

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

Tao Wei



The Others Playscript 59:

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 **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 **Some Other Note** Ross W. Duffin, 2018-01-09 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 **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 Pattabhira 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 Catalog of Copyright Entries, Third Series ,1961 **"Slaughter Night", and Other Plays** Roger Howard,1971

A Companion to Brian Friel Richard Harp,Robert C. Evans,2002 **The Collected Works of Harold Clurman** Harold Clurman,2000-02 Applause Books For six decades Harold Clurman illuminated our artistic social and political awareness in thousands of reviews essays and lectures His work appeared indefatigably in The Nation The New Republic The London Observer The New York Times Harper s Esquire New York Magazine and more The Collected Works of Harold Clurman captures over six hundred of Clurman s encounters with the most significant events in American theatre as well as his regular passionate embraces of dance music art and film This chronological epic offers the most comprehensive view of American theatre seen through the eyes of our most extraordinary critic 1102 pages hardcover **Medieval and Renaissance Drama in England** John Pitcher,2001-11 Medieval and Renaissance Drama in England is an international volume published every year in hardcover containing essays and studies as well as book reviews of the many significant books and essays dealing with the cultural history of medieval and early modern England as expressed by and realized in its drama exclusive of Shakespeare **Dramas and Works Prepared for Oral Delivery** Library of Congress. Copyright Office,1978 *Beginning 3D Game Development with Unity* Sue Blackman,2011-08-18 Beginning 3D Game Development with Unity is perfect for those who would like to come to grips with programming Unity You may be an artist who has learned 3D tools such as 3ds Max Maya or Cinema 4D or you may come from 2D tools such as Photoshop and Illustrator On the other

hand you may just want to familiarize yourself with programming games and the latest ideas in game production This book introduces key game production concepts in an artist friendly way and rapidly teaches the basic scripting skills you ll need with Unity It goes on to show how you as an independent game artist can create casual interactive adventure games in the style of Telltale s Tales of Monkey Island while also giving you a firm foundation in game logic and design The first part of the book explains the logic involved in game interaction and soon has you creating game assets through simple examples that you can build upon and gradually expand In the second part you ll build the foundations of a point and click style first person adventure game including reusable state management scripts load save functionality a robust inventory system and a bonus feature a dynamically configured maze and mini map With the help of the provided 2D and 3D content you ll learn to evaluate and deal with challenges in bite sized pieces as the project progresses gaining valuable problem solving skills in interactive design By the end of the book you will be able to actively use the Unity 3D game engine having learned the necessary workflows to utilize your own assets You will also have an assortment of reusable scripts and art assets with which to build future games

Durational Cinema Michael Walsh, 2022-12-08 This book argues for a durational cinema that is distinct from slow cinema and outlines the history of its three main waves the New York avant garde of the 1960s the European art cinema in the years after 1968 and the international cinema of gallery spaces as well as film festivals since the 1990s Figures studied include Andy Warhol Ken Jacobs Chantal Akerman Marguerite Duras Claude Lanzmann James Benning Kevin Jerome Everson Lav Diaz and Wang Bing Durational cinema is predominantly minimal but has from the beginning also included a more encompassing or encyclopedic kind of filmmaking Durational cinema is characteristically representational and converges on certain topics the Holocaust deindustrialization the experience of the working class and other marginalized people but has no one meaning signifying differently at different moments and in different hands Warhol s durational cinema of subtraction is quite different from Jacobs s durational cinema of social disgust while Lav Diaz durational sublime is quite different from Kevin Jerome Everson s unblinking studies of African American working people

Economies of Early Modern Drama Anne Enderwitz, 2023-09-29 This book provides new insights into how theatre responded to changing economic practices and structures It reviews discourses on household management and commerce to create a rich context for the discussion of socio economic actions and transactions in *Macbeth* *Othello* and *Timon of Athens* as well as in city comedies by Ben Jonson and Thomas Middleton By approaching discourses on economy and commerce as complementary the book opens up a diverse field of socio economic practices including the gendered division of duties in the household new modes of valuation and evolving credit instruments Theatre provides unique access to this field In contrast to practical and policy oriented discourses it addresses socio economic change and its vicissitudes in a spirit of experimentation testing the ethical limits of socio economic action and accustoming audiences to the demands of a changing socio economic reality Theatre thus offers a vital contribution to the prehistory of political economy On the London stages self interest emerges as a key motive of socio

economic action and theatre playfully explores its ambiguous status as a partly rational and partly excessive force that has a new ordering function but also creates social conflict At the same time by staging the contradictory demands of ethics and efficiency in economic decision making early modern plays offer access to a changing understanding of prudence that has a Machiavellian touch by aligning with the pursuit of private interest prudence sheds some of its ethical content and becomes foremost an instrumental faculty

Towards a Poetics of the Mental Health Play Anja Drautzburg, 2020 This study traces key developments in theatre's engagement with mental health since the 1970s It introduces and applies the concept of the mental health play as accurate and timely in addressing the way mental distress and mental illness have been brought to the stage The study argues that the theatre is a central calibrator for reflecting developments and tensions in as well as attitudes towards mental health care and thus opens up a domain that still has stereotypes and myths attached to it Theatre's representations of mental distress inform and shape cultural production and vice versa Mental health plays are central in encouraging and fostering conversations about mental health and they thus intervene in ongoing debates Due to its interdisciplinary approach this study contributes to and extends existing research in multiple fields including theatre and science performance studies and the medical humanities

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

The Arts of the Prima Donna in the Long Nineteenth Century Rachel Cowgill, Hilary Poriss, 2012-06-01 Female characters assumed increasing prominence in the narratives of nineteenth and early twentieth century opera And for contemporary audiences many of these characters and the celebrated women who played them still define opera at its finest and most searingly affective even if storylines leave them swooning and faded by the end of the drama The presence and representation of women in opera has been addressed in a range of recent studies that offer valuable insights into the operatic stage as cultural space focusing a critical lens at the text and the position and signification of female characters Moving that lens onto the historical The Arts of the Prima Donna in the Long Nineteenth Century sheds light on the singers who created and inhabited these roles the flesh and blood women who embodied these fabled doomed women onstage before an audience Editors Rachel Cowgill and Hilary Poriss lead a cast

of renowned contributors in an impressive display of current approaches to the lives careers and performances of female opera singers Essential theoretical perspectives reflect several broad themes woven through the volume cultures of celebrity surrounding the female singer the emergence of the quasi mythical figure of the diva explorations of the intricate and sundry arts associated with the prima donna and with her representation in other media and the diversity and complexity of contemporary responses to her The prima donna influenced compositional practices determined musical and dramatic interpretation and affected management decisions about the running of the opera house content of the season and employment of other artists a clear demonstration that her position as first woman extended well beyond the boards of the operatic stage itself The Arts of the Prima Donna in the Long Nineteenth Century is an important addition to the collections of students and researchers in opera studies nineteenth century music performance and gender sexuality studies and cultural studies as well as to the shelves of opera singers and enthusiasts

“Mouths on Fire with Songs”. Caroline De Wagter, 2013 This book the first cross cultural study of post 1970s anglophone Canadian and American multi ethnic drama invites assessment of the thematic and aesthetic contributions of this theater in today s globalized culture A growing number of playwrights of African South and East Asian and First Nations heritage have engaged with manifold socio political and aesthetic issues in experimental works combining formal features of more classical European dramatic traditions with such elements of ethnic culture as ancestral music and dance to interrogate the very concepts of theatricality and canonicity Their mouths on fire August Wilson these playwrights contest stereotyped notions of authenticity Inspired by songs of anger passion experience survival and regeneration the plays analyzed bespeak a burning desire to break the silence to heal and empower Foregrounding questions of hybridity diaspora cultural memory and nation this comparative study includes discussion of some twenty five case studies of plays by such authors as M J Kang August Wilson Suzan Lori Parks Djanet Sears Chay Yew Padma Viswanathan Rana Bose Diane Glancy and Drew Hayden Taylor Through its cross cultural and cross national prism Mouths on Fire with Songs shows that multi ethnic drama is one of the most diverse and dynamic sites of cultural production in North America today

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