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*Dramatic Publishing*

# MADELINE'S CHRISTMAS

A Musical

Book and lyrics by  
JENNIFER KIRKEBY

Music by  
SHIRLEY MIER

Based on the book by  
LUDWIG BEMELMANS



**Dramatic Publishing**

Woodstock, Illinois • England • Australia • New Zealand

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LUDWIG BEMELMANS

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*Madeline's Christmas* was commissioned and first produced by Stages Theatre Company; artistic director, Steve Barberio. It premiered November 19, 2004, at Stages Theatre Company in Hopkins, Minnesota, with the following:

#### CAST

Madeline . . . . .	CAILA PAQUIN
Miss Clavel . . . . .	LISA KINDALL
Monsieur Brun/Harsha . . . . .	RANDY SCHMELING
Mrs. Murphy . . . . .	ELIZABETH STREIFF
Simone . . . . .	SPENCER AMSTRUP
Juliette . . . . .	KATIE HAYNES
Kate . . . . .	KRISTINA HOSKENS
Dominique . . . . .	EMILY JARECKI
Anne . . . . .	NICOLE NYSTROM
Amy . . . . .	LINDSEY PALLAS
Daphne . . . . .	CASSIE PAULSEN
Isabelle . . . . .	LIZZIE RAINVILLE
Camille . . . . .	ANGELA SANDALL
Regine . . . . .	KATIE WEBER
Mary . . . . .	DENZLER WHITEKNIGHT

#### PRODUCTION TEAM

Director . . . . .	STEVE BARBERIO
Music Director/Vocal Coach . . . . .	MELISSA BRUNKAN
Choreographer . . . . .	SANDY BOREN-BARRETT
Stage Manager . . . . .	DIANA DOMINGUEZ
Assistant Stage Manager . . . . .	JENNIFER SATHER
Set Designer . . . . .	JOE STANLEY
Light Designer . . . . .	MIKE KITTEL
Sound Designer/Technical Director . . . . .	GRETCHEN KATT
Prop Designer . . . . .	JIM HIBBELER
Costume Designer . . . . .	PAULA LEE
Make-up Designer . . . . .	CHRISTINE RICHARDSON

# MADELINE'S CHRISTMAS

A Musical in One Act  
For 1 Man and 14 Women

## CHARACTERS

1. MADELINE (f): The brave and endearing little red-head who turns tragedy into triumph at Christmas for Miss Clavel and all of the girls at the “Old House in Paris.”
2. MISS CLAVEL (f): The disciplined yet loving boarding-school nurse who watches over the “twelve little girls in two straight lines.”
3. MONSIEUR BRUN (can double as HARSHA) (m): The French history teacher at the boarding school.  
  
HARSHA (m): The magical Rug Merchant who helps to make the twelve little girls’ Christmas wishes come true.
4. MRS. MURPHY (f): The slightly bewildered yet humorous cook who works at the boardinghouse.
5. SIMONE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
6. JULIETTE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.

7. KATE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
  8. DOMINIQUE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
  9. ANNE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse. She repeats the last word of what others have said.
  10. AMY (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
  11. DAPHNE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
  12. ISABELLE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
  13. CAMILLE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse. She enjoys sweets.
  14. REGINE (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
  15. MARY (f): One of the “twelve little girls in two straight lines” who attends Miss Clavel’s boardinghouse.
- MOUSE PUPPET (Run by a cast member.)

## SCENE BREAKDOWN

SCENE 1: The “Old House in Paris.” Miss Clavel and the girls go for their morning walk. They visit the zoo.

SCENE 2: Miss Clavel and the girls return to the boarding house for their French history lesson. Everyone except Madeline comes down with the flu.

SCENE 3: Madeline takes care of everyone who is sick. When she finally gets everyone to sleep, there is a knock at the door, and she meets the magical Rug Merchant who has brought her twelve rugs.

SCENE 4: Christmas Eve. The girls wake up feeling healthy again, and discover the twelve rugs. They meet Harsha, the magical Rug Merchant. He shows them some amazing magic and then tells them that they can fly home to see their families on the magic carpets.

SCENE 5: Madeline and the girls arrive at their homes for Christmas. Miss Clavel is alone at the Old House. She feels that something isn’t right. She realizes that she misses Madeline and the girls. She finds an angel that the girls made for her, and knows that they will be back soon. She feels happy again.

SCENE 6: New Year’s Day. Mrs. Murphy arrives back at the Old House. Madeline and the girls fly back on their magic carpets. Mrs. Murphy feels faint when she sees them in the air. Soon they are all together again, and they sing Happy New Year.



## SONGS

1. Madeline . . . . . Madeline, Girls and Miss Clavel
2. Madeline Reprise . . . . Madeline, Girls and Miss Clavel
3. Achoo! . . . . . Madeline, Girls, Mrs. Murphy and  
Miss Clavel
4. Chilly . . . . . Harsha
5. Abracadabra . . . . . Madeline and Harsha
6. Abracadabra Reprise . . . . . Harsha and Girls
7. We're Flying . . . . . Madeline and Girls
8. Something Isn't Right / Joy of the Season . Miss Clavel  
/ Madeline and Girls
9. Bonne Annee (Happy New Year) . . . . . Full Cast
- 9A. Bonne Annee Curtain Call (singing optional). . Full Cast

# MADELINE'S CHRISTMAS

## SCENE 1

*(At the opening of the show, we see the “Old House in Paris covered with vines.” There are bare trees beside the house. It is snowing and the sky is dark blue. The set, costuming and feel of the entire show needs to be representative of the book, Madeline’s Christmas by Ludwig Bemelmans. Lights rise and we hear the chimes of half past the hour. Music begins and the twelve GIRLS and MISS CLAVEL exit from the “Old House.” The GIRLS are wearing coats and hats. Only MADELINE is wearing a scarf. MISS CLAVEL is in her usual blue nun’s attire. The GIRLS are in “two perfect lines.” MISS CLAVEL walks at the end of the line. They are going for their morning walk.)*

MISS CLAVEL *(as she checks that each girl is in line).*  
Come along, filles! Brrr! Are we all buttoned up? Oui?  
Tres bien. Stay in your lines. Merci. Off we go to the  
zoo!

GIRLS. Hooray!

### (SONG #1: MADELINE)

GIRLS & MISS CLAVEL.

**IN AN OLD HOUSE IN PARIS THAT WAS  
COVERED WITH VINES**

**LIVED TWELVE LITTLE GIRLS IN TWO  
STRAIGHT LINES.  
THEY LEFT THE HOUSE AT HALF-PAST NINE  
IN TWO STRAIGHT LINES, IN RAIN OR SHINE  
THE SMALLEST ONE WAS**

MADELINE.

**MADELINE.**

GIRLS & MISS CLAVEL.

**THE DAY WAS A WEDNESDAY AS THE GIRLS  
TRAVELED OUT  
INTO THE FRESH AIR WITH THE SNOW ALL  
ABOUT  
WHILE MOST GIRLS WERE CAREFUL WITH  
THE PETS IN THE ZOO  
WHEN MADELINE SAW THE TIGER SHE JUST  
SAID:**

MADELINE (*spoken*).

**“POOH, POOH!”**

OTHER GIRLS (*spoken*).

**POOH POOH?!**

MADELINE (*spoken*).

**POOH POOH!**

MISS CLAVEL.

**MADELINE, BE CAREFUL THE ANIMALS ARE  
WILD!  
THEY DO NOT KNOW HOW TO TREAT SUCH A  
SMALL CHILD.**

**KEEP AWAY FROM THE CAGES AND STAY IN  
YOUR LINE,  
MY LITTLE CHERI, MY DEAR SWEET  
MADELINE.**

MADELINE.

**MISS CLAVEL, YOU MUST KNOW THERE IS  
NOTHING I FEAR,  
NOT THE TIGER'S SHARP TEETH OR THE  
LION'S BIG SNEER,  
FOR ALTHOUGH I AM SMALL AND I LOOK  
QUITE DEMURE,  
I'LL GET IN THEIR CAGES—**

GIRLS & MISS CLAVEL.

*(Gasp!)* **MADELINE!**

MADELINE.

**AND PET THEIR SOFT FUR!**

GIRLS & MISS CLAVEL.

**IN AN OLD HOUSE IN PARIS THAT WAS  
COVERED WITH VINES  
LIVED TWELVE LITTLE GIRLS IN TWO  
STRAIGHT LINES.  
THEY LEFT THE HOUSE AT HALF-PAST NINE  
IN TWO STRAIGHT LINES, IN RAIN OR SHINE**

*(MISS CLAVEL and the GIRLS introduce themselves by  
saying their names and doing a curtsy. The order of the  
names may be changed as needed:)*

MISS CLAVEL. Miss Clavel!

REGINE. Regine!  
ISABELLE. Isabelle!  
SIMONE. Simone!  
DOMINIQUE. Dominique!  
MARY. Mary!  
AMY. Amy!  
JULIETTE. Juliette!  
KATE. Kate!  
CAMILLE. Camille!  
DAPHNE. Daphne!  
ANNE. Anne!

ALL.

**AND THE SMALLEST ONE WAS MADELINE.**

*(Music continues under the following dialogue: Under-score: separate track.)*

REGINE. Madeline, you must be careful! Tigers are frightening!

ANNE. Frightening!

MADELINE. Don't be silly Regine! I can do anything!

ANNE. Anything!

ISABELLE. My favorite animal is the monkey!

SIMONE. I like the giraffes.

DOMINIQUE. Me too. Remember last year there was a giraffe with a bent neck?

MARY. Oui! I hope it's still there!

MISS CLAVEL. The weather is cold. Not all of the animals will be outside.

ANNE. Outside.

MISS CLAVEL. Amy, are you warm enough? You look like you're shivering.

AMY (*shivering*). I'm fine, Miss Clavel. Thank you.

CAMILLE. May we have cotton candy?

KATE. Oh yes, may we please?

ALL. Please? May we have some candy? (*Etc.*)

ANNE. Candy! (*They all look at ANNE, then at MISS CLAVEL.*)

MISS CLAVEL. Too much sugar for too many teeth! Another time.

ALL (*disappointed*). Yes, Miss Clavel.

JULIETTE. Miss Clavel?

MISS CLAVEL. Oui, Juliette?

JULIETTE. Where will you go for Christmas?

MISS CLAVEL. I'll be staying right here where I belong. After all, what would happen to the Old House if I simply left?

JULIETTE. I'm so excited that I'll be going home to see my family!

ANNE. Family! (*The GIRLS look out and "see" the TIGER.*)

MADELINE. Look! There's the tiger! (*The TIGER roars. The GIRLS scream and run to MISS CLAVEL. MADELINE just looks at the TIGER and says:*) Pooh, pooh!

DAPHNE. Madeline! Get back! What if the tiger broke out of the cage?

MADELINE. It won't. Besides, if it did, I could train it!

MISS CLAVEL. I don't doubt that for a moment. Come along, girls!

SIMONE (*"seeing" the MONKEYS offstage*). Look! Monkeys!

JULIETTE. They are so funny!

REGINE. They look a little like you. *(Laughter.)*

JULIETTE. Take that back, Regine!

REGINE. It was just a joke!

MISS CLAVEL. Settle down, girls.

KATE. Let's see if we can talk to them.

*(The GIRLS—except MADELINE—make MONKEY sounds and movement to try to get a reaction from them. MONKEYS don't react. MADELINE starts to make MONKEY sounds and movement. The MONKEYS all react vocally. The GIRLS laugh.)*

MISS CLAVEL *(clapping her hands)*. That's enough, ma petite filles. It is time to move along.

**(SONG #2: MADELINE REPRISE)**

MISS CLAVEL.

**COME ALONG, MES JEUNES FILLES, IT'S TIME  
TO GO HOME  
THE WEATHER IS CHILLY AND COOK'S ALL  
ALONE.  
YOUR LESSONS ARE WAITING, WE'VE HAD  
OUR FRESH AIR,  
I DON'T WANT THE ICICLES STUCK IN YOUR  
HAIR!**

*(GIRLS laugh.)*

MADELINE.

**OH MISS CLAVEL, IT'S SUCH FUN, DON'T YOU  
SEE?**

**TO RUN IN THE SNOW, AND TO CLIMB A BIG  
TREE!  
TO PLAY HIDE AND SEEK WITH THE GIRLS  
ALL THE DAY,  
JUST ONE MORE HOUR, MISS CLAVEL, S'IL  
VOUS PLAIT?**

*(MISS CLAVEL claps for the GIRLS to line up, which they all do, including MADELINE. As they finish the song, they start to go back to their house.)*

**GIRLS & MISS CLAVEL.**

**IN AN OLD HOUSE IN PARIS THAT WAS  
COVERED WITH VINES,  
LIVED TWELVE LITTLE GIRLS IN TWO  
STRAIGHT LINES.  
THEY LEFT THE HOUSE AT HALF-PAST NINE.  
IN TWO STRAIGHT LINES, IN RAIN OR SHINE.**

*(MISS CLAVEL and the GIRLS curtsy and say their names as before. After they say their name, they go inside so MADELINE is the only one left outside.)*

**MISS CLAVEL. Miss Clavel!  
REGINE. Regine!  
ISABELLE. Isabelle!  
SIMONE. Simone!  
DOMINIQUE. Dominique!  
MARY. Mary!  
AMY. Amy!  
JULIETTE. Juliette!  
KATE. Kate!  
CAMILLE. Camille!**



DAPHNE. Daphne!

ANNE. Anne!

ALL.

**AND THE SMALLEST ONE WAS**

*(MADELINE turns to the audience and steps back outside as others are still going inside.)*

MADELINE.

**MADELINE.**

*(MISS CLAVEL comes out and takes MADELINE's hand and gently brings her inside the house and closes the door.)*

## SCENE 2

*(Front of house flies out. Lights up on inside of the house. There are twenty-four hooks for the GIRLS' hats and coats. The hooks for the hats are above the ones for the coats. As MADELINE is smaller than all of the other GIRLS, her hooks are closer to the ground.)*

MISS CLAVEL. All right, my dears. Hang up your coats and hats. It is time for your French history lesson with Monsieur Brun.

GIRLS. Oui, Miss Clavel. *(The GIRLS begin to hang up their coats and hats. MISS CLAVEL sees that something is wrong.)*

MISS CLAVEL. Where are your scarves? Don't tell me that we forgot to wear them!

AMY. They are still drying in the basement, Miss Clavel.

MISS CLAVEL. Oh dear! How absentminded of me! To let you walk in the cold without your scarves!

MADELINE. I have mine, Miss Clavel. I forgot to wash it.

MISS CLAVEL. Very well. There is nothing we can do about it now. Run along to class, girls. You mustn't be late!

GIRLS. Oui, Miss Clavel!

*(The GIRLS go to their classroom. M. BRUN is writing on the blackboard. There is a picture of the Eiffel Tower on the wall.)*

M. BRUN. Bonjour, classe!

GIRLS. Bonjour Monsieur Brun!

M. BRUN. Comment ca va?

GIRLS. Ca va, et vous?

M. BRUN. Bien. Today we are going to learn about the Eiffel Tower. Who can tell me why it was built? *(The GIRLS raise their hands.)* Kate?

KATE. The Eiffel Tower was built for the International Exhibition of Paris in 1889.

M. BRUN. Very good, Kate! Who can tell us the name of the architect? *(The GIRLS raise their hands.)* Oui, Daphne?

DAPHNE. Gustave Eiffel was the architect. He was chosen out of seven hundred people.

M. BRUN. Tres bien! And did you know that the Eiffel Tower was almost torn down in 1909? It was saved because its antenna was used for radio transmission. Does anyone know how long it took to build the Eiffel Tower? *(The GIRLS raise their hands.)* Camille?

CAMILLE. It took three hundred steelworkers two years to build the Eiffel Tower, Monsieur Brun.

M. BRUN. Merci! Now, who can tell me how many steps there are to the top? (*There is silence as the GIRLS look around to see if anyone knows the answer. Finally DOMINIQUE raises her hand.*) Dominique?

DOMINIQUE. Two hundred?

MARY. More than that.

REGINE. Five hundred?

M. BRUN. Keep going.

AMY. Six...six... Achooo!

ISABELLE. Bless you.

JULIETTE. Six hundred? Achooo! (*In rapid succession, the GIRLS begin to sneeze.*)

ISABELLE. Achooo!

SIMONE. Achooo!

DAPHNE. Achooo!

CAMILLE. Achooo!

ANNE. Achooo!

M. BRUN. Bless you, girls! My, my! The Eiffel Tower has... (*M. BRUN mouths his answer as it gets covered with the sounds of the GIRLS' sneezing. He mouths: "one thousand, six hundred and fifty..."*)

ALL EXCEPT MADELINE. ACHOOO! (*Their sneezes are staggered to cover up M. BRUN's answer.*)

M. BRUN. ...two steps to the top.

MADELINE. Two steps to the top? Are you sure?

M. BRUN. No, no! There are... (*M. BRUN again mouths: "one thousand, six hundred and fifty..."*)

ALL EXCEPT MADELINE. ACHOOO! (*Staggered as before.*)

M. BRUN. ...two steps to the top.

## PRODUCTION NOTES

### SET:

The original set for *Madeline's Christmas* was a multilevel unit set with the L portion being a raked platform with six double beds. At the top of the rake was a door unit created in the style of the book's illustrations. The platform section of the set was approximately 30 feet wide and 24 feet deep. The R portion was Miss Clavel's bedroom as pictured in the book. Upstage of the platforming was black scrim behind which were two ground rows featuring cutout silhouettes of the Paris skyline, rendered in the style of the illustrations. Upstage of the second row was a standard cyclorama. Between the ground rows were two large tracked wagons: one with four cantilevered rug platforms and the other with five. There were also three smaller non-tracked wagons with one cantilevered rug platform on each. The rug platforms were built on a black, skeletal framework at different levels so that they appeared to be floating over the black silhouette of the downstage ground row. On the proscenium there were painted façades of Paris for the exteriors.

### MAGIC TRICKS:

The "Hutch" is what we used for the magic dish clean-up. The audience sees a hutch with one drawer open with towels hanging out of it, some teacups spread over the counter top and some loose plates strewn about on its shelf. Then, the plates right themselves, the cups rise onto hooks and the towels pull into the drawer and the drawer closes itself. To set up the plates, a center hole was drilled in each plate in the stack and then a second hole into the top plate (to be able to tie a knot of the Spiderwire on the bottom of the plate). Then a 65 lb. test

Spiderwire was fed through the hole. Next a hole was drilled through the bottom of the shelf and the Spiderwire was guided to the back of the hutch. When the line is pulled, the plates will all be pulled back toward the center hole in a downward force. We recommend attaching a very small eyebolt on the counter directly underneath the shelf's hole. This will make the Spiderwire capable of giving the downward resistance needed but will allow a technician behind the hutch to pull more easily.

For the teacups, we used a very light monofilament which was attached to each cup's handle. Next, the line was run up through the hook and then we guided each line through the back of the hutch. We bunched all the cups together so that they all raised at the same time, but it could be done in stages if you have the hands backstage. Again, we suggest using small eyebolts to guide the fishline, especially directly behind the hook to ensure that the cups don't go flying to the back of the hutch.

For the drawer with the towels, we drilled two holes into the back of the drawer and another two in the back of the hutch directly in line with the drawer's holes. We ran some black tie line through the holes and tied it to a 1" x 4" that ran the width of the drawer. Next, the towels were attached to the 1" x 4" and the drawer was preset open with the 1" x 4" at the front. Once the tie line is pulled, the 1" x 4" is pulled to the back of the drawer which is pulled back into its closed position. We recommend tie line for this because the inner workings of the drawer won't really be seen, and the weight of the drawer can make even Spiderwire somewhat difficult.

The "Ice Cream Cart" was fun and easy. The audience sees a cart roll onstage by itself, and then it turns itself around and rolls off when Harsha waves it away. It was pushed onstage by a technician. Having it go off by itself is slightly more compli-

cated. If building this cart, use swivel casters on the front and straight casters on the back. This helps to ensure that once pushed on, it should not lose control, but this also makes it capable of being turned around from offstage. Next, attach a line of monofilament fishing wire to the front of the cart at its center. We used a small eyebolt for this. We recommend a 60 lb. test fishing line—anything less runs a higher risk of snapping. Then with a technician offstage pulling the line, the monofilament should catch on the cart’s side and make the cart turn and roll off.

A few other things that we found helpful when dealing with the cart are to add weight to the bottom of the shelf to ensure that the cart doesn’t fall over when pushed on. The other is to buy an ice-fishing rod to wind up the fishing line’s slack. This will help avoid accidents backstage.

Other magic tricks which were used during the song “Abracadabra” included a “wrist flower bouquet,” an “appearing cane,” a “color-changing scarf” and a “flower table.” These are items that are fairly easy to find at quality magic shops or online.