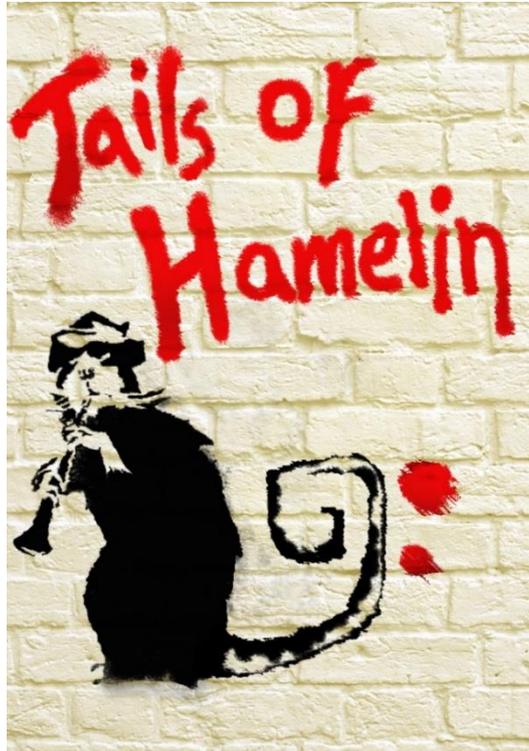


Tails of Hamelin



Book & Lyrics by
Chris Blackwood

Music by
Piers Chater Robinson

Based on the 13th Century folk tale
The Pied Piper of Hamelin

LICENSEES' INFORMATION BOOKLET



International Theatre & Music Ltd
ITMShows.com

A Piece of a Jigsaw or a Jigsaw of a Piece

In the church of Hamelin, dated from c. 1300, there was a stained-glass window described in many accounts between the 14th and 17th century which seems to have depicted a tragic historical event in the town. Unfortunately, the original window was destroyed in 1660, but a modern reconstruction based on these accounts now graces the church with its colourful depiction of the Pied Piper and children dressed in white.

In 1384, it was stated in town records that 'It is 100 years since our children left'. No explanation can be considered true but from this event myth and folklore, as is often the case, grew.

Amongst these tales, the most enduring is the tale of the rat infestation and the bargain the town strikes with the mysterious piper to rid them of the plague.

This was to be our next challenge; a completely sung-through musical based on the well-known story with a moral.

To create the world of Hamelin, it was decided that we would be playfully anachronistic, drawing on popular culture and many different styles of music to tell the story in our own way.

That was our first challenge.

When the full score and lyrics were written, we decided that we would try something completely original and make the show totally inclusive for all abilities of company or school.

This was our second challenge.

Dances were written and scenes were elaborated on to include spoken dialogue to incorporate all three disciplines. These were produced as humorous sketches to elongate should a company want to fill a larger time period than the original sung-through.

In doing this, we have allowed directors and teachers to have what I like to call a 'pick-n-mix' production. This allows the piece to be played in many forms.

- A one act sung-through piece
- A two act full-length musical with or without dances (There are two markings for an interval in the script)
- A one act musical with narration
- Any permutation of the above

It is down to the company which scenes they use and which songs. The sung-through obviously stands alone, telling the story in its entirety. The scenes are useful to make an evening of it, as with the dances. As I write this, I am in the process of writing narration to

cover each song, should a school or company wish to cut any music for the sake of ease or to make it accessible to all ages of performers.

The format is fluid and companies may wish to use a mixture of these things as it is developed in a way to mould the show to the abilities of the performers. A number of good roles have been added for non-singers. This is to give it the maximum level of participation for your company or school.

Have fun, play and enjoy.

Every piece of the jigsaw is there, the picture you make is yours.

Chris Blackwood

TAILS OF HAMELIN

Cast of Characters

Playing age is for reference only as it will depend on the ages of your group. It is merely an indication for costume and aging for younger groups. The gender mix of your actors can be rearranged but the actual characters should be played as the gender specified. It can be pantomime-like. The costume should be specific to each character. In the case of the stall holders (eg. Herr Glocken, Frau Blumenkohl etc.) they should have costume that have emblems of what they sell. For example, on the skirts of Blumenkohl, vegetables; Glocken, clock parts on his work apron. Bright, Germanic and big. Leading characters should stand out with an indication of what they do. There are singing roles and non-singing roles, to aid inclusivity.

The Storyteller

Singing role. Female. Playing age: Mid 20s upwards.

Happy disposition. Can get flustered. She always tries to keep the story running smoothly despite the villagers' constant interruptions.

The Pied Piper

Singing role. Male. Playing age: 20 upwards.

A Glam Rock Star Musician. Something of a Russell Brand/Captain Jack/Marc Bolan/Keith Richards look about him. Mysterious, tall and willowy, lively and strange.

The Rat King

Singing role, Male. Playing age: 20 upwards.

The Rat King of the Underworld. 1930s Mob boss. Suave and tall. Dangerous and dark. Captain Hook meets Don Corleone

Burgermeister Schmalz

Singing role. Male. Playing Age: 50 upwards.

The mayor of Hamelin. Portly, bumptious and vain. A sly politician. Henpecked by his wife.

Frau Schmalz

Singing role. Female. Playing age: 40 upwards.

The mayor's wife. Strong, loud, portly. Vain and dragon-like.

Herr Glocken

Singing role. Male. Playing age: 50 upwards.

The clock seller. Gepetto/Einstein look about him. One of the clowns of the piece. Moustachioed, slightly foolish but rather sarcastic.

Herr Strudel

Singing role. Male. Playing age: Mid 20s upwards.

The baker. Rotund. Slightly dainty due to his love of theatre and romance. Eats as much as he sells. Clown of the piece as part of the trio of stall holders.

Frau Blumenkohl

Singing role. Female. Playing age: Mid 20s upwards.

The grocer. Rebellious and forms the third in the clown trio. Quick witted, tall and can be quite hard-nosed.

Hans

Singing role. Male/Female. Playing age: No older than 11.

The crippled boy. Small, weak and pale. He walks with a crutch. He is very much like Tiny Tim.

Scabs

Non-singing role. Male. Playing age: Mid 20s upwards.

The Rat King's henchman. Short and fat. Comedy foil to The Rat King. Always scratching and quite fidgety.

Ratzella

Non-singing role. Female. Playing age: Mid 20s upwards.

The Rat King's moll. Ditzzy, dumb blonde flapper girl of the 1920s. Pretty and shapely.

Mike Boom

Non-singing role. Male. Playing age: 30 upwards.

'Eye on Hamelin' News Anchor. Vain and self-important.

Deirdre

Non-singing role. Female. Playing age: Mid 30s upwards.

A make-up girl. Quite dowdy, horn-rimmed glasses, librarian like and very sarcastic.

Silas P. Slopegutter

Non-singing role. Male. Playing age: 40 upwards.

A rat catcher. Slimy, sly and dirty. A con man. Top hatted, melodrama villain. Seen better days. He is 'of the gutter'. Cockney.

Etta

Non-singing role. Female. Playing Age. No older than 15.

A village child. Caring, thoughtful and quite a leader.

Dieter

Non-singing role. Male/Female. Played as a boy. Playing age: No older than 14.

A village child. Bit of a bully.

Councillor for Health and Safety

Singing Role. Male/Female. Played Male. Playing Age: 40s upwards

An officious official. Well to do, well fed and well heeled. He wears a lab coat and goggles over his suit. He has a hazard sign on the back of his labcoat. He is rather jittery and has a cold.

Councillor for Education

Singing Role. Male/Female. Played Male. Playing Age: 40s upwards

An officious official. Well to do, well fed and well heeled. He is tall and thin and wears a mortar board and gown over his suit. He is strict and severe.

Councillor for Finance

Singing Role. Male/Female. Played Male. Playing Age: 40s upwards

An officious official. Well to do, well fed and well heeled. He is dressed as a banker with bowler hat and briefcase. He is slimy and miserly.

Councillor for Housing

Singing Role. Male/Female. Played Male. Playing Age: 40s upwards

An officious official. Well to do, well fed and well heeled. He is big and burly like a builder and carries tools of the trade, like hard hat and Hi-viz but suited.

SYNOPSIS

'Haunting notes that flood the heavens

Calling forth a lullaby

As the town is sleeping softly

Then the Piper passes by'

When the happy tourist trap of Hamelin has its revenues curbed by an invasion of pesky rats, a mysterious musician arrives to strike up a deal with the wily mayor and turn the town on its head.

Tails of Hamelin takes in a cornucopia of musical styles from rock to Latin American, from Motown to Broadway and proves that honesty is the best policy as the Mayor and his greedy town pay the ultimate price.

From the team that brought you Peter Pan the British Musical, A Christmas Carol, Through the Looking Glass, The Adventures of Mr Toad and Around the World in 80 Days, this modern, witty, sung-through re-telling of the Pied Piper legend shows just what happens when promises are broken.

'If you don't pay the piper now, boy, you're gonna dance to a different tune.'

TAILS OF HAMELIN

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ORCHESTRATIONS / BAND PARTS

Tails of Hamelin may be accompanied by a solo keyboard or with an 7-piece band. See below for details of our popular Backing Track CD.

7-piece Band Parts

Piano

Keyboard 2

Guitar / banjo

Bass

Drums

Trumpet

Flute / clarinet / alto sax / tenor sax.

NB. We supply these band parts as PDFs that you download and print out.

A conductor's score is available to buy as a PDF or to hire as a hard copy bound score.

BACKING TRACK CD - without vocals

You may prefer to use our popular, top-quality Backing Track which features all 29 musical numbers plus underscores, play-offs and a sound effect or two. Many licensees like to use the backing track in rehearsal even if they intend to back their performances with a live band whilst others use a combination of the two.

We can supply the backing tracks as MP3 audio files, uploaded via the internet, or we can send you a CD in the post – the choice is yours.

CAST RECORDING CD - with vocals

Featuring all 29 songs and choruses. Available to purchase - please email info@itmshows.com for more details.

All of the tracks will be available on the Tails of Hamelin SONGS page, on the website and they will also be available on YouTube later on.

PAPERBACK SCRIPT

Should be available to purchase from late 2017. Please email info@itmshows.com for details.

GRAPHIC / LOGO

There's no need to spend time and money commissioning a special design for your posters, leaflets and programmes - use our official ITM Shows graphic / logo (see below).

We will provide ordering and pricing information when you submit your NO COMMITMENT Quotation Request

