

SASQUATCH

1

Choral Speaking/Teacher/Intermediate to Advanced Voice Choirs

SASQUATCH!

Written

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Formatted for Choral Speaking

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This choral speaking script, "Sasquatch!" 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. 10 SOLO SPEAKERS speak special lines. (10 speakers may be used, or solo parts may be divided up to fit your needs).
2. ALL MALE VOICES speak in unison together.
3. ALL FEMALE VOICES speak in unison together.
4. ALL VOICES speak in unison together.

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.

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. Quartets might also be positioned off to the side, depending on the script.

4. CHARACTER SPEAKERS (speaking the lines of characters in a story) may also be positioned together in the front row. They might also be positioned off to the side, placed standing on a low separate platform nearby, or seated on tall stools. Each might wear a small costume piece (or carry a prop) which suggests the character they are

PACING

Many of the Scripts For School choral speaking pieces are light, lively, happy, and upbeat. They generally have a definite rhythm or beat (just like a musical piece) and work best in performance when that beat is acknowledged, rather than ignored. 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

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. If you are working with a script that does not include line numbers, you might wish to add them before beginning rehearsals.

- | | |
|-----------|---|
| 1 ALL: | A <u>LEGENDARY CREATURE</u> LIVES |
| 2 | <u>DEEP WITHIN THE WOODS.</u> |
| 3 | AT <u>LEAST</u> THE INDIANS <u>SAY</u> IT DOES. |
| 4 | WE <u>GUESS</u> IT REALLY <u>COULD.</u> |
| 5 SOLO 1: | <u>IS</u> IT APE, |
| 6 SOLO 2: | OR <u>IS</u> IT MAN, |
| 7 SOLO 3: | OR <u>IS</u> IT IN <u>BETWEEN?</u> |

SASQUATCH

3

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8 ALL: NO ONE REALLY KNOWS FOR SURE
9 BECAUSE IT'S NOT BEEN SEEN!

10 MALE VOICES: WELL, SOME FOLKS HAVE CLAIMED TO SEE IT
11 OR SAY THEY FOUND ITS TRAIL,

12 FEMALE VOICES: BUT ALL THE PROOF THAT'S OFFERED
13 SEEMS LIKE A FAIRY TALE.

14 ALL: STILL, YOU WONDER AS YOU WALK
15 THE WOODS
16 IF IT IS LURKING BY,
17 AND IF YOU'D CHANCE TO MEET IT,
18 WOULD IT JUST BLOT OUT THE SKY?

19 IT'S HUMONGOUS OR ENORMOUS
20 OR GIGANTIC, SO IT'S PUT,

21 SOLO 4: OR IT'S LARGE FOOT,
22 SOLO 5: LONG FOOT,
23 SOLO 6: TALL FOOT,
24 SOLO 7: GIANT FOOT,
25 SOLO 8: GREAT FOOT,
26 SOLO 9: HUGE FOOT,

(PAUSE)

27 ALL: BIGFOOT!

SASQUATCH

4

Choral Speaking/Teacher/Intermediate to Advanced Voice Choirs

28 SOLO 10: AND ITS FOOT IS VERY BIG,
29 THAT IS PLAIN TO SEE!

30 ALL: BUT WE JUST CALL IT SASQUATCH,
31 NATURALLY!

32 FEMALE VOICES: THEY SAY IT'S IN THE FOREST,
33 HIDING FAR FROM PRYING EYES.

34 MALE VOICES: IT'S GREATLY TALLER THAN A MAN
35 AND WEIGHS IN TWICE OUR SIZE!

36 SOLO 1: ITS SMELL IS STRONG AND PUNGENT

37 SOLO 2: AND IT'S HAIRY,

38 SOLO 3: HEAD TO TOE,

39 ALL: WHICH, IF YOU'VE NEVER SEEN IT,
40 IS AN AWFUL LOT TO KNOW!

41 IT'S HUMONGOUS OR ENORMOUS
42 OR GIGANTIC, SO IT'S PUT,

43 SOLO 4: OR IT'S LARGE FOOT,

44 SOLO 5: LONG FOOT,

45 SOLO 6: TALL FOOT,

46 SOLO 7: GIANT FOOT,

47 SOLO 8: GREAT FOOT,

48 SOLO 9: HUGE FOOT,

SASQUATCH

Choral Speaking/Teacher/Intermediate to Advanced Voice Choirs

5

(PAUSE)

49 ALL: BIGFOOT!

50 SOLO 10: AND ITS FOOT IS VERY BIG,
51 THAT IS PLAIN TO SEE!

52 ALL: BUT WE JUST CALL IT SASQUATCH,
53 NATURALLY!

54 FEMALE VOICES: THIS CREATURE'S VERY SHY.
55 WE GUESS IT HAS A LOT TO FEAR.

56 MALE VOICES: WHEN IT RUNS IT REALLY RAMBLES,
57 THOUGH IT'S NOTHING LIKE A DEER!

58 ALL: EACH STEP IT TAKES A MIGHTY WEIGHT
59 COMES CRASHING TO THE GROUND!
60 YOU'D THINK BY NOW SOMEBODY
61 WOULD HAVE HEARD THAT KIND OF SOUND!

62 SOLO 1: JUST THINK OF IT, A SHOE SIZE
63 THAT IS TRIPLE TRIPLE E!

64 SOLO 2: I WOULDN'T WANT THAT SIZE OF FOOT

65 SOLO 3: TO LAND ON TOP OF ME!

66 ALL: AND EVERY PLACE THAT FOOT COMES DOWN,
67 THERE'D BE SOME KIND OF PIT.
68 BUT NO ONE SEEMS TO HAVE