

PROFESSOR BHAER

Twenty-two?

JO

Twenty-two rejections since I've been in New York.
They all say the same thing. Go home. Give up.

PROFESSOR BHAER

F. Putnam is an idiot. His words are stupid.

JO

F. Putnam is one of the most powerful publishers in the city.

PROFESSOR BHAER

You cannot lose faith, Miss March. There will be
someone who will like your story. I am certain of it ...

JO

Professor Bhaer? Is it possible I could read my story to you?
I would so respect your opinion.

PROFESSOR BHAER

Yes. Of course.

JO

Actually, **it's** one of my best.

It's a mean and stormy night.

LX 22

SX 20

ON 'ITS'

The moors are bleak and bloody,

SX 25

Thunder claps!

ON 'THUNDER'

Lightning strikes!

The fair Clarissa, her clothes in disarray,
races across the wild coastal heath -

LX 24

SX 30

SPOT 1 UP ON **JO**

RAIL #2: BOARDING HOUSE OUT

#1 - An Operatic Tragedy

ON 'LIGHTNING'

NOW SHE STOPS!

NOW SHE RUNS!

STANDBY:

LX 26

SPOT 1 DIM TO 50%

WILL SHE ESCAPE?
WILL SHE BE CAUGHT?

With bold determination, the villainous aristocrat
Braxton Prendergast, lurches for her -

THERE'S NO ESCAPE:
SHE'S BUT A CHILD.
AND YET SHE TURNS TO FIGHT
WITH EYES ABLAZE!
THIS NOBLE GIRL MEETS HIS GAZE, UNAFRAID.
SHE WILL NOT BE DEFILED!

SPOT 1 DIM TO 50%

JO & CLARISSA

Keep away from me, you wretch!

ON '-LED'

JO & BRAXTON

I cannot keep away. Your beauty draws me.
Your passion ignites me.

I'VE GOT TO HOLD YOU.

JO & CLARISSA

I DEFY YOU!

LX 26

BRAXTON

GOT TO HAVE YOU

ON 'I'

CLARISSA

LET ME BY YOU!

STANDBY:

LX 28-30

SX 31

SPOT 1 OUT ON A 0 COUNT

BRAXTON

COME CLOSE -

CLARISSA

DON'T COME TOO CLOSE -

BRAXTON

COME CLOSE -

CLARISSA

DON'T COME TOO CLOSE -

BRAXTON & CLARISSA
SO CLOSE, SO CLOSE TO ME

BRAXTON
I'll have her. And the mother too.

JO
And at that moment, **Rodrigo** appears in magnificent splendor!

LX 28
SX 31

JO & RODRIGO
Unhand that woman, villain!

ON 'ROD' BUMP BUMMMMP'

JO, BRAXTON, CLARISSA
Who are you?

STANDBY:
SPOT 1 OUT ON A 0 COUNT

JO & RODRIGO
I AM YOUR DESTINY!
YOUR BITTEREST FOE!

RODRIGO
YOU STOLE WHAT WAS RIGHTLY MINE
TEN LONG YEARS AGO!
YOU LEFT ME COLD, ALONE AND FORGOTTEN,
NOW I'M BACK TO SETTLE THE **SCORE!**

LX 30
SPOT 1 OUT

PROFESSOR BHAER
Miss March!
Tell me, what is it you are writing here?

*WATCH CONDUCTOR, HAIR
BEFORE 'MISS MARCH'*

JO
Blood-and-guts stuff. It's all the rage.
The magazines and periodicals are full of it.

PROFESSOR BHAER
Violence and seduction on every page?

JO
Read Shakespeare. Read history. Read the newspapers.

PROFESSOR BHAER
It is getting late. Perhaps it is best we pursue this some other time.

JO

No. I want to know what you think, Professor.

PROFESSOR BHAER

Blood and guts stuff? What you think the world wants to hear?
If I have noticed nothing else about you, Miss March,
I have noticed you are unique. Something you
should try not to forget. I think you could do better.

JO

Better? . . . And who are you anyway: an aging German professor, close to 50 -?

PROFESSOR BHAER

I am 34.

JO

34, really? Well - you look a lot older.

PROFESSOR BHAER

I worry a lot.

JO

And just what do you worry about?

PROFESSOR BHAER

How to avoid a conversation such as this!

MRS. KIRK

Dinnertime!

STANDBY:

LX 32

SPOT 1 UP ON **JO** ON A 4 COUNT

PROFESSOR BHAER

Now I will go to dinner. Miss March, since you have been here - six weeks now, is it?
- you shout, you rant, you upset the whole order of this
boarding house. I am a serene and peaceful man.

JO

You' re aloof, you' re arrogant -

PROFESSOR BHAER

Arrogant? Miss March, I spoke my mind, as you spoke yours.
Obviously, it was not appreciated on either **side**.

LX 32

SPOT 1 UP

**WATCH CONDUCTOR,
ON MUSIC**

#2 - Better

JO

Obviously! My stories were a great success in Concord.

BETTER? BETTER THAN WHAT?

BETTER THAN THIS DAZZLING PLOT?

BETTER?

THIS STORY WILL BE MY 'KING LEAR'.

EACH PHRASE IS BETTER.

BETTER THAN HIM.

BETTER! EVEN MY SMALLEST WHIM IS BETTER! HOW CAN HE MISS WHAT'S SO CLEAR? HOW CAN I DO BETTER THAN WHAT'S ALREADY **HERE?**

STANDBY:

LX 34

HOW CAN WHAT HE

SAID TO ME BE TRUE?
IF I DON'T SUCCEED,
WHAT WILL I DO?
TURN AROUND, GO BACK
TO CONCORD?
LEAVE NEW YORK
BEHIND UNCONQUERED? NO!
HOW DARE HE MAKE ME
DOUBT THE WAY I FEEL?
DOUBT THAT EACH THRILLING
PAGE IS WHO I AM?
AREN'T THESE WORDS
ALIVE WITH PASSION,
VIVID AS MY ATTIC
WHERE IT ALL **BEGAN?**

MUSIC SHIFT

STANDBY:

LX 36-38

***FOR THE POINT CUES, I'LL ONLY SAY .5, .7**

STANDBY:

SPOT 1 DIM TO 50% ON A 4 COUNT
SPOT 1 BACK TO FULL ON A 3 COUNT
SPOT 1 OUT ON A 0 COUNT

THESE WILL BE SEPARATE G-O'S

LX 36

(THE MARCH ATTIC: Concord, Mass.)

SPOT 1 DIM TO 25%

AMY

Jo! Jo, the girls at school were horrible to me!

Charlotte Fenton said my dress was ragged and my nose was flat!

LX 36.5

ANTICIPATE AMY ENTRANCE

MEG

Jo, I hate being a governess.

I should be meeting eligible young men.

LX 36.7

ANTICIPATE MEG ENTRANCE

AMY

It's going to be a dismal Christmas:
what with Father away and no money for presents.

LX 37

BETH

Meg, Amy - Jo has a surprise for us.

ANTICIPATE BETH ENTRANCE

JO

OR WAS I BETTER, BETTER WHEN I WAS HOME?

SPOT 1 BACK TO FULL

#3 - Our Finest Dreams

JO

Listen everyone: I have risen to the
occasion this year and
written us An Operatic Tragedy!

LX 38

SPOT 1 OUT ON A 0 COUNT

ON THE JO/BETH HAND HOLD, QUICK!

BETH

And we're going to perform it for Christmas.

AMY

No, I can't! Not with my flat nose.

MEG

Jo, do you really think we should?

What with this awful war -

JO

When have we let anything defeat us?
Years from now people will talk about us:
'One Christmas Eve
four penniless and ragged
sisters put on an Operatic
Tragedy for all of Concord!'

STANDBY:

LX 40-44

STANDBY:

SPOT 1 UP ON JO

SPOT 2 UP ON MEG

BOTH UP IN PINK

**IN PINK FOR WHOLE SONG TWO
SEPARATE G-O'S*

AMY

All of Concord!

MEG

Oh, Jo, no!

BETH

Oh, Jo, no!

JO

Filled with blood and guts! **Two** massacres, a masked ball
and several heart-wrenching **scenes**!

LX 40

SPOT 1 UP ON JO

WE'LL DIM THE LIGHTS.
THE CROWD WILL HUSH.
WE'LL START THE OVERTURE
AND BETH WILL SURELY BLUSH.
AND WHEN CLARISSA STARTS TO PLEAD,
CHRISTMAS WILL EXCEED OUR FINEST **DREAMS!**

LX 42
SPOT 2 UP ON **MEG**

MEG
Jo, do I die again in this one?

QUICK

JO
Yes!

LX 44

MEG, YOU WILL DIE
LIKE NONE BEFORE.
THE WORLD WILL SHUDDER
WHEN YOUR BODY HITS THE FLOOR!
FOR WHEN RODRIGO MAKES YOU BLEED,
CHRISTMAS WILL EXCEED OUR FINEST DREAMS!

STANDBY:
LX 46

BOTH SPOTS OUT

NOW AMY: AS CLARISSA,
ONLY PASSION IS PERMISSABLE.
THIS TRAGEDY DEPENDS
UPON THE FIRE IN YOUR EYES.
AND BETH: WHEN YOU'RE THE MOTHER,
YOU'LL BE NOBLE, YOU'LL BE PURE.
ALL HEARTS WILL MELT THE MOMENT
MOTHER CRIES!
Let us begin!

LX 46
BOTH SPOTS OUT

MEG
Ahhah!

BETH
Oooohhh!!

AMY
'Mother! Dear Mother, do not cry!'

JO
No, no! Expression, Amy! From the heart!
'Mother! Dear Mother, do not cry!'

STANDBY:
LX 48-52

SPOT 1 UP ON **JO**
SPOT 2 UP ON **AMY**

STANDBY:
BOTH SPOTS OUT
**TWO SEPARATE G-O'S*

AMY

'Mother! Dear Mother - ' Jo! I am teased and
ridiculed at school and all that concerns
you is your silly little **tragedy**.

LX 48

BOTH SPOTS UP

JO

I KNOW YOU'RE TIRED, I KNOW IT'S HARD.
BUT WE WILL TRIUMPH WHEN RODRIGO YELLS 'EN GARDE'!

MEG BETH

Touche! Touche!

JO

OUR SUCCESS IS GUARANTEED!
CHRISTMAS WILL BE THRILLING!
CHRISTMAS WILL BE GORY!
CHRISTMAS WILL EXCEED OUR FINEST DREAMS!

LX 50

JO STABS HERSELF

SPOT 2 OUT

MEG

Jo ...

JO

I made an important decision today:
as you all know I've been writing stories
forever. With much satisfaction.
And people seem to like what I write.

LX 52

SPOT 1 OUT

JO POP UP FROM DEATH

BETH

We love it, Jo.

JO

Absolutely. So, I've decided I'm going
to become a world-renowned writer.
I shall write great books
and earn barrels of money.
And I'll give you all everything
you've ever dreamed of!

STANDBY:

LX 54-58

STANDBY:

SPOT 1 UP ON **JO**

SPOT 2 UP ON ***BETH**

Try to cover **MEG and **AMY***

AMY
Oh, Jo!

MEG
Jo!

BETH
Jo can do anything!

JO

But we have to promise to remain just as we are.
Solid like a fortress.
No matter whatever happens, we must promise
that it'll always **be** the four March sisters - forever!

LX 54

ALL
Forever!

JO
Come, let's **rehearse!**

LX 56

AMY
'Mother, dear mother, do not cry!'

BETH
'Not my daughter, you wretch!'

MEG
'You will have me or no one!'

AMY
'No one!'

LX 58

BOTH SPOTS UP

JO
I'VE GOT MY BOOTS AND HAT,
MY MUSTACHE IS CURLED.
I'M MAKING MY ENTRANCE NOW
WITH CURTAINS UNFURLED.
I'LL SHOW THEM ALL

I'M NO LITTLE WOMAN
IN A DRESS ALL BUTTONED
AND PEARLED.
I'M READY TO TAKE A BOW

AMY, MEG, BETH
BEFORE WE'RE DONE,
THE CROWD WILL ROAR.
WE'LL MAKE THEIR
SPIRITS SOAR!
OUR SUCCESS IS
GUARANTEED!
CHRISTMAS WILL BE
THRILLING!

YES, CHRISTMAS
WILL EXCEED
OUR FINEST DREAMS:
WHEN SWEET CLARISSA BEAMS,

STANDBY:
LX 60-64

STANDBY:
BOTH SPOTS OUT

(AMY, MEG, BETH)

WHEN BRAVE RODRIGO SCREAMS,
WHEN THE EVIL VILLAIN'S
GLASSY EYEBALL GLEAMS!

JO

I'VE TAKEN A SOLEMN VOW
WITH ALL THAT I AM,
SOMEHOW:

JO

My dearest Mamah, there will be Christmas after all!

LX 60

AMY

CHRISTMAS

BETH

CHRISTMAS

MEG

CHRISTMAS

JO

CHRISTMAS

ALL

WILL EXCEED OUR FINEST **DREAMS!**

LX 62

JO

Christopher Columbus, I'm bursting with energy!
Someone give me a task to do!

ON THE BUMP!

LX 64

BOTH SPOTS OUT

BETH

I want you - to bring father home.

PEAK APPLAUSE

JO

I shall write President **Lincoln** tonight! Another!

MEG

I want you - to get Annie Moffat
to invite
me to her St. Valentine's Day ball!

JO

I'll wring her bloody little neck
if she doesn't! Another!

STANDBY:

LX 66-68

DECK #1: TRANSITION TO
MARCH HOUSE
SL 1 & 2 CUE LX

STANDBY:

RAIL #3: ATTIC WINDOW
OUT ON THE **BLUE**

AMY

I want you -to get us a Christmas tree.

JO

Rodrigo will go chop one down immediately!

AMY

Where?

JO

There! Across the road!

BETH

But that's on Mr. Laurence's property.

AMY

You'll go to prison for it!

JO

Prison? What care I for prison?

#3a - Transition To March Parlor

BETH

Jo is an incredible human being.

MEG

Look, it's Mr. Laurence. He's standing there at the window glaring out.

LX 66

DECK #1

RAIL #3: ATTIC WINDOW

OUT ON THE BLUE

CUE LX

AMY

He looks sinister.

BETH

I think he looks sad.

AMY

I wouldn't be sad living in such a house.

BETH

Has anyone ever been inside?

AMY

He'd never let any of us in.

MEG

They say he's a very angry and bitter man.

Jo's going to get us all into deathly trouble.

LX 68

AMY

We'll be known as the family with the criminal sister.

ME X UC TO COUCH

MARMEE

What criminal sister?

AMY

Marmee, you're home!

MEG & BETH

Marmee!

MARMEE

What's happening here?

MEG

Jo's written an Operatic Tragedy.

AMY

And she's inviting all of Concord to come see us perform it.

BETH

And I'm the mother in it.

MEG

And I die in it, but it's a beautiful death.

AMY

And I play Clarissa, who's very sweet.

MARMEE

It sounds wonderful!

BETH

Oh, Marmee, it's Jo's best.

AMY

Tell us about your day.

STANDBY:

SX 32

MARMEE

Well - we knitted socks and blankets for the Soldier's Aid Society. And a letter came from father.

AMY

A letter from father!

MEG

Read it to us, Marmee!

MARMEE

Where's Jo?

BETH

She's outside.

AMY

Read the letter, Marmee!

MARMEE

We'll wait for Jo.

AMY

She may be hours.

MARMEE

I want to hear all the things you did today.

SX 32

AMY

Charlotte Fenton teased me mercilessly at school. I was so humiliated.

MEG

I hate being a governess, Marmee I do try. But the children get the best of me.

BETH

I baked a dozen biscuits. Then I practiced the piano.

JO

Rodrigo has returned!

MARMEE

Jo!

JO

Marmee!

MARMEE

Where did you get that tree?

JO

I borrowed it from Mr. Laurence.

MARMEE

Jo! You didn't-

JO

I took it for us, Marmee!

MARMEE

You'll take it back immediately.

JO

Take it back? That's like bringing back a chicken after you've chopped off its head.

AMY

Do let us keep it.

MEG

It's Christmas, Marmee.

MARMEE

No. Destroying someone else's property - ?

BETH

Well, we could give it to the Hummels.

AMY

No!

BETH

They have so little.

MARMEE

Good. The tree goes to the Hummels then.

Now what about Mr. Laurence?

MR. LAURENCE

What about him?

MEG

Mr. Laurence ?

MR. LAURENCE

Yes, Mr. Laurence! You!

JO

Me?

MR. LAURENCE

You chopped down my perfect Douglas fir. I should have you arrested!

JO

I'll make it up to you, sir.

MR. LAURENCE

With what?

JO

I'll plant six more.

MR. LAURENCE

Twelve!

JO

And I'll chop your firewood for a few days.

MR. LAURENCE

Weeks! And I hope such an incident never happens again. You've ruined my day!

LAURIE

He loves his trees.

I'm Theodore Laurence the Third. But everyone calls me Laurie.

I've come to live here. In Concord. I play the piccolo.

I can sleep standing up. And I won a medal at school for holding my breath nearly three minutes before passing out.

I think that was terrifically daring of you chopping down Grandfather's tree. Well, Goodbye.

JO

Theodore Laurence the Third!

Would you mind delivering this tree to the Hummels?

MARMEE

Jo!

LAURIE

I don't mind at all.

JO

He doesn't mind.

LAURIE

Just point me in the direction.

STANDBY:

LX 72

SX 35

JO

They live half a mile down the road.
The red house with the broken shingles.

LAURIE

Merry Christmas!

AMY

Merry Christmas!

MARMEE

Jo, you must think before you act on every whim.

JO

I just want us all to have a wonderful Christmas.

MEG

A letter's come from father.

JO

Christopher Columbus!

BETH

Do read the letter, Marmee.

LX 72

#3b - Letter Underscore

MARMEE

'My dear wife:

The war goes on and on.

SX 35

The end seems nowhere in sight. The days are difficult and long. But I am well.'

AMY

He's well.

MARMEE

Still it's very lonely away from my dear ones.
Especially lonely as Christmas is
approaching. Each night in my tent,
I think of my precious girls.'

AMY

He thinks of us.

MARMEE

'Give them all my love.
And give them a sweet kiss.

STANDBY:
LX 73

Tell them to be good girls.
Faithful and hard working. And to conquer that
which is disagreeable in them - '
' - so that when I return, I'll be fonder and prouder
than ever of my little women.'

Why are we looking so glum? Do we have an
Operatic Tragedy to perform or not?

LX 73

JO

We do!

MM STAND UP

MARMEE

Then we have work to do.
There are costumes to complete.
And we'll need an olio
curtain for you to paint.

STANDBY:
LX 74

SPOT 2 UP ON **MARMEE**
ON A 4 COUNT IN **PINK**

MEG

And will you perform something, Marmee?

BETH

Do, Marmee.

JO

I'll write something thrilling for you, with passion and daring-

MARMEE

Yes! Yes, I will. We'll make this the best Christmas ever! **We March** women are invincible. Come, let's get to work.

#4 - Here Alone

AMY

I'll get my paints -

BETH

I'll look for a costume for Marmee!

MEG

I'll design the handbill.

JO

I still don't know why we couldn't have kept the **tree**.

LX 74

SPOT 2 UP

MARMEE

'My dear husband:' WRITE A LETTER, BE INVENTIVE.

TELL YOU EVERYTHING IS FINE.

BE ATTENTIVE TO THE DISTANCE.

SEND MY LOVE WITH EVERY LINE.

EVERY WORD SHOULD BRING YOU CLOSER

AND CARESS YOU WITH ITS TONE.

STANDBY:

LX 76

NOTHING SHOULD REMIND YOU

THAT I AM HERE ALONE.

LX 76

I CAN'T TELL YOU WHAT I'M FEELING.

I CAN'T TALK ABOUT THE WAR.

HOW THE PEALING OF THE CHURCH BELLS

BRINGS THE BATTLE TO OUR DOOR.

I DON'T KNOW WHICH PART IS HARDER,

WHAT I KNOW OR WHAT'S UNKNOWN,

OR RAISING LITTLE WOMEN

WHEN I AM HERE ALONE.

MM STAND/MUSIC

COUNTING DAYS.
PRAYING FOR NEWS.
IS THIS THE LIFE
WE MEANT TO CHOOSE?

DO YOU KNOW HOW MUCH I MISS YOU
AT THIS HOUR OF THE DAY?
HOW I WISH YOU WERE THE TWILIGHT
COME TO TAKE MY FEARS AWAY.
CAN I MANAGE FOUR YOUNG WOMEN?

I'M NOT CERTAIN I KNOW HOW.

WILL I BE THERE WHEN THEY NEED ME?
DO I FAIL THEM EVEN NOW?
I WISH THAT YOU WERE WITH ME,
WISH THAT I COULD BRING YOU HOME.
THE NIGHT SEEMS SO MUCH LONGER

STANDBY:
LX 80-84
SX 40
SPOT 2 OUT ON A 3 COUNT
STANDBY:
RAIL #4: BOOKCASE IN ON
THE **GREEN**

NOW THAT I AM HERE ALONE.

LX 80

LX 82
SPOT 2 OUT

MM HIT STAIRS

#4a - Transition To Aunt March