

**(ALL THE FOLLOWING EXCERPTS ARE REPRINTED  
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*Among the many imperatives for the playwright, one of the most important is to get his/her drama off the ground as soon as possible. I call this the “why-is-this-day-different-from-any-other-day” pressure.*

*What impresses me about these beginning playwrights (none of them had ever written a play before) is their ability to get their plays up and running in the opening pages of their plays.*

*What follows are the opening scenes of the developing student plays. These plays will be developed further and produced at Peking University in the spring semester of 2008—a first for PKU.*

*“On the Lantern Festival”*

A play in one act  
by

He Shanshan  
(Hattie)

Place: A tall building in a vast city. Dominating  
The stage is a glass elevator.

Time: the end of the day on the Lantern Festival,  
Just before the building closes down

Characters:

Elevator Boy:

Young, smart, cute, fed up with his present life, eager to  
dialogue, positive.

Young Lady:

White-collar, elegant, boring job, monstrous boyfriend,  
sometimes forgetful.

*(Elevator Boy is sitting in the elevator)*

Elevator Boy

Life is boring. Everyday. Same thing. Just standing in this damned elevator. Up and down, up and down—even today—I still have to work on the day of The Lantern Festival!

(He looks at the clock)

27.5 seconds to six. The happiest moment in my life! When the building shuts down—and I'm out of here!

(He GETS ready to close down the elevator.  
A lady shouts. Off)

Young Lady

(Running in)

Don't shut the door!

Elevator Boy

My pleasure.

(The boy looks at the girl. Smiles to himself, and then steps back into the elevator.)

The elevator ascends)

Young Lady

I appreciate this. I have to get back to my office before—

Elevator Boy

—100th Floor. Right?

Young Lady

(Surprised)

. . .right.

(Long pause. It is extremely quiet in the elevator. The girl stands, serious and nervous, facing the door, without a single glance around, lost in her thoughts; while the boy stands behind her, also lost in his thoughts. Then—)

Elevator Boy  
WILLYOUJOINMEFORDINNERTONIGHT!

Young Lady  
What?

Elevator Boy  
Dinner. With me. On this glorious Lantern Festival. Will you join me?

Young Lady  
I'm sorry. My head is muddy now. What did you say?

Elevator Boy  
O...crap.  
(Aside)  
I didn't know my articulation sucked so badly.  
(To the Lady: spelling)  
D-I-N-N-E-R—Dinner—with—.

Young Lady  
O, dinner. O, my god! I'm going to be late for dinner. He'll go out of his mind again...O...The damned magazine. The damned job. I'm sorry, but what did you say just now?

Elevator Boy  
(Smiles)  
No big deal. Forget it.

Young Lady  
No, no. Say it.

Elevator Boy  
Ok. I want you to join me for dinner tonight.

Young Lady  
I don't know you. Do I know you? I may know you. I'm sorry, but I'm forgetful.

Elevator Boy

Your memory is okay. You don't know me. But I know you! I'm always in this elevator. I've opened the door for you nearly 365 times. For special people I—

Young Lady

Wait a minute—are you. . .some kind of Detective?

Elevator Boy

I wish. *That* would be an interesting life. No – I count door openings – again, for special people -- as a -well—sort of, hobby. Yes, it's my private hobby.

Young Lady

Your hobby either makes me sad or gives me the creeps.

Elevator Boy

Repeating: Charming elevator Boy to charming young lady—Will you join me for dinner?

Young Lady

Look! I appreciate the –I guess--kind offer, but you're a little bit *too* kind. Being kind is good—being *too* kind is bad. Or *can* be.

Elevator Boy

It's only a dinner. A simple dinner.

Young Lady

Thank you, but I already have an appointment. Thank you again.

Elevator Boy

O. Okay. Got it.

(Long pause)

Young Lady

Why do you want to have dinner with me?

Elevator Boy

I...I...I have no idea.

Young Lady

Hold it! I get it! You're hitting on me!

Elevator Boy

No!

Young Lady

Why observe me then? And for such a long time?

Elevator Boy

I observe everyone.

Young Lady

Your hobby, right? Is inviting people to dinner another private hobby of yours?

Elevator Boy

Er.. I am afraid it's not...

Young Lady

Then why, why do you want to invite me for dinner? Say it.

Elevator Boy

I am just a little bit lonely. On this sweet Lantern Festival. And I like you...in some sweet vague, vague way...I suppose.

Young Lady

Sweet "vague way?" I have no idea what that—O, the 100<sup>th</sup> floor!. Thank god. Wait for me, will you? It shouldn't take more than a minute to find—

Elevator Boy

(dejected)

Of course. My pleasure.

(The door doesn't open. The lady pushes the door hard)

Young Lady

The door is stuck.

Elevator Boy

Stuck?

(The boy pushes the door hard, while the girl pushes all the buttons on the electrical board.)

Young Lady

It doesn't work!

Elevator Boy

Damn! We're stuck here!

(The boy takes out his mobile phone and dials quickly and calmly)

The Arson

A play in one act by  
Yu Tong  
(Rachel)

Characters:

Milo: a doctor.  
Saga: a teenage boy who has heart trouble.  
The Phantom of the Chief Eunuch  
The Phantom of Lady Gem.  
Hikaru: Saga's mother.

Time

The Present

Place

The Forbidden City

Scene1

Discovered: Milo and Saga

Milo

Saga! What's wrong with you? They've locked the gate!

Saga

Milo, I told you not to follow me. I am going to stay here tonight.

Milo

Stay? Here? In the Forbidden City? Locked in?

Saga

Milo, have you ever read a Japanese novel called—?

Milo

—This isn't the time to talk about literature, Saga! It is already nine p.m.  
Tomorrow you are to have a major, major operation—

Saga

I am not going back to the hospital tonight! What if I should die there?

Milo

I am your doctor. I will do everything to—

Saga

But you told my mother it is a hopeless—

Milo

Not hopeless...difficult. I never said “hopeless.”

Saga

Have you ever fallen in love with buildings?

Milo

Pardon?

Saga

The novel—the Japanese novel I asked you about: It’s about a young monk who not only has a clubfoot, but also stammers when he speaks. He falls in love with the temple in which he lives. Have you heard about this novel?

Milo

No, and this is not the time to—

Saga

—That is exactly why my mother did not marry you. You doctors never read anything but your textbooks. This is how the novel ends—

Milo

Forget that damned novel! Let’s just go back to the hospital. It is illegal to stay here after the opening hours. They have dogs in the Forbidden City — attack those who stay behind.

Saga

He burnt the temple down.

[Pause]

Milo

Burnt the temple down? The monk? Why?

Saga

Because he could not bear to know the truth.

Milo

What truth?

Saga

That the temple is so perfect, and he is not.

Milo

The Japanese are all crazy.

Saga

I love this palace. Did my mother ever tell you that?

[Beat]

Milo

Wait a minute—are you trying to say that—

Saga

Tonight, I'll burn the Forbidden City down.

Milo

You're out of your mind!

Saga

I have loved this place ever since I saw her—

Milo

“Her?”

Saga

This palace! I saw her from a picture book when I was five years old. I wanted to see what she was like on rainy days, on snowy days—and even at night, after they let loose the dogs. But I was not allowed to come here in the evening. Not once; in my entire 16 years. Now, I am finally here! It hurts, even thinking about parting with her. So I am burning her. And myself.

Milo

But it—*she*, as you call it— is not yours! You do not really love her; you are only. . . jealous, perhaps—of her permanence! You are afraid you will die tomorrow. But there is still hope—

Saga

What do you know about me!? What if I *want* to die? What is the good of leaving such beauty to people who can't feel it? Do you know how terrible it is to see indifferent tourists walking around? I am to protect it! We will always be together in this fire.

[Strikes a match]

Milo

Stop it! You crazy boy!

[THUNDER. RAIN. A DOWNPOUR]

Rain! Thank goodness! You see? God does not want you to do this. It does not rain very often in Beijing, so—

Saga

Rain. No. No. . .

[Saga collapses]

Milo

Saga! Saga, wake up!

[Barks heard off stage.  
Milo rushes to the side of the stage,  
where the barks are coming from.  
Milo looks off; his back to Saga]

Here come the guards!

[Two Phantoms appear and carry Saga off stage]

Milo

[Continued. His back still turned to Saga]

*And* the dogs! But they're not near yet. There's still time to get away, if we—

[Milo turns to Saga]

Saga! Saga! Oh my god! He's wandered off! I can't deal with this alone! I must get help! Saga! Saga! Find a place to hide! I'll be back! I promise! With help!

[He runs off.

[BLACKOUT]

*Kidnapping*  
A play in one act  
By *Wang Tianhang*

Characters

Jack the Kidnapper, middle aged man  
Lisa the girl being kidnapped, 18 years old  
Tom, Lisa's father

Scene 1:

[In the dark, a girl's scream  
that is quickly muffled.]

Lights up]

(A shabby room,  
a girl with her hands tied back,  
mouth gagged,  
moans and writhes on a scruffy bed.  
Kidnapper smokes, paces.)

**Jack**

(To the girl, impatiently, and panicking)

Shut up! Nobody can hear you! We're hundreds of miles away from town. No one—not one fucked-up person in this fucked-up world—none of them knows about this place—and even if they did, they wouldn't care. Nobody cares about me, but me! So just save it!

(Jack tries to calm himself)

Look, Lisa. I'm gonna take that stuff out of your mouth. And you will be nice and quiet, OK? Your scream before just made my head explode! You promise me, will you be quiet?

(The girl stays still, frightened)

JACK

(Continued)

Answer me!!

(The girl nods hard)

Good.

(Kidnapper pulls out the tatters out of the girl's mouth)

Lisa, I know it's unfair... But your dad! He gave me no choice! My wife! My child! They are all gone! And my house, my...everything! He did that! Your father! He fired me—out of NO REASON! I AM NOT A THIEF! I didn't steal that goddamn the medical device! I don't even know what it is! They found it in my car—Heaven knows how—and I was swept out like a dog! I tried to explain...nobody listened to me! Now what do I do, huh? Divorced, bankrupted, a watchman with criminal record! HE RUINED MY LIFE!

Lisa

So...what do you want?

Jack

Money! Just the fucking money! Call your goddamn father now!

Lisa

You think the money will get your life back, everything you've lost?

Jack

I... I don't know, and I don't care! He's gotta pay for what he's done!

Lisa

Indeed! But not this way. Kidnapping will only make everything worse. You don't want to add an extra felony to the trouble you're in, do you? Trust me, it's not that simple. Turn on the TV.

Jack

It *is* that simple and—!

Lisa

*Just turn on the TV and see what's going on!*

(Jack, confused, turns on the TV.  
The news reports five million dollars  
in missing medical devices.  
Jack is wanted as a suspect.  
He is astonished and abruptly turns off the TV.)

Jack

What the fuck is this all about! What missing medical devices? I did nothing! At all! Who did this?

Lisa

It's...

(hesitates)

my dad... He's behind all this. He set you up!

Jack

What...? Your...dad? But—

Lisa

NOW, your life is REALLY fucked up. Listen, if you want to get out of this—this huge conspiracy—you must cooperate with me. I've got solid proof enough to send him to jail—and get you out of this.

Jack

Wait a minute...I don't understand...I mean he's your dad!

Lisa

Dad? A dad who killed my mom? A dad who sent my boyfriend to jail? AND—my uncle Frank! My dad took all his money away! You are right! My dad DOES deserve to die!

(spotlight on Lisa)

They all said it was an accident. But I know it was not! Mom was murdered! I saw everything! He entered the room, set the fire...It was burning up... I rushed in—I screamed, I shook her, but she never woke up... And the smoke, the heavy dark smoke! I was suffocated...When I woke up again, I saw dad sobbing. He told me mom's dead. He played it so real, everybody was blindfolded—but me! I know why he did this,

LISA

(Continued)

because mom found what he was doing. He wanted her to shut up. And my boyfriend works for him. He also found out something about my father which cost half of his life in jail.

(Spot off. Back to Jack)

Now, either we bring him down--and you will wash yourself out of this mud—Or you hold me as a hostage and get your money, but you'll never get rid of the cops!

Jack

(Panicking))

But—how? How can I wash myself clean?

Lisa

We've been collecting evidence of his crimes for many years! And TONIGHT! Tonight's the night that he pays back everything! I will meet Uncle Frank at 7 p.m. handing over every proof we got to the police! You've got to let me go! And WE WILL wash you out of this! It's only half an hour left!

Jack

(After a pause)

I'll go with you. I want to see it happen.

(Lisa glances around the room.  
Reluctantly nods)

## EURYDICE'S ESCAPE

A Play By

Lin Ying  
(Sarah)

### CHARACTERS

The Old Lady (Secretary)  
Pluto, Lord of the Underworld  
Orpheus  
Eurydice  
Persephone  
Baccante

### PLACE

The Underworld

## PROLOGUE

An old lady is reading  
a thick mythology book.

### OLD LADY

“Orpheus, son of Apollo, is gifted, and learns to play his Lute so well, from his father, that his sweet song and magical music moves the entire world around him. His wife Eurydice—whom he loves very much— is forever by his side. Eurydice—who loves *him*, as much as *he* loves her—perhaps, even more than *he* loves her. . .*wants* to be by his side. . .*always*.

“Then Eurydice is bitten by a snake. She dies from the snakebite. She is taken—as all mortals must be taken— to the Underworld.

“Orpheus is inconsolable. Sick with sorrow. He journeys straight down to the underworld to try to get his Eurydice back. Pluto, Lord of the Underworld, is charmed by the intoxicating music of Orpheus and agrees to give Eurydice back—*on condition* — that Orpheus promises *not to look back* before she sets foot on solid earth.

“Eurydice—her eyes filled with grateful tears, and once again safe in her beloved’s arms — is so happy to return with her beloved, that she pulls herself from his arms, and follows him, joyously, out of the Underworld and back to their beautiful life together. Yes. With great happiness, Eurydice follows her husband.

“Then Orpheus sees the black clouds and dense mists begin to clear up, and as they continue their journey back, he is seized with such ardent curiosity that he begins to wonder whether his loving wife is really following him. He must know. He turns round.

“The pale white shape of his beloved, that Orpheus knows so well, dissolves itself into an obscure shadow . . .and Eurydice vanishes instantly.”

The Old Lady

[Continued. Closes the book]

Ah. This is what is written. This is what they say. This is what is believed. But is it the truth? . . .It was long, long ago, thousands of years perhaps, before I retired. I was Lord Pluto's Chief Secretary. I knew the truth. I was there. . . .

SCENE 1

Pluto's gloomy palace.

[PLUTO is on the throne. He is either listening with his eyes closed, or he is sleeping]

SECRETARY

[In a dull voice]

The 87<sup>th</sup> case is concluded. Bring in Case 88.

[Announcing]

HAVE THE MISERABLE SINNER APPEAR BEFORE HIS DARKNESS, PLUTO, LORD OF THE UNDERWORLD, FOR HIS FINAL JUDGEMENT AND—WAIT! YOUR MAJESTY!

PLUTO

[Abruptly wakes up and sits back straight]

—*Who* said I was sleeping?! Don't you ever accuse his Imperial Darkness, Lord of the Underworld, Pluto, of sleeping, while he is judging a sinner's sins! So my eyes *were* shut. That does not mean my ears were not listening—...SECRETARY! Who is that man over there, skulking around?

SECRETARY

That "skulker" was why I awakened the closing eyelids of His Darkness, Lord Pluto. He just appeared. From nowhere.

PLUTO

And why is he so handsome? To mock my wrinkled ugliness? I wish everyone would understand that living in this dark, dark place for 87

PLUTO

(Continued)

thousand years has done something to my skin? —Don't just stand there! Bring the handsome "skulker" to me.

[ORPHEUS is dragged to PLUTO and forced to kneel]

And now, handsome skulker—Who are you? And how did you get by my three-headed dog, Cerberus, at the gates? Why weren't you chewed to bits? Oh! I know! Like that Psyche, you fed him a honey cake, right? And got by him! Damn! How does such word get around? —That my three-headed dog would back off when appeased by cake. What a huge scandal!

[To SECRETARY]

Well, you can tell that 3-headed old dog for me, that if this happens again, he'll be a two-headed puppy. I'm furious.

[ORPHEUS plays his lute]

ORPHEUS

I had no bread, nor honey, Lord PLUTO. I just played my lute, which calmed the fury of the beast. Then I told him my story; my sad, sad story. This brings tears to the eyes of all mortals—or immortals—As my story will bring tears to the eyes of my lord PLUTO.

PLUTO

[Calm now]

How quickly my fury has faded. Who are you, young man?

ORPHEUS

I am Orpheus, son of Apollo, and the grandson of Zeus, your brother.

[He sings again]

I am here because my heart is broken, and only you can help heal it. My wife was bitten to death by a snake. She was sent here yesterday. I love her so much that I can't live without her. Only the almighty and merciful Pluto can heal my broken heart.

PLUTO

I am touched by your beautiful voice and your beautiful melody—and your sad, sad story. Maybe you are right. To separate you, might make me too icy hearted. What's her name?

ORPHEUS

Eurydice.

PLUTO

Well. All right then. You may have her back. SECRETARY, announce for me that—

[Orpheus stops playing his Lute  
The SECRETARY suddenly takes PLUTO aside.  
Whispering]

SECRETARY

Your Darkness! Don't you remember? Eurydice is the girl who came yesterday. Your wife Persephone took Eurydice as a maid. They were friends when they were young.

PLUTO

So?

SECRETARY

You *promised* your wife Persephone to let her have the maid as long as she wishes. You promised your wife that.

PLUTO

Promised? Are you sure?

SECRETARY

Yes. I was there.

PLUTO

Then I'd better discuss this with Persephone first.

[Sits back. Clears throat. To ORPHUS]

—Yes, as I sad, *perhaps*, you may have Eurydice back. I'll look into this further. Wait for my orders. We'll see.

ORPHEUS

But, Your Darkness—perhaps, if I played my lute—

[The SECRETARY places her hands over the Lute's strings.  
But, anyway, Pluto is gone]

*A Summer's Tale in Winter*

By Mao Yuanbo  
(Edgar)

*CHARACTERS*

Tinko  
Allesnada  
Tinko (grown up)  
Allesnada (grown up) and her Family  
Physician  
Two villagers  
Rev. Kopf  
Papa  
Mama (Dark Figure)  
Old Lama

*PLACE*

In the wilderness

SCENE: IN THE WILDERNESS

*Near a site of the ruin of some ancient temple;  
Late one winter afternoon; date, year not specific*

*[Enter Allesnada, followed by Tinko,  
at several paces a distance.  
Both ragged and haggard]*

**Tinko**

All these years all the way...from our home so far away...

*(Murmuring to himself)*

But what's the purpose? ....what purpose? ...for this journey? . . .

Allie, Remind me again, will you?...

**Allesnada**

*(Absently)*

...what?...

Tinko

Our purpose for this...walk...

**Allesnada**

Oh...emm...'twas Christmas...

they both died during Christmas...

**Tinko**

*(Talking to himself)*

...yep...'twas Christmas...

*(Slowly counting with his fingers)*

one, two, three, four.....but...

(To Allesnada)

but which year was that, Allie??

...'twas dismal...I remember...

...that year was dismal...with a smell of dead candles...

**Allesnada**

...It was long ago...

**Tinko**

Six years...perhaps?

**Allesnada**

...can't remember now...

...all these years are chewing away my brain, like worms...

**Tinko**

...I feel . . .it's been six years...old Dr. Kopf mentioned the Birds after papa and mama died...and we've been out ever since...

**Allesnada**

*(somewhat lost in memories, mumbles)*

...driven out...

...evil spirits in the house...they all said...

**Tinko**

*(Sees the temple)*

Look, Allie...the temple is quite near now...

*[Allie looks at the temple...]*

*The temple, not magnificent and in fact rather crude, seems of an ancient pagan religion used to be adopted by inhabitants of this marsh country. The foundation of the construction must have been eroded and sunken several feet further into the ground. There are carving of thorny plants on the walls and pillars, and there is the carving of a huge albatross above the "archway" (which is quite shapeless now and more resembles the mouth of a cave). Curiously, all those plants have been carved in intaglio while the albatross is the only one in relief. What's also strange about the bird is that it is carved in an up-side-down position, with its wings wide spread, making the whole work look like an inverted, protruding cross.)*

**Tinko**

It's quite a small chapel, isn't it?...It must be ancient...

**Allesnada**

It's pagan...

**Tinko**

Oh yes~...look at those carvings!... What kind of vines are they?...There are so many of them!...on the wall, the pillar, Everywhere!... and How curious!...all in intaglio!

**Allesnada**

...they look like ivy leaves to me  
...But I don't think they have it in this marsh country...

**Tinko**

...But look at them! It seems that all the vines spring out from that prominent Cross! You see that big cross high above there? So huge!...

*(murmur)*

...but quite badly done I think...all out of proportion...and inverted...

**Allesnada**

*(Looks at the "Cross")*

...No...it doesn't look like a Cross to me...

*(Allie examines the Cross carefully and suddenly gasps as if in surprise...ASIDE)*

an Albatross!...Yes, it's an Albatross!...it's inverted, its legs are bound...  
but how strange to see an albatross here!

*[Suddenly, heavy breathing is heard from the entrance of the temple, the long low, hollow whispering of a word, in Papa's voice... "A-I-I-I-e..."—audible to Allesnada and the audience)*

Allesnada

*(Surprised)*

Did you hear that, Tink?!

**Tinko**

Hear what? I heard nothing...

**Allesnada**

*(vaguely)*

...I heard Papa's voice!...whispering to me!...calling me!  
and...

**Tinko**

But that's impossible, Allie! Maybe you misheard, Allie...you're just too tired, you know—

*(The sound of lonely horn interrupts...  
It comes from afar, yet is distinct,  
and instantly fills the vast,  
empty silence of the marsh...  
Allie and Tink stand still, listening in awe...)*

Tinko

It sounds so damp and cold...

**Allesnada**

...it's so lonely...so...sad...and deep...as if from the depths of sadness and pain...

*(The horn again)*

**Tinko**

(Looks to where the sound of the horn is heard)

Look, Allie! There!! People!! So many of them!!!

*(About two hundred yards away on the darkening and misty marsh, in the direction into which Tinko points and Allie looks, there could be discerned now a procession of at least one hundred people—some of them hold lamps in their hands, and many seem to be carrying something on their backs, for they walk in a difficult way with their backs bent at an uncomfortable angle. Also noticeable are two lean figures, exceptionally tall and clad head to feet in white. One of them walks in the front of the troop; the other walks at the very end of it, carrying a huge horn. They move along—slowly, and silently.)*

**Allesnada**

Who are those people?...Where do they come from?...

(ASIDE)

...I don't know why, but looking at them saddens me...and their horns...sounds to me like heavy laments...

**Tinko**

...I wonder where they are going?...

(to Allie]

Perhaps they are criminals being transferred...?

**Allesnada**

Perhaps...

(ASIDE)

...they look like outcast spirits...suffering sinners....

*(It starts to drizzle)*

**Tinko**

(looks into the sky, upset)

Oh it's raining again!...it's always raining...raining...and raining again..!!

(A sudden flapping sound—so loud as if coming from a big bird right above Allie and Tinko's head, which gives them a good start. The sound fades quickly as if the bird had just flit pass and disappeared. Allesnada look up...the stone bird is still there, with wings wide spread...)

Allesnada

...that albatross...!

(to Tinko)

...i think...I think we should stay in the temple for the night.

**Tinko**

...I hope it's still good enough for shelter...

## SCENE TWO THE TEMPLE

*Inside the temple. Night falls. All dark.  
The sound of the rain outside...*

# THE MONSTER

*A play in one act*

*By Ding Fei  
(Spencer)*

*(BLURB: Peter is a boy, six years old, who lives in a small village. He is a shy boy, does not get on so well with his family. He has infantile autism. When he feels lonely, he meets the monster, which befriends him and gets Peter through the lonely times, and makes him realize the importance of family—and disappears in the end. Many years later when the boy returns, he still finds the trace of this monster.)*

## *Scene I*

*(Peter's house on a hill. It is dusk.  
In the courtyard of the house,  
some ducks are playing about.  
Everything here has the characters of a village house.*

*A gharry comes and stops here.  
Peter is helped down by his uncle.*

*In the courtyard there is a couple: A man with a kindly face,  
a woman who seems to be crying,  
and a little girl.  
They look at the boy from the gharry.  
The boy stares at them, strangely)*

The Man

Peter! It's you!

Peter

Dad, Mom!

*(The boy doesn't know what to do. The little girl stares at her brother)*

*(They all enter the house, it is dark outside now.)*

Peter

*(Alone for a second, outside  
the house. To the audience)*

Soon after my birth I was sent to my grandma's to live. Until I reached the age of six. I am now six. It's time for school, They've called me back. And, did you see? — I have a sister, too.

*(Follows his father's step, enters the house.)*

## Scene II

*(Supper time. At the table, four people sit  
and have their meal in a dullish light. )*

*Peter sees his father sneaking a piece of meat to the little girl,  
stops, then quickly continues his supper.*

*The mother sees this and quickly sneaks one piece to Peter. The  
boy gazes his mother, goes on eating.)*

*(a hand comes from the shade above them. It is a blue, thick, hairy  
hand )*

The Monster

*(From the shadow)*

Give me a piece of meat! Give me a piece of meat!

*(The girl is scared and hides into his mother's arms.)*

The Monster

*(Repeats, more loudly)*

I want the meat. Give me on piece of meat!

*(the father gets one piece and throws it to the hand)*

*(the hand disappears and chewing can be heard.*

*The hand appears again.)*

The Monster

It is so delicious! I haven't eaten such nice food for so long. And with such a nice family. Give me more!

The Father

*(Furious. shouts)*

No more meat! GET OUT!!

The Monster

*(Seems afraid, moves his hand to the mother)*

You give me one piece of meat. Just on piece.

*(The woman hugs her daughter, shakes her head strongly. The girl is frightened into tears)*

*(The monster keeps saying its words)*

*(The Father stands, takes out a shoulder pole from behind the door, thrusts it into the shadow.)*

*(A scream comes from the shadow, and a big blue thing jumps out of the darkness—quickly disappears.)*

*(Silence. The girl stops crying, continues her supper. But everyone now seems to have no interests)*

*(Peter sees a monster stand on the tree outside the window. It is wearing only big red underwear, smiles to the boy. Peter is shocked and when he looks again, it is gone.)*

Peter

*(to the audience)*

It never comes out again, but I know that it exists. It is somewhere. In fact, I see it often, because it is always looking at me.

### Scene III

*(Peter walks on road, followed by the monster. It begins to rain heavily with no foreshadowing. The boy hides under a tree, with the school bag above his head, looking at the heavy rain.)*

*The rain seems never to stop. The boy decides to run home through the rain. So he does. On the way he falls over the ground twice. )*

*When he comes to a little wooden bridge, before he can get over the river, he falls over, into the river's flood*

*A hand comes to pull Peter out.*

*It is the hand of the Monster.*

*Peter recovers and runs home quickly.)*

*On the way he meets his father, who has come out to fetch him with raincoat and umbrella. Peter throws away the raincoat that his father makes him wear; walks away in a hurry.*

*His father follows him, puts up the umbrella for him.)*

#### Scene IV

*(On the side of the road Peter, with his school bag, is seated, with the monster sitting beside him)*

Peter

What is your name?

The monster

Sphinxasinxas

Peter

What is Sphinxasinxas?

Sphinxasinxas

*(Thinks)*

Sphinxasinxas is the monster.

*(They share bites of Peter's buns)*

Scene V

*(Peter creeps out the door, with a paper bag  
in his hand. Sphinxasinxas comes to him again.)*

Peter

*(Passes The Monster the paper bag)*

Do you like it?

*(Sphinxasinxas takes meat from the bag, puts the meat in its mouth,  
smiles)*

Peter

Where have you been today?

*Sphinxasinxa*

Finding bird's eggs. See?

*(He holds up an egg.  
Peter laughs heartily.)*

Scene VI

*(In Peter's home )*

The father

*(Very angry, holds a belt, walks around in the room)*

Where have you been? Why don't you always go to school?

*(Silence)*

*(Mother stops the father from beating Peter.  
The little girl is crying.)*

Peter

*(Runs out of the house, shouting)*

You only love my sister, not me. You are not my parents.

*(The parents are shocked.)*

The father

How dare you talk to us like that? —Your mother and father! I will teach you a major lesson today. I am your father!!

*(Pursues Peter)*

\* \* \* \* \*

The above plays are being worked on and, in the spring of 2008, the revised plays will be workshopped and produced at Peking University by the Beijing Institute of World Theatre and film—a first for Peking University—a first for Peking University—and for China.

