

TRUNCATED SAMPLE SCRIPT

This is a series of excerpted scenes from the full script, which runs to 107 pages--about 102 minutes in performance. Also included in this truncated script is a sampling of the 30-page appendix featuring casting monologues, production advice, and technical information.

If you wish to secure the performance rights to the script, pre-recorded music tracks and pre-recorded sound effects, contact Info@RuyaSonic.com

It's A Wonderful Life

Adapted for the stage from Frank Capra's film by

Anthony E. Palermo

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TRUNCATED SAMPLE SCRIPT
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Billing shall be in the following form:

(name of producer)
presents

IT'S A WONDERFUL LIFE

Adapted for the stage from Frank Capra's film by
ANTHONY E. PALERMO

Original musical score composed and arranged by
JONATHAN GREEN

Long bio:

ANTHONY E. PALERMO (PLAYWRIGHT) is a dramatist, performer, and educator based in Los Angeles. His work is heard on NPR and XM Satellite Radio as well as in audiobooks and on stage with L.A. Theatre Works, California Artists Radio Theater, numerous theatre troupes, and on national tours. His sound effects work on Yuri Rasovsky's *Sherlock Holmes Theatre* contributed to its winning the *Audie Award*--the Oscar of audiobooks in 2006. He directed the 60th anniversary production of Norman Corwin's *On a Note of Triumph*--also recreating Bernard Herrmann's orchestral score. Tony performed live SFX for shows such as Eric Idle's *What About Dick?*, CART's *Wizard of Oz*, LATW's *Broadway Bound* and *The Rivalry*, as well as performing 65 solo shows at the California State Fair. Tony's *Sonic Storytelling Studio* at San Francisco's Exploratorium is a permanent exhibit that has seen thousands of visitors since 2006. His *Sparx Audio Adventures* assembly programs and workshops are popular with schools and colleges across California, the U.S. and the world. Tony also hosts the RuyaSonic website, offering info on writing, directing, scoring, engineering, and sound effects. www.RuyaSonic.com

Short bio:

ANTHONY E. PALERMO (PLAYWRIGHT) is an Audie Award-winning performer, dramatist, and educator who has produced dramas and workshops for broadcast, stage, and schools. Tony hosts the RuyaSonic website, offering info on writing, directing, scoring, engineering, and sound effects. www.RuyaSonic.com

NOTE: Up-to-date text of the bios is available at www.RuyaSonic.com/tp2bio.htm You can cut & paste the text into your playbill or program and thus not have to worry about typos.

Visit Tony Palermo's RuyaSonic website: www.RuyaSonic.com Contact Sales@RuyaSonic.com

It's A Wonderful Life

CAST OF CHARACTERS

GEORGE BAILEY	Dreamer/Loan Officer (male)
CLARENCE	Angel, Second Grade (male)
MARY HATCH BAILEY	George's Wife/Librarian (female)
SUPERINTENDENT	Boss of Angels (male/female)
UNCLE BILLY	Absent-minded clerk (male)
MR. POTTER	Warped, old financier (male)
MA BAILEY	George's mother (female)
VIOLET BICK	Easy girl (female)
OFFICER BERT	Local policeman (male)
ERNIE	Cab driver (male)
NICK	Ornery shareholder/bartender
POP BAILEY	George's father (male)
SAM WAINWRIGHT	Successful businessman (male)
GOWER	Pharmacist (male/female)
MRS. HATCH	Mary's mother (female)
HARRY BAILEY	George's younger brother
MARTINI	Italian café owner (male/female)
CHARLIE	Difficult shareholder (male/female)
TILLY	Loan office clerk (female)
YOUNG GEORGE BAILEY	Boy, age 10 (male)
TOLL-TAKER	Toll-taker (male/female)
ZUZU BAILEY	Girl, age 5 (female)
JANIE BAILEY	Girl, age 8 (female)
DR. CAMPBELL	Board President (male/female)
MR. WELCH	Irate husband (male)
BANK TELLER	Bank clerk (male/female)
EUSTACE	Loan office clerk (male/female)
CARTER	Bank Examiner (male/female)
PETEY BAILEY	Boy, age 9 (male/female)
MRS. DAVIS	Shareholder (female)
NOSEY NEIGHBOR	Nosey neighbor (male/female)
RANDY	Shareholder (male/female)
MRS. THOMPSON	Shareholder (female)
SHERIFF	County Sheriff (male/female)
EDDY	Shareholder(male/female)

Also, assorted extras—boys, pedestrians, bank panic crowds, worried shareholders, bar crowds, lynch mob, reporters, Tommy Bailey (child). A live keyboardist is optional: Organ and piano.

CAST SIZE: Rarely are more than 11 people on stage at once. Doubling is suggested. Without doubling, cast is: 13 males, 6 females, 9 males or females, 7 boys, 4 girls and 2 boys-or-girls.

Other Materials Available For Your Production

PRE-RECORDED SOUND EFFECTS TRACKS:

I offer 24 pre-recorded sound effects tracks—30 minutes worth—of the more unusual sounds (crickets, wind, jumping in the river splashes, harp glissandos, the 78 RPM record of "Buffalo Gals", 1940s traffic, period telephones ringing, etc.)

While your troupe's Sound Designer could assemble such sounds from various SFX collections, here, they are already edited, ambience is added and sequences are laid out in sync with the dialogue in the script. It will cost you more to do this yourself than to purchase these tracks from me. They are available as downloadable MP3 tracks or as audio CDs. See the SFX section of the appendix to this sample script for a detailed listing of the tracks.

NOTE: sounds generated by the characters, such as doors, footsteps, plates, forks, bells, typing, etc, are NOT included. You will have to produce those manually—and in coordination with your actors' pacing and delivery.

PRE-RECORDED MUSIC TRACKS:

I also offer pre-recorded music tracks—35 minutes worth. These 47 tracks cover scene transitions and underscore the drama—often in sync with the scripted dialogue. The instrumentation is primarily a 1940s theater organ, but also in a few places, Italian accordion, piano, and a jazz combo. This authentic musical underscoring adds greatly to the production. They are available as downloadable MP3 tracks or as audio CDs. See the MUSIC section of the appendix to this sample script for a detailed listing of the tracks.

NOTE: These music tracks are NOT 1940s-style orchestral music cues nor are they Broadway-style musical songs. Instead, the tracks function the way 1940s movie music does, but use mostly organ. You could hire a composer to create a score, but that would cost you more time and trouble—and money—than using the tracks I offer.

SHEET MUSIC FOR THE ORIGINAL SCORE:

Additionally, I offer sheet music that matches the above-described original score--to allow a single, live keyboardist to accompany your show. The instrumentation consists of organ and piano. The score is available as a downloadable PDF document.

NOTE: The accordion and jazz combo cues would be produced by pre-recorded tracks— included when you purchase the sheet music.

ALSO: Many troupes find it useful to purchase both the sheet music AND the pre-recorded music tracks—since this allows the actors and crew to rehearse the full show without having the accompanist present at every rehearsal.

Contact Sales@RuyaSonic.com for information.

ACT 1**Scene 1*****EXT. HEAVEN - DAY******(CLARENCE, SUPERINTENDENT)*****1. MUSIC: [MUS-01] WONDERFUL OVERTURE—FADE AS NEEDED*****SETTING:***

The apron of the stage DOWNSTAGE LEFT will serve as “Heaven” throughout the play. The angels survey the various scenes from there--perhaps a raised pulpit or balcony. Lighting can suggest a special radiance or halo effect for the Heaven scenes.

The apron will also serve as the main street and sidewalk for several scenes. As needed, a desk or bed or bar will be rolled on-stage, occupying the apron area to serve as additional locations.

The area UPSTAGE is bisected into two rooms that will be dressed together and separately as scenes require. The two rooms are connected by a functional door with two more functional doors upstage to allow for entrances. The idea is to allow the play to continue without significant interruption while stagehands redress the two rooms in darkness. The rooms will be described just prior to the opening of scenes.

AT RISE:

Both rooms are dark. In the Pharmacy, GOWER is grieving quietly over a tragic telegram. Later, YOUNG GEORGE will enter from the functional door upstage. No one is in the dining room. The angels are about to begin their survey of George Bailey’s life.

**2. LIGHTS: WASH AT 1/4 FOR GOWER’S STORE
THE DINNING ROOM IS DARK.
HEAVENLY SPOT – DOWNSTAGE-LEFT.**

THE SUPERINTENDENT angel enters from OFF-STAGE LEFT and stands as if proclaiming to an unseen audience—perhaps a congregation or even God.

AUDIO NOTE:

Try using hidden mics for the angels so that when the Superintendent and Clarence are speaking in Heaven, their voices can have a reverb effect applied throughout. The first line of their dialogue in a scene will specify [REVERB]. However, when Clarence is on Earth, his voice will be “dry” (no reverb.)

1. MUSIC: [MUS-02] (BED) "WONDERFUL LIFE INTRO"—UNDER...
2. SUPERINTENDENT: [REVERB] This is the story of George Bailey--an ordinary man who lives in Bedford Falls, New York. But George Bailey--more than anything--wanted to see the world--the exciting world that lay somewhere beyond his home town. George had big dreams. But also big responsibilities. Of course, sometimes the two don't exactly fit together. Sometimes happiness is not over the rainbow, but right under your nose.
However, our story doesn't begin in Bedford Falls. In fact, it doesn't begin anywhere in the world...
3. MUSIC: [MUS-03] MUSIC CROSSFADES TO "HEAVENLY"
4. SUPERINTENDENT: ...It begins... here, in Heaven..., where I, the Superintendent of Angels, am briefing an apprentice angel named Clarence...
(Ahem) Clarence...? (Sternly) Clarence!
5. MUSIC: "HEAVENLY"--FADES UNDER...
CLARENCE ENTERS from OFFSTAGE LEFT, while reading an old hardback book—"Tom Sawyer." He trips as he comes upon the Superintendent.
6. CLARENCE: [REVERB] (TRIPPING) Whoops! Clarence Oddbody--angel, second class--reporting for duty, your honor!
7. SUPERINTENDENT: [REVERB] What? They sent me an Angel--second class? You haven't earned your wings, then, have you?
8. CLARENCE: Um... No, not yet. But I'm hoping this mission will do the trick! Are you really sending me down to Earth? Gosh! I haven't been to Earth since that time I got...
9. SUPERINTENDENT: (Disgusted) Yes! (Changing the subject) Now..., there's a man in trouble down there.
10. CLARENCE: Good!

1. SUPERINTENDENT: No, bad, Clarence! At precisely ten forty-five P.M.--Earth time--a man named George Bailey will be thinking about ending his life.
2. CLARENCE: Oh, my! Ending his life? Well, I know that's bad!
3. SUPERINTENDENT: Good, Clarence!
4. CLARENCE: Huh?
5. SUPERINTENDENT: I'm glad you understand. So, you must stop him--if you can. Now... let me brief you about George Bailey's case history. You see, when George was a boy...
6. CLARENCE: Oh, that's okay, your honor. All I need is a plan!
7. SUPERINTENDENT: A... "plan?"
8. CLARENCE: Y'see, your excellent-ness, I'm reading "The Adventures of Tom Sawyer." Mark Twain. (He holds up the book.)
9. SUPERINTENDENT: Yes, I'm familiar with the book.
10. CLARENCE: Well, Tom Sawyer always has a plan.
11. SUPERINTENDENT: (Skeptically) I see... Well, if you can help George Bailey with your "plan," you just may get your wings. Say... how long have you been waiting for your wings?
12. CLARENCE: Over two hundred years.
13. SUPERINTENDENT: Two hundred years? ... Ulp. Well... George Bailey's going to need a miracle.
14. CLARENCE: Yes! Thank you for your confidence in me, Boss. I'll leave immediately...
15. SUPERINTENDENT: Wait, Clarence! (Sighs) "Plan" or no--first, some background... Now... look here....

The SUPERINTENDENT points out into the audience. CLARENCE turns his attention to the "observe" some boys playing on an ice pond. Sound effects convey the action as the SUPERINTENDENT describes it.

1. SUPERINTENDENT: When George Bailey was a boy, he and his friends snuck onto mean Mr. Potter's property... and were sliding over a frozen pond on a shovel...
2. WALLA: (OFF-STAGE) BOYS PLAYING ON ICE. "PRETTY GOOD, GEORGE!" "MY TURN!" "HARRY'S TURN." "HERE I GO..."
3. SUPERINTENDENT: ...but George's younger brother--Harry--fell through the ice...
4. SFX: [FX-01] ICE CRACKS
SPLASH FOLLOWED BY SECOND SPLASH--FADE UNDER
5. WALLA: BOYS PANIC--THEN, IN SYNC WITH DIALOGUE, CHEER
6. CLARENCE: And George jumped in to save Harry...
7. SUPERINTENDENT: Yes. But as a result, George has a bad ear.
8. CLARENCE: Sure! The icy water, infection... I get it.
9. SUPERINTENDENT: Now look, Clarence.

The SUPERINTENDENT points to the still dark set for Gower's drug store. CLARENCE turns his attention to this new scene. GOWER sits glumly reading a telegram with a bottle of whiskey in his hand.
10. SUPERINTENDENT: A few months later, Young George was working after school at Gower's drug store. But on this day, Mr. Gower received a telegram informing him that his only son had just died of influenza. Devastated, Mr. Gower was trying to drown his sorrow in whiskey, when...
11. MUSIC: [MUS-04] (BRIDGE) "GOWER'S SAD DRUG STORE"--FADE UNDER.
12. LIGHTS: FADE UP ON GOWER'S STORE

Scene 2**INT. GOWER'S DRUG STORE - DAY (MAY 1919)**
(GOWER, YOUNG GEORGE)**SETTING:**

The room UPSTAGE LEFT is dressed as Gower's pharmacy. A table holds medicine bottles, papers, vials, and other pharmacist gear. A candlestick-style telephone sits on the table. There is a FUNCTIONAL DOOR to outside (UPSTAGE).

AT RISE:

A drunken Gower is reading a telegram and clearly grieving the sad news it contains.

1. SFX TRACK: [FX-02] GOWER'S PHONE RINGS (2X) – [LIVE OR SFX TRACK]

GOWER answers the phone.

2. GOWER: (Drunkenly) Gower's drugs.... Mrs. Blaine? ... What?... Well, George should have delivered that medicine by now! ... Wait, here he comes. I'll send it right over. ... G'bye!

As YOUNG GEORGE ENTERS through the door UPSTAGE, GOWER hangs up the phone.

3. GOWER: (Angry) George! Did you deliver that prescription?

4. YOUNG GEORGE: Well, uh... no, Mr. Gower. I...

5. GOWER: Why didn't you deliver that right away? The little Blaine girl's sick! You lost it, didn't you?

6. YOUNG GEORGE: No, Mr. Gower, here it is. (Holds up glass vial of pills.)

7. GOWER: Here?! (Angry) Why you... (Slaps YOUNG GEORGE'S face)

8. YOUNG GEORGE: (In pain) Ow! Mr. Gower! My ear! My ear!

9. GOWER: You good for nothing... (Slap) Lazy loafer.. (Slap)

10. YOUNG GEORGE: Ow! You're hurting my sore ear!

11. GOWER: What are you trying to do...? (Slap) Ruin me...? (Slap)

12. YOUNG GEORGE: Ow...! No, Mr. Gower! (In tears, holding out the vial) You put something wrong in these pills. I...

1. GOWER: Shut up! You little...! (Slap)
2. YOUNG GEORGE: (Sobbing) Look! I know you're sad... You're upset about your son dying. You've been drinking! But you put something bad in these capsules. I didn't know what to do...
3. GOWER: Huh?... the... capsules? (He takes the vial and examines it.)
4. YOUNG GEORGE: Look at them, Mr. Gower! You took the powder from this bottle. It's... poison! (Whimpering)
5. GOWER: Poison? Poison? (Realizes) Oh, my God!
6. YOUNG GEORGE: Don't hurt my sore ear again. Please!
7. GOWER: Poison? (Hugging George) Oh, George, George, George...
8. MUSIC: [MUS-05] (BED) "TENDER MOMENT"--UNDER
9. YOUNG GEORGE: (Sobbing) That's why I didn't deliver the medicine, Mr. Gower! I wanted to ask my Pop-- to make sure! But he was busy... He couldn't...
10. GOWER: (Sobs) George, George... Forgive me! George...
11. YOUNG GEORGE: I won't ever tell a soul, Mr. Gower. I know you're sad. I won't ever tell anyone... hope to die...
12. GOWER: (Sobs) George, George...
13. MUSIC: [MUS-06] CROSS-FADE INTO "RIP TO HEAVENLY"--UNDER.
14. LIGHTS: FADE DOWN ON GOWER'S DRUG STORE.
FADE UP ON HEAVEN.

Scene 3

EXT. HEAVEN - SECONDS LATER
(SUPERINTENDENT, CLARENCE)

The SUPERINTENDENT and CLARENCE have been watching the scene just past.

15. SUPERINTENDENT: [REVERB] Little Mary Hatch was at the soda fountain. She heard it all, but she, too, never told a soul.

1. CLARENCE: [REVERB] My...! George sure took a beating! But he did the right thing.
2. SUPERINTENDENT: Well, George grew up and he wanted to go to college, but there just wasn't enough money, so he worked four years at the Bailey Building and Loan Association...
3. CLARENCE: “Building and Loan?”
4. SUPERINTENDENT: Yes. George's father was in the building and loan business... He and George's Uncle Billy--but it was a case of high ideals and low bank account.
5. CLARENCE: Those two always seem to go together.
6. SUPERINTENDENT: Err, yes. Anyway... George worked for his father and saved enough to pay for college. But first, he was going to summer in Europe--working his way across on a cattle boat. Full of wanderlust, George wanted to do a little traveling before college...
7. MUSIC: FADE “HEAVENLY” QUICKLY UNDER.
8. LIGHTS: FADE DOWN ON HEAVEN.
FADE UP ON BAILEY DINING ROOM.

Scene 4

INT. BAILEY DINING ROOM - EVENING (JUNE 1928)

(GEORGE, POP, HARRY)

SETTING:

The room STAGE RIGHT is the Old Bailey House dinning room, with a table and chairs and a mostly-eaten dinner for four set upon it. UPSTAGE, another FUNCTIONAL DOOR leads to the rest of the house.

AT RISE:

Dinner is over. Two chairs are empty. GEORGE and POP are still seated, having desert. HARRY is off-stage, soon to enter from the UPSTAGE door.

9. POP BAILEY: Another piece of apple pie, George?

1. GEORGE: No. Not for me. I've had enough. Gee, it's hard to believe this is my last night at the ol' "Bailey boarding house."
2. POP BAILEY: We're all going to miss you, George.
3. GEORGE: Aw, I'm going to miss you, too, Pop--and Mother. And everyone in Bedford Falls.
4. POP BAILEY: You've certainly earned your chance, son.
5. GEORGE: Oh, and I'm gonna take it! (Notices) But, hey, what's the matter, Pop? You look kinda tired.
6. POP BAILEY: I don't know. (Sigh) I had another run-in with Henry Potter today.
7. GEORGE: Mr. Potter? That ol' money-grubbing buzzard? I thought when you put him on the Board of Directors, he'd ease up on us a little.
8. POP BAILEY: So did I. (Sighs) He's the richest man in town...
9. GEORGE: ...and the most miserable, if you ask me. I don't understand somebody like Mr. Potter. I mean, he can't begin to spend all the money he has...
10. POP BAILEY: Well, Potter is crippled... spent his life in that wheelchair. He's frustrated. Think about it.
11. GEORGE: But Potter owns about everything he wants in town... everything except the Bailey Building and Loan.
12. POP BAILEY: Maybe, that's why he hates us. To him, we're just a bunch of foolish...

HARRY BAILEY ENTERS from the door UPSTAGE, dressed in a tux or fancy suit.

13. HARRY BAILEY: Hey, George! Can I borrow your tuxedo cufflinks for the dance?
14. GEORGE: Sure! Help yourself, Harry!
15. HARRY BAILEY: Well, where are they? (Looks around. See's George's suitcase) Here?--in your suitcase?

1. POP BAILEY: C'mon, Harry! George won't be needing a tuxedo on a cattle boat!
2. HARRY BAILEY: You never know... Say, where'd you get this beat up old suitcase anyway, George?

**SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)**

8. MUSIC: [MUS-07] (BRIDGE) GLISS TO "HEAVENLY"--FADES UNDER.
9. LIGHTS: FADE DOWN ON BAILEY DINING ROOM.
FADE UP ON HEAVEN.

Scene 5

***EXT. HEAVEN - SECONDS LATER
(CLARENCE, SUPERINTENDENT)***

The SUPERINTENDENT and CLARENCE have been watching the scene just past.

10. CLARENCE: [REVERB] So... George Bailey went to a dance. Is that important, Boss?

1. SUPERINTENDENT: [REVERB] Why, it was at the dance that he fell in the pool with Mary Hatch--and most of the rest of the class of nineteen-twenty-eight.
2. CLARENCE: (Being "clever") So George and Mary went "overboard" at the dance. Heh-heh.
3. SUPERINTENDENT: Ahem. Later, he was walking her home. They were feeling pretty good, Clarence. (Fading under) As a matter of fact... wonderful...
4. LIGHTS: FADE DOWN ON HEAVEN.
FADE UP ON SYCAMORE TREET.
5. MUSIC: [MUS-08] (BRIDGE) LAST 2 BARS OF "BUFFALO GALS" AND LET ACTORS TAKE OVER SINGING IT.

Scene 6

EXT. SYCAMORE ST. SIDEWALK - NIGHT ***(GEORGE, MARY, NOSEY NEIGHBOR, UNCLE BILLY)***

SETTING:

The apron STAGE RIGHT is dressed as Sycamore St. A large hydrangea bush is CENTER STAGE. The Old Granville House is far out in the audience. The actors will refer to it and mime throwing stones at it.

AT RISE:

GEORGE and MARY ENTER, singing, from OFF-RIGHT. Due to having fallen into the pool, George is now dressed as a football player—with old-fashioned leather helmet. Mary is in a bath robe.

6. SFX TRACK: [FX-03] CRICKETS #1--UNDER.
7. GEORGE AND MARY: (Singing--in unison)
"Buffalo Gals, can't you come out tonight?
Come out tonight?
Come out tonight?
(MORE...)

1. GEORGE AND MARY: (CONT'D) (Singing--in unison)
Buffalo Gals, can't you come out tonight...
(Harmonizing) aaaaaannnnnnnd dance by the light of the
mooooooooooooooooon."
2. SFX: (OFF-STAGE) DOG HOWLS ALONG
3. GEORGE: Hot dog! Eh, Mary?
4. MARY: We sound beautiful, George!
5. GEORGE: Well we don't look beautiful. You should have seen me
scramble to get these dry clothes out of the locker room!
6. MARY: (Chuckles) I didn't know you were the "football" type.
7. GEORGE: I didn't know you were the royal robe type.
8. MARY: Didn't you, now? (Mock regal) My train, sir!
9. GEORGE: (Mock chivalrous) Your caboose, milady...
(In awe) Hey, you know something, Mary? I'd almost say you
were the prettiest girl in town. You look wonderful.
10. MARY: Well, why don't you say it?
11. GEORGE: I don't know... Maybe I will. (Pause) But what happened to
you? How'd you get so... "grown up?"
12. MARY: I'm gaining on you, George. Maybe we'll be in the same class at
college.
13. GEORGE: Same class? Hey, how old are you anyway?
14. MARY: Eighteen.
15. GEORGE: Eighteen...! Why it seems only last year you were just... seven-
teen!
16. MARY: What? Am I too young...? Or too old?
17. GEORGE: No, no, no. You're exactly... right. Your age sorta fits you. I'm
just saying you look a little older... without your... clothes on.

1. MARY: What?
 2. GEORGE: I-I mean without your dress on. No! I mean...
 3. MARY: What do you mean, George?
 4. GEORGE: I... mean... (Changing the subject) Hey... Look where we are!
- GEORGE points at the Old Granville House (in the audience.) Mary sees it too.*
5. MARY: (Sighs) Ah! The old Granville house...
 6. GEORGE: Yeah...! (Reaching for a rock) I gotta throw a rock! Bust a window!
 7. MARY: Oh, no, George! Even though it's deserted, I love this old place. It's full of romance.
 8. GEORGE: Romance? Naw! With deserted houses, you make a wish and then try to bust a window.
 9. MARY: But it's such a lovely old house. I want to live there someday.
 10. GEORGE: In there? Go on! I wouldn't live there if I were a ghost! Now, watch... That window on the second floor... Watch this. Here we go...

GEORGE mimes throwing a rock over the audience's heads to break a window. MARY looks on.

11. SFX TRACK: [FX-04] (PAUSE) DISTANT WINDOW SHATTERED BY ROCK #1.
12. GEORGE: How about that, huh? Pretty good shot, eh? Broke that window!
13. MARY: What'd you wish for, George?
14. GEORGE: Wish? Oh... I don't know... Hmmm... Not just one wish, Mary-- a whole hatful of 'em. Y'see... I'm leaving this crummy little town. I want to see the world! Italy! Greece! The Parthenon! The Colosseum! And that's just this summer!

1. MARY: (Humoring him) That's a good start, George.
2. GEORGE: Yeah... And then I'm coming back and going to college--to see what they know, of course...
3. MARY: Of course... (Mary secretly grabs her own rock.)
4. GEORGE: And--and then, then I'm gonna build things! I'm gonna build... air fields! And sky-scrappers--a hundred stories high! And bridges--a mile long! And then I'm gonna-I'm gonna... Uhh... Uhh... Whatcha doing, Mary?

MARY mimes throwing a rock over the audience's heads to break a window. GEORGE looks on.
5. SFX TRACK: [FX-05] (PAUSE) DISTANT WINDOW SHATTERED BY ROCK #2.
6. GEORGE: Hey...! You're a pretty good shot yourself! (LAUGHS) So uh... What's your wish?
7. MARY: (Coily singing)
"Buffalo Gals, can't you come out tonight...
aaaaannnnnd dance by the light of the moon."
8. GEORGE: C'mon, Mary! What is it you want? Do you want the moon...? All you gotta do is just say the word, and I'll throw a lasso around it and...
9. MARY: Okay! The moon! I'll take it! Then what?
10. GEORGE: Then what? Well... well, then... then you swallow it...! And--and it dissolves and moonbeams shoot out your fingers and the ends of your hair! And then--then, uh... um... Do you think I'm.... uh... talking too much?
11. NOSEY NEIGHBOR: (Off-stage Right) Yes...! Why don't you kiss her?
12. GEORGE: (Calling out) How's that? Say what?
13. NOSEY NEIGHBOR: I said, "Why don't you just kiss her?" ...instead of talking her to death!
14. GEORGE: (Calling out) Kiss her, huh?

1. NOSEY NEIGHBOR: Aw... youth is wasted on the wrong people.
2. GEORGE: (Calling out) Well, hey! Hey, just a minute! Hey, you...! Come on back here! I'll show you some kissing that'll...
- MARY realizes he's about to grab her and backs away. GEORGE advances, stepping on the tail of Mary's robe.*
3. GEORGE: Oh, wait, Mary! Don't run off, I'm just funnin' with...
- MARY bolts, but her robe slips off—because George is standing on the tail..*
4. MARY: (Distressed scream) Oh!
- GEORGE spins around while MARY—in her underwear—scrambles into the nearby bush, trying to cover herself. GEORGE has lost sight of her.*
5. GEORGE: Mary? Mary??? Where'd you go?
6. MARY: (Whispering) Over here... in the hydrangeas!
- MARY shakes the bush to signal where she's hiding.*
7. GEORGE: In the hydrangeas?
8. MARY: (Whispering) Toss me my robe, George.
9. GEORGE: “Toss you your robe?” Oh. Sure... I'll just toss you your... (Reconsiders) Now, wait a minute...!
10. MARY: What?!
11. GEORGE: Well... this is a very interesting... situation...
12. MARY: Oh...! Give me my robe! Please!
13. GEORGE: (Toying with her) Now, hold on! I've got to think this through... It isn't every day that a guy has an opportunity like this...
14. MARY: (Scolding) George Bailey!
15. GEORGE: ...especially in Bedford Falls!
16. MARY: I'll--I'll tell your mother on you!
17. GEORGE: Oh, but she lives way up the street from here...

1. MARY: George!
2. GEORGE: (To himself) Maybe I could sell tickets! Make a little more spending money for the trip...
3. MARY: (Screams) George!
4. GEORGE: I tell you what... I'll make a deal with you, Mary. If you just let me...

UNCLE BILLY runs in from STAGE RIGHT and stops.

5. UNCLE BILLY: (Out of breath) George! George!
6. GEORGE: Hey, Uncle Billy! Look here! I'm gonna kiss Mary! Watch!
7. UNCLE BILLY: George! Come home! Quick! It's your father!
8. GEORGE: Father?
9. UNCLE BILLY: He's had a stroke!
10. GEORGE: What? What? My father's had a...?
11. UNCLE BILLY: C'mon, George! Hurry!
12. GEORGE: (Tossing her the robe) Here, Mary. I've gotta go...!

GEORGE and UNCLE BILLY run off, STAGE RIGHT. MARY grabs her robe and stands up.

13. LIGHTS: FADE DOWN ON SYCAMORE ST.
FADE UP ON HEAVEN.
14. MUSIC: [MUS-09] (BRIDGE) "TRAGIC" INTO "HEAVENLY"--UNDER.

Scene 7

***EXT. HEAVEN - SECONDS LATER
(SUPERINTENDENT, CLARENCE)***

The SUPERINTENDENT and CLARENCE have been watching the scene just past.

15. SUPERINTENDENT: [REVERB] Well, George's father died that night, Clarence. And George didn't go to Europe. But, that Fall--just as he was ready to leave for college--the directors of the Building and Loan had a meeting...

1. LIGHTS: BEGIN FADE DOWN ON HEAVEN.
BEGIN FADE UP ON BOARD ROOM.
2. CLARENCE: A meeting?
3. SUPERINTENDENT: They had to appoint a successor to Mr. Bailey...
4. MUSIC: FADE "HEAVENLY" UNDER...

Scene 8

INT. BOARD ROOM - DAY (OCTOBER 1928)

(DR. CAMPBELL, MR. POTTER, UNCLE BILLY, GEORGE, OTHER MEMBERS)

SETTING:

The room STAGE RIGHT has been redressed as the Bailey Building and Loan's Board Room. A large table sits in the center with chairs all around it. Dr. Campbell's gavel and reports and papers sit on the table.

The room STAGE LEFT is dark.

AT RISE:

The Board Members—Dr. Campbell, Mr. Potter (in his wheel chair) and several others--are seated, arguing. GEORGE hovers tentatively, looking at his watch. UNCLE BILLY stands by the door. DR. CAMPBELL gavels repeatedly, quelling the arguing—for now.

5. DR. CAMPBELL: Enough discussion, gentlemen. All those in favor of approving these last loans made by our deceased president say "aye."
6. ALL BUT MR. POTTER: (Ad-lib: "Aye")
7. DR. CAMPBELL: All opposed?
8. MR. POTTER: No!
9. DR. CAMPBELL: Mr. Potter's dissent is noted. But the motion carries. The loans are approved. (Gavels 1X)

The BOARD MEMBERS chatter amongst themselves while GEORGE sidles up to Dr. Campbell to say goodbye.

10. DR. CAMPBELL: (To George) Thank you, George. That's all we'll need you for. I know you've got a train to catch.

1. GEORGE: Yes. (To Uncle Billy) Is Ernie's taxi out there, Uncle Billy?
2. UNCLE BILLY: (To everyone) Yes! A taxi is waiting to take George to the train-and college. (To George) Hurry, George!
3. DR. CAMPBELL: I'd like the Board to know that George, here, gave up his trip to Europe to oversee things these past months. Good luck to you at college, George.
4. BOARD MEMBERS: (ad lib "Good luck" "Take care, George" etc. _
5. GEORGE: Thank you. So long, gentlemen! (Makes for the door)
6. DR. CAMPBELL: (Gavels 1X) Now... Proceeding with our agenda, we now come to the real purpose of this meeting... We must...
7. MR. POTTER: No...! Mr. Chairman? Mr. Chairman.
8. DR. CAMPBELL: (Sighs) Mr. Potter?
9. MR. POTTER: I've waited long enough! I want to get to my real purpose, the dissolution of this...
10. BOARD MEMBERS: (Ad lib: arguing)
They are hushed by Dr. Campbell's gavel (2x)
11. MR. POTTER: I said I've waited long enough! Now... This institution isn't needed in this town. It competes with the bank and is a general nuisance to sound business practices, therefore...
12. BOARD MEMBERS: (Ad lib arguing)
They are hushed by Dr. Campbell's gavel (3x)
13. DR. CAMPBELL: That is your opinion, Mr. Potter.
14. MR. POTTER: It's not opinion. It is fact! Now that Peter Bailey is dead, I move that we dissolve the Building and Loan and turn its assets and liabilities over to a receiver.
15. BOARD MEMBERS: (Ad lib arguing)
They are hushed by UNCLE BILLY.
16. UNCLE BILLY: Now wait a minute, Potter...

1. MR. POTTER: No, you wait a minute! ...Peter Bailey was not a businessman. He was a man of high ideals--so-called--but ideals without common sense can ruin this town.
2. UNCLE BILLY: Ruin?
3. MR. POTTER: Of course! It isn't fair to the little people to encourage them to live beyond their means! Like this... Ernie Bishop..., the taxi driver! I happen to know he was turned down for a home loan by the bank, but here...
4. GEORGE: Now, wait a minute, Mr. Potter. I handled Ernie Bishop's loan. You've got the papers in front of you--his income, insurance, his collateral. And I can personally vouch for his character.
5. MR. POTTER: Ah! A friend of yours, George? Humph! (To Board) You see, gentlemen? If you shoot pool with an employee here, you can borrow money. And what's that getting us?: A discontented, lazy rabble, instead of a thrifty working class. All because starry-eyed dreamers like Peter Bailey stirred them up and put impossible ideas into their heads. Now... who'll second my motion to dissolve?
6. BOARD MEMBERS: (Ad lib arguing)
They are hushed by GEORGE, taking control.
7. GEORGE: Hold on, Mr. Potter!
8. MR. POTTER: Oh, I meant no disrespect, George, but your father...
9. GEORGE: (Cuts him off) Now, wait a minute! Why my father ever started this penny-ante Building and Loan, I'll never know. But just remember this, Mr. Potter! That... "rabble"... you're talking about... Well, they do most of the working and paying... and living and dying in this community.
10. MR. POTTER: So..?

1. GEORGE: Well, is it too much to have them work and pay and live and die in a couple of decent rooms with a bath...? Anyway, my father didn't think so! People were human beings to him! But to you-- a warped, frustrated, old man--they're cattle!

The BOARD MEMBERS gasp at George's frankness.

2. GEORGE: In my book--Mr. Potter--my father died a richer man than you'll ever be!
3. MR. POTTER: I'm not interested in your "book," George. I'm talking about the Building and Loan.
4. GEORGE: No! You're talking about something you can't get your greedy hands on! And it's galling you--that's what you're talking about! ... (catching himself) Well, I've-I've said too much. I have to leave.
5. UNCLE BILLY: That's okay, George. C'mon.
6. MR. POTTER: That's quite enough, actually.
7. GEORGE: I apologize, gentlemen. Well, you're the Board. You can do what you want. But let me just say that this town needs this measly one-horse institution, if only to have some place where people can borrow a few dollars without crawling to Mr. Potter! (To Billy) Come on, Uncle Billy! Let's get out of here.
8. BOARD MEMBERS: (Ad lib arguing)

GEORGE AND UNCLE BILLY EXIT into the main Building and Loan office/lobby. As the door closes, the arguing is suddenly cut-off. The Board members "freeze" in mid argue.

9. LIGHTS: FADE DOWN TO 1/2 IN BOARD ROOM.
FADE UP TO FULL IN BUILDING AND LOAN OFFICE.

Scene 9

INT. LOAN OFFICE - IMMEDIATELY

(TILLY, EUSTACE, UNCLE BILLY, GEORGE, DR. CAMPBELL)

SETTING:

The room *STAGE LEFT* is now dressed as the Building and Loan's main office and lobby. It connects to the Board Room via the functional door at *CENTER STAGE*. Fanning out from that door are some desks and chairs, a candlestick phone, a counter—with the birdcage and Jimmy, the bird—and the lobby. Jimmy, the bird is a puppet or dummy—with a “talking” beak. A hidden actor can control the bird and speak for him. A large clock on the wall shows 10:10. The public's entryway is a functional door, *OFF-LEFT*.

AT RISE:

No customers are here now, but the office staff, *TILLY* and *EUSTACE* were listening with their ears to the Board Room door. As *GEORGE* and *UNCLE BILLY* enter, the eavesdroppers scatter back from the door, but are eager to find out what the commotion is about.

1. *TILLY:* (Steps up) So, what happened, George?
2. *EUSTACE:* (Entering) Yeah, all Tilly and I heard was a lot of yelling!
3. *UNCLE BILLY:* You won't believe it, Eustace! Boy, oh, boy! You should've heard George!
4. *GEORGE:* (Skeptical) Oh yeah...? Right now, they're voting us out of business!
5. *JIMMY, THE BIRD:* (Squawks) Aawck! “Out of business!” “Out of business!”
6. *TILLY:* Shut up, Jimmy.
7. *UNCLE BILLY:* Well, after twenty-five years, easy come, easy go! Of course, I don't know what's going to happen to us now...
8. *TILLY:* ...and your mother, poor thing...
9. *EUSTACE:* ...and no job for Harry...
10. *UNCLE BILLY:* ...but I don't care, George, because it was worth it! It was worth it to see you shut Potter's big mouth! (Chortles) Ha-ha-ha!
11. *TILLY:* Yeah, who cares? I can get another job. I'm only fifty-one.
12. *EUSTACE:* (Correcting her) Fifty-six.

1. UNCLE BILLY: Will you get out of here, George? You already missed your boat trip to Europe. Do you want to miss college too? Ernie's waiting down...

Suddenly DR. CAMPBELL ENTERS via the Board Room door. As he opens the door, the BOARD MEMBERS un-freeze and argue at full volume, but when he shuts the door they are silenced—and frozen again.

Lights on the Board Room may be quickly faded up and down to further this quick transition.

2. DR. CAMPBELL: George! George! They just voted Potter down!
3. UNCLE BILLY: Whoopee! We're still in business! We're still in business!
4. EUSTACE: What a relief!
5. TILLY: There goes my new career!
6. DR. CAMPBELL: But there's one condition, George. They've appointed you to take your father's place.
7. GEORGE: Appoint me?! No! Uncle Billy's your man!
8. DR. CAMPBELL: Sure! You can keep him on--you can hire anyone you like.
9. GEORGE: No! Wait, Dr. Campbell. Get this straight! Don't you people realize? I've got plans! I'm leaving! Leaving for college... Right now!
10. DR. CAMPBELL: George, you've got to take it! They'll vote with Potter otherwise. They said so! Without you here, Potter would be able to persuade them to dissolve the whole...
11. LIGHTS: FADE DOWN ON BOTH ROOMS.
FADE UP ON HEAVEN.
12. MUSIC: [MUS-10] (BRIDGE) "OH WELL" SEGUES TO "HEAVENLY"--FADES UNDER.

**SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)**

Scene 12***EXT. SIDEWALK - NIGHT (MINUTES LATER - JUNE 1932)***
(ERNIE, GEORGE, VIOLET, LASCIVIOUS MALE BYSTANDERS)***SETTING:***

The apron DOWNSTAGE will serve as a downtown sidewalk. This can be set with street signs, street lights, fireplugs, shrub planters, etc. A flat can depict a city block with a bank (STAGE RIGHT), shops, a theater, a tavern, etc. Pedestrians walk by occasionally. Ernie's taxi-cab can be a rolled flat or carried—propelled by Ernie.

AT RISE:

GEORGE is walking along, amongst passers-by. VIOLET and several FELLAS are chatting UPSTAGE CENTER—in the dark. ERNIE, in his taxi, pulls up alongside George.

1. SFX TRACK: [FX-06] DOWNTOWN BEDFORD FALLS TRAFFIC--CONTINUE UNDER.
2. ERNIE: Hiya, George! Need a lift?
3. GEORGE: Oh, no, Ernie. I wouldn't want to rob you of a fare.
4. ERNIE: You wouldn't be robbing me of any fares, George. The taxi business is on the skids.
5. GEORGE: Well then, it's just like the Building and Loan business. Wanna swap?
6. ERNIE: Actually, George. I need to talk to you. I... (Sighs) I'm gonna have to turn the deed back to you.
7. GEORGE: Deed? The deed to your house? You've only been there two years, Ernie.
8. ERNIE: Yeah, but with business being so bad, I can't make the payments right now. Me and the missus will just have to move back in with her folks.
9. GEORGE: Oh, Ernie... No, no! I-I'll tell you what. Uh.... Can you just pay the interest?

1. ERNIE: The interest? Well, sure! I could do that, but...
2. GEORGE: Okay, So keep the house. Forget the principal--for a while. You're just hitting a rough patch. That's all.
3. ERNIE: Gosh, George! I-I don't know how to thank you. This means so...
4. VOICE: (Off-stage left) Taxi!
5. GEORGE: Hear that? You're back in business, Ernie!
6. ERNIE: I am? I am! (Calls out) Coming right up!
- ERNIE'S TAXI pulls away—and exits STAGE LEFT.*
7. GEORGE: (Calls after Ernie) Atta-boy, Ernie!
- GEORGE walks a few steps to DOWNSTAGE CENTER. VIOLET and several FELLAS walk DOWNSTAGE. GEORGE walks right by them, but VIOLET notices him.*
8. FELLAS: (Ad lib: "C'mon, Violet!" "How about it?" etc.)
9. VIOLET: (To George) Hey! ...Going somewhere, Georgie-Porgie?
10. GEORGE: Oh, hello, Violet. Hi, fellas. (Startled) Gosh! You look great, Vi!
11. VIOLET: In this old thing? Oh, I only wear this when I don't care how I look... Right, guys?
12. FELLAS: (Ad lib: Hoots of agreement.)
13. VIOLET: (To men) Excuse me, fellas. I think I got a date.
- VIOLET steps up, leaving the FELLAS UPSTAGE, to chat—and listen—quietly.*
14. VIOLET: (To George) So, Georgie, what's goin' on? Where are you headin'?
15. GEORGE: Oh, I was just going down to the library, I suppose.
16. VIOLET: C'mon, Georgie! Don't you ever get tired of just readin' about stuff?
17. GEORGE: (Gasp) Well... Come to think of it... Yes! Okay... Um... What are doing tonight, Vi?

1. VIOLET: Me? Not a thing...
2. GEORGE: Okay. Well, if you're game, Vi, we can make a night of it! I've got to talk to somebody. What d'ya say?
3. VIOLET: Sure, George. It's about time! What'll we do?
4. GEORGE: What'll we do? Well... we'll go out... to the fields... Yeah. Take off our shoes, and walk through the grass...
5. VIOLET: The fields...?
6. GEORGE: (Possessed) Then we can go up to the Falls... You've got to see them in the moonlight! And there's a green pool up there, Vi. We can swim in it!
7. VIOLET: Swim....?
8. GEORGE: Sure...! And then we can.... climb Mount Bedford. And smell the pines. And watch the sunrise on the peaks! Come with me! We'll stay up there the whole night and be the talk of the town... and there'll be a terrific scandal! How about it, Vi?
9. FELLAS: (Ad lib: Chuckles—under)
10. VIOLET: George Bailey... Have you lost your mind? (Louder) “Walk through the grass?” In my bare feet?
11. FELLAS: (Ad lib: Laughter--continue under)
12. VIOLET: It must be ten miles to the falls! And this is the only thing I have to wear. You expect me to go swimming in this?
13. GEORGE: (Embarrassed) Shhhhhhh, Violet. Shhhhh. Okay. Okay.
14. VIOLET: What's with you, George? For a guy who wanted to sail around the world, you don't seem to have been around the block!
15. GEORGE: (Exiting) Fine! Fine! Just forget the whole thing! Forget it...
16. FELLAS: (Ad lib: Laughter)

GEORGE stalks angrily OFF LEFT. VIOLET and the FELLAS EXIT—arm in arm--RIGHT.

1. SFX TRACKS: FADE DOWNTOWN BEDFORD FALLS TRAFFIC—UNDER
2. LIGHTS: FADE DOWN ON DOWNTOWN STREET.
FADE UP ON MARY'S FRONT WALK.
3. MUSIC: [MUS-12] (BRIDGE) "FROM VIOLET TO MARY"--FADE UNDER...

Scene 13

EXT. MARY'S FRONT WALK - NIGHT (MINUTES LATER - JUNE 1932)

(MARY, GEORGE)

SETTING:

The room STAGE RIGHT is dressed as Mary's porch, with a rail or gate.

The functional door at CENTER STAGE leads into the room STAGE LEFT, which is dressed as Mary's parlor.

AT RISE:

GEORGE ENTERS from STAGE LEFT, pacing outside Mary's house. MARY stands UPSTAGE on the porch, watching him.

4. SFX TRACK: [FX-07] CRICKETS #2--UNDER.
5. MARY: George? What are you doing out there?
6. GEORGE: Nothing. Hmmm? Oh! Is that you, Mary?
7. MARY: I think so... Well...?
8. GEORGE: Well what...? Oh! Me? I was just... passing by.
9. MARY: Yes, several times! I wondered if you were picketing! ...Or haunting me...
10. GEORGE: (Perturbed) Now, why would I be...
11. MARY: ...but your mother phoned, saying you were coming over.
12. GEORGE: My... mother...? Phoned...? The nerve of... Well... I just happened to be passing by, that's all! I didn't have any firm kinda...

1. MARY: So? Are you coming in--or aren't you?
2. GEORGE: Well.... all right. If you insist! I'll come in... (Steps up) for a minute. (Difficult) But I didn't tell anybody I was coming here.
3. MARY: Right! You're your own man.
4. GEORGE: Um... So... So, when did you get back?
5. MARY: Tuesday.
6. GEORGE: Ah... Where'd you get that dress?
7. MARY: New York. Do you like it?
8. GEORGE: Well... (Evasive) It's all right, I guess. I thought you'd take up in New York... like Sam and the rest.
9. MARY: Oh, I worked there on a few vacations, but I don't know... I got... homesick.
10. GEORGE: (Ornery) Homesick? You got homesick... for Bedford Falls?
11. MARY: Well, it is home, after all. (Sighs) No point just standing here on the porch. Come on in.

GEORGE and MARY ENTER the house and parlor.

12. SFX TRACK: CUT CRICKETS--WHEN DOOR CLOSSES.

Scene 14

***INT. MARY'S PARLOR - IMMEDIATELY
(MARY, GEORGE, MRS. HATCH, SAM)***

SETTING:

The room STAGE LEFT is dressed as Mary's parlor, with a small couch, a few chairs, a Victrola/phonograph, a candlestick or model 202-style telephone. A cross-stitch pillow or frame, depicting a cowboy George lassoing a moon sits conspicuously on the couch.

Mrs. Hatch is "upstairs"—all her lines are delivered from off-stage. When Sam calls on the phone, his voice is heard through a speaker—simulating a telephone voice. (See Sound Design section in the appendix for ways to produce this telephone voice effect.)

AT RISE:

MARY leads the way into the parlor. As GEORGE ENTERS, he puts his hat down on a chair.

1. GEORGE: I don't understand this. I didn't tell anybody I was coming over here.
2. MARY: So you're leaving?
3. GEORGE: No, no. I wouldn't want to be rude. I'll stay a while. Since I'm here...
4. MARY: So... it's nice about your brother and his new wife, isn't it?
5. GEORGE: Yeah, yeah... Ruth. It's okay.
6. MARY: What's the matter? You don't like her?
6. GEORGE: (Testy) Well, of course I do. Ruth's a peach!
7. MARY: Oh...! It's just marriage in general you're down on, huh?
8. GEORGE: No, no. Marriage is all right... for some people.... I mean... it's fine for Harry... for Sam Wainwright... And you.
9. MARY: For Sam...?
10. MRS. HATCH: (Off-stage) Mary?! Who's down there?
11. MARY: (Calls out) It's George Bailey, Mother!
12. MRS. HATCH: George Bailey?! (Gasps) What's he want?
13. MARY: (Calls out) I don't know! (To George) What do you want, George?
14. GEORGE: Me? Nothing! (Calls out) Not a thing! I was just passing by!
15. MARY: (Whispers) Coward! (Calls out) He's making violent love to me, Mother!
16. MRS. HATCH: He is?! You tell him to go right back home! Sam Wainwright said he'd call tonight--from New York.
17. MARY: (Calls out) I guess so, Mother. (To George) So, George. How about a little music here?

MARY turns on the phonograph.

1. SFX TRACK: [FX-o8] (SOURCE) "BUFFALO GAL'S" INST'L 78 RPM--UNDER.
2. GEORGE: You know, your mother shouldn't... (Notices tune). Oh... that.
Now, I didn't over come here just to...
3. MARY: (Impatient) Well, what did you come here for?
4. GEORGE: (Annoyed) Well, I don't know! You're supposed to be the girl
with all the answers! How about you tell me why!
5. MARY: (Matching him) Oh...! Why don't you go home!
6. SFX TRACK: [FX-o9] PHONE RINGS--[LIVE OR SFX TRACK]
--CONTINUES UNTIL MARY ANSWERS BELOW.
7. GEORGE: Okay! Maybe I will go home.
8. MRS. HATCH: Mary! The telephone!
9. GEORGE: (Angry) Sheesh! I still don't know why I even came here!
10. MRS. HATCH: Mary!
11. GEORGE: (Nasty) Good night!
- GEORGE looks for his hat.*
12. MARY: (Angry) Good night!
13. MRS. HATCH: Mary! The phone!
14. GEORGE: Y'know, with all this shouting, you'd think that maybe
somebody could...
15. MRS. HATCH: Mary! It's Sam! Answer it!
16. MARY: (To George) You'd think what, George?
17. MRS. HATCH: Mary! Get the phone!
18. MARY: (Calls out) All right, already! I'll get it, Mother! (Angry) Oooh!
(To George) George! On your way out, could you turn off the
phonograph?
19. GEORGE: (Sarcastically) Sure! I'd be glad to!

GEORGE angrily pulls the phonograph needle across the record.

1. SFX: PHONOGRAPH NEEDLE SCRATCHES ACROSS RECORD--
SAVAGELY.
2. SFX TRACK: ABRUPT CUT-OFF OF "BUFFALO GALS"
3. GEORGE: (Seething) Dog-gone crazy song! (Exiting) Let me out of here...
GEORGE stalks out the front door. MARY picks up ringing phone now.
4. MARY: Hello... Hatch residence.... Oh... Sam!
NOTE: Sam delivers his lines live—off-stage—into a microphone, to simulate the telephone call. See the Sound Design section of the appendix for techniques to render this effect. At one point, Mrs. Hatch will deliver a line using the same effect. In the script, this telephone effect is indicated by the use of [FILTERED] preceding the line.
5. SAM: [FILTERED] Hey, Mary! So good to hear your voice!
6. MARY: Is it?
7. GEORGE: (Stepping back in) Excuse me, Mary! Seems I forgot my hat!
GEORGE grabs his hat and heads out the door again.
8. MARY: (To Sam) Oh, Saaaam! How nice of you to call! All the way from New York! (to George--taunting) Hee-haw!
9. SAM: What, Mary? Oh, oh yeah... Hee-haw!
10. MARY: You know, Sam, an old friend of yours is here... George Bailey!
11. SAM: What? Old moss-back George? In person?
12. MARY: Yep! Old "moss-back" George.
13. SAM: Hee-haw! Well, put old George on! I wanna say hi!
14. MARY: Wait a minute, Sam. (Calls out) George?
15. MRS. HATCH: Mary! Sam doesn't want to talk to George!
16. MARY: (Calls out) He does too! He even asked for George.

1. GEORGE: (Stepping back in) What is it, Mary? Y'see, I'm in a hurry, I've got to get...
2. MARY: Wait! It's Sam Wainwright! He wants to talk to you.
3. GEORGE: Sam Wainwright...? Oh...
4. MARY: (To Sam) Sam? Here's George!
5. GEORGE: (To Sam on phone) Um... Hi, Sam. (Half-hearted) Hee-Haw!
6. SAM: Hee-Haw! Some pal you are! What are you doing there? Trying to steal my girl?
7. GEORGE: (Lashing out) Steal your girl? Hey...! Nobody's trying to steal any girl. (To Mary) Um... Mary, here's Sam again...
8. SAM: No! Wait a minute, George. Wait! I want to speak to both of you! Put Mary on the extension upstairs.
9. GEORGE: (To Mary) Um... He wants you to get on the extension upstairs.
10. MARY: I can't. Mother's on the extension.
11. MRS. HATCH: [FILTERED] (Gasp) I am not!
12. MARY: (To George) George, just put your head a little closer. We can both hear.
13. GEORGE: Both? (Sigh) Um... Okay. (They cozy up)
14. MARY: There! Alright. (To Sam) Sam? We're both on the line.
15. SAM: Good! Now... I have a plan that's going to make us all rich! George--remember one time in Martini's Tavern, you told me about making plastics out of uh... chili beans?
16. GEORGE: Chili beans?
17. SAM: Soybeans! I mean soybeans!
18. GEORGE: Oh, yeah, yeah... soybeans. Okay.

1. SAM: Well... my father's investing in it, George. We're going to open a factory--outside Rochester. What do you think of that?
2. GEORGE: Rochester...? A factory...? Wait, why don't you put it here, in Bedford Falls. The old tool machinery works closed down. You could get that building for a song! Plus, there's lots of labor here, too!
3. SAM: Now you're talking, George! But here's the point... Mary, you listen to this too. If you've got any money... put every dime into our stock.
4. GEORGE: Stock?
5. SAM: C'mon, George! We might even have a job for you! That is--if you're not still married to that broken-down old Building and Loan. Here's your chance to get in on the ground floor!
6. MARY: (To George) Ground floor!?! That's wonderful.
7. GEORGE: Um... We'll have to see, Sam.
8. SAM: (To Mary) Oh, Mary...? Are you still listening?
9. MARY: Yes, Sam. I'm here.
10. SAM: Tell George this is the chance of a lifetime, you hear? The chance of a lifetime!
11. MARY: (To George) He--he says... it's the chance of a lifetime...
12. GEORGE: Give me that phone!
13. MARY: (To Sam) Here's George again...
GEORGE slams down phone handset--angrily.
14. MARY: George!
15. GEORGE: (Intense) Now you listen to me, Mary! I don't want any plastics! Any job! Any "ground floors!" And I don't want to get married! Ever! To anyone! Do you understand me?

1. MUSIC: [MUS-13] (BED) "WRENCHING" ENTERS--UNDER.
2. MARY: (Sobs) Oh, George....
3. GEORGE: I want to do what I want to do! And--and you're not gonna trick me into any...! (Upset) Any....
4. MARY: (Upset) George...
5. GEORGE: Mary... Oh, Mary! (Whisper) I... (Sigh) I...
6. MARY: (Whisper) I know...
7. MUSIC: [MUS-14] (BRIDGE) "HEAVENLY"--FADE UNDER.
8. LIGHTS: FADE DOWN ON MARY'S PARLOR.
FADE UP ON HEAVEN.

Scene 15

***EXT. HEAVEN - SECONDS LATER
(CLARENCE, SUPERINTENDENT)***

The SUPERINTENDENT and CLARENCE have been watching the scene just past.

9. CLARENCE: [REVERB] So George and Mary got... what do they say... "hitched?"
10. SUPERINTENDENT: [REVERB] Ahem. Yes, Clarence. They were married that October.
11. CLARENCE: (Tearing up) I-I always cry at weddings.
12. SUPERINTENDENT: And the two headed off for their honeymoon in Ernie Bishop's taxicab...
13. MUSIC: [MUS-15] (BRIDGE) "WEDDING MARCH TAXI"--FADE UNDER.

Scene 16

INT. ERNIE'S CAB - SECONDS LATER (OCTOBER 1932) **(ERNIE, GEORGE, MARY)**

SETTING:

The apron of the stage again serves as the downtown Bedford Falls street. A flat can depict a city block with a bank (STAGE RIGHT), shops, a theater, a tavern, etc.

AT RISE:

Ernie's taxicab, now with George and Mary aboard, enters from behind the angels—STAGE LEFT and slowly works its way toward STAGE RIGHT.

1. SFX TRACK: [FX-10] INTERIOR OF CAB DRIVING--UNDER
 2. ERNIE: Here, ya go, newlyweds! Bert, the cop, sent this bottle of bubbly. But don't tell anyone. Prohibition's still on!
 3. MARY: (Joking) "Mumm's" the word, Ernie!
 4. ERNIE: (Laughs) So... Where are you two heading on this deluxe honeymoon?
- GEORGE pulls out an envelope of cash.*
5. GEORGE: See this fat wad of cash? (To Mary) Count it, Mary. (To Ernie) It's our kitty.
 6. ERNIE: So....?
 7. GEORGE: So.... We're shooting the works, Ernie! A week in New York! A week in Bermuda! It'll be the highest hotels... richest caviar... the hottest music... and... the prettiest wife!
 8. ERNIE: (Laughs) Congratulations, George! You're finally getting out of Bedford Falls! Then what?
 9. GEORGE: (To Mary) Gee... I don't know. Um... Then what, dear?
 10. MARY: The moon! Who cares!?
 11. GEORGE: That's right! Hey, you know what, Mrs. Bailey? I haven't kissed you nearly enough!

1. MARY: Well then, c'mere, you... (They kiss)
2. ERNIE: Slow down, lovebirds...! Hey! Any fond farewells, George? Here's Genesee Street...
3. GEORGE: So long, Bedford Falls! So long, old Building and Loan! So long, Uncle Billy! And Mr. Potter! And-and everyone else! We're sneaking out and we won't be coming back! ...Ever!

At STAGE RIGHT, an unruly crowd of panicking bank customers begins to grow. Customers run in from STAGE LEFT to join the throng.

4. BANK CROWD: (Ad-libbed clamor and worry.)
5. ERNIE: (Pause) Hey... George! There's something going on here! Look at that crowd! Over there--in front of the bank! Looks like the door's locked!
6. GEORGE: What? What?... Pull over, Ernie.

ERNIE "pulls over" the taxi and stops.

7. SFX TRACK: [FX-11] CAB PULLS OVER.

8. MARY: What is it, George?
9. ERNIE: That's what you call a bank run!
10. MARY: A bank run?
11. ERNIE: Yeah! If you've got any money in the bank, you'd better pull it out in a hurry!
12. MARY: Oh, George! No! Let's not stop. Please!
(To Ernie) Ernie! Just go straight to the train station. (To George) George!

GEORGE gets out of the taxi.

13. GEORGE: Wait a minute, honey. I gotta see what this is... I'll be back in a second... (He heads into the crowd)
14. MARY: (Calls after him) No! No! George, please! George! Don't go! (To Ernie) Ernie! Stop him!

1. LIGHTS: FADE DOWN ON STREET.
FADE DOWN ON HEAVEN.
2. MUSIC: [MUS-16] “ACT 1 OUTRO”--UNDER AND...
3. MUSIC: LET “ACT 1 OUTRO” FINISH.

-- END OF ACT ONE --

NOTE: AN OPTIONAL INTERMISSION GOES HERE

ACT 2

Scene 1

EXT. HEAVEN - DAY
(CLARENCE, SUPERINTENDENT)

SETTING:

Again, "Heaven" is *DOWNSTAGE LEFT*.

The rooms *UPSTAGE* are dressed as the Bailey Building & Loan offices, with George's office in the room *STAGE RIGHT* and the main office and lobby in the room *STAGE LEFT*. The lobby clock is set at 1 p.m. George's office features a desk, a chair, a typewriter and other office items. Jimmy, the bird is here too—in his cage.

AT RISE:

Both rooms are dark, but a crowd of *BUILDING & LOAN SHAREHOLDERS* are "frozen" in the lobby. Tilly and Eustace are behind the counter.

In George's office, George and Uncle Billy are similarly "frozen" in time—awaiting their cue to continue the story. George, is about to shut the office door—but he's frozen.

In "Heaven," *THE SUPERINTENDENT* angel and *CLARENCE* are still reviewing George Bailey's case.

1. MUSIC: [MUS-17] "ACT 2 INTRO" – CROSSFADE INTO...
2. MUSIC: [MUS-18] "HEAVENLY—HOLD UNDER"
2. LIGHTS: FADE UP ON HEAVEN—AS "HEAVENLY" BEGINS PLAYING.
3. CLARENCE: [REVERB] Goodness, Boss! I've heard enough background. If George Bailey's contemplating suicide, I'd better head down to Earth right away... (Begins exiting.)
4. SUPERINTENDENT: [REVERB] Hold it, Clarence! We're not anywhere near the point where George Bailey is thinking of taking his life.
5. CLARENCE: What...? Why not?
6. SUPERINTENDENT: (Sighs) You'll never get your wings unless you can be patient! Now..., where were we...?

1. CLARENCE: Um... (Speedily) George and Mary were heading out of town on their honeymoon when they ran into a run. A bank run, I mean.
2. SUPERINTENDENT: Ah, yes... It was the financial panic of Nineteen-Thirty-Two... You see, bank troubles were very prevalent then...
- The worried BUILDING & LOAN SHAREHOLDERS in the lobby begin to clamor.*
3. LIGHTS: BEGIN FADING UP ON LOBBY.
4. CLARENCE: Whoa! What's going on, Boss?
5. SUPERINTENDENT: In the lobby of the Building and Loan, dozens of worried shareholders were clamoring for their savings.
6. LIGHTS: BEGIN FADE DOWN ON HEAVEN.
FADE UP ON GEORGE'S OFFICE
7. SUPERINTENDENT: Meanwhile, Uncle Billy was in George's office...

Scene 2

INT. UNCLE BILLY'S OFFICE - DAY (OCTOBER 1932) ***(GEORGE, UNCLE BILLY, JIMMY THE BIRD, MR. POTTER)***

GEORGE shuts the connecting door—cutting off...

9. B& L SHAREHOLDERS: (Ad-lib: Crowd noises cease—abruptly—by the door.)
- The B& L SHAREHOLDERS freeze into silence.*
10. LIGHTS: FADE TO 1/2 IN LOBBY.
11. GEORGE: What is this, Uncle Billy? I saw a line of people outside the bank, but what's with the angry crowd in our lobby?
12. UNCLE BILLY: (Nervous) It's a panic, George. They want to withdraw their shares.
13. GEORGE: Ah! They want their money.
14. UNCLE BILLY: But we're in a pickle! The bank called in our loan this morning!

1. GEORGE: Our-our loan?
2. JIMMY, THE BIRD: (Squawk) Aawck! ”Uh oh!” Aawck!
3. UNCLE BILLY: Shut up, Jimmy!
4. GEORGE: Forget the bird! The bank called in our loan?
5. UNCLE BILLY: Well, they’ve got a run! They need cash, so they demanded we pay off our loan... immediately! I handed over all our cash. I had to!
6. GEORGE: You handed over all our cash? But that means...
7. UNCLE BILLY: The whole town's gone nuts, George! Now, we’re in the same pickle as the bank! Who’d have thought you couldn’t trust the American banking system of all...
8. SFX TRACK: [FX-12] BILLY’S PHONE RINGS (1-1/2X) [LIVE OR SFX TRACK]
UNCLE BILLY answers the phone.
Mr. Potter delivers his lines live—off-stage—into a microphone, to simulate the telephone call.
(See the Sound Design section of the appendix for techniques to render this effect.)
9. UNCLE BILLY: Hello, this is Billy....
10. MR. POTTER: [FILTERED] This is Henry Potter. Let me speak to George.
11. UNCLE BILLY: (To George) George, it’s Henry Potter...
12. GEORGE: For me? (Picking up the phone) Uh, George Bailey here...
13. MR. POTTER: George, are you okay? Have you called the police to quell that unruly crowd in your lobby?
14. GEORGE: The police...? Now, why would we need...
15. MR. POTTER: I just want you to know that in this financial crisis, I’m here to help.
16. GEORGE: Help?
17. MR. POTTER: Yes! I’ve just guaranteed sufficient funds to the bank. They will close down for a week’s “bank holiday,” then re-open.

1. GEORGE: (Whispers to Uncle Billy) Potter just took over the bank. (To Potter) I see. And they'll re-open under "new" management, of course.
2. MR. POTTER: Of course! Now... this may cost me a fortune, but I'm willing to help out your shareholders too! If they need cash, they can sell their shares to me. I'm paying fifty cents on the dollar!
3. GEORGE: Oh no they won't! There'll be no "fire sale" here. We don't need your "bailout!"
4. MR. POTTER: Ha! You don't have any cash and you know it! That means bankruptcy! And your "working" people will lose everything. Am I wrong?
5. GEORGE: Um... Um....
6. MR. POTTER: I know your charter, George! If you close your doors before six p.m.--you'll never re-open.
7. GEORGE: (Peeved) You don't miss a trick, do you, Potter! Well, here's one you will!

GEORGE slams down the phone handset--angrily.

8. JIMMY, THE BIRD: (Squawk) Aawck!
9. GEORGE: Shut up, Jimmy!
10. UNCLE BILLY: Well, George, I guess you told him!
11. GEORGE: Yeah..., but he's right! Our charter requires we stay open until six p.m. If we don't, the state can take our license away!
12. UNCLE BILLY: Stay open until six? Without any money? It'll take a miracle!
13. GEORGE: Well, C'mon. Let's see about that crowd out there...

GEORGE walks to the connecting door and opens it. As he does, the B & L SHAREHOLDERS come to life, with a loud clamoring.

1. LIGHTS: FADE UP ON LOBBY.

Scene 3

INT. MAIN LOAN OFFICE - SECONDS LATER (OCTOBER 1932)

*(GEORGE, CHARLIE, UNCLE BILLY, EDDY, RANDY,
MRS. DAVIS, MRS. THOMPSON, MARY, OTHERS)*

2. B& L SHAREHOLDERS: (Clamoring crowd ad lib “George!,” “Money” etc. --with frequent outbursts in reply to upcoming dialogue.)
3. GEORGE: Okay. Okay. Hold on, now! Please! Now, now, please, everybody! Don’t panic! I know you want your money.
4. B& L SHAREHOLDERS: (Outburst—“Yeah” “What are we gonna do?”)
5. GEORGE: Look! I just talked with Mr. Potter on the phone! He says the bank will re-open next week. Next week.
7. B& L SHAREHOLDERS: (Outburst—“Next week?” “My money’s here!”)
8. CHARLIE: We want our money, George? Where's our money?
8. B& L SHAREHOLDERS: (Outburst—“Yeah!” “Where is it?”--Subsides under.)
9. GEORGE: Oh, come on! C’mon, everybody! Wait! Just a minute, now! Listen here! C’mon! You've got it all wrong. Your money isn’t here!
10. B& L SHAREHOLDERS: (Crowd ad-libs “What?” “What do you mean not here?”)
11. GEORGE: Just a minute! Let me explain! Your money’s not here! It’s not in the safe! No! The money you’ve invested in this Building and Loan was put into people's houses! It’s... in Ernie’s house! And the Grimaldi’s house! And your house... And a hundred other houses!
12. B& L SHAREHOLDERS: (Ad-libs: “What?” “Their houses!?”)
13. UNCLE BILLY: That’s how the Building and Loan works! If you all want your money now, what do you want us to do? Foreclose on them? Throw them out of their homes?

MARY ENTERS, discreetly, and begins working her way—UPSTAGE--towards the counter.

1. B& L Shareholders: (Ad-libs: Outburst--Arguing.)
2. CHARLIE: (Topping them.) I don't care! I got two hundred and forty-two dollars in shares here. Two hundred and forty-two dollars won't break you! Close my account! I want my money... now!
3. B& L SHAREHOLDERS: (Ad-lib: Outburst—"Yeah" "Mine too"--Subside under.)
4. GEORGE: Okay... Okay! Sign this form and you'll get your money in sixty days.
5. B& L SHAREHOLDERS: (Ad-lib: Outburst—"Sixty days?")
6. CHARLIE: What do you mean "sixty days?!"
7. GEORGE: Well... that's what you all agreed to when you bought your shares.
8. RANDY: (From back of crowd) Ha! I got my money!
9. B& L SHAREHOLDERS: (Ad-lib: "Randy" "Where?" "How?")
10. RANDY: (Steps up) Old Man Potter will pay you fifty cents on the dollar for your shares!
11. B& L SHAREHOLDERS: (Ad-lib: Outburst—"Yeah?" "Really?" --Subsides Under.)
12. MRS. THOMPSON: Now what do you say, George?
13. GEORGE: Well, now, we have to stick to the agreement.
14. CHARLIE: Oh yeah...? (To crowd) C'mon, everybody! Let's take our shares to Potter! Half is better than nothing!
15. B& L SHAREHOLDERS: (Ad-lib: Outburst—"Yeah!" "Let's go!")

The crowd turns away from the George and heads for the door. GEORGE scrambles in front of them and barricades the door.

16. GEORGE: Wait! C'mon! Please! Please, folks! Don't do this! (Yells) Stop!

1. B& L SHAREHOLDERS: (Ad-lib: Crowd hushes a bit)
2. GEORGE: Listen! If Potter gets a hold of the Building and Loan, there won't be a decent house built in this town again! Can't you see? He's just taken over the bank. He's already got the bus line, the department store... And now he's after us! You know why? We're cutting into his business! He wants to keep you living in his shacks and paying the rent he decides.
3. EDDY: But George...
4. GEORGE: Eddy! Last year, things were tough for you. You couldn't always pay, right? Do you think Potter would have let you keep your house?
5. EDDY: Well...
6. GEORGE: (To all) Listen, everybody! Potter is buying because you're panicking and he's not! To him, you're just a bunch of... bargains! Now, we can get through this, but only if we stick together! We've got to believe in one other! Have faith!
7. B& L SHAREHOLDERS: (Ad-lib: Crowd mulls it over.)
8. CHARLIE: That's a lot of fine talk, George, but I've got doctor bills to pay!
9. MRS. DAVIS: My husband got laid off. We need our money.
10. EDDY: Yeah! What do we live on until the bank re-opens?
11. B& L SHAREHOLDERS: (Ad-lib: Outburst—"Right!" "How?" --Subsides under.)
12. MRS. THOMPSON: You can't feed your kids on "faith!"
13. B& L SHAREHOLDERS: (Ad-lib: "That's right" "What about that, George?!" "Yeah!"-- Clamor under.)
14. MARY: (Steps up) George! George, darling!
15. GEORGE: (Startled) Hey! Mary!

1. MARY: How much do they need? (Waving the money envelope in the air.) We've still got some money!

GEORGE begins working his way to the counter. There, MARY gives GEORGE the envelope of honeymoon money.

2. GEORGE: We do...? (Gasps) Oh! Yes! We do!

3. MARY: The honeymoon money!

GEORGE is now behind the counter, UNCLE BILLY beside him.

4. GEORGE: (To all) Wait, folks! I've got two-thousand dollars here! My own money! (Hands envelope to Uncle Billy)

5. B& L SHAREHOLDERS: (Ad-lib: Calms a bit--but still raucous)

6. UNCLE BILLY: (To George) Well..., this could last us until the bank re-opens...

7. GEORGE: I hope so, Uncle Billy. Sure would have made a nice honeymoon...

8. MARY: ...bought some furniture, too.

9. B& L SHAREHOLDERS: (Right over them, the crowd urgently clamors. Ad-lib: "I want mine!" "Give me my money!")

10. GEORGE: (Struggling) Okay! So we've got some cash!
All right, Charlie! How much do you need?

11. CHARLIE: Two hundred and forty-two dollars!

11. GEORGE: (Pleading) C'mon, Charlie! How about just enough to tide you over!

12. CHARLIE: I want my two hundred and forty-two dollars!

13. GEORGE: Okay, okay. (To Billy) Uncle Billy, give Charlie, here, two hundred and forty-two dollars.

UNCLE BILLY counts out \$242, gives it to Charlie and writes the sum in a ledger book.

**SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)**

Scene 4**INT. MAIN LOAN OFFICE - FIVE HOURS LATER (OCTOBER 1932)
(GEORGE, UNCLE BILLY, EUSTACE, TILLY, MARY)****SETTING:**

The lobby is a bit messier than it was. The clock is set to just seconds before 6 p.m. Jimmy the bird—in his cage—is now on the counter.

AT RISE:

The crowd is gone. Only George, Uncle Billy, Eustace, Tilly and Jimmy, the bird remain. Eustace stands by the front door—STAGE LEFT—ready to lock it.

1. LIGHTS: FADE UP ON LOBBY.
2. UNCLE BILLY: Look at the clock, George! Look!
3. GEORGE: I'm looking, Uncle Billy. I'm looking. (Counts) Five seconds... four seconds...
4. ALL: Three... two... one...
5. UNCLE BILLY: Six o'clock! Whew! We made it!
6. GEORGE: Lock the door, Eustace! Lock that door!
7. EUSTACE: Right, George!
EUSTACE locks the lobby door. Everybody celebrates!
8. ALL: (Cheer) Yay!
9. SFX TRACK: [FX-13] OFFICE PHONE RINGS (1-1/4X)—DURING THE “YAY”.
TILLY answers the phone quietly and chats a bit.
10. GEORGE: Ha! Still in business! Even if we only got two bucks left!
11. EUSTACE: Maybe they'll breed in the safe!
12. UNCLE BILLY: Yeah! Like bunnies!
13. GEORGE: They'd better!
14. TILLY: George! Telephone!

1. GEORGE: Okay, Tilly! Oh, by the way... call my wife, will you? I forgot all about...
2. TILLY: Mrs. Bailey's on the line...

PRODUCTION NOTE:

For Mary's side of the phone conversation below, she is off-stage speaking into a microphone. (See the Sound Design section in the appendix for information on telephone vocal effects.) Mary will babble in response to George's dialogue. She should vocalize while flicking her finger across her lips--as if talking underwater. Even though the content of her lines is listed, she is NOT to be intelligible through words--only through inflection. She "converses" with George, but only via babble. He--in turn--echoes her inflections of "Our home?" "I love you" etc.

3. GEORGE: (Distracted) No! I don't want Mrs. Bailey! I want Mrs. Bailey! Wait! Mrs.... Bail..? Oh! Right! That is my wife! Give me the phone, already, will you? (To Mary) Hello... is this Mrs. Bailey?
4. MARY: [FILTERED BABBLING] "Yes, this is Mrs. Bailey!"
5. GEORGE: Well, Mary! We survived...! I'm sorry, I...
6. MARY: [FILTERED BABBLING] "Now that you're done saving things, come home!"
7. GEORGE: I... Huh...?
8. MARY: [FILTERED BABBLING] "Come home."
9. GEORGE: Come home? Well, what home?....
10. MARY: [FILTERED BABBLING] "Our home!"
11. GEORGE: What?
12. MARY: [FILTERED BABBLING] "Our home, George! At three-twenty Sycamore."
13. GEORGE: Three-twenty Sycamore? Huh? Whose home is that?
14. MARY: [FILTERED BABBLING] "Our home!"
15. GEORGE: ...Huh?

1. MARY: [FILTERED BABBLING] “Our home, sap-head!”
2. GEORGE: ...But, Mary, how can we have a...?
3. MARY: [FILTERED BABBLING] “Right now!”
4. GEORGE: Right now. OK.... sure, all right, sure....
5. MARY: [FILTERED BABBLING] “I love you!”
6. GEORGE: I love you too, honey. I’m coming home.
7. LIGHTS: FADE DOWN ON LOBBY AND CLOCK.
FADE UP ON HEAVEN.
8. MUSIC: [MUS-20] (BRIDGE) “BRIDE” TO “HEAVENLY”--FADES UNDER.

Scene 5

EXT. HEAVEN - SECONDS LATER
(SUPERINTENDENT, CLARENCE)

The SUPERINTENDENT and CLARENCE have been watching the scene just past.

9. SUPERINTENDENT: [REVERB] Clarence? Do you know where three-twenty Sycamore was?
10. CLARENCE: [REVERB] His mother-in-law's house?
11. SUPERINTENDENT: No! It was the old Granville house--where George and Mary threw rocks and made wishes! You see, her wish was to marry George and live in the Granville house. And that's where they honeymooned. That's where they set up house. And that's where they were still living, two years later... when Mr. Potter asked George to drop by his office...
12. LIGHTS: FADE DOWN ON HEAVEN.
FADE UP ON POTTER'S OFFICE.

Scene 6***INT. POTTER'S PRIVATE OFFICE – NIGHT (JUNE 1934)******(MR. POTTER, GEORGE)******SETTING:***

The apron STAGE RIGHT is dressed as Mr. Potter's office, with a desk, an impressive desk set, a fancy cigar box, a bust of Napoleon, and an imposing mantel clock. A chair opposite the desk is deliberately low, so Potter's visitors are at a disadvantage.

AT RISE:

MR. POTTER sits at his desk—in his wheelchair. GEORGE sits opposite him, in the low chair. (Some cigar action between the two would be nice, but it is optional.)

1. MR. POTTER: Now, George, I suppose you're wondering why you're here.
2. GEORGE: I have no idea, Mr. Potter, but I'm sure you do.
3. MR. POTTER: That's what I admire about you, George. You're like me--you get right to the point. OK... Well, George... (Sighs) I'm giving up.
4. GEORGE: What? "Giving up?"
5. MR. POTTER: Yes. As you know, I run nearly everything in this town-- everything except the Bailey Building and Loan, of course. I've tried to get control of it for years, but you've outwitted me, evaded me, defeated me. Am I right?
6. GEORGE: (Proud) Well... actually, yes.
7. MR. POTTER: That's because you're a smart man, George. Two years ago-- during the bank panic--you and I were the only ones who kept our heads. You saved the Building and Loan... and I... saved everything else.
8. GEORGE: Most would say you stole everything else.
9. MR. POTTER: Envious people might say that, George--the suckers might say that. But we both know that I was just being a smart businessman. And that's what I'm being right now...

1. GEORGE: So you're-you're giving up?
2. MR. POTTER: Well... "if you can't beat'em... join'em!"
3. GEORGE: (Alarmed) What...? If you're suggesting we... (Starts getting up from his chair.)
4. MR. POTTER: Wait, George. Don't get up. Don't leave. Take it easy, now. I've told you my side of the story, but let's look at your side.
5. GEORGE: What?
6. MR. POTTER: Your side. Now... You're a young man--twenty-seven, twenty-eight--married, making... what?... forty dollars a week?
7. GEORGE: Forty-five.
8. MR. POTTER: OK. Forty-five. And... if you were a common, ordinary yokel, I'd say you were doing well. However, you're no common, ordinary yokel, son. You're an intelligent, resourceful, ambitious young man... who hates his job.
9. GEORGE: (Clears throat uncomfortably) Mmm.
10. MR. POTTER: Yes! You hate the Building and Loan almost as much as I do, George. You've been dying to get out of this town ever since you were born. You see your friends, your brother, go places.... while you're trapped here! Trapped into frittering away your life, playing nursemaid to a lot of garlic-eaters! Is this a correct picture, George, or do I exaggerate?
11. GEORGE: (Swallows) So... um... what's your... point, Mr. Potter?
12. MR. POTTER: My point is that I want to hire you, George.
13. GEORGE: Hire me...? Uh.... to do.... what?
14. MR. POTTER: To manage my affairs! Oversee my properties! And... I can start you off at twenty thousand dollars a year.
15. GEORGE: (Stunned) Twenty thous...? Twenty thousand dollars a year?

1. MR. POTTER: Of course! And you're worth it too! Wouldn't you like to live in the best house in town? Get your wife some fine clothes? A trip to Europe... every year....?
2. GEORGE: Europe...? Uh... Are you sure you're talking to me? I'm.... George Bailey. Remember me? The Building and Loan George Bailey?
3. MR. POTTER: Yes, the George Bailey--whose ship has just come in! ...Providing he has the brains to climb aboard.
4. GEORGE: Yes, but... but... what about the Building and Loan?
5. MR. POTTER: (Angry) Forget the Building and Loan! I'm offering you a three-year contract at twenty thousand a year! Do we have a deal or not?
6. GEORGE: Um... well twenty thousand dollars... a nice home... Europe.... Can-can you give me twenty-four hours to think about it? Ask my wife?
7. MR. POTTER: Of course! Of course, George. Meanwhile, I'll draw up the papers. Let's shake on it, my boy.

GEORGE rises from his seat and shakes Potter's hand.
8. GEORGE: (While shaking hands) Okay. Okay, Mr. Potter! Gee, I never would have thought I'd.... (Realizes something awful.)
9. MR. POTTER: What? Is there something wrong, George? We're just shaking hands over a business...
10. GEORGE: (Suddenly repulsed) No! No! I can't do it! I don't need twenty-four hours. I know right now! The answer's "no!" No!
11. MR. POTTER: What?
12. GEORGE: If you offered me a million dollars to stay in Bedford Falls... to be your stooge..., the answer would still be "No"!
13. MR. POTTER: But why?

1. GEORGE: (Getting angry) Because the whole world shouldn't revolve around you and your money! Some things can't be bought--or bought off--and I'm one of them! I don't need you or your money! (Exiting) Now, let me out of here!

GEORGE storms out of the office, EXITING STAGE RIGHT.

2. MR. POTTER: (Calling after him) You'll eat those worlds, George Bailey! You're a failure--just like your father! You just don't know it yet!

3. MUSIC: [MUS-21] (BRIDGE) "INDIGNANT" TO "SLEEPY"--FADE UNDER.

4. LIGHTS: FADE DOWN ON POTTER'S OFFICE
FADE UP ON GRANVILLE LIVING ROOM.

Scene 7

INT. GRANVILLE HOUSE LIVING ROOM - NIGHT (JUNE 1934) ***(MARY, GEORGE)***

SETTING:

The room STAGE LEFT is dressed as a modest, but homey living room. A sofa, coffee table, an easy chair, etc. A functional "front" door-- STAGE LEFT--leads "outside."

AT RISE:

GEORGE ENTERS through STAGE LEFT door--gently. MARY sits in the easy chair knitting quietly.

5. GEORGE: Sorry, I'm so late, Mary. I took a walk. What? Are you bored, waiting up for me?
6. MARY: Just knitting, George. So... What did Mr. Potter want to see you about?

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Scene 9

INT. LOAN OFFICE/LOBBY - DAY (12/24/1945)

(GEORGE, TILLY, JIMMY THE BIRD, EUSTACE, CARTER, VIOLET)

SETTING:

The room STAGE LEFT, is again dressed as the loan office, much as it was in 1932. The counter, desk and chairs are as they were. A coat rack holds winter coats. Christmas decorations are up. Some chairs line the walls. A 1945 calendar hangs by the desk.

The room STAGE RIGHT, is George's office with his desk, chairs and typewriter—with a letter half-typed still in it. His old suitcase is also there. AT RISE:

TILLY and EUSTACE are at work behind the counter. CARTER, the bank examiner sits impatiently in one of the wall chairs. Jimmy, the bird—in his cage—sits on the counter. GEORGE hurriedly ENTERS via the main door—STAGE LEFT. He has a newspaper in his hands.

1. GEORGE: (Entering) Tilly! Eustace! Did you see this in the newspaper?
(Reads) "Commander Harry Bailey, Famous Navy Ace, decorated by President! My brother! The Medal of Honor!
2. TILLY: Gosh, George! That's just swell!
3. JIMMY, THE BIRD: (Squawks) Awwwk! "Gosh, George!"
4. TILLY: Shut up, Jimmy.
5. GEORGE: (Reads) "Commander Bailey downed fifteen enemy planes. The last, a kamikaze, just as it was about to dive into a troop transport!" Think of it! Harry saved hundreds of lives! Hey... where's Uncle Billy...? Shopping?
6. EUSTACE: He's at the bank, George.
7. TILLY: (Whispers) But, the bank examiner's here, waiting for him.
8. GEORGE: (To Carter) Well... Good afternoon... uh...
9. CARTER: Carter. Bank examiner.
10. GEORGE: Yes, of course. Hey, you know what? My brother's picture's here in the paper! The President is decorating him today!
11. CARTER: (Unimpressed) Yes. Well, I suppose they do that sort of thing. Now, about the books.

VIOLET ENTERS via the main door—stage left.

12. VIOLET: (Entering) George?
13. GEORGE: Violet! How are ya? Did you see the paper? All about Harry's homecoming and...
14. VIOLET: Um... Can I see you a minute, George? ... Privately?
15. GEORGE: Privately? Okay. Okay, Vi. We can just go to my...
16. CARTER: (Reminding George) Ahem! Mr. Bailey. I'd like to finish your audit.... tonight, so I can get home to Elmira... and spend Christmas with my family.

1. GEORGE: Oh, yes. That's right! I just have to... (To Tilly) Um... Tilly! Show the books to um... um...
2. CARTER: (A bit perturbed) Carter.... Bank examiner?
3. GEORGE: Of course, of course.... (To Tilly) Can you, Tilly?
4. TILLY: Sure, George. (To Carter) Come right this way, uh....
5. CARTER: (Sighs) Carter...
6. JIMMY, THE BIRD: (Squawks) Aawck! "Bank examiner" Aawck!
7. EUSTACE: Shut up, Jimmy.

TILLY shows CARTER the books and a stack of papers. CARTER begins his work.

8. GEORGE: Violet? Step into my office...
9. VIOLET: Thanks, George.

GEORGE and VIOLET go into George's office via the connecting door, which he closes.

10. GEORGE: So, what can I do for you, Vi?
11. VIOLET: The letter you promised...?
12. GEORGE: Letter? (Thinks) Oh. Yes! The letter of recommendation. I was right in the middle of typing it when all this stuff about Harry came up. (Sits down at typewriter.)
13. VIOLET: (Sighs) Like I told you on the phone, George, I'm leaving for New York. I gotta make a fresh start.
14. GEORGE: Here! How's this...?

GEORGE begins typing away.

15. GEORGE: (Typing) "To whom it may concern," (carriage return/bell) "The bearer--Miss Violet Bick--has been employed here at Bailey Building and Loan (carriage return/bell) for the past two years.
16. VIOLET: That's lying, George!
17. GEORGE: Now, now, Vi. (Typing) "She demonstrated... intelligence..."

1. VIOLET: A lie.
2. GEORGE: (Typing) "...ability..."
3. VIOLET: A lie.
4. GEORGE: (Typing) "...and good character." (carriage return/bell)
5. VIOLET: Character? If I had any character, I'd...
6. GEORGE: (Typing) "I'm happy to give her my whole-hearted endorsement."

GEORGE pulls the paper from the platen, signs and folds it. He hands the letter to Violet.

7. VIOLET: Gee...! Thanks, George.
8. GEORGE: C'mon, now. It takes a lot of character to leave your hometown and start somewhere new. (He pulls out his wallet) And here... Here's something to help you get started.

GEORGE gives Violet thirty dollars. She's reluctant.

9. VIOLET: No! Oh, no, George. I can't take that.
10. GEORGE: C'mon! You're broke, aren't you? D'you want to hock your furs and that hat...? Walk to New York...? It's a loan, Violet! That's all! I'm in the loan business. Besides, you'll get a job.
11. VIOLET: (Brightens) Yeah... sure!

GEORGE walks VIOLET out the connecting door, into the lobby area.

12. GEORGE: Good luck, Vi.
13. VIOLET: I'm glad to know you, George Bailey.
(Kisses George) Merry Christmas, Georgie.
14. GEORGE: The same to you, Vi. Say "Hello, New York" for me.

As Carter watches, VIOLET EXITS via the main door—STAGE LEFT.

15. JIMMY, THE BIRD: (Squawks) "Aawck!" "Hello, New York!" Aawck!
16. GEORGE: Shut up, Jimmy.
17. JIMMY, THE BIRD: (Squawks) Aawck! "Shut up, Jimmy." Aawck!

1. GEORGE: Eustace! Where's that Uncle Billy?"
2. EUSTACE: He's making a deposit--at the bank.
3. JIMMY, THE BIRD: (Squawks) Aawck! "At the bank." "At the bank." Aawck! "Shut up, Jimmy." Aawck!
4. LIGHTS: BEGIN FADE DOWN ON OFFICES.
BEGIN FADE UP ON BANK.
5. MUSIC: [MUS-24] (BRIDGE) "GOD REST YE MERRY GENTLEMEN" WITH
SOUR ENDING CHORD--LET IT FINISH.

SCENE 10

INT. BANK LOBBY - AT SAME TIME

(UNCLE BILLY, MR. POTTER, AIDE, BANK CUSTOMERS, BANK TELLER)

SETTING:

A bank counter and teller window sits STAGE RIGHT.

AT RISE:

The BANK TELLER attends a CUSTOMER at the window. Other customers wait in line.

UNCLE BILLY strolls in from STAGE LEFT, with a newspaper under his arm and an envelope full of money in his hand. He has strings tied around his fingers—as reminders. As he approaches the teller line, MR. POTTER ENTERS from STAGE RIGHT—pushed in his wheelchair by an AIDE.

6. UNCLE BILLY: Well, well! Mr. Potter! Here to personally guard your money?
Your vault not strong enough?
7. MR. POTTER: Look out, Bailey, you old fool! My wheelchair!

UNCLE BILLY pulls out his newspaper, and using both hands, shows the headline to Mr. Potter.
8. UNCLE BILLY: Did you see the news? (Reads) "Harry Bailey Gets Medal of Honor!" What'll those Bailey boys do next?
9. MR. POTTER: Huh? Let me see that newspaper!

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(several pages later...)**

Scene 15

EXT. HEAVEN - SECONDS LATER (SUPERINTENDENT, CLARENCE)

The SUPERINTENDENT and CLARENCE have been watching the scene just past.

1. CLARENCE: [REVERB] Oh, Boss! The nerve of that Henry Potter!
2. SUPERINTENDENT: [REVERB] Yes, Clarence. He had George's eight thousand dollars sitting in his desk drawer.
3. CLARENCE: What will George do now, Boss? Where is he?
4. SUPERINTENDENT: Well, he's at Martini's Tavern. George has had a couple of drinks. He's dazed. Just standing there...
5. LIGHTS: FADE DOWN ON HEAVEN.
FADE UP ON MARTINI'S CAFÉ.
6. MUSIC: [MUS-32] (SOURCE) "SANTA LUCIA" ON ACCORDION--UNDER

Scene 16

INT. MARTINI'S CAFE - SECONDS LATER (DECEMBER 24, 1945) (GEORGE, NICK, MARTINI, WELCH)

SETTING:

The room STAGE LEFT is now a small Italian café/tavern, with a bar, some tables, an accordion player in the back. The front door is STAGE LEFT.

AT RISE:

A BAR CROWD is drinking and talking—quietly—under the scene, MR. WELCH among them—but mixed in, UPSTAGE.. NICK is behind the bar. GEORGE is seated at the bar. He's had a few drinks. MARTINI stands near George. He's worried for his friend.

7. GEORGE: (Praying, quietly) Our Father who art in Heaven... Oh, God... I've never been a praying man, but if--if you are listening..., show me the way. Please... I'm lost, God. Lost! Please...

1. NICK: (Steps up) Mr. Bailey, you all right? (To martini) Martini! George, here, don't look so good.
2. MARTINI: (Italian accent) (To Nick) You right, Nick. (To George) Mr. Bailey! You drinking too much! Too much! You had enough... Please!
3. MR. WELCH: (Walking up) Bailey? Which Bailey are you talkin' about?
4. MARTINI: This Mr. Bailey--Mr. George Bailey!
5. MR. WELCH: (Steps up) George Bailey? Why you....

WELCH punches George. GEORGE falls to floor. BAR CROWD reacts--then murmurs under.

6. MUSIC: ABRUPTLY CUT "SANTA LUCIA"—DUE TO THE FIGHT.
7. MR. WELCH: Serves you right, Bailey! If you ever talk to my wife that way again, you'll get even worse!
8. GEORGE: Huh?
9. MR. WELCH: Ain't it enough she slaves away... teaching your stupid kids how to read and write...? Then you gotta bawl her out on the phone? She cried for over an hour, you louse!
10. MARTINI: (Confronting Welch) Hey! Beat it, Mr. Welch! You punch my best friend! He help me buy my house! Outta here! Go! (To Nick) Throw him out, Nick!
11. NICK: Go on, Welch! ...Never mind the tab!
12. MR. WELCH: (Exiting) All right...! I'm goin'...!

WELCH stomps out the door—STAGE LEFT. GEORGE—his lip bloodied—is struggling to get up from the floor. The BAR CROWD resumes its chatter.

13. MARTINI: (To George) Mr. Bailey! How you doin'?
14. GEORGE: (Getting up) Ohhhh! Martini! Who-who was that?
15. MARTINI: That's Mr. Welch—his wife teaches at school.

1. GEORGE: Oh.... (Realizes) That's what I get for praying... (Muttering)
Where? (Searching his coat.) Now, where is my policy?
2. NICK: Huh?
3. GEORGE: My-my insurance policy!
4. MARTINI: Don't you worry, Mr. Bailey! Welch don't come here no-more!
...Wait, Mr. Bailey! I get something cold for your face... Look!
The blood!
5. GEORGE: (Staggering for the door) No, that's alright.
6. MARTINI: Please! Don't go... Mr. Bailey! Stay!
7. GEORGE: Go-on! Just let me... be.
8. MARTINI: Stay here, Mr. Bailey. It's snowing! (To Nick) Nick! Take Mr.
Bailey home!
9. GEORGE: (Drunk) No...! Let me alone! ...Alone, ya hear...!

GEORGE staggers out the main door—STAGE LEFT.

10. MUSIC: [MUS-33] (BRIDGE) "ALONE TO "HEAVENLY"--FADES UNDER.
11. LIGHTS: FADE DOWN ON MARTINI'S CAFÉ.
FADE UP ON HEAVEN.

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ACT 3

Scene 1

EXT. TOLL BRIDGE - NIGHT (12-24-1945)
(SUPERINTENDENT, CLARENCE, GEORGE)

SETTING:

The apron STAGE RIGHT has a raised “bridge” deck, with a guard rail. The “river” is OFF-RIGHT.

Fog pours across the stage.

AT RISE:

THE SUPERINTENDENT stands at “Heaven” GEORGE stands on the bridge, looking at the water below. CLARENCE is UPSTAGE of the bridge, in the dark, but close enough to quickly mount the rail and “jump”—RIGHT—into the wings, where the river is located.

1. MUSIC: [MUS-35] (BED) “ACT 3 INTRO” TO “DIRE BRIDGE”--UNDER.
2. LIGHTS: FADE UP ON HEAVEN.
FADE UP ON TOLL BRIDGE. MOONLIGHT.
PERHAPS SOME LIGHT FROM BELOW.
3. SUPERINTENDENT: A troubled George Bailey stands on the Bedford Falls toll-bridge... convinced that he's worth more dead than alive. Deep in despair, George stares at the freezing waters below--poised to end it all... when suddenly...

CLARENCE “jumps” into the river—OFF-RIGHT—and “splashes” about, OFF-STAGE.

4. LIGHTS: FADE DOWN ON HEAVEN

PRODUCTION NOTE:

The “Heaven” set is no longer needed. THE SUPERINTENDENT will have no more lines.

5. SFX TRACK: [FX-15] SPLASH--CLARENCE JUMPS IN RIVER. SPLASHING.
6. CLARENCE: (Off-stage) Help! Help me! I'm drowning! Drowning! Help!
(Glub) (Ad lib under)
7. GEORGE: Oh, my God! Wait, mister! H-here I come...

GEORGE “jumps” into the river—and “splashes” about, OFF-STAGE.

1. SFX TRACK: [FX-16] SPLASH--GEORGE JUMPS IN RIVER. SPLASHING.--FADES
2. MUSIC: FADE “DIRE BRIDGE” UNDER—IN COORDINATION WITH
TOLL BRIDGE LIGHTING FADE.
3. LIGHTS: FADE DOWN ON TOLL BRIDGE.
FADE UP ON TOLL-TAKER’S SHACK

Scene 2

INT. TOLL-TAKER’S SHACK - MINUTES LATER (12/24/1945)
(CLARENCE, GEORGE)

SETTING:

The room STAGE RIGHT is dressed as the Tol- Taker’s shack, with a stove, a desk, some chairs, perhaps a cot and pot of coffee. A FUNCTIONAL DOOR—UPSTAGE—is the entry. George and Clarence’s outer clothes are hanging near the stove, drying out. Clarence’s clothes are not modern—they date from about 1810. His “Tom Sawyer” book is also drying out.

AT RISE:

GEORGE and CLARENCE are in their underwear, keeping warm by the stove. The TOLL-TAKER is sitting at the desk, reading the newspaper (optionally with the headline about Harry Bailey’s upcoming parade.)

4. TOLL-TAKER: You two are sure lucky my toll booth is open tonight. Otherwise, you’d have froze to death... (Disdainfully) Jumping in the river like that! Are you warming up now?
5. GEORGE: Well, I’m okay. And you, mister...?
6. CLARENCE: Clarence! I’m fine... although my underwear’s a bit out of fashion... I passed away in it.
7. TOLL-TAKER: You...? You passed what...?
8. CLARENCE: And “Tom Sawyer’s” drying out, too.
9. GEORGE: (Misunderstanding) Um... The name’s “George”...

1. CLARENCE: No, my book! I still had “Tom Sawyer” with me. But... you know..., there is a “Tom Sawyer” quality to you, George. Lots of ideas... wanderlust... y’know...
2. GEORGE: (Doubtful) uh-huh... So how'd you fall in the river?
3. CLARENCE: Fall in? I didn't fall in! I jumped in! Jumped in... to save you, George!
4. GEORGE: Jumped in to save me...?
5. CLARENCE: Well, it worked, right? You didn't go through with your plan, did you?
6. GEORGE: Go through with what... “plan?”
7. CLARENCE: (Quietly) Y’know... suicide.
8. TOLL-TAKER: (Putting down the newspaper) Hey...! You can't commit suicide 'round here! I think it's against the law!
9. CLARENCE: Well, it is where I come from.
10. TOLL-TAKER: Where do you come from, mister?
11. CLARENCE: Oh... y’know... Heaven.
12. TOLL-TAKER: What?
13. GEORGE: (Sarcastic) Right...
14. CLARENCE: Um... George... you're bleeding. Your lip.
15. GEORGE: Oh, that. Well, I got punched in the face in answer to a prayer.
16. CLARENCE: No, George. I'm the answer to your prayer. I was sent down from Heaven to help you.
17. GEORGE: Oh, come on...
18. CLARENCE: I'm Clarence Oddbody, “A-S-Two.”
19. GEORGE: “A-S-Two?...?”
20. CLARENCE: Y’know... Angel, Second Class.

1. TOLL-TAKER: Angel? (Sarcastic) Right! (Getting up) Well... I'm going to see if any other angels just "saved" somebody! (Exiting) When your clothes are dry, feel free to leave...

The TOLL-TAKER EXITS via the door--UPSTAGE.

2. CLARENCE: (Calls out to Toll-Taker) Thank you so much for the warm stove...
3. GEORGE: Wait a minute! Now... Why did you... "save" me?
4. CLARENCE: Because killing yourself is a sin. Especially for eight thousand dollars!
5. GEORGE: Eight... thousand dollars...? How in the...?
6. CLARENCE: I know all about you, George Bailey. Remember...? "Guardian angel"...?
7. GEORGE: (Sighs) Uh-huh... (To himself) Just the kind of angel I'd get. (To Clarence) Angel, huh...? Where are your wings then?
8. CLARENCE: I'm an Angel, Second Class, George. I haven't won my wings yet. But you can help me earn them--by letting me help you!
9. GEORGE: Help me...? Okay... You couldn't "help" me with, say.... eight thousand dollars, could ya.
10. CLARENCE: Oh... but we don't use money in Heaven.
11. GEORGE: Oh... (Sarcastic) Well, it sure comes in handy down here, bub!
12. CLARENCE: Well... (Chuckles) Some may think so, but...
13. GEORGE: I just found out a little late! But since you know so much, did you know... I'm worth more dead than alive?
14. CLARENCE: Oh... Don't talk that way, George! I'll never get my wings if you keep that up. You just don't realize what you've done for people. I mean, if it hadn't been for you...

1. GEORGE: If it hadn't been for me, they'd all be better off! My wife... kids... my friends...
2. CLARENCE: But killing yourself wouldn't make them happier!
3. GEORGE: Hmm... (Sighs) I suppose you're right... (Thinks) I guess it would be better if I hadn't been born in the first place!
4. CLARENCE: What?
5. GEORGE: Yeah... (Hmmp) I wish I'd never been born!
6. CLARENCE: Oh.... That's a good one, George.
7. GEORGE: Good "what"...?
8. CLARENCE: The plan you just gave me--it reminds me of "Tom Sawyer."
Well... Let me see here...
(He snaps his fingers)
9. GEORGE: Hey...! What the....?
10. SFX TRACK: [FX-17] "MAGICAL HARP GLISSANDO--UP"--LET IT FINISH.
11. CLARENCE: Okay, George! You've got your wish! You were never born!
12. GEORGE: (Skeptical) Never born?
13. CLARENCE: That's right! You have no worries, no missing eight thousand dollars, no sheriff or Mr. Potter on your trail. You don't exist!
14. GEORGE: (Puzzled) Hey, wait. Wait! My ear! Say something in my bad ear.
15. CLARENCE: You hear me alright! You don't have a bad ear. That's because you're not the George Bailey you used to be. Now, you're... well, uh... you're... "nobody."
16. GEORGE: That's nuts... (Notices) But... I can hear!
17. CLARENCE: And your lip stopped bleeding.

1. GEORGE: Hey...! It did! What's happening? I... I need a drink. Yeah, that's what! How about you, “angel?” Want to join me for a drink?
2. CLARENCE: A drink? Well... I’m on duty, you know...
3. GEORGE: Join me! As soon as our clothes are dry, we can just...
4. CLARENCE: The clothes are dry, George. They never got wet, you see.
5. GEORGE: (Unsure) Okay... Okay... So let's dress and walk over to Martini's Tavern... And have a... Oh, oh, sorry... I mean, I'll walk, you can fly.
6. CLARENCE: Fly...? But I don't have my...
7. GEORGE: (Over him) Wings, right. You don't have your wings! Well... after a few drinks we’ll both be flying. C’mon...

GEORGE and CLARENCE EXIT via the main door—UPSTAGE.

8. LIGHTS: FADE DOWN ON TOLL-TAKER’S SHACK.
FADE UP ON NICK’S BAR.
9. MUSIC: [MUS-36] (SOURCE) “JUKE JOINT JINGLE BELLS”—PLAYS UNDER ENTIRE SCENE.

Scene 3

INT. NICK’S BAR – NIGHT - MINUTES LATER (DECEMBER 1945)
(NICK, GEORGE, CLARENCE, GOWER, BOUNCER, BAR CROWD, PIANIST)

SETTING:

The room(STAGE LEFT is now a dirtier, nastier bar than Martini’s Café. There’s a piano in the corner and a cash register on a counter behind the bar. Perhaps also, a neon sign saying “Nick’s Bar.” The front door is STAGE LEFT.

AT RISE:

A PIANIST is banging away at a barrelhouse version of “Jingle Bells.” A large, rowdy BAR CROWD is drinking and talking—rudely, with nasty laughter—under the scene. NICK—now a sour tough—is behind the bar. THE BOUNCER stands in the back. GEORGE and CLARENCE ENTER via the main door—STAGE LEFT—and step up to the bar.

1. NICK: (Steps up) What'll it be, fellas?
2. GEORGE: Ummm, Nick! Is Martini still here? I want to apologize for earlier...
3. NICK: You want a Martini? Or are you a wise guy?
4. GEORGE: No. Okay! Just give me a double bourbon then.
5. NICK: (To Clarence) And for you...?
6. CLARENCE: (To Nick) Clarence is the name. I'd just love... (Thinks) a flaming rum... (Reconsiders) No!.... hmmm... maybe mulled wine...
7. NICK: Mulled "what?"
8. CLARENCE: Yes! Mulled wine, with a dollop of nutmeg and just a dash of cloves. Hop to it, my lively lad.
9. NICK: (Fed up) Listen, "Clarence." We serve hard liquor here for men who want to get drunk quick. If that's not good enough for you, perhaps I could "convince" you otherwise!
10. GEORGE: (To Nick) That's okay, Nick. Just give him the same as me.
11. NICK: Ehh. Two double bourbons.
NICK steps away to prepare the cocktails.
12. GEORGE: Why is Nick acting that way? What's going on here? The tavern's all changed.
13. CLARENCE: Bedford Falls has changed. You got your wish, George. You were never born. It's a different world--without you.
14. GEORGE: Different world....?
NICK rings up a sale on the cash register.
15. SFX: CASH REGISTER DRAWER AND BELL.
16. CLARENCE: Ah! (Sighs) Good! At least somebody just made it.
17. GEORGE: Huh? Just made what, Clarence?

1. NICK: (Entering) Here are your drinks...
NICK steps up and sets their two cocktails down on the bar.
2. CLARENCE: (To George) Well, “Every time a bell rings...
an angel just got-his-wings.”
3. NICK: What'd you say...? “Angel...?”
4. CLARENCE: Angel, second class.
5. GEORGE: (Confides) Uh... Clarence... You don't want to talk about
“angels” in here.
6. CLARENCE: Why? They don't believe in angels?
7. GEORGE: Sure they believe in them, but...
8. CLARENCE: So they're surprised to actually see one...?
9. NICK: (Sarcastic) In a bar...? Yeah!
10. GEORGE: (To Nick) Sorry, Nick. He just never grew up.
11. CLARENCE: Sure I did! Next September, I'll be... two hundred and ninety-
three!

NICK slams a bottle down on the bar in disgust.

During the following exchange, MR. GOWER sneaks into the bar via the front door—STAGE LEFT.

12. NICK: Two “pixies,” eh? I'll bet you don't got any money either.
13. CLARENCE: Of course not! We don't use money in Heaven.
14. NICK: (Fed up) That's enough! Out! Out! Get outta my bar!
15. GEORGE: Your bar? Where's Martini, Nick?
16. NICK: You ain't gettin' no Martini! ...And how do you know my name,
anyway? I don't know you from Adam... (Sees Gower) Hey! You
again?

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Scene 8

EXT. MA BAILEY'S PORCH - MINUTES LATER (DECEMBER 1945) **(MA BAILEY, GEORGE)**

SETTING:

The room STAGE RIGHT is dressed as the front porch of the Old Bailey Boarding House. A flat will serve. On the porch, there's no rocking chair, nothing. A light is on in a window—perhaps there's a porch light. The front door—UPSTAGE—is closed, and locked. When it opens, a chain holds it from being opened much— just enough to see her face.

AT RISE:

GEORGE runs up, from OFF RIGHT. MA BAILEY is inside her house.

1. LIGHTS: _____ VERY DARK. MOONLIGHT AT BEST.

GEORGE pounds frantically on the front door—3 knocks, then another 3 knocks. After a pause, MA BAILEY opens the door—but just a crack. She's a secretive, tough-shelled old woman—full of scorn and mistrust.

- 2.. MA BAILEY: (Sourly) Yeah...?
3. GEORGE: Mother!
4. MA BAILEY: (Reviled) Mother....? Who are you?
5. GEORGE: I'm George! Surely, you remember me! George!
7. MA BAILEY: George who...?
8. GEORGE: Mother, listen... You gotta help me! Something terrible's happened. Something's happened to everybody! If I can just come in and stay until I get over it, maybe then...
9. MA BAILEY: Get over what? There are no vacancies. Scram!
10. GEORGE: But we're family! You know... me, your brother-in-law--Uncle Billy, and...
11. MA BAILEY: (Suspicious) You know Billy?
12. GEORGE: Sure! I saw him today at the...

1. MA BAILEY: “Today?” Ha! Billy’s locked away in the nut house! ...Ever since he lost his business.
2. GEORGE: Uncle Billy? The nut house? What....?
3. MA BAILEY: The Pottersville nut house! And that’s where you belong too!
Now, beat it!

MA BAILEY slams the door and locks it. GEORGE pounds on the door—5X--under...

4. GEORGE: Mother! Open up. It’s me!
5. MA BAILEY: (From other side of door) Beat it, you! I’m calling the cops! So, you better run!
6. LIGHTS: BEGIN FADE ON OLD BAILEY BOARDING HOUSE.

GEORGE staggers back from the door—stunned by the rejection. He exits—STAGE RIGHT.

7. MUSIC: [MUS-42] (BED) “SHATTERED” TO “THE CEMETERY”—PLAYS UNDER SCENE. FADES AT “TELL ME WHERE SHE IS.”
8. LIGHTS: FADE TO BLACK ON ENTIRE STAGE.

A fog wafts in from STAGE LEFT—the Cemetery.

9. LIGHTS: AS “THE CEMETERY” MUSIC BEGINS, FADE UP ON CEMETERY. EERIE MOONLIGHT.

Scene 9

EXT. CEMETERY - MINUTES LATER (DECEMBER 1945)
(CLARENCE, GEORGE)

SETTING:

The apron STAGE LEFT—where “Heaven” used to be—is now a graveyard. Tombstones dot the stage. Fog drifts across the stage. (Think: Haunted, but Sad.)

AT RISE:

GEORGE wanders in from OFF-RIGHT. CLARENCE ENTERS from OFF-LEFT.

10. SFX TRACK: [FX-21] WIND #2--UNDER.
11. CLARENCE: (Steps up) (Sighs) Looking for “Bailey Park,” George?

1. GEORGE: You again! Well... where's the housing development? ...Bailey Park! My dad and I built it... right... (Unsure) right... here...!
2. CLARENCE: As you can see... It's a cemetery, George.
3. GEORGE: Cemetery? Where are the houses...? Where are the people I knew...?
4. CLARENCE: Oh... (Sighs) They're here, George.... They're here.
5. GEORGE: What?
6. CLARENCE: Amidst these tombstones... (Indicating the graves) Martini's buried here.... the little Blaine girl... your father... and... right next to him...

GEORGE bends down to read a tombstone. Upon it is inscribed "Harry Bailey (1909-1919)"

7. GEORGE: (Uncomprehendingly) Ha-Harry? Harry Bailey? Dead...?
8. CLARENCE: Your little brother fell through the ice... and was drowned at the age of nine!
9. GEORGE: (Angry) No! No! Harry got the Medal of Honor! Harry saved the lives of every man on that transport!
10. CLARENCE: Every man on that transport died, George!
11. GEORGE: How....?
12. CLARENCE: Harry wasn't there to save them... because you weren't there to save Harry.
13. GEORGE: Me....?
14. CLARENCE: Strange, isn't it? Each man's life touches so many other lives. Y'know, George... You really had a wonderful life.
15. GEORGE: Wonderful?

1. CLARENCE: (Quoting) “The Kingdom of Heaven is spread upon the Earth... but men do not see it.” Don't you see...? See what a mistake it would be to throw your life away, George?
2. GEORGE: (Suddenly broken) I... uh...
3. CLARENCE: Life is the greatest gift.
4. GEORGE: But... all the things I wanted to do...
5. CLARENCE: It's easier to want what you get... than to get... what you want, George.
6. GEORGE: (Pause) But... But... Clarence...
7. CLARENCE: Yes?
8. GEORGE: (Broken) What about Mary...? Please! Where is my wife?
9. CLARENCE: But you don't have a...

GEORGE suddenly—and angrily--grabs CLARENCE by the collar. He's unhinged.

10. MUSIC: FADE OUT “THE CEMETERY”—UNDER.
11. GEORGE: (Urgently) Tell me where she is!
12. CLARENCE: You won't like it, George.
13. GEORGE: (Desperately) What's become of her? (Threatening) Where's my wife?!
14. CLARENCE: Haven't you seen enough, George?
15. GEORGE: (Angry) Where is she? Tell me!
16. CLARENCE: (Fearfully) Uh... uh... Sh-she never married. She's an “old maid!”
17. GEORGE: An old maid? Where is she? Right now! ...Or do I have to choke it out of you?

GEORGE begins choking CLARENCE—really!

18. CLARENCE: (Gasps) Okay! Okay, George! The library! She works there! She's just closing up for the night, but she won't...

GEORGE runs off—STAGE LEFT.

1. CLARENCE: George! George! Come back! (Exiting—STAGE LEFT) Oh...
(Sighs) There must be an easier way to get my wings...
2. SFX TRACK: FADE OUT WIND--UNDER.
3. MUSIC: [MUS-43] (BRIDGE) "LIGHTLY" INTO "OLD MAID"--FADE UNDER
4. LIGHTS: FADE DOWN ON CEMETERY.
FADE UP ON LIBRARY SIDEWALK.

Scene 10

EXT. LIBRARY SIDEWALK - MINUTES LATER (DECEMBER 1945)
(GEORGE, MARY, PEDESTRIANS, OFFICER BERT)

SETTING:

The apron is again the Pottersville street. Signs, fireplugs, trash cans. The library—perhaps a flat--is CENTER STAGE. And features the Henry Potter Library—with an imposing (non-functional) door.

AT RISE:

PEDESTRIANS walk by. MARY—now a spinster—has just locked the library door. GEORGE runs in from STAGE LEFT. GEORGE accosts MARY.

5. GEORGE: (Entering) Mary! Mary! I...
6. MARY: I'm sorry, sir--the library's closed.
7. GEORGE: No! Mary! It's me! George...! George....! C'mon... You know me!
8. MARY: No, I don't know you. Excuse me.
9. GEORGE: (Grabbing her) Mary!
10. MARY: (Shocked) Let me go!

GEORGE and MARY scuffle. He won't let her go. He's frantic.

**SCRIPT HAS BEEN TRUNCATED AT THIS POINT
(several pages later...)**

Scene 11

EXT. TOLL BRIDGE - MINUTES LATER (DECEMBER 1945)

(GEORGE, CLARENCE)

SETTING:

The bridge—on the apron STAGE RIGHT—is as it was previously: a raised “bridge” deck, with a guard rail. Fog pours across the stage.

AT RISE:

GEORGE wanders in from STAGE LEFT—exhausted from running. He mounts the bridge and peers into the waters below. CLARENCE is UPSTAGE of the bridge, in the dark.

4. SFX TRACK: [FX-23] WIND #3--FADE OUT BY “THAT’S THE SPIRIT”
5. GEORGE: (Calls out) Clarence...! Clarence...! Are you here...? Clarence...! Where are you?
6. CLARENCE: (Entering) Here I am, George. (Steps up) So... are you going to jump off this bridge... again?
7. GEORGE: No! No! Clarence... I want things back the way they were. Put me back into the world. I want to have been born! I do!
8. CLARENCE: But you’ll face scandal and prison again! The newspapers... bankruptcy... disgrace!
9. GEORGE: (Humbled) Anything! I’ll do it! Gladly! I don't care! ...Just get me back to my wife and kids, Clarence! I want to live, again!
10. CLARENCE: (Relieved) Ah! That’s the spirit, George! Don’t despair... Always be willing!

1. GEORGE: (Sobbing) Oh... yes! Can you do it? Can you do it for me, Clarence? (Praying) I want to live, again! God! Let me live again...! Yes! Let me live again...!
2. SFX TRACK: [FX-24] “MAGICAL HARP GLISSANDO--DOWN”--UNDER GEORGE.
3. GEORGE: (Praying) Yes, God, I want to live, again! Yes, God, please...!
CLARENCE “disappears” into the fog.
OFFICER BERT—searching for George—calls out from OFF-LEFT.
4. OFFICER BERT: (Calling out) George...? What are you doing here?
OFFICER BERT enters from OFF-LEFT. His flashlight illuminates George on the bridge.
5. GEORGE: (Dazed) Huh...? Bert!? (Fearful) No! Stay away! Stay away, officer! (Angry) Come any closer and I'll... I'll... (Calls out) Clarence! Clarence! Save me!
6. OFFICER BERT: What in Sam Hill are you yelling about, George?
7. GEORGE: What...?! (Puzzled) George...? George...? (Elated) Bert! Do you... do you know me?
8. OFFICER BERT: Know you? I've been looking all over town for you, George! Where have you been?
9. GEORGE: Where've I been...? Say it again. I can't hear you.
10. OFFICER BERT: I'll try the good ear. (Speaks into George's other ear.) I said, “where have you been.”
11. GEORGE: Why, Bert...! (Realizes) I'm alive! Alive again!
12. OFFICER BERT: (Puzzled) Alive “again?” Are you all right, George? Y'know... your mouth's bleeding!
13. GEORGE: My mouth...? (Amazed) Hey...! My mouth is bleeding! Look at the blood oozing out of there! What do you know?
14. OFFICER BERT: Well, it's not that bad, George.

1. GEORGE: Oh and... Hey...! Zuzu's petals! I had them in my right pocket over...

GEORGE searches in his pants pockets. He finds the flower petals.

2. GEORGE: Zuzu's petals! They're here! Here in my pocket! Hey...., Merry Christmas, Bert!

3. OFFICER BERT: (Unsure) Well... Merry Christmas. Get in my squad car, George. I'll drive you home--right after I get back from...

4. GEORGE: Can't wait, Bert! (Running off--LEFT) I'm going home...! I know the way home! Boy, do I know the way home! ...Merry Christmas, Bert! (Exits—STAGE LEFT)

5. OFFICER BERT: (Bemused) Merry Christmas, George...

6. ~~MUSIC: [MUS-45]~~ ~~(BED) "ORGAN: HARK THE HERALD ANGELS"--UNDER--~~
~~THEN FADES~~

7. ~~LIGHTS:~~ ~~FADE DOWN ON BRIDGE.~~

Fog floods the stage. Snow falls. GEORGE ENTERS—running—from STAGE LEFT, heading RIGHT. He's humble and blissful as he walks through town now—with the audience serving as the townscape. GEORGE waves to the buildings and the people as he proceeds RIGHT.

8. GEORGE: (Waving) Merry Christmas, Bedford Falls!... Oh! How I love this town!.... Hey! Merry Christmas, old Building and Loan...! Hurray!.... Merry Christmas, Mr. Potter!... Yippee! (Laughs) Ha-ha-ha-ha! (Ad lib) (EXITS—STAGE RIGHT)

Scene 12

EXT. OLD GRANVILLE HOUSE - MINUTES LATER. (12/24/1945)
(GEORGE, REPORTERS, CARTER, SHERIFF, PETEY, JANIE, TOMMY, ZUZU, MARY, UNCLE BILLY, ERNIE, VIOLET, HARRY, MA BAILEY, EVERYBODY)

SETTING:

The room STAGE LEFT is once again George and Mary's beloved home--as it was when he stormed out earlier. The bridge model is gone—the table it was on is empty. The room STAGE RIGHT is again Zuzu's bedroom.

AT RISE:

Several REPORTERS, CARTER and THE SHERIFF stand in the living room, chatting.

The 4 Bailey kids—PETEY, JANIE, TOMMY and ZUZU are in Zuzu's room, reading a story.

1. LIGHTS: FADE UP ON LIVING ROOM AND BEDROOM.

GEORGE ENTERS from the front door—OFF LEFT.

2. GEORGE: Mary, I...? (Notices the crowd) What's with all the...? (Realizes) Oh. Reporters! The Sheriff ... Yes! (Laughs) Well...! Merry Christmas... reporters! Sheriff! (Sees Carter) And you...
3. MR. CARTER: (Steps up) Carter. Bank Examiner... Mr. Bailey... your books show a deficit and...
4. GEORGE: Yes! I-I know. Eight-thousand dollars. Right?
5. CARTER: Precisely! And your disappearance has kept me...
6. SHERIFF: (Steps up) (To Carter) Uh... Excuse me. (To George) Mr. Bailey... I've--I've got a warrant for your arrest here...
7. GEORGE: Yes! A warrant, Sheriff! Jail? (Chortles) Isn't that wonderful? Merry Christmas!
8. SHERIFF: (Taken aback) Well, actually it's not so...
9. REPORTERS: (Ad-lib: "Mr. Bailey..." "Is it true the Building and Loan...")

1. GEORGE: Yes. In a minute, folks. (Calls out) Mary...? Kids? I'm home! I'm home! (To reporters) Oh, look at this marvelous, drafty, old house! Isn't it wonderful? (Calls out) Mary?! Kids!

The BAILEY KIDS hear George's voice. PETEY, JANIE and TOMMY jump off the bed, and run into the living room. ZUZU is slower in getting out of bed.

2. BAILEY KIDS: (Entering) (Ad lib: "Daddy! Daddy! You're home. Merry Christmas, Daddy! Merry Christmas!" etc.)
3. GEORGE: Yes! (Kissing each) Janie! Petey! Tommy! Oh, I love you so! Where's your mother?
4. JANIE BAILEY: Out looking for you, Daddy... with Uncle Billy.
5. ZUZU BAILEY: (Entering) Daddy!
6. GEORGE: Zuzu! Merry Christmas, my little ginger-snap! (Picking her up.) How are you feeling?
7. ZUZU BAILEY: Fine, Daddy! Not a smidge of temperature!
8. GEORGE: Not a smidge.... Hallelujah!

MARY ENTERS via the front door.

9. MARY: (Calls out) George...? George!
10. JANIE BAILEY: Mommy's home! Mommy!
11. GEORGE: Mary...!
12. MARY: (Runs up) George, where did you go?
13. GEORGE: Mary! (Hugs her)
14. MARY: Oh, George! (She kisses George)
15. GEORGE: Mary! I have to touch you! Hold you! (Hugs her) You're real, Mary! Real! Oh..., you've no idea what happened.
16. MARY: You have no idea what's happened!

The front door opens and a crowd rushes in—CHARLIE, MRS. DAVIS, MARTINI, MR. GOWER, MRS. THOMPSON, ERNIE. They have baskets filled with dollar bill—and party foods, liquor, gifts. Throughout the scene, people keep entering—joining the party.

1. CROWD: (Ad-lib: "Hooray!" "George!" "Merry Christmas!"--continued happy buzz--under.)

2. UNCLE BILLY: (Entering with a basket of cash) George! Look what I've got!

3. GEORGE: Uncle Billy...!

4. UNCLE BILLY: Money, George! Bushels... of money!

UNCLE BILLY dumps the basket of dollars on the table.

5. GEORGE: You found the eight thousand dollars?

6. UNCLE BILLY: No, George. Mary worked a miracle! Didn't you, Mary!

7. MARY: People heard you were in trouble, Dear. Your friends! They've pitched in to help you!

Members of the crowd step up and contribute money to the pile.

8. CROWD: (Ad-lib: "Here's more, George!" "Here's my share!" "Merry Christmas, George!" etc.--continued bustle under...)

9. GEORGE: (Elated) Charlie! Mrs. Davis! Martini! -- and Mr. Gower! Mr. Gower...! Thank you! Mrs. Thompson! Thank you! Eddy! Tom! Thank you. I can't believe it!

10. ERNIE: (Steps up) Well, none of us would have a roof over our heads if it wasn't for you, George!

11. CROWD: (Ad-lib: Clamors of approval--continued buzz under...)

MARTINI and ERNIE begin pouring drinks for everybody.

12. VIOLET: (Entering) Here, Georgie. A "loan"...! (She contributes some money to the pile.)

13. GEORGE: Violet! You didn't go...?

14. VIOLET: Naw... I decided to stick around.

MARY steps up--waving a telegram that was just delivered to the door.

1. MARY: Wait, everybody! Here's a cable from Sam Wainwright! It reads... "Mr. Gower notified me you needed cash. Stop. My office will advance you up to twenty-five thousand dollars. Stop. Hee-haw and Merry Christmas. Sam."
2. CROWD: (Ad-Lib: Cheers--continued buzz under...)
3. GEORGE: I don't know what to say...!
- OFFICER BERT, MA BAILEY, and HARRY ENTER—via the front door.*
4. GEORGE: (Gasps) Mother! And Harry!
5. HARRY BAILEY: (Steps up) Mary called us in Washington, George! I flew in as fast as I could.
6. ERNIE: (To the crowd) C'mon! C'mon, everybody! A toast! A toast! Harry!
- The CROWD raises their glasses.*
- JANIE sits at the piano—eager to play. (Or—optionally--an adult prepares to play.)*
7. HARRY BAILEY: Yes...! A toast... to my brother, George...! The richest man in town! (Conducting the toast) To George!
8. CROWD: (Ad-lib: "To George!")
- The CROWD clinks their glasses and drinks and cheers.*

PRODUCTION NOTE:

OPTION: Either JANIE begins to play "Auld Lang Syne"—badly, but passably.

OR an adult begins to play "Auld Lang Syne"—decently. [Run Cue 44 OR 45.]

9. MUSIC: [MUS-46] (BED) JANIE AT PIANO BEGINS "AULD LANG SYNE"--
UNDER.

-- OR--

10. MUSIC: [MUS-47] (BED) ADULT AT PIANO BEGINS "AULD LANG SYNE."--
UNDER.
11. CROWD: (Begins singing "Auld Lang Syne"--up at first, then quietly under.)

GEORGE, holding ZUZU in his arms, stands beside the Christmas tree. MARY stands nearby.

1. ZUZU BAILEY: Daddy, look! See my little bell hanging on the Christmas tree?
Way up high?
2. GEORGE: I see it, Zuzu.
3. ZUZU BAILEY: I hung it up there all by myself! Can you ring it for me, Daddy?
4. GEORGE: If I can reach it, dear... (To Mary) Excuse me, Mary.

MARY picks up a hardback book from under the tree.

5. MARY: George, somebody left a book here under the tree. See?
6. GEORGE: (Chuckles) Why, it's "The Adventures of Tom Sawyer...!"

MARY opens the book to the title page.

7. MARY: And there's an inscription. (She holds the book up to George.)
What's it say?
8. GEORGE: (Reads quietly) "Dear George. Remember... no man is a
failure... who has friends. Thanks for the wings... Love,
Clarence."
9. MARY: "Clarence?"
10. GEORGE: Yeah. A very dear friend of mine.

GEORGE Reaches up and rings Zuzu's bell on the tree.

11. ZUZU BAILEY: Daddy! Teacher says, "Every time a bell rings..., some angel
gets-their-wings!"
12. GEORGE: (Joyous) That's right, Zuzu. That's right! That's right. (Looking
Heaven-ward) Thank you, Clarence. Thank you! Yes... It truly
is a wonderful life! Happy landings!

1. ALL: (Sings "Auld Lang Syne" chorus)
For auld lang syne, my dear,
For auld lang syne,
We'll take a cup of kindness yet,
For auld lang syne!

2. LIGHTS: FADE TO BLACK.
PAUSE
FADE UP TO FULL FOR CURTAIN CALL

PRODUCTION NOTE:

As applause begins to subside, have the cast lead the audience in a reprise of "Auld Lang Syne."

3: MUSIC: [MUS-48] ORGAN--"AULD LANG SYNE" TO A FINISH.

Auld Lang Syne:

CHORUS:
For auld lang syne, my dear,
for auld lang syne,
we'll take a cup o' kindness yet,
for auld lang syne.

-- THE END --

SAMPLE SCRIPT HAS BEEN TRUNCATED AT THIS POINT

If you'd like to secure performance rights for the full script, music and sound effects tracks, contact Sales@RuyaSonic.com

Website: www.RuyaSonic.com

Writer/Director's notes for "It's A Wonderful Life"

By Tony Palermo (www.ruyasonic.com)

My adaptation of *It's A Wonderful Life* brings this beloved tale to the stage--as a particularly imaginative theatrical production. It began as a radio-on-stage adaptation and then I remodeled it to work as a traditional stage piece, with sets, costumes and props. I kept the extensive sound design from the radio version—which saves troupes from having to reinvent these wheels.

I also offer pre-recorded music tracks--featuring a period-correct theatre organ, upright piano and accordion (and jazz-combo for one scene)--to provide a 1940s style underscoring. However, if you have a live accompanist, they can listen to the tracks and learn to duplicate the style for the many musical bridges, stings and beds called for in the script. (Currently no printed sheet music is available for the show, but we look to offer one in 2010.)

While several playwrights offer radio and stage versions of *Wonderful Life*, I am not just a playwright, but a professional *radio* dramatist and performer who brings the experience of doing over 900 radio shows (on-air and on-stage) to my adaptation. My experience is particularly useful here, since I wrote and produced the hit radio-on-stage *Wonderful Life* adaptation for a 6-week run at the 680-seat Pasadena Playhouse in 2005. Our cast included such stars as Michael Richards, Joe Mantegna, Alfred Molina, Stephanie Zimbalist, Sharon Lawrence, Jamie Farr, Tony Schaloub, Fred Willard, Orson Bean, Susan Sullivan and others.

With this in mind, I've created a traditional stage version that is both faithful *and* fresh. Rather than merely present "the film, *cloned* for the stage", my adaptation fully explores the themes in Capra's original, but also features theatrical hijinx that audiences so enjoy.

The dialogue is not word for word from the film, but has been sharpened and tweaked to underline psychological shadings that reinforce Frank Capra's themes. Please consider my intentions when producing this script.

Thematic Approach

In order to present this play as something deeper than a nostalgia trip or mere rerun of Frank Capra's film, you must understand the themes working beneath the surface. While my adaptation abounds in exuberance and comedy, it is tempered with a thorough plumbing of the depths of sorrow, regret, sacrifice and redemption undergirding the story. Take note as I explain the subtext of the story and how my adaptation uses it to make the drama come alive.

George Bailey's Rise and Fall (and Rise)

It's a Wonderful Life is an Americanized version of Charles Dickens' *Christmas Carol*--only here, it is George Bailey's kindly Bob Cratchit-like character who meets the otherworldly visitor that re-educates him via a frightful "Christmas Yet To Come." If you can see how Frank Capra echoes Dickens, you can make the story resonate with audiences better—and come off as an engaging theatrical experience. So, if *Wonderful Life* seems to be a delightful 1940s romp, a "trials and tribulations of George Bailey," dig a bit deeper to find Dickens' *Carol* beneath the Americana. While the miserly Mr. Potter is the obvious Scrooge stand-in here, it is George Bailey who takes on many Scrooge-isms as the story progresses.

For example: George was a dreamy youth, as was the young Scrooge, who was fascinated by the exotic worlds of *Robinson Crusoe* and *Ali Baba*. But for all George's longing for adventure, he--like Scrooge--winds up a money-lender. Both are tormented by desire and fear. For George, his deepest desire is to escape the humdrum life of Bedford Falls and see the big world out there. George's greatest fear is of being trapped in small town America forever.

But the more George sacrifices his dreams, the more frustrated and resentful he becomes, finally cracking under the pressure of the missing \$8000, which would mean prison--a horrible fate for wanderlust-y George.

After a lifetime of sacrifice, George decides to sacrifice no more. He snaps, becoming a monster who abuses his family and friends, strangers and even leading him to suicide, the ultimate selfish act. He has given in completely to his dark side.

Mr. Potter, George's Evil Twin

George is unconsciously similar to his nemesis, Mr. Potter--someone George can't stand--but whom fate has shackled him to, because there's a lesson here for George. He and Potter are ambitious, imaginative men, but both have been frustrated by life. Potter is physically crippled, while George is crippled by circumstance. George can no more run away from Bedford Falls than can Mr. Potter in his wheelchair. Potter lives for money and George finds himself wishing to *die* for money--the insurance payout that will cover the \$8000 shortfall. Both are shrewd businessmen--neither losing his head in the bank panic, but both really love being in control--of their own lives and controlling/aiding the lives of their fellow citizens.

This doppelganger aspect is important--and I underline it in my adaptation--with Potter thoroughly understanding George's fears and desires--and stating them bluntly to George. But Potter is mistaken in his cynicism. His way of greed and control will never alleviate his suffering or fear of being out of control. In the story, Potter functions like the ghost of Jacob Marley in Dickens' *Carol*--he shows the hero where he'll end up--unloved, damned in a personal Hell--if he gives in to selfishness.

Throughout my script, Potter recognizes himself in George and seeks to tempt George to the dark side of money and power. Their many confrontations are actually George arguing with his own dark self. George thinks he can defy his "inner-Mr. Potter," but it is only when he fully gives *into* it, that he can transcend Potter's fate. The fascinating irony of *Wonderful Life* is that George's road to Heaven must first go through Potter's Inferno. Dante's *Divine Comedy* is a similar tale of a mortal man on a fantastical journey through an allegorical darkness full of grotesques, yet who finally emerges into the light of humility and selflessness.

I would urge that Mr. Potter be played as a shrewd business man—and tempter--and not just a “mean old guy.” The more interesting the villain, the more interesting the story. Potter is George’s shadow-self, his own worst fear of his failings. George must confront his own monstrousness in order to move beyond it. Make the temptation believable. Have George waver.

One reason the Capra film has such an emotional effect upon people is that George’s dilemma resonates so fully with themes that are central to Western culture.

George's Dark Night of the Soul

In *Wonderful Life*, George’s journey is led by Clarence, the apprentice angel, who ironically, one-ups Mr. Potter's temptations by granting George's most selfish desire--to escape from Bedford Falls--by having *never been born*. George attempts suicide, but Clarence actually *makes it happen*, drawing his inspiration from Mark Twain's *Adventures of Tom Sawyer*--where a dream-chasing adventurer with big plans decides to fake his death and thus, see Aunt Polly and everyone in town mourn him at his funeral. Capra didn't have Clarence quote from *Tom Sawyer*, but the themes are threaded throughout *Wonderful Life*. George is both Tom Sawyer *and* Ebenezer Scrooge--the American Everyman at a crisis point.

George gets his death-wish, but the funeral he sees is for everyone he ever loved! His non-existence transforms the quiet little Bedford Falls into a nightmarish "Pottersville"--awash in insanity, passion, violence, greed, treachery, sickness and old age. Pottersville is a fallen world of broken marriages, broken dreams, strip joints, bars, prizefights, tough cops and rampant vice. George gets to experience what his hometown would be *without him*. He sees that the life he led--the one of dreams denied and tribulations, the one he was never fully happy with--made a big difference to those around him.

This dystopia sequence was the entirety of the Philip Van Doren Stern short story "The Greatest Gift,"-- the source material that Frank Capra and his writers reworked into the very different *It's a Wonderful Life*. However, both Van Doren Stern's and Frank Capra's nightmare scenarios are clearly derived from Dickens'

"Ghost of Christmas Yet To Come" sequence in Dickens' *A Christmas Carol*. In *Wonderful Life*, we see a collection of Dickensian lowlifes--from Nick's Bar, to a rum-head Mr. Gower, to a nasty Violet being rousted for jack-rolling a sailor—but both stories turn on a soul-shattering graveyard revelation.

In the alternate universe of Pottersville, several characters are dead because George wasn't around to save or aid them. I handle this by having Clarence tour George through Pottersville's cemetery--what would have been the "Bailey Park" housing development. This is a tender moment--a change of pace between George's rough handling at Nick's Bar and the upcoming lynch mob scene. This haunted moment—right out of Dickens' *Carol*—is full of the supernatural aspect, but it's purpose is to drive home the point of how much George actually matters to the world.

Amidst the crumbling tombstones, an incredulous George asks, "Cemetery...? Where are the houses? The people I knew?" Clarence replies gently, "Oh... they're here. George. They're here... The little Blaine girl... Martini... your father... and over here... Harry Bailey"—whose death brings with it the death of hundreds on a troop transport that Harry had saved in WW II. Ironically, George's long wished-for escape from Bedford Falls comes at a great cost to not only his town, but to America, and the World. Those troops--and Harry--died for *George's* sin--of selfishness. Harry is George's own "Tiny Tim" and it is Harry's death--echoed in the deaths of the troops--that is the real turning point for George.

It is here that George is faced with the horror of his selfishness in wanting to have never been born. The other things he's seen in Pottersville seem to be mistakes or misunderstandings, but not what he sees in the cemetery. While the harshness exhibited by the Pottersville versions of Nick, Bert, Violet, Ernie and even George's mother are just *attitudes*--something that could be changed if George could reason with them--the needless deaths seen in the cemetery plunge George into confronting what his selfishness has wrought. It's the pivotal moment in George's salvation--and oddly, a scene that is missing entirely or merely whisked through in other adaptations of *Wonderful Life*. The film version has visuals of desolation and windy snow, but the other play versions don't sufficiently marshal theatre's dramatic arsenal of words, music, and sound to give this scene the gravitas, sorrow, and bitter irony that it deserves.

However, this cemetery scene is not the final straw for George. He must see one more "death" attributable to his selfishness. Trying to escape the sad realization of the graveyard, he seeks shelter in his greatest joy from his old Bedford Falls life. George must see what's become of Mary in Pottersville. Unfortunately, here, she's a timid and stunted old maid, working at the library--where she only *reads* about life, but doesn't *live* it (Fittingly, she's a sad parody of George's own frustrated life before he married her.) Desperate for one last thread to hang onto, George accosts Mary outside the library, pleading with her to recognize him--and give him refuge from the immense guilt he's now feeling.

But Mary doesn't know him and panics, calling in a crowd of bystanders that quickly become a lynch mob chasing after George. Having given up *living* his own life, George is now running *for* his life, being pursued by the mob and shot at by Bert, the Cop. Pottersville can no more abide George than he can abide it.

Eluding the mob, George once again finds himself standing at the bridge--where it would seem the only way for him to escape Pottersville is to commit suicide. I have Clarence ask him if he's going to *really* kill himself this time, but George has been chastened by the intense suffering. He has learned his lesson: "Don't despair! Life could be worse!" But what's more, he learns that suffering is a necessary step on the road to happiness. It is there to purge him of ego and selfishness. Sacrifice isn't something to avoid or resent--it must be *embraced!*

This aura of *necessary* sacrifice permeated American culture during World War II--and may find new resonance with modern audiences since we are again plagued by war and economic hardship. This willful surrender to aiding your fellow man is also a deeply philosophical paradox and I address it dramatically in my adaptation.

The Frank Capra Hero

In many of Frank Capra's films, there is a Christ figure--and a crucifixion. You can see this hero in *Mr. Smith Goes to Washington*, *Mr. Deeds Goes To Town*, *Meet John Doe*, and of course, *It's a Wonderful Life*. These martyrs must suffer before they can find salvation. Capra was a Catholic and the theme of Christ suffering on the cross is as central to Capra's art as the plucky optimism of his wisecracking, down-home characters. On the Cross, as long as Christ held onto his mortal side--the fear of pain and death, the desire to escape his fate--he writhed and suffered. But at a pivotal point in his ordeal, Christ lets go of his resistance to his fate and gives himself up to his duty: sacrificing himself for mankind. This decision to surrender himself *willingly* is what allows Christ to transcend his mortal self and become one with the Divine. His humility is key. And that lesson permeates Capra's films.

In *Wonderful Life*, George has been writhing on his *own* cross--from his frustrations at being "trapped" in Bedford Falls, to fear of bankruptcy and prison over the missing \$8000, to the incredible guilt engendered by the visit to Pottersville.

Throughout my adaptation, I emphasize George's suffering by having him boast of his dreams and then immediately see them dashed--to better set up his later turn to darkness. In Capra's film, James Stewart brought this out through a very emotional performance--desperation in his eyes, kicking chairs, grabbing people, etc. Here, I've built George's descent into despair as part of the slimmed-down text, so a variety of actors playing George can hit the "right notes" without directly quoting Stewart's portrayal.

George has suffered throughout the story--because he's always seen Paradise as being somewhere "over the rainbow"--in traveling; in building bridges or skyscrapers; in doing "something big." George's heaven was always *somewhere else*.

On the Bedford Falls toll-bridge, I have Clarence quote a bit of gospel, telling George, "The kingdom of Heaven is spread upon the Earth ...and men do not see it." George realizes that *his* Heaven was Bedford Falls all along! It was there, amidst the frustrations and troubles and his serving his family and community. Now, conscious of his life's *real* adventure--selfless service--George is willing to embrace both the joys AND the sorrows of his previously "unbearable" life. George must let go of his dream of finding happiness "somewhere else" and learn to participate joyfully in the sorrows of the world he is in. And with that realization, George is reborn--resurrected--and with his attitude changed, his life becomes truly wonderful.

This is precisely what happened to Dickens' Scrooge character after his graveyard conversion. He becomes as giddy as a schoolboy and as generous as he'd been miserly--before his salvation. Both Scrooge and George are now joyful lunatics, running through town, shouting "Merry Christmas" to one and all. George now says "yes" to everything--to the reporters, the sheriff, the bank examiner, prison, etc. And at this point, the universe reciprocates George's willingness by having the money rain down like manna from Heaven--in the contributions of his friends to the rescue fund. While the bushels of money may seem crass and materialistic, they are actually tokens of love and thanks and goodwill--earned fully by George for his lifetime of service and sacrifice.

As much as *Wonderful Life* echoes the patriotic lessons of World War II, it is also as profoundly a spiritual tale of death and resurrection as Dante's *Divine Comedy*, or Christ's story or Dickens' *Christmas Carol*.

These psychological, philosophical, and religious undercurrents are threaded through Capra's film and I have explored them in my adaptation--but not as overtly as in this essay. Metaphor and language and character are employed artfully in the script to "feather in" the theme of this battle for George Bailey's soul. And it is the dramatic battle that lifts my *Wonderful Life* adaptation beyond a mere nostalgia-trip for fans of the film. The play must work on its own as drama in order to truly reach a live theatre audience, emotionally and symbolically through playing the subtext and not just the dialogue, sound effects, and music. Otherwise, one could merely show the film version.

That being said, my adaptation is still comical and full of invention in exploiting the stage medium as Capra's film, while also paying attention the themes and emotional nuances of the story.

Music

In drama, blocking and sound effects are motion and music is *e-motion*. Effective underscoring has a powerful effect on audiences. In scoring *Wonderful Life*, my accompanist/composer, Jonathan Green played a theatre-style organ--employing the unique registrations (organ drawbar settings) that made 1930s-1940s radio dramas so distinctive. Most of the show consists of bridge cues that shuttle us between Heaven and Bedford Falls, while commenting on the drama. These cues immediately make it clear where we are in the story--which is important with so many scene changes. They let the audience know that time and tone have changed--from Mr. Gower's store to the old Granville House to Ernie's cab to George emotional state as he loses his last chance at college or is peering into the oblivion of the river. In Martini's Tavern, an Italian accordion plays while George prays for help. In several cues, Jonathan employs a beat-up upright piano to render young Janie's shaky practicing and the bluesy barrelhouse atmosphere of Nick's Bar. In the finale, "Auld Lang Syne" is played on Janie's piano and then on the organ as an encore sing-along for the cast and audience.

SPECIAL NOTE: I've provided two different music cues of "Auld Lang Syne" to accompany the cast singing in the final scene; One is young Janie Bailey's shaky, but passable version of the tune. To me, having Janie accompany the others--badly--and their singing along, regardless of the quality, is an affirmation of making due with life's circumstances. However, I also provide a well-played version of the accompaniment, so you can choose between them.

Troupes that wish to have their own accompanist perform live can listen to the pre-recorded music tracks (available for a fee--contact Sales@RuyaSonic.com) and learn how to play in the style. The script even includes a listing of the organ registrations (drawbar settings) that your keyboardist could use to reproduce the correct timbre of theater organs--if they are using a Hammond organ or some simulator. Currently, we do not offer a printed musical score, but may do so in the future.

Sound Effects

Bells are central to this story and I use plenty of them as sound effects. The bells serve as punctuation and as a metaphorical "wake up call" to George--who's been lost in his dreams--and later his nightmares. The bell sound effects work their way through the many phone calls, door bells, cash register ka-chings, and finally to Zuzu's little Christmas tree bell as Clarence finally gets his wings.

There is also a great deal of background crowd sounds (also known as walla-walla) to paint the ice pond, boardroom, bank run, bars, crowds and party. In many scenes, the sound effects, voices, and music are layered together in a complex pattern that enhances the storytelling.

For example: In the courtship scene, Mary plays a noisy 78 RPM novelty record of "Buffalo Gals" that must compete with the telephone ringing, Mary's mother calling out, and George and Mary bickering. As the tension mounts and the courtship unravels, the cacophony heightens the drama--and when the two lovers break up, George noisily scratches the record in anger, as he tries to escape. This approach differs markedly from Capra's film version, but the tension contributed by the layering of voices, music, and SFX echo the turbulence going on within George and Mary--and for all the noise, the scene ends with Mary *whispering* "I know...". The sonic contrast underlines the peace and quiet that the lovers find in each other. Sound Effects are not merely noises to represent the reality of ice ponds and cars and crickets. They can serve to produce dramatic effects, as they do throughout my adaptation.

Similarly, the use of "Jimmy the Bird" (a repeated squawking voice in tandem with a bird-in-a-cage) lends humor to the establishment of Carter, the bank examiner--a scene that could have just been dull plot mechanics. (Try to create a bird puppet--or stick-driven marionette to squawk along with an unseen actor delivering Jimmy's lines.)

Another bit is to the use of an off-stage mic (mimicking the sound of a telephone voice) for Sam Wainwright, Mrs. Hatch, Mr. Potter and—most absurdly—Mary's burbling call to George, urging him to come home to their new house. (See the *Sound Design Notes* section of the Sound Effects appendix for a variety of ways to render this telephone voice effect.)

Sounds such as doors and dinner dishes, footsteps, the scratching record, cracking ice, and champagne toast will be produced by the off-stage SFX artist. Other sounds such as wind, Clarence's river splashing, cars, and harp glissandos are triggered from pre-recorded SFX tracks. I offer my own professionally designed SFX tracks for a one time fee. They (and the music tracks) can be downloaded as MP3 files.

Directorial Approach

Please be conscious that there is a ritual aspect to the production of *Wonderful Life*. I've seen theater audiences in tears as George despairs while trapped in Pottersville. His plea to live again is a highly emotional peak for the star and audience. I milk his subsequent joy at getting to "live again" by having him address his humble thanks and "Merry Christmases" to a Bedford Falls townscape situated out in the audience.

There are a number of metaphors I use in my interpretation of this material to fully evoke this ritual of sacrifice, death and rebirth and you should consider them in setting a tone for your production. First, I suggest you seek to convey an edge-of-the-seat quality by urging a vigorous delivery and slightly fast tempo.

Thematically, a fast tempo also has a purpose. This is a Christmas-themed show, of course. And Christmas celebrates the pending birth of a child and always carries anticipation and mystery, as does the unwrapping of a Christmas gift, and so too, the best ghost stories--which is what *Wonderful Life* really is. With that in mind, there should be surprise everywhere and you should endeavor to keep the audience always guessing "what's next," even though the storyline is familiar.

The second metaphor to pursue is the contrast of delight amidst awfulness--the bustling crowds despite the repeated crises--especially the use of walla-walla. The more exuberant and noisy—but at a controlled volume level—the better. Thematically again, there's a defiant mysticism about celebrating life on the shortest day of the year. The idea that hope can spring from such bleak surroundings is at the heart of Christmas--and Capra's fable.

Lastly, try to impart a gusto from the many "little people" of Bedford Falls and their grotesque counterparts in Pottersville. The actors will enjoy being able to portray characters who are sweet and then later sour. Have them do so with urgency—to underline the contrasting worlds on display here. George's loony joy at the end seems that much higher for all the frustration and suffering that preceded it.

Encourage cast and crew to dive headlong into their roles and leave behind the film's familiar portrayals. This adaptation is a re-invention of the film for the stage and as a stand-alone dramatic experience.

Preparation

The only other advice I could give regarding producing the program would be to ...

APPENDIX HAS BEEN TRUNCATED AT THIS POINT IN THE SAMPLE SCRIPT.

The full appendix runs 30 pages.

CASTING

_____	GEORGE BAILEY	Dreamer/Loan Officer (male)
_____	CLARENCE	Angel, Second Grade (male)
_____	SUPERINTENDENT	Boss of Angels (male/female)
_____	MARY HATCH BAILEY	George's Wife/Librarian (female)
_____	MR. POTTER	Warped, old financier (male)
_____	UNCLE BILLY	Absent-minded clerk (male)
_____	SAM WAINWRIGHT	Successful businessman (male)
_____	VIOLET BICK	Easy girl (female)
_____	POP BAILEY	George's father (male)
_____	MA BAILEY	George's mother (female)
_____	GOWER	Pharmacist (male/female)
_____	NICK	Ornery shareholder/bartender (male/female)
_____	ERNIE	Cab driver (male)
_____	OFFICER BERT	Local policeman (male)
_____	MARTINI	Italian café owner (male/female)
_____	YOUNG GEO. BAILEY	Boy, age 10 (male/female)
_____	ZUZU BAILEY	Girl, age 5 (female)
_____	TILLY	Loan office clerk (female)
_____	MRS. HATCH	Mary's mother (female)
_____	TOLL-TAKER	Toll-taker (male/female)
_____	CHARLIE	Difficult shareholder (male/female)
_____	MRS. DAVIS	Shareholder (female)
_____	EUSTACE	Loan office clerk (male/female)
_____	CHARLIE	Difficult shareholder (male/female)
_____	MRS. DAVIS	Shareholder (female)
_____	DR. CAMPBELL	Board President (male/female)
_____	JANIE BAILEY	Girl, age 8 (female)
_____	MR. WELCH	Irate husband (male)
_____	CARTER	Bank Examiner (male/female)
_____	JANIE BAILEY	Girl, age 8 (female)
_____	MR. WELCH	Irate husband (male)
_____	IMPATIENT NEIGHBOR	Impatient neighbor (male/female)
_____	SHERIFF	County Sheriff (male/female)
_____	BANK TELLER	Bank clerk (male/female)
_____	PETEY BAILEY	Boy, age 9 (male/female)
_____	RANDY	Shareholder (male/female)
_____	NOSEY NEIGHBOR	Impatient neighbor (male/female)
_____	EDDY	Shareholder (male/female)

EXTRAS: (a few of whom speak—but only as parts of a crowd)

YOUNG BOYS, TOMMY BAILEY (child)
 PEDESTRIANS, STREET CROWDS, VIOLET'S FELLAS
 PANICKING BANK CUSTOMERS, BUILDING & LOAN SHAREHOLDERS
 POTTER'S AIDE, NICK'S BOUNCER
 BAR PATRONS (NICE/NASTY)
 CHRISTMAS PARTIERS—in the final scene.

DOUBLING ROLES

Regarding casting, I've produced the show with a cast of 7 men and 4 women and also 8 men and 3 women. However, plenty of roles can be played by either men or women--as is indicated--so you may mix and match as needed.

Please note, that unlike some playwrights, I have no problems with you changing genders of characters (or deleting scenes or lines.)

Here's one way of splitting up roles.

--ACTOR-- GEORGE BAILEY	Dreamer/Loan Officer (male)
--ACTOR-- CLARENCE	Angel, Second Grade (male)
--ACTRESS-- MARY HATCH BAILEY	George's Wife/Librarian (female)
--ACTOR OR ACTRESS-- SUPERINTENDENT CARTER	Boss of Angels (male/female) Bank Examiner (male/female)
--ACTOR-- UNCLE BILLY TOLL-TAKER	Absent-minded clerk (male) Toll-taker (male/female)
--ACTOR-- MR. POTTER OFFICER BERT EDDY	Warped, old financier (male) Local policeman (male) Shareholder(male/female)
--ACTOR-- ERNIE GOWER DR. CAMPBELL MARTINI CHARLIE	Cab driver (male) Pharmacist (male/female) Board President (male/female) Italian café owner (male/female) Shareholder (male/female)
--ACTOR-- POP BAILEY YOUNG GEORGE BAILEY EUSTACE MR. WELCH PETEY BAILEY RANDY	George's father (male) Boy, age 10 (male) Loan office clerk (male/female) Irate husband (male) Boy, age 9 (male/female) Shareholder (male/female)

--ACTOR--

SAM WAINWRIGHT	Successful businessman (male)
HARRY BAILEY	George's younger brother
NICK	Ornery shareholder/bartender
SHERIFF	County Sheriff (male/female)

--ACTRESS--

VIOLET BICK	Easy girl (female)
MRS. HATCH	Mary's mother (female)
ZUZU BAILEY	Girl, age 5 (female)
MRS. DAVIS	Shareholder (female)

-- ACTRESS--

MA BAILEY	George's mother (female)
COUSIN TILLY	Loan office clerk (female)
JANIE BAILEY	Girl, age 8 (female)
BANK TELLER	Bank clerk (male/female)
IMPATIENT NEIGHBOR	Impatient neighbor (male/female)
MRS. THOMPSON	Shareholder (female)

CASTING MONOLOGUES: “It’s A Wonderful Life”

Not all roles are represented here, but auditions using these monologues should indicate which actors are best suited for all the roles in the play.

To prepare for the audition, select a character or two and read their lines to yourself several times, both silently and aloud. Try several interpretations or styles of delivery. Since actors can often play several parts, try auditioning using different voices or accents for the various roles.

SUPERINTENDENT ANGEL: This is the story of George Bailey--an ordinary man who lives in Bedford Falls, New York. But George Bailey--more than anything--wanted to see the world--the exciting world that lay somewhere beyond his home town. George had big dreams. But also big responsibilities. Of course, sometimes the two don't exactly fit together. Sometimes happiness is not over the rainbow, but right under your nose. However, our story doesn't begin in Bedford Falls. In fact, it doesn't begin anywhere in this world...

GEORGE BAILEY 1: What did I wish for, Mary? Oh... I don't know... Hmmm... Not just one wish, a whole hatful of 'em. Y'see... I'm leaving this crummy little town. I want to see the world! Italy! Greece! The Parthenon! The Coliseum! And that's just this summer!

GEORGE BAILEY 2: Now, wait a minute! Why my father ever started this penny-ante Building and Loan, I'll never know. But just remember this, Mr. Potter! That... “rabble”... you're talking about... Well, they do most of the working and paying... and living and dying in this community. Is it too much to have them work and pay and live and die in a couple of decent rooms with a bath...? Anyway, my father didn't think so! People were human beings to him! But to you--a warped, frustrated, old man--they're cattle!

MARY HATCH BAILEY: (CONCERNED) What's the matter, George? You haven't said a word since you came home! Zuzu's got a little temperature. The doctor said it was nothing serious. (PAUSE) Why are you shouting? George! Whatever's wrong with you? Must you torture the children too?

VIOLET BICK: George Bailey... Have you lost your mind? (LOUDER) "Walk through the grass?" It must be ten miles to the falls! You expect me to go swimming in this? What's with you, George? For a guy who wanted to sail around the world, you don't seem to have been around the block!

NICK: (FED UP) Listen, "Clarence." We serve hard liquor here for men who want to get drunk quick. If that's not good enough for you, perhaps I could "convince" you otherwise! (CALLS OUT) Bill! Get these two outta here! Out! Out! Out!

CLARENCE: (SIGHS) Looking for "Bailey Park," George? As you can see... It's a cemetery... Martini's buried here.... the little Blaine girl... your father... and... right next to him... Harry. Your little brother fell through the ice... and was drowned at the age of nine! Strange, isn't it? Each man's life touches so many other lives. Y'know, George... You really had a wonderful life.

THE SAMPLE SCRIPT APPENDIX HAS BEEN TRUNCATED AT THIS POINT

The full casting monologue section runs 4 pages.

Using Pre-Recorded Sound Effects Tracks for *It's a Wonderful Life* by Tony Palermo (www.ruyasonic.com)

NOTE: A specially prepared collection of sound effects tracks is available from Sales@RuyaSonic.com. The tracks can be downloaded as MP3 files from a special web page--and burned to CD or triggered from a computer, MP3 or SD chip player.

The pre-recorded sound effects are to be triggered from a playback device—CD player, computer, MP3 player, sampler keyboard, etc. These sounds include crickets, cars, splashing water, clocks, harp glissandos, traffic and wind.

Review the Pre-Recorded SFX Cue List where you will find each pre-recorded SFX track listed by the page and cue number where it occurs in the script (EXAMPLE: “P04-C06” indicates “Page 4, Cue 06”). Mark your script with the Track number (1 to 24) to be played at that point. Leave space to also mark a volume level for each track—in pencil—as the director may change levels over the course of rehearsal. Go through the script and listen to each SFX track. Know the SFX cues well, so you don't cut them off too early. In some cases, you will have to fade them out or crossfade between two tracks (a cab driving and a cab pulling over).

Please note that some SFX tracks will be played at the same time as the music cues—and thus will require balancing the volume levels, as well as considering the level of the actors' voices.

Some theaters use slow-to-engage DVD players to trigger music or sound design tracks, but you should make sure the playback devices can quickly play the tracks as scripted. I recommend using DJ-style devices since they respond instantly to button pushes. If your playback devices take a while to actually play the tracks, you should notate on the script exactly when to trigger a track to have it play in sync with the actors' dialogue reaching the point where the cue should play. Depending upon the response time of your playback gear, this could be earlier than indicated in the script.

Ideally the playback device should ...

THE SAMPLE SCRIPT APPENDIX HAS BEEN TRUNCATED AT THIS POINT

The full appendix runs 30 pages.

Pre-Recorded Sound Effects Cue List for *It's A Wonderful Life*

NOTE: A specially prepared collection of sound effects tracks is available from Sales@RuyaSonic.com. The tracks can be downloaded as MP3 files from a special web page--and burned to CD or triggered from a computer, MP3 or SD chip player.

Use a pencil--not a pen--to write in the mixer volume settings for each cue. Note: that these settings may change over the course of rehearsals and performances. You may need to adjust your mixer settings before triggering each cue.

Track	Volume	Page-Cue	Description
01		P04-C04	Ice Cracks, splashes into ice pond
02		P05-C01	Gower's phone rings (3X) – can be done live, also
03		P12-C06	Crickets #1
04		P14-C11	Distant window shattered by rock #1
05		P15-C05	Distant window shattered by rock #2
06		P27-C01	Downtown Bedford Falls (Traffic)
07		P30-C04	Crickets #2
08		P33-C01	“Buffalo Gals” 78RPM record
09		P33-C06	Mary's phone – (20X) – can be done live, also
10		P38-C01	Cab driving #1
11		P39-C07	Cab pulls over
12		P43-C08	Uncle Billy's phone – (1-1/2X) - can be done live
13		P50-C09	Office phone – (1-1/4X) - can be done live
14		P05-C01	Bailey's phone rings (3X) - can be done live
15		P78-C05	Clarence jumps in river, splashes around
16		P79-C01	George jumps in river, splashes around
17		P82-C10	Magical harp glissando—UP
18		P87-C01	Wind #1
19		P88-C06	Downtown Pottersville (Traffic)
20		P90-C01	Interior of cab driving #2
21		P94-C10	Wind #2 (Cemetery)
22		P99-C01	Police gunshots (2X) – off-stage action
23		P99-C04	Wind #3 (Bridge)
24		P100-C02	Magical harp glissando—DOWN

TELEPHONE RINGS:

Throughout the script, several telephone rings are required (from 1920s to 1940s phones.) While I provide pre-recorded tracks to do this, for timing purposes, I suggest using a live ringing phone (bell) . You can use a typical Model 500 style phone (available 1947-1980s) for even the cues specifying a Candlestick, Model 200 or Model 300 phone. The Model 500 phones can be found at flea markets or on e-bay.

THE SAMPLE SCRIPT APPENDIX HAS BEEN TRUNCATED AT THIS POINT

The full appendix runs 30 pages.

Sound Design Notes

by Tony Palermo (www.ruyasonic.com)

You will need to provide some vintage telephone rings—preferably live—throughout the show. The script also requires that off-stage actors deliver live dialogue in interaction with on-stage actors. Set up a microphone off-stage for the actors to use. Using pre-recorded voices will not work—due to the interplay and timing required—especially due to laugh lines. Below is advice on how to render the proper sound quality for the telephone voices.

TELEPHONE VOICE EFFECTS:

There are several scenes with through-the-phone voices (Sam Wainwright's call to Mary, Mr. Potter's call to George and Mary's Call to George). For these lines, you'll need to simulate the tinny tone of a telephone handset's through-the-earpiece sound. Set up a microphone off-stage— in the wings, so the actor on the distant end of the call can see and interact with the on-stage actors. There are several ways to achieve this phone voice effect.

The Cup Method:

One easy version can be produced by taking a coffee mug, paper cup, or tall drink glass and holding it up to the side of your mouth while you speak into a regular microphone. You have to play with the positioning a bit to get the right balance of full voice and phone-voice. Garrison Keillor's actors on the radio variety show, *Prairie Home Companion*, use this technique. The sound quality only *suggests* the phone and our imaginations let it BE a phone caller. It's a testament to radio drama's power of suggestion.

The EQ-it-to-Heck Method:

A not too bad electronic method uses a standard microphone run through a mixer board that cuts out all frequencies under 300 Hz and over 3000 Hz—but not all mixers can cut so specifically, nor as deep as is needed. Like the cup method, this equalization tweaking method only *suggests* a voice over the phone.

There are also computer "plug-in" effects out there that use this EQ technique, but they lack the slight distortion and thus, the intimacy of a real telephone. Also, those plug-ins won't work in real time for a stage show. I've seen some engineers use a beat up old microphone and run it through an electric guitar distortion pedal and then EQ it severely, but that's expensive and not entirely convincing. The distortion pedal trick also tends to feed back easily in live situations.

The Filter Mic Method:

The professional way to render this sound is to use a telephone filter mic. I make "filter" microphones out of 1960s telephone parts. They sound exactly like a phone--because they *ARE* phones--with both the tinny tone and slight distortion. You could do-this-yourself by cannibalizing old telephones and figure out how to wire them up and mount them in some housing, but I do that and sell them as a sideline to my radio drama/sound design work.

I've used my "Go-Filter" mics on radio drama shows for years. They don't hum, don't feedback, don't have problems with popping P's, don't pick up "bleed" from actors NOT on mic. While my mic's housing is steel, the nylon face plate allows actors to produce the hang-up clicks you hear through the line by tapping on the face plate with a fingertip or clicking a tongue near the mic. The face plate is also easily wiped clean, for good hygiene. They are useful for any drama that needs telephone voices or over-the-radio voices. The Go-Filter (as in "gefilte" fish) mics also get past airport security with no hassles. I travel with them all the time.

For information on Go-Filter mics, see www.ruyasonic.com/go-filter-mic.htm

Music for *It's a Wonderful Life*
by Tony Palermo (www.ruyasonic.com)

LIVE VS. PRE-RECORDED MUSIC:

Some troupes may use the pre-recorded radio-theatre organ and piano music cues I offer (contact: Sales@RuyaSonic.com for more information) or they may opt for a live keyboardist. The music cues can be “beds”--which play underneath dialogue, or “bridges”--which play between scenes and fade under the new scene’s dialogue, or as “source” music which is supposedly played by either musicians or a phonograph within the scene--often a bar or party. The engineer’s task here is to mix the music with the voices and sound effects so the volume level of the three elements is properly balanced. Generally, the music will need to fade as the dialogue begins—unless the script indicates otherwise, such as:

LET CUE FINISH

or PLAYS UNDER ENTIRE SCENE

or MUSIC CUTS ABRUPTLY at a certain line of dialogue.

If your troupe chooses to use the pre-recorded music tracks, a technician will be triggering those tracks from a playback device--an audio CD player, MP3 player, or computer. The audio tech will need to be able to clearly hear the actors’ dialogue and sound effects, so as to trigger their music cues at the appropriate time.

Some cues are triggered quickly in succession, such as where one scene ends with musical punctuation and the next begins with its own musical motif--for example, the many transitions from Bedford Falls to Heaven. You may find it useful to employ TWO playback devices--both loaded with the exact same tracks--and trigger one after the other or even crossfade between the two.

Some theaters use slow-to-engage DVD players to trigger music or sound design tracks, but you should make sure the playback devices can quickly play the tracks as scripted. I recommend using DJ-style devices since they respond instantly to button pushes. If your playback devices take a while to actually play the tracks, you should notate on the script exactly when to trigger a track to have it play in sync with the actors’ dialogue reaching the point where the cue should play. Depending upon the response time of your playback gear, this could be earlier than indicated in the script.

You may want to investigate using a computer-based cue triggering system, one that is similar to the many computer-based light cueing systems in use in many theaters. For PCs, look into Baxel Data’s Cue Player Premium - <http://www.baxeldata.com/cueplayerprem.html> . For Macs, look into Cricket - <http://cricketsound.com> These sophisticated programs are useful of any theatre playback needs—not just for doing radio-on-stage shows.

If a live keyboardist will be used, they should familiarize themselves with the unique concepts of how...

THE SAMPLE SCRIPT APPENDIX HAS BEEN TRUNCATED AT THIS POINT

The full appendix runs 30 pages.

Pre-Recorded Music cues for *It's A Wonderful Life*

NOTE: A specially prepared collection of pre-recorded music tracks is available from Sales@RuyaSonic.com. The tracks can be downloaded as MP3 files from a special web page--and burned to CD or triggered from a computer or MP3 player.

Use a pencil--not a pen--to write in the mixer volume settings for each cue. Note: that these settings may change over the course of rehearsals and performances. You may need to adjust your mixer settings before triggering each cue.

Track	Volume	Page/Cue	Description
1.		P01-C01	(OPTIONAL) Overture
2.		P02-C01	(BED) "Wonderful Life Intro"
3.		P02-C03	(BED) "Heavenly" #1
4.		P04-C11	(BRIDGE) "Gower's Sad Drugstore"
5.		P06-C08	(BED) "Tender Moment"
6.		P06-C13	(BRIDGE) "Rip to Heavenly" #2
7.		P11-C08	(BED) "Heavenly" #3
8.		P12-C05	(BRIDGE) Last 2 Bars of "Buffalo Gals" setup
9.		P17-C14	(BRIDGE) "Tragic" into "Heavenly" #4
10.		P23-C12	(BRIDGE) "Oh Well" segues to "Heavenly" #5
11.		P26-C16	(BRIDGE) "Downtown Bedford Falls"
12.		P30-C03	(BRIDGE) "From Violet to Mary"
13.		P37-C01	(BED) "Wrenching"
14.		P37-C07	(BED) "Heavenly" #6
15.		P37-C13	(BRIDGE) "Wedding March Taxi"
16.		P40-C02	(BED) "Act 1 Outro"
17.		P41-C01	(BED) "Act 2 Intro"
18.		P41-C02	(BED) "Heavenly" #7
19.		P49-C13	(BED) "Time Passing"
20.		P52-C08	(BRIDGE) "Bride" to "Heavenly" #8
21.		P56-C03	(BRIDGE) "Indignant" to "Sleepy"
22.		P57-C11	(BRIDGE) "Baby" to "Heavenly" #9
23.		P58-C08	(BED) "War Montage"
24.		P63-C05	(BRIDGE) "God Rest Ye Merry Gentlemen" - ends sourly
25.		P65-C02	(BRIDGE) "Lost" to "Heavenly" #10
26.		P66-C09	(BRIDGE) "Desperate" -- Let it Finish
27.		P67-C01	(SOURCE) Janie Piano Practice - #1 - "Hark the Herald Angels Sing"
28.		P67-C05	(SOURCE) Janie Piano Practice - #2 - "Hark the Herald Angels Sing"
29.		P70-C03	(SOURCE) Janie Piano Practice - #3 - "Hark the Herald Angels Sing"
30.		P71-C02	(BRIDGE) "Troubled"
31.		P73-C12	(BRIDGE) "Cruel" to "Heavenly" #12
32.		P74-C06	(SOURCE) "Santa Lucia" on accordion--gets abruptly stopped
33.		P76-C10	(BRIDGE) "Alone" to "Heavenly" #13
34.		P77-C03	(BRIDGE) ACT 2 Outro --ends in suspense chord
35.		P78-C01	(BED) "Act 3 Intro/"Dire Bridge"

36.		P83-C09	(SOURCE) “Juke Joint Jingle Bells”--under entire scene
37.		P88-C05	(SOURCE) “Pottersville Streetscene”--under entire scene
38.		P89-C13	(BRIDGE) “I Know That Girl”
39.		P90-C14	(BRIDGE) “Empty Granville House”
40.		P92-C09	(GLISSANDO UP) “Magical Help”
41.		P92-C14	(BRIDGE) “Escape” to “Mean Mother”
42.		P94-C07	(BED) “Shattered” to “The Cemetery”
43.		P97-C03	(BRIDGE) “Lightly” to “Old Maid”
44.		P99-C02	(BED) “Lynch Mob” to “Redemption”
45.		Q101-C06	(BED) “Organ Hark The Herald Angels Sing”
46.		Q105-C09	(BED) “Piano Auld Lang Syne” – Janie playing
47.		Q105-C10	(BED) “Piano Auld Lang Syne” – Regular playing (OPTIONAL)
48.		Q107-C03	(BED) “Organ Auld Lang Syne” – Chorus only
49.		Q108-C01	(BED) “Organ Auld Lang Syne” – Verse & 2 choruses (OPTIONAL)

All tracks have 8 seconds of silence tacked onto the end, to allow you time to pause the playback device before the next track would begin to play.

NOTE: This list assumes you'll have someone dedicated to triggering just the pre-recorded music tracks. However, if you are also using the pre-recorded SFX cues, you may want to combine the two sets of cues on your playback devices (CD, SD, MD or computer using MP3s). For that, you'd want to have the cues sequenced in Page-and-Cue order. You can just copy both sets of cues to a folder or CD burning queue and then sort them by name--which begins with page # and cue #.

Advice for Live Keyboardists for *It's a Wonderful Life*

by Tony Palermo (www.ruyasonic.com)

If your troupe chooses to have a live keyboardist accompany the drama, I would suggest you primarily use an organ as this adds a 1940s radio dramas touch to the production. The characters would have been listening to radio dramas and here, their life has become one. The organ was a “one man orchestra” capable of producing a wide variety of timbres. It was particularly well-suited dramas because of its ability to sustain notes under the dialogue. Using only a piano may be too “percussive” to underscore dialogue—consequently a piano may be limited to merely “bridging” between scenes.

However, there are portions of this adaptation of *Wonderful Life* that call for pianos--but only as “source” music occurring in the location a scene is set in. These are for 8-year old Janie Bailey practicing “Hark The Herald Angels Sing,” a bluesy, barrelhouse piano played in Nick’s Bar, and “Auld Lang Syne” played on Janie’s piano in the party scene at the end. All these scenes call for a slightly out-of-tune piano sound, since neither the modest Bailey household nor the roughneck bar would have fancy grand pianos. On more scene--Martini’s Italian Tavern--uses an accordion, but that can be rendered with a piano if you have no real accordion, or accordion sound on your keyboard.

In reproducing the sound of organs used in 1940s radio shows, please note that they ranged from the brands Thomas and Hammond to small Wurlitzer organs. Many modern synthesizer/sampler keyboards can emulate these sounds. However, most synth organ emulations are of the familiar Hammond B-3 model, and that instrument was only introduced in 1955, so its characteristic sounds wouldn’t have been used in a 1940s radio drama. However, it is possible to set a B-3, or modern clone to emulate the organs used in Golden Age radio. This would involve setting the drawbars for the two manuals in unusual registrations. (For information about organ registrations and drawbars see: http://en.wikipedia.org/wiki/Hammond_organ#Drawbars) Native Instruments’ “B4” is a marvelous computer-based Hammond organ emulation that runs on PCs or Macs. You could use this program via a laptop as a sound source to be triggered from any MIDI keyboard. It has the ability to set your drawbars to the unique registrations used by vintage radio drama and theatre organists. See: <http://www.native-instruments.com/index.php?id=b4ii> for more info on the “B4” organ.

To hear a modern example of Golden Age organs--played in the radio drama style, listen to the short MP3 clip *Life’s Little Ups & Downs* at www.ruyasonic.com/downloads.htm

In seeking to accompany your troupe’s production of *Wonderful Life*, you may want to listen to ...

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The full appendix runs 30 pages.

Listed below are the drawbar--and some vibrato, chorus, and rotating Leslie speaker)--settings for the radio soap opera sound. If your modern keyboard allows you to vary its drawbar settings, you can approximate the sounds--and come up with variations to suit the needs of the show.

Radio Soap Opera Organ Registrations

Registration	Name
00 8703 004 (Vibrato 3, Chorus 3 - fast Leslie)	Soap Opera #1
60 2584 878	Soap Opera #2

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Theatrical Organ Registrations

Here are typical drawbar settings used to reproduce the sound of theater-organs, which are far closer to the timbres of radio drama organs than the familiar rock, jazz and gospel settings in use since the 1950s.

Upper Manual	
Registration	Name
-- ---- --	Cancel
00 8740 000	French Horn 8'
00 8408 004	Tibias 8' & 2'

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Settings for “It’s A Wonderful Life”

The stage is envisioned as being divided into three areas.

- 1) The apron—serving as sidewalk or street—and other brief settings. At extreme Stage-Left there is “Heaven”—an area that is lit.
- 2) A room Stage Left—set as various offices, living rooms, and taverns
- 3) A room Stage Right—set as various offices, dining room, parlor and porch.

A Listing of Sets—with a unique ID for sets and indication that certain sets are reused.

Unique Set ID	Act/Scene	Description
	ACT 1	
1	Scene 1	Ext. Heaven - Day
2	Scene 2	Int. Gower’s Drug Store - Day (May 1919)
	Scene 3	Ext. Heaven - Seconds Later [Reused]
3	Scene 4	Int. Bailey Dining Room - Evening (June 1928)
	Scene 5	Ext. Heaven - Seconds Later [Reused]
4	Scene 6	Ext. Sycamore St. Sidewalk - Night
5	Scene 7	Ext. Heaven - Seconds Later [Reused]
6	Scene 8	Int. Board Room - Day (October 1928)
7	Scene 9	Int. Loan Office - Immediately
	Scene 10	Ext. Heaven - Seconds Later [Reused]
	Scene 11	Int. Bailey Dining Room - Night (June 1932) [Reused]
	Scene 12	Ext. Sidewalk - Night (Minutes Later - June 1932) [Reused]
8	Scene 13	Ext. Mary’s Front Walk - Night (Minutes Later - June 1932)
9	Scene 14	Int. Mary’s Parlor - Immediately
	Scene 15	Ext. Heaven - Seconds Later [Reused]
10	Scene 16	Int. Ernie’s Cab - Seconds Later (October 1932)
	ACT 2	
	Scene 1	Ext. Heaven – Day [Reused]
11	Scene 2	Int. Loan Office - Day (October 1932)
	Scene 3	Int. Main Loan Office - Seconds Later (October 1932) [Reused]
	Scene 4	Int. Main Loan Office - Five Hours Later (October 1932) [Reused]
	Scene 5	Ext. Heaven - Seconds Later [Reused]
12	Scene 6	Int. Potter’s Private Office – Night (June 1934)
	Scene 7	Int. Granville House Living Room - Night (June 1934)
	Scene 8	Ext. Heaven - Seconds Later [Reused]
	Scene 9	Int. Loan Office/Lobby - Day (12/24/1945) [Reused]
13	Scene 10	Int. Bank Lobby - At Same Time [Reused]
	Scene 11	Ext. Heaven - Seconds Later [Reused]
	Scene 12	Ext. Street Outside The Bank - Minutes Later (12/24/1945)
14	Scene 13	Int. Granville House Living Room (12/24/1945 At 6 P.M.) [Reused]
	Scene 14	Int. Potter’s Office - Minutes Later (12/24/1945) [Reused]
	Scene 15	Ext. Heaven - Seconds Later [Reused]
15	Scene 16	Int. Martini’s Cafe - Seconds Later (December 24, 1945)
	Scene 17	Ext. Heaven - Seconds Later [Reused]
	ACT 3	
16	Scene 1	Ext. Toll Bridge - Night (12-24-1945)
17	Scene 2	Int. Toll-Taker’s Shack - Minutes Later (12/24/1945)
	Scene 3	Int. Nick’s Bar – Night - Minutes Later (December 1945) [Reused]
	Scene 4	Ext. Street Outside Nick’s - Minutes Later (December 1945)
	Scene 5	Ext. Pottersville Main St. - Seconds Later (December 1945)

	Scene 6	Int. Ernie's Cab - Night - Seconds Later (December 1945) [Reused]
	Scene 7	Int. Empty Granville House - Minutes Later (December 1945) [Reused]
18	Scene 8	Ext. Ma Bailey's Porch - Minutes Later (December 1945)
19	Scene 9	Ext. Cemetery - Minutes Later (December 1945)
	Scene 10	Ext. Library Sidewalk - Minutes Later (December 1945)
	Scene 11	Ext. Toll Bridge - Minutes Later (December 1945) [Reused]
	Scene 12	Ext. Old Granville House - Minutes Later. (12/24/1945) [Reused]

PROP LISTING

HERO PROPS:

- [] Clarence's hardback copy of Twain's "The Adventures of Tom Sawyer"
- [] Gower's candlestick-phone
- [] Gower's telegram
- [] Gower's whiskey bottle and glass
- [] Glass vial of pills
- [] George's suitcase
- [] Gavel
- [] Candlestick or Model 202 phone for Mary's house (in the 1920s)
- [] George's hat (which he leaves at Mary's house momentarily)
- [] Jimmy, the bird – [A puppet or dummy with a "talking" beak]
- [] Candlestick phone for Building & Loan (in the 1920s)
- [] Model 202 or 300 for Building & Loan office (in 1930s-40s)
- [] Model 300 for Mr. Potter's office (in the 1940s)
- [] Model 202 or 300 for Granville House (in 1930s-40s)
- [] Envelope of cash—Honeymoon fund.
- [] Lobby clock
- [] Manual typewriter
- [] Uncle Billy's ledger book
- [] Uncle Billy's string
- [] Uncle Billy's newspaper, money envelope, bank book, deposit slip.
- [] George's life insurance policy
- [] Zuzu's bell on the Christmas tree (also needed for SFX)
- []
- []
- []
- []
- []

SETTING PROPS:

- [] Hydrangea bush (for Mary to hide behind)
- [] Birdcage for Jimmy, the bird
- [] Wall clock for Savings & Loan office lobby—changes to 6 p.m.
- [] Sign: Pottersville City Limits
- [] Sign: Ma Bailey's Boarding House
- []
- []
- []
- []
- []