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Dramatic Publishing

ANNE OF GREEN GABLES

A Musical in Two Acts

**From the novel by
L.M. MONTGOMERY**

**Book by
JOSEPH ROBINETTE**

**Music and Lyrics by
EVELYN D. SWENSSON**



Dramatic Publishing
Woodstock, Illinois • London, England • Melbourne, Australia

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Printed in the United States of America

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(ANNE OF GREEN GABLES)

Cover design by Susan Carle

ISBN 0-87129-760-4

ANNE OF GREEN GABLES

A Musical in Two Acts

For 6-12 Men and 12-18 Women, and Extras if desired

CHARACTERS

ANNE SHIRLEY	RUBY GILLIS
MATTHEW CUTHBERT	JIMMY GLOVER
MARILLA CUTHBERT	MOODY MACPHERSON
RACHEL LYNDE	CHARLIE SLOANE
MR. PHILLIPS	JANE ANDREWS
PRISSY ANDREWS	GILBERT BLYTHE
DIANA BARRY	MISS SUSAN STACY
MRS. BARRY	AUNT JOSEPHINE BARRY
MINNIE MAY BARRY	MRS. ALLAN
JOSIE PYE	

Minor speaking roles

STATIONMASTER	REVEREND BENTLEY
MISS ROGERSON	TILLIE BOULTER
BESSIE WRIGHT	MARY JO
REVEREND ALLAN	CARRIE SLOANE
PROFESSOR ENGERRAND	PRES. OF QUEEN'S ACADEMY
MR. SADLER	

EXTRAS: Schoolchildren, Girls and Boys at Sunday School, Graduates of Queen's Academy, Townspeople. (All extras may be cast from the actors playing minor speaking roles.)

THE TIME: The early 1900s.

THE PLACE: Avonlea,

and other locations on Prince Edward Island, Canada.

ANNE OF GREEN GABLES premiered at Delaware Children's Theatre in Wilmington, Delaware, directed by Marie Swajeski.

Doubling Suggestions for a Cast of
6 Men and 12 Women

1ST ACTOR

Stationmaster
Mr. Phillips
Reverend Allan
Professor Engerrand

2ND ACTOR

Charlie Sloane
Mr. Sadler

3RD ACTOR

Reverend Bentley
Jimmy Glover
Pres. of Queen's Academy

1ST ACTRESS

Tillie Boulter
Miss Susan Stacy
Carrie Sloane

2ND ACTRESS

Prissy Andrews
Aunt Josephine Barry

3RD ACTRESS

Miss Rogerson
Bessie Wright
Mary Jo
Mrs. Allan

The following roles should not be double cast:

Anne Shirley
Matthew Cuthbert
Marilla Cuthbert
Rachel Lynde
Diana Barry
Mrs. Barry

Minnie May Barry
Josie Pye
Ruby Gillis
Moody MacPherson
Jane Andrews
Gilbert Blythe

VOCAL SELECTIONS

Act One

Prince Edward Island (Prologue)	Townpeople
Where and Why	Rachel & Marilla
Green Gables	Anne
Jesus Loves Me/Have You Heard?	Sunday School Pupils
The Pledge/Amazing Grace	Anne & Diana, Offstage Choir
Kindred Spirits	Anne & Diana
School Days	Students
Farewell	Anne & Diana
Anne of Green Gables	Gilbert
God's in His Heaven	Anne, Diana, Mary Jo, Offstage Choir

Act Two

Deck the Halls	Carolers
Reprise: Kindred Spirits	Anne, Diana, Aunt Josephine
I Dare You!	Students
Reprise: Anne of Green Gables	Mrs. Allan, Marilla, Matthew
Marilla Regrets	Marilla
The Charlottetown Rag	Miss Stacy, Prof. Engerrand, Students
Pomp and Circumstance March	Students
Shall We Gather at the River?	Townpeople
My Little Girl	Marilla
Curtain Calls (Anne Of Green Gables)	Entire Cast

SYNOPSIS OF SCENES

ACT ONE

1. An Open Meadow (Prologue)
2. Train Station Platform
3. Green Gables (Kitchen/sitting room)
4. Street in Avonlea
5. Green Gables
6. Sunday School Classroom
7. Green Gables
8. Barry's Parlor
9. Schoolyard/Classroom
10. Green Gables
11. Barry's Parlor

ACT TWO

1. Green Gables
2. Barry's Parlor
3. Street in Avonlea
4. Barry's Parlor
5. Green Gables
6. Barry's Parlor/Queen's Academy Study Room
7. Green Gables
8. Boarding House Parlor at Queen's Academy
9. Street in Charlottetown
10. A Courtyard at Queen's Academy
11. Green Gables
12. Cemetery Road
13. Green Gables

PROLOGUE

SCENE: *An open meadow on Prince Edward Island, Canada.*

(MUSIC #1: "PRINCE EDWARD ISLAND")

(Offstage laughter and shouts are heard. Moments later, several young PEOPLE enter playing tag, hide-and-seek, etc. They are followed by slightly out-of-breath ADULTS who carry picnic baskets and blankets. The frivolity is punctuated by: "You're it," "Children, slow down," "You can't catch me," "Don't get dirty before the picnic even starts," etc. ALL begin to spread blankets and settle down as RACHEL LYNDE, mid-50s, enters with an unnecessary walking cane which she uses to point or to tap the ground for emphasis.)

RACHEL *(singing)*.

**EAST OF MONTREAL, QUEBEC,
AND NORTH OF PORTLAND, MAINE,
THERE IS AN ISLAND WHICH IS PART OF
CANADA'S DOMAIN.**

ALL.

**PRINCE EDWARD ISLAND,
THE GARDEN OF THE SEA.
PRINCE EDWARD ISLAND,
THE PLACE FOR YOU AND ME.**

CHILDREN.

**THE SUNDAY SCHOOL HAS A PICNIC
ON A SUNNY DAY IN MAY.
WE'LL EAT ICE CREAM AND WIN A PRIZE
IF WE WIN A RACE TODAY.**

ALL.

PRINCE EDWARD ISLAND,
THE GARDEN OF THE SEA.
PRINCE EDWARD ISLAND,
THE PLACE FOR YOU AND ME.

WOMEN & TEEN GIRLS.

THE ROLLING HILLS ARE LUSH AND GREEN.
ST. LAWRENCE GULF IS BLUE.
THE ROADS OF CLAY ARE RUSTY RED,
THE SANDY BEACHES, TOO.

ALL.

PRINCE EDWARD ISLAND,
THE GARDEN OF THE SEA.
PRINCE EDWARD ISLAND,
THE PLACE FOR YOU AND ME.

RACHEL.

I'M RACHEL LYNDE, THE MOTHER OF TWELVE—
I MANAGE MY OWN AFFAIRS
AND STILL HAVE TIME LEFT OVER
TO HELP MY NEIGHBORS WITH THEIRS.

ALL.

TO HELP HER NEIGHBORS WITH THEIRS.

RACHEL.

I'M PRESIDENT OF EV'RYTHING—
GOOD CAUSES I ESPOUSE.
IN TRUTH, I WOULD DO ANYTHING
TO GET ME OUT OF THE HOUSE.

ALL.

TO GET HER OUT OF THE HOUSE.

RACHEL.

I KNOW EVERYONE ON THE ISLAND,
THEIR JOYS AND SORROWS AND SIN,
SO LET ME INTRODUCE YOU
TO MY NEIGHBORS AND THEIR KIN.

ALL.

TO HER NEIGHBORS AND THEIR KIN.

RACHEL.

THERE'S BEAUTIFUL MISSUS BARRY,
DIANA AND YOUNG MINNIE MAY,
REVEREND BENTLEY AND MISS ROGERSON—

REV. BENTLEY & MISS ROGERSON (*shaking their fingers at the CHILDREN*).

YOU'D BETTER WATCH WHAT YOU SAY!

CHILDREN.

WE'D BETTER WATCH WHAT WE SAY.
(*They cover their mouths with their hands.*)

RACHEL.

JOSIE PYE AND THE OTHER GIRLS
ARE PLAYING A GAME OF "FREEZE."
GILBERT BLYTHE AND THE OTHER BOYS
ARE PLAYING A GAME OF "TEASE."

ALL.

ARE PLAYING A GAME OF "TEASE."

RACHEL.

MARILLA AND MATTHEW CUTHBERT
ARE STANDIN' THERE IN THE SHADE.
GREEN GABLES IS THEIR FARM HOUSE.
HE'S A BACH'LOR; SHE'S AN OLD MAID.

FROM BIRTH TO DEATH OUR LIVES ARE LIVED
IN PATTERNS SIMPLE AND SLOW.
GOD ONLY KNOW WHAT WILL HAPPEN
BUT *IF* SOMETHING HAPPENS, AND *WHEN*
SOMETHING HAPPENS,

RACHEL & ALL.

I'LL (SHE'LL) BE THE FIRST TO KNOW!

ALL.

IF WE HAD A CHOICE,
THERE'S NOWHERE ELSE WE'D RATHER BE
THAN HERE WITH FRIENDS AND FAM'LIES
IN THE TOWN OF AVONLEA ON—

PRINCE EDWARD ISLAND,
THE GARDEN OF THE SEA.
PRINCE EDWARD ISLAND,
THE PLACE FOR YOU AND ME...AND ME!

(Optional)

(MUSIC #1A: "PLAYOFF: PRINCE EDWARD ISLAND")

ALL *(as they exit)*.

PRINCE EDWARD ISLAND,
THE PLACE FOR YOU AND ME!

ACT ONE

SCENE: *A platform at the Bright River train station. ANNE SHIRLEY, a young girl, sets her suitcase down and glances about nervously. She speaks as though rehearsing a presentation.*

ANNE. Hello, my name is Anne Shirley, but please call me Cordelia. I think Cordelia is a much better name for me, don't you think? I am truly honored and excited to be going to Green Gables with you, Mr. Cuthbert. I feel I'm the most fortunate girl in the whole universe... or at least in the whole dominion of Canada. *(She walks to the edge of the platform and continues "rehearsing.")* Hello, my name is Anne Shirley, but please call me Cordelia—

(Her voice trails off, but she continues to mouth the words as the STATIONMASTER and MATTHEW CUTHBERT, in his early 60s, enter. ANNE does not notice them.)

STATIONMASTER *(pointing to ANNE)*. There she is at the end of the platform.

MATTHEW. But it's a boy I've come for. Mrs. Spenser was to bring a boy over from Nova Scotia. Then I was to take him home to Avonlea.

STATIONMASTER. Well, Mrs. Spenser got off the train with that girl and left her in my charge till you got here.

MATTHEW. There must be some mistake.

STATIONMASTER. Maybe she can explain it. She sure is a talker, that one. Now, you'll excuse me, Matthew. That's the last train today, and I'm going home for my supper. *(He exits. MATTHEW walks tentatively toward ANNE who stops reciting to herself when she sees him.)*

ANNE. Oh. I do hope you are Mr. Matthew Cuthbert.

MATTHEW. Well now, I reckon that's me.

ANNE *(brightly, giving her "speech")*. Hello, my name is Anne Shirley, but please call me Cordelia. I think Cordelia is a much better—

MATTHEW. Yes, yes, I heard you saying all that a little earlier.

ANNE. I was beginning to be afraid you weren't coming for me. If you hadn't, I was going to climb that big cherry tree down the tracks and spend the night in it.

MATTHEW. You're not a boy.

ANNE. But I can climb all the same. And I wouldn't be the least bit afraid.

MATTHEW. Well now, I guess I can't leave you here. I'll take you home and see what Marilla says. The horse and buggy are over there. I'll carry your bag.

ANNE *(picking up the suitcase)*. Oh, I can manage it. All my worldly goods are in it, but it isn't heavy. Now isn't that beautiful?

MATTHEW. What?

ANNE. That tree over there. What does it make you think of?

MATTHEW. Well now, I dunno.

ANNE. A bride, of course, with a misty veil. I don't ever expect to be a bride myself. I'm so homely nobody would ever want to marry me—except maybe a foreign missionary. Am I talking too much? People are always telling me I do. Would you rather I didn't talk? *(Somewhat unexpectedly, MATTHEW finds himself becoming intrigued by the waif before him.)*

MATTHEW. Well now, I don't mind talkative folks so much since I'm kinda quiet myself. Talk as much as you like.

ANNE. Oh, thank you. I can already tell we're kindred spirits, Mr. Cuthbert. I can hardly wait to see Green Gables. It makes me almost perfectly happy. But I can never be *perfectly* happy because of this. (*She holds out one of her braids.*)

MATTHEW. Your hair?

ANNE. What color would you call it?

MATTHEW. Red, ain't it?

ANNE (*gloomily*). Yes, red. I can imagine away my freckles and green eyes and skinniness—but not my red hair. Have you ever imagined what it would be like to be divinely beautiful, Mr. Cuthbert?

MATTHEW. Well now, no, I haven't.

ANNE. Will your sister like me even though I'm not divinely beautiful?

MATTHEW. I doubt that'd bother her much, but something else might. We'd better get home.

ANNE. Home! What a lovely sound—almost angelic. I don't know that I'll ever get used to it.

MATTHEW. Let's hope you get the chance. Come along now.

ANNE. Oh, yes. Let's not delay. (*They start to leave.*) Mrs. Spenser told me all about Green Gables, and it seems like a dream. I've pinched myself black and blue from the elbows up hoping it wasn't a dream. You see, Mr. Cuthbert, all my life—(*Her voice trails off as they exit.*)

(MUSIC #2: "WHERE AND WHY")

(The scene changes to the kitchen/sitting room of Green Gables. There is a knock at the door. MARILLA CUTHBERT, a woman in her mid-50s, enters from another part of the house.)

RACHEL'S VOICE (*offstage, singing*).

MARILLA! MARILLA!

MARILLA! MARILLA!

(*MARILLA opens the door to reveal a breathless RACHEL.*)

RACHEL.

**I WAS SITTIN' AT THE WINDOW SHELLIN' PEAS
WHEN I SAW MATTHEW GO BY.**

**I HAVEN'T SEEN HIM COME BACK YET,
SO, OF COURSE, I WONDER WHY.**

**HE WAS ALL DRESSED UP IN HIS SUNDAY SUIT.
HE WAS DRIVIN' THE SORREL MARE.
HE WAS DRIVIN' OUT OF AVONLEA,
AND I CAN'T FIGURE OUT WHERE.**

**HE WAS DRIVIN' TOO SLOW FOR THE DOCTOR.
HE WAS TOO DRESSED UP FOR THE STORE.
HE'S WAY TOO SHY TO GO CALLIN',
SO WHAT WAS HE GOIN' FOR?**

I HEARD HE WAS GOIN' TO PLANT TODAY.

MARILLA.

HE DID.

RACHEL.

AND?

MARILLA.

HE LEFT.

RACHEL.

AND?

NOT BEIN' THE NOSY TYPE,
I CERTAINLY WON'T PRY,
BUT I AM SURE THERE'S MORE TO THIS
THAN MEETS THE NAKED EYE.

MARILLA (*speaking*). I suppose you might as well know.
(*Singing.*)

MATTHEW WENT TO BRIGHT RIVER.
WE'RE GETTING A BOY TODAY—
A BOY FROM THE ORPHAN ASYLUM.
THEY SHOULD BE ON THEIR WAY.

WON'T YOU HAVE SOME TEA?

RACHEL.

NOT ME! MARILLA. HOW ILL-ADVISED!
IF HE'D GONE TO AUSTRALIA FOR A KANGAROO
I COULDN'T BE MORE SURPRISED!

(*Speaking.*) Are you really in earnest?

MARILLA. Yes, of course. We've been thinking about it for
some time. (*Singing.*)

MATTHEW'S HEART IS TROUBLING HIM.
WE NEED A BOY ON THE FARM
TO PLOW THE FIELDS AND DO THE CHORES
AND KEEP THE SHEEP FROM HARM.

RACHEL.

MARILLA! WHAT A FOOLISH THING!
I NEED TO TELL YOU PLAIN—

**TO TAKE A STRANGER UNDER YOUR WING
IS TOTALLY INSANE.**

**JUST LAST WEEK I READ ABOUT
AN ORPHAN BOY FOR HIRE.
A FAMILY TOOK HIM IN—**

(Speaking.) Guess what?

(Singing.)

HE SET THEIR HOUSE ON FIRE!

(Speaking.) On purpose!

(Singing.)

ANOTHER ONE I HEARD ABOUT

(Speaking.) Put poison down the well.

(Singing.)

**THAT ONE WAS A GIRL, THOUGH,
A WICKED JEZEBEL!**

MARILLA *(speaking)*. Well, we're not getting a girl. Matthew's afraid of them, and I'd never dream of bringing one up.

RACHEL. Well, I can't wait to tell—*(Correcting herself.)*—to see how all this comes out. *(A horse whinny is heard outside. RACHEL goes to the window.)* Look, there's Matthew and the boy pulling up now. Hard to see him in this light, but looks like the first thing you're going to have to do is give him a haircut. I'll just slip out the side door so you and Matthew can be alone with the new boy. *(She starts to leave.)* Oh, and Marilla—if I were you, I'd keep the lid fastened real tight over the well. *(She exits.)*

ANNE'S VOICE *(offstage)*. The drive here was so pretty! No, that's not the right word. Nor beautiful, either. It was wonderful...wonderful!

(ANNE and MATTHEW enter.)

ANNE (*seeing MARILLA*). Oh...hello. You must be—

MARILLA. Matthew Cuthbert, who's that? Where's the boy?

MATTHEW. There wasn't any boy. There was only her.

MARILLA. We asked for a boy. Why did you bring her?

MATTHEW. I couldn't leave her at the station, no matter how the mistake came to be.

MARILLA (*glaring at ANNE*). Well, this is a pretty piece of business.

ANNE (*after a pause*). You don't want me? You don't want me because I'm not a boy? (*Near tears.*) I might have expected it. Nobody ever wanted me. I might have known it was too beautiful to last. (*She cries.*)

MARILLA. Well, well, there's no need to cry about it.

ANNE. Yes, there is. You'd cry, too, if you were an orphan and had come to a place you thought was home but wasn't because you weren't a boy. (*MATTHEW offers her a handkerchief which she blows into, then returns to him. MARILLA finds herself slightly amused, revealing the hint of a smile.*)

MARILLA. Well, don't cry anymore. We're not going to turn you out of doors tonight. What's your name?

ANNE (*pulling herself together and "reciting"*). My name is Anne Shirley, but please call me Cordelia. I think Cordelia is a much better—

MARILLA. What's wrong with calling you by your real name?

ANNE. It's so unromantic.

MARILLA. Fiddlesticks. It's a good, sensible name.

ANNE. Very well. If you must call me Anne, please call me Anne spelled with an "e" at the end.

MARILLA. All right—Anne with an “e”—can you tell us how this mistake came to be? Were there no boys at the orphan asylum?

ANNE. Oh, yes, but Mrs. Spenser thought you wanted a girl...Oh, Mr. Cuthbert, why didn't you tell me at the station you didn't want me and leave me there?

MATTHEW. Well now, I—

ANNE. If I hadn't seen the White Way of Delight and the Lake of Shining Waters, it wouldn't be quite so hard to leave.

MARILLA. What on earth does she mean?

MATTHEW. It's new names she gave to the apple tree grove and Barry's pond.

MARILLA. Sounds like your imagination works overtime. Come upstairs, and I'll show you where you can sleep tonight. Then we'll have some supper.

ANNE. I won't have any, thank you. I can't eat when I'm in the depths of despair. Can you?

MARILLA. I've never been in the depths of despair, so I can't say.

ANNE. You could imagine what it would be like.

MARILLA. I've got my hands full handling the *real* things in life. I got no time for imagination. Come on. *(She and ANNE exit in the direction of the upstairs. MATTHEW appears somewhat agitated. He takes a pipe and tobacco from a drawer.)*

(MARILLA re-enters, calling back upstairs.)

MARILLA. You can unpack your things first, then come back down. If you still don't want any supper, you can at least say good night. *(To MATTHEW.)* We'll send her back to the orphan asylum tomorrow.