

IT'S A WONDERFUL LIFE: A LIVE RADIO PLAY

Audition Instructions

Auditions on Friday, 10/28 will be held at:

The Kids Unlimited Studios

6066 N Oracle Rd, Tucson, AZ 85704

Please arrive before your audition slot to sign in and bring a picture and resume stapled together.

FOR CHILD ROLES: Please sing a holiday or Christmas song of your choice (32 bars). Bring sheet music marked and in the appropriate key, an accompanist will be provided.

If called back for ZUZU, please prepare the ZUZU scene.

FOR ADULT ROLES: For the initial call, please sing a holiday or Christmas song of your choice (32 bars). Bring sheet music marked and in the appropriate key, an accompanist will be provided.

Also, prepare "SIDE #1" for the character you most connect with or wish to be considered for.

-For the role of **CAMMIE** (the Jingle singer), please sing a holiday or Christmas song of your choice and bring your book of music. Also, please prepare the **SALLY #1** side.

-For the role of **OSCAR** (Stage Manager), please prepare the **FREDDIE #1** side.

If you are called back, please prepare the other material in the packet.

Thanks!

-Saguaro City Music Theatre

SALLY #1 READ MARY

CLARENCE. So, George walked Mary home. Is that important, Joseph?

JOSEPH. I'd say it is. Because even though Mary lived only four blocks away, it took them two hours to get there.

GEORGE & MARY. (*Singing:*) BUFFALO GALS WON'T YOU
COME OUT TONIGHT,
COME OUT TONIGHT, COME OUT TONIGHT
BUFFALO GALS WON'T YOU COME OUT TONIGHT
AND DANCE BY THE LIGHT OF THE MOON

(*They laugh.*)

GEORGE. Hot Dog, oh boy, just like an organ, gee whiz!

MARY. Beautiful!

GEORGE. You know something, if it wasn't me talking, I'd say you were the prettiest girl in town.

MARY. Well, why don't you say it?

GEORGE. I don't know. Maybe I will. How old are you anyway?

MARY. Eighteen.

GEORGE. Eighteen?!

MARY. Too young or too old?

GEORGE. Oh, no. Just right. Your age fits you... Hey, look where we are.

MARY. Oh, the old Granville house.

GEORGE. Yeah, I got to throw a rock.

MARY. Oh, no, don't. I love that old house.

GEORGE. Well no, don't you know about deserted houses, you make a wish and then throw a rock.

MARY. But George, it's such a lovely old place. I wish I lived there.

GEORGE. In there? I wouldn't live there if I was a ghost. Now watch, watch this.

START

T

(SFX: Glass breaks.)

GEORGE. How 'bout it, huh? Pretty good shot, huh? Broke a window, huh!

MARY. What's your wish, George?

GEORGE. Well, not just one wish. A whole hatful, Mary. I'm shaking the dust of this crummy little town off my feet and I'm going to see the world. ~~Italy, Greece, the Parthenon, the Colosseum. Then I'm coming back here and go to college and see what they know...and then I'm going to build things. I'm gonna build air fields. I'm gonna build skyscrapers a hundred stories high. I'm gonna build bridges and highways. And then I'm gonna... Hey, what...are you gonna throw a rock too?~~

(SFX: Glass breaks.)

GEORGE. Hey that's pretty good. What'd you wish for Mary?

MARY. Oh no. If I tell you, it may not come true.

GEORGE. Hey, hey Mary... C'mon, what do you want huh? Do you want the moon? All you gotta do just say the word now...

END

MARY. Okay, the moon. I'll take it. And then what?

GEORGE. Then what? I'll throw a lasso around it and pull it down. Then you could swallow it and it'd all dissolve, see? And the moonbeams'd shoot out of your fingers and toes, and the ends of your hair and the... — Am I talking too much?

OLD MAN COLLINS. Yes!! Why don't you kiss her instead of talking her to death?

GEORGE. Who's that?

MARY. Old Man Collins on his front porch.

OLD MAN COLLINS. Aw, youth is wasted on the wrong people!

(SFX: A door opens and slams.)

GEORGE. Hey, hey, hold on. Hey, mister, come back out here and I'll show you some kissing that'll put hair back on your head! You come back out here and —

JACK #2 READ GEORGE

SALLY #2 READ MARY

34

Joe Landry

START

(MUSIC: Transition / Underscoring.)

(SFX: Crickets chirp.)

MARY. Hello, George.

GEORGE. Hello, Mary. I just happened to be passing by.

MARY. Your mother just phoned and said you were on your way over to pay me a visit.

GEORGE. My mother just called you? Well, how did she know?

MARY. Well...

GEORGE. I didn't tell anybody. I just went for a walk and happened to be passing by... What do you... Went for a walk, that's all. When did you get back?

MARY. Tuesday... Would you like to come in?

GEORGE. Well, I guess, since I'm here.

(SFX: Door opens, closes.)

GEORGE. Say, where'd you get that dress?

MARY. Do you like it?

GEORGE. It's all right. I thought you'd go back to New York with Sam and Francie and the rest of them.

MARY. Oh, I worked there a couple of vacations, but I don't know... I guess I was homesick.

GEORGE. Homesick for Bedford Falls?

MARY. Yes, and my family and...oh, everything. Would you like to sit down?

GEORGE. All right, for a minute. I still can't understand it though. You know I didn't tell anybody I was coming here.

MARY. Would you rather leave?

GEORGE. No, I don't want to be rude.

MARY. It was nice about Harry and Ruth, wasn't it?

GEORGE. Oh...yeah, yeah. That's all right.

MARY. Don't you like her?

GEORGE. Well, of course I like her. She's a peach.

MARY. Ohhh. It's just marriage in general you're not enthusiastic about, huh?

GEORGE. No. Marriage is okay for Harry, and Sam Wainwright, and you.

MRS. HATCH. Mary! Mary! Who's out there with you?

MARY. It's George Bailey, mother.

MRS. HATCH. George Bailey! What does he want?!

MARY. I don't know. What do you want, George?

GEORGE. Me? Not a thing. I just came in to get warm.

MARY. (To MRS. HATCH:) He's making violent love to me, Mother!

MRS. HATCH. You tell him to go right back home, and don't you leave the house, Sam Wainwright promised to call from New York tonight, didn't he?

GEORGE. Your mother needn't— You know I didn't come here for—to...to...

MARY. What did you come here for?

GEORGE. I don't know. You tell me. You're supposed to be the one who has all the answers. You tell me!

MARY. Oh, why don't you go home?!

END **L** GEORGE. That's where I'm going! I don't know why I came here in the first place!

(SFX: Telephone ring.)

MRS. HATCH. Mary! The telephone! It's Sam!

MARY. I'll get it. (On phone:) Hee-haw! Hello, Sam, how are you?

SAM. Aw, great. Gee, it's good to hear your voice again.

SALLY #3

READ YOUNG MARY

LANA #3

READ YOUNG
VIOLET

16

Joe Landry

YOUNG GEORGE. I'm coming, Harry. Make a chain, gang! A chain!

CLARENCE. So his brother fell through the ice. But George saved him.

JOSEPH. Yes, Clarence. And ever since George has had a bad ear. All that icy water, you understand...

CLARENCE. Bad ear, yes sir.

JOSEPH. The other event came a few months later. George took an after school job at Old Man Gower's drug store.

(SFX: Door with bell opens and shuts.)

YOUNG GEORGE. It's me, Mr. Gower. George Bailey.

GOWER. You're late.

YOUNG GEORGE. Yes, sir.

YOUNG VIOLET. Hello, George. 'Lo, Mary.

YOUNG MARY. Hello, Violet.

YOUNG GEORGE. Two cents worth of shoelaces, Violet?

YOUNG VIOLET. Mary was here first.

YOUNG MARY. I'm still thinking.

YOUNG GEORGE. Shoelaces?

YOUNG VIOLET. Please, Georgie. *(To MARY:)* I like him.

YOUNG MARY. You like every boy.

YOUNG VIOLET. What's wrong with that?

YOUNG GEORGE. Here you are.

YOUNG VIOLET. Bye, Georgie. See ya later, Mary.

(SFX: Door with bell opens and shuts.)

YOUNG GEORGE. Made up your mind yet, Mary?

YOUNG MARY. I'll take chocolate.

START

YOUNG GEORGE. With coconuts?

YOUNG MARY. I don't like coconuts.

YOUNG GEORGE. You don't like coconuts! Say, brainless, don't you know where coconuts come from? Lookit here—from Tahiti—Fiji Islands, the Coral Sea!

YOUNG MARY. What's that you've got there? A new magazine! I never saw it before.

YOUNG GEORGE. Of course you never. Only us explorers can get it. I've been nominated for membership in the National Geographic Society. Let me get your ice cream.

(SFX: Ice cream noises.)

END

L YOUNG MARY. Is this the ear you can't hear on? George Bailey, I'll love you till the day I die.

YOUNG GEORGE. I'm going out exploring some day, you watch. And I'm going to have a couple of harems, and maybe three or four wives. Wait and see.

(YOUNG GEORGE whistles "Buffalo Gals.")

GOWER. George! George!

YOUNG GEORGE. Yes, sir.

GOWER. You're not paid to be a canary!

YOUNG GEORGE. Yes, sir.

YOUNG MARY. Goodbye, George.

YOUNG GEORGE. Goodbye, Mary.

(SFX: Door with bell opens and shuts.)

(SFX: Opening up telegram.)

CLARENCE. What was that piece of paper George just picked up?

JOSEPH. It's a telegram for Mr. Gower. He found out this morning that his son died of influenza.

CLARENCE. Oh, awful.