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Dramatic Publishing

LITTLE WOMEN

Book
by
LINDA DAUGHERTY

Music and Lyrics
by
B. WOLF

Based on the novel by
LOUISA MAY ALCOTT



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Education Director

Terry Feagin, Dallas Children's Theater
Education Coordinator

Lisa Hartzel-Richardson, Stage Manager

Cast

Sydney Allen
Will Altabef
Daryl Barth
Virginia Beshears
Colleen Breen
Lena Davidson
Allie Jayne Donnelly
Gracie Gonzalez
Lauren Hamm
McKenzie Hartmann
Alexandra Hoover
Clare Kernie
Ellie King
Noelle Low
Liam McShane

Malley Morales
Laney Morgan
Kendyl Mull
Aislinn O'Leary
Eliza Palter
Erin Renfro
Allegra Schmitt
Florence Solomon
Olivia Law Sone
Ellek Stachura
Rodman Steele
Sally Stewart
Peyton Wilson
Cannon Wise
Jo Wolcott

LITTLE WOMEN

Characters (in order of appearance)

ACT I

MEG MARCH

JO MARCH

BETH MARCH

AMY MARCH

HANNAH MULLET, the March family's maid

MARMEE, Mrs. March

GUESTS AT OPERA, 5+ girls

FATHER, Mr. March

YOUNG SOLDIER

MR. LAURENCE, Laurie's grandfather

MOLLY, Mr. Laurence's maid

MRS. HUMMEL, a poor German widow

LOTTY HUMMEL, Mrs. Hummel's oldest child

HEINRICH HUMMEL, middle child

MINNA HUMMEL, youngest child

LAURIE LAURENCE

PARTY GUESTS (at New Year's Eve dance, 5+ couples)

AUNT MARCH, great-aunt to March girls

MRS. MOFFAT, matron

MRS. GARDINER, matron

YOUNG MAN #1

YOUNG MAN #2
YOUNG MAN #3
YOUNG MAN #4
YOUNG LADY #1
YOUNG LADY #2
YOUNG LADY #3
ANNA KING, young lady in society
ESTHER KING, young lady in society
KATY BROWN, school girl
MARY KINGLSEY, schoolgirl
JENNY SNOW, schoolgirl
ALICE GRIMBLE, schoolgirl
ROSE PARKER, schoolgirl
MR. DAVIS, schoolmaster
JOHN BROOKE, Laurie's tutor
DR. BANGS

ACT II

WEDDING GUESTS
SALLIE GARDINER MOFFAT, wealthy friend of MEG's
NED MOFFAT, her husband
PORTER #1
PORTER #2
PORTER #3
TOUR GUIDE #1
TOUR GUIDE #2
TOURISTS
FRENCH MAID
PAINTINGS (m and w, 5+)
ITALIAN COUNTESS

CROUPIER
GERMAN BARONESS
FRENCH COUNTESS
MOURNERS (at BETH's funeral)
TWO GRAVEDIGGERS
NEW YORKERS (m and w)
BOARDER #1 (m)
BOARDER #2 (w)
BOARDER #3 (w)
HOUSEMAID, at Mrs. Kirke's
PROFESSOR BHAER
MRS. KIRKE, owner of boardinghouse
NEIGHBORS (Finale), all in Company

Possible Doubling

MRS. HUMMEL may double with MRS. GARDINER and
MRS. KIRKE.

HANNAH may double with MRS. MOFFAT.

PROFESSOR BHAER may double with various roles in
Act I.

Possible Doubling for 5+ Women:

GUESTS AT OPERA / LOTTY HUMMEL / MINNA
HUMMEL / MOLLY / PARTY GUESTS / YOUNG
LADIES #1, #2 and #3 / ANNA KING / ESTHER KING /
SCHOOLGIRLS / WEDDING GUESTS / TOURISTS /
FRENCH MAID / PAINTINGS / ITALIAN COUNTESS /

GERMAN BARONESS / FRENCH COUNTESS /
MOURNERS / NEW YORKERS / BOARDERS #2 and #3
/ HOUSEMAID / NEIGHBORS

Possible Doubling for 5+ Men:

YOUNG SOLDIER / HEINRICH HUMMEL / PARTY
GUESTS / YOUNG MEN #1, #2, #3 and #4 / MR. DAVIS
/ JOHN BROOKE / DR. BANGS / WEDDING GUESTS /
NED MOFFAT / PORTERS #1, #2 and #3 / TOUR
GUIDES #1 and #2 / TOURISTS / PAINTINGS / CROUP-
IER / MOURNERS / TWO GRAVEDIGGERS / NEW
YORKERS / BOARDER #1 / NEIGHBORS

Note

The last scene of the play may take place at Christmas if desired. In Act II, references to Christmas and the holiday are bracketed and may be deleted for productions at other times of the year.

Musical Numbers

ACT I

1. OVERTURE (Instrumental)
2. ISN'T THIS EXCITING?! Guests at Opera
3. AN OPERATIC TRAGEDY. . . . Jo, Amy, Meg, Beth,
Hannah
4. WHEN JOHNNY COMES MARCHING HOME I
(Underscore transition from Home to Army)
5. PREPARING FOR CHRISTMAS
(Underscore transition from Army to Home)
6. THE HUMMELS *(Underscore)*
7. MARCH MILITAIRE [Franz Schubert]
8. FATHER'S LETTER *(Underscore)*
9. WHEN JOHNNY COMES MARCHING HOME II
(Underscore transition to Army)
10. FUTURES. Marmee, Father
- 11A. POLKA - Part I. Party Guests

Interlude #1 Matronly Ladies (Mrs. Moffat,
Mrs. Gardiner, Aunt March)

Interlude #2. Young Men (Young Man #1,
Young Man #2, Young Man #3)

- Interlude #3 Matronly Ladies (Mrs. Moffat,
Mrs. Gardiner, Aunt March)
- 11B. POLKA - Part II Party Guests
- Interlude #4 Young Ladies (Young Lady #1,
Young Lady #2, Young Lady #3)
(NOTE: Lines of YOUNG LADIES
may be apportioned to as many as 15.)
12. AULD LANG SYNE
(Underscore transition from “Polka - Part II” to home)
13. AUNT MARCH Jo, Aunt March
14. TOGETHER Beth, Meg, Jo, Amy
15. MARMEE’S DEPARTURE *(Underscore)*
16. BETH’S ILLNESS *(Underscore)*
17. THE VIOLET Jo
18. MARMEE’S HOMECOMING *(Underscore)*
19. THE GREAT RIVER OF LIFE Father, Marmee,
Beth, Amy, John, Meg, Hannah, Jo, Laurie

Act II

20. ENTR’ACTE
21. WEDDING PROCESSIONAL - All Creatures
of Our God and King *(Underscore)*

22. THE WEDDING (*Underscore*)
23. WEDDING DANCE Laurie
24. DISAPPOINTMENTS Marmee, Beth, Jo, Laurie
- 25A. AMY'S CONTINENTAL TOUR - Part I,
Landing at Southampton (*Underscore*)
- 25B. AMY'S CONTINENTAL TOUR - Part II,
The English Countryside . . . Amy, Porter #1, Porter #2,
Porter #3
- 25C. AMY'S CONTINENTAL TOUR - Part III,
London Sightseeing (*Underscore*)
- 25D. AMY'S CONTINENTAL TOUR - Part IV,
London Carriage Ride (*Underscore*)
- 25E. AMY'S CONTINENTAL TOUR - Part V,
To Paris Amy, Aunt March, Porter #1, Porter #2,
Porter #3, Tourists, Five Paintings
- 26A. LAURIE'S CONTINENTAL TOUR - Part I,
Italy Tourists, Italian Countess
- 26B. LAURIE'S CONTINENTAL TOUR - Part II,
Germany . . . Tourists, Croupier, German Baroness
- 26C. LAURIE'S CONTINENTAL TOUR - Part III,
France. Tourists, French Countess
27. BETH'S FUNERAL (*Underscore*)

28. RETURNING TO THE SEASHORE (*Underscore*)
29. JO REMEMBERING BETH AT THE SEASHORE. . . Jo
30. JO GOES TO NEW YORK Father, Marmee
31. AMY RECEIVES LETTER
(*Underscore transition from Jo in New York to Amy in Europe*)
32. THOUGHTS SPOKEN Amy, Laurie
33. THOUGHTS UNSPOKEN Jo, Professor Bhaer
34. JO LEAVES NEW YORK Jo, Professor Bhaer
35. BILL OF FARE. Father, Hannah, Marmee
36. THOUGHTS SPOKEN AND UNSPOKEN Jo,
Professor Bhaer
37. THE GREAT RIVER OF LIFE - Reprise
(Act II Finale) All
38. CURTAIN MUSIC

NOTE: In songs, when lyrics are **bolded** AND *italicized* that denotes “spoken in rhythm.”

The Civil War rages on and Father is away serving as a chaplain while at the March home times are hard. Meg, Jo, Beth and Amy recount their "burdens."

Lights rise on MEG, JO, AMY and BETH in the March parlor the next morning. MEG, wearing coat, facing the audience as if before a mirror, styles her hair, growing more and more frustrated with each adjustment. JO is writing feverishly. AMY, agitated, scribbles on a small chalkboard. BETH is lying on the settee. Underscoring fades.)

MEG (*with a sigh*). Oh, how hard it seems to take up one's burdens after the holidays are over.

JO. Don't you wish it was Christmas or New Year's Eve all the time?

MEG. How shabby my coat is. (*Holding up one glove.*) And look, I've lost a glove!

AMY. What is nine times seven?! Oh, I should have studied over the holiday but my watercolors filled every moment.

JO. Ever the artist! Nine times seven is sixty-three.

MEG. What's the use of trying to make myself pretty when no one sees me but those three cross children?!

JO. Do three cross children equal one lecturing, demanding, bossy, ill-tempered, crosspatch named Aunt March?

AMY. None of you suffer as I do for you don't have to go to school with stern Mr. Davis and with impertinent girls who *label* your father if he isn't rich.

JO. If you mean "libel," I'd agree, but let's not "label" Papa as if he was a jar of pickles.

AMY. I know what I mean and you needn't correct my *vocabeelary*. It's very *humilifying*.

MEG (*with a sigh*). Remember how well off we were before the war?

BETH. Do you dislike being a governess so very much, Meg?

MEG. If constant temper tantrums from those three spoiled children weren't enough—well, then I must suffer the insults of their two older sisters.

(Lights rise on ANNA KING and ESTHER KING who enter in elegant attire, carrying fans. MEG crosses to join them in scene.)

ANNA (*adjusting the sash around her waist*). You must tie it again, Esther. The bow's not right.

ESTHER. Why didn't you have your maid do it?

ANNA. Because you called her away to fix your hair.

ESTHER. Oh, here's Meg. Do be a dear and redo Anna's bow. I'm all thumbs.

(MEG goes to redo ANNA's bow.)

ESTHER (*cont'd*). Mother wants to see us in our new dresses before the carriage comes.

ANNA (*crossing abruptly to ESTHER, causing MEG to follow*). Do you think I should have worn my blue silk?! Or perhaps the plum taffeta?!

ESTHER. I think you can never make up your mind! Oh, dear, my strap's undone. *(She lifts her skirt and presents her foot to MEG.)* Meg, do you mind?

MEG (*resigned*). Not at all. *(She kneels and buttons the strap on ESTHER's shoe.)*

ESTHER. Sallie Moffat swears this afternoon's soiree will be the most elegant of the entire season. Why, the musicians came all the way from New York!

ANNA. Oh, dear, do you think I should have worn my peach taffeta?!

ESTHER. Oh, for heaven's sake, Anna! *(She grabs ANNA's arm and leads her off, causing MEG to lose her balance and fall to floor.)*

MEG *(getting slowly to her feet and crossing to her SISTERS)*. You see how it is? Because I'm poor I shall have to toil and moil all my days. *(Looking in mirror.)* And then get old and ugly and sour.

JO. Just wait 'til I make my fortune and you shall revel in carriages and high-heeled slippers and ice cream and bonbons and—

AMY. Oh, please don't talk about such delicious luxuries. I'm absolutely perishing for the taste of pickled limes.

JO. Pickled limes?

AMY. Meg gave me the money so I could treat the girls at school. Limes are all the fashion. *(Grabbing her book satchel.)* And it was my turn to treat!

(Lights rise apart on five SCHOOLGIRLS—KATY BROWN, MARY KINGSLEY, JENNY SNOW, ALICE GRIMBLE and ROSE PARKER, chatting excitedly, carrying book satchels. AMY hurries to join the SCHOOLGIRLS.)

KATY BROWN. There you are!

MARY KINGSLEY. Is it true?!

ALICE GRIMBLE. Do you really have them?!

AMY. Yes, I do and they're fresh and juicy.

(SCHOOLGIRLS gasp in anticipation. AMY takes a brown paper sack from her satchel and distributes limes.)

AMY (*cont'd*). Here's one for you, Katy. And you, Mary. And here you are, Alice. And Rose.

ROSE PARKER. Oh, thank you, Amy. I'm saving mine for recess.

KATY BROWN. Me, too. And, Amy, you really must come to my party next week.

MARY KINGSLEY. Amy, would you like to borrow my watch 'til recess?

JENNY SNOW (*moving expectantly toward AMY*). Oh, Amy, how delicious they look!

AMY. Ah, it's Jenny Snow. Yesterday you said I was stuck-up and too proud to ask for a lime. You needn't be so polite all of a sudden, for you won't get any.

(JENNY SNOW, in a huff, grabs her satchel and crosses away as MEG, JO and BETH react.)

BETH. Oh, Amy, you didn't?

AMY. I did.

MEG. Oh, dear, I fear pride goes before a fall.

(MR. DAVIS enters ringing school bell. SCHOOLGIRLS sit primly on bench, their satchels stowed underneath.)

AMY (*to her SISTERS*). Unfortunately, Mr. Davis, the tyrant, has forbidden all our pleasures—novels, newspapers, chewing gum and now...

AMY (*with MEG, JO and BETH*). Pickled limes.

(JENNY SNOW crosses to MR. DAVIS and whispers in his ear.)

AMY *(to her SISTERS as she joins others on bench)*. And then the wicked Jenny Snow took her revenge.

(MR. DAVIS directs JENNY SNOW to bench.)

JO. Oh, I'd like to box her ears!

MR. DAVIS *(obviously seething)*. Young ladies, attention, if you please.

ROSE PARKER *(whispering)*. Look at him. He's as nervous as a witch.

KATY BROWN *(whispering)*. And as cross as a bear.

MR. DAVIS. Silence! Miss March, approach.

(AMY stands, trying to hide her nervousness.)

MR. DAVIS *(cont'd)*. Bring with you the limes you have in your satchel.

(There is a general gasp from the SCHOOLGIRLS and a broad smile from JENNY SNOW as AMY takes bag of limes and approaches MR. DAVIS.)

MR. DAVIS *(cont'd)*. Now take these detestable things and throw them out the window.

(There is a simultaneous sigh of anguish from the SCHOOLGIRLS as AMY tosses the bag away.)

MR. DAVIS (*cont'd*). As you well know, limes are forbidden in my classroom. Miss March, hold out your hand.

(AMY puts both hands behind her back. MR. DAVIS, shaking with nervousness, reluctantly takes a ruler from his pocket.)

AMY (*desperately addressing her SISTERS*). I've always been a favorite with "old Davis." It's my artwork he displays when there's an important visitor. He might have been merciful if it hadn't been for the taunting Jenny Snow.

(AMY, setting her teeth and throwing back her head defiantly, presents her palm to MR. DAVIS who steels himself and rather timidly smacks AMY's palm five times with his ruler. Each smack is followed by an audible gasp from AMY's SISTERS and the SCHOOLGIRLS while JENNY SNOW happily bobs her head, this way and that, with each hit.)

AMY (*cont'd*). Then—then he made me stand before the whole class until recess.

(MR. DAVIS rings the school bell and SCHOOLGIRLS rush offstage with all but JENNY SNOW giving AMY sympathetic looks and waves.)

MR. DAVIS. You may go, Miss March.

(AMY crosses to collect her satchel, walks past MR. DAVIS, turns and stops.)

AMY. But before I left I gave him such a reproachful look.
One that he won't soon forget!

(She turns and, with fire in her eyes and stamping her foot, gives MR. DAVIS a withering look. MR. DAVIS recoils. AMY turns on her heel and, with her head held high, returns to the parlor as lights fade on MR. DAVIS.)

AMY (*cont'd*). Never, never in my life have I been so mortificated! (*Sitting down in a huff.*) I wish I'd never heard of pickled limes!

JO. Christopher Columbus, was there ever such a cross family?

AMY. And you are the crossest person in it!

JO. I've a right to be cross. I have to suffer Aunt March. A heavy burden, believe me!

AUNT MARCH. Josephine! Jo-sey-phine!!!

(Lights rise on AUNT MARCH at home sitting apart with a large book and an afghan covering her lap. A basket is by her side.)

JO (*reluctantly trudging to her*). Coming, Aunt March!

AUNT MARCH. Stop!

(JO stops obediently.)

AUNT MARCH (*cont'd*). Horses gallop. Ladies glide.

(JO "glides" exaggeratedly to AUNT MARCH.)

AUNT MARCH (*cont'd*). Here. Sit. Read.

(AUNT MARCH hands JO the book. JO opens it and reads rapidly.)

JO. “We know as well what are the beneficial fruits of selfishness and self-indulgence. Bad habits—”

AUNT MARCH (*interrupting*). Ahem! Slowly. (*Dramatically.*) How tragic that elocution is a dying art.

JO (*over enunciating*). “Bad habits take root with fearful rapidity even in the richest natures.” (*More softly in hopes AUNT MARCH will fall asleep.*) “They grow and ripen and bear fruit like southern vines and weeds...”

(AUNT MARCH nods off with a snore.)

JO (*cont'd., softly*). Whew!

SONG: “AUNT MARCH” [#13]

JO.

**Aunt March! She’s never satisfied!
It never seems to matter just how hard I’ve tried.
Aunt March! She’d drive a saint insane!
For all she does is grumble and complain.**

(AUNT MARCH wakes suddenly.)

AUNT MARCH.

**That girl! So vexing!
Rough-hewn in ev’ry way!**

**So loud! So rowdy!
She fills me with dismay!**

JO.

**She is dyspeptic and demanding, and she's always
finding fault,
'Til she nearly drives me out of my mind!
Then just as I think I'll have to scream or run
away,
She can be unexpectedly kind.**

AUNT MARCH.

**There now, Josephine, you've been such a helpful
girl today.**

(Handing JO her basket.)

**Take these goodies home to your sisters.
And give your sweet mother my love!**

JO *(spoken in rhythm)*.

***Christopher Columbus! Aunt March, you're a
trump!***

(She hugs AUNT MARCH.)

AUNT MARCH.

Tsk, tsk, tsk, tsk, tsk! Such language, young lady!

JO *(spoken)*. Sorry, Aunt, I just got carried away.

AUNT MARCH *(spoken in rhythm)*.

Go along now, you've mussed my hair!

JO.

**Aunt March! She's never
satisfied!**

**It never seems to matter just
how hard I've tried.**

**Aunt March! She'd drive a
saint insane!**

AUNT MARCH.

That girl! So vexing!

Rough-hewn in ev'ry way.

So loud! So rowdy!

BOTH.

**Yet I know she means well,
She's warm-hearted, I can tell.
With all her faults, she's generous and kind,
Oh, so kind!
So I'll pack my complaints away,
And await another day—**

JO.

with Aunt March—

AUNT MARCH.

—with that girl,

BOTH.

To drive me out of my mind!

[END OF SONG]

(Lights down on AUNT MARCH as JO returns to March parlor.)

BETH. Someday I know you'll do something very splendid, Jo, in spite of all your trials with Aunt March.

MEG. But what about you, Beth?

BETH. Me?

AMY. Not a single *abomeration*?

JO. Don't you have any burdens, Beth?

BETH. Just a little one—over our old piano whose yellow keys won't stay in tune. Yesterday, I was "weeping a little weep," as Jo calls it, when there was a knock at the door.

AMY. Who was it?

BETH. A soldier. A very young soldier. Making his way home, cold and hungry. Hannah hurried him to the

kitchen and sat him by the stove. And when he took off his jacket... (*With a catch in her voice.*) I saw—I saw he'd lost an arm. We sent him off in Father's old coat with Hannah's warm turnovers stuffed in his pockets. He turned and waved a half dozen times before he was out of sight. And then...then my little burdens didn't seem so very heavy.

MEG (*thoughtfully*). Nor mine.

AMY. Nor mine.

SONG: "TOGETHER" [#14]

JO. Oh, Bethy, in your quiet way you always remind us of what's important.

BETH (*spoken in rhythm*).

Just remember—

(Sung.) We've got Father and Mother,

ALL.

And the love of one another.

**Despite our cares we're rich in all the things that
matter most.**

So we'll pack our complaints away,

And celebrate each precious day

Together, together, together, come what may!

[END OF SONG]