



Little Women

Production Analysis

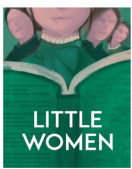
Act. Scene	Page #	Song	Ent./Ex/Costume	Scenic	Lights	Props	Sound	Other/Questions	
ACT ONE									
Scene One, Act One; Mrs. Kirk's NYC Boarding House									
1.1	1	#00 Overture	Ent. PROF BHAER; A German Professor mid-to-late 30's, a proper man Ent. JO MARCH, Impassioned girl of 19	Mrs. Kirk's NYC Boarding House, 1865	Lights Up, Summer 1865	A rejection letter to Ms. March, from F. Putnam	JO shouts loudly from offstage		
	2	#1 An Operatic Tragedy	Ent. CLARISSA, her clothes in disarray	A Wild Heath	JO's imagination	JO's Portfolio	#1 An Operatic Tragedy	"CLARISSA appears on A WILD HEATH"	
	3		Ent. BRAXTON, a villainous aristocrat				JO is acting out the play, mouthing the words		
	4		Ent. RODRIGO, he has a sword! Ex. CLARISSA, BRAXTON, RODRIGO		Reality	Sword for RODRIGO	#1 An Operatic Tragedy	PROF. BHAER interrupts JO, and we do not return to the story world	
	5	#2 Better	Ex. PROF BHAER				#2 Better		
	6	#2 Better Cont. #3 Our Finest Dreams	JO transition to the Past, two years prior. Ent. AMY; the youngest, MEG; the oldest and more beautiful & BETH (second youngest)	NYC Boarding House to The March Attic, Concord, Mass Christmas Eve 1863	Shift to the Past, 1865 to 1863		#2 Better Cont. #3 Our Finest Dreams	There should be a window in the attic	
	7	#3 Cont.				Script Pages of An Operatic Tragedy for the 4 Sisters	#3 Cont.		
	8								
	9								
	10		Ex. JO		Shift to The March Parlor				TWO STORIES BABY!!!
	11	#3A Transition to March Parlor	Ent. MARMEE, the girl's mother. Her strength and spirit hold the family together				A letter from their father	#3A Transition to March Parlor	Letter Dialouge pg. 16,
	12								
	13			Ent. JO			A very evergreen tree		JO Brings back a christmas tree that she stole



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1.1	14		Ent. MR. LAURENCE; a very stern, built man in his early 70s, & LAURIE; his grandson, 16					
	15		Ex. MR. LAURENCE Ex. LAURIE					LAURIE takes the tree back
	16	<i>#3B Letter Underscore</i>					<i>#3B Letter Underscore</i>	
	17	<i>#4 Here Alone</i>	Ex. JO, AMY, BETH, MEG				<i>#4 Here Alone</i>	
Act One, Scene Two; Aunt March's Stately House								
1.2	18	<i>#4 Here, #4A Transition to Aunt March</i>	Ex. MARMEE Ent. AUNT MARCH, a formidable, over-bearing matron Ent. JO	Aunt March's Stately House, January 1864	January 1864		<i>#4 Here, #4A Transition to Aunt March</i>	
	19					A Beautiful Flower		
	20	<i>#5 Could You</i>					<i>#5 Could You</i>	
	21							
	22							
	23							
Act One, Scene Three; The March Parlor								
1.3	24	<i>#5 Count You, #5A Could You - Playoff/Transition</i>	Ex. AUNT MARCH & JO Ent. MARMEE, BETH, MEG; in a beautiful gown with bare shoulders Ent. JO in a gown	The March Parlor, February 14th 1864	February 1864		The sisters call out from upstairs, <i>#5 Count You, #5A Could You - Playoff/Transition</i>	
	25	<i>#6 Delighted</i>					<i>#6 Delighted</i>	
	26							
	27		Ent. AMY, in a gown way too big for her			A Oriental fan		
	28					A Sewing Basket		
	29		MARMEE 'fixes JO's patch' Ex. JO & MEG Ex. MARMEE & BETH		MARMEE rushes to the door		A fan for JO	
30	<i>#7 Delighted - Reprise</i>	Ex. AMY Ent. JO & MEG		AMY throws pages from JO's portfolio into the fire Scenic: Transition to Annie Moffat's House			MARMEE yells from offstage, <i>#7 Delighted - Reprise</i>	MTI notates a way to include chorus members dancing. Vary on concept



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1.3	31		Ent. LAURIE, JO sits on LAURIE Ent. MR. JOHN BROOKE, late 20's & good looking				MR. BROOKE's first line is said as 'A Man's Voice,'		
	32					LAURIE's 'things, MEG's dance card			
	33	#7A - Moffat Underscore					#7A - Moffat Underscore		
	34	#8 Take A Chance On Me	Ex. MEG & MR. BROOKE				#8 Take A Chance On Me		
	35								
	36							JO & LAURIE box with each other	
	37	#9 Take A Chance Transition	Ent. MEG, MR. BROOKE, MARMEE, AMY, BETH Ex. MR. BROOKE	Transition to The March Parlor			#9 Take A Chance Transition		
	38		Ex. LAURIE Ex. MEG Ex. BETH						
	39		Ex. MARMEE Ent. AMY, MEG, BETH, MARMEE	JO runs upstairs			Charred pieces of paper	This will depend on scenic	
	40		Ex. MEG & BETH	4 sisters and MARMEE run up/down stairs					
	41								
	42	#10 Better - Reprise	Ex. AMY Ex. MARMEE JO takes off her skirt and hoop as she goes up the stairs	Transition to The Attic				#10 Better - Reprise	
	43	#10a Concord Transition	Ent. LAURIE	Transition to The Attic, it is near the end of winter			Writing utensil	#10a Concord Transition	Possible ensemble moment
44		Ex. JO & LAURIE Ent. BETH & AMY Ent. MR. LAURENCE Ex. AMY w/ BETH's Ice Skates	BETH is at the piano	Lights up on The March Parlor					



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Act One, Scene Four; The March Parlor								
1.4	45			March 1864, BETH is playing the piano, it has a broken note	March 1864		BETH is playing the piano, it has a broken note	
	46	<i>#11 Off to Massachusetts</i>					BETH plays the piano, <i>#11 Off to Massachusetts</i>	
	47							
	48		Ex. MR. LAURENCE Ent. MEG				JO calls from outside the house	
	49		Ent. JO, LAURIE & AMY, AMY fell through the ice and LAURIE is carrying her. MEG & BETH take AMY's wet clothes off			A blanket for JO		
	50	<i>#12 Five Forever</i>					<i>#12 Five Forever</i>	
	51							
52								
Act One, Scene Five/Six, Outside the March House								
1.5/6	53	<i>#13 Transition</i>	Ent. MARMEE & MR. LAURENCE Ent. BETH, Ex. MR. LAURENCE	Outside the March House, Spring 1865	Outside, Spring 1865	A valise for MARMEE, a basket of food	<i>#13 Transition</i>	
	54		Ent. LAURIE, from inside the house Ex. LAURIE & BETH Ent. MEG, AMY, BETH & JO JO rushes in with her head covering, then reveals she sold her hair/she is bald-ish	Aunt March's Carriage!		A small valise for AMY, Shawl for MARMEE, Picture of MARMEE with apple blossoms in her hair		
	55		Ent./Ex. MR. LAURENCE. Ent/Ex. LAURIE			27 dollars and 25 cents		
	56		Ent. AUNT MARCH Ex. MARME, AMY BETH & MEG follow the carriage					
	57		Ent. AMY, BETH & MEG					



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1.5/6	58		Ex. JO & BETH Ent. MR. BROOKE (in uniform) Ex. AMY (upstairs) & AUNT MARCH			Several notes written down for MR. BROOKE		
	59							
	60	#14 <i>More Than I Am</i>	Ex. MR. BROOKE Ent. JO, AMY & BETH			Several books and maps, AMY's small valise, two dolls and AMY's drawing supplies	#14 <i>More Than I Am</i>	MEG & MR. BROOKE kiss
	61		Ex. AMY					
	62	#14A <i>Transition to Attic</i>	Ex. MEG			#14A <i>Transition to Attic</i>	JO's voice trails off with the beginning of the transition	
Act One, Scene Seven, The Attic								
1.7	62			Transition to The Attic	May 1865			
	63		Ex. BETH & JO Ent. LAURIE Ent. JO (she bursts through the attic window)			JO's story/book		
	64							LAURIE kisses JO
	65	#15 <i>Take A Chance - Reprise</i>	A ring for JO			A ring for JO		
	66	#16 <i>Astonishing</i>	Ex. LAURIE				#16 <i>Astonishing</i>	
	67							
	68		Ex. JO					
END OF ACT ONE								



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ACT TWO								
Act Two, Scene One; Mrs. Kirk's NYC Boarding House								
2.1	68	#17 Entr' Acte	Ent. MRS. KIRK, a middle-aged Irish woman Ent. PROF. BHAER	Mrs. Kirk's NYC Boarding House, June 1865	June 1865	Telegram for KIRK/JO, Stack of books for PROF.	#17 Entr' Acte	
	69		Ent. JO					
	70							
	71	#18 The Weekly Volcano Press	Ent. BRAXTON, CLARISSA, RODRIGO (with sword)	Wild Heath	Return to JO's imagination			
	72		Ex. BRAXTON, CLARISSA, RODRIGO	Wild Heath disappears				
	73		Ent. CLARISSA Ent. HAG	CLARISSA's Journey				
	74		Ex. HAG As the journey goes on, CLARISSA loses more of her clothes, (necklace and shawl) Ent. TROLL	CLARISSA's Journey	Necklace for CLARISSA			
	75		TROLL & CLARISSA cross the rapids Ex. TROLL Ent. KNIGHT	The Rapids, then cont. Journey				
	76		CLARRISA gives KNIGHT her shawl Ent. BRAXTON Ent. RODRIGO 2 w/ a plumed hat		Another sword			Stage Combat Time!
	77		RODRIGO 2 takes off the hat, revealing long curls Ent. HAG, TROLL, RODRIGO, KNIGHT					BRAXTON dies
	78		Ex. CLARISSA, RODRIGO, RODRIGO 2, HAG, TROLL, KNIGHT, BRAXTON'S BODY					
	79						JO opens telegram	
	80			Ex. JO, PROF. BHAER, MRS. MIRQ				
	81	#18a NYC to Concord Transition					MRS.KIRK shouts from offstage, #18a NYC to Concord Transition	



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Act Two, Scene Two; The March Parlor								
2.2	81	<i>#18a NYC to Concord Transition</i>	Ent. MR. BROOKE & LAURENCE Ex. MR. BROOKE Ent. MARMEE taking off an apron	Summer 1865, MR. BROOKE & LAURENCE are moving LAURENCE's piano into the house	Summer 1865			
	82		Ent. MR. BROOKE w/ flowers Ent. MEG (pregnant), BETH (frail & blindfolded), JO	MEG & JO lead blindfolded BETH downstairs		Bouquet of flowers, blindfold		
	83	<i>#18B Beth Plays Piano</i>					<i>#18B Beth Plays Piano</i>	
	84	<i>#19 Off To Massachusettes Reprise</i>	JO wends her way up to The Attic as the song is still going Ex. MR. BROOKE, MEG, MR. LAURENCE, MARMEE, BETH	JO goes to The Attic and shuts the storm windows			BETH & MR. LAURENCE play a four handed duet, <i>#19 Off To Massachusettes Reprise</i>	
	85	<i>#19A Jo to Professor Bhaer Transition</i> <i>#20 How I Am</i>	Ex. JO Ent. PROF. BHAER	Transition from The Attic to Mrs. Kirk's Boarding House		Paper and pen for JO, letter for BHAER to read	<i>#19A Jo to Professor Bhaer Transition</i> <i>#20 How I Am</i>	
	86	<i>#20 Cont.</i>				Paper and pen for BHAER to write with, he will tear up paper	<i>#20 Cont.</i>	
Act Two, Scene Three; A Beach and Pavillion in Falmouth on Cape Cod								
2.3	87	<i>#20 Cont.</i> <i>#20A To The Beach</i>	Ex. PROF. BHAER Ent. BETH & MARMEE, JO	September 1865	New Location! September 1865	A beach stroller to hold BETH, loose seashells, a basket of beach stuff including a kite	<i>#20 Cont.</i> <i>#20A To The Beach</i>	
	88		Ex. MARMEE, JO lifts BETH out of the stroller					



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2.3	89	#21 <i>Some Things Are Meant To Be</i>		The Kite flies into the air		The Kite flies into the air	#21 <i>Some Things Are Meant To Be</i>	
	90							
	91		BETH lets go of the kite		BETH lets go of the kite			
Act Two, Scene Four; The March Parlor								
2.4	91		Ex. BETH (rip) & JO Ent. AMY (wearing a bonnet) & AUNT MARCH	Winter 1865	Winter 1865	AMY is holding an armful of things		
	92		Ent. MEG					
	93		Ent. MARMEE					
	94		Ent. JO Ex. MEG, MARMEE & AMY Ent. LAURIE			LAURIE enters carrying several pieces of luggage		
	95							
	96	#22 <i>The Most Amazing Thing</i>	Ent. AMY				Book of AMY's drawings	#22 <i>The Most Amazing Thing</i>
	97							
	98							
	99		Ex. LAURIE with the last piece of luggage					
	100		Ex. AMY JO walks up to The Attic, Ent. MARMEE	JO goes up to The Attic		Sheets and blankets to cover The Attic		
	101	#23 <i>Days of Plenty</i>					#23 <i>Days of Plenty</i>	
	102	#23 <i>Cont.</i> #24 <i>The Fire Within Me</i>	Ex. MARMEE				#23 <i>Cont.</i> #24 <i>The Fire Within Me</i>	
103	#24 <i>Cont.</i>				Writing materials	#24 <i>Cont.</i>		



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Act Two, Scene Five, Outside the March House								
2.5	104		Ex. JO Ent. MR. BROOKE & MEG, AMY (in her wedding dress), MARMEE Ex. AMY & MARMEE	Spring 1866 MR. BROOKE is on a stool fixing the arbor, which is full of white flowers!	Spring 1866	MEG is handing MR. BROOKE some wedding decorations		
	105		Ent. MR LAURENCE (with flowers) Ent. LAURIE Ex. MR. BROOKE Ex. LAURIE & MR. LAURENCE, Ent. AUNT March			Two baskets of flowers, a crate of champagne	Thunder	
	106		Ex. MEG Ent. JO					
	107		Ex. AUNT MARCH, Ent. MEG Ex. MEG, Ent. PROF. BHAER			A tied up ream of paper and an umbrella		
	108							
	109		Ent/Ex. MEG					
	110							
	111	#25 <i>Small Umbrella In The Rain</i>	Ent. AUNT MARCH				#25 <i>Small Umbrella In The Rain</i>	
	112		Ex. AUNT MARCH					
	113			It starts to rain				JO & BHAER kiss
	114		BHAER drops the umbrella and JO & BHAER kiss in the rain Ent. MARMEE					
115	#26 <i>Volcano Reprise</i> , #27 <i>Bows</i> , #28 <i>Exit Music</i>	Ex. MARMEE & BHAER Ent. BHAER Ex. JO & BHAER				#26 <i>Volcano Reprise</i> , #27 <i>Bows</i> , #28 <i>Exit Music</i>		
END OF SHOW								