

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

JACK #1

READ GEORGE

It's a Wonderful Life: A Live Radio Play

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(SFX: Glass breaks.)

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

START 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 going to build skyscrapers a hundred stories high. I'm gonna build bridges a mile long... 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...

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 –

END L

JACK #2 READ GEORGE

SALLY #2 READ MARY

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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.

JACK #3

READ YOUNG GEORGE

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Joe Landry

JOSEPH. Yes, and he's spent the afternoon drowning his grief in whiskey.

YOUNG GEORGE. Mr. Gower, do you want something... Anything?

GOWER. No.

YOUNG GEORGE. Anything I can do back here?

(SFX: Capsules falling to the floor.)

GOWER. No.

YOUNG GEORGE. I'll get them, sir. *(Pause.)* What's this bottle, Mr. Gower?

(SFX: Capsules being put back into glass bottle.)

GOWER. Never mind that, take those capsules over to Mrs. Blaine's.

YOUNG GEORGE. Yes, sir. They have the diphtheria there, haven't they, sir?

GOWER. Ummmm...

YOUNG GEORGE. Is it a charge, sir?

GOWER. Yes—charge.

YOUNG GEORGE. Mr. Gower, I think...

GOWER. Aw, get going!

YOUNG GEORGE. Yes, sir... Mr. Gower...?

GOWER. What is it?!

YOUNG GEORGE. Mr. Gower, you...that bottle you used...you put something wrong in those capsules.

GOWER. Who do you think you're talking to?!

(SFX: GOWER slapping YOUNG GEORGE.)

YOUNG GEORGE. You're hurting my sore ear.

GOWER. Did you hear what I said?! Get out of here!

START

(SFX: GOWER slaps YOUNG GEORGE again.)

YOUNG GEORGE. (*Whimpering:*) Mr. Gower, you don't know what you're doing. You put something wrong in those capsules. I know you're unhappy. You got that telegram, and you're upset. It wasn't your fault, Mr. Gower. But look Mr. Gower look, look. This bottle, you used this bottle to make up the capsules. It's poison!

GOWER. Poison!

YOUNG GEORGE. (*Overlapping:*) Don't hit my sore ear again.

GOWER. Poison, oh George, George!

GEORGE. All I wanted was to make sure. Mr. Gower, I won't tell anyone. I know what you're feeling. I won't ever tell a soul. Hope to die, I won't.

GOWER. Oh, George.

(MUSIC: Transition.)

CLARENCE. Did he ever tell anyone about those pills?

JOSEPH. Not a soul.

CLARENCE. Did he ever marry the girl? Did he ever go exploring?

JOSEPH. We'll get there soon enough, Clarence. When George Bailey grew up he wanted to go to college, but there just wasn't the money. So he worked four years in the Building and Loan Association.

CLARENCE. Building and Loan Association?

JOSEPH. George's father was in the Building and Loan business, along with George's Uncle Billy...

BILLY. George, what's the combination to the safe?

YOUNG GEORGE. We wrote it down so you wouldn't forget it.

BILLY. That's right... Where?

YOUNG GEORGE. Your wallet, Uncle Billy.

BILLY. Thanks.

END

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