

NYS Theatre Institute Study Guide

A Wonderful Life

Book and Lyrics by Sheldon Harnick

Music by Joe Raposo



2006-2007 Season Study Guides are made possible in part by funding provided by First Niagara Bank.

education services

INSERVICE / TEACHER PREVIEW

Come to the Inservice for *A Wonderful Life* at the Schacht Fine Arts Center, Russell Sage College, Troy, New York on **Tuesday, November 28, 4-6PM.**

Meet the creative team. Look behind the scenes...walk the set. Observe a segment of rehearsal. Gather ideas and exercises for your classroom. It's **free** - just call **(518) 274-3286** or e-mail **cbs@nysti.org** before **Wednesday, November 22, 2006 to RSVP.**

Teachers bringing classes to a performance are invited to return at 7:30 PM to watch a dress rehearsal.

PRE-SHOW INTRO / CLASSROOM PREPARATION

Right in your classroom! Engage your students in the play before attending the performance. Presented by an Institute educator, the program traces the creation of the production, introduces characters, and explores the responsibilities of audience members through an interactive Power Point presentation. Easy to arrange: call **(518) 274-3286** or e-mail **cbs@nysti.org**. There is a nominal travel fee for this program.

programs

OPPORTUNITIES FOR TEACHERS AND STUDENTS

Residency Programs:

Classes at NYSTI following a 10:00AM performance.

Internships and Educators-in-Residence

Theatre Arts School

SummerStage and Summer Theatre Institute

For additional information regarding availability and cost visit the Educators' Greenroom at:

www.nysti.org/greenroom.shtm

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A publication of the New York State Theatre Institute,
Patricia Di Benedetto Snyder, Producing Artistic Director

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Cover illustration: Dahl Taylor

Dear Colleague,

*As you plan activities to augment your students' theatre experience, please note that we have suggested how the activities and discussion topics created for A Wonderful Life connect with the **Learning Standards developed by the NYS Education Department.***

*We salute your efforts to provide integrated learning experiences for your students. The following are the **Learning Standards for the Arts**, and some ideas for additional activities:*

Standard #1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre and visual arts) and participate in various roles in the arts.

- Use creative drama or an improvisation to explore loyalty*

Standard #2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

- Attend residency classes with NYSTI's teacher/technicians and teacher/actors.*

- Arrange a Pre-Show Intro/Classroom Preparation on the creation of the production.*

Standard #3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

- Use the At the Performance section of the guide to discuss individual interpretations and evaluation of the creative team's work.*

- Write a review of the NYSTI production of A Wonderful Life.*

Standard #4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

- Explore the time period.*
- Explore the concept of tradition. Why is the story told by A Wonderful Life a perennial favorite?*

...before the performance

OVERVIEW

The story of George Bailey and his life in Bedford Falls is a timeless fable of dreams, disappointments, and the power to find the positive in life. As the musical opens, it is a winter's day in 1945 and George is praying for help in finding a solution to his despair. His world is crumbling around him. Joseph, the Master Angel summons Clarence, "angel second-class", and instructs him to study the six most important days in George's life. Hopefully, seeing these milestones will enable Clarence to help George, and in doing so, earn his wings.

The six most important days happen in June and September of 1928, May and June of 1932, May of 1935 and December of 1945. The particular events, which include George's brother, Harry's high school dance, the eve of George's departure for college, his wedding day and the panic at the Building and Loan, are underscored with twenty songs including "George's Prayer", "If I Had A Wish", "Panic at the Building and Loan", "A Wonderful Life" and "Christmas Gifts."

THE MAKING OF A HOLIDAY TRADITION

Frank Capra's classic film, *It's A Wonderful Life*, starring Jimmy Stewart, has become a perennial holiday favorite. The original story was sent by author Philip Van Doren Stern to his friends as a Christmas card in 1939. In 1943, the story appeared in *Good Housekeeping* entitled "The Man Who Never Was", and it was published as *The Greatest Gift*, in 1945. Frank Capra is credited with writing the screenplay, along with Frances and Albert Hackett.

The film marked the return of Frank Capra and Jimmy Stewart to Hollywood after serving in World War II. Although the film has now become very popular, at the time



Mary (Catherine LaValle) listens in with George (Tim Booth) in the 1998 NYSTI production of *A Wonderful Life*.

of its release, it did not receive the most glowing of reviews:

“Hollywood’s Horatio Alger fights with more cinematic know-how and zeal than any other director to convince movie audiences that American life is exactly like the *Saturday Evening Post* covers of Norman Rockwell.”

- *The New Republic*

CREATORS OF THE MUSICAL

A Wonderful Life was adapted from the Capra screenplay in a collaboration between librettist and lyricist Sheldon Harnick and composer Joe Raposo. Before *A Wonderful Life*, Mr. Raposo and Mr. Harnick had worked together writing *Sutter's Gold*, a cantata premiered by the Boston Symphony.

Mr. Harnick's start as a song writer began in grammar school when he wrote poems. He was following in his mother's footsteps as she loved to commemorate any and all occasions in verse. His credits include Tony award-winning *Fiddler on the Roof* and *Fiorello!*, as well as "William's Doll" and "Housework" from *Free to Be... You and Me*.

As a child, composer Joe Raposo took piano lessons from his mother; his father was a composer and conductor. His credits include the score for *The Great Muppet Caper*, music for *The Electric Company*, *The Cabbage Patch Kids* and *Dennis the Menace*. Mr. Raposo was the original music director for *Sesame Street*. He co-produced *The All-Time, Good-Time Knickerbocker Follies* and was composer for the musical *Rag Dolly*, two of the Institute's productions. The Theatre Institute production of *A Wonderful Life* is dedicated to the memory of Mr. Raposo.

THOUGHTS FROM DIRECTOR PATRICIA DI BENEDETTO SNYDER

"Frank Capra's movie, *It's A Wonderful Life*, makes one of the great humanistic statements of the twentieth century. We cannot improve on it or its message. Our goal is to retell a favorite American classic in a warm and honest manner." Ms. Snyder remarked as she spoke to the cast and crew of *A Wonderful Life* on the first day of rehearsals. "The setting allows for fluidity of action. The basic metaphor here is a depiction of Main Street in Bedford Falls. The street is represented by a ramped platform going into the distance, getting smaller and steeper as it goes upstage, with platforms of various levels allowing the action to take place in different locations."

Ms. Snyder cited a quotation from Fra Giannini, that provided Frank Capra with his inspiration in directing the film: "The gloom of the world is but a shadow. Behind it, yet within reach, is joy. There is a radiance and glory in the darkness, could we but see, and to see we have only to

look.” She noted: “Theatre provides us with a chance to slow down and take a closer look at life and the world. The view of the world is not a perfect one from any one person’s perspective. There are plenty of inequalities and problems; however, we need to understand the dark side in order to see the light and to have hope..”

A NOTE TO TEACHERS AND PARENTS

Clarence: *“You see, George, each man’s life touches many other lives -- and when he’s not around, he leaves an awful hole, doesn’t he? George, you’ve had a wonderful life. It would be a terrible mistake to throw it away.”*

It is inescapable to watch or discuss the play without acknowledging that George is considering suicide. However, when given the perspective on life in Bedford Falls without him, thanks to Clarence, George makes the realization that he is not a failure and indeed he has made a difference in the lives of the people around him. The strongest lesson here is how Clarence convinces George of his value as a selfless person. The hope is that each person strives to become a “Clarence” for any person drowning in a sea of self-doubt. In the words of Joseph in *A Wonderful Life*: “It’s our responsibility to prevent that where possible.”

VOCABULARY

The student’s appreciation of the production may be increased by understanding the underlined words and expressions from the script.

Joseph: There’s a man down there on earth in my sector of the United States...

Clarence: It’s been two hundred years and the Seraphim are beginning to talk!

Tom: I thought it would make him less antagonistic.

Mary: I love that old Granville house. I’ve always had fantasies about living there.

Mary: If I had a wish - - one wish - - one bona-fide, fool-proof wish...

Matt: Such wanton destruction!

George: Resisting an officer is a felony.

Clarence: I’m going to look him up and offer my condolences.

Potter: Too many loans with too little collateral.

George: Let's talk about the real reason he wants to knock off the Building and Loan -- and it has nothing to do with prudent management.

Joseph: During those years, the United States was plunged into a catastrophic depression.

George: The prodigal son returneth!

Ernie: There's a bottle of bootleg champagne.

George: We're going to shoot the works. Three weeks of exquisite indolence.

George: But you know, in the vast configuration of things, I would say that for all your money, people like you are nothing but calculating little spiders...

Potter: You're going to jail, George. They're going to get you for misappropriation of funds - manipulation - malfeasance.

GEOGRAPHY

Bedford Falls is a fictional town. Some people believe Seneca Falls, New York may have been the inspiration for the village. In 1996, the fiftieth anniversary of the film, a number of news and television networks aired a story about the parallels between the two places. The story even cited two visits by Frank Capra to Seneca Falls, while visiting relatives in Auburn. Students may investigate the parallels online at <http://seneca.org/senlife.html>. They may also locate the following New York State communities and institutions referred to in the script: Ithaca, Rochester, Elmira, and Cornell University. References to European locales include Florence, Sienna, Rome, London, Paris, Madrid, Athens, Budapest, and Germany.

TEACHER PREVIEW

NYSTI invites you to the Inservice/Teacher Preview for *A Wonderful Life* at the Schacht Fine Arts Center, Russell Sage College, Troy, New York on **Tuesday, November 28, 2006, 4-6 PM** providing teachers with an opportunity to meet the creative team, look behind the scenes, walk the set, and observe a segment of rehearsal. It's **free** - just call **(518) 274-3286** or e-mail cbs@nysti.org before **Wednesday, November 22, 2006**. Teachers bringing classes to a performance are invited to return at 7:30 PM to watch a dress rehearsal.

...at the performance

THINGS TO OBSERVE AND LISTEN FOR

Direction

Joseph. *Help him find a reason to live. Perhaps you can find it in his past.*

Patricia Di Benedetto Snyder is not only responsible for directing the actors and the creation of their characters, but also for being the “captain” of the creative team. Her concept for the production serves as the mission of the piece. See how she has guided the cast, crew and creative team to present her vision of “an America gone by”, with the message that each person is born to do something, not to be a failure.

Stage terms: blocking, upstage, downstage, dialect.

Set

George. *There are some as might say this was the old Granville house. But I know the Waldorf when I see it.*

Victor Becker, scenic designer, has had the challenge of creating a set which suggests more than twenty different locales. The set will “assemble” during the course of the play, creating an awareness for George of his impact on the lives of the people of Bedford Falls. The other important metaphor of the set is accomplished with forced perspective. A ramp, which leads our eye up Main Street to a vanishing horizon, echoes the action of the play as the story narrows its focus on one man.

Observe the neutrality of the set in terms of color and detail. How are details added? How does a specific area become various sites? Watch to see how the “if there never was a George” scenes are presented. How is color used in the set to punctuate the play’s climax?

Scenic terms: forced perspective, raked stage, fly space.

Costumes

Mary. *Where's your hat and coat?*

While the set will be predominantly neutral, the costumes will add color and texture to the action on the stage. **Designer Lloyd Waiwaiole** must meet the challenge of establishing specific time periods through clothing and hair styles. Additionally, costumes are designed to establish a sense of season, social status, and personality. Observe how the costumes affect the movement of the actor. Look for fashion stereotypes that immediately establish the time period. There will be more than 100 costumes in the production and some performers will have 6 different changes. Imagine the organization and planning necessary on the part of the wardrobe mistress!

Fashion terms: cloche, flapper, collegiate style, turban, fedora, platform shoes, crepe, snoods, bowlers, plus fours.

Lighting

Mary. *But we have candlelight and a light repast.*

Designer Betsy Adams will “paint” the neutral set with light. She will choose color, intensity, source, direction, and shape as well as the focus of each instrument. Observe how lights are instrumental in the “assembly” of George’s world in Bedford Falls and watch for special effects used to highlight the “if there never was...” sequence.

Lighting terms: focus, circuits, gobos, gels, dimmers.

Movement

Harry. *I can't stay, mom. I've got to pick up my date. We're in the Charleston contest.*

Choreographer Adrienne Posner creates a sequence of dance moves for each musical number. Her responsibilities include research, teaching the performers the steps, and staging all musical numbers. Her plans include using the fox trot and dances of the “swing era”. Observe the differences between *staging* a musical number and *choreographing* a dance number. How challenging will it be for the dancers to dance on a raked stage in costumes that include shoes with heels?

Dance terms: Charleston, shuffle, count.



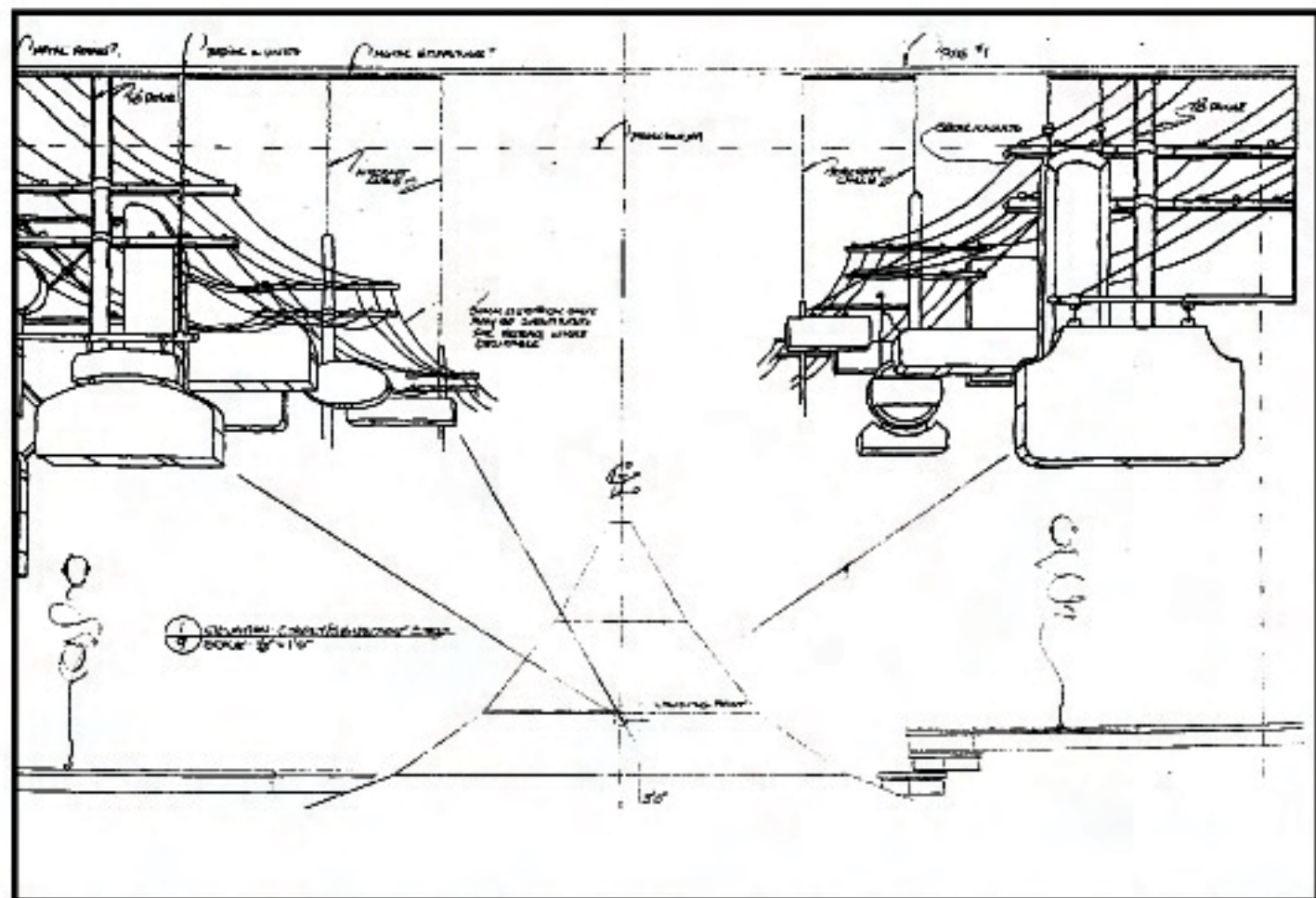
Clarence (John Romeo) hopes for wings as Joseph (Byron Nilsson) Looks on in NYSTI's 1998 production of *A Wonderful Life*.

Music

Dominick. *With your permission, we would like to celebrate your new home -- with music.*

As **Music Director, Dennis Buck** will oversee the performance of the musical interludes with an “orchestra” of two keyboards, one percussionist, and one reed player. As Vocal Director, he will teach the performers the tempo and phrasing for twenty musical numbers. He will provide a “period” sound whenever possible by re-creating the sounds of the Big Band era and the tempos of the 1920's through the 40's. Observe how each song provides insight into the characters and helps to continue the chain of events.

Musical terms: reprise, tempo, swing, syncopation.



Preliminary elevation: 'Downtown' hanging units in NYSTL's 1998 production of *A Wonderful Life*. Design and illustration by Victor A. Becker.

Musical definitions: Libretto - the text, book or script of an opera or musical.

Librettist - a writer of the text for an opera or musical.

Lyricist - a writer of the words to a song.

Sound

Zuzu. *Listen, daddy! Teacher says every time a bell rings, an angel gets its wings.*

Matt Elie, sound designer, is responsible for ensuring that the singers' voices can be heard over the accompaniment of the orchestra. He will provide sound effects to add additional layers of detail to the staging of the production. Listen to the manipulation of the sound. Do you expect the voices of the angels to have a different quality?

Sound terms: echo, vibrato, amplification, speakers.

CONCEPT TO CONSIDER

DREAMS, ASPIRATIONS, WISHES, AND HOPES

Tom. *George, it's deep in the human soul for a man to want his own roof, his own walls, his own fireplace.*

In addition to the "American Dream" of owning one's home, there are many dreams and desires that drive the characters in *A Wonderful Life*. As the events unfold, take particular notice of the aspirations which are voiced in the dialogue and songs.

George Bailey dreams of traveling and of going to college to become an architect. Clarence, angel second-class, dreams of being promoted and getting his wings. Mary Hatch dreams of going to college to study art history as well as getting married, living in the Granville House, and raising a family. Tom Bailey, George's father, dreams of making money by getting paid for what he does and loving what he's doing.

We all have dreams about what we hope our lives will become. George has his aspirations, yet as we see in the course of the play, his dreams take a back seat to his duties. The "dreamer" in George is superseded by his roles as eldest son, older brother, good friend, good neighbor, faithful husband, and caring businessman. How are our aspira-

tions and hopes transformed in the face of our responsibilities and the events in our lives? Must dreams be sacrificed to duty and responsibility?

CLASSROOM PREPARATION

Presented by an Institute educator, the program traces the creation of the production, introduces characters, and explores the responsibilities of audience members through an interactive Power Point presentation. To arrange: call **(518) 274-3286** or e-mail **cbs@nysti.org**. There is a nominal travel fee for this program.

...after the performance

WRITING AND DISCUSSION PROMPTS

George: *Well, my father may not have been much of a businessman, Mr. Potter, but he helped a few people get out of your slums! People were human beings to him. To you they're nothing but -- receipts!*

Mr. Henry Potter, President of the Savings and Loan, is the personification of greed. He values money over men and seems to have little or no feeling for his fellow citizens. How does he exemplify the attitudes of large corporations? Does he have any redeeming traits? Is he evil? Is he a good businessman? How do Potter and George differ in their attitudes toward making loans?

•

Harry: *I want to make a toast: to my brother, the richest man in town!*

We know George saved his brother, Harry, from being killed by a truck. How would you describe Harry Bailey? Is he a dreamer? Has *he* ever rescued anyone? Does he show an understanding of how his actions affect George? What

promise did he break? Explain the significance of his line at the end of the play.

•

Sam: *I've got the financing for the plastics plant! How about that!*

Sam seems to be the personification of success when compared to George. How would you define success? Which characters in the play are successful? Make a list of each success and see how much George had to do with it.

•

Mary: *To bless this house, we give you bread - - that you may never know hunger, and salt - - that life here may never lose its savor.*

How does the Martini family exemplify those who migrated to America in the early part of the twentieth century? What is their dream? Are there traditions in your family that echo a cultural and ethnic heritage?

•

Clarence: *George can't be any more depressed than I was. My wife said, 'Clarence, don't be depressed. Everyone should excel at something. Your specialty is failure.*

What does this tell us about Clarence? What do George and Clarence have in common? Who is the rescuer at the train crossing?

•

Potter: *I resent these unsecured loans to unreliable people! That's why I move that this institution be dissolved and its assets and liabilities be turned over to a receiver.*

Explore two of the characters from *A Wonderful Life*. Make a chart, listing their personal assets on one side and their liabilities on the other. Can you find an asset for one character that is a liability for another?

CLASSROOM ACTIVITIES

Plan a trip for yourself in 2006, or in 1928. Start with a budget, time frame and destination. Be sure to plan an itinerary, accommodations and method of travel. Don't forget to pack your luggage and exchange currency if necessary! Send friends at least two postcards from your travels.

•

While *A Wonderful Life* is fictional, there are incidents in the musical based on historical fact. Using the years **1928**, **1932**, **1935** and **1945**, can you correctly date these world news events?

1. Shirley Temple's first film, *Red-Haired Alibi* - 19____
2. Aldous Huxley's *Brave New World* published - 19____
3. U. S. Social Security Act signed - 19____
4. Herbert Hoover elected President - 19____
5. John Steinbeck's *Tortilla Flat* published - 19____
6. First atomic bomb detonated - 19____
7. The Lindbergh baby is kidnapped - 19____
8. Truman succeeds Roosevelt as President - 19____
9. Popular Songs included "Night and Day", "April in Paris", and "Brother, Can You Spare a Dime?" - 19____
10. John L. Lewis organizes the CIO - 19____
11. Nobel Prize for medicine for the discovery of penicillin - 19____
12. Work begins on the Golden Gate Bridge - 19____
13. Maurice Ravel composition "Bolero" - 19____
14. Mary Chase's *Harvey* wins the Pulitzer - 19____
15. Gershwin's *Porgy and Bess* premieres - 19____
16. Frank Lloyd Wright designs the Guggenheim Museum - 19____
17. Empire State Building struck by a B-25 bomber - 19____
18. Popular songs include "Begin the Beguine" and "I Got Plenty o' Nuthin'" - 19____
19. WGY transmits the first scheduled TV broadcast - 19____
20. The expression "New Deal" - 19____
21. Popular Songs: "Am I Blue?" and "Makin' Whoopee" - 19____
22. Women's first participation in the Olympics - 19____

Solution on page 24.

GEOGRAPHIC WORD FIND

In the puzzle below, circle the letters to spell all the names of places mentioned in *A Wonderful Life*. There will be 33 letters left - what do they spell? Solution on page 24.

**Bedford Falls Ithaca Rochester Elmira Florence
Sienna Rome London Paris Madrid Saratoga
Athens Florida Germany Japan Caribbean
Charleston England Italy Spain**

“ H F L O R E N C E S C
A P N A P A J O P Y N H
F L O R I D A D H A E A
N O G E R M A N Y R H R
A P A R I S M O L I T L
E M O R I A A L D M A E
B E D F O R D F A L L S
B A Y S F A R N R E A T
I A C A H T I O I N M O
R E V E R O D Y N A O N
A D N A L G N E N E P A
C T N Y S A I T A L Y S
T I R E T S E H C O R ”

USING THE THEATRE EXPERIENCE TO MAKE INTERDISCIPLINARY CONNECTIONS

Here's a list of activities connecting *A Wonderful Life* to **NYS Education Department Learning Standards** for that particular curriculum.

SOCIAL STUDIES

- Explore the process of mortgaging a house. Compare the cost of mortgages in the 1930s with the 1990s. What is the difference between a bank and a 'Building and Loan Association'? Read about the run on the banks and the Great Depression. **(Standard #1 and 4)**



Preliminary costume design pattern research for the NYS Theatre Institute production of *A Wonderful Life*. Illustration provided by Lloyd Waiwaiole.

- Compare the map of the world in 1928 with today's map. What has changed? What events caused the changes? Research where all the cities named Charleston are located. **(Standard # 2 and # 3)**

- Explore the options people had after high school in 1928. How many people went on to college? How do these options differ from the choices people have today? **(Standard # 1 and # 5)**

- Bailey Park presented opportunities for struggling families to own homes. Did companies like this really exist during the early 1900s? What were the other options for low-income families? **(Standard # 1 and #4)**

- What did people in the 1930s do for entertainment? Find out what games were popular. Discover how people spent their leisure time. **(Standard # 1)**

MATHEMATICS, SCIENCE AND TECHNOLOGY

- Explore interest rates and how to determine compound interest. What was the interest rate on a loan in the 1930s? If Ernie borrowed \$3,000 from the Building and Loan Association, compute the interest of 7% on this amount. **(Standard # 3)**

- Research the history of the Kodak camera. What did it look like in the 1930s? How did it work? Compare it to the cameras of the 21st century. **(Standard #4)**

- Discuss inflation rates. Compare the money for a stable lifestyle today with that of the 1930s and 40s. Was George's income of \$45 a week enough to support his family? **(Standard #3)**

HEALTH, PHYSICAL EDUCATION AND HOME ECONOMICS

- The song celebrating the Martini's new home refers to manicotti and ravioli. Plan a complete menu for their celebration; research recipes and the kitchen of the 1930s. **(Standard # 3)**

LANGUAGE ARTS

- Find a person in your family or neighborhood who was your age in 1945. Interview the person, ask questions about daily life, popular entertainment, historical events, fads and trends of the times. You may choose to write a news story about your interview, or videotape a portion of your interview. **(Standard #1- 4)**

- Select two of the most important days in your life. Write about these days and their importance. Ask family members to decide on the two most important days in their lives and give their reasons. **(Standard # 1 - 4)**

- *A Wonderful Life* has its own ‘Scrooge’ figure in the cold, greedy Mr. Potter. Compare the two characters. Is there any redemption for Mr. Potter? In what ways do he and Ebenezer Scrooge differ?**(Standard #1)**

- Discuss the responsibilities involved with a family business. Should George have felt obligated to take over his father's company?**(Standard #1 and # 4)**

- Write a letter or postcard to George from one of the foreign places cited in the play. Be sure to describe the sights and the weather. Create the illustration for the postcard. **(Standard #1)**

- Write a poem, essay or song entitled: “My Wonderful Life.” **(Standard #1)**

THE ARTS

- Design a travel poster for a country that George dreams of visiting. Draw a sign for the window of the Building and Loan Association. Sketch a view of the main street in your town. **(Standard #1)**

- Learn the steps for the Charleston and research its origin. Try learning the fox trot and/or the waltz. Compare these dance styles to the dancing that is popular today. **(Standard #1)**

- Listen to the music of the Big Bands. Explore

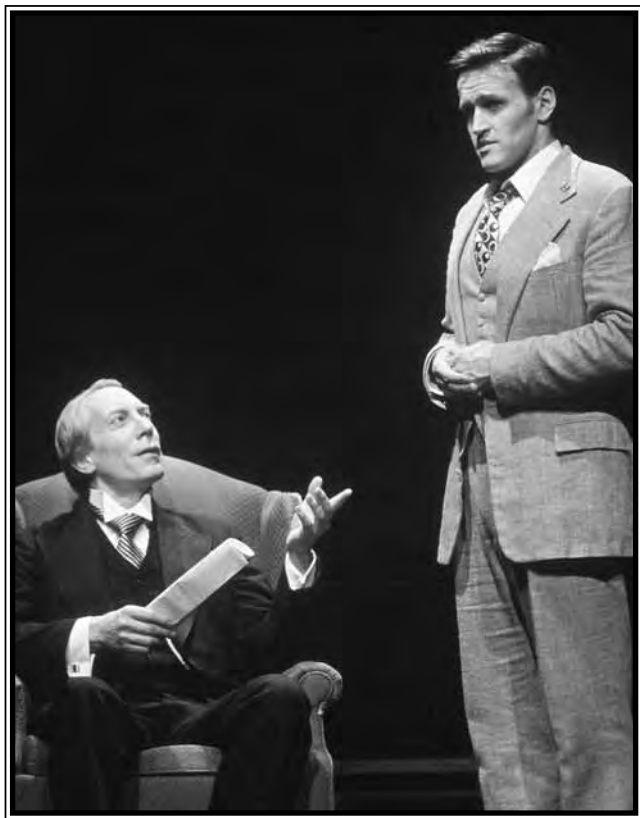
“swing” music. Research some of the popular performers of the 1930s. **(Standard # 3)**

• Research Frank Lloyd Wright. What were his major achievements in the field of architecture? How would you describe his style? **(Standard #4)**

CHARACTER EDUCATION CONNECTION

George Bailey demonstrates his caring nature in many ways. He offers help and is genuinely concerned about the well-being of his family, friends and the people of Bedford Falls. Do you know a person like George? What do you think made this person the way he is? Interview this person and then write a character sketch.

One of the main conflicts in the story is between George



Mr. Henry Potter (John McGuire) makes his case to George (Tim Booth) in the 1998 NYSTI production of *A Wonderful Life*.

and Mr. Potter. What character traits is Mr. Potter lacking? What would you say to Mr. Potter if you were able to speak with Mr. Potter, what changes would you suggest that he could make in his personality and behavior?

SUGGESTED RESOURCES

It's A Wonderful Life (1946), Produced and directed by Frank Capra. Starring James Stewart, Donna Reed, Lionel Barrymore and Thomas Mitchell. Videocassette, Saturday Matinee Film Classics, Albany, NY 12203.

Books about the film *It's A Wonderful Life*:

James Stewart, Behind the scenes of "It's A Wonderful Life" by Lawrence J. Quirk. Applause Books, New York, 1997.

Frank Capra, The Catastrophe of Success by Joseph McBride. Simon and Schuster, New York, 1992.

Sources for information on fashions:

Everyday Fashions of the Forties As Pictured in Sears Catalogs. JoAnne Olian, editor. Dover Publications, Inc., Dover Press, New York, 1992.

Everyday Fashions of the Thirties As Pictured in Sears Catalogs. Stella Blum, editor. Dover Publications, Inc., Dover Press, New York, 1986.

Everyday Fashions of the Twenties As Pictured in Sears and Other Catalogs. Stella Blum, editor. Dover Publications, Inc., Dover Press, New York, 1981.

Source for timetable exercise:

The Timetables of History: A Horizontal Linkage of People and Events by Bernard Grun. Simon and Schuster, New York, 1991.

Solutions: *Historical References* - 1. 1932; 2. 1932; 3. 1935; 4. 1928; 5. 1935; 6. 1945; 7. 1932; 8. 1945; 9. 1932; 10. 1935; 11. 1945; 12. 1932; 13. 1928; 14. 1945; 15. 1935; 16. 1945; 17. 1945; 18. 1935; 19. 1928; 20. 1932; 21. 1928; 22. 1928.



...preparing for the theatre

BEFORE YOU ATTEND:

1. Define and discuss the terms: actor, costume, set, properties, lights, playwright, character, plot, act, and scene, director, production, cast, intermission, and stage manager.
2. Review the play's circumstances, including details of the action, time, and place.
3. Familiarize yourself with production background information in this study guide.

DURING THE PERFORMANCE:

1. As an audience member, you accept the responsibility of a special agreement. That agreement includes believing what you see is real. It is happening before your eyes.
2. You are the audience. In theatre, the audience has an important role in the experience. *Listen carefully and quietly.* Let the drama unfold and capture you.
3. A rapport between the actors and audience is established during a performance. The actors are aware of your presence. Your responses can stimulate or stifle the show. When the lights go down, a performance especially for you begins, an opportunity that only live theatre provides.

AFTER YOU ATTEND:

1. What was your reaction to the play? Did you learn anything about people and human behavior? How did you feel about the play's conclusion?
2. How was the action executed? What were some of the dramatic conventions used? Were the actors believable? Did the technical aspects move the show along?
3. Explore the following through discussion, a writing assignment, or perhaps an acting workshop:
 - A. Imagine yourself as a character in the show.
 - B. Continue the play action, creating the next scene.
 - C. Design your own production.



We believe in the potential of youth.

We take pride in our support for programs that introduce the arts to the young people of our communities. The arts unlock doors to creativity and create new opportunities for learning.

We are pleased to support The New York State Theatre Institute.



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