good. It is very true that your son is very boney, skinny and weak. What's causing it wonder?

JEANETTE: I'll write tonight and post it tomorrow.

JEOFFERY: Write sooner. See you.

SFX: MUSIC BRIDGE.

MANAGER: Philipus! Philipus! A letter for

you. Here is your letter. I think it is from home.

PHILIPUS: Thank you very much. This letter comes from home. I wonder what is said in the letter.

SFX: SOUND OF ENVELOPE BEING TORN OPEN.

PHILIPUS: Dear heart, hello and thank you very much for your long-awaited letter. It is also very sad to hear that you just got the job. It may be very surprising and sad for you to hear that our son is growing weak and skinny all the time, and I want you to come home as soon as you receive this letter because our son might pass away while you are still out there. On the other-hand everything else is okay. Please once again do not waste any time. As soon as you receive this letter, please come right away. Your broken-hearted one. With tears Jean.

This is very sad. What caused my son to get sick? I'll have to go home and find out. I'll have to go tomorrow. I was here for one year and it was my fault for not sending some money and letters as soon as I got the job. Anyway I'll leave tomorrow.

SFX: MUSIC BREAK.

JEANETTE: In-laws! This boy is very sick and looks like he is going to pass away at any moment. (*CRIES*) My son what have I done to you?

JEOFFERY: (*SURPRISED*) What?

JEANETTE: My son is ... (*BURSTS INTO TEARS*)

JEOFFERY: Oh! (*VERY SADLY*) What caused him to get this sickness? Is it magic?

SFX: SOUND OF FAMILY CRYING.

JEOFFERY: I hope not. I have done nothing to the surrounding villages I always have been good to them and nobody would do magic to us. Oh please help! See, that's the sign when people pass away. Jeanette help me!

JEANETTE: (*CRYING*) No, no my son. No, no, no!

JEOFFERY: (*VERY SADLY*) He's going to pass away any minute now. My man should be home looking after his family rather than looking for money.

SFX: SOUND OF DOOR OPENING AND CLOSING.

PHILIPUS: Oh what is wrong?

JEOFFERY: Look at your son. He's going to pass away! Look at his body. He's got a big stomach and is very skinny!

PHILIPUS: Oh no! (*BURSTS OUT CRYING*)

JEOFFERY: You stupid man. What have you been looking for this whole year? Haven't you got any family to look after? (*VERY ANGRILY*) Now get him back you stupid man!

PHILIPUS: (*CRYING*) My son, please my son. What has happened to you?

JEOFFERY: Try and take him to the health centre quickly.

PHILIPUS: (*STILL CRYING*) He's three years old and I didn't think he would die. Three years old, why? why?

JEOFFERY: Come on take him to the health centre. I think that he's going to pass away on the way. Come on quick. Take him to the health centre. Don't waste time!

PHILIPUS: Three years old, why? Why does it have to be like this? Oh please let's take him to the health centre. Oh please, have I done something wrong? Oh please!

JEANETTE: (*WHILE CRYING*) Okay let's go.

SFX: MUSIC BREAK.

PHILIPUS: Doctor we have brought this very sick boy, look at him.

DOCTOR: Come! Give him to me. Let me see. I'm sorry he is dead. (*SPEAKS GENTLY*) Now what is your name?

PHILIPUS: Philipus is my name?

DOCTOR: What's your wife's name.

PHILIPUS: Jeanette is her name.

DOCTOR: Well Philipus and Jeanette, come into this room.

SFX: SOUND OF A DOOR OPENING AND CLOSING.

DOCTOR: Sit on those chairs please. Well, well your son was very sick, how did it happen?

PHILIPUS AND JEANETTE: We don't know

how it started, doctor.

DOCTOR: How old is he?

PHILIPUS: He's three years old now.

DOCTOR: Did you ever take him to the clinic for advice?

JEANETTE: Philipus was away for one year when the boy was two years old and for those two years I went to the clinic but as he was away for the last year, I never went to the clinic because I had too much to do at home.

DOCTOR: Your son was three years old when he became sick. Do you think that the sickness was caused by magic? Or have you got any sort of magic that you believe?

PHILIPUS: Yes doctor, we do have magic. Today before we came here my father said that the sickness was caused by magic because I was away for one year and I do believe that the sickness was caused by magic.

DOCTOR: What do you think Jeanette?

JEANETTE: I don't know what caused the sickness, doctor.

DOCTOR: Well Jeanette when your husband was away, what did you feed the child with?

JEANETTE: I fed him with a lot of kaukau and taro.

DOCTOR: Is that all you fed him all through the years?

JEANETTE: Yes doctor. That's all that I could find in my garden.

DOCTOR: Well is that all you've got to say?

JEANETTE: Yes doctor, that's all I've got to say.

DOCTOR: What about you Philipus?

PHILIPUS: Well as for me I've got nothing to say but I would like to ask you what caused the sickness.

DOCTOR: You husband and wife did not look after the child properly, that is why the child got sick.

PHILIPUS: Doctor we did as much as we could for him.

DOCTOR: Yes but that was not enough. Let me explain to you both. Listen very carefully and

implement some of the ideas I  
The sickness was not caused by  
other disease. The problem was th  
not get proper food. Kaukau, t  
only energy foods. You should  
some food such as eggs, vegetab  
fish and more. If you had given hi  
foods, your child would not ha  
ness. The foods mentioned are g  
bodies, it would have made  
protected him from getting si  
against any disease. Kaukau, ta  
only foods for work and play. B  
mentioned were not present in  
skinny and weak. So that's wh  
sick. Have you got any question

JEANETTE: How many times  
be fed doctor?

DOCTOR: That's a very good  
need to feed him three times a

implement some of the ideas I pass on to you. The sickness was not caused by magic or any other disease. The problem was that the child did not get proper food. Kaukau, taro and yam are only energy foods. You should have given him some food such as eggs, vegetables, meat, fruit, fish and more. If you had given him some of these foods, your child would not have got the sickness. The foods mentioned are good for building bodies, it would have made him grow and protected him from getting sick and fought against any disease. Kaukau, taro and yam are only foods for work and play. Because the foods mentioned were not present in his diet, he got skinny and weak. So that's why your child got sick. Have you got any questions to ask me?

JEANETTE: How many times a day can a child be fed doctor?

DOCTOR: That's a very good question. You need to feed him three times a day. That means

that you need to give the child a mixture of food in the morning, lunch and afternoon. Mixture means balanced meals, like eggs, pumpkin, peanuts, rice and so on. Also you need to get more information from the sisters when they come for clinic in your village. Are you clear now?

JEANETTE AND PHILIPUS: Yes doctor, we are clear and thank you very much for your help.

DOCTOR: Before you go, the saddest part is that your child is dead.

SFX: PHILIPUS AND JEANETTE CRYING.

JEANETTE: (*WHILE CRYING*) Oh my son, my son, why did you leave me? Please help me. Oh my son, my son, my son, my son, my son.

(Ed. note. Fine the ball is a popular pun referring to the 'Find the Ball' Competition).

# THE REVOLUTIONARIES

Rex Okona

## CHARACTERS:

Ori Numana (Olsy)	Revolutionaries' gang leader
Marianne	Ori's girlfriend
Donald Dagua (Donsy)	Revolutionary gang member
Peter Karau (Peepsy)	Revolutionary gang member
William Taku (Wilsy)	Revolutionary gang member
Tobby Teine (Tobsy)	Revolutionary gang member
Catherine (Catsy)	Girl the gang pick up at YC
Anna (Ansy)	Girl the gang pick up at YC
Policeman No. 1	
Policeman No. 2	

Scene: Six Mile in an old shack. Friday  
Government pay day.

SFX: THE NOISE OF PEOPLE IN THE  
BACKGROUND AND BANGING OF  
CUTLERY

MARIANNE: (*COMPLAINING*) I am sick  
and tired of this stupid useless life. Can't you  
people ever think of anything better. Tin fish -  
rice! Tin fish-rice, day in day out! Oh God, I can't  
tolerate this hell anymore!

ORI: (*ANGRILY*) Oh shut up and get that food  
ready!

MARIANNE: (*MOCKING SARCASTIC  
LAUGHTER*) Food? My foot! You call this  
damned thing food! I'm sick of it! (*EMPHATIC-  
ALLY*) I said I'm sick and tired of it!

ORI: (*DEFEATEDLY*) Okay well if you are  
sick why don't you go to Laloki then.

SFX: KNOCK ON THE DOOR

ORI: Yeh, who is that?

WILLIAM: It's me! Willi!

ORI: Oh Wilsy, come in, come right in.

MARIANNE: (*IRRITABLY*) You and  
friends! Nothing good ever comes of your  
meetings.

ORI: Don't worry about that Wilsy, I  
know but something's come over her. She's  
bitchy today. (*PAUSE*) Oh yeh, what was it  
you come to see me about?

WILLIAM: Yes boss. Ummm ... you see I  
to discuss about the plan. And ummm... we  
can ummm... also borrow some money from

ORI: Ah yes, okay. Why don't you say it  
instead of beating around the bush. And then  
Marianne .... (*INTERRUPTION*)

SFX: RUNNING FOOTSTEPS. DOOR  
OPENS ABRUPTLY.

PETER: (*PANTING AND EXCITED*)  
Kepsy, he's dying! They got him. The other  
have scattered.

ORI: All right, all right cool it! Tell us what  
happened.

SFX: GENERAL COMMOTION. NOISE  
PEOPLE RUNNING IN. A GIRL SCREAMING  
AND CRYING. DOOR SLAMMED  
SHUT AND BOLTED.

ORI: (*EXCITEDLY*) You lily livered  
boned sons of so and so! What the hell is  
about. Now shut up! (*SHOUTING OVER  
NOISE*) Can anybody tell me what the  
exactly happened.

SFX: NOISE SUBSIDES INSIDE  
SHACK AND FADES INTO THE BACKGROUND.

VOICE: Where did they go? Where did they

PETER: (*NERVOUSLY*) Okay it's like  
came out of old Martin's store with a pack  
Cambridge and saw these guys near the bus.  
I went over to talk to them about the meeting  
here tonight. Then Kepsy suddenly dropped  
on his face and was moaning. Then I said  
"suo suo", so I started running.

ORI: (*CONCERNED*) Why did he

thumped? Where is he now?

PETER: Hmm... I don't really  
know people don't thump y  
Maybe he had some funny ideas  
who were waiting for the bus. I  
in the hospital now.

ORI: All right that should be a  
lesson. Tobsy, you and Donsy I  
to the hospital and see what's be  
and before you go, I'd like all you  
before 8.30 tonight. And he care  
may still be out the looking for  
any more nonsense from you  
Okay you can all go now.

SFX: FOOTSTEPS RETRACING  
DOOR CLOSING.

MARIANNE: Eh darling, I'm

ORI: No fear. You are with  
*FULLY*). And how is the aibika

MARIANNE: Oh that rotten  
these scary things are going on  
important, aibika or me?

ORI: Well both. Now get it  
behaving like your little sister.

SFX: SOUNDS OF POTS AND

MARIANNE: (*BAD MOOD*) K  
ed in this damned thing!

ORI: Well make a fire then. Oh,  
some kerosene.

MARIANNE: (*COMPLAINING*)  
when are we ever going to have a  
sick of all this!

ORI: (*ANNOYED*) Okay! Okay!  
Now get out and get that damned  
you want an easy life you can get  
some you-know-who.

MARIANNE: (*CROSS*) Oh lo  
you ever do is wander around the  
and pamuking at night and here y  
during the day and ordering us ar  
kind of a king. What have you  
people? Now that I'm pregnant,  
really done for my people?

ORI: (*SURPRISED*) You what?

MARIANNE: Pregnant! You he

thumped? Where is he now?

PETER: Hmm... I don't really know. But you know people don't thump you for nothing. Maybe he had some funny ideas about those girls who were waiting for the bus. I think he may be in the hospital now.

ORI: All right that should teach you guys a lesson. Tobsy, you and Donsy here can go down to the hospital and see what's become of him. Oh, and before you go, I'd like all you guys to be here before 8.30 tonight. And be careful. Those people may still be out there looking for you. I don't want any more nonsense from you rockheads. Save? Okay you can all go now.

SFX: FOOTSTEPS RETREATING. THE DOOR CLOSES.

MARIANNE: Eh darling, I'm scared.

ORI: No fear. You are with me (*BOASTFULLY*). And how is the aibika?

MARIANNE: Oh that rotten thing? When all these scary things are going on! What's more important, aibika or me?

ORI: Well both. Now get it ready and stop behaving like your little sister.

SFX: SOUNDS OF POTS AND PANS.

MARIANNE: (*BAD MOOD*) Kerosene is finished in this damned thing!

ORI: Well make a fire then. Oh, run over and get some kerosene.

MARIANNE: (*COMPLAINING*) Oh my God, when are we ever going to have a sensible life. I'm sick of all this!

ORI: (*ANNOYED*) Okay! Okay! That's enough. Now get out and get that damned kerosene. If you want an easy life you can go get stuck with some you-know-who.

MARIANNE: (*CROSS*) Oh look at him! All you ever do is wander around thieving, drinking and pamuking at night and here you are sleeping during the day and ordering us around like some kind of a king. What have you done for my people? Now that I'm pregnant, what have you really done for my people?

ORI: (*SURPRISED*) You what?

MARIANNE: Pregnant! You hear? I said preg-

nant! And it's yours!

ORI: (*WORRIED*) Hei... You mean it? Eh true eh?

MARIANNE: You worry eh? What's wrong with pregnancy? Don't you like me any more? You should be proud now that you are going to be a father!

ORI: (*SHOUTING*) Shut up and get out! You good for nothing bitch! Get out!

SFX: SOUND OF SLAPPING. WOMAN CRYING. FOOTSTEPS RETREATING. DOOR OPENS AND CLOSSES.

TOBSY: (*VOICE OFF MIC. COMING FROM OUTSIDE*) Anybody at home?

ORI: Who are you and what do you want?

TOBSY: It's me, Tobsy. What's wrong? You don't sound well.

ORI: It's okay. Just come in. (*PAUSE*) It's Marianne, she just ran out on me. Well who cares. Maybe it's better that way. After all she's not the only girl in the world. She reckons she is pregnant and picked on me for it. Oh well, who knows, maybe was it me, maybe not.

TOBSY: (*THOUGHTFULLY*) If I remember correctly, I think she's been with you for four months. Do you know where she was before she met you?

ORI: She's lived in Lae most of the time and she claims I'm the first boy she ever came across in her life. But who knows ...

TOBSY: (*INTERJECTS*) That's the point, I think she has been with other boys and now that she is pregnant, she lays the responsibility on you... I think...

ORI: (*INTERJECTS*) Who cares what she says and thinks. I always say make use of them while you can. We aren't getting any younger. If you don't do that now, you'll regret it when you're a miserable old man. I'm not stopping this activity until I perish from the surface of this goddamned earth.

SFX: LONG PAUSE. FADE IN NOISE OF PEOPLE TALKING. FADE OUT.

ORI: Now that's good. You've learnt the meaning of the word punctuality. Apart from sexy Kepsy we're all here. I'd like you to listen

carefully. I don't want any muck up in this job. I've checked around this morning I think the job should be easy. But that does not mean you shouldn't be cautious.

TOBSY: Boss, maybe you think I'm chicken hearted or just a plain idiot, but I'm quite serious about the Urban Youth Activities Scheme idea. I'm thinking about our future. Whether we like it or not, we are gonna get old someday and if we don't take life seriously now and start organizing something concrete, we are going to suffer in the future. I think...

ORI: (*ANGRILY INTERRUPTING*) And what do you think we are here for? Man, (*BANGING SOMETHING HARD*) don't you think I consider our future? What do you think we are here for?

TOBSY: Yeh, but I still think your approach is not correct.

ORI: (*ANGRILY THREATENING*) Shut up and get out or else...

PETER: Okay, okay! That's enough. Let's get down to business. And I don't want to hear anymore nonsense about the future. I'm worried about our immediate needs. Who cares about your future? Your future can bloody well look after itself!

SFX: GENERAL MUMBLING OF AGREEMENT.

ORI: All right you all heard Peepsy the pimp. Any objections?

SFX: GENERAL LAUGHTER FROM THE GROUP AND A CHORUS OF 'NO'

ORI: All right as Peter said (*SNEERINGLY*) no more nonsense about the future. Where did I leave off? (*PAUSE*) Oh yeh, about tonight's job. (*AUTHORITATIVELY, FUNNY AND FAST*) Objective - Waigani Supermarket - Hitmen - Wilsy - Peepsy - Donsy and meself. Donsy and Peepsy can get the wheels. Tobsy, you and the rest of the Revolutionaries go get us some birds for the celebration party after the job tonight. Destination - the Islander Hotel. Get there at your own risk. You know what to do. See you all there. Keep cool - no fuss men. Now move!!

SFX: SOUNDS OF FOOTSTEPS AND VOICES HEARD MOVING ABOUT AS

THEY RETREAT. DOOR CLOSING PAUSE AS SCENE CHANGES TO THE ISLANDER HOTEL. FADE IN MUSIC AND SOUND OF MANY PEOPLE DRINKING AND TALKING BOTTLES BEING THROWN INTO A RUBBISH BIN. FADE OUT.

PETER: I can see the boys here and there in the midst of the crowd. I hope they mind their own business. We don't want any unnecessary disruption.

ORI: Keep your eyes on Donsy, he's the troublemaker. As soon as him and Wilsy have had a couple of beers, could you get them out to hunt for the wheels. We don't like drink-driving and getting into trouble.

PETER: Supposing they don't find a car, what then?

ORI: They'll have to, this job can't be done without it. Otherwise you and me have to go get it. And you know we have never failed.

SFX: LOUD NOISE OF PINBALL MACHINES AND BANGING ON THE TABLE OF DRUNKEN PEOPLE. MUSIC IN THE BACKGROUND.

PETER: I sometimes wonder whether other people in other countries drink and talk and behave as we do. Don't you think it's a shame we behave like this?

ORI: Oh well, (*PONDEROUSLY*) maybe - maybe not. Who cares what others say about us! We are Papua New Guineans and this is our way. It's their headache if they think otherwise.

PETER: But this is not our way. Our ancestors were never like this before. Our ancestors never acted like little children. See what I mean?

SFX: NOISE OF A DRUNKEN MAN FALLING ON THE FLOOR.

PETER: Don't you think he's childish?

ORI: That's his problem. Who cares. Anyway I don't think we should be bothered about other people. Do you think others care about us? You must remember that you are just one of the millions of people in this wide world. Nobody really cares whether you live or die. So make use of yourself while you're alive. If others don't think about you why should you bother about them. (*EMPHATICALLY*) Damn them!

PETER: Yeh, but I thought ORI: (*INTERJECTS*) Forget I just saw Wilsy walking into you get in there and tell them PETER: Okay Chief.

SFX: IN THE MEN'S TOILET WATER RUNNING AND DRAINING.

PETER: Wilsy, there's one hell of a place closes. You two can run it. Get it?

WILLIAM: Righto.

SFX: NOISE OF FOOTSTEPS WALKS BACK AND FORWARDS

PETER: They're on their way.

ORI: Good. Have another beer.

PETER: I just had an idea about transport. (*HALTINGLY*) Tobsy's idea about settling good boys and receiving free government through the Urban Youth Scheme ...

ORI: Yeh I remember.

PETER: Well I was thinking that...

ORI: (*INTERJECTING*) A man that you are quitting from the scheme? (*THREATENINGLY*)

PETER: (*INTERJECTING*) Well, man, I haven't explained it yet. I'm thinking if we go along with the government would most probably run some kind of a business truck to run this business as we go along looking for cars.

ORI: (*INTERESTED*) He's got an idea. What you mean is we go along with one stone? My! That's the boys together and discuss tomorrow night. All right?

HOTEL SECURITY MEN GO OUTSIDE. Taim nao, yupe

ORI: (*IMPATIENTLY*) Well, manage it. I don't intend standing here.

PETER: Yeh, but I thought ...

ORI: (*INTERJECTS*) Forget what you thought! I just saw Wilsy walking into the men's. Could you get in there and tell them to get a move on.

PETER: Okay Chief.

SFX: IN THE MEN'S TOILET. SOUND OF WATER RUNNING AND TOILET FLUSHING.

PETER: Wilsy, there's one hour to go before this place closes. You two can move out now. No muck up. Get it?

WILLIAM: Righto.

SFX NOISE OF FOOTSTEPS AS PETER WALKS BACK AND JOINS ORI.

PETER: They're on their way.

ORI: Good. Have another beer.

PETER: I just had an idea. Well it's about transport. (*HALTINGLY*) You remember Tobsy's idea about settling down and being good boys and receiving free handouts from the government through the Urban Youth Activities Scheme ...

ORI: Yeh I remember.

PETER: Well I was thinking if we could do just that...

ORI: (*INTERJECTING*) Are you trying to tell me that you are quitting from the Revolutionaries? (*THREATENINGLY*) Now look here ...

PETER: (*INTERJECTING*) No! No! Listen man, I haven't explained my idea yet. I was thinking if we go along with Tobsy's idea, the government would most probably give us a truck to run some kind of a business. We could use that truck to run this business as well instead of risking our necks looking for cars.

ORI: (*INTERESTED*) Hey, that's not a bad idea. What you mean is we could kill two birds with one stone? My! That's a real idea. We'll get the boys together and discuss your idea with them tomorrow night. All right?

HOTEL SECURITY MEN: Taim nao, yupela igo outsait. Taim nao, yupela igo outsait.

ORI: (*IMPATIENTLY*) I hope these guys manage it. I don't intend to spend all night standing here.

PETER: (*CONFIDENTLY*) I know they'll make it!

SFX: SLIGHT PAUSE. SOUND OF CAR PULLING UP.

DONALD: Hai men ... quick get inside!

ORI: Where did you get it?

WILLIAM: At Wards. There's lot more where it came from. (*BOASTFULLY*) It was an easy job mate.

ORI: Good! I hope no cops were around.

DONALD: (*BOASTFULLY*) No fear mate, you know me. No pushover.

PETER: Okay that's enough. Let's shoot off.

ORI: Okay Wilsy, I'll take over the wheel.

SFX: DOORS OPEN AND SHUT. SOUND OF CAR DRIVING OFF.

PETER: The pictures finish at 11.30 at Wards. There's one more hour to go before the owner finds out about the disappearance of this fine babe. (*LAUGHS LIGHTLY*)

ORI: We're heading for the blackmarket. We get some beer and drive around town until 1.30. By then people should be in bed.

PETER AND DONALD: (*CHEERFULLY*) Yeh! Yeh, that's a good idea.

SFX: CAR SPEEDS. MUSIC FROM THE CAR RADIO TURNED ON AND FADES INTO THE BACKGROUND.

ORI: (*CHEERFULLY*) Here we come June Valley! Have your grog ready!

DONALD: Do we have enough money for a carton of beer?

ORI: I've got K10.

PETER: I've got K5

WILLIAM: I've got another K5 here.

DONALD: Well that should be enough for two cartons. I've got K10 here.

PETER: Well that's good, let's shoot.

WILLIAM: Drive to the one near the Youth Hall. I think the dance is on tonight.

PETER: We'll get the beer first and then go for a dance. And maybe we'll pick up a girl or two.

What do you guys say?

DONALD: I think that's a number one idea.

ORI: Now where's that joint? The blackmarket I mean.

WILLIAM: Drive up a bit and stop on the curb on your left near the big electric pole. There! There! (*BECOMING FRANTIC*) Just there! Good.

SFX: CAR STOPPING. MUSIC IN THE CAR STOPS ALSO. A DOG BARKS. A BABY CRIES. CAR DOOR OPENS AND SHUTS.

WILLIAM: I hope we are lucky.

PETER: (*HEARD OFF MIC.*) Ai wantok, yupela igat sampela bia o nogat?

VOICE: Yes, mipela igat sampela istap.

WILLIAM: Hurray! We are in luck. I heard the man say they've got some.

DONALD: Hmmm ... that should be good.

PETER: Mi laikim tupela katen. Bia kos hamas?

VOICE: Wan katen, em piptin kina. Na tupela katen, em i (*PAUSE*) yeh, em i teti kina.

PETER: Hey boys, the man wants K30 for two cartons.

ORI: The bloody criminal! Okay, pay the son of a bitch and let's get out of here.

PETER: Okay wantok. Em K30 hia. Em iorait eh?

VOICE: Em iorait wantok. Nogat tok.

SFX: NOISE OF PEOPLE CARRYING BEER OUT OF THE HOUSE INTO THE CAR.

PETER, ORI, DONALD: (*IN TURN*) Oh thank you. Oh tenk yu tru. Oh taniki we.

SFX: CAR BEING STARTED AND HEARD DRIVING OFF.

DONALD: Head for the YC.

ORI: Have some beers boys. Make sure you hold the bottles low on the seat.

SFX: CARTON TORN OPEN AND BOTTLES CLINKING.

DONALD: Mmmm... samting tru ya. Bia i

nambawan kaikai tru.

PETER: Na olsem wanem long ol meri?

DONALD: Em tu. Man, em namba wan kaikai tu ya. Oh Madiawo.

ORI: Madiawo em husat?

DONALD: Em nem bilong gelfren bilong mi ya. Eri-e-e.

SFX: LAUGHING AND GENERAL NOISE OF ENJOYMENT. FADE IN THE SOUND OF YC BAND AND CROWD NOISE.

PETER: We are lucky. The dance is on.

ORI: All right you guys can go out for a dance. I'll look after the car.

DONALD: I'll remain with you boss. You look after the car and I'll look after the grog.

PETER (*LAUGH LIGHTLY*) Ah yu spakman tru ya. Na inoken pinisim bia olgeta

DONALD: A wantok em iorait bai mi lukautim gut. Na yu mas painim wanpela meri bilong mi, na kisim ikam, iorait?

SFX: CAR STOPS. DOOR OPENS AND SHUTS.

PETER: Em i orait bai mi traim tasol.

SFX: NOISE OF CAR DRIVING OFF AND PARKING.

ORI: Donsy keep your eyes peeled. We don't want any nosey cops to interfere now when we really want to enjoy ourselves. And make sure you don't get sparked madly.

DONALD: Don't worry, you know me. Two cartons is nothing I can drink more and still stand.

ORI: All right stop boasting and get on with the beer. And think of your friends.

SFX: SOUND OF TWO GIRLS WALKING AND GIGGLING TOWARD THE CAR.

DONALD: Ei boss, see those two girls? I'm going to try my luck on them. Just watch. Hei you two, want to have some beer. Eh yellow favour eh? I like you true from my heart.

CATHERINE: Eh shame on you. Like good one.

DONALD: Yes me good one. You like me?

SFX: GIRLS GIGGLE.

CATHERINE: Give me a ciga

DONALD: (*EXCITED*) Yes, cigarette if you say yes.

ANNA: Eh look at him. Shar good one.

DONALD: I'll give you a cig want a beer. And if you come

SFX: CAR DOOR OPENS A

DONALD: What's your name

CATHERINE: I'm Catherine called Anna.

DONALD: That's good. I'll call your friend Ansy. Ansy can be friend and you are mine Okay?

CATHERINE: Eh malai lasi -

DONALD: Boss, it's too hot about going up to the hill for

ORI: But how about Peter and

DONALD: (*IMPATIENT*) A We'll come and pick them up.

ORI: Okay, well let's go then.

SFX: CAR STARTS - MUSIC CAR RADIO IS HEARD FADES INTO THE B. WHEELS SCREECH.

DONALD: You girls can help beer. And here is your cigarette

CATHERINE: You got Bacar

DONALD: Yes, I've got Coke

CATHERINE: Eh look at him

SFX: EVERYONE LAUGHS

ORI: Girls how was the dance

ANNA: Typical! These stupid understand them they went in dance. They fought over me so

CATHERINE: What do you think

DONALD: (*BOASTING*) AN my friend here is a big man Planning Office. He's the Per the minister. And I'm his want

SFX: GIRLS GIGGLE.

CATHERINE: Give me a cigarette.

DONALD: (*EXCITED*) Yes, I'll give you a cigarette if you say yes.

ANNA: Eh look at him. Shame on you. Like good one.

DONALD: I'll give you a cigarette if you also want a beer. And if you come in the car.

SFX: CAR DOOR OPENS AND CLOSES.

DONALD: What's your name?

CATHERINE: I'm Catherine and my friend is called Anna.

DONALD: That's good. I'll call you Catsby and your friend Ansy. Ansy can be my friend's girlfriend and you are mine Okay? Come close eh?

CATHERINE: Eh malai lasi - you too quick.

DONALD: Boss, it's too hot down here. How about going up to the hill for some fresh air.

ORI: But how about Peter and Willy?

DONALD: (*IMPATIENT AND EXCITED*) We'll come and pick them up after the dance.

ORI: Okay, well let's go then.

SFX: CAR STARTS - MUSIC FROM THE CAR RADIO IS HEARD AGAIN AND FADES INTO THE BACKGROUND. WHEELS SCREECH.

DONALD: You girls can help yourself to the beer. And here is your cigarette Catsby.

CATHERINE: You got Bacardi and Coke?

DONALD: Yes, I've got Coke but no Bacardi.

CATHERINE: Eh look at him. Like good one.

SFX: EVERYONE LAUGHS.

ORI: Girls how was the dance?

ANNA: Typical! These stupid drunks. I can't understand them they went in and spoiled the dance. They fought over me so we had to leave.

CATHERINE: What do you two do for a living?

DONALD: (*BOASTING AND LYING*) Well my friend here is a big man in the National Planning Office. He's the Personal Advisor to the minister. And I'm his wantok. We are from

the same village. I'm working for the National Development bank. I'm the Senior Loans Officer.

ANNA: Gee, no wonder you smoke Dunhill and own a slick car.

DONALD: Oh it only costs K6,400. My friend bought it yesterday.

CATHERINE: Gee that's a lot of money.

DONALD: Oh that's nothing, my friend is clerk class 10 and he earns K10,000 per annum.

CATHERINE: What is per annum?

DONALD: Oh that's a big business.

ORI: (*LAUGHTER*)

CATHERINE: What's so funny?

ORI: Oh its about a funny incident that happened at the bar this afternoon.

SFX: ORI LAUGHS AGAIN. EVERYONE LAUGHS.

ANNA: Where are we heading for?

DONALD: Just spinning around. Now stop talking and get on with the beer.

CATHERINE: (*COMPLAINING*) Ach! This thing is a bit warm. I like cold beer.

DONALD: Can't help it. Just close your eyes and down it. I like it, so there shouldn't be any reason why you shouldn't too.

CATHERINE: Well you are already drunk.

DONALD: Okay stop arguing and come a bit closer.

CATHERINE: *PROTESTS AND SCREAMS*

ORI: (*HARSHLY*) All right, cut that nonsense out. I don't want any trouble in my car.

DONALD: Your car, my foot!

ORI: (*ANGRILY*) All right shut up or I'll blow your stupid head off.

ANNA: Eh, I'm scared.

ORI: You shut up too.

CATHERINE: My, isn't your friend rough.

DONALD: It's okay, he's sometimes like that. But he doesn't mean any harm.

ORI: We're approaching the hill. We'll rest there for a while and move back to the YC to pick up Willy and Peter.

SFX: SOUND OF CAR DRIVING UPHILL. CAR STOPS AND DOORS OPEN AND SHUTS. MUSIC IN THE CAR CAN BE HEARD AGAIN PLAYING 'SATURDAY NIGHT AT THE MOVIES'.

ANNA: Gee look at it. I never realized that Port Moresby was quite beautiful. It looks so beautiful from here.

DONALD: Yes, and I never realized that you are so beautiful yourself.

ANNA: Eh look at him. Shame on you.

DONALD: Why should I be ashamed? I haven't done anything wrong. Why can't you girls appreciate a compliment? I can't understand you local girls.

CATHERINE: And are you are expatriate?

DONALD: No I'm an expatriate. I'm your black full blooded brother. But you girls treat me like some kind of shit.

ORI: Where do you come from Anna?

ANNA: My father comes from Lae and my mother is from Kerema. But I spent most of my life in Popondetta where my father is a police sergeant major. I'm spending my holidays here with my uncle. That's Catherine's father. He's my mother's elder brother.

ORI: Do you like Port Moresby.

ANNA: I don't really know. When I was in Popondetta I used to like coming here but now that I've been here for more than a month, I'm not sure whether I like it or not. It's quite big and dangerous. Catherine seems to like it here. She likes to drink and go around with strange boys like you.

ORI: Don't you?

ANNA: I don't know. I'm not used to this type of life.

ORI: How old are you?

ANNA: I don't know the exact date but I'm 17 years old.

ORI: Mmmm... I like 17 years old girls. They're nice.

SFX: THEY BOTH LAUGH.

ANNA: You like me?

ORI: Sure I like you very much. What do you say about me?

ANNA: I'll think about it.

ORI: Have a beer. Maybe after that you'd have made up your sweet mind.

ANNA: I'm still learning to get used to this horrible stuff. It's all Catherine's fault. She got me into this. My parents wouldn't like it.

ORI: You can stay here in Port Moresby and be my girl. I'll make you happy.

SFX: THE RADIO ANNOUNCER IN THE CAR RADIO ANNOUNCES THAT IT IS 11.30.

DONALD: You hear that boss? It's 11.30 now. Peter and Willy are waiting for us. Let's go pick them up.

ORI: All right everybody hop in.

SFX: NOISE OF CAR DOORS SLAMMING FOLLOWED BY CAR STARTING AND DRIVING OFF.

ORI: There they are. Seems they've got a girl with them.

DONALD: Eh boss, mi laik go rausim bia wara Mi bagarap nogut tru ya.

ORI: Why didn't you get rid of the bloody thing on the mountain? Okay hurry up with it!

SFX: NOISE OF CAR STOPPING. DOOR OPENS AND CLOSES AND FOOTSTEPS RUNNING AWAY OFF MIC.

PETER: Well, well, well! At last! (*SURPRISED*) Hey, what have you got in there?

SFX: SOUND OF FOOTSTEPS RETURNING TO MIC.

DONALD: (*OFF MIC*) One sitting at the back is mine.

WILLIAM: Since when do you ever have girlfriends? Anyway don't be jealous, nobody is touching her.

ORI: Let's see if we can all fit in. Yeh, I think we can. Try and squeeze in. Maybe you can sit at the back Willy. Yeh, that's more like it. Now good.

Let's go.

SFX: NOISE OF CAR STARTING TYRES AND ACCELERATING INDICATE FAST SPEEDS.

ANNA: Eh, I'm scared! Please slowly a bit.

SFX: CAR ACCELERATES

ORI: No worries. We've just gonna enjoy it.

ANNA: Eh truly, I'm really worried.

ORI: All right, come a bit closer. You should feel all right now.

ANNA: Yes-I-think so.

PETER: You still got those boys?

DONALD: Yeh.

PETER: Good, give us some.

SFX: SOUND OF BOTTLES CLINKING TOGETHER.

CATHERINE: That beer is pretty good. Can't you guys drive home and get a freezer before you drink?

PETER: We don't ...

DONALD: (*INTERJECTING*) won't be going home yet. We'll be here for sometime in town.

CATHERINE: But you people could mean trouble, so maybe at our place first.

ORI: Don't fear. This is not that bad. I've been out like this. You'll get used to it. Way boys, I've decided there is a change in our plan tonight. Now say what you think after I've explained. Now we are going straight to it. We'll discuss the rest of the objections?

SFX: SOUND OF CAR ACCELERATING FADE OUT AND PAUSE FOLLOWED BY SOUND OF CLINKING BOTTLES AND JOKING.

ORI: (*WHISPERING*) Peter, Donsy to stay here and look after the girls. Willy and me are going away. The job that we planned for tomorrow.

Let's go.

SFX: NOISE OF CAR STARTING. SCREECHING TYRES AND ACCELERATION TO INDICATE FAST SPEEDS.

ANNA: Eh, I'm scared! Please could you drive slowly a bit.

SFX: CAR ACCELERATES MORE.

ORI: No worries. We've just started. You're gonna enjoy it.

ANNA: Eh truly, I'm really very scared.

ORI: All right, come a bit closer. Hold me tight. You should feel all right now.

ANNA: Yes-I-think so.

PETER: You still got those beers?

DONALD: Yeh.

PETER: Good, give us some.

SFX: SOUND OF BOTTLES CLINKING TOGETHER.

CATHERINE: That beer is pretty warm. Why can't you guys drive home and put it in your freezer before you drink?

PETER: We don't ...

DONALD: (*INTERJECTING QUICKLY*) We won't be going home yet. We're driving around for sometime in town.

CATHERINE: But you people are drunk and it could mean trouble, so maybe you can drop us at our place first.

ORI: Don't fear. This is not the first time we've been out like this. You'll get used to it. And by the way boys, I've decided there is going to be a slight change in our plan tonight. Now listen, you can say what you think after I've explained it. Right now we are going straight to Independence Hill. We'll discuss the rest of the plan there. Any objections?

SFX: SOUND OF CAR ACCELERATING. FADE OUT AND PAUSE FADE IN NOISE OF CLINKING BOTTLES, LAUGHING AND JOKING.

ORI: (*WHISPERING*) Peter I'd like you and Donsy to stay here and look after the beer and the girls. Wilsy and me are going away very soon to do the job that we planned for tonight. It's better to

have a few people rather than the whole bunch of women and drunks with us. like Donsy out there making a mess of things.

PETER: I think that is a good idea but do you think you two can manage it by yourselves.

ORI: My dear friend, have no fear. I think we can handle it. You know us!

CATHERINE: I don't like to stay out here in the open. Why can't we go to your house? You top public servants are supposed to have a house.

PETER: We aren't going just yet. Can't you see that it's a beautiful night? Don't you like it here, especially on this hill? It's an independence hill.

CATHERINE: I don't care whether it's an independence hill or not. I'm feeling cold on this bloody goddamn hill. Get me home!

ORI: Donsy, your girlfriend is feeling cold. It's your duty to get her into the grass and make her feel warm.

SFX: EVERYBODY LAUGHS

ORI: Okay people, we'll be back in a minute. Make use of yourselves.

SFX: NOISE OF CAR STARTING AND DRIVING OFF.

ANNA: (*SHOUTS*) I'd like to come with you darling!

ORI: (*STERNLY*) No!

ANNA: If they don't come back quickly, I'm going to scream!

DONALD: Peter what's the name of your girlfriend? She's quite shy.

PETER: She's Priscilla - you call her Priscy.

DONALD: Well give her a beer then. And don't be shy Priscy, I'm Donsy. Katsy here is my gal and Ansy there is Olsy's girl. Now be smart and have a beer and felt at home. We're friends, no worries. (*HE WHISTLES SOME OLD TUNES*)

SFX: FADE OUT AND PAUSE - OR MUSIC BREAK.

POLICEMAN NO. 1: What do you think those people would be doing in the middle of the night out there in Independence Hill?

POLICEMAN NO. 2: Well let's go and check. Maybe they dropped something up there.

POLICEMAN NO. 1: That hill is becoming a bit more than popular. All kinds of things are happening up there. I wouldn't be surprised if some fine day we find a dead body up there.

POLICEMAN NO. 2: I can smell trouble up there now.

POLICEMAN NO. 1: Yeh, and I can see some people up there now. And it looks like there are some women up there as well.

POLICEMAN NO. 2: There are two women and a man. (*CALLING OUT LOUDLY*) Hey yupela mekim wanem long hia long biknait? Yupela save em dispela ples i tambu long yupela ikam long nait?

DONALD: Sori polis, mipela ikam kisim win tasol. Mipela ino mekim wanpela pasin nogut!

POLICEMAN NO. 1: Maski yu giaman. Yupela i wok long mekim pasim nogut. You mekim wanem long dispela tupela meri. Ating yu wanpela man bilong salim ol meri?

DONALD: No, no tru tumas polis. Mino man bilong salim ol meri. Mino 2KB man, mi gutpela kristen man ya.

POLICEMAN NO. 2: Yu gutpela kristen man na bilong wanem yu spak na kisim ol meri ikam pamuk long biknait hia.

DONALD: (*PLEADS*) Em ino mi. Ol sampela lain man i kisim mipela ikam mipela long hia, na ronawe igo pinis. Yu lukim wanpela kar daun. Em ol tasol.

POLICEMAN NO. 1: Hei yupela meri, ikam hia long laik bilong yupela o dispela man hia i posim yutepela ikam ya?

CATHERINE: Mipela ikam long laik bilong mipela yet.

ANNA: Mino ikam long laik bilong mi. Mi pilim ikol ya. Mi laik igo bek.

POLICEMAN NO. 2: (*WHISPERING*) Let's take her with us.

POLICEMAN NO. 1: Orait, yu dipela man, yu istap wantaim narapela meri bilong yu na tupela mekim save istap. Mitupela bai kisim dispela meri igo lusim em long haus bilong em. Na

yutupela ino ken istap long hia longpela taim. Sapos mipela ikam lukim yu istap em bai yu igo long kalabus. Yu save?

DONALD: (*SCARED*) Yes polis. Tenkyu tumas. Mi save.

SFX: CAR GOES.

CATHERINE: Ei bro, please I'm scared ya. Let's go. Where are Priscilla and her boyfriend?

DONALD: I think they are hiding in the grass out there somewhere. They must be busy keeping themselves warm. You know it's quite cold up here.

CATHERINE: I know! But how long are we gonna wait? I can't stand it any longer up here on this bloomin hill.

DONALD: It's all right. Wilsy and Olsy should be back any minute. They've gone to buy some cigarettes and warm meat pies and sausages.

CATHERINE: Oh, they should hurry. I'm very cold. I like warm pies and sausages.

DONALD: (*ANXIOUSLY*) You can get your warm pies and sausages when they're back, in the meantime let's hide in the grass and keep ourselves warm.

CATHERINE: Yes but you must not touch me.

DONALD: Oh come off it. How do you expect to keep warm if I don't touch you. You know I'm only....

CATHERINE: (*INTERRUPTS*) Yeh, but you are rough.

DONALD: (*ANNOYED BUT PLEADS*) Look! It will be okay. I'll be tender with you, no worries.

SFX: NOISE OF A CAR SPEEDING UP THE HILL.

DONALD: Quick! Let's get into the bush and hide. It could be the police.

SFX: SOUND OF CAR STOPPING AND DOORS OPENING AND SHUTTING MUSIC FROM THE CAR RADIO.

WILLIAM: Something must have happened. I can't see those people here. I wonder what happened to them?

ORI: Yes, I think I know what happened. You

remember that vehicle that came when we left? Does that suggest?

WILLIAM: Hmm... could it?

DONALD: (*COMING TO MICROPHONE*) It's them! I see Willy and Ori! It's good news out of here. The police will be here. They've been here just after you. Anna with them.

ORI: (*ANGRILY*) The bastards! Anna ai? Just wait! If I lay my hands on them, I'll (*THREATENINGLY*)

CATHERINE: Ei, I'm cold! I have some of those warm meat pies and sausages?

WILLIAM: (*ANNOYED*) What are you talking about? You're not looking for goddamn meat pies! What made you think we are here for your big stomach?

CATHERINE: (*SURPRISED*) But isn't that what you went for?

WILLIAM: (*SARCASTIC*) I don't want what we went for! Save!

ORI: Okay you two cut out. I'd like to know what happened here.

DONALD: Well it's like this car driving off from here, that's what we were checking to see what it was when they found us, or rather when they found me. Peter and his girlfriend were busy keeping themselves annoyed when the policeman came.

SFX: ALL LAUGH.

DONALD: Well they took very keen to go with the police.

CATHERINE: I thought of going but it seemed the policemen were a bit scared. I have heard something about some drunken policemen vehicles at night.

ORI: Well, you were wise. I'm surprised if we hear some funny news about Anna and those two policemen.

DONALD: How did you get that?

remember that vehicle that came up this way when we left? Does that suggest anything?

WILLIAM: Hmmm... could be...

DONALD: (*COMING TOWARDS THE MICROPHONE*) It's them! It's our friends! It's Willy and Ori! It's good news. Let's get the hell out of here. The police will be here any minute. They've been here just after you left. They took Anna with them.

ORI: (*ANGRILY*) The bastards! They took Anna ai? Just wait! If I lay my hands on one of them, I'll (*THREATENINGLY*) I'll mmmm...

CATHERINE: Ei, I'm cold and scared. Could I have some of those warm meat pies and hot sausages?

WILLIAM: (*ANNOYED*) What the hell are you talking about? You reckon we go out looking for goddamn meat pies and sausages! What made you think we are concerned about your big stomach?

CATHERINE: (*SURPRISED AND ANGRY*) But isn't that what you went for and cigarettes?

WILLIAM: (*SARCASTIC*) No woman! That is not what we went for! Save?

ORI: Okay you two cut out that nonsense. I'd like to know what happened when the police came here.

DONALD: Well it's like this. When they saw a car driving off from here, that was you, they came checking to see what it was up to here. That's when they found us, or rather Catherine, Anna and me. Peter and his girlfriend were out in the grass busy keeping themselves warm. I was really annoyed when the policeman called me a pimp.

SFX: ALL LAUGH.

DONALD: Well they took Anna. She seemed very keen to go with the policeman.

CATHERINE: I thought of going with them too, but it seemed the policemen were drunk, so I was a bit scared. I have heard some funny stories about some drunken policemen on duty in police vehicles at night.

ORI: Well, you were wise. I wouldn't be surprised if we hear some funny stories concerning Anna and those two policemen.

DONALD: How did you go? With the job I

mean.

WILLIAM: (*PROUDLY*) Neat man. A neat little job. No push.

ORI: Now let's see how we are going to get out of here. There's a lot of stuff in the back seats.

DONALD: How about the boot?

ORI: That's full as well.

DONALD: Christ! That's a big haul. Any dough?

WILLIAM: No luck mate. There's a lot of dough in the stuff in the car anyway.

CATHERINE: What are you guys talking about?

DONALD: It's only guy's stuff. Nosey gals get thumped on the head, so keep out of this babe. You're good for one thing only. (*LAUGHS*).

CATHERINE: Donald, where are those warm meat pies and hot sausages? I feel cold and starving.

DONALD: You'll get it soon enough darling. Be patient.

ORI: I have a feeling the police are looking for this vehicle. Let's get the stuff to our den and get rid of this vehicle before they nab us.

CATHERINE: Are you trying to say that you don't own this vehicle?

WILLIAM: (*IRRITATED*) No, he's saying that you'll disappear with this vehicle if you stick your big nose too far into this business.

DONALD: (*EXCITEDLY*) Are my eyes playing tricks or is that a police car I see over there heading this way?

ORI: (*EXCITEDLY*) Get in quick! Get in quick! Those of you who are in the back seats, make sure you hold onto that stuff. Be careful with the cassette players and the bottles of hard stuff. All ready? Here we go....

SFX: THE SOUND OF A CAR MOVING OFF.

ORI: Okay everybody listen. As soon as we get as far as the junction near Australian High Commission Building, I'll give it a 60 so from then on hold on really tight.

WILLIAM: (*FRANTIC*) The police Toyota

patrol cruiser is coming fast behind us.

ORI: This is it! Now here we go.

SFX: SOUND OF CAR ACCELERATING SCREECHING TYRES INDICATING DRIVING AT A HIGH SPEED.

CATHERINE: Ei I'm scared. Slow down. Please, please leave me here! Why are we being chased? Are we in trouble?

DONALD: Maybe, maybe not!

SFX: POLICE SIRENS HEARD OFF MIC.

WILLIAM: Faster! Faster! Once past Baruni road we should lose the police in the bends towards Hanuabada. Maybe you can do the old trick again at Badihagwa.

CATHERINE: Ei you are going very fast around the bends. I don't want to die!

WILLIAM: If you don't want to die, well then keep your trap shut or else I'll push you out of here now.

CATHERINE: Eh no, please don't! (*PLEADS AND CRIES*)

DONALD: Oh he's only pretending. Stop crying darling and hold me tight.

PETER: This way of catching criminals is savage and crude. In this age you'd think they use finer ways. They've got a long way to go yet. (*MOCK LAUGHTER*)

DONALD: Yes that's true. Just imagine all the risks involved in this business. We could turn over or bump into something and get killed or some innocent bystander could be knocked over.

PETER: The police, the politicians and everyone is against us. Why, why may I ask? For stealing these few miserable things? Aren't we humans? Aren't we their blood brothers and sisters? (*FRANTIC NOW*) Oh God help them! Make them understand that we are their children. Make them understand that we are the by-products of their education system. Make them understand and be more sympathetic to us. And make them understand that as long as we have this wide inequality in the economy in this society we will continue fighting. Call it what they may this is our war against inequality and injustice. We are here to stay and our fight has just begun. We will fight to the very last man. So help them!

WILLIAM: (*INTERRUPTING*) Hey Peter, you just gave me an idea. You mentioned something about fighting. You see there are only two of them and four of us here. We could stop and fight them.

ORI: Hey that's not a bad idea. Okay, I'll lure them to some lonely spot and we can clobber the shit out of their blue pants.

PETER: I don't mean that kind of fighting.

WILLIAM: I don't care what kind of fighting you meant, I'm anxious to fight with my fists.

ORI: I'm with you all the way. We're heading back to the same spot where we started. It's lonely enough and what's more, we are fighting for our independence. And where better to fight than on the Independence Hill?

PETER: In that case, I'm with you.

WILLIAM: Now that's the boy. You are learning to put your theory into practice. And how about you Donsy?

DONALD: (*TREMBLING*) Really I don't know.

WILLIAM: Don't tell me you're scared!

DONALD: (*DEFENSIVELY*) No, no! I'm not scared. I'm definitely in it. And how about the girls?

WILLIAM: What about them? Well, they can stay in the car or fight if they want to.

CATHERINE: I'm not fighting in your stupid drunken outlaw brawl. This is nothing but a crime against the Independent State of Papua New Guinea.

WILLIAM: (*ANGRILY*) Crime you say? Look woman, we are fighting against the state for the crimes they commit against its citizens. Me, you hear! Am I not a citizen? Why chase me around? I'm fighting for justice and humanity. You hear that! I'm fighting for my rights!

SFX: THEY SING "WE SHALL OVERCOME"

ORI: When we get to the battleground, I'd like you guys to stay put in the car with the bottles of rum ready. When the two policemen get out of their car and walk towards us, we will rush them. You hear?

SFX: GENERAL AGREEMENT  
CAR IS HEARD TO ACCELERATE  
COME TO AN ABRUPT STOP

ORI: (*TENSELY*) Here we are

SFX: NOISE OF CAR DOORS  
AND SIREN STOPPING.  
RUNNING TOWARD THE

POLICEMAN NO. 1: You are  
stealing and resisting arrest...

ORI: (*SHOUTING*) Now! Get

SFX: SOUND OF GIRLS  
AND FIGHTING:

ORI: (*EXCITEDLY*) Now we're  
flat. Other policemen will be  
Donsy, get the uniforms off the  
quick! The rest of you remove  
boot and the back seats of our  
in the police vehicle. Quick!  
policemen and drag them into the  
them there. They're only un-  
should be okay. We don't want  
hands. Peter and myself will  
uniforms the rest of you, includ-  
get into the back and lay flat.

SFX: GENERAL NOISE  
MOVING ABOUT, DOORS  
SLAMMING CAR DRIVE  
SIRENS BLAZING.

ORI: The idea is to get the girls to  
live and then dispose of the police  
somewhere and sneak off. This  
clean job.

CATHERINE: Don't take no  
otherwise my father will hit me

WILLIAM: That's your problem

SFX: PAUSE, THE SOUND OF  
STOPPING.

ORI: Okay girls, there is your door  
where we picked you up. This  
off. Out!

CATHERINE: (*OBJECTS*) But  
where we... I mean...

WILLIAM: That's your problem  
whore. Sweet dream. (*MOCK*

SFX: GENERAL AGREEMENT IS HEARD. CAR IS HEARD TO ACCELERATE AND COME TO AN ABRUPT STOP.

ORI: (*TENSELY*) Here we are. Now get ready!

SFX: NOISE OF CAR DOORS OPENING AND SIREN STOPPING. FOOTSTEPS RUNNING TOWARD THE MICROPHONE

POLICEMAN NO. 1: You are under arrest for stealing and resisting arrest...

ORI: (*SHOUTING*) Now! Get em! Get em!

SFX: SOUND OF GIRLS SCREAMING AND FIGHTING:

ORI: (*EXCITEDLY*) Now we've knocked them flat. Other policemen will be here any minute. Donsy, get the uniforms off those two policemen quick! The rest of you remove the stuff from the boot and the back seats of our car and put them in the police vehicle. Quick! Donsy strip the policemen and drag them into the grass and leave them there. They're only unconscious. They should be okay. We don't want murder on our hands. Peter and myself will wear the police uniforms the rest of you, including the girls, can get into the back and lay flat. Hurry up!

SFX: GENERAL NOISE OF PEOPLE MOVING ABOUT, DOORS OPENING AND SLAMMING CAR DRIVEN OFF WITH SIRENS BLAZING.

ORI: The idea is to get the girls to where ever they live and then dispose of the police vehicle neatly somewhere and sneak off. This is going to be a clean job.

CATHERINE: Don't take me to my house otherwise my father will hit me for being late.

WILLIAM: That's your problem.

SFX: PAUSE, THE SOUND OF A CAR STOPPING.

ORI: Okay girls, there is your dance hall. This is where we picked you up. This is where you get off. Out!

CATHERINE: (*OBJECTS*) But this this is not where we... I mean...

WILLIAM: That's your problem. Get out whore. Sweet dream. (*MOCKING LAUGH-*

*TER*) Remember you've never seen us in your life before. If we hear any funny stories we'll shut your traps for good. You save?

SFX: SOUND OF CAR BEING DRIVEN OFF.

CATHERINE AND PRISCILLA: (*SHOUTING OBSCENITIES*) Rascals! Rascals!

ORI: (*HAPPILY*) Now to our den, sweet den. We'll leave the stuff there and then abandon the police vehicle and their uniforms at Jacksons or somewhere and walk home.

SFX: SHORT MUSIC BREAK. FADE IN SOUND OF MUSIC AND HOLD IN THE BACKGROUND. CLINKING OF BOTTLES AND GENERAL DRUNKEN CONVERSATIONS.

DONALD: Gees we shouldn't have dropped those girls off.

RADIO ANNOUNCER: Good morning, this is the seven o'clock news. Thieves are reported to have attacked two policemen on Independence Hill last night, knocking them unconscious and stealing their vehicle. The vehicle is a Toyota Patrol Wagon, registration number SWX 33942. Anyone seeing this vehicle is asked to contact their nearest police station immediately.

WILLIAM: Hear that? (*LAUGHS AND MOCKS*)

SFX: SOUND OF LIGHT KNOCKING ON A DOOR.

ORI: (*TENSE WHISPER*) Chuck those things under the bed. It could be the cops (*OPEN DOOR SLOWLY*) Oh! (*EXCITED*) Marianne love, it's you, come baby I thought you had gone for good. Boys, it's only Marianne.

MARIANNE: (*LAUGHS*) Yu wari. Yu save mi meri bilong yu ya. Mino inap lusim yu.

SFX: SUDDEN SOUND OF BANGING ON A DOOR BEING KICKED IN.

ORI: You traitorous bitch! (*CHOKING SOUNDS*)

POLICEMAN NO. 1: You are under arrest! You are under arrest!

## CONTRIBUTORS' PAGE

AMBROSE WAIYIN'S novel was entered in the 1981 Literature Competition.

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PAULIAS MATANE was at the time of writing his poem P.N.G.'s High Commissioner to the United Nations.

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