

ANNCR Lux presents Hollywood!

**MUSIC** LUX THEME

ANNCR Lever Brothers Company, the makers of Lux Toilet Soap, bring you The Lux Radio Theatre, starring James Stewart, Donna Reed, and Victor Moore in "It's a Wonderful Life"! Ladies and gentlemen, your producer, Mr. William Keighley!

**SOUND** APPLAUSE

**MUSIC** OUT

WM. KEIGHLEY Greetings from Hollywood, ladies and gentlemen. Tonight, we bring you one of the season's most inspiring hits, a Liberty Films production that's been nominated for the highest screen award. Yes, "It's a Wonderful Life"! And we present it now with its original fine stars, Jimmy Stewart and Donna Reed. Jimmy, in the role which won him a nomination for the best performance of the year. Also in our cast is starred that fine comedian, Victor Moore. "It's a Wonderful Life" is the drama of a typical American. It might be you, it might be me. He dreams of glory. He lives in hope. He loves and doubts. And only Providence puts a final value on his service to humanity. Our story starts before the War, when life was normal, shortages were generally unknown, and simple luxuries, like Lux soap, were abundant. I won't say that's the only reason people said, "It's a wonderful life," but I do know, from the thousands of letters in our files, that most of them said, "It's a wonderful soap"! And they keep right on saying it day after day. In fact the popularity of Lux soap is what makes it possible to present such entertainment as Frank Capra's great production, "It's a Wonderful Life" starring Jimmy Stewart as George, Donna Reed as Mary Hatch, and Victor Moore as Clarence.

**MUSIC** IN AND UNDER

WM. KEIGHLEY This is the story of George Bailey, citizen of Bedford Falls, New York. George Bailey -- who, more than anything under the sun, wanted to see the world. The wonderful, exciting world that lay somewhere beyond the limits of his home town. Oddly enough, this story does not begin in Bedford Falls. In fact, it doesn't begin anywhere in the world. It begins ... in Heaven, where the Superintendent of Angels has just summoned an apprentice angel named Clarence.

**MUSIC** OUT

CLARENCE Oh, I - I'm really going down to Earth, sir? Oh, how splendid.

JOSEPH Yes. There's a very discouraged man down there, Clarence. George Bailey. At exactly ten forty-five PM, Earth time, he'll be thinking seriously of ending his life.

CLARENCE Oh, dear, dear. His life.

JOSEPH Now, I want you to stop him if you can. Now, sit down, sit down. I'll give you Bailey's case history.

CLARENCE Sir, if, er ... if I should accomplish my mission... may I perhaps get my wings? I've been waiting over two hundred years now and, well, people are beginning to talk.

JOSEPH Clarence, what's that book?

CLARENCE "The Adventures of Tom Sawyer," sir. I was reading it when you sent for me.

JOSEPH Oh, fine book, excellent. Well, you do a good job on George Bailey and we'll see about your wings.

CLARENCE Oh, thank you, sir.

JOSEPH Now, listen. When George Bailey was a boy, two events occurred that you should keep in mind. One was when his young brother, Harry, fell through the ice and almost drowned. George saved him.

CLARENCE (writes this down) "... brother fell through the ice ... George saved him ..."

JOSEPH 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 used to work after school in Mr. Gower's drug store. One day, Mr. Gower's only son died of influenza. It was a terrible blow and poor Mr. Gower tried to lose his grief in whiskey... (fades)

GOWER (drunkenly) Where you been George? Mrs. Blaine's called twice! What happened to her prescription? Ya lost it, didn't ya?

YOUNG GEORGE No, Mr. Gower, here it is.

GOWER Why you good-fer-nuthin'! Don't you know that Blaine girl's very sick?

**SOUND** SLAPS GEORGE

YOUNG GEORGE (in pain) Mr. Gower, my ear! You're hurting my sore ear!

GOWER I'll teach ya to loaf, ya lazy brat!

YOUNG GEORGE Mr. Gower, you don't know what you're doing! You put something wrong in those capsules!

GOWER Shut up!

YOUNG GEORGE I know you feel bad but, look, Mr. Gower! Look! This bottle you used, this bottle to make up the capsules! It's poison!

GOWER Poison?

YOUNG GEORGE Don't hurt my sore ear again, Mr. Gower!

GOWER Poison? Oh, George, George...

**MUSIC** UNDER

YOUNG GEORGE It's why I didn't deliver, Mr. Gower! All I wanted was to make sure!

GOWER (sobs) George, George...

JOSEPH Well, Clarence, that was George Bailey as a boy. When he grew up, he wanted to go to college, but there just wasn't the money ...

**MUSIC** OUT

JOSEPH ... so he worked four years in the Building and Loan Association...

CLARENCE Building and Loan Association?

JOSEPH Oh, I forgot to tell you. George's father was in the building and loan business. He and George's UNCLE BILLY. High ideals and low bank account. Anyway, George worked for his father and saved enough to see him through the university. That summer, though, he was going to Europe. Got a job on a cattle boat, do a little traveling before college... (fades)

GEORGE Boy, oh boy, oh boy! It's hard to realize it's my last night at the Bailey boarding house.

POP Well, we're sure going to miss you, George.

GEORGE Aw, I'm going to miss you, too, Pop. Hey, what's the matter? You look tired.

POP Oh, I had another tussle with old Henry Potter today.

GEORGE Oh, I thought when you put him on the Board of Directors, he'd ease up.

POP So did I.

GEORGE Ah, I just can't understand a man like Mr. Potter. He can't begin to spend all the money he has.

POP I guess Potter owns about everything he wants in Bedford Falls except our building and loan. That's why he hates us.

HARRY (from off) Hey, George! Can I borrow your tuxedo studs?

GEORGE (yells) Yeah, help yourself, Harry!

HARRY Well, where are they? In your suitcase?

GEORGE No, I'm not taking a tuxedo in a cattle boat, you know.

HARRY Say, where'd you get that suitcase, anyway?

GEORGE Oh, Mr. Gower. Going away present. And, one of these days, you're gonna see that bag all covered with travel labels. Italy and Baghdad and Samarkand--

HARRY Gonna have a pretty full summer, eh?

GEORGE I'm gonna have a pretty full life!

HARRY Hey, why don't you come to the dance tonight?

GEORGE What? And be bored to death?

HARRY Well, ya couldn't want a better death! Lots of pretty girls. Hey, I gotta hurry!

POP I wish we could send Harry to college with you, George.

GEORGE Aw, we've got that all figured out now, Pop. He'll take over my job at the Building and Loan, work four years like I did, then he'll go.

POP He's pretty young for that job.

GEORGE Well, no younger'n I was.

POP Maybe you were born older, George.

GEORGE Huh?

POP George, when you get out of college, I don't suppose you'd come back to the Building and Loan?

GEORGE Oh, no, now, Pop, I - I - I - I just couldn't. I - I couldn't face being cooped up the rest of my life in a shabby little office. I-- Oh, I'm sorry, Pop. Now, I - I didn't mean that, but it's just this business of nickels and dimes. I'd go crazy. I - I want to do something big. Something important.

POP In a small way, we are doing something important, George. In that shabby little office, we help people figure out how they can own their own homes.

GEORGE I know. I know, Pop. I - I just wish I felt that I-- I-- But I just feel like if I didn't get away, I'd bust.

POP You're right, boy. You get yourself an education. Then -- get out o' here.

GEORGE Aw, Pop, ya-- Pop, you want a shock? I think you're a pretty great guy.

POP Well, thanks, George. I'm glad to hear it. Look, um, why don't you go on over to Harry's dance? You'll have a good time.

GEORGE Well, I don't know, maybe I will drop in. Yeah, maybe I will, at that.

**MUSIC**

HEAVENLY BRIDGE

CLARENCE So George Bailey went to a dance. Is that important, Joseph?

JOSEPH Why, it was at the dance he met Mary Hatch.

CLARENCE Ah-ohhh...

JOSEPH And three hours later, he was walking her home. George and Mary were feeling pretty good, Clarence. As a matter of fact, wonderful... (fades)

**MUSIC**

OUT

**SOUND**

FOOTSTEPS -- IN THE DISTANCE, A DOG BARKS

GEORGE

AND MARY (singing) "Buffalo Gals, won't you come out tonight, come out tonight, come out tonight? Buffalo Gals, won't you come out tonight... aaaaaannnnnnnd dance by the light of da moon?"

GEORGE Hot dog!

MARY Beautiful!

GEORGE Oh, boy, just like an organ.

MARY At least.

GEORGE Gee whiz. Hey, you know - you know somethin'? If it wasn't me talkin', 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. Hey, how old are you, anyway?

MARY Eighteen.

GEORGE Eighteen?!

MARY Too young or too old?

GEORGE No, no, no that's just right. It sorta fits you. Hey, look where we are!

MARY Hm? Oh, the old Granville house.

GEORGE Yeah, I gotta throw a rock!

MARY Oh, no, George. I love that old house.

GEORGE Well, don't you know about deserted houses? You - you make a wish and then throw a rock!

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

GEORGE In there? I wouldn't live in it as a gWm. Keighley! Now, watch. Watch this. Here we go.

**SOUND** GLASS SHATTERS IN THE DISTANCE

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

MARY What'd you wish, George?

GEORGE Oh... I don't know. Not just one wish. A whole hatful of 'em. Mary, I'm shakin' the dust of this crummy little town off my feet and I'm gonna see the world! Italy, Greece, the Parthenon, the Coliseum. And then I'm comin' back here and go to college and see what they know. And then I'm gonna build things. I'm gonna build air fields and skyscrapers a hundred stories high and bridges a mile long, and then I'm gonna - gonna-- ... Hey - hey, Mary? What is it you want? What do you want, huh? You want the moon? All you gotta do is just say the word and I'll--

MARY Okay. The moon. I'll take it. Then what?

GEORGE Then what? Well - well, then you could swallow it... and - and it'd dissolve like an aspirin, you know? And the moon beams'd shoot out of your fingers and the ends of your hair and the - the, uh... You - you think I'm talkin' too much?

GRUMP OLD MAN (yells from off mike) Yes! Whyn't you kiss her instead of talking her to death?!

GEORGE How's that?

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

**SOUND** CAR PULLS UP ... MOTOR IDLES

GEORGE Well, hey! Hey, just a minute, mister! Hey, you come on back here, I'll show you some kissing that'll--

UNCLE BILLY George! George!

GEORGE Hey, UNCLE BILLY! Look here, I'm gonna kiss Mary! Watch!

UNCLE BILLY George! Get in the car, quick! Your father's had a stroke!

GEORGE What? What?

UNCLE BILLY George, get in, hurry!

**MUSIC** BRIDGE UNDER

JOSEPH Well, George's father died that night, Clarence. So, of course, George couldn't go to Europe. But, that fall, just as he was ready to leave for college, the directors of the building and loan had a meeting. They were going to appoint a successor to Mr. Bailey... (fades)

**MUSIC** OUT

**SOUND** BOARD OF DIRECTORS TALKING

DR. CAMPBELL What was that you said, Mr. Potter?

POTTER I said, as long as Peter Bailey's dead, let's dissolve the Building and Loan. We don't need it.

UNCLE BILLY Now wait a minute--

POTTER No, you wait a minute! Peter Bailey was not a businessman. Ideals without common sense can ruin a town. What do we get? A discontented, lazy rabble instead of a thrifty working class.

**SOUND**

BOARD OF DIRECTORS TALKING

GEORGE Now hold on, Mr. Potter!

POTTER Oh, I meant no disrespect, George, but--

GEORGE Now, wait a minute there. Why my father ever started this cheap, penny-ante building and loan, I'll never know. But just remember this, Mr. Potter, this rabble you're talking about. They do most of the working and paying and living and dying in this community. Well, is it too much to have them work and pay and live and die in a couple of decent rooms and a bath?! Anyway, my father didn't think so! People were human beings to him! But to you -- a warped, frustrated, old man -- they're cattle! Well, in my book, Mr. Potter, he died a much richer man than you'll ever be.

POTTER I'm not interested in your book, George. I'm talking about the Building and Loan.

GEORGE You're talking about something you can't get your fingers on and it's measly one-horse institution, if only to have some place where people can borrow a few dollars without crawling to you! Now, come on, UNCLE BILLY!

**SOUND**

DOOR OPENS AND CLOSES

TILLY What happened, George?

EUSTACE Yeah, all we heard was a lot of yelling!

UNCLE BILLY Boy, oh, boy, you should've heard George!

GEORGE Yeah, they're in there voting us out of business.

TILLY Well, who cares? I can get another job. I'm only forty-one.

EUSTACE Forty-five.

UNCLE BILLY Will you get out of here, George, you missed your boat trip. Do you wanna miss college, too?

**SOUND**

DOOR OPENS AND CLOSES, DIRECTORS TALK

DR. CAMPBELL George! We just voted Potter down! We're still in business!

UNCLE BILLY Whoopee! We're still in business! We're still in business!

DR. CAMPBELL But there's one condition, George. They've appointed you to take your father's place.

GEORGE Appoint me?! But I'm going to college. Look, this is my last chance! UNCLE BILLY's your man!

DR. CAMPBELL George, you've got to take it, they'll vote with Potter otherwise. They said so, they even... (fades)

**MUSIC**

BRIDGE AND OUT

CLARENCE I know. George Bailey didn't go to college.

JOSEPH That's right, Clarence. He gave his college money to Harry. Harry went instead.

CLARENCE But what happened to that good-looking girl? You know, Mary?

JOSEPH Oh, George saw her now and then. Not very often, though, because Mary went away to school, too. Anyway, George waited four years more for Harry to come back and take over the Building and Loan. He could still see the world. he wasn't alone. There was a girl with him. His wife... (fades)

**SOUND** PORCH DOOR CLOSES

MRS. BAILEY George?

GEORGE Yeah, I'm out here on the porch, Mother. I just thought I'd get some air.

MRS. BAILEY Well, how - how do you like your new sister-in-law?

GEORGE Aw, she's swell.

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

GEORGE Yeah. Yeah and keep him out of Bedford Falls, anyway.

MRS. BAILEY What do you mean?

GEORGE Well, Ruth's father... he's got a wonderful job for Harry up in Buffalo.

MRS. BAILEY Buffalo? Well, that means you--

GEORGE Yeah.

MRS. BAILEY You can't--

GEORGE Yeah.

MRS. BAILEY George, uh, did you know Mary Hatch is back from school?

GEORGE Hm? Yeah, yeah.

MRS. BAILEY Nice girl, Mary.

GEORGE Mm hmmm.

MRS. BAILEY Oh, stop grunting!

GEORGE Well...

MRS. BAILEY Give me one good reason why you shouldn't call on Mary.

GEORGE Well, Sam Wainwright. Sam's crazy about Mary.

MRS. BAILEY Well, she's not crazy about him.

GEORGE Well, now, how do you know that? Did she discuss it with you? How do you--?

MRS. BAILEY Besides, Sam's away in New York.

GEORGE Oh. And all's fair in love and war, huh? Uh huh, I see. (mock serious) Okay, Mother, I think I'll go out and find that girl and do a little passionate neckin'.

MRS. BAILEY Oh! George!

GEORGE Goodbye, Mrs. Bailey. By the way, do you want any books at the library?

MRS. BAILEY Library?! George! George, you go and see Mary, do you hear?!

**MUSIC** BRIDGE AND OUT

**SOUND** FOOTSTEPS PACING

MARY George? Is that you out there?

GEORGE Uh, oh, hello, Mary.

MARY Well, are you coming in?

GEORGE I just happened to be passin' by here and--

MARY Oh. I thought you were picketing. Have you made up your mind?

GEORGE How's that?

MARY Have you made up your mind?

GEORGE 'Bout what?

MARY About coming in. Your mother just phoned. She said you were coming over.

GEORGE My mother--? Just phoned--? What's she mean, coming--? I just happened to be passing by, that's all! I didn't--

MARY Well?

GEORGE Well, all right, I'll come in for a minute but I - I didn't tell anybody I was coming here. A fella can't go out for a walk nowadays without-- When d'you - When d'you get back?

MARY Tuesday.

GEORGE Ah. Where'd you get that dress?

MARY Do you like it?

GEORGE Well, it's all right.

MARY Well, no point standing here on the porch. Come on in.

**SOUND** DOOR CLOSES

GEORGE I still can't understand it. I didn't tell anybody I was comin' here, ya know.

MARY Would you rather leave?

GEORGE Well, no, I don't wanna be rude. I'll sit down for a while.

MARY It's nice about your brother and Ruth, isn't it?

GEORGE Yeah, yeah, yeah. That'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, hm?

GEORGE No, no. Marriage is all right for a lot of people. It's all right for Harry ... Sam Wainright ... and you.

MARY For Sam--?

MRS. HATCH (from off) Mary?!

MARY (yells) It's George Bailey, Mother!

MRS. HATCH What's he want?!

MARY (yells) I don't know! (to George) What do you want?

GEORGE Me? Not a thing! Not a thing! And I - I just came in to get warm!

MARY (yells) He's making violent love to me, Mother!

MRS. HATCH You just tell him to go right back home. Sam said he'd call you tonight from New York, didn't he?

MARY (yells) I guess so! (to George) How about some **MUSIC**?

**SOUND** RECORD STARTING

**MUSIC**

"BUFFALO GALS" INSTRUMENTAL

GEORGE (offended) You know, your mother needn't-- You know, I didn't come here to--

MARY What did you come here for, then?

GEORGE (annoyed) I don't know! You're supposed to be the one with all the answers! You tell me!

MARY (matching him) Oh, why don't you go home?!

GEORGE I don't know why I came here in the first place! Good night!

MARY Good night!

**SOUND**

PHONE RING

MRS. HATCH Mary! Telephone, Mary!

GEORGE The way you're shouting, you'd think that--

MRS. HATCH Mary!

MARY You'd think what?

MRS. HATCH Mary!

MARY All right, I'll get it! George, on your way out, would you mind turning off the phonograph?

GEORGE I'd be very happy to!

**SOUND**

NEEDLE SCRATCHES

**MUSIC****MUSIC** STOPS

GEORGE Doggone crazy song!

**SOUND**

MARY PICKS UP PHONE

MARY Hello? Sam?

SAM (on the phone) Mary! Gee, it's good to hear your voice!

MARY How are you, Sam?

GEORGE I forgot my hat!

MARY Hee-haw.

SAM What?

MARY Oh, I was just talking to an old friend of yours. George Bailey.

SAM Old mossback George?

MARY Old mossback George.

SAM Well, put him on. I'll talk to him, too!

MARY Wait a second. George?

MRS. HATCH He doesn't want to speak to George!

MARY He does so. He asked for him.

GEORGE (to Mary) Did you call me? Because if you did, I'm in a hurry, I got--

MARY Sam wants to talk to you.

GEORGE Oh? Um, hiya, Sam.

SAM Hey, fine pal you are. Tryin' to steal my girl!

GEORGE What do you mean? Nobody's tryin' to steal anybody's girl. Here, Mary, take the phone--

SAM No, no, wait, wait, George. I want to speak to you both. Tell Mary to get on the extension upstairs.

GEORGE (to Mary) He says for you to get on the extension upstairs.

MARY I can't. Mother's on the extension.

MRS. HATCH I am not!

MARY We can both hear, George. Just put your head a little closer.

GEORGE What?

MARY There, that's - that's better. (to Sam) Uh, we're - we're listening, Sam.

SAM Well, I have a big deal coming up that's going to make us all rich. George, you remember that time you told me about making plastics out of soybeans?

GEORGE Soybeans? Yeah, yeah... soybeans. Yeah.

SAM Well, my father's checked into it, George, see? And now he's going to put up a factory! How do you like that?

GEORGE A factory, huh?

SAM And here's the point, George. I may have a job for you, unless you're still married to that broken-down Building and Loan. Oh, Mary?

MARY Uh, I'm here.

SAM You tell that guy I'm giving him the chance of a lifetime, you hear?

MARY (to George) He - he says it's the chance of a lifetime.

GEORGE Give me that phone.

MARY Here's George again, Sam.

**SOUND** HANGS UP PHONE

MARY George!

GEORGE (intense) Now you listen to me, Mary! I don't want any plastics and I don't want any job, and I don't want to get married -- ever -- to anyone! Do you understand that?

**MUSIC** UNDER

MARY (sobs)

GEORGE I want to do what I want to do! And - and you're not gonna trick me! And you're-- Mary ...

MARY George...

GEORGE Mary... Oh, Mary, darling... I love you, Mary...

**MUSIC** BRIDGE AND OUT

CLARENCE Well, well. So George Bailey and Mary Hatch were--?

JOSEPH Yes. George and Mary were married.

CLARENCE Mm.

JOSEPH And they started off on their honeymoon in Ernie Bishop's taxicab.

**SOUND** MOTOR RUNNING

ERNIE Hey, where were you two going on this here now honeymoon?

GEORGE We're gonna shoot the works, Ernie! A whole week in New York, a whole week in Bermuda, the highest hotel, the oldest champagne, the hottest **MUSIC** and the prettiest wife!

ERNIE Ha ha! So you're finally gettin' out of Bedford Falls, heh? Then what?

GEORGE (to Mary) Then what, honey?

MARY After that, who cares?

GEORGE That does it! Hey, you know, Mrs. Bailey, I haven't kissed you yet.

ERNIE Hey, George, there's something funny going on over there! Look, look over there at the bank! It looks like a run!

GEORGE Pull over there a minute, will ya, Ernie?

MARY George, let's not stop. Please. Let's go straight to the station.

**SOUND** CAR PULLS OVER ... STOPS ... CAR DOOR OPENS

GEORGE Now, wait a minute. Better see what it is. I'll be right back.

MARY George, please! George!

**MUSIC** BRIDGE, UP AND OUT

**SOUND** APPLAUSE

WM. KEIGHLEY In a few moments, we'll return with the second act of "It's a Wonderful Life" starring James Stewart, Donna Reed, and Victor Moore. Meanwhile, here's our Hollywood reporter, Libby Collins. Looking very smart, too, may I say?

LIBBY Well, thank you, Mr. Keighley. You know, after seeing Paulette COLLINS Goddard's wardrobe for Paramount's new comedy "Suddenly, It's Spring," I just had to rush out and buy something new. Looking at all those lovely clothes was just too much for my self-control!

WM. KEIGHLEY Well, you look stunning, Libby.

LIBBY Thank you again, Mr. Keighley.  
COLLINS

WM. KEIGHLEY Tell me about the picture. I understand that Paulette's portrayal of an ex-WAC is truly delightful.

LIBBY Oh, yes, it is! And Fred MacMurray gives a perfect COLLINS characterization of her wayward husband. Between the two of them, "Suddenly, It's Spring" is a high-spirited comedy with emphasis on the romantic side.

WM. KEIGHLEY Well, naturally.

LIBBY (chuckles) But, really, Mr. Keighley, that wardrobe of Miss COLLINS Goddard's certainly will make clothes-conscious girls sit up and take notice. I bet you'll think so, too, Mr. Kennedy.

ANNCR Well, Libby, men seldom know much about styles. Well, what I notice about a dress is the general effect when a woman wears it. Some girls always seem to have that "right-on-the-beam" look. You know what mean.

LIBBY (chuckles) Well, I think what you have in mind, Mr. Kennedy, is COLLINS good grooming. Screen stars certainly put great emphasis on it. A perfect hairdo. Fresh, beautifully cared for skin. Those are

essential.

ANNCR That must be the reason Lux Toilet Soap continues to be a studio standby, no matter how often other styles change.

LIBBY Well, that's what Miss Goddard told me. She says her beauty  
COLLINS facials are so quick and easy and work so well, she's never without a supply of Lux Toilet Soap. "I can depend on it for daily complexion care," she said.

ANNCR I wish you'd tell the ladies in our audience how easy these Lux soap facials are, Libby.

LIBBY Well, here's what Paulette Goddard does. She says, "I cover my  
COLLINS face with the fragrant Lux soap lather and work it well in. I rinse with warm water, then cold, and use a soft towel to pat my skin dry. Gives skin quick new beauty," she says.

ANNCR Daily Lux soap facials do make skin lovelier. Recent tests by skin specialists proved it. In three out of four cases, complexions became softer and smoother in just a short time.

LIBBY A lovely Lux complexion makes a woman so attractive. I wish  
COLLINS every girl who hasn't tried Lux Toilet Soap would begin using it tomorrow.

ANNCR That's **SOUND** advice, Libby! When nine out of ten screen stars recommend a beauty soap, you know it has to be good. So, why not try Lux Toilet Soap? Hollywood's own complexion soap. We pause now for station identification. This is CBS, the Columbia Broadcasting System!

**MUSIC** STATION IDENTIFICATION BRIDGE AND OUT

WM. KEIGHLEY Act Two of "It's a Wonderful Life" starring Jimmy Stewart as George, Donna Reed as Mary, and Victor Moore as Clarence.

**MUSIC** HEAVENLY BRIDGE

WM. KEIGHLEY Well, we're back in heaven again, where the Superintendent of Angels is reviewing the case history of a mortal named George Bailey. Clarence, the apprentice angel, is very eager to depart on his mission to the Earth.

**MUSIC** OUT

CLARENCE Poor George Bailey! Oh, he's certainly in desperate trouble, Joseph. I'll go to him at once.

JOSEPH Now, you sit down, Clarence, sit down. We're nowhere near the point where George Bailey is thinking of taking his life.

CLARENCE We're not?

JOSEPH Now, where were we? Oh, yes, yes. George and Mary had just started out on their honeymoon when they ran smack into the financial panic of 1932. In the waiting room of the Building and Loan, a hundred frantic people were clamoring for their savings...

**SOUND** CROWD NOISE

GEORGE Hey, what's going on, UNCLE BILLY? What's happened? All those people out there?

UNCLE BILLY This is a pickle, George. All I know is the bank called our loan an hour ago. I had to hand over all our cash.

GEORGE Holy mackerel!

UNCLE BILLY Whole town's gone crazy. Bank's in the same spot we are!

GEORGE Our charter--!

UNCLE BILLY What about our charter?

GEORGE Our charter says we have to stay open till six p.m. The state can take away our license if we don't!

UNCLE BILLY How can we stay open till six without any money? George, where're you goin'?

GEORGE Out to talk to those people. C'mon!

**SOUND** CROWD NOISE INTENSIFIES

GEORGE Now, please! Now, now, please, folks! Now, just a minute! Just a minute, now, please!

CHARLIE How about our money, George? Where's our money?

GEORGE Now, come on, now, please! Now, wait a minute, now! Listen to me! Now, you're thinking of this place all wrong. Your money's not here!

CROWD (ad-libs) What?

GEORGE Wait a minute, now, let me tell you. Let me tell you. Your money's in people's houses! In the Kennedy house, and the MacClaren house, and in your house, and a hundred others. Now, what are you going to do? Foreclose on them?!

CHARLIE I got two hundred and forty dollars in shares. Now lemme have it!

GEORGE All right, all right, Charlie. Now, you'll get your money in sixty days.

CHARLIE Sixty days?!

GEORGE Well, now, look, that's what you - that's what you agreed on when you bought your shares.

RANDALL I got my money!

CROWD (ad-libs) Where?

RANDALL Old Man Potter's taken over the bank! He'll pay you fifty cents on every dollar!

CHARLIE (to crowd) Then let's take our shares to Potter! Half is better than nothing!

GEORGE Wait a minute, wait a minute, please, folks! I beg of you not to do this. If Potter gets hold of your shares, he'll be owning this building and loan. And he's got the bank. He's got the bus line. He's got the department stores. And now he's after us because he wants to keep you living in his shacks and paying the kind of rent he decides to charge. Now, we can get through this thing all right, but we've got to stick together! We've got to have faith in each other!

MRS. THOMPSON My husband's out of work. We need money.

ANGRY MAN I got doctor bills to pay!

WORRIED WOMAN I can't feed my kids on faith!

CROWD (ad-libbing) Me, too! What about that, George?!

MARY How much do you need? We've still got some money!

GEORGE Hey, Mary!

MARY Here it is, George! You told me to hold on to it. Would have made a nice honeymoon -- bought furniture, too!

GEORGE Hey, now, wait a minute, folks! Listen, I got two thousand dollars! All right, Charlie, how much do you need?

CHARLIE Two hundred and forty dollars.

GEORGE (pleading) Now, Charlie, now, listen -- just enough to tide you over!

CHARLIE I said, two hundred and forty dollars!

GEORGE Okay, okay. UNCLE BILLY give Charlie two hundred and forty dollars. All right, Ed, now, how much just to get by?

ED Twenty dollars, I suppose.

GEORGE Now you're talking! Mrs. Thompson, how about you?

MRS. THOMPSON Twenty dollars will do me.

GEORGE Good, good, twenty dollars. UNCLE BILLY? Pay it back when you can, now. Pay it back when you can. All right, all right, who's next?

**MUSIC** BRIDGE AND OUT

UNCLE BILLY Look at the clock! Look!

GEORGE (counts) Five seconds... four seconds... three... two... one... Six o'clock, we made it! Lock that door, Eustace, quick!

**SOUND** DOOR SLAMS SHUT ... PHONE RINGS

GEORGE Boy, we're still in business, UNCLE BILLY! We even got two bucks left!

TILLY George, there's a call for you!

GEORGE Okay, and then call my wife, will you? She's probably over at Mother's.

TILLY Mrs. Bailey's on the line.

GEORGE I don't want Mrs. Bailey, I want my wife. Mrs. Bailey. Mrs. Bail-- Tha-- That's my wife! Give me the phone, will you? Hey, Mary? Listen, Mary, I'm sorry, I - I - Hm? Come home? Well, what home? Well, Three-twenty-three Sycamore? Well, whose home is that? What? Well, Mary, how can I--? Well, sure, all right, sure, I'll - I'll be there. (fades)

JOSEPH Clarence? Guess what Three-twenty-three Sycamore was?

CLARENCE His mother-in-law's house, huh?

JOSEPH Oh, no. Number Three-twenty-three Sycamore was the old Granville house. The one George threw rocks at and made wishes. Yes, sir, that's where they spent their honeymoon. That's where they started housekeeping. They were still living there two years later when old man Potter asked George to stop over at his office... (fades)

POTTER Sit down, George, sit down. Uh, have a cigar.

GEORGE Well! Thank you, sir.

POTTER Now, George, you're a young man -- married, making, say, forty dollars a week at the Building and Loan--

GEORGE Forty-five.

POTTER Forty-five. Now, if you were some ordinary yokel, I'd say you were doing fine. But George Bailey is intelligent, ambitious. He hates the Building and Loan almost as much as I do. He's been dying to get out of town ever since he was born. But he's trapped. Trapped into frittering his life away playing nursemaid to a lot of garlic-eaters. Do I paint a correct picture, George, or do I exaggerate?

GEORGE Well, what's your point, Mr. Potter?

POTTER My point is that you're the only man in town who's licked me. George, I want to hire you. Manage my affairs. I'll start you off at twenty thousand dollars a year.

GEORGE (stunned) Twenty thou--? Twenty thousand dollars a year? Are you sure you're talkin' to me? I'm George Bailey. Don't you remember me? The Building and Loan, remember?

POTTER Yes, George Bailey. Whose ship has just come in, providing he has sense enough to climb aboard.

GEORGE Well, but - but - what about the Building and Loan?

POTTER (angry) Confound it, man, I'm offering you a three-year contract at twenty thousand dollars a year! Is it a deal or isn't it?

GEORGE No! No! The answer's "no"! Doggone it! If you offered me a million dollars to stay around this town and play stooge to you, the answer'd still be "no"! Now, lemme alone! Don't bother me!

**MUSIC**

BRIDGE AND OUT

MARY George, what did Mr. Potter want?

GEORGE (tired) Oh, it was nothing. He just-- talk, talk, I don't know, it was nothin' ... (sighs deeply) Aw, gee... Mary Hatch... Mary, why in the world d'you ever marry a guy like me, anyway?

MARY (chuckles) To keep from being an old maid.

GEORGE I was gonna see the world. I was gonna build things. I was gonna give you the moon. What have I given you, what have I given you? Not even a new dress, not for months. I-- Gee whiz, I feel awful.

MARY So do I. Mornings especially.

GEORGE You could have married Sam Wainwright, anybody else in town.

MARY I didn't want to marry anybody else. I want my baby to look like you.

GEORGE You didn't even have a honeymoon, and I promised you that you - you - you - you - you - you-- You what?

MARY My baby.

GEORGE (stunned) Your--? You mean-- Hey-- Mary-- Mary, you mean you're on the nest?

**MUSIC**

BRIDGE

JOSEPH Well, Mary had her baby, Clarence. A boy.

CLARENCE You don't say!

JOSEPH Then, she had another one. A girl.

CLARENCE Well, whaddya know?

JOSEPH Night after night, George'd come home late from the office. Things weren't good with the Building and Loan. Potter was really bearing down on him. Then came the war. Mary had another baby by then.

CLARENCE Ohhhhh...

JOSEPH But she still had time to help out in U.S.O. UNCLE BILLY sold war bonds. And George's brother Harry became a real hero -- shot down fifteen planes!

CLARENCE But George. What about George?

JOSEPH Well, George was 4F -- his bad ear. He was an air raid warden. On V-E Day, he wept and prayed. On V-J Day, he wept and prayed again.

CLARENCE We're, uh, we're getting pretty close to today, aren't we sir?

JOSEPH Yes, Clarence. You now know almost everything you have to know about George Bailey. Except what happened that finds him down there at this moment, wanting to die.

CLARENCE Well, sir? Well?

JOSEPH Well, today's the day before Christmas, er, Earth time. George is pretty excited...

GEORGE Hey, Tilly! Eustace! Hey, look at the newspaper! "Commander Harry Bailey decorated by the President"! That's my kid brother! The Congressional Medal of Honor!

EUSTACE Gosh, George! Gosh!

GEORGE What do you think about that? Fifteen Jap planes! And the last one he got was just about to dive into a transport loaded with soldiers! You know what that means? He saved lives -- hundreds of lives! Hey-- Gee whiz, where's UNCLE BILLY?

TILLY Gone to the bank, George.

GEORGE Oh.

TILLY He's depositing that eight thousand dollars.

GEORGE Good, good, good. Who's that in his office there?

TILLY It's that man again. The bank examiner.

GEORGE Uh oh, oh, yeah. (to Carter, the bank examiner) Well, good afternoon, Mr. Carter! (to Tilly) Hey, uh, Tilly, get the books for Mr. Carter, will ya? (to Carter) You know, that's my brother's picture there, Mr. Carter, he shot down fifteen planes, and one of 'em was just about to... (fades)

UNCLE BILLY Well, well. Mr. Henry F. Potter come to the bank to deposit some more loot, eh?

POTTER Look out, you old fool!

UNCLE BILLY How'd ya like the news in the paper, Mr. Potter? Just can't keep those Bailey boys down, now, can you?

POTTER Huh? Lemme see that newspaper!

UNCLE BILLY Here. Sorry I can't chat, you old thief. Gotta make a deposit.

(to Horace, the bank teller) Eh, here ya are, Horace. Deposit slip. Bank book. And a very merry Christmas to you.

HORACE THE TELLER You, too, Mr. Bailey. Say, you've forgotten something, haven't you?

UNCLE BILLY Horace, I've forgotten things all my life.

POTTER (off) Get a wheel on, boy!

HORACE THE TELLER But, Mr. Bailey, where's the money?!

UNCLE BILLY Wha - what's that?

HORACE THE TELLER You want to make a deposit?

UNCLE BILLY Well, certainly I want--!

HORACE THE TELLER Well, it's customary to bring the money with you.

UNCLE BILLY It's gone! Where'd I put it? Where'd I put that money?!

**MUSIC** BRIDGE AND UNDER

JOSEPH A terrible thing, Clarence, terrible. UNCLE BILLY couldn't find the money because the envelope with the eight thousand dollars was folded up in that newspaper he gave to old man Potter.

**MUSIC** OUT

**SOUND** WIND

UNCLE BILLY (distracted) I just don't know what happened to it, George, I just don't know!

GEORGE Eight thousand dollars! UNCLE BILLY, the bank examiner's here and it's not our money, it belongs to the depositors.

UNCLE BILLY George! What - what are we gonna do? We've traced every step I took. We can't stand here in the street!

GEORGE Are you sure you didn't put that envelope in your coat pocket?

UNCLE BILLY I - I - I think so... maybe... maybe... Oh, I'm no good to you, George. I'm no good!

GEORGE (desperate) Now, listen to me! Now, listen to me! Think! Think, will you?! Now try and think!

UNCLE BILLY (sobs) I can't think any more! I can't--

GEORGE (snaps) Where's that money, you silly old fool?! You know what this means? It means bankruptcy and scandal and prison! One of us is going to jail! Well, it's not gonna be me! Now, get out o' my way, I'm goin' home!

**MUSIC** BRIDGE .. THEN A PIECE FOR SOLO PIANO ... IN BG

MARY George, dear, what's wrong? You haven't said a word since you came home!

GEORGE With that banging on the piano-- Does she have to just keep playin' that same piece over and over and over again?

JANIE I have to practice for the Christmas party, Daddy.

MARY What is it, dear? Another hectic day?

GEORGE Yeah. Yeah, another red letter day for the Baileys.

PETE Dad, the Murphys got a brand new car! You should see it!

GEORGE           What's the matter with our car? Isn't it good enough for you?  
PETE             I'm sorry, Dad. I only--  
MARY             Run upstairs, Petey. See if Zuzu's all right.  
PETE             Okay, Mom.  
GEORGE           Now, what do you mean? "See if Zuzu's all right"? What do you mean?  
MARY             Oh, she caught a little cold coming home from school. She didn't button up her coat.  
GEORGE           Well, what is it? What do you - what do you mean "just a cold"?  
MARY             George, the doctor said it was nothing serious.  
GEORGE           The doctor? Was the doctor here?  
MARY             Well, I thought he'd better look at her.  
GEORGE           It's this old drafty house. No wonder we don't all have pneumonia! Might as well be living in a refrigerator. Why'd we have to live here in the first place and stay around this measly, crummy old town?

**MUSIC**

PIANO STOPS

MARY             (worried) George, what's happened?  
GEORGE           Everything's happened! You call this a happy family? Why did we have to have all these kids?  
JANIE             Daddy, how do you spell "frankincense"?  
GEORGE           (shouts) I don't know how you--! Whyn't you ask your mother?!  
MARY             Where're you going?

**SOUND**

PHONE RINGS ... MARY PICKS UP

GEORGE           (off) Upstairs to see Zuzu!  
MARY             (into phone) Hello? Oh, thank you, Mrs. Welch. I'm sure she'll be all right--  
GEORGE           Who's that?  
MARY             (to George) Zuzu's schoolteacher. (into phone) What? Oh, yes, the doctor says she'll be fine tomorrow.  
GEORGE           Here, give me that phone!  
MARY             George, please!

**MUSIC**

JANIE PLAYS PIANO

GEORGE           (upset, into phone) Mrs. Welch? This is Mr. Bailey! Say, what kind of teacher are you, anyway? What do you mean sending Zuzu home like that, half-naked? Do you realize she'll probably end up with pneumonia just because of your stupidity? You know, maybe my kids aren't the best-dressed kids in town, but at least-- Hello? Hello?

**SOUND**

SLAMS PHONE DOWN

GEORGE           (screams) Janie, will you stop playing that lousy piano?! Now, cut it out! Stop it!

**SOUND**

PIANO STOPS ... JANIE STARTS CRYING IN BG

MARY             George, for heaven's sake, what's wrong with you?  
GEORGE           (gets a grip on himself) I'm sorry, Janie. I'm sorry, Mary ...

**SOUND** FRONT DOOR OPENS

GEORGE I - I've just got to get out of here.

**SOUND** FRONT DOOR CLOSES

**MUSIC** BRIDGE AND OUT

POTTER So, that's it, George. You're short eight thousand dollars in your accounts, eh?

GEORGE Please, Mr. Potter, I'll pay any sort of a bonus. If you still want the Building and Loan, I--

POTTER You say it was lost. Have you notified the police?

GEORGE No, sir, I haven't done that, yet. Harry's homecoming tomorrow...

POTTER Why come to me? What about your good friend Sam Wainwright?

GEORGE I can't get a hold of him. He's in Europe.

POTTER What kind of security would I have, George? What collateral?

GEORGE Yes sir, I have some life insurance here. Fifteen thousand dollar policy.

POTTER Hmm? What's your equity in it?

GEORGE Five hundred dollars.

POTTER And you want eight thousand? You once called me a warped, frustrated old man. Well, what are you but a warped, frustrated young man? Crawling on your hands and knees for help. Why don't you go to the riff-raff you love so well? Ask them for help!

GEORGE I'll do anything, Mr. Potter, please. Please help me. My wife and kids--

POTTER I'm calling the district attorney. (contemptuous) Five hundred dollars. You know something, George? You're worth more dead than you are alive. Now, get out of here! Get out!

**MUSIC** BRIDGE

JOSEPH And, all the time, Potter had the eight thousand dollars in his desk drawer. It's still there, Clarence.

CLARENCE But where is George, sir? Where?

JOSEPH Well, he went over to Martini's café. He's had a couple of drinks, Clarence. He's just standing there, sort of in a daze... (fades)

**SOUND** CROWD **SOUNDS**

GEORGE Oh, God... God... Dear Father in Heaven, I - I - I'm not a praying man, but if - if you're up there and - and you can hear me, please, show me the way. I'm at the end of my rope. Show me the way, God.

MARTINI Mr. Bailey, you all right? Don't drink any more, Mr. Bailey, please. You don't feel good.

WELCH Bailey? Did you say Bailey? Which Bailey?

MARTINI This gentleman is Mr. Bailey. George Bailey.

WELCH George Bailey, huh?

**SOUND** WELCH PUNCHES GEORGE WHO FALLS TO THE FLOOR

WELCH And the next time you talk to my wife like that, you'll get

worse! It isn't enough she slaves teaching your stupid kids how to read and write -- you gotta bawl her out!

MARTINI You get out of here, Mr. Welch! You hit my best friend! Get out!

WELCH All right, I'm goin'!

MARTINI Mr. Bailey, you - you okay?

GEORGE Who was that?

MARTINI Mr. Welch, but don't worry. He don't come in this place no more! I'll get something for your face -- it's bleeding!

GEORGE No, I'm all right.

MARTINI Please, don't go away, Mr. Bailey.

GEORGE Leave me alone.

MARTINI Don't go away.

GEORGE Lemme alone!

**MUSIC**

BRIDGE UNDER

JOSEPH Well, George left Martini's café five minutes ago, Clarence. He's at the river now, on the bridge, looking at the water. Are you ready, Clarence?

CLARENCE All ready, sir.

JOSEPH Very well. Save George Bailey's life and you'll get your wings!

CLARENCE My wings! Oh, thank you, Joseph. (calls out) George?! George Bailey! Get away from that bridge! Do you hear me, George?! George!

**MUSIC**

UP AND OUT

**SOUND**

APPLAUSE

WM. KEIGHLEY In just a moment, we'll bring you Act Three of "It's a Wonderful Life" starring Jimmy Stewart, Donna Reed, and Victor Moore. The popular theory about beautiful blondes is that they're content to be merely decorative. Our lovely guest tonight, Miss Susan Blanchard, completely disproves that idea. Besides being a hard working Fox starlet, Susan, I understand you're a wonderful cook.

SUSAN I really love housekeeping, Mr. Keighley. But, most of all, I  
BLANCHARD enjoy the training I get at the studio. It's work, but it's fun, too.

WM. KEIGHLEY You're an Easterner, aren't you, Susan?

SUSAN Yes. A native New Yorker.

BLANCHARD

WM. KEIGHLEY I thought so.

SUSAN It was the Broadway theater that inspired me to think of show  
BLANCHARD business as a career.

WM. KEIGHLEY Well, that's interesting.

SUSAN I used to save my allowance and go to every play I could. One  
BLANCHARD of my favorite actresses was Jane Wyatt.

WM. KEIGHLEY Uh huh.

SUSAN Imagine, Mr. Keighley, what a thrill it was for me to meet her

BLANCHARD right here in Hollywood.

WM. KEIGHLEY Jane Wyatt's latest picture "Boomerang" was made in the east, I understand.

SUSAN Mm hm, yes. But she and Dana Andrews, who stars in "Boomerang" with her, were in Hollywood to see a studio showing of the picture.

BLANCHARD

WM. KEIGHLEY Oh, I see.

SUSAN Jane Wyatt is my ideal of a stage and screen star. So talented, and so lovely to look at. Just as lovely in real life, too.

BLANCHARD

WM. KEIGHLEY She is indeed.

SUSAN 'Twasn't long before I discovered that she's as keen about Lux Toilet Soap for beauty care as I am. You know, I'm a Lux girl, too.

BLANCHARD

ANNCR We're glad to hear you say that, Miss Blanchard, because that's a very beautiful Lux complexion I see before me. Just right for blue eyes and ash-blond hair.

SUSAN Thank you, Mr. Kennedy. Any girl in pictures is delighted to find out about Lux Toilet Soap as a beauty care. Active lather facials are so quick and easy. And they really make a difference in your skin.

BLANCHARD

ANNCR Thousands of busy, attractive women have discovered that, Miss Blanchard. Daily Lux soap complexion care does make skin lovelier. Otherwise, it wouldn't be the choice of nine out of ten screen stars.

SUSAN Lux Toilet Soap is all-around beauty care for me. I use it as a bath soap, too. It has such delightful perfume. Leaves a lovely fragrance on the skin.

BLANCHARD

ANNCR Thank you, Miss Susan Blanchard. I hope our audience will be seeing that lovely Lux complexion of yours in a screen close-up one of these days. Now, back to our producer, Wm. Keighley.

WM. KEIGHLEY Act Three of "It's a Wonderful Life" starring Jimmy Stewart, Donna Reed, and Victor Moore.

**MUSIC**

IN AND UNDER

WM. KEIGHLEY Numb with despair -- convinced, as Mr. Potter said, that he's worth more dead than alive, George Bailey stands on a bridge staring at the dark and frigid waters below. Suddenly, there's a splash.

CLARENCE (off) Help! Help, I'm drowning! Oh! Help!

WM. KEIGHLEY No, that's not George. It's Clarence, the apprentice angel. And there goes George in after him. Hm. It's a few minutes later, now, and, in the bridge keeper's shack, George and Clarence are drying off.

**MUSIC**

OUT

BRIDGEKEEPER You both sure you're all right? You want a doctor?

GEORGE No, I'm all right, I'm all right.

CLARENCE Oh, I'm fine. This underwear-- I didn't have time to get anything more stylish. My wife gave me this on my last birthday. I passed away in it.

BRIDGEKEEPER You - you what, mister?

CLARENCE Oh, I see Tom Sawyer's drying out, too.

BRIDGEKEEPER Who?

CLARENCE My book. I left in such a hurry, I brought Tom Sawyer with me.

GEORGE Hey, how'd you happen to fall in?

CLARENCE Oh, I jumped in. I jumped in to save you.

GEORGE Jumped in to save me?

CLARENCE Well, I - I did, didn't I? You didn't go through with it, did you?

GEORGE Go through with what?

CLARENCE Suicide.

BRIDGEKEEPER Hey, it's against the law to commit suicide around here!

CLARENCE Yeah, it's against the law where I come from, too.

BRIDGEKEEPER Where do you come from?

CLARENCE Heaven.

GEORGE Oh, that's very funny, very funny.

CLARENCE Your - your lip's bleeding.

GEORGE Yeah. Yeah, I got a bust in the jaw in answer to a prayer.

CLARENCE Oh, no, George. I'm the answer to your prayer.

GEORGE Hey, how - how'd you know my name?

CLARENCE Oh, I know all about you.

GEORGE Well, who are you supposed to be, anyway?

CLARENCE Clarence Oddbody, A-S-2.

GEORGE Clarence Oddbody. What's - what's the A-S-2 for?

CLARENCE Angel, Second Class.

BRIDGEKEEPER Hey, I'm gettin' outta here! You may not need a doctor, but I do!

**SOUND** DOOR OPENS AND CLOSES

CLARENCE Cheerio, my good man!

GEORGE Hey, look here, why'd you want to save me?

CLARENCE Because I'm your guardian angel, George.

GEORGE Oh, I see, uh huh. Well, you look like about the kind of an angel I'd get. What - what, uh, what happened to your wings?

CLARENCE I haven't won my wings yet. That's why I'm an Angel, Second Class.

GEORGE Oh, I see.

CLARENCE But you can help me earn them, George, by letting me help you.

GEORGE Oh, uh huh. Don't happen to have eight thousand bucks on you, do you?

CLARENCE Oh, no, no. We - we don't use money in Heaven.

GEORGE Oh, that's right, yeah, I keep forgetting. I see. Comes in pretty handy down here, bub.

CLARENCE (chuckles) Oh, tut tut tut.

GEORGE Of course, I found it out a little late. You know, I'm worth more dead than alive!

CLARENCE You mustn't talk like. Joseph will never give me my wings if you keep feeling that way. You just don't realize what you've done for your folks. Why, if it hadn't been for you--

GEORGE Yeah, if it hadn't been for me, everybody'd be better off! My wife, and my kids and my friends--

CLARENCE Ohhhh, this is not going to be easy.

GEORGE They'd all be better off if I hadn't been born.

CLARENCE What did you say?

GEORGE I said, I wish I'd never been born!

CLARENCE George, that's wonderful.

GEORGE Wonderful? What?

CLARENCE The idea you just gave me. Well, you've got your wish. You've never been born.

GEORGE I've never been born?

CLARENCE Exactly. No worries, no eight thousand dollars to get, nothing. You simply don't exist.

GEORGE All right, all right, okay, all right.

CLARENCE George, I can do things. Strange things. I can show you the world, George, the way it would be if you hadn't been born.

GEORGE Hey, wait. Say, wait a minute! This ear of mine. Say something else in that bad ear.

CLARENCE You don't have a bad ear any more. Oh, I don't think you're concentrating. Don't you see? You're not the George Bailey you think you are. You're-- Well, uh, you're nobody.

GEORGE Well, that's the doggonedest thing I ever-- that - that ear--

CLARENCE Your lip's stopped bleeding, too.

GEORGE Yeah, yeah... Hey, what's - what's happenin' around here? What is this, anyway? I need a drink, that's what I need! What about you, angel, you want a drink?

CLARENCE Well, I - I don't quite know.

GEORGE C'mon, c'mon, we'll go as soon as our clothes are dry.

CLARENCE Clothes ARE dry, George.

GEORGE Hey, so they are, that's funny. Well, look, let's get dressed and we'll stroll over to Martini's and then-- Oh, oh, excuse me, I mean, I'll stroll, you fly.

CLARENCE Ha, no, no, I don't have my wings.

GEORGE (over him) You don't have your wings yet. That's right, I forgot that again. Couple of drinks and we'll both fly, huh?

**SOUND** BAR **SOUNDS** ... JUKE BOX IN BG

NICK What'll ya have, fellas?

GEORGE Hey, where's the boss? Where's Martini?

NICK Look, wise guy, I'm the boss, see?

GEORGE Okay. Well, double scotch. Quick, will ya?

NICK                   What's yours?

CLARENCE             You know what I'd just love? Some mulled wine.

NICK                   Huh?

CLARENCE             Heavy on the cinnamon and light on the cloves. Off with you, my lad, and lively now!

NICK                   Now, cut it out!

GEORGE               (to Nick) Oh, come on, here. Just give him the same as I ordered. He's okay.

NICK                   Ehh. Two double scotches.

GEORGE               What about this place? It's all changed.

CLARENCE             All of Bedford Falls has changed. You're having your wish, George. You've never been born. Oh, there'll be lots of things you've never seen before.

**SOUND**             CASH REGISTER BELL RINGS

CLARENCE             Oh, good. Somebody's just made it.

GEORGE               Made what?

CLARENCE             Every time a bell rings, it means some angel's got his wings.

NICK                   What'd you say?

GEORGE               Ah, look, uh, Clarence, I don't think you better talk about angels around here.

CLARENCE             Don't they believe in angels?

GEORGE               Oh, yeah, they believe in them, but, you know, it's just, uh--

CLARENCE             Then why should they be surprised when they see one?

GEORGE               Ah, don't mind him, bartender. He's just a little fella - he just never grew up. How old are ya, anyway, Clarence?

CLARENCE             Well, next May I'll be two hundred and ninety-three.

NICK                   That does it! A couple of pixies, eh? Go on, get, do you hear me? Get!

GEORGE               Where's Martini? Will you call him--?

NICK                   Stop askin' about Martini! He ain't here and he-- (harshly) Hey, you! Rummy! Didn't I tell you never to come panhandlin' around here?!

CLARENCE             George, look!

GEORGE               It's Mr. Gower! Mr. Gower! Listen, Mr. Gower, don't you know me? This is George Bailey!

GOWER               (drunkenly) You - you buy me a drink, mister? Just one drink, will ya, mister?

NICK                   Pinky?

PINKY                  Yeah, Nick?

NICK                   Throw the rummy out!

GOWER               Oh, no, no, please--

GEORGE               Hey, bartender, that's - that's Mr. Gower, the druggist!

NICK                   That rumhead spent twenty years in jail for poisonin' some kid. If you know him, you must be a jailbird yourself. (yells) Pinky! Here's two more! Get 'em outta here! (fades)

CLARENCE Well, get up, George. Good thing he threw us in this snow bank, heh?

GEORGE Where's - where's Mr. Gower?

CLARENCE Mr. Gower doesn't know you, George. You see, you weren't there to stop him from putting poison into that prescription.

GEORGE What do you mean, I wasn't there? Look, now, tell me, what are you? Are you a hypnotist?

CLARENCE George...

GEORGE Look, why am I seeing all these strange things here?

CLARENCE Don't you understand? It's because you were not born.

GEORGE Well, if I wasn't born, then who am I?

CLARENCE Nobody. You have no identity.

GEORGE What do you mean, I have no identity?

CLARENCE No papers, no driver's license, no 4-F card, no insurance policy.

GEORGE Zuzu's bell!

CLARENCE What?

GEORGE Zuzu's bell. I bought my little girl a bell to hang on the Christmas tree and I forgot to give it to her. I've got it in-- (searches for it) It's gone. It's gone, too. Everything's gone.

CLARENCE But you've been given a great gift, George. A chance to see what the world would be like if you'd never been born.

GEORGE You're crazy. You're crazy as a bedbug and you're drivin' me crazy, too! Now, look, I'm goin' home to my wife and family, do you understand that? And I'm going home alone!

**MUSIC**

BRIDGE AND UNDER

JOSEPH Better not leave him alone, Clarence. Keep following him.

CLARENCE Joseph! Oh, I'll stay near him, sir. Poor George, he's seeing Main Street now, the way it'd be if he hadn't lived. The thing that's really shocked him, sir, is the Building and Loan office. Know what's there now? Pawnshop.

JOSEPH What's he doing? Can you see?

CLARENCE He's talking to Ernie Bishop, the taxi driver. He wants to go home.

JOSEPH You'd better tag along, Clarence.

CLARENCE Oh, I will, sir. I will.

**MUSIC****MUSIC** OUT**SOUND**

MOTOR RUNNING

GEORGE C'mon, step on it, will ya, Ernie? Get me home. I'm off my nut!

ERNIE (a much harder man than before) Where do you live, buddy?

GEORGE Aw, now, doggone it, Ernie, don't you start pullin' that stuff on me. Three-twenty-three Sycamore!

ERNIE Three-twenty-three Sycamore?

GEORGE Yeah, hurry up. Zuzu's sick.

ERNIE           Okay, buddy.

GEORGE         Hey, look, Ernie, I - I don't know what's happenin'. I'm goin' crazy or something. I've got some bad liquor. I-- Now, look, tell me this now. You're Ernie Bishop, right? And you live with your wife and kid down in--

ERNIE           (sharply) You seen my wife?

GEORGE         What do you mean? Seen your wife? I've been in your house a hundred times! We built it for you, didn't we?

ERNIE           Bud, my wife took the kid and ran away five years ago and I ain't never seen you before in my life, see?

GEORGE         Okay, Ernie, okay. Okay. Just step on it. Get me home.

**MUSIC**         BRIDGE AND OUT

GEORGE         Mary! Mary, where are you?! Janie! Petey! Zuzu! Zuzu! Where are you?

CLARENCE       This is just an old abandoned house, George. You have no wife. No children.

GEORGE         Where are they? What have you done with them?

ERNIE           (off, to Bert the cop) There you are, Bert. That's him, see? I told ya!

BERT            All right, up with your hands!

GEORGE         Oh, Bert! Bert the cop, thank heaven, you're here!

BERT            Now, look, why don't you be a good fella and I'll take you to a doctor?

GEORGE         Bert. Now, Bert, listen to me. What's the matter with you guys? Now listen, it's that fellow there. He says he's an angel. He tried to hypnotize me!

BERT            I hate to use my nightstick, but I guess I-- Ow! Ow!

CLARENCE       Run, George, run! He can't hit you while I'm biting him!

BERT            Owwww!

CLARENCE       George, run! My teeth aren't what they used to be! Joseph, help! Joseph! Joseph!

**MUSIC**         HEAVENLY **MUSIC** ... THEN UNDER

BERT            Where'd they go, Ernie? Where'd they go?

ERNIE           I - I don't know! They just disappeared!

**MUSIC**         BRIEF BRIDGE

JOSEPH         Clarence?!

CLARENCE       Oh, Joseph, I hope you don't mind my calling on you like I did.

JOSEPH         It was very irregular, Clarence. You're by yourself again. Where's George?

CLARENCE       He's at his mother's house, sir.

JOSEPH         Well, if George hasn't been born, he has no mother.

CLARENCE       Oh, he's being very stubborn, sir. He'll just have to find these things out for himself.

JOSEPH         But his mother! That's a terribly bitter blow to a man. His own mother not knowing him.

CLARENCE You mean I shouldn't have let him--?

JOSEPH I mean, you'd better find him right away. Oh, and stop biting policemen, Clarence!

**MUSIC** OUT

CLARENCE I'm here again, George.

GEORGE My mother -- my own mother didn't know me! If only Harry were here, my brother were only back from Washington.

CLARENCE Your brother fell through the ice and was drowned at the age of nine.

GEORGE That's a lie! He got the Congressional Medal of Honor! He saved the lives of every man on that transport!

CLARENCE Every man on that transport died. Strange, isn't it? Each man's life touches so many other lives. Harry wasn't there to save them because you weren't there to save Harry. Don't you see, George? You really had a wonderful life. Don't you see what a mistake it would be to throw it away?

GEORGE Clarence...

CLARENCE Yes?

GEORGE Where's Mary? Please, where's my wife?

CLARENCE I, uh, I'm not supposed to tell.

GEORGE Tell me where she is.

CLARENCE You're not going to like it, George.

GEORGE Where is she? I'll choke it out of you, if I have to! Where's my wife?

CLARENCE The library. She works there. She's just about to lock up for the night. So, I, uh-- George! George! Come back! (sadly, to himself) Oh, there must be some easier way for me to get my wings.

**SOUND** STREET **SOUNDS**

GEORGE Mary! Mary!

MARY I'm sorry, the library's closed.

GEORGE Mary, it's George! Don't you know me?

MARY No, I don't know you. Let me go!

GEORGE Mary, please don't do this to me! Mary, please, help me! Help me! Where're our kids, Mary? I need you, Mary! Please!

MARY Get away from me! Help! Help!

GEORGE Help me, Mary! I'm George! Mary!

MARY (screams)

**MUSIC** BRIDGE AND UNDER

JOSEPH Clarence?

CLARENCE Oh, where is he, Joseph? Where's George? I'm afraid I've lost him, sir!

JOSEPH You knew you shouldn't have let him try to see Mary. Now, they're after him -- a mob! They think he was trying to hurt her!

CLARENCE Joseph, I won't even get one wing, will I?

JOSEPH You have one more chance, Clarence. Get over to the bridge by the river. I think George has seen just about enough.

CLARENCE But - but the mob?!

JOSEPH Don't worry -- they've lost him, too. Now, hurry up!

CLARENCE Oh, thank you, Joseph! Thank you!

**MUSIC** OUT

GEORGE Clarence? ... (yells) Clarence! Clarence, where are you?

CLARENCE I'm here, George.

GEORGE Help me, Clarence. Get me back. I don't care what happens to me. Only get me back to my wife and kids, please. I want to live again!

CLARENCE Oh, thank you, George. Thank you, Lord!

GEORGE I want to live again, please. Oh, God, please, let me live again!

BERT (from off) George? Is that you down there, George?

GEORGE Now, get out of here, Bert! Get out of here! You come any closer and I'll let you have it!

BERT What the Sam Hill you yelling for, George?

GEORGE C'mon--! George? George! Bert! Bert, do you know me?

BERT Know you? I've been looking all over town for you. Where you been?

GEORGE Hey, Bert! Bert! I'm alive again, Bert!

BERT You sure you're all right? Hey, your mouth's bleedin'!

GEORGE It is? Hey! My mouth's bleedin'! Bert, lookit! Look at the blood come out of there, would ya? Oh! Hey! Where's--? Zuzu's Christmas bell, Bert, I had it right in my pocket--

**SOUND** BELL RINGING

GEORGE Here it is! Hey, it's in my pocket! What do you know about that? Hey, merry Christmas, Bert!

BERT Well, merry Christmas. Get in the car, I'll drive you home.

GEORGE You will, Bert? Well, do that. And turn the siren wide open, huh? Merry Christmas, Bedford Falls! Hey! Merry Christmas, old Building and Loan! Merry Christmas, Mr. Potter! Yippee! (fades)

**SOUND** FOOTSTEPS

GEORGE C'mon! Hey, Bert, c'mon - c'mon in with me, huh?

**SOUND** DOOR OPENS AND CLOSES ... CROWD NOISE

GEORGE Wha - What's with all these people? These reporters? Wha--? (laughs) Hey! Merry Christmas, reporters! Hey, Mr. Bank Examiner, merry Christmas!

CARTER Mr. Bailey, there's a deficit!

GEORGE I know. Eight thousand dollars, I'll bet, huh?

SHERIFF George, I've - I've got a little paper here, I'm sorry--

GEORGE I'll bet it's a warrant for my arrest, isn't that wonderful? Merry Christmas! Hey, where's Mary? You know? Oh, look at this

wonderful, old, drafty house! Isn't it wonderful? Have you seen my wife? Where's Mary?

CHILDREN'S VOICES Merry Christmas, Daddy! Merry Christmas, Daddy!

GEORGE Kids! Hey, kids! Janie! Petey! Oh, I could eat you up! Where's your mother?

JANIE She went looking for you, Daddy, with UNCLE BILLY.

ZUZU Daddy!

GEORGE Zuzu! My little gingersnap! How do you feel, huh?

ZUZU Fine, Daddy. Not a smidge of temperature!

GEORGE Not a smidge of temp--?! Hallelujah!

MARY George! George, darling!

JANIE It's Mommy! Mommy's home!

GEORGE Mary!

MARY George, where have you been?

GEORGE Mary!

MARY Oh, George!

GEORGE Mary! Just let me touch you! Oh, you're real, Mary! Oh, you've no idea what happened to me.

MARY You've no idea what's happened either. They're on their way here!

GEORGE Who? Who's on their way? Oh, it's the police department? I don't-- The FBI? The National Guard? I'm alive again, Mary! (quietly) Oh, listen, Mary, I'm alive again.

MARY Oh, yes, darling, yes. Now - now, close your eyes and - and come on downstairs... (fades)

**SOUND** CROWD NOISE, LOUDER THAN BEFORE

GEORGE (fades in) Wh - what is it? Can - can I open my eyes yet, Mary? What's goin' on here?

MARY Now, now, keep your eyes closed! Now, I'll just walk you over here by the Christmas tree and--

GEORGE Well, there's people -- I hear lots of people. What - what is it?

MARY Just one minute now. We're all ready, UNCLE BILLY! Come in, everybody!

CROWD Hooray!

UNCLE BILLY George! Look -- just look!

GEORGE UNCLE BILLY?!

UNCLE BILLY Money, George! A laundry basket filled with money! Money for you! Mary did it, George! Mary!

GEORGE I don't understand. What money? What--?

MARY People - people heard you were in trouble, darling. These people, your friends! They've collected this money for you! The eight thousand dollars!

GEORGE Charlie -- wait, there's Martini -- and Mr. Gower! Hey, how are

you, Mr. Gower? Mrs. Thompson. Ed. Tom. Everybody.

ERNIE None of us would have a roof over our heads if it wasn't for you, George!

GEORGE Gosh, this is wonderful! Hey, Mary, look! Look who's coming in--Mother! Hi, Mother! Hey! And Harry!

HARRY Got Mary's telegram, George! I flew in as fast as I could.

ERNIE Hey, hey, everybody, a toast! How about a toast!

HARRY Good idea, Ernie! A toast... to my big brother, George. The richest man in town!

CROWD Hooray!

**SOUND** CROWD BEGINS SINGING "AULD LANG SYNE"

ZUZU Daddy, my Christmas bell. You didn't forget?

GEORGE Forget? Here, honey. Here's your bell.

ZUZU Daddy!

**SOUND** BELL RINGS

MARY Darling, what's this on the table here? What's this book?

GEORGE (chuckles) "The Adventures of Tom Sawyer."

MARY Well, look, there's something written in it.

GEORGE (reads aloud) "Dear George Remember, no man is a failure who has friends. Thanks for the wings. Love, Clarence."

MARY Clarence?

GEORGE Yeah. He's a very dear friend of mine.

**SOUND** BELL RINGS

ZUZU Daddy, Mrs. Welch says, every time a bell rings, an angel gets his wings!

GEORGE That's right, Zuzu, that's right. That's right. Attaboy, Clarence. Attaboy, Clarence! Happy landings!

**MUSIC** "AULD LANG SYNE" TO A FINISH

**SOUND** LENGTHY APPLAUSE

WM. KEIGHLEY It's a wonderful life - so long as we can have such fine performances as we enjoyed tonight - from Jimmy Stewart, Donna Reed, and Victor Moore. Jimmy, I'd like to thank whatever guardian angel whisked you back from Texas for our show this evening.

JIMMY STEWART Well, that guardian angel was an airline's wing, uh, Bill.

DONNA REED You were in Texas for the premiere of this picture weren't you, Jimmy?

JIMMY STEWART Yeah, Frank Capra and I went down for five openings in as many nights. Pretty good down there in Texas.

WM. KEIGHLEY All of them in Texas, Jimmy?

JIMMY STEWART Yeah, every one of 'em. Five premieres over Texas-- You know, it's a pretty big state, takes that many to--

WM. KEIGHLEY (laughs) Jimmy, I'm sure your fans were proud to read that you received an honorary degree from Princeton just the other week.

DONNA REED Yes, how about that, Jimmy? Do we call you "professor" now?

JIMMY STEWART Mm, no, no, no, no. It - it's just an M.A.

VICTOR MOORE Oh? Master of Arts?

JIMMY STEWART Well, I'd-- It might've been, I don't know. Might be for Murdering Architecture. That's what I studied.

WM. KEIGHLEY (laughs) Well, you know Donna has an honorary degree to her credit, too. "L.L.C."

VICTOR MOORE What's that, Bill?

WM. KEIGHLEY "L.L.C."? Well, you can see for yourself. A "Lovely Lux Complexion"!

DONNA REED (laughs) Well, thank you, Bill. Or, rather, thank Lux Toilet Soap. It's a wonderful complexion care. I use it faithfully.

WM. KEIGHLEY With wonderful results, I see.

JIMMY STEWART Ah, what's happening next Monday night on Lux, Bill?

WM. KEIGHLEY Next week, we have another of the season's most successful films. It's Twentieth Century Fox's thrilling screen hit, "Leave Her to Heaven" with lovely Gene Tierney.

CROWD Aaaahhhh.

WM. KEIGHLEY And a star who appears in answer to literally hundreds of requests Cornel Wilde.

CROWD (swooning) Oooohhhhh.

WM. KEIGHLEY Based on the best-selling novel of the same name, "Leave Her to Heaven" is the strange, dramatic story of a woman whose twisted mind and fiendish jealousy drive her to any lengths to hold the man she loves.

VICTOR MOORE That ought to make great listening, Bill.

DONNA REED I wouldn't miss it for anything.

ALL (ad lib) Good night.

WM. KEIGHLEY And thanks a million!

**SOUND** APPLAUSE

**MUSIC** LUX THEME

WM. KEIGHLEY Lever Brothers Company, the makers of Lux Toilet Soap, join me in inviting you to be with us again next Monday evening when the Lux Radio Theatre presents Gene Tierney and Cornel Wilde in "Leave Her to Heaven." This is Wm. Keighley saying, "Goodnight to you, from Hollywood!"

**SOUND** APPLAUSE

**MUSIC** LUX THEME ... UNDER

ANNCR Here's a sure way to save on your meat and grocery bills. Turn in used fats -- kitchen fats -- to your butcher and receive a generous price for every pound. The worldwide supply of fats is still desperately short and every drop you save helps in the making of soap, refrigerators, and other needed items. So save and turn in your used kitchen fats. Donna Reed appeared through

the courtesy of Metro-Goldwyn-Mayer, producers of "The Beginning or the End" starring Brian Donlevy and Robert Walker. James Stewart will soon be seen in the Robert Riskin production for RKO, "Magic Town." Victor Moore will soon be seen in Roy Del Ruth's production "It Happened on Fifth Avenue." Our **MUSIC** was directed by Louis Silvers. This program is broadcast to our men and women overseas through the cooperation of the Armed Forces Radio Service. And this is your announcer, ANNCR, reminding you to tune in again next Monday to hear "Leave Her to Heaven" with Gene Tierney and Cornel Wilde.

**SOUND**

APPLAUSE

JINGLE  
SINGERSSpry -- when you bake and fry Spry -- for your cake and pie  
Spry -- it's your shortening buy Rely on Spry!

ANNOUNCER

Want fried foods crisp, golden, better-tasting? Try Spry, the pure vegetable shortening that gives you delicious, better-tasting fried foods. So digestible, too, the Spry way!

JINGLE  
SINGERS

Rely on Spry! S-P-R-Y! Rely on Spry! S-P-R-Y!

**MUSIC**

LUX THEME UNDER

ANNCR

Be sure to listen in again next Monday night to hear the Lux Radio Theater presentation of "Leave Her to Heaven." This is CBS, the Columbia Broadcasting System.

**SOUND**

APPLAUSE

1. ANNCR	
2. WM. KEIGHLEY	
3. CLARENCE	
4. JOSEPH	
5. YOUNG GEORGE	
6. GOWER	
7. GEORGE - aka JIMMY STEWART	
8. POP	
9. HARRY	
10. MARY -aka DONNA REED	
11. GRUMPY OLD MAN	
12. UNCLE BILLY - aka VICTOR MOORE	
13. DR. CAMPBELL	
14. POTTER	
15. TILLY	
16. EUSTACE	
17. MRS. BAILEY	
18. MRS. HATCH	
19. SAM	
20. ERNIE - cab driver	
21. LIBBY COLLINS (in commercial)	
22. RANDALL - anxious investor	
23. CHARLIE - anxious investor	
24. MRS. THOMPSON - anxious investor	
25. ANGRY MAN - anxious investor	
26. WORRIED WOMAN - anxious investor	
27. ED - anxious investor	
28. HORACE, THE TELLER	
29. JANIE - little girl	
30. PETE - little boy	
31. WELCH	
32. MARTINI - nice bar owner	
33. SUSAN BLANCHARD (in commercial)	
34. BRIDGE KEEPER	
35. NICK - tough bar owner	
36. PINKY, THE BOUNCER	
37. BERT, THE COP	
38. CARTER, BANK EXAMINER	
39. SHERRIFF	
40. ZUZU -child	
41. JINGLE SINGERS	