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Dramatic Publishing

“*The Hundred Dresses* is a great show:
a musical that speaks to the hearts of
everyone who has ever needed a friend.”

—*Chicago Theater Beat*

The Hundred Dresses



Musical by
Ralph Covert and G. Riley Mills
Based on the Newbery Honor book
by Eleanor Estes

Eleanor Estes' *The Hundred Dresses*
won a Newbery Honor in 1945
and has never been out of print since.

The Hundred Dresses – Musical. By Ralph Covert and G. Riley Mills. Based on the book by Eleanor Estes. Cast: 3 to 5m., 5w. Wanda Petronski, a second-grader, lives way up in a shabby house in Boggins Heights, and she doesn't have any friends. Every day she wears a faded blue dress, which wouldn't be too much of a problem if she didn't tell her classmates that she had a hundred dresses at home—all silk, all colors, velvet too. The children at Franklin Elementary don't know what to make of this peculiar new girl with the strange accent. Soon Maddie, Peggy, Jack and their classmates make a game of teasing Wanda about her hundred dresses until one day she disappears from school, leaving just an empty seat where she once sat. As feelings of guilt overtake the children, Maddie and the others decide they must find out what happened to Wanda and make amends for the way they treated her. But is it too late? Based on the beloved Newbery Honor Book by Eleanor Estes, this acclaimed musical adaptation masterfully handles such topics as bullying, friendship and forgiveness. Packed with humor and filled with colorful characters and memorable songs such as "Bright Blue Day," "Penny Paddywhack" and "Never Do Nothing" *The Hundred Dresses* is a timeless tale that explores the bonds of friendship, the willingness to be yourself and the courage that it takes to stand up to others—even when you're standing alone. *Recommended for ages 6 and up. Area staging. Approximate running time: 65 minutes. Code: HE9.*

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THE HUNDRED DRESSES

A musical
by
RALPH COVERT and G. RILEY MILLS

Based on the book
by
ELEANOR ESTES



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(THE HUNDRED DRESSES)

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IMPORTANT BILLING AND CREDIT REQUIREMENTS

All producers of the musical must give credit to Eleanor Estes as the author of the book on which the musical is based, G. Riley Mills as the dramatizer of the musical and Ralph Covert as the composer of the musical in all programs distributed in connection with performances of the musical and in all instances in which the title of the musical appears for purposes of advertising, publicizing or otherwise exploiting the musical and/or a production. The names of Eleanor Estes, G. Riley Mills and Ralph Covert must also appear on a separate line, on which no other name appears, immediately following the title, and must appear in size of type not less than fifty percent (50%) the size of the title type and shall read as follows:

The Hundred Dresses
Adapted by
Ralph Covert and G. Riley Mills
Based on the book
The Hundred Dresses
by Eleanor Estes
Published by Harcourt Children's Books, an imprint of
Houghton Mifflin Harcourt Publishing Company

Preapproved biographical information on Eleanor Estes, G. Riley Mills and Ralph Covert, if included in the playbook, may be used in all programs. *In all programs this notice must appear:*

“Produced by special arrangement with
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In addition, all producers of the musical must include the following acknowledgment on the title page of all programs distributed in connection with performances of the musical and on all advertising and promotional materials: “*The Hundred Dresses* was commissioned by Chicago Children’s Theatre and the world premiere was presented by Chicago Children’s Theatre, Chicago, Ill., Jacqueline Russell, artistic director, Claude Binder, executive director.” In addition, the following biography for Chicago Children’s Theatre will be included in all such programs: “Founded in 2005, the critically acclaimed Chicago Children’s Theatre focuses on the production of first-rate children’s theatre in Chicago, with top writing, performing and directorial talent and high-quality design and production expertise. Chicago Children’s Theatre also produces The Red Kite Project, a multisensory interactive theatre program tailored specifically to the needs of children on the autism spectrum. Led by artistic director Jacqueline Russell and board chair Todd Leland, the company’s world premiere productions to date include *The Selfish Giant*, *The Hundred Dresses*, *Jackie and Me*, *Dot & Ziggy* and Brian Selznick’s *The Houdini Box*.”

The Hundred Dresses was first presented by Chicago Children's Theatre at the Royal George Theatre, Chicago, Illinois, on September 25, 2009, with the following artists:

CAST

Maddie Martin Leslie Ann Sheppard
Peggy Hawthorne Natalie Berg
Cecile Caldwell Elana Ernst
Jack Beggles Geoff Rice
Willie Bounce Tyler Ravelson
Miss Mason Nadirah Bost
Wanda Petronski Lauren Patton
Jan Petronski / Old Man Svenson Kurt Ehrmann

PRODUCTION TEAM

Director Sean Graney
Scenic Design Kevin Depinet
Lighting Design Heather Gilbert
Costume Design Jacqueline Firkins
Sound Design Michael Griggs
Prop Design Kimberly G. Morris
Stage Management Mackenzie Brown
Choreography Tommy Rapley
Original Musical Arrangements Tim Splain
Musical Direction Andra Velis Simon
Artistic Director Jacqueline Russell

The Hundred Dresses was subsequently presented off Broadway by The Atlantic Theatre Company at the Peter North Space in New York City, on February 19, 2012, with the following artists:

CAST

Maddie Martin Stephanie Hsu
Peggy Hawthorne Jeanna Phillips
Cecile Caldwell Marisa Parry
Jack Beggles Kim Fischer
Willie Bounce David Bernstein
Miss Mason Janna Emig
Wanda Petronski Rebecca Schoffer
Jan Petronski / Old Man Svenson Daniel Johnson

PRODUCTION TEAM

Director Alison Beatty
Scenic & Lighting Design Gabriel Evansohm
Costume Design Katja Andreiev
Choreography Alison Beatty
Original Musical Arrangements Tim Splain
Musical Direction Brandon Sturiale
Artistic Director Neil Pepe

MUSICAL SELECTIONS

1. Bright Blue Day Maddie & Full Cast
- 1a. Bright Blue Day - Part 2 Instrumental
2. Bright Beautiful Day Playoff Instrumental
3. Schoolyard Transition Instrumental
4. Bounce Willie Bounce Jack & Willie
5. Penny Paddywhack Maddie, Peggy, Cecile, Willie
& Jack
6. Gettysburg Transition Instrumental
7. It's Funny Transition Instrumental
8. Cecile's Big Moment Instrumental
9. Hopscotch Sequence. Maddie, Cecile, Peggy
10. The Hundred Dresses. Wanda
11. Jack and Maddie Transition Instrumental
12. Michelangelo. Peggy & Maddie
13. After Michelangelo Instrumental
14. Wanda Petronski Is Missing Maddie, Peggy,
Cecile, Willie, Jack
15. Jan's Letter Instrumental
16. Up on Boggins Heights Maddie & Peggy
17. Never Do Nothing Maddie & Peggy
18. The Passing of Autumn Maddie, Peggy, Cecile,
Jack & Willie
19. Letter From Wanda Wanda
20. Dear Wanda Maddie, Cecile, Peggy, Jack, Willie
21. Bows. Instrumental

THE HUNDRED DRESSES

CHARACTERS

MADDIE MARTIN

PEGGY HAWTHORNE

WANDA PETRONSKI

JAN PETRONSKI, Wanda's father

JACK BEGGLES

CECILE CALDWELL

WILLIE BOUNCE

MISS MASON, the teacher

OLD MAN SVENSON

SETTING

The action of the play takes place in and around Franklin Elementary School, the classroom and schoolyard, as well as one scene on the road to Boggins Heights.

THE HUNDRED DRESSES

SCENE ONE

(Light rise on an empty schoolyard. As the first music begins, a single leaf slowly floats magically onto the stage, and then another, and another. MADDIE enters and sings.)

(SONG #1: BRIGHT BLUE DAY)

MADDIE.

THE FIRST LEAF IS FALLING DOWN
A SIGN THAT THINGS ARE CHANGING
ALL THE OTHERS SOON WILL FOLLOW AFTER

(PEGGY enters.)

PEGGY.

THE TREES BECOME A RAINBOW
GREEN ORANGE RED AND YELLOW
AS AUTUMN DRESSES UP FOR EV'RYONE

MADDIE. Hi, Peggy.

PEGGY. Hi, Maddie.

MADDIE. That dress is so beautiful.

PEGGY. Thanks. Yours is cute too.

MADDIE. You like it?

PEGGY. It's for sure better than that one you wore yesterday. (*They cross to the swings.*) This must be the kind of day they meant when they say, "October's bright blue weather."

MADDIE. Right!

PEGGY.

THE FIRST WEEKS BACK AT SCHOOL
AND MORNING MEANS THE SCHOOLYARD NOT
THE BACKYARD

PEGGY & MADDIE.

WILL THE DAYS TO COME
ALL BE FILLED WITH LAUGHTER
AS AUTUMN DRESSES UP FOR EV'RYONE

PEGGY. Look at that sun. I wish we could stay out here all day.

MADDIE. That'd be nice.

(*MISS MASON, their teacher, enters.*)

PEGGY. Instead we have to spend the whole day inside listening to Miss Mason's boring lectures.

MADDIE (*trying to get PEGGY's attention*). Uh, Peggy...

PEGGY. Every day, another boring lecture! She's so boring!

(*MISS MASON stops.*)

MADDIE. Good morning, Miss Mason.

MISS MASON. Good morning, Maddie. Why, hello,
Peggy.

PEGGY. Hi.

MISS MASON. Ready for the quiz today?

PEGGY. Yes, Miss Mason.

MISS MASON. Good. See you girls in class.

(She exits. JACK and CECILE enter.)

MADDIE. Well, her lectures certainly can be boring.

PEGGY. Not all of them, of course.

MADDIE. Oh, no.

CECILE. I love your dress, Peggy.

PEGGY. Thanks, Cecile.

JACK. What a perfect day!

MADDIE. It sure is, Jack!

ALL.

IT'S A BRIGHT BLUE BEAUTIFUL DAY
EV'RYTHING IS NEW
EV'RYTHING IS CHANGING
THE COLORS EV'RYWHERE
AUTUMN IN THE AIR
IT'S A BRIGHT BLUE BEAUTIFUL DAY
IT'S A BRIGHT BLUE BEAUTIFUL DAY
IT'S A BRIGHT BLUE DAY

(WANDA and her father, JAN, enter, with MISS MASON.)

MISS MASON. I'm sure your daughter, Wanda, will feel right at home here.

JAN. Yes, this I hope. She is bright girl, funny. She dances, she draws. In Poland, all the girls love her.

MISS MASON. She'll make lots of new friends in no time, I'm sure.

JAN. Her mother...the journey was a hard one. We did not all make it. *(He takes out a locket, putting it around WANDA's neck, sings.)*

ON A DAY LIKE THIS ANYTHING CAN HAPPEN
AND EV'RYTHING IS WAITING HERE FOR YOU
THE LEAVES AND COLORS LIKE SO MANY
DRESSES.

JAN & WANDA.

THIS IS OUR NEW HOME
THOUGH SUMMER IS NOW OVER
THE AUTUMN DRESSES UP FOR EV'RYONE

CECILE. Did you see the new girl?

MADDIE. How do you know she's new?

CECILE. Well, for one, I heard my mother and father talking—and, for two, she's new!

PEGGY. Maddie, some days you seem so hopeless. If you've never seen her before, she's probably new!

CECILE. Not to mention being walked to school by her dad!

PEGGY. Not to mention her boots! Did you see those boots!

CECILE. I would die. I would sooner die than wear those boots!

MADDIE. That's a pretty dress she had on.

(Beat. MADDIE and PEGGY burst out laughing.)

CECILE. Good one. For a second there I thought you were serious!

MADDIE, PEGGY, CECILE, JACK.

IT'S A BRIGHT BLUE BEAUTIFUL DAY
 EV'RYTHING IS NEW
 EV'RYTHING IS CHANGING
 THE COLORS EV'RYWHERE
 AUTUMN IN THE AIR
 IT'S A BRIGHT BLUE BEAUTIFUL DAY
 IT'S A BRIGHT BLUE BEAUTIFUL DAY

MADDIE, PEGGY, CECILE.

IT'S A BRIGHT BLUE
 BEAUTIFUL DAY

JACK.

BA DA DA DA...

MADDIE, CECILE, JACK.

IT'S A BRIGHT BLUE
 BEAUTIFUL DAY

PEGGY.

BA DA DA DA...

IT'S A BRIGHT BLUE DAY!

IT'S A BRIGHT BLUE
 DAY!

(WILLIE enters, running by. He is dressed as a pirate, for no particular reason.)

WILLIE. Hi, Maddie! Hi, Peggy! Hi, Cecile! Hi, Jack! *(He disappears into the schoolhouse.)*

CECILE. Willie Bounce!

PEGGY. That can mean only one thing...

ALL. We're late!

(SONG #1A: BRIGHT BLUE DAY - PART 2)

(Bell rings. As the lights dim, MADDIE alone sings.)

MADDIE.

THE FIRST LEAF IS FALLING DOWN
A SIGN THAT THINGS ARE CHANGING...

(SONG #2: BRIGHT BEAUTIFUL DAY PLAYOFF)

(She exits as fast as she can. Lights change as we move to the classroom. The children slip into their desks just as the bell rings. MISS MASON stands before the class.)

MISS MASON. Good morning, class.

ALL. Good morning, Miss Mason.

MISS MASON. It's so nice to see that no one was tardy this morning.

WILLIE *(snickers)*. Ha! Tardy...

MISS MASON. As you may have noticed, we have a new student joining us today. Class, will you please welcome Miss Wanda Petronski.

ALL. Good morning, Wanda.

MISS MASON. Everyone please turn to page twelve in your science books. Peggy, will you please read from the top of the page.

PEGGY *(rises and reads)*. "Individual elements when combined with one another form either mixtures, solutions or compounds."

MISS MASON. Excellent. Mixtures, solutions and compounds. Jack, please read on and tell us what a "mixture" is.

JACK *(stands)*. "A mixture occurs when two or more elements are combined, but retain their original form."

WILLIE. I don't get it.

MISS MASON. If you put salt and pepper together in the same container, you'll still have salt and pepper, just mixed together.

WILLIE. Oh, I get it.

MISS MASON. Wanda, please read on and tell us what a "solution" is.

WANDA. "A. Solution. Is."

MISS MASON. Please stand, Miss Petronski, so we can all hear you.

WANDA (*stands*). "Solu...tion. Occurs when. An elem. An elem-ment. Is diss...ohlved."

MISS MASON. Dissolved.

WANDA. "Diss... Diss..."

(PEGGY and others giggle. WANDA sits, clearly embarrassed.)

MISS MASON. That is quite enough, girls. Willie, please continue where Wanda left off.

WILLIE. Yes, ma'am. "Solution. A solution occurs when an element is dissolved..." (*He continues to read as lights fade.*)

(SONG #3: SCHOOLYARD TRANSITION)

SCENE TWO

(Lights rise on the playground. It is the following day. PEGGY is sunning herself.)

MADDIE. That was kind of weird yesterday, huh?

PEGGY. You mean the new girl?

MADDIE. She didn't even finish the sentence. I'm surprised Miss Mason didn't make her stand back up and finish.

PEGGY. Maybe she doesn't know how to read.

MADDIE. You think?

PEGGY. I don't know. Or maybe she was just nervous.

MADDIE. It was weird.

PEGGY. Yeah.

MADDIE. How do you think you did on the quiz?

PEGGY. I think I did great. You?

MADDIE. I got kind of rushed at the end. I didn't have enough time.

PEGGY. This sun feels nice on my face. My mother says that a little color is very becoming on me. She says it gives me a glow.

(PEGGY closes her eyes, tanning. WANDA enters and sits on a bench by herself.)

PEGGY (*cont'd*). Am I glowing yet?

MADDIE. I guess you are a little...

PEGGY. Good, because I have to look my best for tomorrow.

MADDIE. What's tomorrow?

PEGGY. Didn't I tell you? My mother is taking me to Hanover House for tea. It's a very famous place where all of the important people go whenever they come to town. And after we finish our tea, we're going next door to Gavin's Department Store.

MADDIE. Gavin's!

PEGGY. And I get to pick out a new hat or some new shoes. I think tomorrow I want to get both!

MADDIE. You're so lucky, Peg.

PEGGY. My mother and I go every Saturday morning while my father plays golf. You should tell your mom to take you to Gavin's to get some new clothes.

MADDIE. Gavin's is awfully expensive.

PEGGY. Oh, Maddie, it's just money. Your parents can always get more. Besides, you could use some new clothes. I think you wore that skirt last week.

(WILLIE runs on, out of breath. He is dressed like a cowboy. He ducks behind the garbage can, hiding.)

MADDIE. Willie, what's the matter?

WILLIE. Can't talk...he's after me!

MADDIE. Who is?

WILLIE. Big Bill Byron!

MADDIE. Bill Byron the sixth-grader?

(JACK enters, tossing a ball to himself.)

JACK. Hey, Maddie, what's going on?

MADDIE. Willie is hiding from Big Bill Byron.

WILLIE *(peeking out)*. Do you see him?

MADDIE. No.

WILLIE. Are you sure?

JACK. The coast is clear, Willie. You can come out now.

(WILLIE emerges from behind the can.)

WILLIE. Every morning on my way to school, Big Bill waits for me on the sidewalk outside of his house. And every morning he pounds on me until I hand over my lunch.

JACK. He did the same thing to me when I lived on Maple Street.

WILLIE. Really?

JACK. He's the biggest bully in town.

WILLIE. He is! He's like one of those monsters in a horror movie!

JACK. Tell me about it!

WILLIE. No matter what you do—

JACK. —or how hard you try—

JACK & WILLIE. —you just can't escape him!

(SONG #4: BOUNCE WILLIE BOUNCE)

JACK. Willie, did he ever sing that song to you?

WILLIE. Yeah.

JACK. Do you want to sing it now?

WILLIE. For the girls?

(WILLIE and JACK playfully act out being bullied.)

WILLIE.

BOUNCE WILLIE BOUNCE
YOU CAN BOUNCE HIM LIKE A BALL
THROW HIM UP AGAINST THE WALL
WILL HE BOUNCE?

JACK.

ALL RIGHT

HOW 'BOUT A LITTLE SNAKEBITE
OR A NOOGIE ON THE HEAD
'TIL YOUR FACE IS TURNING RED
IF YOU LIKE

WILLIE.

CRYBABY GONNA TELL THE TEACHER
EV'RYTHING
ARE YOU A TATTLETALE?

PEGGY & MADDIE.

NO WAY

WILLIE.

I GOT A HUNCH
SOMEBODY PACKED ME UP A LUNCH
ALL OF THIS BOUNCING'S
MAKING ME HUNGRY FOR A MUNCH

JACK.

YUCK! A DOG BIT HIM IN THE BUTT!
HOLY MACARONI
I DON'T LIKE BALONEY
THROW IT OUT!

WILLIE.

LET'S DANCE

JACK.

HEY LITTLE SISSY GO RUNNING TO THE
TEACHER
ARE YOU A MOMMA'S BOY?