The Pied Piper
Junior Script
by
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LIST OF CHARACTERS IN EACH SCENE

Scene One

Cagney Rat
Carl
Christina
Corporation 1
Corporation 2
Corporation 3
Corporation 4
Corporation 5
Corporation 6
Crier
Eric
Eulalie (Mayor's Wife)
Father 1
Father 2
Father 3
Father 4
Frederic
Hans
Heidi
Hippie Rat
Hooligan Rat 1
Hooligan Rat 2
Hooligan Rat 3
Klaus
Leader of the Rats
Ludwig
Man 1
Man 2
Man 3
Mayor
Mother 1
Mother 2
Mother 3
Mother 4
Mother 5
Old Rat
Psycho Rat
Sophie
Town Crier
Trader 1
Trader 2
Trader 3
Trader 4
Woman 1
Woman 2
Woman 3
Woman Rat

Scene Two

Corporation 1
Corporation 2
Corporation 3
Corporation 4
Corporation 5
Corporation 6
Crowd 1
Crowd 2
Crowd 3
Crowd 4
Crowd 5
Crowd 6
Crowd 7
Crowd 8
Crowd 9
Crowd 10
Crowd 11
Crowd 12
Crowd 13
Crowd 14
Crowd 15
Crowd 16
Crowd 17
Crowd 18
Crowd 19
Crowd 20
Eulalie (Mayor's Wife)
Mayor
Pied Piper

Scene Three

Cagney Rat
Corporation 1
Corporation 2
Corporation 3
Corporation 4
Corporation 5
Corporation 6
Crier
Crowd 1
Crowd 2
Crowd 3
Crowd 4
Crowd 5
Crowd 6
Crowd 7
Crowd 8
Crowd 9
Crowd 10
Crowd 11
Crowd 12
Crowd 13
Crowd 14
Crowd 15
Crowd 16
Crowd 17
Crowd 18
Crowd 19
Crowd 20
Eulalie (Mayor's Wife)
Hippie Rat
Hooligan Rat 1
Hooligan Rat 2
Hooligan Rat 3
Leader of the Rats
Mayor
Old Rat
Pied Piper
Psycho Rat
Woman Rat
Young Rat

Scene Four

Old Rat
Rat 1
Rat 2
Rat 3
Rat 4
Rat 5
Rat 6
Rat 7

Scene Five

Corporation 1
Corporation 2
Corporation 3
Corporation 4
Corporation 5
Corporation 6
Mayor
Pied Piper

Scene Six

Carl
Christina
Citizen 1
Citizen 2
Corporation 1
Corporation 2
Corporation 3
Corporation 4
Corporation 5
Corporation 6
Crier
Crowd 1
Crowd 2
Crowd 3
Crowd 4
Crowd 5
Crowd 6
Crowd 7
Crowd 8
Crowd 9
Crowd 10
Crowd 11
Crowd 12
Crowd 13
Crowd 14
Crowd 15
Crowd 16
Crowd 17
Crowd 18
Crowd 19
Crowd 20
Eric
Eulalie (Mayor's Wife)
Father 2
Frederic
Hans
Heidi
Klaus
Ludwig
Mayor
Mother 2
Mother 5
Parent 1
Parent 2
Parent 3
Parent 4
Parent 5
Parent 6

Parent 7
Parent 8
Parent 9
Parent 10
Parent 11
Parent 12
Parent 13
Parent 14
Parent 15
Pied Piper
Sophie

LIST OF SOUND EFFECTS (SFX)

Scene Two

Track 6	SFX 1	Clock
Track 7	SFX 2	Loud Knock

Scene Six

Track 16	SFX 3	Rumbling Earthquake 1
Track 17	SFX 4	Rumbling Earthquake 2

LIST OF PROPERTIES

Throughout

The Pied Piper wears a long coat, half of yellow, half of red, with a matching scarf round his neck, and a pipe hanging at the scarf's end. Hans (the lame child) can optionally use a stick or crutch.

Scene One

Stalls laden with goods, covered with cloths...Scene Prop

Old fashioned hoops for bowling, and other assorted toys ....Children

Handbell ....Town Crier

Damaged cloth ....Trader 2

Fish skeletons, minimum of two..Trader 4

Half eaten loaf/loaves of bread ....Trader 1

Pin striped suit OR military uniform OR female traffic warden costume .... Leader (of Rats)

Bandana or street-cred gear...Psycho

Flag t-shirts & skin-head/bald caps...Hooligan Rats

Tie-dye t-shirts, baggy trousers etc. ....Hippie Rats

Bottle or can of something alcoholic (looking!), perhaps in a paper bag....................Cagney

Skipping ropes...Children

Scene Two

Table, covered with plates of half-eaten food and wine glasses.........................Scene Prop

Chairs, around the table ....Scene Prop

Gavel & wooden board ....Scene Prop

Fob- or pocket-watch .... Mayor

Scene Three

Pipe/flute..Piper

Scene Four

Stool .... Old Rat

Scene Five

Table and chairs, as in Scene Two..Scene Prop

Scene Six

Pipe/flute..Piper

PRODUCTION NOTES

Staging

This is a dynamic show that moves from interior settings to exterior sets and this can be achieved in several ways. The importance is to keep the action flowing and not have long gaps between scenes. Accordingly, the suggestions are intended for that purpose but are not the only way of achieving a smooth running show.

Scene One commences in The Market Square in Hamelin and needs to be a full set to accommodate the musical numbers. It is a busy scene, with Market Traders setting up their stalls, villagers standing around gossiping, children playing traditional games – lots of activity. The background should reveal a view of Hamelin, with appropriate buildings being evident, typical of this small town. If practical, market stalls or costermonger type barrows could be dotted about the stage for the various stall holders. These should be painted in bright colours and have suitable produce present on them according to the trade of the owner. As the Town Crier enters prior to…

Grown-Ups!, the tabs could close to allow a scene change to…

Scene Two – The Council Chamber. This scene could be set in front of the previous backdrop as it only requires a small amount of space; sufficient for a refectory type table around which the council members are seated asleep, and the entrance for the villagers. The remnants of a large banquet with empty wine bottles and other evidence of the villagers' gluttony should be scattered across the table. A gavel and block should be present on the table also.

Scene Three – The Street Outside can also be a half-set or performed in front of the main tabs, as it requires little space for the performers. If you want to be a bit adventurous, the next scene…

Scene Four – The Interlude could be performed in a different area of the auditorium away from the stage so long as it can be easily seen by the audience. The young rats are all gathered around Old Rat, seated at his feet, listening intently to his story. Minimal space is needed for this scene.

Scene Five is the same setting as Scene Two, hence the reason for having Scenes Three and Four in front of tabs or elsewhere (Scene Four).

Scene Six similarly reverts to the Street Outside as depicted in Scene Three.

<u>Choreography</u>

This musical has a mixture of music styles and this should be emphasised in the choreography of the routines.

Track 1 – Market Day – is a lively number with a short dance break in it. As the characters are a mixture of Traders, Passers-by and Children, there is a great opportunity for a lively routine in this song, using the whole stage for the routine – open the show with a bang!

Track 2 – Rat Pack – is a heavy rock number, with sinister undertones. The words of the song should be emphasised in the choreography of this number!

Track 4 – Grown-Ups! – is a lively waltz, with the children parodying adults in the lines of the song. No dance but choreographed to the tune and the children's parody.

Track 5 – People Power – is a funk rock number depicting a demonstration by the people of Hamelin. It has a distinct "Ban the Bomb"/"Save the Planet" type flavour to it and this should be evident in the movement during the number.

Track 8 – Trouble Shooter – is a rap with a small sung section: pretty straightforward choreography as the Pied Piper is talking in song to the chorus of townspeople.

Track 10 & Track 15– The Piper Plays (and The Piper Plays Again) – is a flute backing track for the Piper's jig. The Rats should dance off, in a dream-like state, to Track 10 whilst the children file off, almost robotically, in Track 15.

Track 11 – Celebration – is a lively, celebratory number and should have a real 'feel-good' factor to its interpretation. If you have some experienced dancers in your cast, there is a tap dance section in this number.

Track 12 – Sweet, Sweet Music – is a gospel number and doesn't require a great deal of movement as the young rats are seated throughout the number.

Track 14 – Get Out of Town – is a heavy rock number and has quite an attack to it, as the town council all gang up on the Piper.

Track 18, the final (new) number, is a poignant song that should not leave a dry eye in the house! It is very expressive and the whole emotion of the song needs to be expressed in the choreography of this number.

Track 19 re-introduces a feel-good, come-uppence mood **immediately** after which bows can take place during the Curtain Reprise song "Celebration" (**Track 20**).

Costume

The story of the Pied Piper of Hamelin appears to have developed throughout the middle ages as legend and eventually as a poem by Robert Browning in the 19th century. The costume should, however, reflect the middle ages in general style. Hamelin is in the Saxony area of Germany on the river Weser. The Pied Piper's costume is traditionally depicted as half red and half yellow, but research will reveal many interpretations and colours. He should have a suitable flute-type pipe which he carries at all times. Clearly for a musical show, bright colours are the order of the day. The Mayor and Corporation should have garments befitting their rank, as should the Town Crier.

Lighting and Sound

Lighting

General lighting will suffice, if resources are limited. However if you have the capability to light the stage with spotlights etc, then colour and contrast should be employed.

Scene One as an opening scene needs to be bright and colourful until the entry of the rats when blues and greens could be employed to create a more sinister effect in…

Track Two. The lighting would need to lift a little, by 'spotting' key positions for dialogue following the song. A blackout follows the reprise of the song and then the original lighting should be restored as the children of Hamelin enter.

Scene Two could open with a background, low level, warm lighting to indicate the morning sun drifting in through the chamber windows and localised, focussed lighting on the characters that speak. The lighting could lift a little on the Piper's entrance or he could be 'spotted'.

Scene Three could have a sinister feel to it with low level blues and greens and the Piper could be 'spotted' with a follow spot. Ideally, for…

Scene Four, a spotlight focussed tightly on the Old Rat with the other rats in a much lower level of light will create atmosphere: again blues and greens for the background lighting.

Scene Five should be lit in the same way as Scene Two.

Scene Six should be well lit to start with and you could perhaps fade the lighting throughout the section where the Piper leads the children off. This will increase the feeling of pathos in this final scene.