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One'n'All

by

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with acknowledgements

Jirrbal/Girrimay translation

by

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The play is designed to work as a sort of floating allegory - virtually all of the scenes are drawn from different times and places - but are chosen as they fit into the thematic through line.

All the actors in the play wear the same clothing - possibly just overalls - and pick up various items of clothing, or props, as directed, to indicate what character they are playing, and hence it's culture ~ unless the dialogue or action indicate that already. The purpose of this is to try and show that culture is not the fundamental level of human existence - and for that reason the parts can be played by actors of all different races; however I am still wanting to show the cultural elements themselves in their own right - and for that reason correct accents should be attempted and the gender roles of each culture observed ~ ie. the actors only play characters of the same sex as themselves - but as the gender roles in the cultures of the last three scenes of the play have opened up actors of either sex can play any of them - not just how I've defined it in the script - but in the earlier scenes it should be observed as it is written ~ and for that purpose in this script Actors 1 to 3 are male, and Actor 4 is female.

Although these and other elements of the play break down much of the pretence of performance - the play still should mainly be seen as a performance and as existing in it's own right - in order to clarify itself - with these and other elements just part of this particular performance.

When the audience comes in the stage is dimly lit with just a row of four chairs upstage - when the show is ready to begin the lights fade out and hold in black for a moment and then fade back in to the dim state as the actors come in and sit on the chairs, carrying with them the small items of props or clothing that they need - they keep them by themselves or under the chair in order to draw as little focus to them as possible and help the audience think about them as just part of the performance itself - rather than starting to concentrate on various elements of acting technique etc. The lights then fade out and fade back in to a late afternoon state downstage - it is a scene in the Australian bush before the arrival of the Europeans.

The lights come up on Actor 4 who is already onstage grinding up some cycad nuts - she has a flat rock, or diban, in front of her and a smaller round rock, or mugay, which she is using to grind the nuts into a powder - she has been doing it for a while and the powder now looks just like flour - Actor 1 enters shortly

Actor 4: Jaubool unjin?

Actor 1: Bangool baymbahl budding - bay oorbunyur bangul - mondee dilbun

Actor 4: Minya dilbun?

Actor 1: Goolgar.....bungul ungara bununga yoobun joorool minya dilbun

Actor 4: Bangool yinoona goorlu boorang

Actor 1: Imba - bangool wee-armun ngungarjina - bangool boorang - mundull miyne bay - nunargee bay goolu jaubool oorgun.....nyinda nwarlangoo jungangu - ngunargee moonjun nyinda yalar-ma-ngara

Actor 4: Ngar

Actor 1: Ngar.....imba bangool boorang - murri bay djoorgun dorl djoorgun - bangool boorang.....nyinda unga bambu?

Actor 4: Ngar goorlu moongara jayngbun.....bangool moonga jaynbun - bay ngiringul bin barai - bay garjan barmboong gul jaymbarlngungoor

Actor 1: Ngar

Actor 4: Banginyu jaynja ngarbarli

Actor 1: Ngar, bargool nardja bunnagaran bargool booralaygul - ngoorgeegoo jaymbalaygool

lights then fade out and fade back into a daytime state downstage - it is another place in the Australian bush, but now in the second half of the 1800's - Actors 2 and 1 wearing bush hats walk into the light from the side - not directly from their upstage position, and speak with British accents - they both look a bit tired and Actor 2 is carrying a canteen

Actor 2: *(Leaning back over his shoulder as he walks into the light)* Make sure Drummer gets a good drink.....I think the best thing is to head to those ranges *(looking down right)* we should be able to make them by night fall

Actor 3: Aye

Actor 2: I want to work away from Thompson's border - try and get into the north-west

Actor 3: Aye

Actor 2: How much do you make it so far? *(drinks from canteen)*

Actor 3: About 380 square miles - almost 250 000 acres

Actor 2: Good.....but still not enough - particularly if it keeps getting drier the further we go

Actor 3: Aye

Actor 2:it's gonna take about 400 000 I think - anything less and it's just not worth it.....but this is a damn good start though

Actor 3: Aye that it is (*Actor 2 passes him the canteen*).....you must be pretty happy you came out here now then

Actor 2: Ohll too right.....this is the start of great things (*Actor 3 is drinking from the canteen*) - I can feel it.....all this virgin land.....all this opportunity.....a man can make his fortune here....- what more could you want

Actor 3: Aye

Actor 2:what do you suppose is on the other side of those ranges?

Actor 3:don't know - I've never been this far before.....we could be getting close to the inland sea - there's meant to be good land on the verges of it

Actor 2: If there is an inland sea

Actor 3: True

Actor 2: You ever hear of any blacks talking of it?

Actor 3: No

Actor 3 passes him back the canteen

Actor 2: Me neither.....we best be on the look out too from now on - the blacks Thompson pushed away probably went into this country and there's no telling what to expect

Actor 3: Aye

Actor 2: Keep your carbine at the ready - and when we're set up you'll make sure all your men are armed too - I'm blowed if I'm going to be losing any of my stock to blacks

Actor 3: No...

Actor 2: (*He looks quickly at the ranges again*) Anyway we best push on (*they turn and start walking*) if we can make the foothills by nightfall it'll be a good days progress

Actor 3: Aye

lights fade out, and in the black out a pre-recorded letter, read by Actor 4, is played

Actor 4: (*In voice-over*) My Dearest Mama, Thankyou for your epistle dated the eighth of this instant, I am sorry (*a blue light fades up downstage*) I have not replied sooner but the goings-on at Corralea have proved quite a worthy adversary to my better intentions.

(Actors 2 and 4 arc around from the left, hand in hand, and walk down into the blue light - which becomes a daylight state as they enter it - Actor 2 has white gloves on and a top hat, and Actor 4 has a folded up parasol in her spare hand ~ by the time the reference to being presented is made they are downstage centre, and bow and curtsy toward the audience as the reference is made ~ they then walk all the way back up stage in character to the chairs, arcing around to the right first - as they leave the downstage light the daylight state is faded out but the blue light remains, and after seeing Actor 4 to her seat, Actor 2 then walks back down with Actor 1 into the light and they take up their positions - and wait for the voice over to finish) The month started admirably enough with a visit by the Governor and Lady Norman to the region whom we were presented to, and then had the honour of entertaining at Corallea a few days later on the return leg of their tour. However since they have left the property has been nothing but a hot-bed of trouble drummed up by a radical and mercenary element amongst the shearers - Stuart insists that things shall return to normal soon, but I have wind enough of our financial complications to know that things shall become awkward for us if the wool clip indeed doesn't get through this year - and with ourselves and the children to think of there's simply no way we are going to give in to their quite unreasonable

a daylight state cross fades up, with the blue light lagging until the daylight state is established

Actor 1: They're not going back Mr Anderson and that's all there is to it

Actor 2: Look I don't know if you know how important this clip is - a sheep station may look like a grandiose affair but if that wool doesn't come off and get sold at market I'm in a very difficult position - and I'm not going to sacrifice all of the years of hard work in setting up this property because of the minor quibblings of some shearers

Actor 1: And just what exactly is it about our complaints that you think are minor? - those men have mouths feed, children to look after, wives to provide for

Actor 2: And I don't?

Actor 1: Well....your state of affairs isn't our concern - we're merely here to do a good days work for a good days pay

Actor 2: And that's what you're getting

Actor 1: The hell we are

Actor 2: Look you knew the conditions before you came out here

Actor 1: No you knew them - the union has laid out clearly what the terms and conditions of employment...

Actor 2: *(Cutting in)* Well you've got Buckley's if you think I'm gonna follow that - the day a land holding man has to lay down to the terms and conditions of a mob of workers...

Actor 1: (*Cutting in*) So you want it all your own way do you - it's not enough that you have to own everything - you have to set the terms and conditions on what's left over as well that anyone can make a crust out of

Actor 2: Well that's the way it is - and if you don't like it - you can go and damn well get work somewhere else - or start up your own flamin property

Actor 1: Ohr you think we can do that do you - you think that's how it works

Actor 2: Anyone with the gumption and the fortitude can

Actor 1: Well let me tell you something - even if your class didn't own all the land - even if it was divided equally among everyone it still wouldn't happen - who's gonna shear the sheep - who's gonna clear the land - you can't do it on your own ~ what do you think everyone can sit back like a squatter do you? ~ you've only got it so good because of the damn work we do

Actor 2: Are you saying I don't work

Actor 1: No I'm saying we want our fair share of what's going on.....you live in a dreamland your lot - you think cause you rose to the top everyone can - well it doesn't work that way - you've only got it so good because of what everyone else is doing - under these circumstances it's impossible for everyone to have it as good as you ~ but you'll make us think we can alright but then when we take real steps to equality like a fair wage and a closed shop - you'll pull the rug right out from under our feet - what right have you got to refuse a man work?

Actor 2: What right?! - it's my damn property, that's what right

Actor 1: But your lot own everything - all the properties - all the factories ~ where does that leave everyone else then if you refuse them work what do they do to make a living then? - what's this ownership if a man's starving?

Actor 2: Look I've had enough of this rot - either you tell them to get back to work - or I know where I can get men who will work

Actor 1: Ohr you would wouldn't you - you disgust me

Actor 2: Well what do you want me to do - starve?

pause

Actor 1: No....just don't screw us in the process of staying alive

Actor 2: Well if I don't keep wages down I will stave

Actor 1:so we're the ones who get to wear it

Actor 2: *(Pause, shrugs)* You expect me to?

Actor 1: This is rot

Actor 2: Well look don't complain to me - it's a dog eat dog world out there and that's all there is to it ~ now you can either knock it off and work here or I'll get some people who will, end of story

lights fade out - in the blackout Actors 1, 2 and 4 go and sit amongst the audience and Actor 3, now as William Lane, approaches the audience, and the lights fade back up to just downstage - as he addresses the audience Actors 1, 2 and 4 respond with loud calls of "Hear! Hear!" , and other verbal endorsements and clapping

Actor 3: I'll tell you this now it is labour that produces all of the wealth in society - without labour there can be no stock or improvements - no food or clothes ~ no necessities or luxuries.....yet the workers that produce all of these things get little of them - whilst the idlers who produce nothing get the most.....it is wrong - you know it is wrong - I know it is wrong - it is self evident that it is wrong.....but how does it come about? - for if we are to make right the situation we must first know how it comes about.....I'll tell you how - human greed - the few own what all must have in order to work - a man cannot work but first he must ask the leave of another - and then when he does it is only on that other's terms and conditions and always for that man's benefit - never his own.....and what does that lead to?.....we all know too well what it does - men reduced to mere machines working in the hardest of conditions for an existence wage - barely able to provide for their wife and children let alone look after their own scant needs - is it any wonder that so many live on the verge of destitution - whilst the rich and idle who own everything and do nothing have more wealth than they could ever need in a hundred life times - it is wrong - you know it is wrong - I know it is wrong - it is self evident it is wrong....but what are you going to do about it?.....are you going to sit back like the rest of this idle world and watch it descend slowly into the mire it has so efficiently started to - or are you going to do something about it - are you prepared to join in with the others who have thrown in their lot with the belief that there can be a better way, a better world - and that humanity can rise to it.....men and women no different to you and me - the down trodden.....the cast-offs.....the dreamers..... the one's who have been to the grind stone and know the truth of it all.....the hope of humanity - for once you truly know something there's no going back- and make no doubt about it - we are living in a world where people are living off people - but here in our hearts and minds is the hope....here in our hearts and minds is the solution - and that's exactly what New Australia will be - New Australia will be a society such that mankind has never seen before - a society where all the property will be held in common so as to make available to all full opportunity to work and full opportunity to enjoy the fruits of such work - a society where the first concern of all is the well being of each, and the first concern of each is the well being of all - a society where men and women can live safe in the knowledge that they are protected against all form of want themselves but at the same time are not achieving that by disadvantaging another - this is the kind of society New Australia will be.....but I'll tell you this now - it is no place

for the crooked or faint hearted - we need tall men and true - men and women able to look a question squarely in the face and not come up wanting....men and women such as yourselves - for socialism will not at once make us all we need to be - but it will fill us with a love and a passion for the ideals that will lift us up to that higher plain and together arm in arm mate for mate we will render all of this pain and misery asunder and in the wilds of Paraguay forge a new future for mankind - a future where there is a place for every man, woman and child - a future where everyone can enjoy living to it's highest possible extent - a future which by it's very nature shall inspire the rest of the world to do the same ~ if this is what you want, if this is how you truly feel - if you are one of those brave and noble souls who can throw it altogether behind that one slim hope that one chance - and in so doing bring destiny to it's knees and rendering a better world forever after - then come with us to New Australia and together we shall make it there

lights fade out and fade back into a timber hut in Paraguay, it is a few months after the colony has been established, and Actor 3 is standing over a table, working through some accounts in a book - Actor 1 then approaches him

Actor 1: I've had enough of this Lane - you can't just take whatever you want

Actor 3: What are you talking about

Actor 1: Tozer - he took my tea

Actor 3: Under the Articles of Association all wealth is to be divided equally among all adult members

Actor 1: But it was a gift - from my brother

Actor 3: It doesn't matter - you can't very well enjoy home grown tea while everyone else has to make do with yerba mate - it wouldn't be fair

Actor 1: And this is

Actor 3: Yes - now everyone can enjoy it

Actor 1: Well if they wanted to they should have got some sent over from home as well

Actor 3: That'd just get turned over to the common store as well

Actor 1:you've got a hide you have

Actor 3: Well it's the way it's got to be - it's best for all

Actor 1: No it's not - blow that - I've had enough of this - I'm leaving

Actor 3: Over a pound of tea

Actor 1: That's just the straw that broke the camel's back.....you can't move around here with out being told what to do

Actor 3: We've come to a critical stage of setting up - it's imperative that....

Actor 1: (*Cutting in*) But why's it always got to be do as you say, move as you say

Actor 3: Because I'm the Chairman and the success of the settlement is my responsibility.....if you don't want to pitch in.....

Actor 1: (*Cutting in*) I want to pitch in alright.....but not like this - not anymore.....it kills the spirit in it

Actor 3: The spirits in it alright

Actor 1: (*Cutting in*) Rubbish - don't you ever wonder why all these people are leaving.....why everyone's bickering amongst themselves

Actor 3: Because they're too selfish to think of the common good instead of their own petty wants

Actor 1: Common good! - where's the common good in taking away a personal gift from a man's family.....or in telling a man what to do and how long to do it for

Actor 3: Well how else are people going to know what to do

Actor 1: By nutting it out for themselves.....what do you think you've got out there? - a bunch of idiots.....doing something of your free will and doing something because you're told to are not the same thing.....can't you see why no one wants to do it

Actor 3: (*Pause, thinking*).....not everyone's instantly capable of acting as they should - they need the practise of socialism to lift them to it

Actor 1: And that's why no one's taking it up for themselves

Actor 3: Yes they are

Actor 1: No they're not - even the one's who you think are aren't - they're just blindly following what others tell them to do

Actor 3: Well what do you want me to do - leave everyone to their own devices

Actor 1: Well you're the one who's trying to be fair to all

Actor 3: And where's the fairness in that then when people run awry and others come to grief because of it

Actor 1: But can't you see without the chance of that people are never gonna be good

themselves

Actor 3: *(Pause, thinking)*.....No there's too much at stake here - too many lives

Actor 1: So you're just going to keep forcing your way on others - where's the goodness in that?.....they're not children you know - they're adults.....if this is mankind's higher state you can have it

lights fade out and fade back into 1998, Actor 1 is behind a desk sorting through some papers, Actor 4 comes in to see him

Actor 4: You wanted to see me sir?

Actor 1: Yes.....if you'll just bare with me I won't be a minute *(he quickly finishes sorting and gathering some papers)*.....now Maree.....*(he sighs)*.....sometimes in business you have to make the tough decisions - we didn't become market leader in the Asia-Pacific region by backing away from anything - it's just part of business and it's necessary if anyone's going to survive in business - or survive at all.....these things crop up from time to time and as things have developed we've reached such a time in our operation here.....owing to the Asian currency crisis and the dramatic downsizing of our investment assets we're having to rationalise our staffing and plans for new product and market development.....so I'm afraid we're going to have to let you go - we can't afford to keep you anymore

Actor 4: But I...

Actor 1: It's not you Maree - it's just business - I'm sorry it had to come to this - but if we're to survive this crisis we've got to make these decisions - it's out of our hands.....you've been a very fine worker and a lovely person to have in the building - I'll be sorry to see you go - but we have no choice in the matter - we've almost been wiped flat by this thing - we're hard enough put keeping our head above water, let alone doing anything else.....I'm sorry

Actor 4: *(She nods away what he has just said)*....when's it from

Actor 1: Effective in two weeks....you'll be entitled to severance pay as well.....I hope this gives you enough time to work out alternative arrangements

Actor 4: *(Nodding)* Ohr I'll sort out something

Actor 1: I'm sorry Maree

Actor 4: Ohr no.....it's just what do you do it for? - I work my guts out for this place - and this is what I get greeted with

Actor 1: I know I'm sorry.....but we haven't any choice - we can't afford to keep everyone - and of we do we're only going to go down the tubes.....I wish it could have worked out some other way but it can't - it's just business

Actor 4: I know I'm not blaming you it's just (sighs)

lights fade out, and then fade back in to Maree's flat a month or so later - she is standing at a computer on a table stage right

Actor 4: come on.....come on.....YES! Yes! Yes! I don't fucking believe it.....YES!

Actor 3: Hello...anyone home

Actor 4: Oh, Martin!- (*she runs up to him*) it works! - it fucking well works

Actor 3: What are you talking about

She crosses back to the computer

Actor 4: Yes! I don't believe this - this is so great - this is so...great....

Actor 3: What are you doing

Actor 4: It works - the programme I wrote - it works

Actor 3: What programme

Actor 4: The one I told you about

Actor 3: You haven't told me....I haven't seen you for a month....look at this place - what have you been doing to it - where is everything

Actor 4: I sold it

Actor 3: Why

Actor 4: Just so I can concentrate on this

Actor 3: (*Half laughing*) Why don't you get another job

Actor 4: I don't want one

Actor 3: You're going to have to get one one day

Actor 4: Am I?

Actor 3: Yes.....I don't know why you didn't sue those bastards

Actor 4: What would that achieve

Actor 3: Well it would get you some money

Actor 4: Yeah but it wouldn't help them

Actor 3: Screw them - they had no right to sack you

Actor 4: Yeah well it doesn't matter

Actor 3: You've got to look after yourself sometimes

Actor 4: No I don't - that's what's wrong with the world - everyone's looking after themselves

Actor 3: But if you don't you're never going to survive - people are just going to keep using you for all they can....why don't you take 'em to court - you were on a contract - they didn't honour it.....God you could get thousands - tens of thousands.....take 'em to the fucking cleaners - that's what they did to you

Actor 4: No

Actor 3: Why not - that's the only way you're ever going to get somewhere

Actor 4: But they've almost gone under themselves

Actor 3: Well fuck 'em - they couldn't give a shit about you - so don't you give a shit about them

Actor 4:and so it goes.....when I finally left there I vowed I'd never do the same thing to anyone else

Actor 3: But you're not

Actor 4: It's the same - I'd just be forcing my way on somebody else for my own benefit - it's wrong - that's what's wrong with the world - I don't want to do it

Actor 3: But you won't get anywhere unless you do

Actor 4: But I don't care about that....I just want to do what's positive - I'm sick of all this negativity - destructiveness - I just want to do what's positive because it's positive - I don't care about what comes from it or where it takes me

Actor 3: Well you're on your own then with that

Actor 4: I don't care - it doesn't matter what other people are doing or think - I've finally got over that ~ I just want to do what's positive myself

Actor 3: And what you're doing now is?

Actor 4: Yes - I've put everything into this - I could die and I'd still be happy.....what you do is if you've got something you want to give away for free or can do for free you

enter it in, and then someone else who needs it searches for it and then when they find it they get in touch with you and arrange to get it - but it's all free - there's no money or trade or anything - you're just doing something because it's good to - not because of what you can get out of it.....and because it's all free everyone has equal access to it - no one's locked out or discriminated against like they are now.....the whole things voluntary - there's no force or coercion or anything

Actor 3: And you really think people will do it

Actor 4: Yes

Actor 3: What makes you so sure

Actor 4: Because they have it within them

Actor 3: Huh yeah right

Actor 4:haven't you ever seen like a car crash or something - where people are just helping people and for that one brief moment it lifts up to the higher level and it's just the human spirit.....- I think all of life can be like that - it's just that people are too scared to make the personal sacrifices needed in order for it to happen - but it can happen - all it comes down to is just each person individually - because there is no world or countries or economic systems - just individuals and the way each is.....and if each was like this the world would come to be like this and there'll be no laws or borders or force - just people working together for people - can you imagine how good that will be.....but it never will be if you have achieving that as your aim

lights fade out

Translation

Actor 4: Jaubool unjin?
Where are the fish?

Actor 1: Bangool baymbahl budding - bay oorbunyur bangul - mondee dilbun
He's bringing them - he's just talking to him - we caught alot
of them

Actor 4: Minya dilbun?
What did you catch?

Actor 1: Goolgar.....bungul ungara bununga yoobun
Freshwater catfish..... {he had his eel traps in the water
joorool minya dilbun
but I don't know if he caught any}

Actor 4: Bangool yinoona goorlu boorang
He wouldn't tell you if he did

Actor 1: Imba - bangool wee-armun ngungarjina - bangool boorang
No - not after what he did to them - but he'll soon learn

- mundull miyne bay
- they'll send their spirits out on him and make him sick

- nunargee bay goolu jaubool oorgun
{he won't give him any catfish if he see's him

.....nyinda nwarlangoo jungangu
.....you can't keep everything to yourself and not share it with

everyone else

- ngunargee moonjun nyinda yalar-ma-ngara
- we'd starve if everyone did that}

Actor 4: Ngar
Yes

Actor 1: Ngar.....imba bangool boorang
Yes.....no he'll work it out

- murri bay djoorgun dorl djoorgun - bangool boorang
- even if it has to go to a spear fight - he'll work it out

.....nyinda unga bambu?
I thought you were going to get scrub turkey eggs today?

Actor 4: Ngar goorlu moongara jayngbun
We did but we couldn't find that many

.....bangool moonga jaynbun
.....he found the most

- bay ngiringul bin barai - bay garjan barmboong gul

jaymbarlngungoor

- I tell you he's going to be a great hunter when he grows up - but he
had to boast about them all first before he handed them
around - but that's just the way he is

Actor 1: Ngar
Yes

Actor 4: Banginyu jaynja ngarbarli
{This is almost ready now so I'll take it down}

Actor 1: Ngar, bargool nardja bunnagaran bargool booralaygul
Yes, and I'll go see what's taking him

- ngoorgeegoo jaymbalaygool
see if we can get some ginger leaves too

** Please note spellings used here a roughly phonetically based, and not the
standardised spellings developed by the linguist RMW Dixon*