1 THE RED PLANET Choral Speaking/Teacher/For Advanced Voice Choirs

THE RED PLANET

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Formatted for Choral Speaking
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This choral speaking script, "The Red Planet" includes a variety of speaker experiences. As in most choral speaking, ALL SPEAKERS speak in unison together. But, in an effort to bring needed variety of sound and a composer's touch to the choral expression of this script, you will find that:

- 1. ALL VOICES speak in unison together.
- 2. 4 SOLO SPEAKERS speak special lines. (4 speakers may be used, or solo parts may be divided up to fit your needs).
- 3. ALL MALE VOICES speak in unison together.
- 4. ALL FEMALE VOICES speak in unison together.
- 5. MALE and FEMALE QUARTETS speak separately.

To find the proper rhythm, first read-aloud and clap through the piece as you go. Each underlined word or word-part falls directly on a beat. As you read, clap on each underlined word, keeping the rhythm steady. Be careful not to read too fast! This is a rehearsal technique and readers will not clap throughout the entire piece during performance.

PLACING OF SPEAKERS ON RISERS

Special attention to placing of speakers on risers is especially important for a visually interesting performance. Some suggestions:

- 1. Position MALES on one side of risers, FEMALES on the other. OR place MALES in top half section, FEMALES on bottom half. You might ask MALES to wear all of one color (or special costumes which fit the story), and ask FEMALES to wear another color (or special costumes).
- 2. SOLO SPEAKER lines are often effective coming as a surprise from all sections of the choir, so these speakers may be scattered throughout the choir groupings. However, solo speakers may also be positioned together in the front row or off to one side of the risers.

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3. QUARTETS, however, should be positioned together in the front row, if possible. These people must speak as a small group in unison, so should be positioned together where they can work together and the audience can easily see and hear them.

PACING

There is a definite rhythm or beat (just like a musical piece) to this script. This doesn't mean a director shouldn't slow things down at certain key points and/or play with the rhythm. The more the piece is interpreted, felt, colored, and shaped, the better the performance.

LINE NUMBERING AND SECTIONS

Important: use of LINE NUMBERS at left on each script page will help you quickly identify specific lines when rehearsing with your group. It's easier to say, "Let's start again from line 25", than spending precious time trying to identify group sections by description.

1 MALE VOICES: THE <u>RED</u> PLANET <u>HUNG</u> IN SPACE,

2 SO <u>NEAR</u> AND YET SO <u>FAR</u>.

3 FEMAL VOICES: CANALS ZIGZAGED IT,

(Pause)

4 <u>HINT</u>ING WATER <u>THERE</u>.

5 ALL: <u>YET</u> THIS CLOSEST <u>NEIGH</u>BOUR

6 OF EIGHT PLANETS 'ROUND OUR STAR

7 WAS DEEP AND DISTANT FROM

THE THINGS WE SHARE.

9 MALE QUARTET: BUT ONCE, PERHAPS, IN SIXTY THOUSAND

10 <u>YEARS</u>, IT WOULD BE <u>NEAR</u>,

11 IF OVER THIRTY MILLION MILES'

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12	NOT FAR A <u>WAY</u> ,
13 FEMALE QUARTET:	AND THE <u>SECOND</u> BRIGHTEST <u>OB</u> JECT
14	IN THE <u>SKY</u> IT WOULD <u>APPEAR</u> .
15	MARS WOULD HAVE AT LAST
16	COME OUT TO <u>PLAY</u> .
17 ALL:	AND <u>EVERY</u> DAY THE <u>SUN</u> WOULD SET
18	AND <u>EVE</u> NING WOULD COME <u>BY</u>
19	AND THE <u>NIGHT</u> WOULD FILL WITH <u>MOON</u>
20	AND FILL WITH <u>STARS</u>
21	AND WOULD <u>HAVE</u> ANOTHER <u>PRESENCE</u>
22	IN ITS <u>SKY.</u>
23	AND FOR <u>JUST</u> A MONTH, THE <u>NIGHT</u>
24	WOULD FILL WITH MARS.
25 SOLO 1:	YES, <u>MARS</u> DID RISE JUST <u>LIKE</u> THE MOON
26	AND MOUNT THE EVENING'S TIERS
27 SOLO 2:	ADDING A CRIMSON <u>LUST</u> RE TO OUR <u>NIGHT</u>
28 ALL:	EARTH <u>WOULD</u> NOT SEE THIS <u>GLOW</u> AGAIN
29	FOR <u>NEAR</u> THREE HUNDRED <u>YEARS</u> .
30 SOLO 3:	WE WERE SO <u>FORTUN</u> ATE TO <u>SEE</u>

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