



**Sample Pages from  
Shout! (One Act Version)**

Welcome! This is copyrighted material for promotional purposes. It's intended to give you a taste of the script to see whether or not you want to use it in your classroom or perform it. You can't print this document or use this document for production purposes.

Royalty fees apply to all performances **whether or not admission is charged**. Any performance in front of an audience (e.g. an invited dress rehearsal) is considered a performance for royalty purposes.

Visit <https://folk.me/p133> to order a printable copy or for rights/royalty information and pricing.

**DO NOT POST THIS SAMPLE ONLINE.  
IT MAY BE DOWNLOADED ANY TIME FROM THE LINK ABOVE.**



An A Cappella Musical

(One Act Version)

Book and Lyrics by Lindsay Price

Music by Kristin Gauthier

**PREVIEW SCRIPT**



**Theatrefolk**

Original Playscripts

PO Box 1064, Crystal Beach, ON, L0S 1B0 Canada

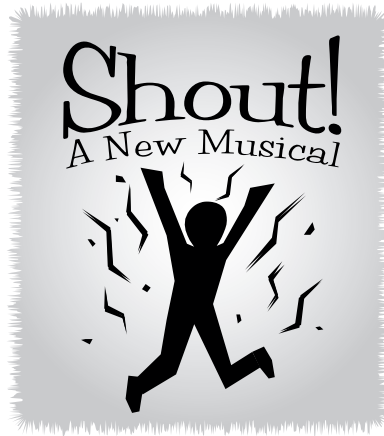
Toll-Free Phone: 1-866-245-9138

Toll-Free Fax: 1-877-245-9138

Email: [tfolk@theatrefolk.com](mailto:tfolk@theatrefolk.com)

Web: [www.theatrefolk.com](http://www.theatrefolk.com)





# SHOUT!

An A Cappella Musical  
(One Act Version)

**Book and Lyrics by Lindsay Price**  
**Music by Kristin Gauthier**

© 2008 Lindsay Price & Kristin Gauthier  
All Rights Reserved

CAUTION: This play is fully protected under the copyright laws of Canada and all other countries of the Universal Copyright Convention and is subject to royalty. Changes to the script are expressly forbidden without written consent of the author. Rights to produce, film, or record, in whole or in part, in any medium or in any language, by any group amateur or professional, are fully reserved. Interested persons are requested to apply for rights to the address below.

No part of this script covered by the copyrights hereon may be reproduced or used in any form or by any means - graphic, electronic or mechanical - without the prior written permission of the author. Any request for photocopying, recording, or taping shall be directed in writing to the address below.

Printed in the USA ISBN 978-1926533-03-2



**Theatrefolk**  
Original Playscripts

PO Box 1064, Crystal Beach, ON, L0S 1B0 Canada

Toll-Free Phone: 1-866-245-9138 Toll-Free Fax: 1-877-245-9138

Email: [tfolk@theatrefolk.com](mailto:tfolk@theatrefolk.com) Web: [www.theatrefolk.com](http://www.theatrefolk.com)

The premier production of the One Act version of *Shout!* took place at The ITS District One Acts, performed by Lakewood Ranch High School, on January 25, 2008 with the following cast:

Ariane .....	Kasey Sollenberger
Essa.....	Hannah Sedigh
Kate .....	Katie Derespino
Mr. Lang.....	Trent Katzenberger
Brad.....	Nate Weaver
Benita .....	Natalie Lopez
Billy .....	Lindsay McKamey
Barbara .....	Rachel Knowles
Vocal Orchestra.....	Tali Cohen, Sean Darcy, Kiersten Hellier, Bridgette Hogarth, Rebekah Jenkins, Laura Melo, Kristen Myers, Dustin Olsen, Amy Pinsonneault, Lucas Thompson
Producer/Director .....	Roxane Caravan
Choreographer.....	Patricia Ross
Choral Director .....	Cynthia Bond
Stage Manager .....	Chris Ward
Lighting .....	Cameron Helwege
Sound.....	Alex Comes

# CHARACTERS

2M/7W + Vocal Orchestra

## **ARIANE**

A deeply moody teen who walks around with her own personal black cloud.  
Believes no one understands what she's going through.

## **KATE**

Presents as a perfect, happy girl. But even happy people have secrets.

## **ESSA**

Ariane's older sister. Left home a year earlier and exists in the play only as a memory.

## **SHANE**

Ariane's foster mother. Very easy going no matter what Ariane growls at her.

## **MR. LANG**

The Vice Principal. Stern but fair.

## **BENITA, BARBARA, BRAD, BILLY (FEMALE) (aka The Buzzy Bees Barbershop Quartet)**

This singing group is always thinking: they're very aware of their name, their direction, their sound.  
The problem is they can't always agree: they fight A LOT.

## **THE VOCAL ORCHESTRA**

The Vocal Orchestra is the most important part of the show. They provide support and accompaniment for the solos. They should be onstage for the whole show, upstage on risers, or off to the side. This way the actors and the orchestra can always hear each other clearly. They read off their music just as an orchestra does.

We suggest a minimum of nine singers.

*Shane and Mr. Lang can easily be played by either gender.*



## TIME

The play takes place in the present day. Your hometown.

## SET

The Set should be generic – cubes for seating and platforms to create different playing areas. Alternatively, use set pieces that can easily be used for more than one location so that scene changes are not necessary. For example, the two cubes that Ariane and Kate sit on outside the VP's office can easily be pushed together to make Ariane's bed in a later scenes.

A big backdrop at the back with the word SHOUT scrawled across it takes up the whole upstage wall.

## SONGS

- 1) **SHOUT**..... Company
- 2) **THE BUZZY BEES** ..... The Buzzy Bees
- 3) **FRIEND** ..... Essa
- 4) **SEVENTEEN** ..... Ariane, Essa, Vocal Orchestra
- 5) **YOUR HEAD WILL EXPLODE**..... Vocal Orchestra
- 6) **MY BROTHER ANDY** ..... Kate
- 7) **FRIEND** ..... Essa
- 8) **FINE**..... Essa, Vocal Orchestra
- 9) **FRIEND** ..... Essa
- 10) **ALONE ON THE DANCE FLOOR** ..... The Buzzy Bees
- 11) **FRIEND** ..... Kate
- 12) **MY BROTHER ANDY (REPRISE)** ..... Kate
- 13) **FRIEND** ..... Vocal Orchestra
- 14) **SHOUT**..... Company



# How Do You Perform a Musical Without Instruments?

*Shout!* is a very unique musical. It has no instrumentation. The music comes from the singers themselves. It is all a cappella.

We wrote *Shout!* this way for a couple of reasons. Firstly, it's never been done before and that's a great challenge! We like being challenged and offering challenges. Secondly, there is a trend of performing musicals to pre-recorded tracks. For some schools it's easier that way; some schools just don't have band programs. We wanted a musical that every school could perform live.

Remember, because *Shout!* is entirely a cappella, it's a real challenge to perform. It's also extremely rewarding. Here are some hints and tips to performing an a cappella musical:

- **Keep The Choreography To A Minimum, Particularly For The Vocal Orchestra**  
If you're singing and moving at the same time, you're not as focused on the singing and it's easy to lose support and pitch. If you are singing one of the backup lines, remember that the soloist(s) need you focused and solidly on pitch. They are depending on you.
- **Put The Vocal Orchestra On Stage**  
Remember, they are your accompanists. Even if you have extensive sound equipment with body mikes and monitors, the Vocal Orchestra must be able to see and hear the soloists clearly – and the soloists need to hear them. Also, it can be very distracting to have the singers troupe on and off at the beginning and end of each song.
- **Pay Attention To The Transition Moments**  
Not all of the music needs to be performed in isolation. Much of it can and should be used to transition between scenes. Use the music to allow the action to flow smoothly as actors and set pieces are moving. Have singers enter or exit singing. Avoid blackouts and use these transition moments effectively.







**SONG 1) SHOUT – COMPANY**

---

**COMPANY:** SHOUT. WHAT DO YOU SHOUT ABOUT?  
 SHOUT YOUR JOY? SHOUT YOUR PAIN?  
 SHOUT. WHAT DO YOU SHOUT ABOUT?  
 SHOUT YOUR LOSSES? SHOUT YOUR GAINS?  
 SHOUT? WHY DO YOU SHOUT?  
 LET ME HEAR YOU SHOUT!  
 WHY DON'T YOU SHOUT!  
 WHAT DO YOU SHOUT ABOUT?  
 SHOUT FOR LOVE? SHOUT FOR FEAR?  
 SHOUT. WHAT DO YOU SHOUT ABOUT?  
 SHOUT YOUR PRIDE? SHOUT YOUR TEARS?  
 SHOUT? WHY DO YOU SHOUT?  
 LET ME HEAR YOU SHOUT!

*Bell rings and everyone chatters happily to each other. ARIANE sits in a chair stage right. She waits outside the Vice Principal's office. She pulls out a notebook and a pen and buries herself in her writing. KATE runs on from stage left. She comes face to face with THE BUZZY BEES. They sing to her.*

**SONG 2) THE BUZZY BEES – BRAD, BILLY, BENITA, BARBARA**

---

**BRAD:** HELLO.

**BILLY:** HELLO.

**BENITA:** HELLO.

**BARBARA:** HELLO!

**ALL FOUR:** HEY THERE KATE, WE'RE HAPPY TO SAY  
 IT'S GOING TO BE A WONDERFUL DAY.  
 THE SKY IS CLEAR, NO SIGN OF GRAY  
 IT MAKES US SHOUT HIP HIP HOORAY!

**KATE:** You guys sound great.

**BRAD:** We've been practicing.



**BARBARA:** Every day.

**BENITA:** And we've hardly been fighting at all.

**BILLY:** I'm not fighting, you two are fighting.

**BARBARA:** Who, you two?

**BENITA:** What are you talking about? I don't fight.

**BRAD:** We spent two weeks fighting about our name.

**BENITA:** And I still think *The Four B's* is better than *The Buzzy Bees*.

**BARBARA:** No, no, no, no. We're not going through this again!

**BILLY:** It does make more sense. Brad, Barbara, Billy, Benita...

**BARBARA:** Our name is *The Buzzy Bees*. Final. Period.

**BRAD:** Let's take a vote.

**BARBARA:** No votes! No more votes!

**KATE:** (*easing away*) Ok, I'll see you later. I'm late for my meeting with Mr. Lang.

**BRAD:** (*to the other Buzzy Bees*) Guys! End on a high note.

---

**SONG 2A) THE BUZZY BEES – BRAD, BENITA, BILLY, BARBARA**

**BRAD:** BUZZY.

**BILLY:** BUZZY.

**BENITA:** BUZZY.

**BARBARA:** BUZZY!

**ALL FOUR:** THE BUZZY BEES!



*They pose, smile and then exit chattering about their name. KATE plops in the seat beside ARIANE.*

- KATE:** Hi! (*ARIANE says nothing*) Is it one o'clock? I'm supposed to meet Mr. Lang at one o'clock but my watch stopped. My watch never stops and I'm never late. I'm always on time.
- ARIANE:** (*staring at KATE in disbelief*) Do I know you?
- KATE:** Huh? Oh. No. I'm Kate. What are you writing?
- ARIANE:** (*back into her book*) None of your business.
- KATE:** Mr. Lang only gives me five minutes a week, which is a ridiculous amount of time to discuss the school's recycling policy. My intro is eight minutes alone. Has he come out yet?
- ARIANE:** Do you always talk so much?
- KATE:** Huh?
- ARIANE:** (*putting her notebook away*) Mr. Lang's still in his office.
- KATE:** Great. (*she takes a deep breath*) So. What are you here for?
- ARIANE:** I'm about to get suspended.
- KATE:** (*sitting bolt upright*) Really???
- ARIANE:** You've never even borrowed a paper clip, have you?
- KATE:** I have. Sure I have.
- ARIANE:** But it was an accident.
- KATE:** Why would I steal a paper clip? (*pause*) So. What did you do?
- ARIANE:** (*leaning in*) What do you think I did?
- KATE:** (*almost a whisper*) Did you kill someone?
- ARIANE:** (*loud*) Are you retarded? Do you think I'd be sitting outside the VP's office if I did that?



- KATE: I don't know. I don't even borrow paper clips. What did you do?
- ARIANE: I was provoked.
- KATE: About what?
- ARIANE: Teachers shouldn't be allowed to – he shouldn't have... (*she doesn't finish*)
- KATE: What? Allowed to what? What?
- ARIANE: You don't talk back to teachers.
- KATE: No.
- ARIANE: That's why you're talking trash and I'm getting suspended.
- KATE: Recycling.
- ARIANE: Whatever.
- KATE: Do you really get suspended, just for talking back to a teacher?
- ARIANE: If you shove them while you're talking back you do.
- KATE: You shoved a teacher? Shoved a teacher?
- ARIANE: What century do you live in? Teachers get shot, knifed, all I did –
- KATE: You put your hands (*she demonstrates, putting her hands out*) and you shoved?
- ARIANE: I get it, I get it. You've never shoved anyone either.
- KATE: You shouldn't do that. Physical violence doesn't -
- ARIANE: You wouldn't be about to lecture me would you? I hate being lectured. I'm about to be suspended so I've got nothing to lose.
- KATE: Sorry. (*pause*) But you still shouldn't shove people. (*pause*) It's not nice.
- ARIANE: Nice? I have to be nice too? Do I look nice?



**KATE:** People don't always act the way they look.

**ARIANE:** You do.

**KATE:** How do you know?

**ARIANE:** You have Pollyanna stamped on your forehead.

**KATE:** I don't. Do I? *(she rubs her forehead)* Ha. What did he do? The teacher.

*ESSA enters singing. Only ARIANE can see her. ESSA exists only as a memory in ARIANE's head.*

### SONG 3) FRIEND - ESSA, NON VERBAL

---

**ESSA:** LA, LA, LA, LA, LA, LA.

**ARIANE:** He insulted my sister.

**KATE:** I hope you don't get suspended.

**ARIANE:** Huh?

**KATE:** I hope you don't get suspended.

**ARIANE:** Why do you care?

**KATE:** You're funny. A sense of humour is a sign of intelligence. Smart people who do not so smart things should get a second chance.

**ARIANE:** You don't know anything about me.

**KATE:** Not yet. It was nice to meet you Ariane. *(looking off)* Oh! Hi Mr. Lang.

**ARIANE:** How did you know my name?

**KATE:** *(she stands, and waves to ARIANE)* See you later. *(she exits)*

**ARIANE:** You don't know me! You don't know anything! Stupid nut-job.



*ARIANE takes a postcard out of her pocket. It is worn, something ARIANE reads over and over again.*

ESSA: (moving forward) First Postcard. Doing great. Running late.

ARIANE: Jimmy's the best.

ESSA: I'll prove them wrong. Wait and see.

ARIANE & ESSA: Love you Ari. I'll write more. Soon. Essa.

ESSA: PS. Don't worry. I mean it.

#### **SONG 4) SEVENTEEN - ARIANE, ESSA, VOCAL ORCHESTRA**

---

*Vocal Orchestra intro begins under dialogue.*

ARIANE: What a stupid thing to say.

ESSA: I mean it. I'm fine.

ARIANE: How do I know? I need to talk to you.

ESSA: You are.

ARIANE: The real you, not the imaginary voice in my head. I'm a mess. I'm shoving teachers.

ESSA: Don't worry.

ARIANE: **DON'T WORRY. I MEAN IT.  
DON'T WORRY. JUST LEAVE IT.  
LEAVE IT WHERE? JUST DON'T CARE?  
ALL I DO IS WORRY. STOMACH SCURRY  
THOUGHTS A FLURRY LIKE SNOW.  
I DON'T KNOW.  
SHOULD I FEEL THIS WAY AT SEVENTEEN?  
CAUGHT BETWEEN  
A SCREAM AND A SCRAWL?**

ESSA: **DO YOU REMEMBER WHEN WE WERE SMALL,  
AND OUR BIGGEST WORRIES WERE SHADOWS ON THE WALL?**



**ARIANE:** SEVENTEEN. ONLY A NUMBER.

**ESSA:** SEVENTEEN STARS IN THE SKY.

**ARIANE:** WHY DID YOU HAVE TO LEAVE ME?  
ALL MY HOPE HAS GONE DRY.

**BOTH:** DO YOU REMEMBER WHEN WE WERE SMALL,  
AND OUR BIGGEST WORRIES WERE SHADOWS ON THE WALL?

**ARIANE:** SEVENTEEN. FEEL I COULD RUN NOW.

**ESSA:** SEVENTEEN. STAY CLOSE TO HOME.

**ARIANE:** SEVENTEEN LEAVES ME BROKEN,  
THERE'S NO JOY IN BEING ALONE.

**BOTH:** FIVE AND SEVEN  
YOU AND ME  
FLASHLIGHTS HELD SO TIGHTLY  
THERE WAS NOTHING THAT WE COULDN'T BE.  
WHERE DID THE LIGHT GO?  
WHERE DID WE GO?  
DO YOU REMEMBER WHEN WE WERE SMALL,  
AND OUR BIGGEST WORRIES WERE SHADOWS ON THE WALL?

*ARIANE shoves the postcard back in her pocket. MR. LANG and KATE enter.*

**MR. LANG:** Ariane, join us will you?

**ARIANE:** Why?

**KATE:** Hi! *(she waves sheepishly at ARIANE)* Remember me?

**ARIANE:** From five minutes ago? It's a stretch but I think I can manage.

**MR. LANG:** We have a new situation to discuss.

**ARIANE:** I don't want to discuss anything. Just tell me how long I'm suspended for and I'll be on my way.

**MR. LANG:** I'm not going to suspend you.





- ARIANE:** Why not? I shoved him. I'm sure you're dying to get rid of me.
- MR. LANG:** I realize this is a difficult time for you.
- ARIANE:** (*groaning*) Please don't tell me I have to do counselling. I don't want to talk to anyone.
- MR. LANG:** I understand what you're going through.
- ARIANE:** (*looking up*) You don't understand anything.
- ESSA runs forward causing ARIANE to move away from KATE and MR. LANG. The lights change.*
- ARIANE:** Essa?
- ESSA:** Ari.
- ARIANE:** Where are you going?
- ESSA:** You're home early.
- ARIANE:** What's the bag for?
- ESSA:** I gotta go. Jimmy asked me to and I can't stay here anymore.
- ARIANE:** You're leaving?
- ESSA:** It's not forever.
- ARIANE:** Let me come with you.
- ESSA:** No.
- ARIANE:** Why not? I can't stand it here either.
- ESSA:** You have to stay.
- ARIANE:** Why?
- MR. LANG:** Ariane. Are you listening?

*ARIANE turns back and the lights change.*



**MR. LANG:** We're going to start you in a peer mentor program. Kate here will be your mentor.

**ARIANE:** What?

**MR. LANG:** Someone your own age to talk to and perhaps keep the shoving to a minimum.

**ARIANE:** What?

**MR. LANG:** Kate is going to be in the same classes as you and be available for you...

**ARIANE:** *(she stands)* Anyone but her.

**MR. LANG:** I think Kate will be a perfect companion.

**ARIANE:** I do not need a babysitter.

**KATE:** Peer mentor.

**ARIANE:** That sounds so much better. Mr. Lang, please. I'll do anything else.

**MR. LANG:** This is what I've decided.

**ARIANE:** Can't I get solitary confinement or something? Or lines? Or bathrooms? Seriously, I'll clean bathrooms.

**MR. LANG:** Ariane.

**ARIANE:** She's going to drive me crazy!

*ARIANE runs offstage. MR. LANG and KATE slowly follow behind.*

### **SONG 5) YOUR HEAD WILL EXPLODE – COMPANY**

**COMPANY:** **THIS IS WHAT HAPPENS WHEN YOU DON'T SHOUT.  
THIS IS WHAT HAPPENS WHEN YOU DON'T LET IT OUT.  
THIS IS WHAT HAPPENS WHEN YOU STEW AND POUT.  
YOUR HEAD WILL EXPLODE.**



KEEPING EMOTION LOCKED INSIDE.  
 WHAT EXACTLY ARE YOU TRYING TO HIDE?  
 WAIT TOO LONG AND YOUR BRAIN'LL BE FRIED.  
 YOUR HEAD WILL EXPLODE.

BITS OF BRAIN, BLOOD AND GORE,  
 ALL OVER THE LIVING ROOM FLOOR.  
 WHAT HAPPENED HERE, POLICE WILL SAY  
 AS THEY TIPTOE THROUGH THE FRAY.

THIS IS WHAT HAPPENS WHEN YOU DON'T SHOUT.  
 THIS IS WHAT HAPPENS WHEN YOU DON'T LET IT OUT.  
 THIS IS WHAT HAPPENS WHEN YOU REFUSE TO SPOUT.  
 YOUR HEAD WILL EXPLODE.  
 WE REALLY MEAN IT -  
 YOUR HEAD WILL EXPLODE.

*A bell rings. ARIANE stomps onstage with KATE following close behind. The BUZZY BEES also enter, talking quietly among themselves.*

- ARIANE: Would you stop following me around?
- KATE: I'm not following you. I'm supposed to be with you.
- ARIANE: It's embarrassing. I have a reputation.
- KATE: I know.
- ARIANE: (*whirling around to face KATE*) What's that supposed to mean? (*KATE doesn't say anything. ARIANE leans in, menacing.*) What does 'I know' mean?
- KATE: It means... I know you have a reputation. People talk... about... you?
- ARIANE: (*stepping even closer to KATE*) Who?
- KATE: People. That's how you get a reputation, isn't it? Are you going to shove me? (*ARIANE steps away.*) It's not a bad reputation. There are worse things than being called Gloom and Doom.
- ARIANE: What? Who calls me that?
- KATE: I don't know. Not me. Some people.



**ARIANE:** (*glaring around at the other people in the room*) They do not.

**KATE:** Ok.

**ARIANE:** (*stepping toward KATE*) Now you're lying.

**KATE:** (*stepping back*) I'm just trying not to get shoved.

**ARIANE:** (*stepping back*) Ok. (*she folds her arms across her chest*) Go.

**KATE:** Go where? Oh, go on? Right. Well... You're a, you're a... you're somewhat of a dark cloud, Ariane – (*taking a step back*) Not that I'm saying you don't have stuff to be dark about.

**ARIANE:** (*taking a step forward*) What do you know about my stuff?

**KATE:** Nothing.

**ARIANE:** Let's keep it that way.

*ARIANE turns and storms off. KATE takes a deep breath.*

**KATE:** Ok, round one and no one got a black eye. Success!

*KATE sits, right near the BUZZY BEES.*

**BENITA:** Still stuck to Gloom and Doom, huh?

**KATE:** I like her.

**BILLY:** You're the only one.

**BENITA:** See, that's why I'm not a peer mentor. You have to talk to icky people.

**BARBARA:** She's changed a lot.

**BENITA:** Didn't her mother go crazy?

**BRAD:** I thought it was her dad.

**BARBARA:** No, he's in jail. She lives with foster parents.

**BENITA:** (*with a shudder*) Gross.



- BRAD:** She should join the choir. Singing always puts me in a good mood.
- BARBARA:** That's your answer? Singing? Singing will solve all her problems?
- BRAD:** They might.
- BARBARA:** That's the stupidest thing I ever heard. *(she exits)*
- BRAD:** *(following BARBARA out)* Singing makes the world go 'round, you know!
- BENITA:** You're lucky, Kate.
- KATE:** How so?
- BENITA:** You don't have problems like Gloomy does. Count your lucky stars.

*KATE moves forward. Before BENITA exits, she blows KATE's note on the pitch pipe.*

#### SONG 6) MY BROTHER ANDY - KATE

---

- KATE:**
- MY BROTHER ANDY  
 OLDER WITH SANDY BROWN HAIR  
 SMILE FULL OF DIMPLES  
 QUICK WITH A WINK HE'LL  
 ALWAYS BE THERE.  
 THAT'S WHAT HE SAID.  
 BEFORE HE FELT THE DREAD.  
 THE DRAGGING DOWN OF LEAD,  
 THE PULL AND THE TRANCE,  
 DESPERATION DANCE.  
 THE NEED TO DROWN  
 EVERYONE AROUND  
 TURNED UPSIDE-DOWN,  
 THAT'S WHAT HE DID.**
- MY BROTHER ANDY  
 OLDER WITH SANDY BROWN HAIR  
 I SWEAR I'LL NEVER MISS  
 HE SAID, "DON'T WORRY, SIS.  
 I WANT TO SEE YOUR FRED ASTAIRE."**



THAT'S WHAT HE SAID.  
 BEFORE THE NEEDLE WAR  
 THE PUNCH, THE KICK, THE ROAR.  
 THE LIES HE TOLD  
 THE MONEY HE STOLE  
 AND EVERY TIME  
 THE VERY LAST CRIME  
 PROMISES GRIMED  
 THAT'S WHAT HE DID.

MY BROTHER ANDY  
 OLDER WITH SANDY BROWN HAIR.  
 AND I TRY NOT TO CARE.  
 BUT.  
 MY HEART IS FULL OF TEARS (*rhymes with cares*)  
 FOR MY BROTHER ANDY.

*Lights come back full and KATE's cell phone rings.  
 She answers it.*

**KATE:** Hello? Hey mom. (*KATE looks very upset*) What? Are you sure? I'll be right home.

*KATE runs off. ESSA enters singing.*

### **SONG 7) FRIEND – ESSA**

---

**ESSA:** **THERE'S A LIGHT, THERE'S A HAND  
 HOPE WHEN NO ONE UNDERSTANDS...**

*ARIANE enters and sits. She holds a postcard in her hand. ESSA stands behind ARIANE.*

**ARIANE & ESSA:** Second postcard.

**ESSA:** Like the picture? Weather's warm. Jimmy's job didn't pan out.

**ARIANE:** Don't worry.

**ESSA:** Everything's fine. Lots of options.

**ARIANE & ESSA:** Soon as we're settled I'll -



**ESSA:** Send you my address. Essa.

**ARIANE:** (*turning the postcard over*) It's a stupid picture.

*ARIANE puts the postcard in her notebook. ESSA sings.*

### SONG 7A) FRIEND – ESSA

---

**ESSA:** **THERE'S A WAY AND A GUIDE  
WHEN YOU'RE TIRED AND YOU'VE TRIED  
YOU CAN ALWAYS FIND YOUR WAY BACK HOME.**

*KATE enters. She is a changed girl. Her shoulders are slumped. ARIANE sees her.*

**ARIANE:** Well, well, well, look who's here. Haven't seen you for a couple of days, Pollyanna. Back for another kick at the can? (*KATE continues crossing the stage. ARIANE jumps up and stops her. KATE won't look at her.*) Hey, hey! You bug me like a leech on a bloody knee and now you ignore me? I know you're up to something. (*KATE tries to get past but ARIANE stops her again*) Hey! What's going on? You look terrible.

**KATE:** (*wrenching away*) Leave me alone. You don't care.

**ARIANE:** I know, I know, but you look... you look really upset.

**KATE:** (*mocking*) Even Pollyanna gets upset. Even Pollyanna has problems.

**ARIANE:** Aw I didn't mean -

**KATE:** My parents have to go back to Vancouver to identify a body. It's probably my brother.

**ARIANE:** What?

**KATE:** I have to go.

**ARIANE:** Wait. What are you talking about? What happened? Are you ok?

**KATE:** I'm fine.



*She turns away. She and ARIANE freeze. ESSA sings.*

### **SONG 8) FINE – ESSA & VOCAL ORCHESTRA**

---

**ESSA:** FINE IS A WORD, EVERYBODY USES  
EVERYBODY SAYS IT. 'I'M FINE.'  
FINE IS A WORD, EVERYONE ABUSES  
EVERYBODY USES 'I'M FINE.'  
HOW WAS YOUR DAY?

**ORCHESTRA:** FINE.

**ESSA:** HOW ARE YOU FEELING?

**ORCHESTRA:** FINE.

**ESSA:** ANYTHING WRONG?

**ORCHESTRA:** NO, I'M FINE.

**ALL:** FINE IS A WORD THAT COVERS UP BRUISES  
EVERYBODY SAYS IT. 'I'M FINE'.  
FINE IS A WORD THAT COVERS EXCUSES  
EVERYBODY USES 'I'M FINE'.  
ARE YOU SURE? FINE.  
YOU LOOK ODD. FINE.  
WANT TO TALK?  
NO, NO, I'M FINE.  
I'M FINE, I'M FINE, I'M REALLY FINE.

**SOLO:** TREMENDOUS ÜBER-LICIOUS FINE!

**ALL:** I'M FINE, I'M FINE, I'M REALLY FINE.

**SOLO:** I'M NOT SO FINE.

**ALL:** GET BACK IN LINE!  
EVERYBODY HERE IS JUST FINE.

WHEN YOU KNOW YOU CAN'T TURN THOUGHTS INTO WORDS  
IT'S EASIER TO SAY THAT YOU'RE FINE.





**YOUR LIFE'S A HURRICANE EVERYTHING IS BLURRED  
WHY NOT JUST SAY THAT YOU'RE FINE?**

**I'M FINE, I'M FINE, I'M REALLY FINE.  
DOWNRIGHT DYNAMITE FINE!  
I'M FINE, I'M FINE, I'M REALLY FINE.**

**SOLO: I'M NOT SO FINE.**

**ALL: SHUT UP YOU SWINE!  
EVERYBODY HERE IS JUST FINE.  
I'M ABSOLUTELY, POSITIVELY,  
NO DOUBT ABOUT IT ALL I CAN BE  
I'M A HUNDRED PERCENT SUPER OK, I'VE GOT EVERYTHING  
GOING MY WAY  
ACES, DANDY, FIRST-CLASS, COOL. FIRST RATE, FIVE STAR,  
FANTASTIC TOO.  
SPIFFY, SPLENDID, SHIP SHAPE, SUPREME. STUPENDOUS  
SPLENDIFEROUS, PEACHY KEEN.  
HUNKY-DORY, HUNDREDTH STORY, ON CLOUD NINE,  
CAN'T YOU SEE I'M PERFECTLY FINE?  
I'M FINE, I'M FINE, I'M REALLY FINE. SO GREAT, GLORIOUS FINE!  
I'M FINE, I'M FINE, I'M REALLY FINE.**

**SOLO: I'M NOT SO FINE.**

**ALL: NO NEED TO WHINE!  
EVERYONE IS DIVINE.  
EVERYONE HERE IS -**

*Everyone breathes in, looking toward KATE and  
ARIANE.*

**KATE:** You'll have to go see Mr. Lang. I don't know when I'll be back.

*KATE exits. ARIANE is at a loss.*

**ARIANE:** Kate! Kate!

*ARIANE freezes. The rest finish the song.*

**ALL: ABSOLUTELY,  
POSITIVELY,**



**NO DOUBT ABOUT IT  
SHOUT OUT LOUD IT  
ALL WE CAN BE  
FINE!**

*ARIANE moves stage right to sit. She is in her room trying to write. She writes something and scratches it out. She throws her book away. She gets up and paces rapidly.*

**SHANE:** (offstage) Ariane.

**ARIANE:** What?

**SHANE:** (offstage) What are you doing?

**ARIANE:** Nothing. (she suddenly calls out) Uh, I'm very busy, I'm doing – I'm cleaning my room. I'm really busy cleaning! I'm too busy to do anything you have planned.

*SHANE enters. She has an amused smile on her face.*

**SHANE:** Now that was too much. Homework, maybe. Cleaning your room? Never.

**ARIANE:** Oh. Sorry. Did you want something?

**SHANE:** Just wanted to make sure you were all right. You seem worried.

**ARIANE:** I'm fine. I have something - I'm just thinking about something. Leave me alone.

**SHANE:** Ok.

**ARIANE:** (defensive) You're not going to ask me what it is?

**SHANE:** Ariane, I get grief if I ask you what you want for breakfast. If you want to tell me, I'll listen. If you want to work it out yourself, that's fine. I'll be downstairs if you want to talk.

**ARIANE:** (blurting out) I think I know someone in trouble. Not big trouble. Not trouble. I don't know what's wrong with her. And she's not my friend. I don't care what she does. But I don't know. She's not – (ARIANE stops and sighs) I don't give you grief over breakfast, do I?



**SHANE:** Not too much. Only if there's no toast. Do you want to talk?

**ARIANE:** No. Uh, thanks. I'm fine.

**SHANE:** All right. (*she exits*)

*ESSA enters singing. ARIANE stands. She pulls a postcard out of her pocket.*

### **SONG 9) FRIEND - ESSA, NON VERBAL**

---

**ESSA:** LA, LA, LA, LA, LA, LA.

**ARIANE & ESSA:** Third postcard.

**ESSA:** In LA now. It's very sunny. Every girl I see is blonde and tan.

**ARIANE & ESSA:** Jimmy and I broke up.

**ESSA:** As soon as I'm settled you can come out.

**ARIANE & ESSA:** And we can go to the beach. Essa.

*ARIANE stares at ESSA.*

**ARIANE:** You're never settled.

*A bell rings. ESSA moves upstage. ARIANE paces.  
THE BUZZY BEES enter, singing.*

### **SONG 10) ALONE ON THE DANCE FLOOR - THE BUZZY BEES**

---

**ALL FOUR:** BABY, DON'T YOU SEE ME  
BABY, WITH YOUR GOATEE  
WITHOUT, YOUR LOVE SO FREE  
BABY, DON'T HATE ON ME.

*ARIANE turns to stare at the BUZZY BEES. She stalks toward them.*



**ALL FOUR:**       **BABY, THEN WE WERE CHILLIN'  
MY HEART, IS STILL WILLIN'  
BUT YOURS, IT AINT SO THRILLIN'  
MY TEARS, ARE SO SPILLIN'**

**ARIANE:**       *(interrupting)* If you don't stop singing I'm gonna pull all your tongues through your noses!

*This stops the BUZZY BEES in their tracks. They are shocked into silence.*

**ARIANE:**       Kate Crosbie, do you know her? *(silence)* Do you know her?

**BENITA:**       Is it all right to talk?

**ARIANE:**       *(rolling her eyes)* Yes.

**BENITA:**       Sure. Everyone knows her.

**ARIANE:**       Where does she live?

**BILLY:**       Uh, I don't know.

**BARBARA:**     Me either.

**BENITA:**       We always see her at lunch and she hasn't been around for days.

**BRAD:**       Is there something wrong?

**ARIANE:**       I'll tell you what's wrong. Everyone in this school knows her and everyone likes her and no one can tell me where she lives!

**BRAD:**       Why don't you ask at the office?

**ARIANE:**       *(with menace)* Are you telling me I should go to the office and just ask and they'll tell me?

**BILLY:**       You might have to growl a bit.

**ARIANE:**       That's a good idea.

*ARIANE stomps off. The BUZZY BEES look at each other.*



**BILLY:** I was kidding.

**BENITA:** Do you think it's safe to start singing again?

**BRAD:** Maybe we should put a little distance between us.

**BARBARA:** Good idea.

**BILLY:** I think she really would have pulled my tongue through my nose.

*The BUZZY BEES scurry offstage. KATE enters. She looks extremely sad. ARIANE enters. She sees KATE but KATE doesn't see her. KATE sings, non-verbally. She sits.*

*ARIANE hesitates and turns away. ESSA moves downstage.*

#### SONG 11) FRIEND - KATE - NON VERBAL

---

**KATE:** LA, LA, LA, LA, LA, LA...

**ARIANE:** Essa. What should I do? Should I go after Kate?

**ESSA:** Maybe you should stop asking me, huh? I'm long gone, Ari. I'm just a picture in your head.

**ARIANE:** Yeah. A pretty messed up head.

**ESSA:** Maybe I didn't care about you, Ari.

**ARIANE:** Don't say that!

**ESSA:** I didn't say it. You did.

*ESSA exits. ARIANE takes a deep breath and walks over to KATE.*

**ARIANE:** Hey.

**KATE:** (*very surprised*) What? Are you –

**ARIANE:** (*sitting*) Surprised?



**KATE:** How did you find me?

**ARIANE:** I'd like to say razor-sharp intellect... I saw you leave your house and followed you.

**KATE:** Why?

**ARIANE:** What's the bag for?

**KATE:** None of your business.

**ARIANE:** How come you're at the bus station?

**KATE:** None of your business.

**ARIANE:** I'm going to take a wild stab and say you want to take the bus somewhere.

**KATE:** Look will you just – *(she sits bolt up)* It's 12:30!

**ARIANE:** So?

**KATE:** You left school property during school hours. You're not supposed to do that!

**ARIANE:** Nice to see you haven't completely changed.

**KATE:** Mr. Lang knows why I'm not at school.

**ARIANE:** But not, I'll bet, why you're at the bus station.

**KATE:** It's a free country. I can be wherever I want. *(she sighs, weary)* Go away, Ariane.

**ARIANE:** I'm sorry your brother died. *(pause)* You can't go out there on your own.

**KATE:** Why not?

**ARIANE:** Something will happen to you. You're –

**KATE:** I'm what? Too Pollyanna? Too naive? You know everything, don't you?



- ARIANE:** I'm just –
- KATE:** You are so busy telling everyone around you within shouting distance that they don't know you. Nobody knows you. Maybe you don't know either. Maybe you're so busy shouting and acting tough, yes acting, maybe YOU'RE the one without a clue and maybe you should just shut up. I have to catch my bus. (*she stands*)
- ARIANE:** (*leaping up*) Don't go. Really. Kate, I'm asking you as a, as a... friend.
- KATE:** A what?
- ARIANE:** Are you going to make me say it twice?
- KATE:** Yes.
- ARIANE:** A friend. Don't go.
- KATE:** Give me one good reason why not. (*ARIANE doesn't say anything*) Thought you couldn't.
- ARIANE:** (*blurting out*) I want to be a novelist. That's what I'm working on in my notebook.
- KATE:** What are you doing?
- ARIANE:** I've never told that to anyone. (*she lets out a big breath*) Now you know something about me. You go. Tell me something about you.
- KATE:** My bus'll be here any minute.
- ARIANE:** My sister left last year. She writes me postcards. I asked her to write me letters and she barely fills up the space. (*she pulls out a postcard and shows KATE*) See? I carry them with me. Now you know two things. Tell me something. About you.
- KATE:** This has nothing to do with being my friend. You pity me.
- ARIANE:** Do you really think I would waste my time pitying you?
- KATE:** (*knowing the truth*) No.
- ARIANE:** So. (*pause*) Talk to me.

*KATE turns away. She sings.*



## SONG 12) MY BROTHER ANDY - KATE

---

- KATE:** MY BROTHER ANDY  
 OLDER WITH SANDY BROWN HAIR  
 SMILE FULL OF DIMPLES  
 QUICK WITH A WINK HE'LL  
 ALWAYS BE THERE.  
 THAT'S WHAT HE SAID.  
 NOW HE'S GONE AND DIED  
 MY LIFE IS ALL A LIE  
 EVERYTHING A MESS  
 FAKING HAPPINESS  
 THE END OF MY ROPE  
 I FEEL NO HOPE -
- ARIANE:** (*jumping up*) You don't mean that! You don't mean that. You can't.
- KATE:** That's how I feel.
- ARIANE:** Kate. You're the only person I've ever met... You don't know... I need you to have hope. I need to believe you have hope. Mountains will crumble, cities will topple, everything will fall to a million pieces, I'll fall to a million pieces if Kate Crosbie doesn't have hope.
- KATE:** I can't help you, Ariane.
- ARIANE:** If you stay, I promise I'll never shout at you. I'll let you follow me around all day, every day and I won't say anything. I didn't mind it as much as I said. Sometimes, I go whole days when I don't talk to anyone or anyone talks to me. (*desperate*) If you stay, I'll show you my novel.
- KATE:** Now I know you're lying.
- ARIANE:** (*she brings it out of her bag and holds it out*) There it is. Take it. (*she puts it on the ground*)
- KATE:** You're serious.
- ARIANE:** Take it!





**SONG 13) FRIEND – VOCAL ORCHESTRA**

---

*Vocal Orchestra intro begins under dialogue.*

*KATE kneels down and picks up the book. ARIANE physically cringes as if she thinks the book will blow up, which causes KATE to give a little laugh. She holds it back out to ARIANE.*

**KATE:** Why don't you show me later?

**ARIANE:** Later when you get back from Vancouver?

**KATE:** Later, when we explain to Mr. Lang why you weren't in English.

**ARIANE:** We should go see Shane, too. You could... come for dinner? If you wanted. It's vegetarian lasagna. Shane's a vegi. Sorry.

**VO:** **THERE'S A LIGHT, THERE'S A HAND  
HOPE WHEN NO ONE UNDERSTANDS**

**KATE:** *(she pauses before she speaks)* Ok.

**ARIANE:** Ok.

*They exit together.*

**VO:** **THERE'S A WAY AND A GUIDE  
WHEN YOU'RE TIRED AND YOU'VE TRIED  
YOU CAN ALWAYS FIND YOUR WAY BACK HOME.**

**THERE'S A LIGHT, THERE'S A HAND  
HOPE WHEN NO ONE UNDERSTANDS  
THERE'S A WAY AND A GUIDE  
WHEN YOU'RE TIRED AND YOU'VE TRIED  
YOU CAN ALWAYS FIND YOUR WAY BACK HOME.  
I WILL ALWAYS LIGHT YOUR WAY BACK HOME.**

*The lights fade, then quickly up for the finale.*



**SONG 14) SHOUT - COMPANY**

---

**ALL:**                   **SHOUT.**  
**WHAT DO YOU SHOUT ABOUT?**  
**SHOUT YOUR JOY? SHOUT YOUR PAIN?**

**SHOUT.**  
**WHAT DO YOU SHOUT ABOUT?**  
**SHOUT YOUR LOSSES. SHOUT YOUR GAINS?**  
**WHAT DO YOU SHOUT?**  
**WHY DO YOU SHOUT?**  
**LET ME HEAR YOU SHOUT!**  
**I NEED TO SHOUT!**

**SHOUT.**  
**WHAT DO YOU SHOUT ABOUT?**  
**SHOUT FOR LOVE? SHOUT FOR FEAR?**  
**SHOUT.**  
**WHAT DO YOU SHOUT ABOUT?**  
**SHOUT YOUR PRIDE? SHOUT YOUR TEARS?**

**SHOUT.**  
**WHAT DO YOU SHOUT?**  
**WHY DO YOU SHOUT?**  
**LET ME HEAR YOU SHOUT!**  
**I NEED TO SHOUT!**

**SHOUT IT OUT! CRY IT OUT!**  
**SCREAM IT OUT! WHOOP IT OUT!**  
**ROAR IT OUT! CALL IT OUT!**  
**CHEER IT OUT! BLAST IT OUT!**  
**WAIL IT OUT! SOUND IT OUT!**  
**SHOUT, SHOUT, SHOUT, SHOUT, SHOUT!**

**SHOUT.**  
**WHAT DO YOU SHOUT ABOUT?**  
**SHOUT.**  
**WHAT DO YOU SHOUT?**

*Blackout.*

— *THE END* —

*Lindsay Price & Kristin Gauthier ©2008*



# Shout!

A New Musical



An A Cappella Musical  
(One Act Version)

Book and Lyrics by Lindsay Price

Music by Kristin Gauthier

**SCORE EXCERPTS**



**Theatrefolk**

Original Playscripts

PO Box 1064, Crystal Beach, ON, L0S 1B0 Canada

Toll-Free Phone: 1-866-245-9138 Toll-Free Fax: 1-877-245-9138

Email: [tfolk@theatrefolk.com](mailto:tfolk@theatrefolk.com) Web: [www.theatrefolk.com](http://www.theatrefolk.com)

# Vocal Ranges

The image displays seven musical staves, each representing a different individual's vocal range. The names are listed on the left: Kate, Ariane, Essa, Benita, Barbara, Billy, and Brad. Each staff shows a starting note and an ending note connected by a line, indicating the range. The staves are arranged in two groups: the first group contains Kate, Ariane, and Essa; the second group contains Benita, Barbara, Billy, and Brad. The notation is in treble clef for all except Brad, who is in bass clef. The time signature is common time (C).

Name	Starting Note (Approx. Pitch)	Ending Note (Approx. Pitch)
Kate	G4	C5
Ariane	F4	B4
Essa	C4	F4
Benita	G4	C5
Barbara	F4	B4
Billy	F4	B4
Brad	F2	B2

# 1. Shout

Lyrics by Lindsay Price  
Music by Kristin Gauthier

**Solo**

Shout What do you shout\_\_ a - bout? Shout your\_\_ joy?\_\_

4  
S 1 Shout your\_\_ pain?\_\_ Shout What do you shout\_\_ a - bout?

7  
S 1 Shout your\_\_ loss - es? Shout your\_\_ gains?\_\_ Shout

10 **Tutti**  
S 1 Why do you shout? Let me hear you shout!

S 2 Why don't you Shout

A Why don't you Shout

14  
S 2 What do you shout\_\_ a-bout? Shout for\_\_ love?\_\_ Shout for\_\_ fear?\_\_

A What do you shout\_\_ a-bout? Shout for\_\_ love?\_\_ Shout for\_\_ fear?\_\_

## 1 - Shout

17

S 1 Shout What do you shout \_\_\_ a - bout? Shout your \_\_\_ pride? \_\_\_

S 2 Shout What do you shout \_\_\_ a - bout? Shout your \_\_\_ pride? \_\_\_

A Shout What do you shout \_\_\_ a - bout? Shout your \_\_\_ pride? \_\_\_

B Shout What do you shout \_\_\_ a - bout? Shout your \_\_\_ pride? \_\_\_

20

S 1 Shout your \_\_\_ tears? \_\_\_ Shout Why do you shout? \_\_\_

S 2 Shout your \_\_\_ tears? \_\_\_ Shout Shout Why do you shout? \_\_\_

A Shout your \_\_\_ tears? \_\_\_ Shout Why do you shout? \_\_\_

B Shout your \_\_\_ tears? \_\_\_ What do you shout? Shout Why do you shout? \_\_\_

Shout your \_\_\_ pride? \_\_\_

23

S 1 Let me hear you shout!

S 2 Let me hear you shout!

A Let me hear you shout!

B Let me hear you shout!

## 2. The Buzzy Bees

Lyrics by Lindsay Price  
Music by Kristin Gauthier

Soprano

Baritone

Hello! Hello! Hey there Kate We're hap-py to say — It's going to be a

Hello! Hello! Hey there Kate We're hap - py to say — It's going to be a

5

S

B

won-der - ful day — The sky is clear no sign of grey — It makes us shout Hip

won - der-ful day — The sky is clear no sign of grey — It makes us shout Hip

9

S

B

Hip Hoo - ray! — Buzzy! Buzzy! The Buz - zy Bees!

Hip Hoo - ray! — Buzzy! Buzzy! The Buz - zy Bees!

### 3. Friend

Lyrics by Lindsay Price  
Music by Kristin Gauthier

Essa

La la la la la la la la la la la la la la la...

©  
PREVIEW ONLY  
DO NOT COPY





## 4 - Seventeen

11

Ari.  care? All I do is wor - ry Sto - mach scur - ry Thoughts a - flur - ry \_\_\_ like

Essa 

S  Hmm \_\_\_\_\_

A  Hmm \_\_\_\_\_

B  Hmm \_\_\_\_\_

14

Ari.  snow I don't know Should I feel \_\_\_ this way at se - ven - teen \_\_\_

Essa 


S  Ooh \_\_\_\_\_


A  Ooh \_\_\_\_\_

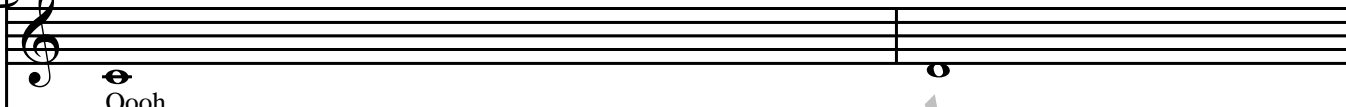
B  Ooh \_\_\_\_\_


## 4 - Seventeen

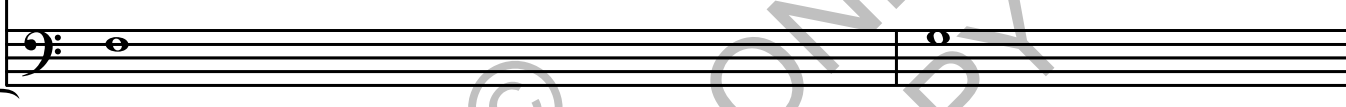
17

Ari.  Caught be- tween \_\_\_ a scream \_\_\_ and a scrawl \_\_\_

Essa  Do you re-mem -

S  Ooh \_\_\_\_\_

A  Ooh \_\_\_\_\_

B  Ooh \_\_\_\_\_

19

Ari. 

Essa  - ber \_\_\_ when we were small and our big - gest wor - ries \_\_\_ were

S  Hmm \_\_\_\_\_ Hmm \_\_\_\_\_ Ooo \_\_\_\_\_

A  Hmm \_\_\_\_\_ Hmm \_\_\_\_\_ Ooo \_\_\_\_\_

B  Hmm \_\_\_\_\_ Hmm \_\_\_\_\_ Ooo \_\_\_\_\_

## 4 - Seventeen

22

Ari. Se- ven - teen \_\_\_\_\_ on - ly a num - ber.

Essa sha - dows on the wall \_\_\_\_\_ Se - ven - teen. \_\_\_\_\_

S aaah Ba ba ba

A aaah Ba ba ba

B aaah Ba ba ba

24

Ari. Why did you have to leave \_\_\_\_\_ me? \_\_\_\_\_

Essa \_\_\_\_\_ Stars in the sky.

S Ba ba ba Ba ba ba

A Ba ba ba \_\_\_\_\_ Ba ba ba

B Ba ba ba Ba ba ba

# 5. Your Head Will Explode

Lyrics by Lindsay Price  
Music by Kristin Gauthier

Soprano 1

Soprano 2

Alto

Baritone

This is what hap-pens when you don't shout This is what hap-pens when

This is what hap-pens when you don't shout This is what hap-pens when

This is what hap-pens when you don't shout This is what hap-pens when

4

S1

S2

A

B

you don't let it out This is what hap - pens — when you stew and pout Your

you don't let it out This is what hap - pens — when you stew and pout Your

you don't let it out This is what hap - pens — when you stew and pout Your

you don't let it out This is what hap - pens — when you stew and pout Your

7

S1

S2

A

B

head will ex - plode Keep-ing e-mo-tion locked in - side What ex - act - ly

head will ex - plode Keep-ing e-mo-tion locked in - side What ex - act - ly

head will ex - plode — Keep-ing e-mo-tion locked in - side What ex - act - ly

head will ex - plode Keep-ing e-mo-tion locked in - side What ex - act - ly

## 5 - Your Head Will Explode

12

S1  
are you trying to hide? Wait too long and your brain-'ll be fried your head will ex -

S2  
are you trying to hide? Wait too long and your brain-'ll be fried your head will ex -

A  
are you trying to hide? Wait too long and your brain-'ll be fried your head will ex -

B  
are you trying to hide? Wait too long and your brain-'ll be fried Your head will ex -

16

S1  
plode Bits of brain blood and gore all o-ver the li-ving room floor

S2  
plode Bits of brain blood and gore all o-ver the li-ving room floor

A  
plode Bits of brain blood and gore all o-ver the li-ving room floor

B  
plode Bits of brain blood and gore all o-ver the li-ving-room floor

21

S1  
What hap-pened here Po - lice will say as they tip - toe through the fray

S2  
What hap-pened here Po - lice will say as they tip - toe through the fray

A  
What hap-pened here Po - lice will say as they tip - toe through the fray

B  
What hap-pened here Po - lice will say as they tip - toe through the 5 fray

## 5 - Your Head Will Explode

25

S1 This is what hap-pens when you don't shout This is what hap-pens when

S2 This is what hap-pens when you don't shout This is what hap-pens when

A This is what hap-pens when you don't shout This is what hap-pens when

B This is what hap-pens when you don't shout This is what hap-pens when

28

S1 you don't let it out This is what hap-pens when you re-fuse to spout Your head will ex -

S2 you don't let it out This is what hap-pens when you re-fuse to spout Your head will ex -

A you don't let it out This is what hap-pens when you re-fuse to spout Your head will ex -

B you don't let it out This is what hap-pens when you re-fuse to spout Your head will ex -

32

S1 plode We real-ly mean<sup>3</sup> it! Your head will ex - plode! \_\_\_\_\_

S2 plode We real-ly mean<sup>3</sup> it! Your head will \_\_\_\_\_ will ex - plode

A plode We real-ly mean it! Your head will \_\_\_\_\_ will ex - plode

B plode We real-ly mean it! Your head will ex - plode! \_\_\_\_\_

# 6. My Brother Andy

Lyrics by Lindsay Price  
Music by Kristin Gauthier

Kate

My bro-ther An - dy — Ol - der with san - dy brown hair

3  
Smile full of dim - ples — Quick with a wink — he'll al - ways be there —

5  
— That's what he said — Be-fore he felt the dread — The

8  
drag - ging down — of lead — The pull and the trance —

10  
Des - per - a - tion dance — The need to drown eve - ry - one a - round

12  
turned up - side-down — That's what he did. — My bro-ther An - dy —

15  
Ol - der with san - dy brown hair I swear I'll ne - ver miss —

17  
He said don't wor - ry sis — I — want to see — your — Fred A - staire —

19  
— That's what he said — Be-fore the nee - dle war — The





[help@theatrefolk.com](mailto:help@theatrefolk.com) [www.theatrefolk.com](http://www.theatrefolk.com)

## Want to Read More?

**Order a full script** through the link above. You can get a **PDF file** (it's printable, licensed for one printout, and delivered instantly) or a **traditionally bound and printed book** (sent by mail).