

# JO

walks through the  
desks, looking for one  
in particular.

He now takes in

JO

's appearance and her  
mended clothes.

JO

sits, hands folded, trying to  
cover the ink stains.

# JO

looks again at her  
completely altered story.

# JO

hands over the story,  
Mr. Dashwood hands over the  
money, business done.

We find

JO

(also becoming) sprinting  
down the street with  
utter joy.

JO

reading and walking at the  
same time, bounding two-at a  
time up the steps of a large  
brownstone boarding house.

As

JO

walks through the house,  
into the drawing room, she  
lets the cat down, and goes  
straight to the fireplace.

JO

looks up from her notebook to  
see FRIEDRICH BHAER looking  
down at her.

JO

!

JO

suddenly notices that the  
back of her dress has caught  
on fire.

# JO

is about to laugh when,  
MRS. KIRKE, the landlady,  
bustles into the room:

# JO

feels the intense pleasure  
and pain of being seen by  
someone, of knowing that  
they know you.

I'm... I couldn't  
believe

JO

turned you down.

JO

is in the back, the cheap  
standing-room.



At a certain point,  
he sees

JO

and then watches her watching  
the play, her delight making  
him smile.

JO

,still in her theatrical  
reverie, spots Friedrich.

# JO

walks through the crowd,  
taking it in, watching  
Friedrich.

Another man young, speaking a  
language

# JO

doesn't know, offers his hand  
for the dance.

Who will you dance with,

JO

?

Meg's hair is covered in  
papers, and

JO

manipulates a pair of  
hot tongs.


JO

goes back to working on  
Meg's hair.


Beth watches

JO

handle the tongs, amazed and  
slightly worried:

The image shows the letters 'JO' in a very thick, black, sans-serif font. The 'J' has a short horizontal top bar, and the 'O' is a simple, rounded shape.

removes the tongs, and a  
burnt clump of hair follows.

The image shows the letters 'JO' in a very thick, black, sans-serif font, identical to the one on the previous page. The 'J' has a short horizontal top bar, and the 'O' is a simple, rounded shape.

screams and Meg screams  
because...

JO

screams.

Meg and

JO

walk down the hallway at  
the Gardiner's very fancy  
party, the party already  
in full swing.

Meg is chastising

JO

.

Sallie Moffat, at that  
moment Sallie Gardiner, pulls  
Meg away from

JO

who is left standing  
awkwardly.

JO

fades away into the back of  
the party.

JO

,16, miserable, glumly watch-  
es the dancers.



Meg aggressively shakes  
her head, and

JO

sighs, resigned.

A very large red-headed boy  
makes a beeline for

JO

-in her terror, she looks for  
an escape.

Yes, Mr. Laurence, but I'm  
not Miss March, I'm only

JO

.

JO

...would you like to dance?

Laurie bows,

JO

awkwardly curtsies and then  
they go dancing wildly up and  
down a wrap-around porch.

JO

is the woman and sometimes  
the man- same with Laurie.

Meg limps,

JO

supports her and Laurie  
trails behind.

A laughing Marmee, holding a  
book and covered in flour,  
opens the door on Laurie and

JO

supporting Meg.

They could use an extra  
player, although you'll have  
to fight Jo for the male  
roles or play a girl

JO

works with her writing  
costume on: an antique  
military jacket.

JO

opens the book and almost  
greedily she begins to  
read, reciting the words  
to herself.

# JO

gave me this ring.

# JO

,deeply offended, starts to  
gather up her work.

# JO

,in fury and confusion, walks  
the streets, letting her  
feelings burn out.

# JO

tears it open and  
quickly reads.

Dear

JO

.Our Beth has taken a turn  
for the worse.

JO

drifts off to sleep, lulled  
by the movement.



# JO

March is sleeping in  
her large, cozy writing  
chair, a blanket wrapped  
around her.

# JO

!

JO

!

JO

yawns and stretches and looks  
through the attic window out  
onto the snow-covered New  
England world:

JO

!

JO

clomps down the stairs, pages  
of the play in her hand.

# JO

?

# JO

throws a pillow at Meg,  
it hits her squarely in  
the face.

Don't

JO

it's so boyish.

JO

tackles Amy and Beth and  
pulls in Meg.

Don't

JO

!

Beth goes to the piano and

JO

hands out the new pages:

JO

,you look tired were you up  
again all night writing?

Stop it,  
JO

.

# JO

hits Amy with a  
snowball, and there is a  
general tussle.

Poor

# JO

-we can't give up our  
only brother.



# JO

takes her position behind  
the chair.

# JO

stands in the back so we  
can't see her cry.

The children are entranced as

JO

,dressed as Hugo, with a  
black beard, a mysterious  
cloak, boots and a sword,  
calls out:

JO

mouths the words along with  
her-she's written every one.

Princess Zara(Amy) and  
Roderigo(Meg) kneel  
before Don Pedro (

JO

),as he pronounces them  
man and wife.

The whistle blows,

JO

is being gently shaken awake.

JO

.with her luggage, walks home  
on the familiar roads she  
knows so well.

They break apart from each  
other at the fork in the  
road, Beth and Meg going one  
direction and Amy and

JO

in another.

# JO

hops over a fence and runs  
toward Aunt March's house.

Aunt March dozes, poodle in  
her lap, while

# JO

stands by the bookcase  
and surreptitiously reads  
her own book.

Meg goes instantly to  
Amy, while

JO

gets distracted by all  
the books.

Laurie stands when

JO

enters:

# JO

,who has been roaming the  
room, stops in front of a  
portrait of Mr. Laurence.

# JO

!

# JO

spins around and sees Mr.  
Laurence and her mother.

# JO

will teach you.



And

JO

,borrow any book you'd like!

JO

looks towards the Laurence's  
house, which is dark, shut-  
ters closed.

Meg, Beth,

JO

and Amy are all dressed as  
men, with hats and spectacles  
and pipes-Meg reading from  
the homemade newspaper in her  
lovely sonorous voice.

A NEW PLAY, written by Miss

JO

will appear at the Barnville  
Theatre, in the course of the  
next few weeks, which will  
surpass anything ever seen  
before on the American stage.

# JO

throws open the doors of the  
closet, and Laurie is there,  
already dressed for the  
occasion of the meeting.

# JO

holds the very same key and  
opens the post office box  
-nothing, of course.

# JO

walks in the kitchen, and  
is immediately surrounded by  
Hannah, Meg, Marmee, and  
Demi and Daisy.

Oh

# JO

I've missed you!

# JO

turns to Marmee, who shows  
the truth in her eyes.

# JO

produces an envelope full  
of money.

# JO

,don't be angry with your  
sister...

# JO

,in her and Meg's room, plac-  
es a pretty cover page on top  
of the novel she has written.

JO

!

JO

,where are you?

# JO

puts her novel carefully in  
a drawer that is filled with  
her finished writing, and  
closes it.

# JO

we're going to be late!



Laurie looks at

JO

while Mr. Brooke looks  
at Meg.

INT.

JO

AND MEG'S ROOM. EVENING.

Amy sneaks into

JO

and Meg's room, searching  
every drawer and hiding place  
for the novel that she  
knows is there.

JO

has just lovingly  
placed there.

JO

notices and doesn't like  
it at all.

Laurie sees

JO

's expression and offers his  
own arm in mock chivalry.

Meg and

JO

waltz in.

JO

sprints upstairs.

JO

re-appears, walking slowly.

JO

, don't!

INT.

JO

'S ROOM.

JO

is weeping, Beth cradling her  
head, Meg holds her hand.

I'm sorry,

JO

Nothing from

JO

# JO

's eyes are red and puffy and  
a remorseful Amy tries to  
sit beside her and make  
peace, but...

# JO

changes seats away from her.



# JO

springs up, thrilled to have  
something to do.

# JO

,not acknowledging her, grabs  
her skates and races out.

Don't say anything till

JO

has got good-natured with  
Laurie, then take a quiet  
minute and just kiss her, or  
do some kind thing, and I'm  
sure she'll be friends again.

JO

pretends not to hear, skating  
near the edge while Laurie  
tests the ice.

# JO

hesitates for a moment, and  
looks at Amy, who struggles  
with her skates - it's not  
clear whether or not she  
heard Laurie.

# JO

opens her mouth to say some-  
thing, but changes her mind.

(to

JO

not seeing Amy)

JO

takes off down the ice, jump-  
ing the gun, Laurie racing  
after her.

Farther along the river,  
Laurie and

JO

suddenly feels a pang of  
guilt, but shoves her  
feelings down and races  
to catch Laurie.

Laurie and

JO

freeze and look at each  
other, and in the same  
instant they scramble up,

JO

screaming.

JO

They race back,

sending up a breathless  
prayer, an incantation, a  
pleading with the universe:

# JO

is almost paralyzed  
with terror...

# JO

obeys quickly,blindly, using  
the incredible strength that  
is available to people in  
times of crises

# JO

drags a large branch over to  
Laurie, who stretches it  
over to Amy:

# JO

is terrified but keeping  
herself together to get Amy  
to safety.



Tears are streaming down

JO

's face as she strips off all  
her warm clothes and bundles  
them around Amy.

JO

is slumped down on the floor  
beside her, not even feeling  
herself worthy of a chair.

Marmee adjusts Amy's blanket,  
and then looking at

JO

,decides to take a seat  
beside her, on the floor:

JO

puts her head on  
Marmee's shoulder.

# JO

,sitting by the bed, watches  
over Beth as she did for Amy.

# JO

bows her head on Beth's bed.

Mr. Brooke is carrying her  
baggage, Hannah and the  
sisters and Marmee are help-  
ing with odds and ends,  
Laurie is "boxing" with

JO

and Mr. Laurence is there in  
his proper, "over-seeing-  
things" kind of way.

Yes, Captain

JO

!

JO

places the ring in  
Laurie's hand.

I won't  
JO

,it's only a week!

What would

JO

say?

I know it's silly, but please  
don't tell

JO

# JO

is in New York, being  
a writer, and I am  
a failure.

This is Fred Vaughn, (a  
handsome young man) and his  
sister Kate, (a prim looking  
girl) and of course you know  
Mr. Brooke-and this is Meg,  
Amy, Beth and

# JO

.

JO

tips her oversized hat.

JO

and Laurie run into  
the ocean.



JO

,trying to practice her bad-  
minton skills, keeps looking  
over at Meg, who gazes at Mr.  
Brooke adoringly.

This annoys

JO

.

(whispering to

JO

)

JO

whips around to look  
at Laurie.

More scenes of childhood  
on the beach play out over  
the sound of

JO

's voice reading The Mill on  
the Floss by George Eliot:

Beth is wrapped up and  
looking at the sea and

JO

reads George Eliot's "The  
Mill On the Floss."

I love to listen to you read,

JO

,but I love it even better  
when you read the stories  
you've written.

JO

smiles and then lays back.

JO

is quiet.

Is  
JO

back yet from Aunt March?

At just that moment, the door  
swings open, and

JO

rushes in and places money in  
her mother's hand.

JO

removes her hat, and beneath,  
all of her beautiful long  
hair is gone -now it's just  
a short, blunt crop.

Gasps from everyone and  
exclamations of “What?/How?/  
Why did you do it?/

JO

?”

Oh

JO

,how could you?

(leaning close to

JO

)

JO

runs to Laurie, hugging him.



JO

sits alone in the hallway,  
quietly weeping to herself.

Oh,  
JO

.

I'll go into town for  
groceries -

JO

,can you go look into getting  
more firewood?

JO

laughs and tries to help  
her pull her foot out,  
while Beth's little face  
turns stubborn.

But

JO

clamps a hand over Amy's  
mouth - Meg takes Beth's arm  
and leads her to where the  
old piano used to stand, and  
in its place, a beautiful  
little piano forte.

JO

... read it, I cannot.

# JO

reads a story for Beth that  
she's written herself,  
for Beth, finishing the  
last lines.

# JO

,sitting vigil, puts  
cold towels on Beth's  
hot forehead.

# JO

comes up with a bowl of soup,  
and touches Meg on the shoul-  
der, relieving her.

# JO

cocks her head towards the  
window, John is standing  
outside.

Beth's fever is high and  
she knocked everything  
off the bed-

JO

flies to her side, feeling  
her forehead, calling.

JO

lays in bed with Beth.

Hannah, go make a clear  
broth and

JO

get ice-we need to cool her.

Meg and

JO

and Marmee take turns in  
shifts, making sure that  
Beth is as comfortable as  
she can be.

When it is

JO

's turn, Beth is very weak,  
barely able to hold her  
head up.

JO

is sitting watch, and drops  
off to sleep, her head  
on the bed, her hand  
grasping Beth's.



Beth opens her eyes and  
looks down at

JO

and smiles.

JO

jerks suddenly awake-she  
doesn't see Beth in the bed.

# JO

jerks awake to find Beth  
gone-she goes downstairs  
and sees Marmee there.

# JO

looks at Marmee, and her  
mother, for the first time in

# JO

's life, breaks.

# JO

becomes the parent at that  
moment, comforting her  
mother, who is trapped in  
the unimaginable pain of  
losing a child.

The March family: Mother  
and Father and

JO

,Meg and John with their  
arms around each other,  
and Hannah.

JO

cries, alone.

Inside, Meg prepares for her  
wedding with

JO

helping her, placing flowers  
in her sister's hair.

JO

suddenly kneels before her,  
wild and desperate:

But,

JO

...

JO

sits back, heartbroken.

Oh,

JO

I'm not leaving you.

JO

watches adoringly: the two  
halves of her heart.

Laurie and

JO

taste the alcohol and  
decide it's terrible.

Meg dances with John, Marmee  
dances with Mr. Laurence,

JO

tries to play the fiddle  
-then Marmee dances  
with Father,



JO

and Meg dance, John and  
Amy dance, Hannah dances  
with Father.

She runs to Marmee, who is  
now standing with

JO

;

JO

throws her arms around  
Amy, delighted.

JO

Marmee takes  
's hand, knowing how this  
hurt her.

JO

smiles through her pain  
for Meg's day, but it is  
a true blow.

Laurie and

JO

walk through the woods  
together, as they've done  
for years.

It's no use

JO

;we've got to have it out

I've loved you ever since  
I've known you

JO

I couldn't help it, and you've  
been so good to me I've tried  
to show it but you wouldn't  
let me; now I'm going to  
make you hear and give me an  
answer because I can't go on  
like this any longer.

If you loved me

JO

I would be a perfect saint!

JO

is putting away Beth's  
things, and arranging her  
little dolls and toys.

You are much too lonely here,

JO

.

JO

stands and paces, anxiously.

JO

infused with a new kind of  
energy, writes to Laurie.

In the forest,  
JO

finds the mailbox.

# JO

tries to find her way through  
the unfamiliar city-she isn't  
an expert at it quite yet.

# JO

...



JO

...

JO

...

JO

,asleep on the couch, is  
gently shaken awake.

JO

?

JO

embraces him and looks at him  
and holds him for too long.

JO

sits.

JO

,I want to say one thing,  
and then we'll put it  
away forever.

Mother and Father and Amy and  
John and Meg and Daisy and  
Demi- Amy goes straight to

JO

.

# JO

fixes her face and decides  
she will be the person she  
wishes she was:

# JO

straightens up and sees these  
couples - Mother & Father,  
John & Meg, Laurie & Amy.

Weeping, but also in a panic,

JO

removes the letter from  
the mailbox and walks into  
the woods.

JO

trudges back, and is sur-  
prised to find Mr. Laurence  
standing alone, looking at  
the March's house.

JO

!

JO

takes his arm tenderly.

# JO

starts awake - she looks  
around the room: she's all  
alone, everyone is truly gone.

# JO

makes her way up to the  
attic, and sits in her old  
writing chair, looking at  
the story.



# JO

nods off for a second then  
keeps writing.

# JO

finishes and carefully ties  
up the first few chapters of  
this experiment and writes a  
letter to Mr. Dashwood:

Amy,

JO

and Meg walk around the  
big empty mansion.

JO

laughs.

Suddenly,

JO

lets out a WHOOO and runs  
through the house.

JO

thinks for half a second,  
but she already knows:

(

JO

turns bright red)

Mr. Dashwood sits, reading  
the pages that

JO

gave him.

# JO

reads the note  
Mr. Dashwood sent:

# JO

stashes her writing and  
clomps down the stairs and  
heads straight for the table,  
not even looking around her.

JO

.you might want to wait...

JO

,dear, you have a guest.

# JO

hears his voice and bolts up.

# JO

,with all of her luggage,  
finds the address and rings  
the doorbell.

JO

!

JO

She leads

up through the stairs and...



# JO

takes a quick glance backwards at Friedrich, as if to confirm that the man she saw was real and not an apparition.

# JO

,I hope it is all right,  
I got your address from  
Mrs. Kirke.

Oh

JO

,he's VERY handsome.

JO

is glowing with happiness.

Amy looks from Friedrich to

JO

and from...

JO

to Friedrich.

JO

has an unconscious sharp  
intake of breath.

JO

watches him, moved and  
deeply happy.

The sound of his music plays  
over Friedrich saying his  
goodbyes and telling

JO

,as he stands at the door:

JO

,if you ever come to  
California, I would love  
to see you.

JO

!

I never thought I'd prepare  
a carriage to help

JO

March go after a man, but  
I like it.

Meg, Amy, and

JO

are all in the carriage,  
making top speed through  
the rain.

JO

runs in the rain towards the  
beautifully lit station and  
the music swells and the  
thunder claps and we CUT TO:

# JO

sits where she originally sat  
across from Dashwood, but now  
she is more grown up, more  
together, more herself

# JO

thinks.



# JO

shifts.

# JO

runs from the carriage,  
out into the rain and into  
the crowd in front of the  
train station, looking  
for Friedrich.

# JO

sees Friedrich, also standing  
under an umbrella, but alone.

# JO

,why are you crying?

# JO

is supervising a great number  
of rambunctious girls and  
boys of all races and ages.

# JO

makes her way down the stairs  
and is handed a homemade cake  
by one of the children.

# JO

, captivated, watches type  
being set, each letter put  
into place, and one page  
after another pressed with  
her novel.

# JO

walks past Friedrich's class-  
room, all the students with  
their violins learning from  
him how to play.

Each page is stacked one  
on top of the other and the  
massive industrial sewing  
machine stitches the pages  
together as

JO

observes.

JO

walks past Laurie giving a  
fencing lesson(while also  
holding his baby),Amy con-  
ducting a painting lesson,  
Meg supervising children in  
a play rehearsal,John Brooke  
(his own children next to  
him)leading a botany lesson

They all join

JO

as she troupes down the lawn.

The excesses of each page are  
sliced off, making a satisfy-  
ing sound, and making

JO

jump and laugh at  
her jumpiness.

Leading a procession of  
children and family behind  
her, and holding the cake,

JO

and the group arrive upon  
Father, teaching the very  
young children the alphabet  
by having their bodies form  
the letters, and also Marmee,  
who is having each child read  
aloud in their best dramatic  
reading voice.

The hard cover of the book is  
placed over the pages, the  
glue to hold it in place is  
so strong-smelling as to make

JO

dizzy.

# JO

presents her mother with  
the cake, and all of them,  
Amy, Meg, Jo, Laurie, John,  
Friedrich, Father, and  
the children, wish her a  
happy birthday.

# JO

looks around at the group,  
so happy she was able to be  
alive with them, so amazed.



A man finishes the book, and  
unceremoniously hands it to

JO

and gets to work on the  
next one.

Beth, Meg, Amy and

JO

are very young girls,  
playing in their attic,  
together again, if only in  
memory, or in the book.

# JO

turns it over in her hands,  
touching it like the holy  
object it is, her inchoate  
desire made manifest.