Little Women

1933, RKO Radio Pictures Inc., Directed by George Cukor, Writing credits: Louisa May Alcott (novel: as Louisa M. Alcott), Sarah Y. Mason & Vicor Heerman

(00:02:30)

MRS. MARCH
So you're going to Washington?

MAN
Yes, Ma'am. My son is sick in a hospital there.

MRS. MARCH
Oh. This will be an anxious Christmas for you. I think this one will do. Let's try this. Is it your only son?

MAN
No, Ma'am. I had four, two were killed. One is a prisoner.

MRS. MARCH
You've done a great deal for your country, sir.

MAN
Oh, not a might more than I ought to, Ma'am. I'd go myself if I was any use. Thank you for the overcoat.

MRS. MARCH
Wait a minute. I hope you find him better.

MAN
Thank you, Ma'am. God bless you. Merry Christmas. Merry Christmas.

MRS. MARCH
Merry Christmas.

(00:03:22)**

SHOP ASSISTANT
Oh, Mrs. March. Will you sign this so I can get it off? Why, what's the matter?

MRS. MARCH
When I see things like that poor old man it makes me ashamed to think how little I do.

SHOP ASSISTANT
But, my dear, you're doing all you can here. And your husband is there.

MRS. MARCH
Yes, I know. His last son is lying ill miles away waiting to say goodbye to him, forever perhaps, while I have my four girls to comfort me.

SHOP ASSISTANT
And a real comfort they are too, aren't they?

MRS. MARCH
I couldn't bear it without them. Meg and Joe are working, you know?

SHOP ASSISTANT
Yes?

MRS. MARCH
Meg is a nursery governess.

SHOP ASSISTANT
Oh.

(at the Nursery)**

CHILD ONE
Merry Christmas.

CHILD TWO
Merry Christmas.

CHILD TWO
Merry Christmas.

(00:04:15)**

MEG
Remember Lilly, Santa Claus is watching you.

CHILD FOUR
Come on Tony, let's go over to the blackboard.

(at Aunt March's)**

JO
We know as well what are the baneful fruits of selfishness and self-indulgence. Bad habits take root with fearful rapidity even in the richest natures. They grow and ripen and bear their fruit like southern vines and weeds. Almost in a single day and night. Crush them. Pluck them out pitterlously from their very first appearance and do not weary of the labor of plucking them out again and again.

(00:05:06)**

(Bird talks)**

(00:05:15)**

AUNT MARCH
Hold your tongue! Disrespectful old bird. Go on, Josephine_c. Josephine? Uh! Where you off to, Miss?

JO
Oh, I didn't think you'd mind. It was nearly time to leave and the girls all said they'd be home early so we could rehearse my play for Christmas.

AUNT MARCH
Never a thought about my Christmas. Flying off without a word of cheer or greeting to your poor old aunt.

JO
Oh, I'm sorry, Aunt March. Merry Christmas.

AUNT MARCH
Merry Christmas. Here! It's a dollar for each. Well, take 'em.

JO
Thank you, Auntie.

AUNT MARCH
Never mind thanking me. Just spend it wisely. That's all I ask. Although it's more than I can expect when you're so much like your father, waltzing off to war and lettin' other folks look after his family.

JO
There's nobody looking after us, and we don't ask favors from anybody. And I'm very proud of Father. And you should be too.

AUNT MARCH
Hoity Toity. Don't you be impertinent, miss!

JO
Oh, I'm sorry, Auntie.

AUNT MARCH
It isn't preachers that's going to win this war. It's fighters.

JO
Yes, Auntie. Can I go now?

AUNT MARCH
Oh, go on. Did you clean Polly's cage today?

JO
Yes, Auntie.

AUNT MARCH
Did you wash those tea cups and put them away, carefully?

JO
Yes, Auntie.

AUNT MARCH
You didn't break any?
JO
No, Auntie.

AUNT MARCH
What about the teaspoons?

JO
I polished them.

AUNT MARCH
Oh, very well then. Just a minute. Come back here. Look at this. You haven't dusted properly. I want this stair rail dusted and polished before you leave here.

JO
Yes, Auntie.

(00:07:30)**

(Children singing in the classroom)**

(00:08:03)**

MR. DAVIS
Thank you very much Ladies. And now I wish you all a very merry Christmas.

CHILDREN
Merry Christmas. Good-bye.

MR. DAVIS
School is dismissed.

GIRL
Margaret.

MR. DAVIS
Amy March, you may close the door.

CIKLD 1/B
That'll teach her not to cut up Didoes.

CIKLD 2/B
Just serves that stuck up Amy March right.

CIKLD 3/B
What's he gonna do to her?

MR. DAVIS
I can see there's nothing for me to do but stop by and show you mother how, instead of doing your sums, you cover your slate with sketches_c and most uncomplimentary sketches.

AMY
Oh, please Mr. Davis. I'll never do it again, sir. And she'd be so disappointed in me. Please, please.
MR. DAVIS
Well, I should hate to spoil her Christmas. And for that reason alone, young lady, I shall overlook it.

AMY
Oh, thank you, Mr. Davis.

MR. DAVIS
You may go.

AMY
Oh, thank you, Mr. Davis. Thank you very much indeed. Thank you, sir.

CHILDREN
Here she is. What did he do? What did you say? O, come on. Tell us. What happened?

AMY
I just said that if I ever told my mother the way he treated me she'd take me out of his old school. She's never been reconciled any way, since my father lost his money. And she's had to suffer the degradation of me being with a lot of ill-mannered girls who stick their noses into refined people's business.

(Beth singing at the piano at home)**

(00:10:33)**

BETH
Oh, Hello. Little tiny little thing. I'll tell you a long story... Oh, Hannah, is it tea time? I'll set the table.

HANNAH
Thank you, Beth. It will be a help to me 'cause my bread's raised. Girls'are getting home early.

BETH
Are they coming?

HANNAH
Just passed the Laurence house.

JO
Christopher Columbus.

MEG
Joe! Don't use such dreadful expressions. Here comes old Mr. Laurence. What if he should hear you?

JO
I don't care. I like good strong words that mean something. Oh, bother. Now we're gonna have to speak to him.

MR. LAURENCE
How do you do?

AMY
Makes my knees chatter just to look at him.

JO
I feel sorry for that poor boy shut up all alone with such an old ogre for a grandfather. Oh, look. There he is.

AMY
Where?

MEG
Don't point, Joe. He'll think you're waving at him.

JO
He's gone anyway. Well, what if he does? Hey! Hey!

MEG
Jo!

LAURIE
Hey! Hey! Hey!

(Jo runs indoors. The girls all chatter at once)**

(00:11:43)**

BETH
Jo.

JO
Merry Christmas from Aunt March.

BETH
For me?

JO
Yes, darling. For you.

AMY
We got one, too.

MEG
What are you going to do with it, dear?

BETH
I don't know. Marmee said we oughtn't spend money for pleasure, when our men are suffering so in the army.

JO
A dollar couldn't do the army much good, so I'm going to buy Undine and Sintram. I've wanted it long enough.

MEG
I'm sure Marmee would approve if I got some new gloves. I've darned my old ones until I can hardly get them on. And she always
says that a real lady is known by her neat gloves and boots.

AMY
I should get a nice box of Faber's drawing pencils. I really need them.

BETH
Then I'd like to spend mine for some new music. That is, if you don't think Marmee would mind.

JO
Let's each buy what we want and have a little fun. I'm sure we work hard enough.

MEG
Well, I know I do. It's not the work I mind so much. It's having to tell Flo King how pretty she looks in things I know would look as well on me.

JO
Well, what would you do if you were shut up all day with a fussy old crosspatch who flies off the handle every move you make.

AMY
Joe, don't use slang. Besides, don't forget she gave us the dollar. I'm sure neither of you suffer as I do. You don't have to go to that nasty old Davis' school, with impertinent girls who laugh at your dresses and label your father because he is not rich.

JO
"Liable", "liable". Don't say "label" as if Papa were a pickle bottle.

AMY
I know what I mean and you needn't be "statirical" about it. It's proper to use good words and improve your "vocabulary".

JO
Aren't we elegant?

AMY
You'd never be thought so with your slang and manners.

JO
I hope not. I don't want to be elegant.

AMY
Well, you needn't whistle like a boy.

JO
That's why I do it.

AMY
Oh, I detest rude unladylike girls.

JO
I hate affected, niminy-piminy chits.

BETH
Birds in their little nests agree.

MEG
Really, you're both to blame. You're old enough now to leave off boys tricks and behave better, Josephine. Now you're so tall and turn up your hair, you must remember you're almost a young lady.

JO
No, I'm not. And if turning up my hair makes me so, I'll wear it down until I'm a hundred.

MEG
Jo! As you for you, Amy, your absurd words are as bad as Joe's slang. Your airs are funny now, but you'll grow into an affected little goose unless you take care.

BETH
Look. If Jo's a tomboy and Amy's a goose, what am I, please?

MEG
You're a dear, and nothing else.

JO
We're three ungrateful wretches, who don't deserve you. Oh, wait until I become a famous author and make my fortune. Then we'll all ride in fine carriages, dressed like Flo King, snubbing Amy's friends, and... and telling Aunt March to go to the dickens. Come on. Let's rehearse. We'll start with the oh, the fainting scene. You're as stiff as a poker on that Amy.

AMY
Well, I can't help it. I've never seen anyone faint, and I don't intend to make myself all black and blue tumbling flat as you do.

JO
Oh, it's easy, if you'll only watch me. Come on.

AMY
If I can drop gracefully, I'll...

JO
Now, now. When I come in you'll see the horrible look in my eyes, and you shrink back trembling. Go ahead, go ahead. Well, get into the mood Amy. Get into the mood. Now when I start towards you with wicked intentions Oh Amy! you draw back in horror, covering your eyes with your hands. Roderigo! Roderigo! Ahh! Save me! Save me!

(Jo screams and faints.)**

(Clapping of hands.) There you are now. See? Now, it's easy. Now, here I come! Haahaa...**

AMY
Roderigo! Roderigo! Oh_c.. Save me! Save me! Oh!_c Oh!_c

(Amy screams and faints on the sofa)**

(Laughing and chatter)**

(00:16:30)**

MRS. MARCH
Glad to find you so merry, my girls. AMY Darling.

GIRLS
Marmee.

MRS. MARCH
How's your cold, Meg?

MEG
Much better.

MRS. MARCH
Beth deary. Kiss me baby. Thank you, Jo. Thank you, dear! You look tired to death, Jo.

JO
No, Marmee. I'm not tired.

BETH
Mmm. Warm. Your slippers are all ready.

MRS. MARCH
Oh. That's my Bethy. Deary.

BETH
Did you have a hard day, Marmee?

MRS. MARCH
No. Very pleasant, dear. But it's good to be home. I have a treat for you.

BETH
A letter from father!

(All chatter together)**

MRS. MARCH
"Give them all my dear love and a kiss. Tell them I know they will remember all I said to them, that they will be loving children to you, will do their duty faithfully, fight their bosom enemies bravely, and conquer themselves so beautifully, that when I come back to them I may be fonder and prouder than ever of my little women."

AMY
I_c.I am a selfish girl, but I'll truly try to be better and not waste my time in school, so that father mayn't be disappointed in me.
JO
I'll try and be what he loves to call me, 'a little woman', and not be rough and wild; and do my duty here at home instead of always wanting to go to war to help father.

MEG
I'm not going to be envious anymore, if I can help it.

MRS. MARCH
Now we'll save the rest till after tea, for it's such a lovely long letter. I know everybody must be hungry.

BETH
Let's get something for Marmee with our dollar instead of for ourselves, shall we?

GIRLS
Oh_c

JO
That's like you, Beth. What shall we get?

MEG
I shall get her a nice pair of gloves.

JO
New slippers! Best to be had!

BETH
Some new handkerchiefs, all hemmed.

AMY
A beautiful little bottle of cologne. She'll like that and it won't cost much and then I'll have some left over for my pencils.

(00:19:05)**

(Everyone sewing)**

JO
I'm finished with Asia.

BETH
And here's Europe.

AMY
Three more stitches and you can have Africa.

MRS. MARCH
Not too long stitches, dear.

MEG
If you pass me the scissors, I'll give you America.

MRS. MARCH
There, you see, you did finish it after all. You wanted to put it
off until tomorrow.

BETH
Oh, but we never should have if Joe hadn't made a game of it, and thought of talking of the different countries as we worked.

MRS. MARCH
It was a nice idea, Jo. Do you remember how you used to play Pilgrim's Progress when you were little things.

JO
I can see us all now. With your rag bags tied over our backs for burdens.

MRS. MARCH
You have real burdens now, instead of rag bags, according to what I heard before tea. Except Beth_c she didn't say. Maybe she hasn't any?

BETH
Yes, I have. Mine are dishes and dusters, and being afraid of people, and envying girls with nice pianos.

JO
A piano is a burden.

(00:20:00)**
(Everybody sings "Abide with Me")**
(00:20:46)**

MRS. MARCH
Good night, my precious.

MEG
Good night, Marmee.

MRS. MARCH
Good night, Joe, my girl.

JO
Good night, Marmee.

AMY
Good night, darling.

MRS. MARCH
Good night, my baby.

BETH
Good night, Marmee.

MRS. MARCH
Good night, Bethy.

(00:21:10)**
(Church bells ring out Christmas.)**

(00:21:23)**

JO
Merry Christmas, Hannah.

HANNAH
Oh, Merry Christmas.

JO
Where's Marmee?

HANNAH
She just went down the street. But she'll be right back. She wanted you to have your breakfast when I can get it dished up.

JO
Come round here. Get behind. Hide them. Get close. Get close. Where have you been, Amy?

MEG
Amy, what have you been doing?

AMY
Don't laugh, Jo. I only changed the little bottle of cologne for a big one. I gave all of my money to get it.

BETH
Amy!

MEG
Darling! That was unselfish of you.

JO
You're some pumpkins, Amy.

AMY
I felt ashamed thinking only of myself.

BETH
Amy, my prettiest rose.

AMY
And I'm so glad, because mine's the handsomest now. Where's Marmee.

JO
She'll be back any minute. Breakfast!

AMY
Oh, Hannah. I'm so hungry.

JO
Oh, Hannah, what is it? Sausages!
MEG
Sausages.(Chatter over all the delicacies.)

BETH
Popovers.

AMY
They're my favorite!

JO
Coffee! Oh! Hannah, you've beaten the Dutch?

HANNAH
You needn't make such a fuss about it. I can remember when I used to serve it on your father's table everyday.

JO
No!

AMY
Oh, Hannah. Were we really that rich? How was I dressed? I'd like to tell that Jenny Snow all the pretty clothes I used to wear.

JO
I could tell her! Diapers!

MEG
Jo!

AMY
Jo!

JO
Two each. Look at all the pop-overs!

MEG
She's coming!

JO
Hurry up! Beth, strike up. Amy, open the door. Come here, Meg. We'll cover these up and then it'll be a surprise.

(Piano playing)**

(00:23:14)**

AMY
Enter Marmee.

GIRLS
Merry Christmas, Marmee.

MRS. MARCH
Merry Christmas, my _c. Oh darlings! Oh, Meg, dear! Oh, thank you. Oh, and handkerchiefs from Bethy. Thank you dar_c. Oh, Hannah, did you see? Oh, Amy, my precious. Thank you.
JO
These are from me.

MRS. MARCH
Oh, Jo. Jo, my girl! Oh, thank you, darlings. Thank you. Oh, my girls. I can't tell you how happy I am.

JO
Well, I can tell you how hungry I am. Come on, everyone. Pass me those plates. Marmee, look! Sausages.

MRS. MARCH
Wait a minute, girls. I want to say one word before we begin. I've just come from a poor woman with a little new-born baby and six children huddled into one bed to keep from freezing for they have no fire. They're suffering cold and hunger. Oh, my girls, will you give them your breakfast as a Christmas present?

JO
I'm so glad you came back before we started.

MRS. MARCH
I knew you would.

AMY
May I carry some things, Marmee?

MRS. MARCH
We should all go. Take the coffee, Hannah.

JO
I'll get some firewood.

MEG
I'll take the greens.

BETH
I'll take the bread.

AMY
I'll take the pop-overs. (In the room of Mrs. Hummel)

MRS. MARCH
Here we are, Mrs. Hummel.

MRS. HUMMEL
Ach, Gott in himmel. Good angles come to us.

JO
Funny angels in hoods and mittens.

GIRLS
You want some bread to eat? Here, I'll give you some. Look here.

(Lots of chatter)**
AMY
Strange. Roderigo is not here. His note says "promptly on the hour".

Voice backstage
And why?

AMY
And why? That's Hugo's castle for the tryst. Oh I am afraid. Who comes here?

BETH
Ah, your highness. 'Tis Mona, the hag. MARGARET: Hugo hath betrayed me.

VOICE
I must fly.

JO

AMY
Roderigo! Roderigo! Save me! Save me! Ah_c.

JO
And now to carry out my fell design. What a fake!

AMY
Well, I told you I wasn't going to make myself_c.

JO
Sh_c

MEG
Come on. Get on the window sill.

AMY
Have pity! Oh, have pity! Bring not upon me the worst of shame.

JO
Turn, else you ruin the day you spurn Black Hugo's love. Make thyself ready for a wedding. I shall return within the quarter.

AMY
Oh me. Oh, heaven. Protect the helpless.

JO
Zara! My beloved!
AMY
Roderigo! D'ost I believe my eyes?

JO
(Roderigo sings and plays guitar. Audience applauds.) Hurry, my fair. The good padre waits at yonder gate with the horses. See, the ladder. All is arranged. Liberty! Fly with me. Fly with me, my love. I will assist you. I will _c oh_c.

VOICE
Everything's alright.

JO
It's alright, everyone. Stay where you are.

(Great confusion)**

(00:29:23)**

HANNAH
Young ladies, will you all please come in to supper.

(Everyone talking joyously together.)**

JO
Christopher Columbus! What's this?

AMY
Is it fairies?

BETH
It's Santa Claus.

MEG
Mother did it.

JO
Aunt March had a good fit and sent it.

MRS. MARCH
All wrong. Mr. Laurence sent it.

AMY
Oh, no.LITTLE

GIRL
Who's Mr. Laurence?

JO
The Laurence boy's grandfather. He lives next door.

MRS. MARCH
He heard what you did about your breakfast and sent me a nice note this afternoon saying he hoped I would allow him to express his friendly feelings toward my children and send them a few trifles in honor of the day.
JO
The boy put it into his head. I know he did. He looks like a capital fellow, and I'm dying to get acquainted. I'm going to, too.

BETH
Oh, I wish father were here. I'm afraid he isn't having such a merry Christmas as we are.

(Jo throws snowball on Laurie Laurence's window.)*

(00:30:58)**

LAURIE
Hello.

JO
How do you do? I wanted to thank you. We did have such a good time over your nice Christmas present. What's the matter? Are you sick?

LAURIE
Just a little cold, but Grandfather's made me stop indoors for a week.

JO
Oh, that's too bad. Can anybody come to see you?

LAURIE
If they would.

JO
Wait. I'll ask Marmee. Close the window though.

(Jo rings door bell)**

LAURIE
How do you do, Miss March?

JO
How do you do, Mr. Laurence? Mother was so sorry to hear that you'd been ill. My sister, Meg, sent you some of her "blanc-mange". It is soft and will slide down easily without hurting your throat.

LAURIE
Thank you.

JO
And _c um _c Beth lent you these until you're will. I _c I know boys don't like kittens but she was so anxious I _c. I couldn't refuse.

LAURIE
Well, maybe they'll help to liven things up. It's as dull as tombs over here.
JO
Huh?!

LAURIE
Won't you come in?

JO
Oh, no. No, I'm not to stay.

LAURIE
Oh, please. Just for a few minutes. I've ordered tea.

JO
Oh? _c Christopher Columbus! What richness. Oh! Just like summer. Oh! This is marvelous. Oh, it's so roomy. Oh_c.

LAURIE
How many, please?

JO
Two, please. Three. And how do you like it here, after living in Europe so long, Mr. Laurence?

LAURIE
Oh_c.

JO
I'm going to Europe.

LAURIE
Really? When?

JO
I don't know. You see, my Aunt March has rheumatism, and her doctor thought that the baths_c. Oh, not that she hasn't a bath_c. She has a very nice one. Did you take any baths while you were there? I mean, for rheumatism.

LAURIE
No. No, I'm not troubled with rheumatism.

JO
Nope. Neither am I. But she thought that the baths wouldn't do me any harm. I mean, that is to say, while I was there. You see, I've always wanted to go to Europe. Not for the baths, of course. But for my writing. You see, my Aunt March _c_c. Oh, but you don't know Aunt March, do you? Ah well, never mind. Now, what were you saying, Mr. Laurence?

LAURIE
I'm not Mr. Laurence. I'm only Laurie.

JO
Well, Laurie. Well, how do you like it here after Europe?

LAURIE
Well, it's strange after living in schools all my life. Oh, it'll
be alright when I get used to grandfather. You know, he's _

JO
Oh, yes! You should have seen him before you came.

LAURIE
Isn't he a holy terror?

JO
Oh, you oughta see my Aunt March!

LAURIE
Oh, it's too pretty to eat. I wish we had things like this over here.

JO
And I wish _c. It is nice, isn't it? My little sister put on the geranium leaves. She's very artist.

LAURIE
Amy?

JO
Yes. How do you know?

LAURIE
Why, I often hear you calling to one another. And_c when I'm alone over here, I _c I beg you pardon for being so rude, but _c sometimes you forget to put down the curtain. When the lamps are lighted, it's like looking at a picture to see you all around the table with your Mother. You always seem to be having such good times.

JO
We'll never draw that curtain anymore. And I give you leave to look as much as you like. I wish, though, instead of just peeping, you'd come over and see us. We'd have jolly times together.

LAURIE
And would you let me be in a play? I saw some of it the other night.

JO
Oh, that was terrible. I want to put on "Hamlet" though, and do the fencing scene.

LAURIE
I could do Laertes. I took fencing lessons at the academy.

JO
Really?

LAURIE
Yes! Look! Look! On guard!

(00:35:05)**
JO
Splendid!

LAURIE
Here.

JO
Oh! "Come, for the third, Laertes: you but dally."

LAURIE
"Say you so. Come on."

JO
"A hit; what say you?"

LAURIE
"A touch. A touch. I do confess."

MR. LAURENCE
What is this? What on earth? What's going on?

MR. BROOKE:
Don't know, sir?

LAURIE
"Have at you, now."

JO
Oh?

LAURIE
Oh, I say. Oh, I say. You hurt?

JO
Oh, no. Nothing ever hurts me.

LAURIE
I'm sorry. I forgot you're a girl, and I'm afraid I got a bit too rough.

JO
Oh, what are you talking about? Oh, I had you bettered, if I hadn't slipped. Oh, that's _c that's a good picture of your grandfather. He looks pretty grim, but I shouldn't be afraid of him. Though I can see how his face might frighten some people.

(00:36:02)**

MR. BROOKE:
I'll wait upstairs, sir.

JO
His eyes are kind and I like him, though he does bark at you so.

MR. LAURENCE
Thank you, ma'am. So you're not afraid of me, eh?
JO
No, sir. Not much.

MR. LAURENCE
But my face will frighten some people.

JO
Oh, I _c. I only said "might", sir.

MR. LAURENCE
And I bark, do I?

JO
Oh, no, sir. Perhaps not all the time.

MR. LAURENCE
But with all that you like me, eh?

JO
Oh, yes, sir. I do. I do. I do.

MR. LAURENCE
And I like you.

JO
Oh, sir.

LAURIE
Grandfather, you should see her fence. Come on, let's show him.

JO
Oh, no. I've been here too long now.

LAURIE
Well, I'll see you home.

MR. LAURENCE
Oh, no, no, no. You stay indoors, young man. I shall see Miss March home. I want to pay my respects to your mother and thank her for the medicine she sent my boy. I can see it's done him lots of good. You get upstairs and do your sums. Brooke is waiting for you, and see you behave yourself like a gentleman, sir.

LAURIE
Good bye, Jo.

(00:37:25)**

(Inside the March house)**

(00:37:27)**

HANNAH
Here they come. Here they come. All dressed up and looking as pretty as pictures.
MRS. MARCH

BETH
Oh, Marmee, I wish Laurie hadn't asked me to his party. I know I shall be frightened.

MRS. MARCH
You wouldn't want to hurt his feelings when he's been so kind. Oh, Meg, the dress is lovely. Meg: Thank you, Marmee.

MRS. MARCH
Jo, you look splendid.

JO
Well, I feel perfectly miserable with 19 hairpins all sticking straight into my head. But, dear me. Let us be elegant or die.

MRS. MARCH
Does the patch show much?

MEG
It does a little, Marmee. But she's going to sit down or stand with her back against the wall. Jo, where are your gloves?

JO
Oh, well, I've stained them so I'm gonna go without.

MEG
You wear gloves, or I don't go.

HANNAH
I tried to clean them bit it only made them look worse.

JO
Oh, here. I'll carry them. I'll hold them crumpled up in one hand. Nobody'll see them.

MEG
Oh, Jo.

JO
Well I'll tell you. We'll each wear one of your nice ones and carry one of my bad ones. Then the effect will be fine and easy.

MEG
All right. Only be careful of it. And don't stretch it. And Jo dear, do behave nicely and don't put your hands behind your back. Good night, Marmee.

MARMEE
Have a nice time, dear.

AMY
And above everything, don't say "Christopher Columbus" and disgrace us all.
JO
Oh, hold you tongue, Miss Baby. I'll be as prim as I can be, and not get into any scrapes_c if I can help it.

(00:38:53)**

(Dancing)**

(00:39:39)**

MAN
May I engage you for this dance, Miss March?

JO
No, thank you. I'm not dancing.

AMY
There's that Kitty Ford.

BETH
Where?

AMY
There, with the pink dress and the blue sash. I don't see why she's allowed with the grow-ups and I have to stay up here.

BETH
Oh, that beautiful piano. It's as big as our kitchen.

MR. LAURENCE
Um_c What's this? Why aren't you two young ladies downstairs dancing?

AMY
Mother said we weren't to go down with the grown-ups.

MR. LAURENCE
But can you see anything from here? How about you?

AMY
She just likes to listen to the music.

MR. LAURENCE
You just come down with me where it's playing.

BETH
Oh, no. No, sir. Please.

MR. LAURENCE
Why not? Well, my dear child, what's the matter?

AMY
She has an infirmity.

MR. LAURENCE
Mmm?
AMY
She's shy.

MR. LAURENCE
Oh, I see.

AMY
If it weren't for that, she'd be simply fastidious because she plays beautifully.

MR. LAURENCE
Oh, she must come and play for me sometime.

AMY
No. She never would.

MR. LAURENCE
Oh, it wasn't that I wanted to hear her, but that piano down there is simply going to ruin for want of use. I was hoping one you young ladies would come and practice on it. Just_c. Just to keep it in tune, you know. Well, if you don't care to come, never mind.

BETH
Oh, sir. We do care, very, very much.

MR. LAURENCE
So. So you're the musical one.

BETH
I'm Beth. I love it dearly and I'll come if you're quite sure no-one will hear me and be disturbed.

MR. LAURENCE
Not a soul, my child. Not a soul. You come too, young lady. And tell your mother I think all her daughters are simply "fastidious".

AMY
Beth, isn't he elegant?

(00:41:47)**

LAURIE
This is the German, and I'll be hanged if I let you refuse me all of them.

JO
Oh, no. No.

LAURIE
Don't you like to dance?

JO
Oh, yes. I love to dance, but I can't. I _c I mean, I promised I wouldn't.
LAURIE
Why?

JO
Oh, well, I may as well tell you. You won't tell?

LAURIE
Silence to the death.

JO
Well, you see, I have a bad trick of standing in front of the fire and I scorch my frocks, and I burned this one.

LAURIE
Where?

JO
Oh, you can laugh if you want to. It is funny.

LAURIE
Look! I'll tell you how we can manage. There's no one in the hall. We can dance out there without being seen.

JO
You're a Champ.

LAURIE
This is regularly splendid. Oh. Thank you.

(Dancing)**

(00:42:55)**

JO
Oh, hello.

LAURIE
What are you two doing up there? Come on down.

AMY
No.

LAURIE
Well, have you had refreshments?

BETH
No, thank you. We really don't care for _c. Ouh!

LAURIE
We'll bring some right up. Come on.

(In the garden)**

MEG
And then when Laurie goes to college, what becomes of you?
MR. BROOKE:
I shall turn soldier as soon as he is off. I'm needed.

MEG
Oh. Oh, I'm so sorry. I mean, I'm so sorry for all the mothers and sisters who have to stay home and worry.

MR. BROOKE:
I have neither. And very few friends to care whether I live or die.

MEG
Laurie and his grandfather would care a great deal. And we_c we all would be very sorry if any harm came to you.

MR. BROOKE:
Would you?

(By the stairs)**

JO
Here we go!

(Chatter)**

LAURIE
Oh, Jo. Jo.

AMY
Now you've done it!

(Exclamations)**

JO
Meg's gloves! Oh, look at me!

LAURIE
What _cIt's a shame.

JO
What a blunder bus I am!

AMY
What are you going to do?(In the garden)

MEG
I'll ask Marmee.

LAURIE
Oh? Have you two been hiding. I've been looking all over the house for you. Hannah's here.

MEG
Oh? Is it that late?

LAURIE
Well, time slips away, you know?
MEG
Good night, Mr. Brooke.

MR. BROOKE:
Good night, Miss Margaret. (Picking up a glove.) Miss Margaret!

(In the foyer)**

(00:44:46)**

BETH
Good night.

LAURIE
Good night, Beth. I'm glad you came.

AMY
We had an elegant time.

LAURIE
Good night, Amy. Good night, Jo.

MEG
Good night, Laurie.

LAURIE
Good night, Miss Margaret.

MEG
Laurie_c..

LAURIE
Good night, everybody. Jo: Don't forget to bring your ice-skates tomorrow.

LAURIE
I won't. Good night.

Everybody
Good night.

(Jo writing)**

(00:45:16)**

JO
There. I've done my best. If that won't do, I shall have to wait until I can do better. (Jo climbs down the outside of the house.) Why? What are you up to?

BETH
It's a pair of slippers I worked for Mr. Laurence. He's been so kind about letting me play on his beautiful piano. I didn't know any other way to thank him, Jo. Do you think they're alright?

JO
They are beautiful, and I think you are sweet. Hey, isn't that Amy's hair ribbon?

BETH
Yes. Yes, but I think she was going to throw it away.

JO
You think! You better vamoos before she catches you.

(In front of Newspaper Office)**

(00:46:55)**

LAURIE
Now I'll find out why you come down to this hole every day. Just have to tell me why you never have time for me any more.

JO
Laurie Laurence. Give that back to me, or I'll never speak to you again.

LAURIE
Alright. Hm! Take it. You're a fine one! I thought we weren't to have any secrets from each other.

JO
Well, this is all together different.

LAURIE
Ye_c Oh!

JO
I beg your pardon.

LAURIE
Sorry.

LAURIE
Of course it's different. Just like a girl! Can't keep an agreement.

JO
Oh, bilge.

LAURIE
You'll be sorry. I was gonna tell you something very plummy. A secret. All about people you know, and such fun.

JO
Oh, what?

LAURIE
If I tell you, you must tell me yours.

JO
You won't tell anything at home, will you?
LAURIE
Not a word.

JO
And you won't tease me about it in private?

LAURIE
I'll never tease. Fire away.

JO
I sold my story to the Spread Eagle.

LAURIE
Hurrah for Miss March! Hurrah for Miss March! The celebrated American authoress.

JO
I didn't want anyone to know until it's out.

LAURIE
Wouldn't it be fun to see it in print?

JO
Now, what's yours?

LAURIE
I know where Meg's glove is.

JO
Oh, is that all?

LAURIE
Wait till you hear where it is.

JO
Where? How do you know?

LAURIE
I saw it.

JO
Where?

LAURIE
Pocket!

JO
All this time?

LAURIE
Isn't it romantic?

JO
Romantic? Rubbish! I never heard of anything so horrid. I wish you hadn't told me. Of all the sickly, sentimental. Oh why do things always have to change just when they're perfect. Meg always used to tell me everything, and now she keeps everything
to herself, and thinks brown eyes are beautiful. John is a lovely name. He better keep away from me or I'll tell him what I think of him. Trying to break up other people's happiness and spoil all their fun!

LAURIE
It doesn't spoil any fun! Makes it twice as good! You'll find out when someone falls in love with you. Soft summer day. Sun setting through the trees. Your lover's arms steeling around you.

JO
I'd like to see anybody try it.

LAURIE
Would you? Oh! _c._ I'll get you_c... (Laurie chases Jo) Now I've got you_c._ Wait_c._

(Everyone chatters)**

JO
You should have seen_c._

MR. BROOKE:
It's been a most enjoyable afternoon, Miss Margaret.

MEG
Thank you. Paying visits has never been quite so much fun before.

MR. BROOKE
I hope we may do it again, very soon.

JO
Good-bye, Mr. Brooke. Come along, Meg.

MEG
Good afternoon, Mr. Brooke.

MR. BROOKE:
Good-bye, Miss Margaret.

MEG
Good afternoon.

LAURIE
Margaret. Good-bye, Jo.

MR. BROOKE:
Coming Laurie?

LAURIE
Right. See you tomorrow, Jo.

MEG
I've never been so embarrassed in my life. When will you stop your childish romping ways.

JO
Not until I'm old and stiff and have to use a crutch.

(00:50:44)**

(Jo wipes the tears from her face as Beth approaches)**

BETH
Jo.

JO
Hello Bethy.

BETH
Hello, Jo.

JO
How's my girl? (Chattering)

GIRLS
It's a surprise. (Chattering)

JO
What is it? Christopher Columbus!

BETH
For_c For me?

AMY
Look. This came with it. Quick. Read it. See what it says.

JO
I'll read it. "Miss Elizabeth March. Dear Madam."

AMY
Isn't that elegant.

JO
"I've had many pairs of slippers in my life, but none has suited as well as yours. I like to pay my debts, so I know you will allow me to send you something that belonged to the little granddaughter I lost. With hearty thanks and best wishes. I remain your grateful friend and humble servant, James Laurence." Oh, Beth! Isn't he a really sweet old man? (Chatter) Look. It opens. It opens.

AMY
You'll have to thank him.

BETH
Yes. I'll go right now.

HANNAH
Well, I wish I may die. She'd never gone in her right mind.

(Laurence House)**

(00:52:33)**
MR. LAURENCE
Come in.

BETH
I came to thank you, sir.

(Joe reads her story while Amy does a drawing of the scene)**

(00:53:26)**

HANNAH
Miss March. Miss March. It's one of them telegraph things, ma'am.

MRS. MARCH
It's father.

AMY
Mother.

MRS. MARCH
He's in the hospital. I must go to Washington at once.

(Packing) **

MRS. MARCH
Put those in the corner, dear.

BETH
Alright, Marmee.

MRS. MARCH
What on earth is keeping Joe?

MEG
This is all packed, Marmee. I don't believe I've forgotten a thing.

MRS. MARCH
Thank you, dear. Now, girls, while I'm away, don't forget the Hummels.

GIRLS
We won't. We'll do our best, Marmee.

MR. LAURENCE
Here we are. We're here to take some port to your husband.

MRS. MARCH
Oh. Thank you. How generous!

MR. LAURENCE
And I hope he finds this dressing gown useful.

MRS. MARCH
Thank you.
MR. LAURENCE
Well, everything's arranged, and Brooke will go with you.

MRS. MARCH
There's no need. I'll be all right.

MR. LAURENCE
Oh, he's all prepared. He has commissions for me in Washington. He'll be of help to you on the journey.

MRS. MARCH
How thoughtful of you!

MEG
It's such a relief to know that Marmee will have someone to take care of her. Thank you very, very much.

MR. BROOKE:
Not at all, Miss Margaret.

MRS. MARCH
My kind friend. I can't thank you.

MR. LAURENCE
Laurie's outside with the carriage. We'll wait for you. The train leaves in about an hour.

HANNAH
Here, ma'am. You'll need this.

MRS. MARCH
Oh, I couldn't.

AMY
Oh, Marmee. It'll quiet your nerves.

MRS. MARCH
Where is Jo? Jo! What kept you?

AMY
What ever took you so long?

JO
Here's the money from Aunt March. And um there's my contribution.

MRS. MARCH
$25. Where did you get it? My dear?

JO
Oh, it's mine, honestly. I only sold what belonged to me.

MRS. MARCH
Your hair! Jo, you shouldn't have!

JO
Oh well, Aunt March croaked as she always does when asked for
ninepence. And Marmee, she only sent you just money enough for
the ticket. And I knew you'd need more, and so, well I happened
to be going past a barber shop, and I saw some tails on hair
hanging in the window with the prices marked on them, so I
thought it'd do my brain good to have my mop cut off. And so I
did.

MRS. MARCH
Thank you, deary.

(00:55:53)**

LAURIE
Are you ready, Marmee? We'll just have to hurry to catch_c..
Christopher Columbus!

JO
Well. It's boyish, becoming, and easy to keep in order. Marmee,
you'll miss your train.

AMY
Yes, darling.

MRS. MARCH
Now, girls. Go on with your work as usual.

GIRLS
We will, Marmee.

MRS. MARCH
Do everything that Hannah tells you.

BETH
Oh, can't we go to the train with you, Marmee?

MRS. MARCH
No. No. I want you all to stay here and comfort each other. Meg,
dear, watch over your sisters. Be patient, Jo. Beth, dear, help
all you can. Amy, be obedient. No, no. I want you to stay here. I
want to carry away a picture in my mind of my brave little women
to take to Father. Good bye, my darlings.

GIRLS
Good-bye, Marmee.

MRS. MARCH
God bless us and keep us all.

(Girls wave)**

(Lying in bed)**

(00:57:28)**

MEG
Jo, are you awake. Jo, you're crying.
JO
No, I'm not.

MEG
Don't cry, dear. Father'll be alright, and Mr. Brooke will take care of Marmee.

JO
I'm not crying because of that.

MEG
What is it then?

JO
My hair.

(Jo reads her story) **

JO
_c. "The End"

(00:58:18) **

AMY
Oh, it gives me the shivers. I'm pins and needles all over.

MEG
It's so exciting and so sad. Who wrote it?

LAURIE
Your sister.

GIRLS

LAURIE
And I knew it all the time.

MEG
Isn't that wonderful.

AMY
Here it is. "By Miss Josephine March." Oh, Jo! I can't believe it. Beth! Beth! Jo wrote a story. It's in the papers. Isn't that marvelous. Look.

BETH
Don't come near me.

AMY
Meg. Jo. Something's wrong with Beth.

MEG
What is it?

AMY
I don't know.
MEG
Where is she?

AMY
In Marmee's cupboard.

LAURIE
What's wrong? Why'd she go in there?

JO
Darling, what is it? Bethy, what is it?

MEG
What's wrong, Bethy?

JO
What is it?

BETH
Oh, Jo. The baby's dead.

JO
What baby?

BETH
Mrs. Hummel's. It died in my lap before she _c. before she got back with the doctor. Jo!

JO
Oh my poor Beth.

BETH
The doctor said it was _c.. it was scarlet fever.

MEG
Scarlet Fever?

AMY
Hannah! Hannah!

BETH
You don't think I'll get it, do you, Jo?

JO
Oh, no, Bethy. Of course you won't.

BETH
But_c. But Amy must keep away, cause_c_c cause she's never had it. How does it start, Jo? With a sort of a_c a headache? and sore throat? and _c and queer feelings all over?

JO
I don't remember. Laurie, give me that doctor's book, will you?

MEG
Jo, I think we'd better get her to bed. Come along, Bethy.
JO
I'll find out what to do.

BETH
I'll be alright, Meg.

MEG
Come on Bethy.

LAURIE
Of course you'll be alright.

JO
Oh, here it is.

HANNAH
For land's sakes! Go get Doctor Bangs, will you, Mr. Laurence?

LAURIE
Alright.

HANNAH
Have him come over as soon as he can.

LAURIE
Yes.

HANNAH
You stay down here Amy. You're to go over to Aunt March's for a spell, just in case.

AMY
No, I won't. I won't. I'm going to stay right here with Beth.

JO
Oh, be quiet for once, Amy.

AMY
I'm not going to be sent away as though I were in the way.

LAURIE
Well, I advise you to go. Scarlet Fever's no joke, miss.

AMY
Well, I don't care.

LAURIE
Oh.

AMY
I'd rather get Scarlet Fever and die, than go to Aunt March's.

LAURIE
Now, Amy. Be a good girl. I'll pop around every day and tell you how Beth is. And I'll tell you what! Every day I'll come and take you out driving. Mm?
AMY
Well _c.. Yes.

LAURIE
That's our girl!

JO
Oh, Bethy. If you should really be ill, I'll never forgive myself. I let you go to the Hummels every day when I should have gone.

MEG
No, it's my fault. I'm the oldest, and I should have gone. I promised Marmee I'd look after you. Don't you think we ought to telegraph her.

HANNAH
No. We mustn't. The poor lady can't leave you father. And it would only make her all the more anxious.

BETH
Oh, please don't telegraph, Jo. Hannah knows just what to do. I _c. I feel better already.

(Doctor by Beth's side) **
(01:01:48) **

DR. BANGS
If Mrs. March can leave her husband, we'd better send for her.

HANNAH
The girls had the telegram all ready, but I wouldn't let them send it, and now the poor lady _c.

JO
Oh, Mother! Mother! What if she shouldn't get here in time?

(Jo runs up to the attic) **
(01:03:00) **

LAURIE
Oh, Jo, is it that bad?

JO
She doesn't know me. She doesn't look like my Beth. How am I gonna bear it? Marmee and Father being so far away.

LAURIE
I'm here. Hold on to me. Jo, dearest. Oh, poor Jo. You're all worn out. What does the doctor say?

JO
We're sending for Marmee. If she were only here.
LAURIE
She will be. Grandfather and I got fidgety and thought your mother ought to know. She'd just never forgive us if Beth _c well, if anything happened, so I telegraphed yesterday.

JO
You?

LAURIE
She'll be here on the two o'clock train tonight, and I'm going to meet her.

JO
Oh, Laurie. Oh, Mother. Oh. Oh, I beg your pardon, but you're such a dear. I couldn't help flying at you.

LAURIE
Fly at me again. I rather like it.

JO
Laurie, you're so silly.

LAURIE
I better go. Well. To the railroad station! And _c And I shan't spare the horses.

JO
Oh, bless you, Laurie. Bless you.

(Jo kneels to pray) **

JO
If you really want Bethy, please wait until Marmee comes home. But, oh God, please don't _c because she's so _c well, please don't _c

(Jo paces the room) **

(01:06:06) **

MEG
If God spares Bethy, I'll love him, and serve him all my life.

JO
If life is as hard as this, I don't see how we ever should get through it.

MEG
Hannah! Hannah!

HANNAH
What is it? What is it?

JO
Good-bye, my Bethy. Good-bye.

DR. BANGS
The fever's turned. She's sleeping naturally.

HANNAH
Lord be praised.

JO
Marmee's here. She's come.

(Downstairs) **

(01:07:56) **

AMY
Isn't it wonderful to have Bethy downstairs at last. Come on. Everything's all ready. Be careful.

(Jubilant chatter) **

JO
And see the lovely flowers that Mr. Laurence sent you.

BETH
Oh. And my bird_c I've never been so happy.

LAURIE
Begging you pardon. Do the Marches live here?

GIRLS
Hello.

LAURIE
Wait'll she sees what I brought for her.

GIRLS
Oh, Father.

(Jubilant chatter) **

MEG
Bethy.

HANNAH
Land sakes! She's walking.

MRS. MARCH
Oh, my dear.

MR. MARCH
My Bethy.

BETH
Father.

MRS. MARCH
Oh, my darling.

AMY
She hasn't walked since she was sick. She ? downstairs.

(Meg humming a tune) **

(01:09:50) **

JO
Are you expecting someone?

MEG
Why, no. What do you mean?

JO
Meg. Meg. Why can't we stay as we are? Do you have to go and fall in love, and spoil all our peace, and fun and happy times together. You're not like your old self a bit. And you... you're getting so far away from me, I... Oh, Meg. Don't. Don't go and marry that man.

MEG
I don't intend to go and marry any man. And if you mean Mr. Brooke, he hasn't asked me. But if he should, I shall merely say, quite calmly and decidedly, "I'm sorry, but I agree with Mother that it's too soon."

JO
Oh, Meg. Hoorah for you.

MEG
Jo. My hair.

JO
And then things'll be as they used to be. And now that Father's home, well...

(Door bell rings) **

(01:11:02) **

JO
I'll go. I'll get out of the way. Now don't forget. Oh! If I could only see his face when you tell him.

(01:11:17) **

MEG
Why, Mr. Brooke.

MR. BROOKE:
Good day, Miss Margaret.

MEG
Won't you come in?

MR. BROOKE:
I... I came to get my umbrella... er... that is... that is, to see how your father finds himself today.
MEG
Why c he's here in the rack. I mean, it's very well. I mean _c_.
I'll tell him you're here.

MR. BROOKE:
Oh, please. Are you afraid of me, Margaret?

MEG
Why _c_. How could I be, when you've been so kind to father. I only wish I could thank you for it.

MR. BROOKE:
You can. Shall I tell you how?

MEG
Oh, no. Oh, please don't.

MR. BROOKE:
I only want to know if you care for me a little, Meg. I love you so much, dear.

MEG
Oh, thank you, John. But _c_. I agree with Mother. It's _c_. It's too soon.

MR. BROOKE:
I'll wait. I don't mind how long or how hard I have to work, if I can only know I'm to have my reward in the end. Please. Give me a little hope.

MEG
I'm afraid I can't.

MR. BROOKE:
Do you really mean that?

(01:12:30) **

AUNT MARCH
What's going on here? Who's that?

MEG
Mr. Brooke.

AUNT MARCH
The Laurence's boy's tutor. Then it's true.

MEG
Shh. Please, Aunt March. He might hear you. And he's been very kind to father.

AUNT MARCH
Oh? He has? Well, he'd be much kinder if he'd go about his own business and leaves you alone.
MEG
Shh.

AUNT MARCH
I won't stop! I'm only thinking of your own good, Margaret. You should take a rich man so you can help your family. This person has no money, no position in life.

MEG
Oh. But that doesn't mean he never will have

AUNT MARCH
Oh? So he's counting on my money? He knows you've got rich relatives!

MEG
Aunt March! How dare you say such a thing! My John wouldn't marry for money any more than I would. I'm not afraid of being poor. And I know we shall be happy, because John loves me, and I love him.

(01:13:17) **

AUNT MARCH
Hoity, toity! You remember this, young lady. If you marry this rook, a hawk, a crook, you take care of you. Not one penny of my money will he get.

MR. BROOKE:
My darling! Did you mean it?

MEG
John?

**

MR. BROOKE:
I came back for my umbrella, and I couldn't help hearing. Then you will give me leave to work for you, and love you.

MEG
Yes, John.

(Wedding ceremony) **

(01:14:03) **

MINISTER
And there to have given and pledged their troth each to the other. And have declared the same by giving and receiving a ring, and by joining hands. I pronounce that they are Man and Wife. In the name of the Father, of the Son and of the Holy Ghost. Amen. God, the Father. God, the Son. God, the Holy Ghost. Bless, preserve, and keep you. That ye may so live together in this life, that in the world to come, ye may have life everlasting. Amen.
MEG
The first kiss for Marmee.

AUNT MARCH
Well, John. You've got a treasure. I hope you you'll take good
care of her.

LAURIE
Good-bye, Amy. Bethy, good-bye. Oh. Don't mind, Jo. You've still
go me. Oh. I'm not good for much, I know. But, I'll stand by you,
all the days of my life.1:16:16

JO
I know you will. You don't know what a comfort you are to me,
Laurie.

LAURIE
Jo.

JO
Oh, no. Laurie. Don't say anything.

LAURIE
I will. And you must hear me. It's no use, Jo. You've kept away
from me, ever since I got back from College. And I studied so
hard. And I got graduated with Honors. It was all for you.

JO
I know. And I'm so proud of you.

LAURIE
Then won't you listen. Please. Oh. I've loved you ever since I've
known you. I couldn't help it. I tried to show it, but you
wouldn't let me. But now I'm going to make you hear and give me
an answer for I just can't go on so any longer. I know I'm not
half good enough for you. But, if you love me, you could make me
anything you like.

JO
As though I'd change you, Laurie. Darling, you should marry _c.
You should marry some lovely accomplished girl who adores you.
Someone who would grace your beautiful house. I shouldn't. I
loathe elegant society, and you like it. And you hate my
scribbling, and I can't get on without it. And we should quarrel.

LAURIE
Oh, no, we shouldn't.

JO
Oh, yes. We always have. And everything would be so horrid if we
were ever foolish enough to _c.

LAURIE
Marry? Oh, no. It wouldn't be, Jo. It'd be heaven. Oh, don't
disappoint us, dear. Don't. Everyone expects it. Grandfather's
set his heart on it, and I just can't go on without you. Please,
say you will.
I can't. Oh, Laurie. I'm sorry. So desperately sorry. I'm so grateful to you, and so proud, and fond of you. I don't know why I can't love you the way you want me to. I've tried. But I can't change the feeling. And it'll be a lie to say I do if I don't.

Really truly, Jo?

Really truly, dear. I don't think I'll ever marry.

Oh, yes. You will. Yes, you will. You'll meet some good-for-nothing, no-account idiot, and you'll fall in love with him, and work and live and die for him. I know you will. It's your way. And I'll have to stand by and see it. Well, I'll be hanged if I do!

Laurie, where are you going?

To the devil, and I hope you'll be sorry.

Laurie, please _c.

(to Jo at window sill) **

Where would you hop?

To New York. Oh, I've thought about it a lot lately. You can spare me now, and I can go to Mrs. Kirke's and help her with the children for part of my board. It wouldn't cost much and I'd_c. I'd see and hear new things and get _c. get a lot of new ideas for my stories.

I don't doubt it. Jo, nothing's happened between you and Laurie? Don't be surprised, dear. Mother's have to have sharp eyes, especially when their daughters keep their troubles to
themselves.

JO
Oh, Marmee. I would have told you. Only I thought it would blow over. And it seemed kind of wrong to tell Laurie's poor little secret. Oh. It's only that he's got a foolish romantic notion in his head, and I think. I think that if I go away for a time, he may get over it.

MRS. MARCH
I see. And how do you feel about this foolish romantic notion?

JO
I love him dearly, as I always have. And I feel as though I've stabbed my dearest friend. And yet, I don't want to make a mistake.

MRS. MARCH
You're right, Jo. I think it would be a good idea for both your sakes. Now come to bed dear. I'll talk to father about it. If he agrees, we'll write to Mrs. Kirke. Good night.

JO
Good night, Marmee.

(01:21:52) **

(in New York) **

(01:21:58) **

MRS. KIRKE
Now, my dear, I think I've told you everything. And it shall be a great load off my mind knowing the children are safe with you. I'm very busy, so I'll have Mamie show you to your room. Mamie! I've given you a little inside room. It's all I have. But it has a table, and you can use it for your writing.

JO
That's good.

MRS. KIRKE
Mamie! You must come down here some after dinner and be sociable. I promised your mother I wouldn't let you get homesick. And I've only the most refined people in my house. Mamie!

MAMIE
Here I am, Mrs. Kirke.

MRS. KIRKE
Oh, Mamie. This is Miss Josephine. Will you take her up to her room and find the children.

MAMIE
Yes. Ma'am.

MRS. KIRKE
I'll see you later, my dear.

MAMIE
Ah, right this way, please. Children, children. They ain't a bad lot, but all my stars, they take a deal o' handling. Minnie. Kitty. You heard me. Come on out. I know where you are.

(01:23:08) **

CHILDREN
(Scream)

TINA
He's gonna get me. He's gonna get me. Eat Mamie, don't eat my baby.

(01:23:25) **

MAMIE
Professor. Professor.

PROFESSOR
Oh. Oh, I beg your pardon, please. I'm so sorry.

MAMIE
This is Miss. Josephine. What's got you in charge now. And this is Professor Bhaer.

PROFESSOR
How do you do?

JO
How do you do?

TINA
I want to play some more.

PROFESSOR
Oh, that is for Miss Josephine to say. But I'm afraid we frightened her already.

JO
Oh, no. But I didn't expect to meet a grizzly bear in the upper hall.

PROFESSOR
Ha, ha, ha, yes. Oh, no, no, Mamie, wait, wait. The back is too young to carry such a heavy load. Come on, children, let's play soldiers. Tina, you're the general. You are the captain, and here lieutenant. Forward, march. So we sing the chorus, from Atlanta to the sea, while we are marching to the linen closet.

MAMIE
Oh, he's such a lovely man. I know he must have been a gentleman sometime or other. But he's as poor as a church mouse now.

JO
What does he do?

MAMIE
Oh, he's a professor, see. You know, learns 'em how they talk in foreign countries. I don't know what good it does 'em when they're livin' right here.

(01:23:25) **

(01:23:25) 1:26:24 **

PROFESSOR
Oh, oh, good evening, my little friend. Good evening.

JO
Please don't stop. It was beautiful. I've heard you play it often and wanted to ask you what it was. I'd so like to send it to my little sister.

PROFESSOR
"Nur wer die Sehnsucht kennt." The words are by Goethe. Do you speak German? Oh, well, then I better give it to you in English. Let me see now. Ah, "Nur wer die Sehnsucht kennt" Yah, yah, yah. "Only who knows what longing is can know what I suffer." ""weißA_Awas ich leide" @ "Alone and parted far from joy and gladness. My senses fail. Burning fire devours me".

JO
My senses fail. A burning fire devours me. I know how he felt.

PROFESSOR
Tchaikovsky did also. That's why he wrote this beautiful heart-breaking music.

JO
Oh, if only I could write something like that. Something splendid that would set other hearts on fire.

PROFESSOR
That is genius. Ah, you wish to write, my little friend?

JO
Yes, that's my longing. I've sold two stories already since I've been here.

PROFESSOR
Oh, that's very good. I like to read them. May I?

JO
Oh, would you? I'd so like to know your opinion.

PROFESSOR
Oh, I would be very happy. You have that ardent spirit, right? I like that.

JO
Oh, what shall I ask for at the music shop?
PROFESSOR
"Nur wer die Sehnsucht kennt".

JO
"Nur wer die_c"

PROFESSOR
"Sehnsucht"

JO
"Sehnsucht"

PROFESSOR
Haha. I think I better write it down for you. Oh, no. Here is a teacher without pencil?

JO
Oh, let me sew that button for you, before you lose it.

PROFESSOR
Oh, no. I sew on buttons. I, I _c

JO
Not very well, evidently.

PROFESSOR
Well,

(in the nursery) **

(01:29:24) **

JO
Who was Goldilocks? A little girl?

TINA
Yes.

JO
And she_c

TINA
And she_c

JO
_cwent into their house.

TINA
_cwent into their, into their house.

JO
_cand saw three chairs.

TINA
_cand saw three chairs.
_cthree chairs.

TINA _cthree chairs. One was a baby one. One was the Daddy one. And one was the Mommy one.

JO Uh huh. So she sat down in the big one.

TINA And it was too hard and she_c

MAMIE Miss Josephine, you're to go down to the parlor right away. Someone to see you.

JO Who is it?

MAMIE I can't tell you. It's a surprise.

JO All right, children, that'll be all for today. Now run along and wash your hands and faces for tea.

TINA I'll tell you the story tomorrow.

JO All right. Who is it, Mamie?

MAMIE I can't tell you. It's a surprise. Is these some of your new stories? Oh, they look creepier than Duke Storber. Can I read them?

JO Yes, if you want to.

MAMIE "The Priest of the Coventries" or "the Secret of a Guilty Heart" by Josephine March.

(Down in the parlor) **

(01:30:43) **

JO Then it's true. Amy.

AMY Darling.

JO Oh, ma_c
AUNT MARCH
Now, Josephine.

JO
Oh, I'm so glad to see you.

AUNT MARCH
Sit down here.

JO
Tell me everything.

AUNT MARCH
We can't stop now. We've got to get to the shipping office 'fore it closes.

JO
Shipping office, Aunt March? Europe?

AUNT MARCH
Taking Amy with me. Well, maybe you can go next time.

JO
Next time? Well, tell me, um, is Meg all right and, and Mummy and father? And how's my Beth?

AMY
She's better again but she isn't rosy as she used to be.

JO
Oh, my poor Beth. Why doesn't she get strong? And, and Laurie?

AMY
Why didn't you see them when they were here? He and his grandfather have been in Europe for weeks.

JO
Laurie in New York? And didn't come to see me?

AUNT MARCH
I'm sure you can't blame him. After the way you picked up and trotted off without so much as saying good bye to any of us. I think you've treated everybody shamefully. Come along, Amy.

AMY
Oh, Jo, dear. I, I wish it were you. I know how you've always longed to go.

JO
Oh, no, darling. It's your award. You've always done sweet things to please Aunt March, and think of all the wonderful things you're going to see. The 'Turner's, and 'LaFiero's, and 'Leonardo's.

AUNT MARCH
Amy, you seem to forget waiting cabs cost money. That's the
trouble with folks who never had anything. Easy come, easy go. Be 
right back, Josephine.

JO
Good bye, darling.

(01:33:04) **

PROFESSOR
Miss Josephine, Miss Josephine.

JO
Yes, Professor Bhaer.

PROFESSOR
I have read your stories, and I would like to return them to you. 
Will you please come in?

JO
Ah, yes. Thank you. Did you like them?

PROFESSOR
Well, Miss March, I must be honest. I was disappointed. Why do 
you write such artificial characters, such, such artificial 
plots, villains, murderers, and, and, and such women? Why don't 
you write a_c?

JO
(cries)

PROFESSOR
What? Oh, Miss March, please. I'm so sorry now. Oh, I didn't want 
to hurt you. I, I wanted to help you. What a blundering fool I_c

JO
No, it isn't that. Oh, please don't pay any attention to me, 
please.

PROFESSOR
Oh. Forgive me. Now. Please come, sit down. What?. Forgive me.

JO
Oh, no, no. It is just that everything seems to come at once. Oh, 
the rest doesn't matter so much. I can bear that. But Laurie, I 
can never get over Laurie.

PROFESSOR
Oh, herr Laurie. Your friend? Something has happened to him?

JO
Yes.

PROFESSOR
Oh.

JO
Oh, no, no, no. Something's happened to me. He came to New York
and he didn't even come to see me.

PROFESSOR
What a fool he must be!

JO
Oh, no. No, it's my fault. But I thought that _Oh, why does it matter what I thought? I made a mess of it as I do of everything. But I have tried. And when I think of Aunt March taking Amy to Europe, when she always promised she'd take me. Not that I begrudge Amy the trip, but _c. Well, I suppose that's just what I'm just doing.

PROFESSOR
Oh, that trip to Europe. That's you so looked forward to. That is too bad. That is a cruel disappointment, I know. And on top of it, that stupid professor comes blundering and makes things worse.

JO
Oh, no, no. No, if I can't stand the truth, I'm worth anything. Oh, I didn't think those stories were so very good. But you see, well, the Duke's Daughter paid the butcher's bill and the Curse of the Coventries was the blessing of the Marches, because it sent Marmee and Beth to the seashore.

PROFESSOR
Yes, that's what I have thought. And then, I had said to myself. I, I maybe have no_c no right to speak. But then again, I said to myself I maybe have no right to be silent. For Miss March, you have talent.

JO
No. Do you really think so?

PROFESSOR
Otherwise, I could not say it. And you know it. Und I say to you. Sweep mud on the street first before you are false to that talent. Say to yourself, "I will never write one single line which I have not heard in my own heart." Say to yourself, "While I am young, I will write these simple beautiful things that I understand now, and, and maybe later, when I'm a little bit older, and I have, have felt life more, then I will write about these poor wretches, but I will make them live and, and breathe like my Shakespeare did." Will you do that, my little friend?

JO
Oh, yes. I'll try, but I don't think I'll ever be a Shakespeare. Do you?

PROFESSOR
But you can be a Josephine March. And I assure you that is plenty.

JO
Ah.
PROFESSOR
Oh, and now don't be disappointed about that trip. No. Here.

JO
Oh, peppermint. Good.

PROFESSOR
Those of us who have been all over the old world can find many things here in the new that are beautiful and young if Miss March, it would give me a great pleasure if I could show you some of these things while you are here if you would care to have so. And

JO
Oh, thank you.

PROFESSOR
Well, then you are not angry with the blundering professor who takes the wrong times for his lectures.

JO
How could I be?

PROFESSOR
Auf Wiedersehen, my little friend.

(After the Opera) **

(01:37:50) **

PROFESSOR
Did you really like it?

JO
I've never had so much fun.

PROFESSOR
I'm so happy, my little friend.

JO
She was divine. I don't want to be a writer any more. I want to be a wonderful singer. And thrill thousands of people so that they cheer and throw flowers at me. Like that.

PROFESSOR
Oh, Bravo, bravo. But I wouldn't make up my mind so soon. Because at the art museum you wanted to be a sculptor, and at the circus you thought the bareback rider was the most beautiful thing in the world.

JO
I know but to sing like that. (sings) Oh, I forgot. Oh, there's something inside me tonight that makes me want to shout.

PROFESSOR
And what would you shout?
JO
I'd say, "Look at me, world. I'm Jo March, and I'm so happy." Oh.

PROFESSOR
My little friend so happy. Then you haven't missed much lately your home and your old friends?

JO
But you, you're responsible for that. Oh, but maybe they haven't missed me so much, either. They're so busy with Meg and those blessed babies.

PROFESSOR
Yes, yes. How are those remarkable twins.

JO
Wonderful. Meg is so proud of them. La, la, la_c

PROFESSOR
Have you heard from Europe?

JO
Yes. Nearly every boat brings a letter from Amy. La, la, la_c

PROFESSOR
And your friend? Her Laurie, have you heard from him?

JO
Only through Amy. They met at Vichy and had a wonderful time together.

PROFESSOR
Miss March, I am going to ask a favor of you. Could you give me the address of your father? I wish to write him and ask him something.

JO
Why, yes. He'd, he'd be so happy to hear from you. They almost know you. I've told them all about you and they always ask after you in their letters.

PROFESSOR
Oh, really?

JO
Yes. Now I'll show you.

PROFESSOR
This is so nice. Not, I hope.

JO
It's Beth. She's_c Oh, I, I must go at once.

PROFESSOR
Oh, my friend, can I do something for you? I am, I am sure there is something I can do.
JO
No, there's, there's nothing. Thank you.

(At home) **

(01:41:11) **

BETH
Oh, Jo, to think you're home. If Amy were here, we'd all be together.

JO
She'll be home in the spring, darling. And I'm going to have you all well and rosy by then.

BETH
Oh, poor Jo. You mustn't be afraid. Doesn't that sound funny, me saying that to you, when you've always said it to me. Ah, you've always reminded me of a sea gull, Jo. Strong and wild, and fond of the wind and storm, dreaming of flying far out to sea. And Mother always said that I was like a little cricket, chirping contentedly on the hearth, never able to bear the thought of leaving home. But now, it's different. I, I can't express it very well. I shouldn't try to. Anyone but you. Because I, I can't speak out to anyone but my Jo. But I'm not afraid any more. I'm learning that I don't lose you. That you'll be more to me than ever. And nothing can part us. Though it seems to. Oh, Jo, I think I'll be homesick for you—even in heaven.

(by Beth's bed) **

BETH
Little love.

(Everyone around Beth's bed.) **

MEG
I'm afraid they're tiring you.

BETH
Oh, no.

MEG
But it's time for my little regiment to take its nap.

BETH
They're sweet. I think I can sleep now. Oh, look, Jo. My birds. They got back in time.

JO
Bethy, Bethy. Mother!

MRS. MARCH
Bethy.

MR. MARCH
My daughter.
MRS. MARCH
Bethy, Bethy.

JO
No, no. Marmee. No. We mustn't cry. We must be glad she's well at last. No, Marmee, don't cry.

(In Europe) **
(01:45:32) **

AMY
If only there were another boat leaving sooner.

AUNT MARCH
Now, my dear, you've been so brave. You must be patient. We're going back on the very first boat. I still think you should obey your mother and stay.

AMY
I know, but I'm sick for home, Aunt March. I hate all this now. If it weren't for this, I'd have been there at least to say good bye. Laurie, Laurie. Oh, I knew you'd come.

MR. LAURENCE
My child.

AMY
Mr. Laurence.

LAURIE
Amy, we were in Germany dear, and Marmee's letter had to be forwarded, but I came the moment I got it, because, well, you must comfort me now, too.

AUNT MARCH
I'm thankful you're here. I haven't known what to do with the child. Perhaps you can persuade her to stay.

(Jo ironing on the porch) **

JO
Ah, the elegant young matron.

MEG
Hello, Jo, dear. I'm setting off in the little carriage and I'm going to make some calls.

JO
And you want me to mind the little demons for you while you are gone?

MEG
No. I want you go with me? Oh, do dear. It's a lovely day and I want to talk with you.
JO
Well, talk to me now. You know I can't bare calls.

MEG
How's your story coming?

JO
Sent it off yesterday.

MEG
Without us reading it?

JO
Well, you can read it when they send it back.

MEG
Oh, Jo, I had a letter from Amy.

JO
So did Marmee.

MEG
They're in Val Rosa now, she say it's at a paradise. Jo, I want to ask you something. I've been wondering. How would you feel if, if you should hear that your Laurie were learning to care for somebody else?

JO
Meg, who? Amy?

MEG
Of course I don't know. I, I can't be sure. I'm only reading between the lines. Then you wouldn't mind?

JO
Oh, no, Meg. How could I? I think it would be wonderful. Don't you?

MEG
Yes, but I wasn't quite sure. Oh, forgive me, dear. But, but I have so much and you, you seem so alone. I thought lately that maybe if Laurie came back.

JO
Oh, no, no, dear. It's better as it is. And I'm glad if he and Amy are learning to love each other. Oh, you're right about one thing, though. I am lonely. And maybe if Laurie had come back, I might have said yes. Not because I love him any differently, but because, well, because it means more to me now, to be loved, than it used to.

(Jo is asleep on the attic sofa) **

(01:49:14) **

JO
Laurie, oh, my Laurie.
LAURIE
Oh, Jo, dear. Are you glad to see me?

JO
Glad? Oh, my blessed boy. Words can't express my gladness. And where's your wife?

LAURIE
Oh, they all stopped in at Meg's, but I couldn't wait to see you. They'll be along presently.

JO
Oh, let me look at you.

LAURIE
Oh, don't I look like a married man, and the head of a family? Huh?

JO
Not a bit. And you never will. Though you have grown bigger and bonnier.

LAURIE
Ah.

JO
But you're the same scape grace as ever. Despite that very elegant mustache, you can't fool me.

LAURIE
Oh, really, Jo. You ought to treat me with more respect. Really! Ah, Jo, dear, I want to say one thing and then put it back forever. Ah_c

JO
Oh, no, darling, if you_c I think it has always meant to be. You and Amy. And it would have come about naturally if only you'd waited.

LAURIE
As you tried to make me understand.

JO
But you never could be patient.

LAURIE
So then we can go back to the happy old times, the way you wanted, when we first knew one another.

JO
No. We, we never can be boy and girl again, Laurie. Those happy old times can't come back. And we shouldn't expect them to. We're man and woman now. We can't be playmates any longer. But we can be brother and sister to love and help one another all the rest of our lives. Can't we, Laurie? Oh, there they are.
MRS. MARCH
You look very well, Aunt March.

AUNT MARCH
After all the money I've spent on my Rheumatism, I come home on a
day like this.

HANNAH
Heaven's to Betsy! If she ain't dressed in silk from head to
foot.

AMY
Oh, where is she? Where is Jo? Jo.

JO
Amy.

LAURIE
 Doesn't she look marvelous, Jo.

(Everyone exchanges greetings) 

AMY
Poor Jo. I'll never forgive myself for staying away so long and
leaving you to bare everything.

JO
Darling. To think that only yesterday we were pulling our hair
and buttoning our pinafores. And now she is a grown-up married
lady with a bustle.

AUNT MARCH
Spent all my money and didn't have anything decent to eat the
whole time.

**

MRS. MARCH
You must be famished. I'll help Hanna with tea.

JO
Oh, no, you won't, Marmee. You'll sit right here. I'll help
Hanna.

(Jo preying to Beth) 

JO
It's fun, isn't it, Bethy? Now that we're all together again.

HANNAH
Oh, dear. Oh, dear. I've got to get some milk. I got nothing for
the baby.

JO
I'll go.
HANNA
But it's raining cats and dogs.

JO
I love it.

HANNA
Oh, sakes alive. There's the front door bell.

(At the front door) **

PROFESSOR
How do you do? Is this the residence of Miss March?

HANNA
Oh, yes.

PROFESSOR
Miss Josephine March?

HANNA
Yes, yes.

PROFESSOR
May I speak with her?

HANNA
Well, she's out. But I'm expecting her back any minute. Would you come in?

PROFESSOR
Thank you, thank you. Oh, no, no, no, thank you. She has guests. No. Thank you very much. But uh, will you please give this to her and tell that Professor Bhaer left it. Thank you. Professor Bhaer. Thank you very much. Good bye.

HANNA
Good bye.1:53:35

JO
Oh, Herr Professor.

PROFESSOR
My little friend. I c I was just here to leave you a book. I wanted to tell you my friend published it, and, and he has great hope. He thinks it_c

JO
Oh, never mind what he thinks. Did you like it?

PROFESSOR
Oh, my little friend, it has such truth, such simple beauty. It_c In English quick, I cannot tell you what it gives my heart.

JO
But you were going without telling me. If I hadn't come back, I
never would have seen you again. Oh, but come. You're getting wet.

PROFESSOR
I couldn't intrude. You have guests.

JO
Oh, no, only my family. My sister's just come home. She's married, you know, with that boy I told you about.

PROFESSOR
Herr Laurie?

JO
Yes.

PROFESSOR
Oh.

JO
It's the first time they've been together for a long time.

PROFESSOR
Oh, please, please. Just, just one moment, before_c I have a wish to ask you something. Would you_c oh_c I_c I_c I have no courage to think that_c but_c but_c but_c but_c but_c but_c could I dare hope that_c I_c I_c I know I shouldn't make so free as to ask. I have nothing to give but my heart so full and_c and these empty hands.

JO
They're not empty now.

PROFESSOR
Oh, dearest.

JO
Welcome home.

(01:55:55.) **

The End