

Scene 1

[KANGAROO, WOMBAT and KOOKABURRA are sitting on stage in different places. A plain-looking LIZARD sits towards the front of the stage. PLATYPUS skips onto the stage, pirouetting and stopping every now and then to preen himself and admire his reflection in the water.]

- NARRATOR:** Long, long ago, when the earth was new and animals newly made, there lived a handsome creature called Platypus. He was half bird, half mammal. He had the beak of a bird and the feet of a graceful bird.
- His face was exquisite, with large soft eyes. He had long soft fur that shimmered and shone with all the colours of the rainbow. His body was roly-poly round and his tail long and exceedingly bushy.
- PLATYPUS:** [*Looking at LIZARD pitifully*] No other animal has my rainbow fur, my delicate beak, my dainty feet. Oh, and my beautiful eyes! How handsome am I! I'm so cool.
- NARRATOR:** Some days, he craved the company of other animals. Not because he was lonely, oh no, but because he wanted to hear them tell how good looking he was – and to criticise them.
- PLATYPUS:** [*Looking at WOMBAT*] Wombat, don't you wish you had my gorgeous tail?
- WOMBAT:** Well, Platypus, if I had your tail, which is indeed gorgeous, I would have to dig a much longer entrance to my burrow to accommodate it.
- PLATYPUS:** [*Turning to face KANGAROO*] Kangaroo, your legs are far too large for your body. Wouldn't you look better with my fine limbs?
- KANGAROO:** Your legs are indeed the envy of all, but don't you see that I need big legs to jump the way I do? [*Jumps away, angrily*]

The Others Playscript 59

David Z. Saltz



The Others Playscript 59:

Playscript ,1971 Catalog of Copyright Entries Library of Congress. Copyright Office,1960 "Slaughter Night", and *Other Plays* Roger Howard,1971 Slaughter night The meaning of the statue The travels of Yi Yuk sa to the caves at Yen an Returning to the capital Writing on stone Korotov s ego theatre Report from the City of Reds in the year 1970 The drum of the strict master The play of iron Episodes from the fighting in the east A new bestiary **AKASHVANI** Publications Division (India),New Delhi,1955-03-29 Akashvani English is a programme journal of ALL INDIA RADIO it was formerly known as The Indian Listener It used to serve the listener as a bradshaw of broadcasting and give listener the useful information in an interesting manner about programmes who writes them take part in them and produce them along with photographs of performing artists It also contains the information of major changes in the policy and service of the organisation The Indian Listener fortnightly programme journal of AIR in English published by The Indian State Broadcasting Service Bombay started on 22 december 1935 and was the successor to the Indian Radio Times in english which was published beginning in July 16 of 1927 From 22 August 1937 onwards it used to published by All India Radio New Delhi In 1950 it was turned into a weekly journal Later The Indian listener became Akashvani English in January 5 1958 It was made a fortnightly again on July 1 1983 NAME OF THE JOURNAL Akashvani LANGUAGE OF THE JOURNAL English DATE MONTH YEAR OF PUBLICATION 29 03 1959 PERIODICITY OF THE JOURNAL Weekly NUMBER OF PAGES 48 VOLUME NUMBER Vol XXIV No 13 BROADCAST PROGRAMME SCHEDULE PUBLISHED PAGE NOS 2 6 38 45 46 ARTICLE 1 Eradication Of Illiteracy 2 Thirty Years In Theatre 3 During My Life Time 4 Hari Jans In The Changing Social Pattern 5 Chemist Ry And Industrial Progress 6 Good English Pronouns 7 Ludwig W Ittgenstein s Philosophy AUTHOR 1 Prem Kirpal 2 Adi Marzban 3 Dha1swan Tirama Rau 4 S B P Pattabhirama Rao 5 Academician Alexander Nesmeyangv 6 Father J Hession S J 7 Dr Mrs Pratima Bowes KEYWORDS Depressing special features basic education pessimism Fresh fields different view Spectacular reaction Special measures four fold programme new social values Chemistry s help in the past new stride new fabrics Different kinds correct grammer for emphasis modern grammarians Ready response ideal language the remedy his influence Document ID APE 1958 J J Vol 1 13 Prasar Bharati Archives has the copyright in all matter published in this and other AIR journals For reproduction previous permission is essential **Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office** Library of Congress. Copyright Office,1977 *Dramas and Works Prepared for Oral Delivery* Library of Congress. Copyright Office,1978 **Catalog of Copyright Entries, Third Series** ,1961 *Stage Directing* Jim Patterson,2014-08-19 Flexible and concise Stage Directing details the seven steps that make up the directing process selecting a work analyzing and researching the playscript conceiving the production casting beginning rehearsals polishing rehearsals and giving and receiving criticism Each step is highlighted with valuable directing tips as well as

examples from modern and contemporary playscripts and productions Exercises objectives and key terms put directing precepts to a practical test revealing what is significant about each phase of the process Over eighty charts graphs and photographs unite to exemplify the text With a fresh voice and an engaging writing style Patterson provides insightful questions suggestions and illustrations that define and invoke contemplation about the role of the director Three original short plays provide the opportunity for hands on analysis and the application of practical concepts In a final essay Patterson highlights the function and growing artistry of the director in the modern and postmodern theatre by concisely examining the history of the director

A Companion to Brian Friel Richard Harp, Robert C. Evans, 2002 American Theatre, 2008

Play Directing Francis Hodge, 1988 This authoritative and highly respected classic text and workbook explores all aspects of directing plays in live theatre including working with actors playwrights and designers Thoroughly revised and updated Play Directing Fourth Edition outlines for readers a technical method for examining the structure of ALL playscripts in order to show how plays are made and how directors can prepare Author Francis Hodge focuses on the various methods a director can use in communicating with actors and designers In addition Hodge illustrates how to bring out the actor through visual stimulations and through the development of oral aural expertise *The School Librarian*, 1991 *Filmfacts*, 1959

Screenwriting Steven Maras, 2009 Working across contemporary histories of film and screenwriting and US screenwriting manuals from the 1910s and 1920s this volume breaks new ground in thinking about the nature of scripting and how screenwriting took shape as a particular kind of practice *The Tournament Tradition and Staging The Castle of Perseverance* Steven I. Pederson, 1987

The Shakespeare Apocrypha Douglas A. Brooks, 2007 Brings together a number of articles from an international group of scholars united around the topic of the Shakespearean Apocrypha These articles are followed by a series of book reviews on Shakespeare scholarship and notes on the contributors

The Art of Play Directing, 1943 **Understanding Playscripts** Roger Gross, 1974 Problems of Transformation in the Adaptation of Shakespeare's Tragedies from Play-script to Cinema Donald S. Skoller, 1982 **The Reality of the Theater Event** David Z. Saltz, 1992

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