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SF PERUSALS

# PITCAIRN

A Play for the Stage

by Richard Bean

SAMUEL FRENCH

samuelfrench.co.uk

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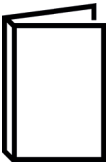
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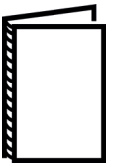
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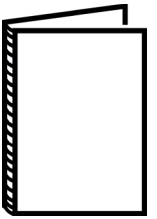
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## ABOUT THE AUTHOR

Richard Bean was born in Hull in 1956. After school, he worked in a bread plant before leaving to study social psychology at Loughborough University.

Richard has worked as a psychologist and a stand-up comedian.

His work for the stage includes:

*Young Marx* (which has just opened London's brand new Bridge Theatre); *The Hypocrite* (which completed runs at the Royal Shakespeare Company and Hull Truck Theatre); *Kiss Me* (Hampstead Theatre Downstairs); *The Nap* (Sheffield Crucible); *The Mentalists* (Wyndham's Theatre); *Made In Dagenham* (Adelphi Theatre); *Toast* (Park Theatre); *Pitcairn* (Out of Joint /Chichester Festival Theatre / Shakespeare's Globe); *Great Britain* (National Theatre); *Under The Whaleback* (The Wilma Theater); *One Man, Two Guvnors* (National Theatre (Lyttelton) / Adelphi Theatre / Theatre Royal Haymarket / Music Box Theatre, New York / World Tour), *2011 Evening Standard Award for Best Play, 2011 Critics' Circle Award for Best Play, 2012 Whatsonstage.com Award for Best New Comedy; a stage version of David Mamet's *House of Games* (Almeida); *The Big Fellah* (produced by Out of Joint); *Pub Quiz is Life* (Hull Truck); *England People Very Nice* (National Theatre), *Olivier Award Nomination for Best New Play; *The English Game* (produced by Headlong); *Up On Roof* (Hull Truck) * Nominated for TMA Play of the Year; *In The Club* (Hampstead Theatre); a version of Moliere's *The Hypochondriac* (Almeida); *The Heretic* (Royal Court), *2011 Evening Standard Award for Best Play; Harvest (Royal Court), *Nominated for Evening Standard and Olivier Best New Play Awards, Winner Critics' Circle Best New Play; *Honeymoon Suite* (Royal Court), *Pearson Play of the Year; *Under The Whaleback* (Royal Court), *George Devine Award; *Toast* (Royal Court); *The God Botherers* (Bush Theatre); *Smack Family Robinson* (Newcastle Live!); *The Mentalists* (Lyttelton Loft, National Theatre); *Mr England* (Sheffield Crucible Theatre).

His radio plays include *Of Rats and Men*; *Yesterday*; *Unsinkable*; and *Robin Hood's Revenge*.

## AUTHOR'S NOTE

It seems to me that mankind's greatest struggle is in how to share the earth, how to live together, with each having enough and no one having too much. And yet we all live under the cosh of pride, lust, habits and traditions. The story of Pitcairn Island's colonisation by Fletcher Christian's band of rovers supplemented by kidnapped women from Tahiti was always bound to tickle me. We will never know how much Fletcher Christian was influenced by Europe's Age of Enlightenment or the French Revolution thinking. Was he a pirate or a philosopher? There is no accepted history of the early years on Pitcairn, the civil war, the role of the women. In reimagining the events for the stage I have muddied the history even further.

## IMPORTANT BILLING AND CREDIT REQUIREMENTS

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## ACKNOWLEDGEMENTS

Max Stafford Clark approached me with the idea for a play about the child abuse trials taking place on Pitcairn Island. I researched these and also read all I could on the history of the island. I found I had little interest in the court cases but was intrigued by the story of Fletcher Christian and his English sailors having found love, freedom and paradise on Tahiti only to have it taken away by Captain Bligh and the imperatives of colony, duty and the bread plant. I convinced Max, not easy, that this was more interesting than the trials and the play Pitcairn was the result.

I didn't go to Pitcairn, they don't like writers, but I talked to a writer who did, Dea Birkett. I am indebted to her.

This is not a history of Pitcairn, it's a play, an imagining.

## FIRST PERFORMANCE INFO

Pitcairn

First produced at Shakespeare's Globe Theatre on 22nd September 2014 with the following cast:

FASTO Vanessa Emme
FLETCHER CHRISTIAN Tom Morley
JOHN ADAMS Adam Newington
HITI Eben Figueiredo
MATA Cassie Layton
MENALEE Naveed Khan
MI MITTI Siubhan Harrison
NED YOUNG Ash Hunter
OHA David Rubin
QUINTAL Samuel Edward-Cook
TE LAHU Lois Chimimba
TE'O Saffron Hocking
WALUA Anna Leong Brophy
WILLIAM BROWN Jack Tarlton
WILLIAM MCKOY Henry Pettigrew

Designed by Tim Shortall
Composed by Adam Pleeth
Choreographed by Orian Michaeli

## CHARACTERS

The play needs a company of sixteen with the men doubling as the marines company for the prologue and the epilogue. If fifteen is the maximum company size then one actress can be cut and Fasto is doubled with Walua. This would require Walua's line to be cut from the scenes where all the women are present.

**MUTINEERS**

| | | |
|---|---|---|
| **FLETCHER CHRISTIAN** officer/ master's mate | 24 | Cumbria |
| **NED YOUNG** officer/midshipman | 24 | Caribean/St. Kitts |
| **MATHEW QUINTAL** AB | 26 | West Country |
| **WILLIAM MCKOY** AB/blacksmith | 26 | Scottish |
| **WILLIAM BROWN** gardener | 30 | Educated/ scrophula scar |
| **JOHN ADAMS** (aka Alexander Smith) AB | 23 | Cockney |

**POLYNESIAN WOMEN** (their 'husbands' in brackets)

| | | |
|---|---|---|
| **WALUA** (Mathew Quintal) | 23 | Manuhane, warm personality, motherly |
| **TE'O** (William McKoy) | 23 | Manuhane, overweight, (already has a baby girl) |
| **MATA** (Ned Young) | 16 | Manuhane, high energy, great looking |
| **MI MITTI** (Fletcher Christian) | 30 | Ra'atira, arrogant, tall, superior, great looking |
| **TE LAHU** (William Brown) | 30 | Arioi, a dancer, an artist |
| **FASTO** (Oha/John Adams) | 25 | Manuhane, traditional thinker, timid |

**POLYNESIAN MEN**

| | | |
|---|---|---|
| **MENALEE** | 30 | Manuhane/a farmer |
| **HITI** | 15 | Manuhane |
| **OHA** | 45 | Ra'atira/overweight |

**MARINES AND OFFICERS** (to double)
**CAPTAIN PIPON**
**CAPTAIN STAINES**
**CALVERT** (Marine)
**MAGEE** (Marine)
**PRATT** (Marine)

A child

## SET

Pitcairn Island. A fist of volcanic rock thrusting out from an expanse of Pacific. It is not a welcoming island. The Pacific crashes against sheer cliffs which rise hundreds of feet from the sea. No sense of a beach, nothing is gentle.

The playing area is the fertile plateau above Bounty Bay. Up stage is a cliff top beyond which is a sea and sky horizon.

Stage right, and high, is a cave, an eyrie. A path to the eyrie snakes down to the playing area.

# PROLOGUE ONE

*1814. A clearing surrounded by trees. Enter a group of English Marines with muskets cocked, ready, casually nervous. There is a basket of collected coconuts.* **CAPTAIN PIPON** *and* **CAPTAIN STAINES** *follow.*

**PRATT** This island's got life sir. Look, someone's gathered these here coconuts.

**PIPON** And someone made the basket.

**PRATT** Oh aye. That kind o' thinking'll be how you made officer.

**MAGEE** I'll wager I'll find a rum tree in a minute.

**CALVERT** It's a damned paradise!

**PRATT** Shh!

*Silence.*

Wood smoke sir.

**STAINES** You can hear wood smoke?

**PRATT** Smell it sir.

**CALVERT** We're on the village.

**STAINES** Company! Consider! Fletcher Christian, has nothing to lose, he knows he will hang. They were young men when they took the Bounty, so they're old now, yes, but not too old to fight. Not all the men were active mutineers so no firing, except in self-defence.

**MATA** *appears, she has a musket raised.* **MATA** *wears a large wooden cross around her neck. She is seen by the* **MARINES** *but not the* **OFFICERS**.

Our aim is to secure the men, alive, and return them to court martial—

**CALVERT** Sir?!

**STAINES** I doubt they still have powder but if they have had peace in this garden of Eden then their reserves may yet be plenty.

**MATA** Yoo kah pahs!

**STAINES** Lord almighty?!

**MAGEE** *raises his musket.*

**PIPON** No firing!

**MATA** Wosing yourley doon?

**PIPON** *(to* **STAINES***)* It's not English.

**CALVERT** It is sir. 'What are you doing?'

**PIPON** We wish to speak with Fletcher Christian.

*The* **OTHER WOMEN** *now appear. They are all either pregnant or carrying babies at the breast. All have wooden crosses around their necks.*

**MAGEE** Strewth!

**STAINES** Greetings! English! Friendly!

**PIPON** Magee! Stop pointing that musket!

**STAINES** Where are your husbands?

**TE LAHU** Es wuhn man.

**CALVERT** Is one man.

**STAINES** What is this man's name?

**TE LAHU** Adam.

**PIPON** Fletcher Christian, is he dead?

**MI MITTI** Titreano?

**CALVERT** *(to* **PIPON***)* Titreano is the name they gave Christian on Tahiti sir.

**MI MITTI** Ai ka wes Titreano—

**MATA** *and* **FASTO** *pull* **MI MITTI** *to the back of the group.*

**TE LAHU** *(louder)* Titreano dead uz hatchet long time.

**CALVERT** *(pedantically)* Christian has been dead as a hatchet for a long time, sir.

**PIPON** I've got the measure of it now thank you Calvert.

*Enter a middle aged man, though looking much older with wild hair and a sun hat obscuring his face. He is carried by* **FOUR WOMEN** *in a kind of sedan chair arrangement. He has a Bible on his lap. They put the sedan chair down.*

**MUTINEER** *(cockney)* You come all this way to hang me then have yer lads!

**STAINES** Not summarily.

**PIPON** Captain Philip Pipon. HMS Tagus.

**STAINES** Captain Thomas Staines. HMS Briton.

**MUTINEER** John Adams.

**PIPON** Your rank?

**MUTINEER** AB.

**STAINES** Your ship?

**MUTINEER** H.M.A.V. Bounty. Welcome to Pitcairn's Island. Fasto! Wickles for everyone. Jump to it girl! And summat to slake the thirst of these officers!

**PIPON** Calvert! Take the company through to the village.

**MUTINEER** They'll spoil you. Aye.

**PIPON** How much might they spoil them?

*They square off. The rope starts to slip.*

**ADAMS** Oi! She's slipping down.

**QUINTAL** *stands his ground so* **NED** *takes up some of the rope.*

**NED** McKoy, call us a shanty.

**QUINTAL** *(singing)*
THAT BASTARD BLIGH HE LASHED ME TWICE!

**ALL** Heave away! Haul away!

**QUINTAL** *They'll lash me no more in my life*
I'm bound to Pitcairn's Island.

**ALL** Haul away you rolling King
Heave away! Haul away!
All the way you'll hear me sing
We're bound to Pitcairn's Island.

*The work is done. The sled secured. The* **GIRLS** *come back with water. The* **MEN** *sit and drink.* **MATA** *gives* **HITI** *a half coconut. He is smitten. He drinks the milk walking forwards for direct address, and fourth wall breaking engagement with the audience.*

**HITI** I was in the fields on my island, Tubuai, my island called Tubai, not Tahiti. I am from Tubai, not Tahiti. Understand? Do you understand? Where am I from? *(Tubuai)* Which is not? *(Tahiti)* You are intelligent and will be wealthy. When you grow up. With many pigs. I saw three trees where the sky meets the sea. I know it is the three masts of an English ship because when I was a small small boy King Toote came to my island *(Tubuai)* Who is King Toote? *(Captain Cook)* Yes, very clever. You will be wealthy when you grow up with many pigs. And King Toote touched my head with his hand, and did like that with my hair. Like that. So when I saw the trees I ran down to the beach. My island...? ... *(Tubuai)*

has a beach, white, beautiful, not like here. Only one good thing about Pitcairn, no flies.

**MATA** *walks by teasing him. He places his hand on his penis. Just placed, no frottage.*

Two good things about Pitcairn. No flies and Mataohu. She makes me hard. She's seventeen. I'm fifteen. Mmmm. The ship was called His Majesty's Armed Vessel Bounty, but no flag. It was not King Toote it was Titreano. In English Fletcher Christian, but we say Titreano. Can you say Titreano? *(Titreano)* Beautiful. You will be wealthy when you grow up with many pigs. Titreano had a coat with iron buttons. We don't have iron on my island, it is wonderful, iron, I love it.

*He points up to* **FLETCHER CHRISTIAN**.

Titreano made me his taio, which is blood friend until death. He gave me porter to drink, which tastes like piss, and makes you sick, very good. He then give me an iron button, look, beautiful, but no jacket, not yet. Maybe soon. Titreano gave me a job on the Bounty as an AB which means "nearly a God". I asked my mother if I could go sail away with Titreano and her advice was "always kill the fish before you eat it". What do you think that means? I had no idea, so here I am now on Matakitereangi, but because I am now English, I will call it Pitcairn. Not Pitcairn Island, you don't say England Island do you, no, just Pitcairn.

**QUINTAL** Where's my dog Alex Smith? A country squire needs a damned dog for his dirty acres.

**ADAMS** All them dogs is locked in the chart room. Ain't nofin to do wi' me.

**QUINTAL** *looks up at* **CHRISTIAN** *who is scanning the horizon.*

**QUINTAL** If Bligh turns up here with a man o'war, we could defend this island.

**MCKOY** That stinking Jesuit's dead and rotting in hell.

**NED** Wouldn't surprise me if he's back in Deptford right now, fitting out a prison ship with manacles for seven.

**ADAMS** Six.

**QUINTAL** 'cause you was sick in your hammock, want yer? Slept right through the whole watch didn't yer? Woke up in the morning to a new captain.

**ADAMS** Aye, that's it.

**MCKOY** You're as tarred as any of us Alex Smith, and Bligh he seen you too, aye.

**QUINTAL** I heard him whisper your name as he climbed into the launch. "Alex Smith", "Alex Smith". He was stowing your name away ready for the admirals.

**ADAMS** I'll be alright then 'cause Alex Smith ain't my name.

**QUINTAL** Reckless Jack that's your name!

**MCKOY** If you're nae Alex Smith who are ye? Bonny Prince Charlie?

*Enter* **WILLIAM BROWN. BROWN** *is carrying a note book. He is dressed not as a seaman, but as a gardener.*

**BROWN** Mister Young, sir! Wonderful news!

**QUINTAL** You've found some more women?

**BROWN** I thought it unsupposable, but this land has been populated before! The land was farmed, and is planted with many different species—

**OHA** *and* **MENALEE** *address the* **WOMEN**, *ignoring the* **MUTINEERS**.

**OHA** *(to the* **OTHER POLYNESIANS***)* Their gardener is saying what I was saying on the ship, our people have lived on this island here before.

**MENALEE** This is the lost island of Matakiterangi?

*The* **POLYNESIANS** *gather round. Excluding the English.*

**MCKOY** Oi! Mammu Mammu!

**QUINTAL** Speak English!

**NED** Menalee, what is all this excitement?

**MENALEE** Owuz folk back afore.

**OHA** Plenty marae, yus ken?

**MENALEE** Marae. Stone, stone, stone, stone.

**NED** A temple?

**MENALEE/OHA** Eyeuh!!!

**BROWN** There's breadfruit, coconuts, yams, plantains, two different types of banana and the mulberry tree for cloth. We can make clothes!

**QUINTAL** I got no plans to wear no damned clothes.

**BROWN** Where is Mister Christian?

**NED** On his watch.

**NED** *indicates where* **CHRISTIAN** *is and* **BROWN** *heads off to tell him the news. Enter* **MI MITTI**, *tall and superior, she's just bathed.*

**QUINTAL** Eh up lads! The queen's coming. Stand to attention. Mine already is! Strewth, look at that, she gets me all venereal. I'm gonna tup her, if it takes my last breath.

**NED** Quintal, I'll counsel you to leave Christian's girl alone.

**QUINTAL** Go wipe. And I'll counsel you Ned Young not to build your house too near me. I don't want to keep you awake at nights.

**NED** And what is it that might disturb me?

**QUINTAL** The sound of my balls slapping again' her arse.

**NED** *walks down and joins* **MI MITTI**. *He sits.*

**NED** Mi Mitti, I see you found a bathing pool.

**MI MITTI** Eeyeuh! No flies.

**NED** You must be on your guard against Mister Quintal.

**MI MITTI** I am ra'atira. He knows he cannot speak to me.

**NED** He considers all the rules are now rewrit, and I'm afraid the fact of you being high born will not constrain his behaviour.

**CHRISTIAN** *approaches.*

*(to* **CHRISTIAN***)* This is the last sled. The ship is voided.

**CHRISTIAN** What of the boats?

**NED** The jolly boat and the canoe are hauled and secured above the tide.

**CHRISTIAN** Have the people had their ration?

**NED** Not yet.

**CHRISTIAN** Hold it back.

**NED** I can't control them, and now that the work is done they will want to take their pleasures with the women.

**CHRISTIAN** No! The "House" must sit tonight, and sober.

**NED** The Lords or Commons sir?

**CHRISTIAN** The Lords and Commons as one. I plan to open the meeting by taking off my uniform. I will place it on the fire, and then ask you to take off your tunic and do likewise.

**NED** I know of no successful society that does not have some vestige of hierarchy.

**CHRISTIAN** This levelling is more painful for us. The men are trading the short, brutal, scurvy-ridden life of an AB for a cottage in Arcadia.

**NED** With respect sir, you and I are not equal in sacrifice. Your family were already bankrupted and their lands on the Isle of Man taken in lieu before you could have your portrait

painted. This contrasts with my fortune on St Kitts which is intact.

**CHRISTIAN** Brutal.

**NED** Now is the time for truths. Before your Parliament of the people further depletes, by enclosure, what little of the earth is left to me.

**CHRISTIAN** I count it a blessing, that my family were bankrupted before my portrait was painted. My mother might forget me more easily.

**NED** Mine must suffer, I have two portraits.

**CHRISTIAN** Don't speak of this with my wife. She naturally presumes that as an officer I'm heir to a fortune.

**NED** She will find your ideas of equality difficult.

**CHRISTIAN** Perhaps, but the division between quarter deck and forecastle cannot continue.

**NED** Why not?

**CHRISTIAN** Because this island is a new leaf. Why foul it with tradition?

**NED** Easy to say when you've lost your fortune.

**CHRISTIAN** Your fortune may be extant on St. Kitts, but you will never see it again. You will see a rope sooner.

**NED** So what are the principles of this levelling?

**CHRISTIAN** Reason and individualism. Our age has gifted us with thinkers that have shown us a rational approach to life and nature, allowing us to question faith and tradition. Spinoza –

**NED** —a Jew?

**CHRISTIAN** He was excommunicated from the synagogue –

**NED** —so a nobody and a Jew.

**CHRISTIAN** God did not give us Pitcairn? I found it by reason, by charts, by science!

**NED** I prayed every night.

**CHRISTIAN** You know the truth. There was no celestial hand.

**NED** What of God, here?

**CHRISTIAN** Imagine life without the clergy?! When we were in Tenerife I discussed with a French officer, a prisoner on The Daffodil, and he told me that there is a movement to raise the third estate, the serfs, and this thinking comes from the aristocracy! He said that in his lifetime he expected all men in his country to be equal.

**NED** They'd still be French. We are both gentlemen, I expect no less from the division of this island than you.

**CHRISTIAN** And I will have no more than any man.

**NED** Then I will take my reduction in good heart.

**CHRISTIAN** Such gloom! We have everything we need!

**NED** We have no physician.

**CHRISTIAN** Are you ill?

**NED** Not yet.

**CHRISTIAN** We shall live better here than on rations. Ned, one last order, before we abdicate all authority, we must have the dogs killed. Their barking will betray us.

**NED** They can't be heard in Deptford.

**CHRISTIAN** If a ship arrives, they'll give us away.

**NED** Quintal won't take kindly to the killing of his dog.

**CHRISTIAN** What is his mood?

**NED** Foul. As ever.

**CHRISTIAN** I blame myself, for Quintal.

**NED** Are you mother or father?

**CHRISTIAN** When the pressed men ran, Bligh sent me out to recruit, under oath not to disclose our destination. I found McKoy and Quintal in a tavern. I couldn't sway them, initially, and then I said the word.

**NED** Tahiti.

**CHRISTIAN** Since Cook Tahitian girls have ousted mermaids in every sailor's imagination.

*A scream as* **QUINTAL** *starts urinating in front of the girls.*

**NED** And yet from today, Quintal is my equal?

**CHRISTIAN** And not just Quintal.

**NED** There is someone lower?

**CHRISTIAN** The natives.

**NED** *(laughs)* This is scoptical!

**CHRISTIAN** You, yourself, as a quadroon, are one quarter native.

**NED** And three quarters English gentleman. Do you have plans to enfranchise the women?

**CHRISTIAN** Ned, I'm not mad.

**NED** I no longer know what to expect. What was revolutionary yesterday, today is Tory policy.

**CHRISTIAN** Muster the crew and the chiefs at dusk on the log there, in this clearing. This will be our Parliament.

**NED** There will be violence if the men perceive their station undercut. Put your equality proposals before the crew alone, and let them decide.

**CHRISTIAN** *(he considers)* Very well. But kill the dogs first.

**CHRISTIAN** *turns and goes to the fire and gets himself some food and water. The* **MEN** *disperse. The* **WOMEN** *are gathered around the fire. A pot is cooking.* **MI MITTI, TE LAHU, WALUA, TE'O, FASTO** *and* **MATA.**

**NED** Rum and pleasures will be delayed this evening!

**QUINTAL** Go wipe your arse! Walua! Girl! I'm gonna dock you all the darkmans!

**WALUA** *giggles.*

**NED** No drinking! There are decisions to be made. At the log. Sober. On the bell! Hiti!

**QUINTAL** *exits.* **HITI** *comes over.*

**HITI** Aye sir!

**NED** Because of your brave and constant service Titreano has promoted you to "midshipman", which means "at God's right hand". This tunic is yours.

**NED** *takes off his naval tunic and gives it to* **HITI**, *who puts it on, it's way too big.*

**HITI** Tank yoo sir!

**NED** The dogs are locked in the Bounty's chart room. Go back down to her, and—

**HITI** —her? Who her?

**NED** A ship in the English navy is a she, a her, because like a woman if you look after her, she'll look after you. It'll make sense when you're older.

**HITI** Aye, aye, sir.

*He hands over a key.*

**NED** Kill the dogs.

**HITI** Ah like em dogs.

**NED** Hiti, when a sailor says "aye, aye sir" what does it mean?

**HITI** First cum aye mean him ken di order, uderwun aye mean him gonna do it.

**NED** Thus. Kill the dogs!

**HITI** Aye, aye, sir!

**NED** And when you've done it, show me your thumb, like this.

**NED** *demonstrates a thumbs up.*

That means all is well.

**HITI** *tries a thumbs up, but does it with both thumbs.*

We don't use both thumbs or we'd fall over the gunwale—

**HITI** – one hand fe me, one hand for the ship.

**NED** Good, you're learning. Both thumbs up is reserved for the most brilliant thing, the most fantastical event. Go on!

**HITI** Aye, aye sir.

**HITI** *runs off, but stops to stare at* **MATA**. *She walks down stage for direct address.*

**MATA** That's Hiti. He's only a boy. Fifteen. Watch what he does. *(Beat)* He stares at me. He'll touch his dick in a minute, watch.

*A couple of beats of staring from* **HITI** *and then he touches his dick.*

These English sailors, their cocks are poxy. They are not circumcised. Urgh! And how can I describe their breath? You know what a dead shark's arse smells like? Yes? You, I'm talking to you. Yes. So it's about twice as bad as that. Why do we sleep with them then? For these.

*Holds up a nail.*

Nails. Girls, hands up, who would sleep with a sailor for a nail? Two nails? *(There's always one)* Most of you ladies would say "no". But on my island there is no iron. A nail for us is a miracle, a piece of the sun. So the question you girls should ask yourselves is, "would I have sex with a stranger for a piece of the sun". Ah! One night I fell asleep on T

the Bounty with Ned Young. Titreano woke him and they went up on deck. I followed, silently, a few paces behind. I saw my Ned and Titreano, they did this together, they took their knives and they started cutting through the rope of the anchor, which is really thick, as thick as, an arm. You! Raise your arm.

*She mime saws through the audience member's arm.*

And they sawed and sawed and when it was cut the rope slipped into the lagoon, and the Bounty started to drift and I saw that there was a boat ahead with men rowing and it was pulling us out of the reef towards the open sea. Yes, we were being stolen, like chickens, like goats, stolen away, our lives stolen, never to see Tahiti again.

**NED** Hiti!

**HITI** Aye, aye sir!

**HITI** *runs off.* **NED** *exits.*

**TE'O** I'm starving. I could eat a whale.

**MATA** So do we now eat separate from the men again, like on Tahiti.

**FASTO** Yes! It is tapu!

**TE'O** I like eating with the men, they're funny.

**MI MITTI** We are Tahitian women, we don't eat with the men. It is tapu.

**WALUA** We're not on Tahiti!

**MI MITTI** We must not lose our traditions, or we lose ourselves.

**FASTO** What are the rules?! It's so confusing!

**WALUA** We're English now!

**TE'O** Yes. We were four months on the ship. All our traditions are lost. We are no longer Tahitian. And I don't care. I like being English.

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