



Audition Packet



Directed by Sam Brown

Technical director: Nancy Lafferty / Producer: Betsy Reason

Auditions: 3 p.m. Sunday, Sept. 16, for ages 12 and younger.

6 p.m. Sunday, Sept. 16, and 6:30 p.m. Monday, Sept. 17, for ages 13 and older

The Belfry Theatre, 10690 Greenfield Ave., Noblesville

ABOUT THE BELFRY THEATRE

In July of 1965, a collection of Noblesville residents who enjoyed gathering to read plays decided it was time to take their passion to the next step. That summer, Mrs. Anne Braswell, Mr. and Mrs. Frank Campbell, Mrs. and Mrs. Robert Kraft, Mr. and Mrs. John Kyle, Mrs. Shirley Pritchard and their leader, the Rev. John Burbank formed the Hamilton County Theatre Guild.

The Belfry Theatre is a friendly, welcoming place where those who wish to express their acting or other creative skills meet those who enjoy and appreciate quality productions of comedies, musicals, and dramas. Our goal is to attract and develop good actors and production personnel and showcase their talents in exceptional productions that will enrich and entertain our prospective audiences. We welcome diversity.

DIRECTORS FOR THIS PRODUCTION

Director: Sam Brown
Technical director: Nancy Lafferty
Producer: Betsy Reason

--Sam Brown is a native of Pennsylvania and grew up in Orlando, Fla., working at Walt Disney World during college at the University of Central Florida. He is assistant director for The Belfry's "Our Town," Sept. 14-30. He last directed "The Homecoming: Waltons' Christmas Story" at Westfield Playhouse. He directed "Dad's Christmas Miracle" in 2014 at Ricks-Weil Theatre Co. in Greenfield, where he was also the play's narrator and was on stage with his son, Clay. "I never would have been involved in theater, always enjoying as a patron, had it not been for my daughter (Sarah) auditioning for community theater shows through high school," Sam said. "And they always had a shortage of men and, from time to time, asked if I would be willing to be on stage." They needed men in "The Robe" with Spotlight Players in Lawrence and he took the smallest speaking part. They needed a man in "Dad's Christmas Miracle" at Buck Creek Players, and he said, "I thought they were making a mistake giving me a major role as the narrator where I got the pleasure of being on stage with my daughter, Sarah, and my son, Blake." They needed men in "The Odd Couple" and "Leading Ladies" at CrazyLake Acting Co. in Greenfield, and he took small roles. They needed men in "The Music Man" with Ricks-Weil, and he took the smallest non-singing role and got to be on stage with Clay. Sam is an accountant for the U.S. Army at the Finance Center in Lawrence. He is a judge for the Encore Association, comprised of nonprofessional, nonprofit community theaters in Central Indiana. Sam was last seen on stage in CrazyLake Acting Co.'s production of "You Can't Take It With You," as IRS Agent Henderson, because they needed men.

--Nancy Lafferty is current director of The Belfry's "Our Town," Sept. 14-30. She directed The Belfry's "Done To Death" in September 2017. While that show was her directional debut at The Belfry, she isn't new to the stage. An Ohio native, she was born into an artistic, talented family and was often acting in plays growing up. In high school, she performed regularly as an actress, and at the University of Akron, she majored in speech communication and theater. She went on to direct hundreds of shows in high school theater programs in Florida, South Carolina and Georgia. Nancy moved to Indiana in 1996 to attend Ball State University, to earn her master's degree in counseling, and to be near her brother in Anderson. In 2004, she auditioned at The Belfry for one of her favorite plays, "The Curious Savage." She said, "I had played the role of Ethel P. Savage as a junior in high school, and I directed the play when I taught high school theater in Florida." Noblesville's Ron Richards, the show's director, cast Nancy in that very same role. Fast forward to fall 2016, when she was cast in The Belfry's "Girls of the Garden Club," as Birdie, a role that she was nominated for Encore Association's Best Major Supporting Actress in a Comedy. As a former school counselor and teacher and now a pastor, Nancy feels that she can "direct with greater understanding" and "manage the humanity of my actors with much more grace."

--Betsy Reason is producing her fourth show for The Belfry. She has produced Apprentice Players' youth production of the Disney "Little Mermaid Jr., The Musical," in 2017; Disney "Camp Rock: The Musical" in 2018; is current producer for "Our Town." She got involved as a backstage volunteer when daughter, Addison McMillan, now 12, was she was cast in first role at age 5. She is editor of The Times newspaper in Noblesville and was formerly with Indy Star and Noblesville Ledger.

WHO TO CONTACT

Production and Audition Inquiries: Director, Sam Brown. samuel.m.brown26.civ@gmail.com

Technical Inquires: Technical director, Nancy Lafferty. lafferty.nancy@yahoo.com

General Inquiries, Advertising: Producer, Betsy Reason, betsy.reason@gmail.com, (317) 440-3792

Show dates and venue

Eight shows over three weekends at The Belfry Theatre, 10690 Greenfield Ave., Noblesville

8 p.m. Fridays, Nov. 23, 30 and Dec. 7

8 p.m. Saturdays, Nov. 24, Dec. 1 and 8

2 p.m. Sundays, Dec. 2 and 9.

Call will be at least 90 minutes prior to show time.

Audition notes

-Audition times: 3 p.m. Sunday, Sept. 16, for ages 12 and younger; 6 p.m. Sunday, Sept. 16, and 6:30 p.m. Monday, Sept. 17, for ages 13 and older, The Belfry Theatre, 10690 Greenfield Ave., Noblesville

-Audition form, included at the end of this packet, should be completed prior to audition. If unable to complete form prior, arrive early to complete.

-Bring a headshot photo if you have one, to attach to form. If not, one will be taken that evening.

-All actors will be notified by 9 p.m. Saturday, Sept. 22, either by email or phone.

Audition

There will be readings from the script. A read-ahead of audition sections of the script is attached.

Rehearsals

-Rehearsals will begin Monday, Oct. 1. Rehearsals will be 6:30 p.m. to 9 p.m. Rehearsals will begin Monday, Oct. 1. Rehearsals will be scheduled to begin at 6:30 p.m. and end by 9 p.m. Here is the schedule: Monday, Oct. 1, read-through; Tuesday, Oct. 2; Wednesday, Oct. 3; Thursday, Oct. 4; Sunday, Oct. 7; Monday, Oct. 8; Wednesday, Oct. 10; Thursday, Oct. 11; Sunday, Oct. 14; Monday, Oct. 15; Wednesday, Oct. 17; Thursday, Oct. 18; Sunday, Oct. 21; Monday, Oct. 22; Wednesday, Oct. 24; Thursday, Oct. 25; Sunday, Oct. 28; Tuesday, Oct. 30; Thursday, Nov. 1; Sunday, Nov. 4; Monday, Nov. 5; Wednesday, Nov. 7; Thursday, Nov. 8; Sunday, Nov. 11; Monday, Nov. 12; Wednesday, Nov. 14; Thursday, Nov. 15; Sunday, Nov. 18, tech rehearsal 1 p.m.; Monday, Nov. 19; Tuesday, Nov. 20; Wednesday, Nov. 21.

-Full makeup and costumes will be required Nov. 18-21, with rehearsals beginning at 6:30 p.m. During the three-week run of the show, there will be brush-up rehearsals on Thursday, Nov. 29, and Thursday, Dec. 6.

-Any expected absences for rehearsals should be noted on the audition form. No absences are allowed during the run of the show.

SYNOPSIS

We follow the life of George Bailey, his dreams, his family, his disappointments. George contemplates suicide, but his guardian angel shows him how he impacted lives of those around him. A Christmas Classic, high on the list of best films ever made.

Characters – 22+ actors

George Bailey (Stage age 20 to 35 throughout show): a man with big dreams. He desires to get out of Bedford Falls and see the world before becoming an architect who builds the biggest bridges and buildings the world has ever seen.

Mary (Stage age 18-33 throughout show): becomes George's wife. She has always been in love with him even since she was a little girl, and moves back to Bedford Falls in hopes that he will marry her, which they do.

Mr. Potter (Stage age 55+): the richest man in town and his desire is to own every piece of land under the sun so that he can make more money from the people and gain more power.

Clarence (Stage age 60+): a simple-minded angel who has yet to get his wings. He is sent from Heaven in order to stop George from taking his life during his lowest point.

Uncle Billy (Stage age 55+): George's business partner - drunk and forgetful uncle.

Mother Bailey (Stage age 40ish through 65ish throughout show): George's sweet mother who is embittered without George's existence.

Pop (Stage age 40 to 55): George's kindly father who runs the Bailey Building and Loan who dies

of a stroke.

Frankie (Could be male or female – adult): Executive angel concerned about George Bailey's welfare.

Jo (Could be male or female – adult): Frankie's assistant angel.

Young George Bailey (Stage age 11 to 12): Ambitious, energetic boy who works at the drugstore and does what is right.

Violet (Stage age 25 to 35): Attractive, flirtatious woman who flirts with all the men in town.

Harry Bailey (Stage age 19 to 34 throughout show): George's younger brother who is a football all-American and WWII hero.

Ernie Bishop (adult male): Cab driver and friend of George.

Bert (adult male): Policeman and friend of George.

Sam Wainwright (Stage age 20 to 35 throughout show): Successful businessman and investor.

Children (Stage ages 6 to 12): Young Mary, Young Violet, Young Sam, Pete Bailey, Tommy Bailey, Janie Bailey, Zuzu Bailey.

‘It’s a Wonderful Life’ Audition Scenes

Audition Scene 1: **FRANKIE, JO, & CLARENCE: [p. 13-14]**

Audition Scene 2: **CHILDREN [p. 16-18]**

Audition Scene 3: **POP, MR. POTTER, GEORGE [p. 19-21]**

Audition Scene 4: **GEORGE, HARRY, MRS. BAILEY, RUTH, & UNCLE BILLY (DRUNK) [p. 40-42]**

Audition Scene 5: **VIOLET & GEORGE [p. 44-45]**

Audition Scene 6: **MARY, GEORGE, SAM WAINWRIGHT & MRS. HATCH [p. 47-49]**

Audition Scene 7: **GEORGE & MR. POTTER [p. 61-62]**

Audition Scene 8: **ZUZU & GEORGE [p. 74]**

Audition Scene 9: **CLARENCE & GEORGE [p. 81-82]**

Audition Scene 10: **BURT, ERNIE & GEORGE [p. 87-89]**

Audition Scene 11: **MRS. BAILEY & GEORGE [p. 89-90]**

PLEASE NOTE: THE ONLY PORTIONS OF THE DIALOGUE BELOW THAT CHILDREN WILL BE AUDITIONING FROM ARE PAGES 16-18 AND ZUZU’S PORTION ON PAGE 74.

Audition Scene 1: FRANKIE, JO, & CLARENCE: [p. 13-14]

FRANKIE: Hello, Jo, trouble?

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

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

JO: That’s why I came to see you ma’am. It’s that clockmaker’s turn again.

FRANKIE: Oh – Clarence hasn’t got his wings yet, has he?

JO: We’ve passed him up right along. Because you know ma’am, he’s got the IQ of a rabbit.

FRANKIE: Yes, but he’s got the faith of a child: simple. Jo, send for Clarence.

CLARENCE: You sent for me ma’am?

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

CLARENCE: Splendid! Is he sick?

FRANKIE: No, worse. He’s desperate. At exactly 10:45 pm, that man will be thinking seriously of throwing away God’s greatest gift.

CLARENCE: Oh, dear, dear! Then I’ve only an hour to dress. What are they wearing now?

FRANKIE: Clarence, You need to spend that hour getting acquainted with George Bailey.

CLARENCE: Ma’am – if I should accomplish this mission – I mean – might I perhaps win my wings? I’ve been waiting for over 200 years now, ma’am, and people are beginning to talk...

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

CLARENCE: Oh, thank you, ma’am.

JO: Poor George... sit down.

CLARENCE: Sit down? What are we –

JO: If you're going to help a man, you'll want to know something about him, won't you?

CLARENCE: Well, naturally. Of course.

JO: Well, keep your eyes open. See? That's the town of Bedford Falls.

CLARENCE: Where? I don't see a thing.

JO: Oh, I forgot. You haven't got your wings yet. Now look, I'll help you out. Concentrate. Beginning to see something?

CLARENCE: Why, yes. This is amazing!

JO: If you ever get your wings, you'll see all by yourself.

CLARENCE: Oh, wonderful!

Audition Scene 2: CHILDREN [p. 16-18] (PLEASE NOTE: AN ADULT ASSISTANT WILL READ GOWER'S LINES IN THIS PORTION).

YOUNG GEORGE: So long!

YOUNG MARY: Go to work, slave! Hee-haw!

ALL CHILDREN: Hee-haw!

GOWER: What do you want?

YOUNG GEORGE: It's me, Mr. Gower!

GOWER: You're late.

YOUNG GEORGE: Yes, Sir

YOUNG VIOLET: Hello, George, Hello Mary.

YOUNG MARY: Hello Violet.

YOUNG GEORGE: Two cents worth of shoelaces?

YOUNG VIOLET: She was here first.

YOUNG MARY: I'm still thinking.

YOUNG GEORGE: Shoelaces?

YOUNG VIOLET: Please, Georgie.

YOUNG VIOLET: (momentary pause) I like him.

YOUNG MARY: You like every boy.

YOUNG VIOLET: What's wrong with that?

YOUNG GEORGE: Here we are.

YOUNG VIOLET: Help me down?

YOUNG GEORGE: Help you down!

YOUNG VIOLET: See you later, Georgie.

YOUNG GEORGE: Make up your mind yet?

YOUNG MARY: I'll take chocolate.

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: A new magazine! I never saw it before!

YOUNG GEORGE: Of course, you never. Only we explorers can get it. I've been nominated for membership in the National Geographic Society.

YOUNG MARY: What's that mean?

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

GOWER: George! George!

YOUNG GEORGE: Yes, sir.

GOWER: You are not paid to be a canary.

YOUNG GEORGE: No, sir.

YOUNG MARY: George, what's this?

YOUNG GEORGE: Looks like a telegram for old man Gower. "From Hammerton College: We regret to inform you that your son, Robert, died very suddenly this morning of influenza. Everything possible was done for his comfort. We await instructions from you.

YOUNG MARY: Poor Mr. Gower!

YOUNG GEORGE: Mr. Gower do you want something, anything?

Audition Scene 3: POP, MR. POTTER, GEORGE [p. 19-21] (ANYONE AUDITIONING FOR GEORGE OR YOUNG GEORGE WILL NOT BE READING THIS PORTION IN THE AUDITIONS).

POP: I'm not crying, Mr. Potter...

POTTER: Well, you're begging and that's a whole lot worse.

POP: All I'm asking is 30 days more...

GEORGE: Pop!

POP: Just a minute, son. Just 30 short days. I'll dig up that five thousand somehow.

POTTER: Shove me up, shove me up...

GEORGE: Pop!

POTTER: Have you put any real pressure on those people of yours to pay those mortgages?

POP: Times are bad, Mr. Potter. A lot of these people are out of work.

POTTER: Then foreclose!

POP: These families have children, I can't throw them out on the street!

GEORGE: Pop!

POTTER: They're not my children!

POP: But they're somebody's children, Mr. Potter.

POTTER: Are you running a business or a charity ward?

POP: Well, now –

POTTER: Not with my money!

POP: Mr. Potter. What makes you such a hard-skulled character? You have no family, no children. You can't begin to spend all the money you got.

POTTER: Oh, I suppose I should give it to miserable failures like you and that idiot brother of yours to spend for me.

GEORGE: He's not a failure! You can't say that about my father!

POP: George, George...

GEORGE: You're not! You're the biggest man in town!

POP: Run along.

GEORGE: Bigger than him! Bigger than everybody.

POTTER: This certainly gives you an idea of the Baileys!

GEORGE: Don't let him say that about you, pop.

POP: All right, all right, thanks. I'll talk you tonight.

Audition Scene 4: GEORGE, HARRY, MRS. BAILEY, RUTH, & UNCLE BILLY (DRUNK) [p. 40-42]

HARRY: Thanks for the ride Ernie!

GEORGE: Say, there's the professor now! Old Phi Beta Kappa Bailey! All American!

HARRY: Well if it isn't George Geographic Explorer Bailey! What – no husky dogs, no sled? And mom, you haven't changed a bit.

MRS. BAILEY: Nothing changes too much in Bedford Falls, Harry.

GEORGE: Oh, am I glad to see you.

HARRY: Say, where's Uncle Billy?

GEORGE: He's inside getting soused in your honor. Come on, let's go.

HARRY: Oh, wait - wait a minute. George, Mother – I want you to meet Ruth. Ruth Dakin.

RUTH: Ruth Dakin Bailey, if you don't mind.

GEORGE: Huh?

HARRY: Well, I wired you that I had a surprise. Here she is. Meet the wife!

GEORGE: Uh, how do you do? Congratulations. Congratulations. What am I doing? Congratulations!

MRS. BAILEY: Welcome to the family, my dear!

GEORGE: Harry, why didn't you tell somebody? What's a pretty girl like you marrying my two-headed brother?

RUTH: I'll tell you. It's purely mercenary. My father offered him a job.

MRS. BAILEY: How wonderful!

GEORGE: Well, Harry's cup runneth over.

HARRY: George – about that job. Ruth spoke out of turn. I never said I'd take it. You've been holding the bag here for four years, and well - well I won't let you down, George. I would like... Oh, wait a minute. I forgot the bags. I'll be right back.

RUTH: George, George, George - that's all Harry ever talks about.

GEORGE: Ruth, what's this about a job?

RUTH: Oh, well, my father owns a glass factory in Buffalo. He wants to get Harry started in the research business.

GEORGE: Well is it a good job?

RUTH: Oh, yes, very. Not much money, but a good future, you know. Harry's a genius at research. My father just fell in love with him.

GEORGE: And you did too, huh?

UNCLE BILLY: If it isn't Mrs. Harry Bailey – Pleased to meet you! We're going to throw you the biggest party this town has ever seen!

MRS. BAILEY: George.

GEORGE: Hello, ma.

MRS. BAILEY: How do you like Ruth?

GEORGE: She's swell.

MRS. BAILEY: Looks like she can keep Harry on his toes.

GEORGE: Keep him out of Bedford Falls, anyway.

MRS. BAILEY: Did you know that Mary Hatch is back from school?

GEORGE: Hm.

MRS. BAILEY: Came back three days ago.

GEORGE: Hm.

MRS. BAILEY: Nice girl, Mary.

GEORGE: Mm – hm.

MRS. BAILEY: Kind that will help you find the answers, George.

GEORGE: Hm.

MRS. BAILEY: Oh, stop that grunting.

GEORGE: Hm.

UNCLE BILLY: Oh boy, oh boy. I feel so good I could spit in Potter's eye! I think I will – I think I will. Or, maybe I'd better go home. Where's my hat? Where's my –

UNCLE BILLY: Oh, thank you, George, which one is mine?

GEORGE: The middle one.

UNCLE BILLY: Oh, thank you, George old boy old boy. Now, look – if you'll point me in the right direction - would you do that? George?

GEORGE: Right down here.

UNCLE BILLY: Old Building and Loan pal, huh!

Audition Scene 5: VIOLET & GEORGE [p. 44-45]

VIOLET: Excuse me, fellas... I think I gotta date. But stick around just in case, huh?

VIOLET: Hello Georgie Porgie.

GEORGE: Hello Vi.

VIOLET: What gives?

GEORGE: Nothing.

VIOLET: Where you going?

GEORGE: Oh, I'll probably end up down at the library.

VIOLET: Georgie, don't you ever get tired just reading about things?

GEORGE: Yes...what are you doing tonight?

VIOLET: Not a thing.

GEORGE: Are you game, Vi? Let's make a night of it.

VIOLET: Oh, I'd love to Georgie. What'll we do?

GEORGE: Let's go out in the fields and take off our shoes and walk through the grass.

VIOLET: Huh?

GEORGE: Then we can go up to the Falls. It's beautiful up there in the moonlight and there's a green pool up there and we can swim in it. Then we can climb Mt. Bedford and smell the pines, and watch the sunrise against the peaks, and we'll stay up there the whole night, and everyone will be talking and there will be a terrific scandal.

VIOLET: Georgie, have you gone crazy? Walk in the grass in my bare feet, why it's ten miles up to the Mt. Bedford.

GEORGE: Shh...

VIOLET: You think just because a girl says she'll make a night of it, you can –

GEORGE: Okay, just forget about the whole thing.

Audition Scene 6: MARY, GEORGE, SAM WAINWRIGHT & MRS. HATCH [p. 47-49]

MARY: Do you like the dress?

GEORGE: Huh, oh, it's all right.

MARY: I was hoping you'd like it.

GEORGE: I thought you'd go back to New York like Sam and Angie and the rest of them.

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

GEORGE: Homesick? For Bedford Falls?

MARY: Yes, and my family, and oh everything.

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

MARY: Would you rather leave?

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

MARY: Well, then sit down.

GEORGE: Well, I see it still smells like pine needles 'round here.

MARY: Thank you. (Softly sings "*Buffalo gals won't you come out tonight, won't you come out tonight, come out tonight*").

GEORGE: What's the matter with you? Oh, yeah...yeah... Well, I –

MARY: Nice about Harry and Ruth wasn't it?

GEORGE: Oh yeah, yeah. It's all right.

MARY: Don't you like her?

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

MARY: Oh, just marriage in general you're not enthusiastic about, huh?

GEORGE: No, marriage is all right for Harry, and Marty, and Sam, and you.

MRS HATCH: Mary! Mary! Who's down with you?

MARY: It's George Bailey, mother.

MRS HATCH: What's he want?

MARY: What do you want?

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

MARY: He's making violent advances on me mother!

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

GEORGE: What's your mother – you know I didn't come here to...to...

MARY: What did you come here for?

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

MARY: Why don't you go home?

GEORGE: That's where I'm going. I don't know why I came here in the first place! Good night!

MARY: Good night!

MRS HATCH: Mary! Mary! Telephone! It's Sam!

MRS HATCH: Mary, he's waiting!

MARY: Hello.

GEORGE: I forgot my hat.

MARY: Hee-haw! Hello, Sam how are you?

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

MARY: Oh, well, that's awfully sweet of you Sam. There's an old friend of yours here, George Bailey.

SAM WAINWRIGHT: You mean old Mossback George?

MARY: Yes, old Mossback George.

SAM WAINWRIGHT: Hee-haw! Put him on.

MARY: Just a minute. I'll call him. George!

MRS. HATCH: He doesn't want to speak to George, you idiot!

MARY: He does so. He asked for him. Geo – George, Sam wants to speak to you.

GEORGE: How are you, Sam?

SAM WAINWRIGHT: Well, George Baileyovsky! Hey, fine pal you are. What are you trying to do? Steal my girl?

GEORGE: What do you mean? Nobody's trying to steal anybody's girl. Here - here's Mary.

SAM WAINWRIGHT: No, wait a minute. Wait a minute. I want to talk to both of you. Tell Mary to get on the extension.

GEORGE: Here. You talk.

MARY: Mother's on the extension.

MRS. HATCH: I am not!

MARY: We can both hear. Come here. We're listening, Sam.

SAM WAINWRIGHT: Well, look – I have a big deal coming up that’s going to make us all rich. George, you remember that night in Martini’s bar where you read someplace about making plastic out of chili beans?

Audition Scene 7: GEORGE & MR. POTTER [p. 61-62]

GEORGE: Good evening, Mr. Potter.

POTTER: And a good evening to you, George, cigar?

GEORGE: Thank you, sir...quite a cigar, Mr. Potter.

POTTER: You like it? I’ll send you a box.

GEORGE: Well, I – I suppose I’ll find out sooner or later, but what exactly did you want to see me about?

POTTER: Now that’s just what I like so much about you- right to the point. George, I’m an old man, and most people hate me. But I don’t like them either, but I don’t like them either so that makes it all even. You know just as well as I do that I run practically everything in the town except for the Bailey Building and Loan. You know, also, that for a number of years that I have been trying to get control of it – or kill it – but I haven’t been able to do it. You have been stopping me. In fact, you have beaten me, George, and anyone in this town can tell you, that takes some doing. Take during the depression, for instance, you and I were the only ones who kept our heads. You saved the Building and Loan and I saved all the rest.

GEORGE: Yes. Well. Most people say you stole all the rest.

POTTER: The envious ones say that, George, the suckers. Now, I have stated my side very frankly. Now let’s look at your side. Young man, 27, 28, married – making, say \$40 a week...

GEORGE: Forty-five!

POTTER: Forty-five. Forty-five. Out of which, after supporting your mother you are able to keep ten - if you skimp. A child or two comes along, and you won’t even be able to save the ten. Now, if this young man of 28 was a common ordinary yokel, I’d say he was doing fine. But George Bailey is not a common, ordinary yokel. He’s an intelligent, smart, ambitious young man who hates his job – who hates the Building and Loan almost as much as I do. A young man who has been dying to get on his own ever since he was born. A young man – the smartest one in the crowd, mind you - a young man who has to sit by and watch his friends go places because he’s trapped. Yes, sir, trapped into frittering his life away playing nursemaid to a bunch of unwashed garlic eaters. Do I paint a correct picture or do I exaggerate?

Audition Scene 8: ZUZU & GEORGE [p. 74] (ANYONE AUDITIONING FOR GEORGE OR YOUNG GEORGE WILL NOT BE READING THIS PORTION IN THE AUDITIONS).

ZUZU: Hi, daddy.

GEORGE: Well, what happened to you?

ZUZU: I won a flower.

GEORGE: Wait now. Where do you think you’re going?

ZUZU: I want to give my flower a drink.

GEORGE: All right, all right. Give daddy the flower, I'll give it a drink.

ZUZU: Look daddy – paste the petals back on.

GEORGE: Yeah, all right. Now, I'll paste this together... now will you do something for me?

ZUZU: What?

GEORGE: Will you try to get some sleep?

ZUZU: I'm not sleepy. I want to look at my flower.

GEORGE: I know, I know, but you just go to sleep and then you can dream about it and it will be a whole garden.

ZUZU: It will?

GEORGE: Uh – huh.

Audition Scene 9: CLARENCE & GEORGE [p. 81-82]

CLARENCE: I had to act quickly – that's why I jumped in. I knew if I were drowning, you'd try to save me. And you see, you did, and that's how I saved you.

GEORGE: Very funny.

CLARENCE: Your lip's bleeding, George.

GEORGE: Yeah, I got a bust in the jaw in answer to a prayer a little bit ago.

CLARENCE: Oh no, no, no. I'm the answer to your prayer, George. That's why I was sent down here.

GEORGE: How do you know my name?

CLARENCE: I know all about you. I've watched you grow up from a little boy.

GEORGE: What are you, a mind reader or something?

CLARENCE: Oh, no.

GEORGE: Well, who are you then?

CLARENCE: Clarence Oddbody AS2.

GEORGE: Oddbody....AS2...what's that, "AS2"?

CLARENCE: Angel, second class.

GEORGE: Oh, brother. I wonder what Martini put in those drinks?

CLARENCE: Ridiculous of you to think of killing yourself for money. Eight thousand dollars.

GEORGE: Now, how do you know that?

CLARENCE: I told you – I'm your guardian angel. I know everything about you.

GEORGE: Well, you look about like the kind of angel I'd get. Sort of a fallen angel, aren't you? What happened to your wings?

CLARENCE: I haven't won my wings yet. That's why I am an angel second class.

GEORGE: Well, I don't know if I like it very much being seen around an angel without any wings.

CLARENCE: Oh, I've got to earn them, and you'll help me won't you?

GEORGE: Sure, sure. How?

CLARENCE: By letting me help you.

GEORGE: Only one way you can help me. You don't happen to have eight thousand bucks on you?

CLARENCE: Oh no, no. We don't use money in heaven.

GEORGE: Comes in pretty handy down here, bub.

CLARENCE: Oh, tut – tut – tut.

GEORGE: I found it out a little late. I'm worth more dead than alive.

CLARENCE: Now look, you mustn't talk like that. I won't get my wings with that attitude. You just don't know all that you've done.

Audition scene 10: BURT, ERNIE, & GEORGE [p. 87-89]

GEORGE: Hey, Ernie – Ernie! Ernie, take me home. I'm going off my nut.

ERNIE: Where do you live?

GEORGE: Aw, now, doggone it, Ernie, don't you start pulling that stuff. You know where I live. Three-twenty Sycamore. Now hurry up.

ERNIE: All right. Three-twenty Sycamore?

GEORGE: Yeah, yeah – Zuzu's sick.

ERNIE: All right.

GEORGE: Now straighten me out here. I've got some bad liquor or something. Listen to me – now, you are Ernie Bishop, and you live in Bailey Park with your wife and kid – that's right isn't it?

ERNIE: You seen my wife?

GEORGE: Seen your wife? I been to your house a hundred times.

ERNIE: Look, Bud, what's the idea? I live in a shack in the worst part of Pottersville, and my wife ran away three years ago and took the kid, and I ain't never seen you before in my life, see?

GEORGE: Pottersville? Where's Pottersville?

ERNIE: You're in the middle of it, buddy.

GEORGE: Okay, Ernie, whatever you say. Just step on it. Just get me home.

ERNIE: Is this the place?

GEORGE: Of course it's the place

ERNIE: Well, this house ain't been lived in for twenty years.

BURT: What's up, Ernie?

ERNIE: I don't know, but we better keep our eye out on this guy. He's bats.

GEORGE: Mary! Mary! Tommy! Pete! Janie! Zuzu! Where are you?

BURT: All right, put up your hands. No fast moves. Come on out here.

GEORGE: Burt, thank heaven you're here!

BURT: Back it up!

Audition Scene 11: MRS BAILEY AND GEORGE [p. 89-

90]

MRS. BAILEY: Well?!?

GEORGE: Mother...

MRS. BAILEY: Mother?!? What do you want?

GEORGE: Mother, this – this is George. I thought sure you'd remember me.

MRS. BAILEY: George who?!? If you're looking for a room, there's no vacancy.

GEORGE: Oh mother, mother, please help me. Something terrible has happened to me. I don't know what it is. Something's happened to everybody. Please let me come in and keep me here until I get over it.

MRS. BAILEY: Get over what? I don't take in strangers unless they're sent here by somebody I know.

GEORGE: Well, I know everybody you know. Your brother-in-law, Uncle Billy.

MRS. BAILEY: You know him?

GEORGE: Well, of course I do.

MRS. BAILEY: When did you see him last?

GEORGE: Today, over at the house.

MRS. BAILEY: That's a lie! He's been in the insane asylum ever since he's lost his business. And if you ask me, that's where you belong!

Welcome to The Belfry Theatre AUDITION/CONTACT FORM

Please fill out as much of the requested information below as possible, or *circle or check* the appropriate choice where applicable.

PLEASE PRINT CLEARLY

Full Name _____

Home Address _____

Primary Phone _____ Secondary Phone _____

Email Address _____ Facebook name _____

Best way to contact you? Email ___ Phone ___ Facebook ___ Sex: Male ___ Female ___

Hair Color _____ Willing to change hair color/style _____ Birthdate: _____

Shirt size _____ Height _____ Waist _____ Inseam _____ Shoe Size _____

Theater experience (continue on back, separate paper or attach resume)

Show	Role	Theater	Year

Preferred Role _____ If not cast, would you consider another role? Yes or No

Please review the rehearsal and production schedules – List your known schedule conflicts:

If not cast in this production, what crew activities could you help with? (Please circle)

Set Construction - Stage crew – Set decoration (painting) – Costuming – Props – Tech crew —Other

How did you hear about the auditions? _____

Additional Information you would like to share? _____

Director Notes: _____

THE BELFRY CONSENT FORM

Parent/Guardian's Consent for Auditionees under 18

I give permission for my child to audition for **It's a Wonderful Life** and I acknowledge and accept the conditions. I consent to my child performing in the **It's a Wonderful Life** if selected. I acknowledge it is my responsibility to ensure my child attends rehearsals and performances as required for this production.

I accept the responsibility that parents will be expected to be involved with the production in some form as a backstage assistant and/or in charge of children's safety and supervision.

Signature of Parent/Guardian

Date:

All Actors: Permission to Use Name, Pictures, or Other Identifying Information

There are times when Play Directors and Board Members feel it is appropriate to recognize cast members and their work in a public forum. Examples of such recognition include but are not limited to publishing actor's names, photographs, and/or displaying aspects of their work on The Belfry Theatre/Hamilton County Theatre Guild website and/or other media. Cast members photos, likeness, may also be used in promotional posters, Facebook page, and/or printouts. These printed documents will be used to promote the theater either by promoting the play directly or The Belfry Theatre/Hamilton County Theatre Guild as a whole.

By signing below you agree to allow The Belfry Theatre/Hamilton County Theatre Guild to use your photo or likeness in the above described material however they see fit for the betterment of The Belfry Theatre/Hamilton County Theatre Guild.

Signature of actor or Parent/Guardian, if under age 18

Date:
