

## Notes

LQ 1 SQ 0 - Preshow

SQ 0.5 - PS Out

LQ 2 SQ 0.7 - Announcement House K2

LQ 3 BO

SQ 11 LQ 10 TDp of show

- Prologue, Prayers Frank & Joe

## ACT I PROLOGUE

Heaven--December 24, 1946

(in the darkness, we hear an angelic chorus singing offstage...the music segues to a lighter, celestial feel...slowly, and dimly at first, the lights reveal a painted scrim of stars and clouds...we are in Heaven... after the chorus sings, the music continues as we hear offstage voices over the sound system)

### #1 PROLOGUE-- "PRAYERS AND ANGELS"

#### OFFSTAGE CHORUS

AHHHH, AHHHH

LQ 11

WAIT! Sound is coming

#### GOWER'S VOICE

I owe everything to George Bailey. Help him, dear Father.

LQ 12 Mart

#### MARTINI'S VOICE

Oh, dear Jesus, help my friend Mr. Bailey.

LQ 13

#### MRS. BAILEY'S VOICE

Help my son George tonight.

LQ 14

#### BERT'S VOICE

He never thinks about himself, God; that's why he's in trouble.

#### ERNIE'S VOICE

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

LQ 15

#### MARY'S VOICE

I love him, dear Lord. Watch over him tonight.

#### JANIE'S VOICE

Please, God. Something's the matter with Daddy.

#### ZUZU'S VOICE

Please bring Daddy back.

LQ 16; (Fade up; build)

(the music changes as we begin to hear two angels speaking to one another, JOSEPH and FRANKLIN...they are unseen, but as they speak, we see their individual stars "sparkle" on the scrim as if the stars were speaking)

#### FRANKLIN'S VOICE

Hello, Joseph. Trouble?

STND BY SQ 13 thru 34

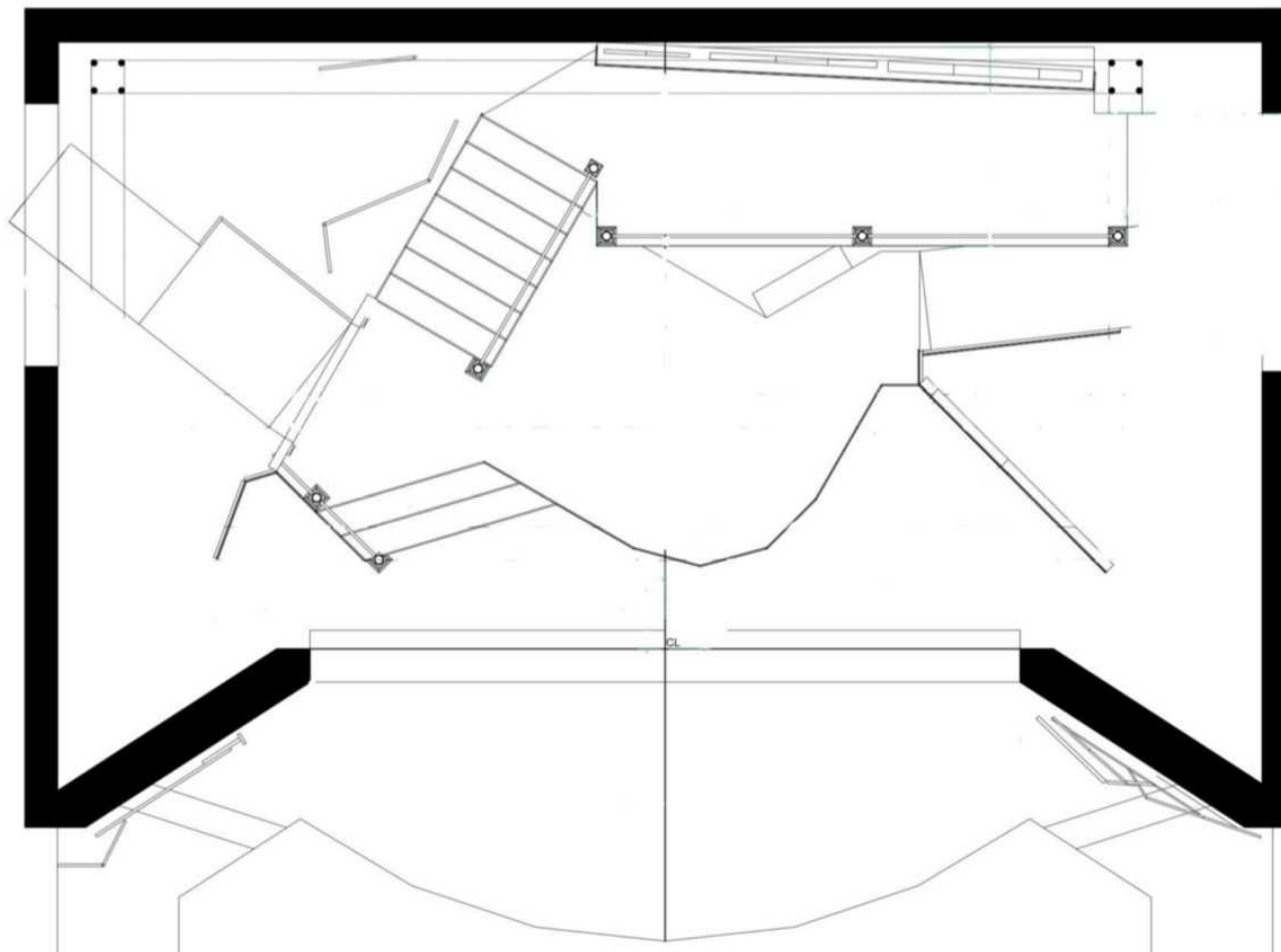
#### JOSEPH'S VOICE

Looks like we'll have to send someone down...a lot of people are asking for help for a man named George Bailey.

#### FRANKLIN'S VOICE

George Bailey. Yes, tonight's his crucial night. You're right. We'll have to send someone down immediately. Whose turn is it?





## Notes

### JOSEPH'S VOICE

That's why I came to see you, sir. It's Clarence's turn again.

### FRANKLIN'S VOICE

Oh...hasn't got his wings yet, has he? We've passed him up right along.

### JOSEPH'S VOICE

Because, you know, sir, he's got the IQ of a rabbit.

### FRANKLIN'S VOICE

Yes, but he's got the faith of a child...simple. Joseph, send for Clarence.  
(underscore ends...a harp glissando...CLARENCE enter...he is dressed in a white tuxedo and bowler hat)

V LQ 22

SQ 21

### CLARENCE

You sent for me, sir?

### FRANKLIN'S VOICE

Yes, Clarence. A man down on earth needs our help.

SQ 22

### CLARENCE

Splendid! Is he sick?

### FRANKLIN'S VOICE

No, worse. He's discouraged...a man with no hope. At exactly ten-forty-five p.m. tonight, Earth time, that man will be thinking seriously of throwing away God's greatest gift.

### CLARENCE

SQ 23

Oh, dear, dear! His life! I've only got an hour to dress. What are they wearing now?

### FRANKLIN'S VOICE

You will spend that hour getting acquainted with George Bailey.

### CLARENCE

Sir... If I should accomplish this mission...I mean...might I perhaps win my wings? I've been waiting for over two hundred years now, sir, and...people are starting to talk

V SQ 24

### FRANKLIN'S VOICE

Clarence, you do a good job with George Bailey, and you'll get your wings.

SQ 25

### CLARENCE

Oh, thank you, sir. Thank you.

### JOSEPH'S VOICE

Poor George... Sit down, Clarence.

### CLARENCE

Sit down?

SQ 26

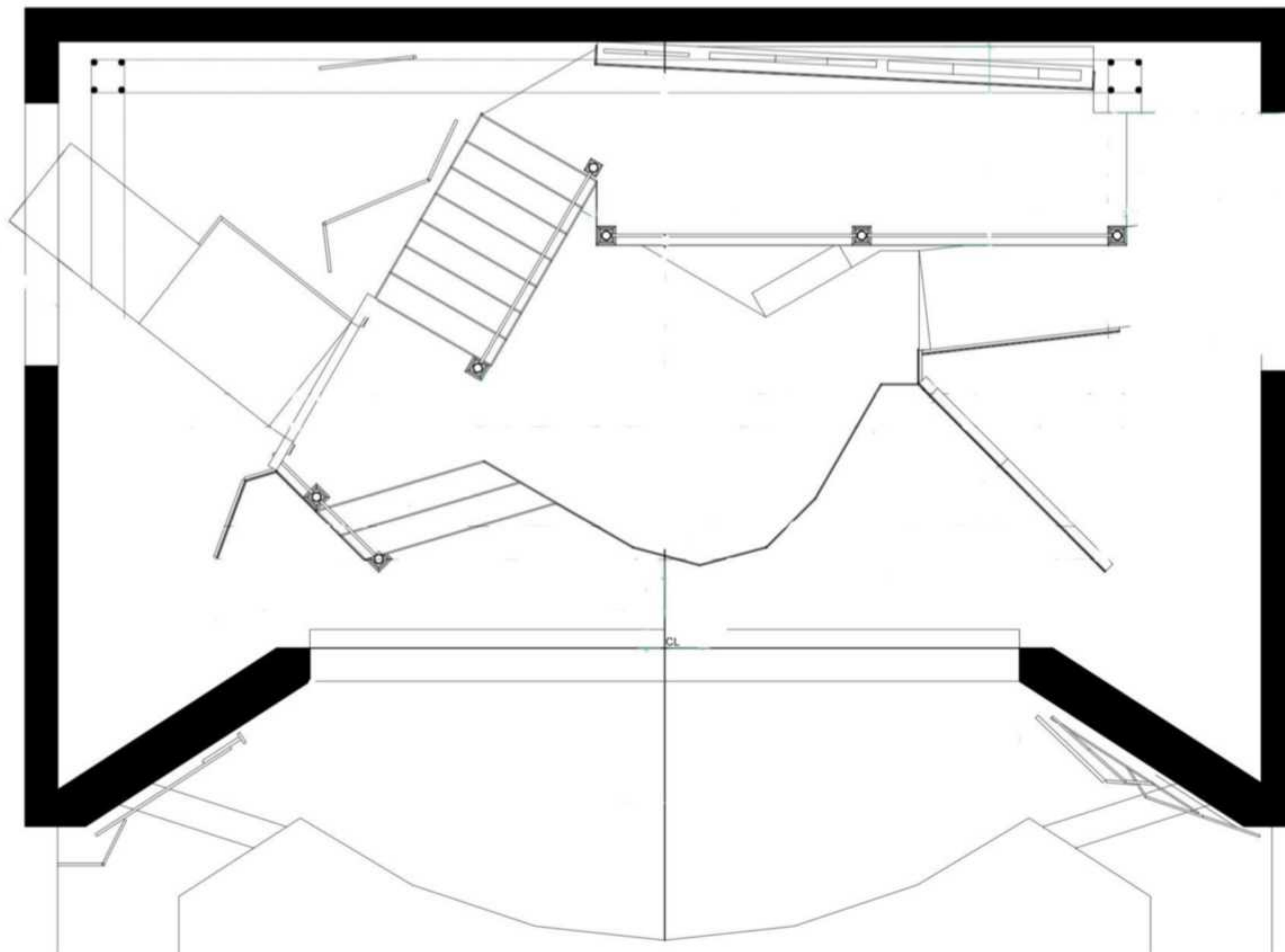
(he sits)

What are...

### JOSEPH'S VOICE

If you're going to help a man, you want to know something about him, don't you?





Notes

<sup>SQ 31</sup>  
Well, naturally. Of course. ✓ **CLARENCE**

**JOSEPH'S VOICE**  
Keep your eyes open. I'm going to take you back to 1928, Clarence. See the town?

<sup>SQ 32</sup>  
Where? I don't see a thing. ✓ **CLARENCE**

**JOSEPH'S VOICE**  
Oh, I forgot. You haven't got your wings yet. Now look, I'll help you out. Concentrate. Begin to see something? > LQ 34

*(the lights behind the scrim begin to fade up and we see the town of Bedford Falls-Main Street...it is a beautiful, traditional vision of small-town America, Summer 1928...we see a prominently displayed white sign "YOU ARE NOW IN BEDFORD FALLS")*

<sup>SQ 33</sup>  
Why, yes! This is amazing. ✓ **CLARENCE**

**JOSEPH'S VOICE**  
If you ever get your wings, you'll see all by yourself.

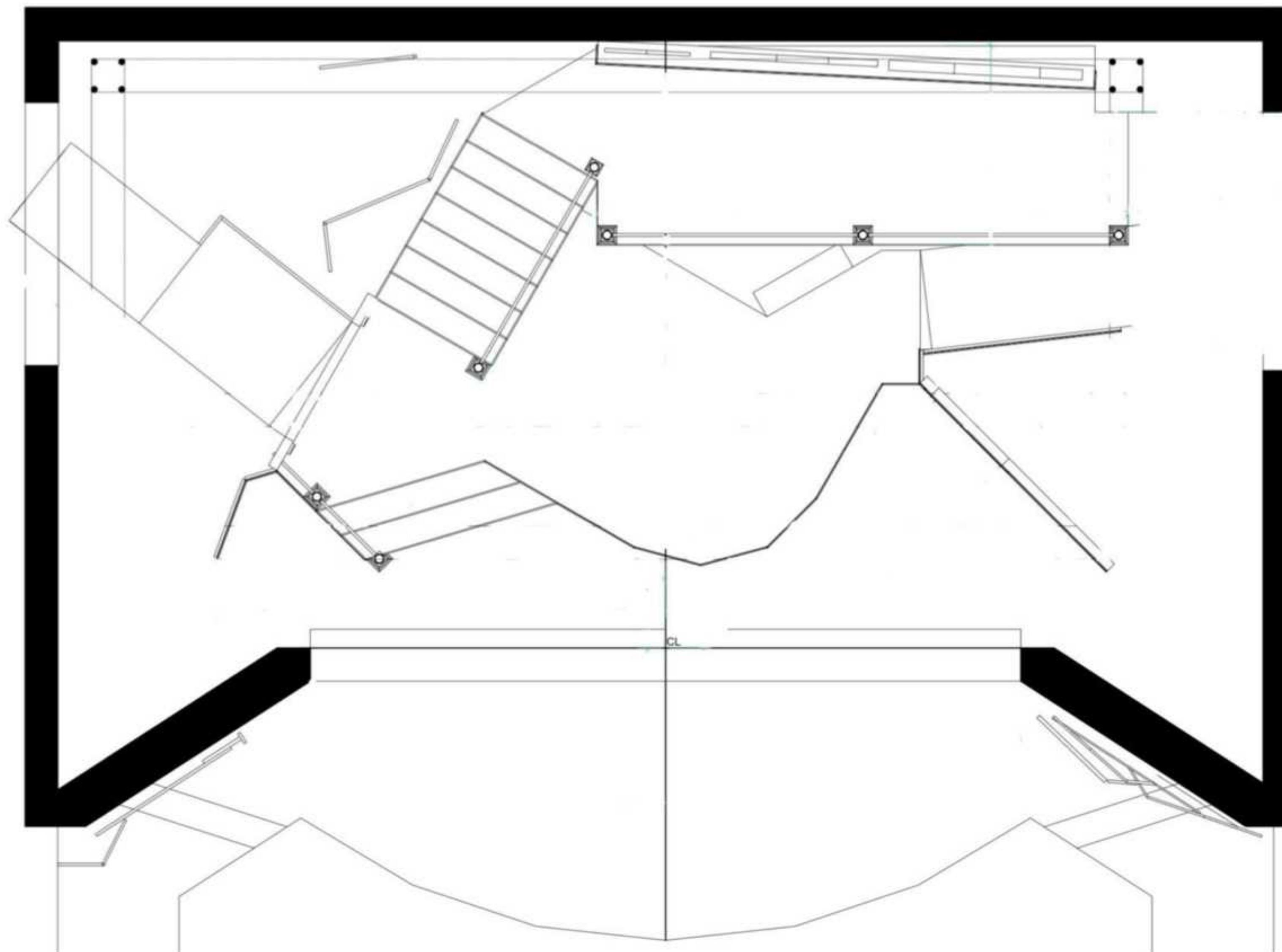
**CLARENCE**  
Oh, wonderful! I can really see something now...what a pretty little town. ✓ <sup>SQ 34</sup> VO + song

**JOSEPH'S VOICE**  
Clarence...you are now in Bedford Falls! ^ LQ 36

*(immediately, music begins...the heaven scrim flies out quickly and the CHORUS enters with much bustling and activity...immediate segue into the next scene)*

#2 YOU ARE NOW IN BEDFORD FALLS





Notes

## SCENE 1

Main Street, Bedford Falls,  
June 1, 1928 in the late afternoon.

### CHORUS

YOU ARE NOW IN BEDFORD FALLS  
WHERE FOLKS ARE FINE AND FRIENDLY

### CHORUS 1

AND THE NEIGHBORS COME TO CALL  
WELCOME NEIGHBORS  
ONE AND ALL  
YOU ARE NOW IN  
BEDFORD FALLS

### CHORUS 2

WELCOME NEIGHBORS  
ONE AND ALL  
YOU ARE NOW IN  
BEDFORD FALLS

### CHORUS

THE WEATHER IS DELIGHTFUL  
SUMMER, WINTER, SPRING OR FALL

### CHORUS 2

SUMMER, WINTER, SPRING OR FALL

### CHORUS

IN OUR FAIR CITY OF BEDFORD FALLS

*(During the following chorus, GEORGE BAILEY enters the stage  
and walks about the square, interacting with the people)*

### CHORUS

YOU ARE NOW IN BEDFORD FALLS  
WE MAY BE RATHER SIMPLE

### MAYOR

BUT WE'RE STANDING STRAIGHT AND TALL

### CHORUS

BUT WE'RE STANDING STRAIGHT AND TALL  
YOU ARE NOW IN BEDFORD FALLS!  
IT'S NOT LIKE NEW YORK CITY

### SOLO WOMAN

BUT OUR CHILDREN HAVE A BALL!

### CHORUS

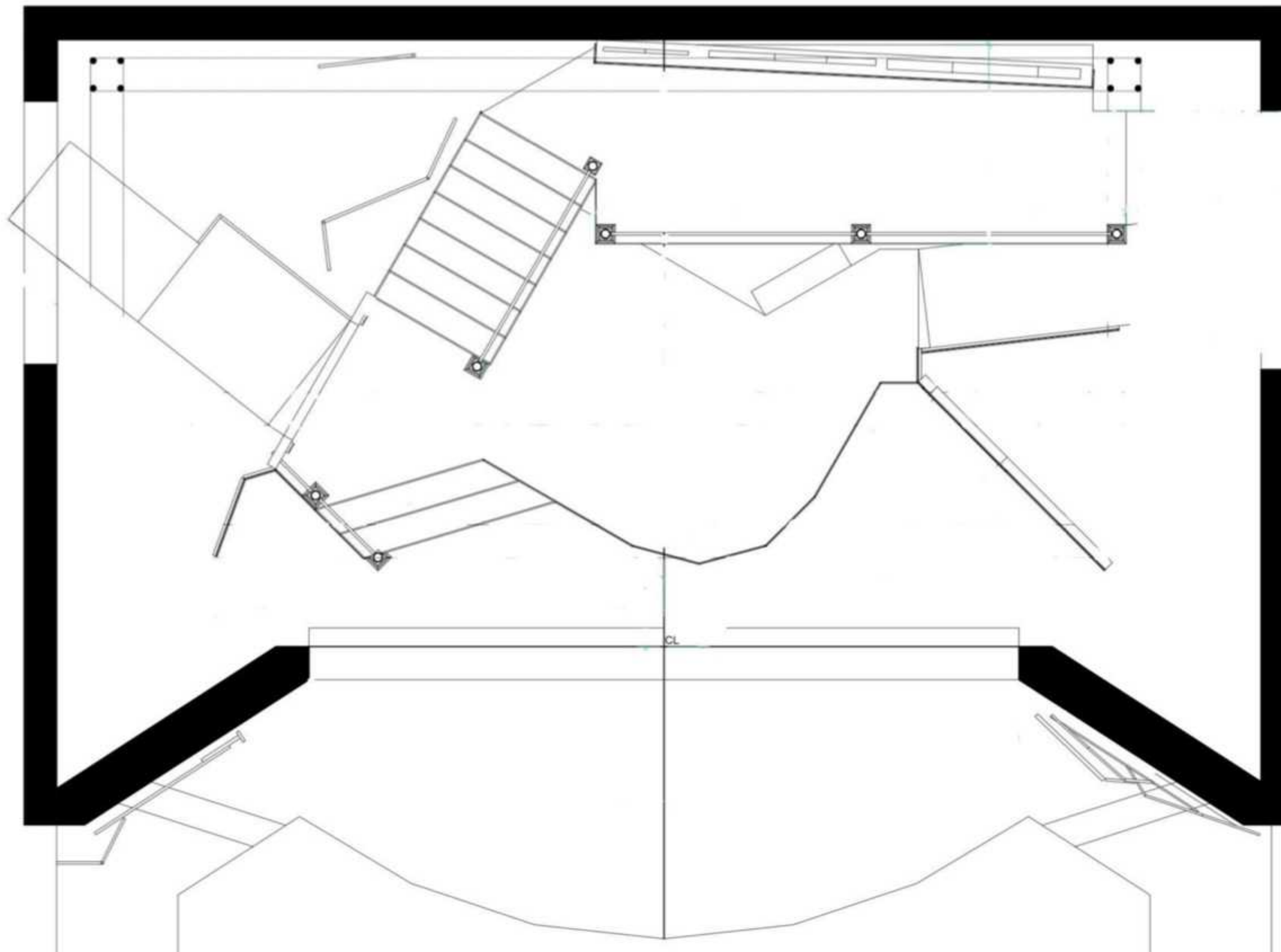
YES, OUR CHILDREN HAVE A BALL  
IT'S A WONDERFUL LIFE IN BEDFORD FALLS

*(Music continues as BERT, the cop, enters with ERNIE, the cab  
driver... They both approach GEORGE center stage)*

### BERT

Avast there, Captain Cook. You got your sea legs yet?





Notes

**ERNIE**  
Parlez vous francais? Hey, send us some of them picture postcards, will you, George?

**BERT**  
Hey, George, don't take any plugged nickels.

**ERNIE**  
George, are you sure you have to go away for so long? We're gonna miss you here in Bedford Falls...

**BERT**  
George...no matter how far you travel...there's nowhere else like Bedford Falls...you'll see!

(GEORGE crosses down center to sing with the CHORUS behind him)

**GEORGE**  
I'M GOING CRAZY IN BEDFORD FALLS  
IN ALL THE YEARS I'VE BEEN HERE  
NO, IT HASN'T CHANGED AT ALL  
I BID FAREWELL TO BEDFORD FALLS  
I'VE GOT TO CROSS THE OCEAN  
BEFORE I CLIMB THE WALLS  
AND SAY "GOOD RIDDANCE" TO BEDFORD FALLS

**BERT**  
THERE'S LOTS OF THINGS TO DO HERE

**ERNIE**  
AND LOTS OF THINGS TO SEE

**GEORGE**  
BUT I'VE ALREADY DONE THEM ALL  
THERE'S NOT ENOUGH FOR ME!

**CHORUS**  
YOU ARE NOW IN BEDFORD FALLS  
IT'S NOT LIKE NEW YORK CITY

**GEORGE**  
You can say that again!

**CHORUS**  
IT'S NOT LIKE NEW YORK CITY

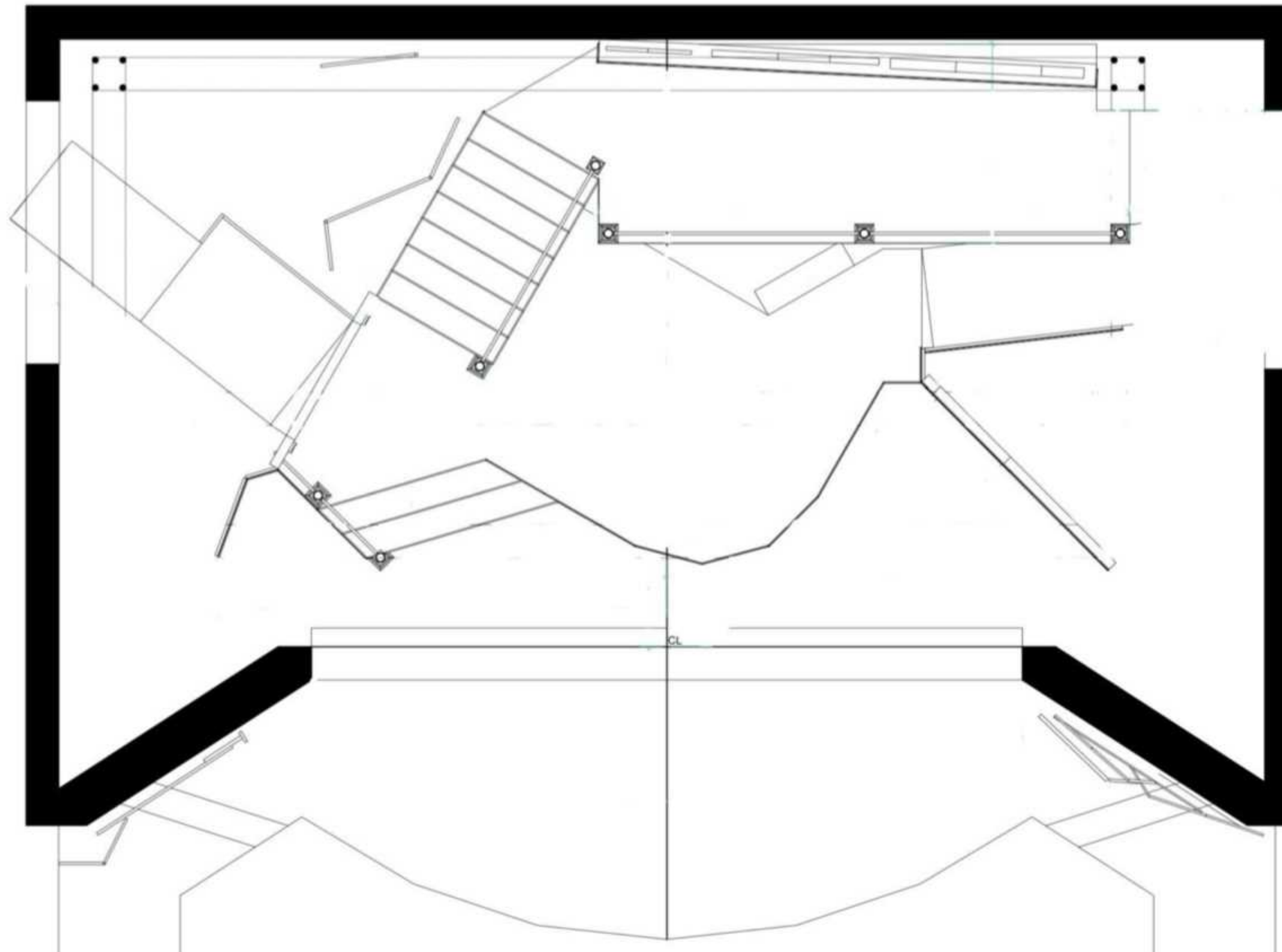
**CHORUS 1**  
IT'S A WONDERFUL LIFE  
IT'S A WONDERFUL LIFE

**CHORUS**  
IN BEDFORD FALLS  
BEDFORD FALLS

**CHORUS 2**  
IT'S A WONDERFUL LIFE  
IT'S A WONDERFUL LIFE

**CHORUS**





## Notes

(after applause, cast freezes in pose with GEORGE down center, in a spotlight...lights come up in heaven)

LQ 60  
V

SQ 61  
V

CLARENCE

Hey...what did they stop for?

JOSEPH'S VOICE

I want you to take a good look at that face.

SQ 62  
V

CLARENCE

Who is it?

JOSEPH'S VOICE

George Bailey.

SQ 63  
V

CLARENCE

Is he my man?

JOSEPH'S VOICE

Yes. That's your man.

CLARENCE SQ 64  
V

It's a good face. I like it. I hope I'll like George Bailey.

JOSEPH'S VOICE

Oh, you will.

CLARENCE

LQ 65 SQ 65  
V + transition

But...why does he want to get out of this pretty little town? Everyone seems so nice.

JOSEPH'S VOICE

Wait and see.

(music begins...it is a musical payoff for the CHORUS to exit and for Hepner's Department store to come on...GEORGE crosses to JOE HEPNER and starts speaking as soon as the music ends)

### #3 PLAYOFF—YOU ARE NOW IN BEDFORD FALLS

GEORGE

Nope. Nope. Nope. Nope. Now, look, Joe...I want a BIG one.

(he gestures to show a large size)

Big, see? I don't want one for one night. I want something for a thousand and one nights, with plenty of room for labels from Italy and Baghdad, Samarkand—a great big one.

JOE

I see, a flying carpet, huh? I don't suppose you'd like this old second-hand job, would you?

(he brings a large suitcase up from under the counter)

GEORGE

Now you're talkin'. Gee whiz, I could use this as a raft in case the boat sunk. How much does this cost?