

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

Richard Bailey



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Playscript, 1971 Catalog of Copyright Entries Library of Congress. Copyright Office, 1960 **Children's Play and Development** Ivy Schousboe, Ditte Winther-Lindqvist, 2013-06-20 This book provides new theoretical insights to our understanding of play as a cultural activity All chapters address play and playful activities from a cultural historical theoretical approach by re addressing central claims and concepts in the theory and providing new models and understandings of the phenomenon of play within the framework of cultural historical theory Empirical studies cover a wide range of institutional settings preschool school home leisure time and in various social relations with peers professionals and parents in different parts of the world Europe Australia South America and North America Common to all chapters is a goal of throwing new light on the phenomenon of playing within a theoretical framework of cultural historical theory Play as a cultural collective social personal pedagogical and contextual activity is addressed with reference to central concepts in relation to development and learning Concepts and phenomena related to ZPD the imaginary situation rules language play collective imagining spheres of realities of play virtual realities social identity and pedagogical environments are presented and discussed in order to bring the cultural historical theoretical approach into play with contemporary historical issues Essential as a must read to any scholar and student engaged with understanding play in relation to human development cultural historical theory and early childhood education *Interpreting the Play Script* Anne Fliotsos, 2011-08-17 One type of analysis cannot fit every play nor does one method of interpretation suit every theatre artist or collaborative team This is the first text to combine traditional and non traditional models giving students a range of tools with which to approach different kinds of performance Some Other Note Ross W. Duffin, 2018 English comedy from the fifteenth to the early seventeenth century abounds in song lyrics but most of the original tunes were thought to have been lost until now By deducing that playwrights borrowed melodies from songs they already knew Ross W Duffin has used the existing English repertory of songs both popular and composed to reconstruct hundreds of songs from more than a hundred plays and other stage entertainments Thanks to Duffin s incredible breakthrough these plays have been rendered performable with period music for the first time in five hundred years Some Other Note not only brings these songs back from the dead but tells a thrilling tale of the investigations that unraveled these centuries old mysteries Publisher description **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
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