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# **It's a Wonderful Life**

## **(Radio Manuscript)**

Adapted for the stage by  
PHILIP GRECIAN

Based on the film by  
FRANK CAPRA

*It's a Wonderful Life* is based on the story  
*The Greatest Gift* by  
PHILIP VAN DOREN STERN

**Dramatic Publishing Company**  
Woodstock, Illinois • Australia • New Zealand • South Africa

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Based on the film by FRANK CAPRA

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(IT'S A WONDERFUL LIFE [RADIO MANUSCRIPT])

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# IMPORTANT BILLING AND CREDIT REQUIREMENTS

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Further, all materials used for purposes of advertising, publicizing or otherwise exploiting the play and/or a production *must* be submitted to Dramatic Publishing prior to use.

*It's a Wonderful Life* - The Radio Play, by Philip Grecian, based on the film by Frank Capra, was first produced at The Hussey Playhouse in the Topeka Performing Arts Center, Topeka, Kansas, on November 28, 2003, under the direction of Karen Hastings with the following cast (in order of appearance):

THE BOSS / FREDDY / CHAIRMAN . . . . . John Hanna  
 JOSEPH / SHERIFF / MAN . . . . . Raymond Remp Jr.  
 CLARENCE ODDBODY / MR. POTTER / ANNOUNCER . . Philip Grecian  
 YOUNG GEORGE / TOMMY . . . . . Samuel Real  
 YOUNG HARRY / YOUNG PETER BAILEY . . . . . Zakary Hutchison  
 YOUNG MARY / ZUZU . . . . . Karly Hanna  
 YOUNG VIOLET / JANIE . . . . . Lauren Shoemaker  
 MR. GOWER / MR. BAILEY / UNCLE BILLY . . . . . George Paris  
 TILLY / VIOLET BICK / SECRETARY . . . . . Kirsten Hanna  
 GEORGE BAILEY . . . . . John Shoemaker  
 MRS. BAILEY / MRS. HATCH . . . . . Karen Hastings  
 HARRY BAILEY / NICK / BERT THE COP . . . . . Russ Hutchison  
 ERNIE BISHOP / MR. MARTINI / MARTY HATCH/ CARTER . . . . .  
 Fred Salazar  
 MARY HATCH-BAILEY / HORTENSE . . . . . Melissa Boyer

*It's a Wonderful Life* had an encore stage production at The Hussey Playhouse a year later, beginning December 3, 2004, aired live on KMAJ-AM, December 4, 2004, under the direction of Karen Hastings with the following cast (in order of appearance):

GEORGE BAILEY . . . . . John Shoemaker  
 MR. GOWER / MICKEY / ERNIE BISHOP / TOM . . . . . Raymond Remp Jr.  
 MR. POTTER / JOSEPH / SAM / MARTINI / ANNOUNCER . Philip Grecian  
 YOUNG GEORGE / TOMMY . . . . . Samuel Real  
 YOUNG HARRY / YOUNG PETER BAILEY . . . . . Zakary Hutchison  
 YOUNG MARY / ZUZU . . . . . Karly Hanna  
 YOUNG VIOLET / JANIE . . . . . Lauren Shoemaker  
 CLARENCE / FREDDY / UNCLE BILLY . . . . . Cliff Alfrey  
 VIOLET / RUTH / MRS. BAILEY / MRS. DAVIS / WOMAN 1 . . . . .  
 Kirsten Hanna  
 BOSS / MR. BAILEY / MR. PARTRIDGE / CHAIRMAN / WELCH . . . . .  
 David Tangeman

TILLY / MRS. HATCH / HELEN / MRS. THOMPSON . . . . Karen Hastings  
HARRY BAILEY / BERT THE COP / REINEMAN / NICK / CHARLIE . . .  
Russ Hutchison  
CARTER / JOE / SHERIFF / MARTY / POTTER'S SECRETARY . . . . .  
Allan Hazlett  
MARY HATCH-BAILEY / HORTENSE . . . . . Melissa Boyer

**PRODUCTION STAFF AND CREW**

HEAD FOLEY (SOUND) . . . . . Ute Mueller  
FOLEY CREW . . . . . Karen Gutzwiller, Shawn Curtis, Rachel Holmes  
MUSIC / KEYBOARDS . . . Joseph Kampsen (2003), Elaine Wellborn (2004)  
MICROPHONE / LIGHT TECH . . . . . Beverly Johnson  
LIGHT / P.A. DESIGN . . . . . Adam Jenks  
BOX OFFICE / MARKETING . . . . . Kacy Douglas, Heath Wilson

## NOTES FROM THE PLAYWRIGHT

Staged radio drama is often more economical than full-stage productions, but there are several things to consider before going into rehearsal:

1. Everything depends on sound. Never cast an actor because of his or her physical presence. Cast the actor because of what s/he can do vocally. Many of the actors from the golden age of radio looked not at all the way they sounded.
2. Don't worry about costuming your actors to look like the characters they play. That's not the point. If you must have costuming, concentrate on the fashions of the 1940s, when radio was in its golden age.
3. Remind your actors that the voice must carry it all. A scowl or a posture is fine for the audience in attendance, and it may be necessary for your actors to establish character, but in the final evaluation, everything is in the voice.
4. Try to cast actors who can do multiple voices and accents. On-site audiences are fascinated to watch a single actor play multiple characters.
5. Music is terrifically important. It sets mood, moves your story from one location to another, one time to another, and it gives your audience clues regarding how they are supposed to relate to a scene. Do not try to produce radio drama without it. We use a single keyboard in our productions, sometimes with an organ sound, sometimes with a piano sound. In the case of *It's a Wonderful Life*, the piano seemed to work best.
6. The real visual drama for the on-site audience is in watching the sound effects crew. Make sure they, and their various apparatuses, are clearly seen.
7. Try never to use pre-recorded sound. It robs the audience of the experience of seeing how a sound is produced.
8. A pause that may be effective in a play with costumes, lights, sound and makeup will be an eternity in a radio drama. Shorten pauses or eliminate them entirely. Always keep energy high. Always.

9. Some actors are more comfortable when they can make eye contact with those with whom they are acting. In our ongoing annual production of *It's a Wonderful Life*, George Bailey has some scenes with Mary Hatch-Bailey and Mr. Potter that involve eye contact. It helps the actors.

10. In the commercial breaks written into the script, consider actually selling commercial time to local merchants and dramatizing commercials written specifically for your production. It helps with the production budget, and audiences love it.

While I have written any number of original dramas, I have written my share of adaptations, and have come to realize that the most important aspect of adaptation is to remain true to the spirit, if not the letter, of the original. You know, as a writer of adaptations, that you have done your job when people say, "It was just exactly the film (or book)," when you know that, in fact, it isn't.

*It's a Wonderful Life* is the one I have written that is closest to the original inspiration, but it is not, by any means identical. It can't and mustn't be. Moving from one medium to another dictates changes.

Some cues in the film are visual, and in radio, the visuals must be conveyed through sound, music and dialogue.

Some plot problems in the original film aren't noticed until the story is stripped down to sound only. It was necessary, for instance, for Joseph to explain to Clarence why he must wait before entering into George's world:

JOSEPH. It's not that easy. All that we've seen here has taken place in the past, remember?

CLARENCE. Oh. That's right.

JOSEPH. Once we catch up to the present, that will be your moment to act.

There is also a character in the film, Cousin Eustace, who is irrelevant to the story. Dialogue would have to be created simply to explain his presence. It is easier to eliminate the character, and I'm willing to bet that, had I not mentioned it here, you wouldn't have noticed Eustace's absence.

There are several aspects of the film that fell by the wayside because of this difference in media, including Clarence's copy of *Tom Sawyer*, the



“George Lassoing the Moon” cartoon illustration and the “Hee-Haw” business among the boys who grew up in Bedford Falls.

And there are sections of the film that slow down the action. They are excised. You are likely not to miss them unless you compare the film to this script.

Some of the dialogue is from the original screenplay, but much of it is rewritten for audio theatre.

There is a phenomenon we noticed in our first staged radio adaptation (*Dracula!*) that has carried through to the others: Many audience members will sit with their eyes closed, creating the radio experience for themselves. When we first noticed it, we thought they were falling asleep! Then we would see them suddenly look up toward the sound effects crew to see how a particular sound was created. Once they were satisfied, their heads would drop and their eyes would close again. They were experiencing theatre of the mind, literally.

It was difficult in our original production, for John Shoemaker, as George, and me as Potter, to get past Jimmy Stewart and Lionel Barrymore, so at the very first read-through that’s how we played them. Once we got them out of our systems, we found different ways to approach the characters. It is important not to do imitations of the actors in the film, but rather, to approach these characters in original ways.

The original company loves doing this show. At this writing we have done it three years running and are planning a fourth year, at which point we may retire it for a season or two, then bring it back. Each year we have aired one evening’s performance on a local radio station, in order to give a wider audience a taste of old-time radio. It is a natural part of our development process. Next season we will simulcast with a radio station and the local public television station.

If you have never staged radio drama before, you are about to make a startling and rewarding discovery, and so is your audience. The Golden Age of radio drama may have ended forty years or so ago, but, with your participation, the Silver Age is just beginning.

— Philip Grecian

# IT'S A WONDERFUL LIFE

The Radio Play in Two Acts  
For as few as 7 men, 3 women, two boys, two girls  
Playing 63 speaking roles,  
plus crowds, mobs, clientele, passersby

## CHARACTERS

P.A. VOICE . . . . . in the radio studio. Unseen (played by the stage manager)  
CALL-LETTER SINGERS . . . . . in the radio studio  
ANNOUNCER . . . . . radio announcer  
MR. GOWER . . . . . the Bedford Falls druggist  
MRS. BAILEY . . . . . George Bailey's mother  
BERT THE COP . . . . . a close friend of George's  
ERNIE BISHOP . . . . . cabdriver and George's friend  
MARY HATCH-BAILEY . . . . . George's wife  
ZUZU BAILEY . . . . . George's youngest daughter  
THE BOSS . . . . . a big man in heaven  
JOSEPH . . . . . an angel  
CLARENCE ODDBODY . . . . . George's guardian angel  
YOUNG GEORGE BAILEY . . . . . George as a boy. He works at Gower Drug  
YOUNG HARRY BAILEY . . . . . Harry as a boy. George saves his life  
YOUNG MARY HATCH . . . . . the little girl who will grow up to marry George  
YOUNG VIOLET BICK . . . . . a precocious little girl who likes every boy she sees  
TILLY . . . . . the secretary at Bailey Building & Loan  
HENRY F. POTTER . . . . . the richest man in the county  
MR. BAILEY . . . . . George's father  
GEORGE BAILEY . . . . . a man with a wonderful life  
JOE . . . . . owner of a luggage store  
HARRY BAILEY . . . . . George's brother  
VIOLET BICK . . . . . likes every man she sees, but has always secretly loved George  
SAM WAINWRIGHT . . . . . George's wealthy friend who left Bedford Falls  
MR. PARTRIDGE . . . . . the school principal  
MARTY HATCH . . . . . Mary's older brother  
FREDDIE . . . . . Mary's hopeless date at the dance  
MICKEY . . . . . a troublemaker  
MAN ON PORCH . . . . . witness to love  
UNCLE BILLY . . . . . George's befuddled uncle  
CHAIRMAN . . . . . chairman of the board, Bailey Building & Loan  
MAN AT BOARD MEETING . . . . . member of the board

ANOTHER MAN AT BOARD MEETING . . . . . member of the board  
 RUTH DAKIN BAILEY . . . . . Harry's new wife  
 MRS. HATCH . . . . . Mary's nosy mother  
 ED . . . . . has an account at Bailey Building & Loan  
 CHARLIE . . . . . has an account at Bailey Building & Loan  
 TOM . . . . . has an account at Bailey Building & Loan  
 MAN IN BUILDING & LOAN MOB . . has an account at Bailey Building & Loan  
 MRS. THOMPSON . . . . . has an account at Bailey Building & Loan  
 WOMAN IN BUILDING & LOAN MOB . . has an account at Bailey Building & Loan  
 MAN 2 IN BUILDING & LOAN MOB . . has an account at Bailey Building & Loan  
 MRS. DAVIS . . . . . has an account at Bailey Building & Loan  
 POTTER'S SECRETARY . . . . . office gatekeeper for Henry Potter  
 MR. REINEMAN . . . . . collects rents for Henry Potter  
 MR. CARTER . . . . . a frosty bank examiner  
 HORTENSE . . . . . a bank teller  
 JANIE BAILEY . . . . . George's oldest daughter  
 PETER BAILEY II . . . . . George's oldest son  
 TOMMY BAILEY . . . . . George's youngest son  
 MAN AT MARTINI'S RESTAURANT . . . . . a diner  
 MARTINI . . . . . an ebullient Italian restaurateur  
 NICK . . . . . a bartender at Martini's  
 WELCH . . . . . a customer at Martini's  
 MAN ON THE STREET . tells George that the Bailey Building & Loan is no more  
 OSGOOD . . . . . a public library employee  
 HELEN . . . . . a public library employee  
 MAN 1 NEAR LIBRARY . . . . . a witness  
 WOMAN 1 NEAR LIBRARY . . . . . a witness  
 MAN 2 NEAR LIBRARY . . . . . a witness  
 WOMAN 2 NEAR LIBRARY . . . . . a witness  
 SHERIFF . . . . . has a warrant for George's arrest  
 REPORTER . . . . . with the Bedford Falls Courier

PLACE: Bedford Falls, and, for a few horrible hours,  
 Pottersville. Somewhere in New York state.

TIME: Before, during, and just after World War II.

## ACT ONE

SETTING: *A radio studio. Doors R and L. A control booth window at an angle from UC to ULC, with an "On Air" light above. A platform DL where the keyboard player sits. DR is an array of sound-effects machines and tables with sound equipment. There is a couch and a coffee table UC, a counter area UR with water pitchers and cups. Chairs and incidental tables scattered. Downstage are three microphones evenly spaced. The light plot is simple: A general wash for the beginning and end of Act One and the beginning of Act Two, the ability to independently dim the lights upstage and downstage, and the ability to spot each of the microphones.*

AT RISE: *Sound-effects crew enters and crosses to equipment. Keyboard player enters. Actors enter one at a time and in groups. Some carry scripts.*

P.A. VOICE. Thirty seconds to air!

ALL (*ad-lib*). Thank you! (*The ACTORS, ad-libbing, prepare. Some leaf through their scripts. Some pick up scripts from chairs and tables. Others sit or move to microphones.*)

P.A. VOICE. In ten...

*(The pace quickens as those ACTORS on microphones find places in their scripts and listen for the P.A. or watch the "On Air" light on the set.)*

P.A. VOICE. 5...4...3...2...1...

*(“On Air” light comes on.)*

SINGERS *(sing call letters in four-part harmony)*. “W- - -!”

***MUSIC: Theme, “After the Ball,” establish and under.***

ANNOUNCER. Broadcasting from the *(call letters)* Studios and through the sponsorship of *(names of sponsors)*, the *(name of producing group)* Radio Players present Frank Capra’s classic *It’s a Wonderful Life* adapted for radio by Philip Grecian. Our story in a moment, but first, a word from our sponsor.

***MUSIC: “After the Ball,” up and end.***

***(Commercial here.)***

***MUSIC: Theme, “After the Ball,” up, establish and under.***

ANNOUNCER. And now...*It’s a Wonderful Life!*

***MUSIC: “After the Ball” segue to heavenly celeste- style music establish and under.***

***SFX: Glass wind chimes.***

***(Audio note: Voices in this first sequence are echoed, including dialogue among angels. Prayers are being sent up to heaven in a sustained vocal montage. Cues must be tight.)***

GOWER. I owe everything to George Bailey, help him, Lord.

MRS. BAILEY. Please, God, help my son, George.

BERT. He never thinks about himself, sir, that’s why he’s in trouble now.

ERNIE. George is a good guy. Give him a break, God.

MARY. I love him, Lord. Watch over him for me.

ZUZU. Dear God, please bring Daddy back. Thank you. Your friend, Zuzu.

*MUSIC: Heavenly music swells, then under.*

*SFX: Wind chimes tinkle.*

THE BOSS. Hello, Joseph. Trouble?

JOSEPH. The name “George Bailey” keeps turning up.

THE BOSS. Yes. I know.

JOSEPH. We should probably send someone down.

THE BOSS. Whose turn is it?

JOSEPH. Clarence...the clockmaker.

THE BOSS. Oh, Clarence. He still doesn't have his wings, does he?

JOSEPH. He doesn't have much going for him at all, sir.

THE BOSS. But he has faith, Joseph...a strong and simple faith. Seems to me that's exactly what George Bailey needs right now. Send for Clarence.

*MUSIC: Glissando.*

CLARENCE. You wanted to see me, sir?

THE BOSS. Yes, Clarence. Someone needs our help. His name is George Bailey, and he's about to throw away God's greatest gift.

CLARENCE. His life?

THE BOSS. His life.

CLARENCE. Oh dear!

THE BOSS. It will be your mission, Clarence, to change his mind.

CLARENCE (*in rapture*). I have a mission! Um...sir...if I should accomplish my mission...might I perhaps have my wings? It's been nearly two hundred years now...and...well...people are beginning to talk.

THE BOSS. Clarence, you do a good job and you'll get your wings.

CLARENCE. Oh, thank you, sir!

THE BOSS. Now, no time to lose...Joseph?

JOSEPH. Sir?

THE BOSS. I'm turning this over to you. Brief Clarence on his mission.

JOSEPH. Yes sir.

THE BOSS. I have my eye on some sparrows I must attend to. (*Fading.*)  
Good luck, Clarence!

CLARENCE. Thank you, sir!

***MUSIC: Harp effect to note exit.***

JOSEPH. Now then, Clarence, let's go back in time a bit for some background on George Bailey.

***MUSIC: Harp gliss.***

***(Voices of children fade in over gliss and stay under following dialogue. Note: JOSEPH and CLARENCE remain slightly echoed. The children's voices are not echoed.)***

YOUNG GEORGE. Come on, Harry!

JOSEPH. That's him...George Bailey. Twelve years old.

CLARENCE. They're sliding in the snow...down the hill.

JOSEPH. ...and across the icy pond.

CLARENCE. Riding on...snow shovels!

JOSEPH. It's a contest...to see who can slide the farthest.

YOUNG GEORGE (*mock-announcing*). Aaaaand stepping up to the starting gate, my kid brother, Harry Bailey!

YOUNG HARRY. I'm not scared, George. (*But he is.*)

OTHER CHILDREN (*in background. Ad-lib*). "Come on, Harry!" "Attaboy, Harry!", etc.

YOUNG GEORGE. Go, Harry! Go!

YOUNG HARRY (*uncertain*). Here I...goooooooooooo!

YOUNG GEORGE. There goes the scare baby! My kid brother, Haarrrrryy Baiillleey!

CLARENCE. Oh! He's going much farther than the others! And faster!

JOSEPH. Out where the ice is thin.

***SFX: Ice cracking.***

***MUSIC: Dangerous sting.***

CLARENCE. The ice is breaking!

YOUNG HARRY. George!

***MUSIC: Excitement.***

***SFX: Splash.***

CHILDREN (*ad-lib. Excitement. "Harry!" "Somebody save him!" "What'll we do?"*, etc.)

CLARENCE. He's fallen in! He's gone under!



YOUNG GEORGE. I'm comin', Harry!

***SFX: Splash.***

CLARENCE. George...George is jumping in! Where is he?

***SFX: Splashing, up and under.***

CLARENCE. There he is! He's got Harry!

YOUNG GEORGE. Make a chain! Lie flat on the ice, make a chain!

CLARENCE. They're pulling him out!

***MUSIC: Bridge.***

***SFX: Wind chimes.***

JOSEPH. George saved his brother's life that day...but he caught a bad cold, and the infection cost him the hearing in his left ear. It was weeks before he could return to his after-school job at Gower's Drugstore.

***SFX: Door opens. A small old-fashioned bell on a looped wire tinkles. Door closes.***

*(Note: YOUNG HARRY may leave stage. He will be PETER in Act Two.)*

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

CLARENCE. What's he doing? Playing with something bolted to the tobacco counter...

JOSEPH. Cigar lighter...a complementary light for customers.

CLARENCE. He doesn't smoke at his age!

JOSEPH *(with a chuckle)*. No...he dreams dreams and makes wishes...

CLARENCE. On a falling star?

JOSEPH. No...on that old cigar lighter. It's a tradition among the boys in Bedford Falls.

YOUNG GEORGE. Wish I had a million dollars.

***SFX: Lighter clicks on. (Note: This is considerably larger than a standard lighter.)***

YOUNG GEORGE. Hot dog!

CLARENCE. He'll get his wish!

JOSEPH. Hmmm.

YOUNG GEORGE. Mr. Gower...? You back there?

GOWER *(slightly off mike)*. You're late!

YOUNG GEORGE. Yes sir. Sorry.

YOUNG MARY. Hello, George.

YOUNG GEORGE. Oh...hi, Mary.

YOUNG MARY. I have a whole dime. I'm trying to decide between a soda and chocolate ice cream.

***SFX: Door opens. Bell tinkles. Door closes.***

YOUNG VIOLET. Hello, George!

YOUNG GEORGE. Hi, Violet.

YOUNG VIOLET *(sizing up a rival)*. 'Lo, Mary.

YOUNG MARY *(primly)*. Hello, Violet.

YOUNG VIOLET. Do you mind if I sit here at the soda fountain with you?

YOUNG MARY. Certainly not.

YOUNG GEORGE. The usual?

YOUNG VIOLET. Mary was here first.

YOUNG MARY. I'm still deciding.

YOUNG VIOLET. All right, then, two cents worth of licorice shoelaces.

YOUNG GEORGE (*confirmed*). The usual. I'll get 'em. Be right back.

YOUNG VIOLET. I like him!

YOUNG MARY. You like every boy you see!

YOUNG VIOLET. What's wrong with that? Oh! Here he comes!

YOUNG GEORGE. There you go, Violet.

YOUNG VIOLET (*honey dripping*). Thank you, George. Help me down off the stool? It's awfully high.

YOUNG GEORGE (*not buying it*). Uh huh.

YOUNG VIOLET (*sweetly*). Never mind!

***SFX: Little girl's shoes land on floor.***

YOUNG VIOLET. There! Did it myself! (*Gaily:*) Goodbye, Georgie!  
(*Flatly:*) Goodbye, Mary.

YOUNG MARY. Goodbye, Violet.

***SFX: Door opens. Bell tinkles. Door closes.***

*(Note: YOUNG VIOLET may leave stage until she becomes JANIE in Act Two.)*

YOUNG GEORGE. Made up your mind yet?

YOUNG MARY. Chocolate ice cream.

YOUNG GEORGE. What? Sorry...talk into my good ear here.

YOUNG MARY. Chocolate ice cream.

YOUNG GEORGE. With coconut?

YOUNG MARY. I don't like coconut.

YOUNG GEORGE. You don't like coconut! Say, don't you know where coconuts come from?

YOUNG MARY. A coconut tree?

YOUNG GEORGE. No! *(He realizes she's right, though it's not the answer he wanted.)* Well yeah! But where *is* that tree?

YOUNG MARY. I don't know.

YOUNG GEORGE. Tahiti! Or the Fiji Islands...the Coral Sea! Look here!

***SFX: Riffing of paper.***

YOUNG GEORGE. *National Geographic* magazine! Only us explorers can get it! I been nominated for membership!

YOUNG MARY. Ooo.

YOUNG GEORGE. You just watch...I'm going out exploring some day.

YOUNG MARY *(all the faith in the world)*. I know you will.

YOUNG GEORGE. Darn right. Hey, what's this under the counter? You drop this?

YOUNG MARY. No, George, I...

YOUNG GEORGE (*he fades away from mike as he says this line*). Hold on, I'll get it.

YOUNG MARY. George? (*Softly.*) Oh...this is your bad ear. (*A pause. Soft.*) I know you can't hear me with this ear...but I love you, George Bailey... I'll love you till the day I die. (*She realizes what she has said.*) Oh!

YOUNG GEORGE (*fading in*). Here it is. Looks like some kinda...telegram or somethin'. You drop this? Hey, what's the matter with you?

YOUNG MARY. Nothing.

YOUNG GEORGE. I'll get you that ice cream.

YOUNG MARY. No...no. I changed my mind. I...I have to go. Goodbye, George!

***SFX: Light little-girl footsteps down off stool, across to door. Door opens. Bell.***

(*Note: YOUNG MARY may leave the stage. She will be ZUZU in Act Two.*)

YOUNG GEORGE. Well, don't that beat all. Oh! Hey! You forgot your telegr...

***SFX: Door slams shut. Paper rustles.***

YOUNG GEORGE. Maybe it isn't hers. (*Reading softly:*) "Dear Mr. Gower..." Oh! "...we regret to inform you that your son, Robert, died..." (*A brief pause for a gasp.*) "...died this morning of influenza... everything possible was done for his comfort..." Oh. Gee.

GOWER (*calling from off mike*). George! Come back here!

YOUNG GEORGE. Yes sir...

***SFX: Footsteps.***

YOUNG GEORGE. Mr. Gower, is there anything I can...

***SFX: Empty whiskey bottles on floor, roll and clank against each other as GEORGE's foot meets them.***

YOUNG GEORGE. Oh! Sorry, didn't see the bottles on the floor. Didn't mean to...

GOWER (*clearly drunk*). I'm just...I'm just...making...this order for Mrs. Blaine. Pills...doctor prescribed.

YOUNG GEORGE. Yes sir. But...

GOWER. Here...put the jar back up. I'm done with it.

***SFX: Heavy glass jug thuds lightly against countertop. Scoots along shelf.***

YOUNG GEORGE. Yes sir.

GOWER (*mumbling*). Pills...doctor prescribed...

YOUNG GEORGE (*to himself. Sotto voce*). Say...this is...poison!

***MUSIC: Significant chords. Establish and under.***

GEORGE. Mr. Gower...they got the diphtheria over at the Blaine house, don't they?

GOWER. Mmmmm.

YOUNG GEORGE. You get the stuff for these capsules out of this jar, Mr. Gower?

GOWER. Get going!

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

GOWER (*sudden rage*). Get out! Now!