

Spotlight

The logo for Spotlight Theatre Arts features the word "Spotlight" in a large, black, serif font. The letter "o" is replaced by a blue graphic of a spotlight beam shining down on a stylized face with a wide smile. Below the main title, the words "Theatre Arts" are written in a smaller, black, serif font, with decorative flourishes on either side.

~ Theatre Arts ~

Audition Scene Packet

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Audition Scene 1 – Gower and Young George (child)

(George is at the end of his rope; frantic, exhausted. Clarence is genuinely there to help)

GOWER: *(Calling off, drunk and impatient)* George! *(into phone)* I'm sorry, Mrs. Blaine, that medicine should have been there an hour ago. I promise you, it'll be over in five minutes. *(To George as he runs in)* Where is Mrs. Blaine's box of capsules? Why didn't you deliver them like I told you to?

YOUNG GEORGE: I couldn't. *(GOWER grabs him by the shirt and starts hitting him about the head. YOUNG GEORGE tries to protect himself).*

GOWER: Why couldn't you? What kind of tricks are you playing, young man? Don't you know the Blaine boy is very ill?

YOUNG GEORGE: You're hurting my ear, Mr. Gower!

GOWER: You lazy loafer!

YOUNG GEORGE: No, Mr. Gower. You don't understand. You put something wrong in those capsules.

GOWER: What are you talking about?

YOUNG GEORGE: I know you're unhappy, Mr. Gower. You got that telegram last week and it upset you. I understand that. But you put something bad in those capsules. I'm sure you did.

GOWER: How do you mean?

YOUNG GEORGE: Just look and see for yourself. I tried to tell you when you were filling the order but you wouldn't listen. But look at the bottle that you took the power from. It's not right. I swear it isn't. *(GOWER grabs the capsules from YOUNG GEORGE and examines.)*

GOWER: Oh no... no... no..

YOUNG GEORGE: Don't hurt my ear again! I won't tell anyone, Mr. Gower, I promise. I know what you're feeling, I won't ever tell a soul. Hope to die, I won't. *(GOWER falls to his knees in front of him)*

GOWER: Oh, George...

Audition Scene 2 – George, Mary, Zuzu (child)

(George is angry and takes it out on his family. Mary is confused and Zuzu is scared)

MARY: Isn't it wonderful about Harry? We're famous, George. I'll bet I had fifty calls today about the parade and the banquet. You're mother's so excited, she...

GEORGE: Must she keep fooling with that tree?

ZUZU: I want to make it look perfect for the party tonight. Mommy says we can stay up 'til midnight and sing Christmas Carols. Oh and Daddy, the Browns next door have a new car. You should see it!

GEORGE: Well, what's the matter with our car? Isn't it good enough for you?

ZUZU: Yes, daddy.

MARY: Better hurry and shave, George. The carolers will be here soon.

GEORGE: Carolers! I don't want a bunch of carolers over here. *(To ZuZu)* What's the matter with you?

MARY: oh, she's got a cold. Caught it from coming home from school. They gave her a flower for a prize and she didn't want to crush it so she didn't button up her coat. Go to bed, darling.

ZUZU: I want to get my flower a drink.

GEORGE: What do you have, Zuzu, a sore throat, or what? Are you running a temperature, little one?

ZUZU: I don't think so.

GEORGE: Better get back upstairs Zuzu. This floor is cold.

ZUZU: My flower... she needs a drink.

GEORGE: Now!

Audition Scene 3 – George and Clarence

(George is at the end of his rope; frantic, exhausted. Clarence is genuinely there to help)

CLARENCE: I wouldn't do that if I were you. What you were thinking of doing.

GEORGE: How do you know what I was thinking?

CLARENCE: Oh, we make it our business to know lots of things.

GEORGE: Look, whatever you're selling, I'm not interested. Please, just leave me alone.

CLARENCE: No, you don't understand. I've got a job to do here.

GEORGE: Not with me you don't. Just leave me alone.

CLARENCE: *(Looking up to heaven)* This isn't going very well... I know, you said it wasn't going to be easy but... You don't understand. He won't listen... I know, I know. If at first you don't succeed, blah blah blah. *(To George)* Have you ever read Tom Sawyer? Now there was an industrious young man, and when the chips were down, he never gave up. And do you remember why?

GEORGE: Who cares?

CLARENCE: He kept thinking about others, George. Not about himself but about all the folks who needed him.

GEORGE: You called me George just now. How do you know my name?

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

GEORGE: How could you? I've never seen you before.

CLARENCE: You haven't needed to 'til now. How's the lip? Looks like it's stopped bleeding.

GEORGE: That's the answer I got to a prayer a little bit ago.

CLARENCE: Oh no, no no. George. I'm the answer to your prayer. I'm Clarence Odbody, A-S-2.

GEORGE: Odbody... A-S-2? What's that A-S-2?

CLARENCE: Angel, Second Class.

GEORGE: Now I know I've lost my mind.

CLARENCE: Not yet, but you are well on your way. That's why they sent me down here. Besides it's ridiculous to think of killing yourself for a measly eight thousand dollars.

GEORGE: If the truth be known, I'm worth a lot more dead than alive.

Audition Scene 4 – George and Clarence

(George is at the end of his rope; frantic, exhausted. Clarence is genuinely there to help)

CLARENCE: You don't realize how much you're worth, George. Why, if it hadn't been for you...

GEORGE: If it hadn't been for me, everybody I know would be a lot better off. Everybody! My wife, my kids, my friends.

CLARENCE: You sure have got a lot of friends, I'll say that for you. Why, do you know they've jammed up all our air waves for over an hour now?

GEORGE: What are you talking about?

CLARENCE: Prayers. When they're heartfelt, they're mighty powerful missiles. And the ones for you... why they've lit up our whole celestial system.

GEORGE: Why? How?

CLARENCE: Because you're such an important influence in so many people's lives George. Always have been.

GEORGE: Since when?

CLARENCE: Ever since that day you saved your little brother from drowning when he fell through the ice. Remember?

GEORGE: That was instinct. Besides, I was only twelve.

CLARENCE: There were other boys there that day, some of them older and better swimmers. They didn't follow their instincts. Only you did.

GEORGE: He was my brother.

CLARENCE: I know. But what about Mr. Gower when you saved *him* from ruin. That wasn't instinct. That was courage. Deep-seated and wrenched-full-of-guts courage. And courage, well that's the nephew of endurance.

GEORGE: But just a week before he had received a telegram telling him his son had died.

CLARENCE: Yes, and he had turned mean through and through from drowning his sorrow in a bottle. Remember?

Audition Scene 5 – George and Mary

(George is escorting Mary home after the school dance that dumped everyone in the pool)

MARY: Do I look as funny as you do?

GEORGE: You should have seen the commotion in the locker room. It's lucky I found anything for us to wear. I bet over half of your class jumped in that pool.

MARY: Half the town said it wasn't a good idea to build the gym floor over a swimming pool. I wonder who turned the key.

GEORGE: Probably someone jealous 'cause you chose me to dance with ya.

MARY: You think, maybe?

GEORGE: Here, let me hold that old wet dress of yours. *(He takes the bundle of clothes from MARY. They stop and look at each other. Smiling.)* Hello.

MARY: Hello. You look at me as if you don't know me. You've passed me on the street almost every day.

GEORGE: That was a little girl named Mary Hatch. That wasn't you. You... you look wonderful. You know, if it wasn't me talking 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 say it. How old are you anyway?

MARY: You can't ask that! Eighteen.

GEORGE: Eighteen. Why, it was only last year you were seventeen.

MARY: Too young or too old?

GEORGE: Oh, no. Just right. Your age fits you. Yes sir, you look a little older without your clothes on. ... I mean, without your dress, you look older... I mean, younger. You look just...

MARY: *(Trying to break the ice, offering him the tie of her robe)* Sir, my train, please.

GEORGE: *(affecting a British accent)* A pox upon me for being a clumsy lout.

MARY: You may kiss my hand.

GEORGE: With pleasure, my lady. And now may I be so bold as to ask if my lady might not like to dance?

MARY: How charming. I would be delighted.

Audition Scene 6 – George and Mary

(George is wandering around Bedford and ends up at Mary's porch)

MARY: Have you made up your mind about paying a visit? Your mother phoned and said you were on your way over.

GEORGE: My mother called you? Well, how did she know? I didn't tell anybody. I just went for a walk and happened to be passing by...

MARY: Well, do you want to come up on the porch and sit a minute?

GEORGE: Well, maybe for a minute, but I didn't tell anybody I was coming over here.
(awkward pause) Where did you get that dress?

MARY: Do you like it?

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

MARY: Oh, I worked there a couple of vacations, but I don't know... I guess I was homesick. For my family and... oh, everybody. Aren't you coming up on the porch?

GEORGE: Well, maybe just for a minute. I still can't understand it though. I mean, I didn't tell anyone I was coming here. *(The phone rings, Mary answers it)*

MARY: Hello? Sam? How are you? Guess who's here? George Bailey. Sure. George, it's Sam. He wants to talk to you. *(Mary and George hold the phone so both can hear)*

SAM: Well, George Baileyoffski! I have a big deal coming up that's going to make us all rich. Mary, you're in on this too. Now George, have you got any money?

GEORGE: Money? Yea... well, a little.

SAM: I want you to put every cent you've got into our stocks you here? It's plastics – this is the biggest thing since radio and I'm letting you in on the ground floor. Oh, Mary... Mary... Would you tell that guy I'm giving him the chance of a lifetime, you hear? The chance of a lifetime.

MARY: He says it's a chance of a lifetime. *(GEORGE can't stand it. He drops the phone and grabs MARY by the shoulders)*

GEORGE: Now you listen to me! I don't want plastics or soybeans or run-down stocks or ground-floor radios. I want to do what I want to do! Do you understand that? I want... *(MARY kisses him)* Oh, Mary... *(GEORGE grabs MARY and kisses her passionately)*

Audition Scene 7 – George and Uncle Billy

(George is ready to go off to college. Uncle Billy wants him to stay and work at the B&L)

UNCLE BILLY: Wish we could send Harry off to college with you. Your mother and I talked it over half the night.

GEORGE: Don't worry about it. We have all that figured out. Harry will take my job at the Building and Loan, work for years like I did and then go.

UNCLE BILLY: I don't know. He's pretty young for your job.

GEORGE: No younger than I was.

UNCLE BILLY: Maybe you were born older, George. I suppose you've decided what you're going to do when you get out of college.

GEORGE: Oh, I've got all kinds of plans. There's a whole world out there just waiting for me to get mixed up in it.

UNCLE BILLY: I was just asking because we were hoping that you might consider coming back and working with us again.

GEORGE: At the Building and Loan? Oh, I couldn't do that. Please don't ask me. I couldn't face being cooped up for the rest of my life in that shabby little office. I want to do something big, something important.

UNCLE BILLY: Well, you know George, we'd like to believe that in a small way we're doing something important too. It's deep in a man's soul, George, to want to own the roof that's over his head and to have a fireplace to sit beside of each evening. We like to believe that our "shabby little office" is helping folks to get those things.

GEORGE: I'm sorry, I wish I felt... but I've been hoarding pennies like a miser for four years now. Most of my friends have already finished college. I feel like if I don't get away, I'll... I'll bust!

UNCLE BILLY: You're right. You get yourself the best education you can find and then get out of here.

GEORGE: You want a shock? I think you're a great guy.

UNCLE BILLY: You hear that?

GEORGE: Come on, Uncle Billy, I'll walk with you. Then, maybe, I'll drop in on Harry's party, just to check out Mom's plates, you understand.

Audition Scene 8 – George and Mom Bailey

(Mom Bailey is going to miss her son when she goes off to college. She also wants him to be happy, romantically)

GEORGE: Hello, Mom.

MOM BAILEY: What're you going? Wishing on the moon?

GEORGE: No, I've given up on that. Just getting some air.

MOM BAILEY: Did you know that Mary Hatch is back from college?

GEORGE: Uh-huh.

MOM BAILEY: Came back three days ago.

GEORGE: *(Playing along with her game)* Hmmm.

MOM BAILEY: Nice girl, Mary. Kind that will help you find the answers George.

GEORGE: HmMMM.

MOM BAILEY: Can you give me one good reason why you shouldn't call on Mary?

GEORGE: Sure – Sam Wainwright. Sam's crazy about Mary.

MOM BAILEY: Well, she's not crazy about him.

GEORGE: How do you know? Did she discuss it with you?

MOM BAILEY: I've got eyes, haven't I? Why, she lights up like a firefly whenever you're around. Besides, Sam Wainwright's off in New York and you're here in Bedford Falls.

GEORGE: And all's fair in love and war.

MOM BAILEY: Well, I don't know about war.

GEORGE: Mother, you know, I can see right through you – right to your back collar button. Trying to get rid of me, huh?

MOM BAILEY: Uh-huh.

GEORGE: “Well here's your hat, what's your hurry?” All right Mother, old Building and Loan pal, if you insist. I'll go out and find a girl and do a little passionate necking.

MOM BAILEY: George!

GEORGE: Now if you'll just point me in the right direction... *(MA BAILEY indicates the direction)* Are you sure? *(He starts in that direction and stops)* No, I don't think so. Not tonight. Maybe tomorrow. *(GEORGE turns and exits in the opposite direction)* Good night. Mrs. Bailey.

Audition Scene 9 – George and Uncle Billy

(Uncle Billy is a little tipsy from celebrating Potter's loss at the board meeting. George is dreaming about traveling.)

UNCLE BILLY: Boy, oh, boy, oh boy. I feel so good I could spit in Potter's eye. I think I will. What do you say, huh?

GEORGE: In the Venezuela oil fields, they're looking for a man with construction experience, and here in the Yukon, right here it says – wanted, man with engineering experience.

UNCLE BILLY: Well, maybe I had better go home.

GEORGE: You know what the three most exciting sounds in the world are?

UNCLE BILLY: Breakfast is served, lunch is served, dinner...

GEORGE: No, no, no, no! Anchor chains, plane motors and train whistles.

UNCLE BILLY: Poor George, you never did get to go on that trip, did you? Well maybe next year. There's always next year. Now, let's see, where's my hat? *(George takes it off his head and hands it to him)* Oh, thank you George. Which one is mine?

GEORGE: *(Laughing)* The middle one.

UNCLE BILLY: Oh, so it is. Oh boy, oh boy. Now, if you'll just point me in the right direction... would you do that George?

GEORGE: It's right down there.

UNCLE BILLY: It is? That way, huh?

GEORGE: Last time I looked.

UNCLE BILLY: Old Building and Loan pal of mine, thank you. Maybe for your twenty-first birthday we could all chip in...

GEORGE: My twenty-first birthday! Uncle Billy, I celebrated my twenty-first birthday three years ago!

UNCLE BILLY: You didn't! Three years? Whoops! Another year's gone by.

GEORGE: You're telling me.

Audition Scene 10 – George and Uncle Billy

(Uncle Billy is frantic – he has lost the \$8000 bank deposit and cannot find it.)

UNCLE BILLY: George, can I see you for a moment?

GEORGE: Uncle Billy, what is it?

UNCLE BILLY: Oh, George *(whispers in his ear)*

GEORGE: What?

UNCLE BILLY: Oh, dear, is that your bad hear. *(George shakes his head “no”)* Then you did hear me.

GEORGE: I’m afraid so. How much? *(another whisper)* That much? Are you sure? *(Uncle Billy nods)* Are you sure you had the money with you?

UNCLE BILLY: I was counting it... I think. Yes, I’m sure I’m sure.

GEORGE: Did you buy anything?

UNCLE BILLY: Some newspapers. But I used my own money. Nothing else. I swear. Not even a stick of gum.

GEORGE: Could you have left it someplace?

UNCLE BILLY: I didn’t go anyplace but to the bank. When I realized that I didn’t have it I retraced my steps and came right back here.

GEORGE: Uncle Billy, we’ve got to find that money.

UNCLE BILLY: I’m no good to you, George. I...

GEORGE: Listen to me. Do you have any secret hiding places in your house? Someplace where you could have hidden the money and forgot that you did?

UNCLE BILLY: No, nothing like that! Besides I didn’t go home.

GEORGE: Think, Uncle Billy, you’ve got to think.

UNCLE BILLY: I have been thinking, George. I have. And I can’t think anymore. It hurts.

GEORGE: Now, listen to me. Where’s that money, you stupid silly old fool? Where did you put it? Do you realize what this means? It means bankruptcy and scandal, and prison.

UNCLE BILLY: No, no, no.

GEORGE: Yes, that’s what it means. One of us is going to jail! Well, it’s not going to be me!

Audition Scene 11 – George and Violet

(George is wandering around Bedford Falls. Violet is flirting with George)

VIOLET: Hello, Georgie-Porgie.

GEORGE: Hello, Vi. How's business at Ye Old-fashioned Permanent Wave Shoppe?

VIOLET: Not a tidal wave yet, but I'm getting some city mothers in – thanks to you. What gives?

GEORGE: Nothing.

VIOLET: You look distracted. Where are you going?

GEORGE: Oh, I don't know. I'll probably end up down by the library.

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

GEORGE: *(After a beat, blurts out)* Yes... yes I do. What are you doing tonight?

VIOLET: Not a thing.

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

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

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

VIOLET: Huh?

GEORGE: Then we can climb Mount Bedford, up to the falls and smell the pines, and watch the sunrise against the peaks, and we'll stay up there the whole night, and everybody'll be talking and there'll be a terrific scandal...

VIOLET: Walk in the grass in my bare feet? George, have you gone crazy? And Mount Bedford. Who would want to climb all the way to the top of Mount Bedford? It's got to be a ten-mile hike at least.

GEORGE: Okay, forget the whole thing. It was just a crazy idea.

VIOLET: You can say that again. Good night, George.

Audition Scene 12 – George and Violet

(Violet has come to George to ask for a loan. This conversation picks up at the end. It is obvious she still has feelings for him and is having a hard time leaving because of it)

VIOLET: Character? If I had any character... I'd...

GEORGE: It takes a lot of character to leave your hometown and start all over again. *(He pulls some money from his pocket and offers it to her)*

VIOLET: No, George, don't...

GEORGE: Here, now, you're broke, aren't you?

VIOLET: I know, but...

GEORGE: What do you want to do, hock your furs, and that hat? Want to walk to New York? You know, they charge for meals and rent up there just the same as they do in Bedford Falls.

VIOLET: *(Taking money)* Yea... sure...

GEORGE: It's a loan. That's my business. Building and Loan. Besides, you'll get a job. Now, good luck to you.

VIOLET: I'm glad I know you, George Bailey. *(She reaches up and kisses him on the cheek)*

GEORGE: Say hello to New York for me.

VIOLET: Yea... yea... sure I will.

GEORGE: And don't forget to keep dancing.

(Violet sees lipstick on George's cheek and reaches up with her handkerchief to wipe it off. She's crying)

GEORGE: Hey, what's the matter?

VIOLET: Merry Christmas, George. *(She exits)*

Audition Scene 13 – George and Sam

(Sam has called Mary, while George is visiting her. He has a great offer for both of them)

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

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

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

GEORGE: Go ahead, Sam. We're listening.

SAM: I have a big deal coming up that's going to make us all rich. George, remember that night in Martini's bar when you told me you read someplace about making plastics out of soybeans?

GEORGE: Huh? Yea, yeah, yeah... soybeans. Sure.

SAM: Well, Dad snapped up the idea. He's going to build a factory outside of Rochester. And here's the point. Mary? Mary, you're in on this too. Now, George, have you got any money?

GEORGE: Money? Yea... well, a little.

SAM: Well, now listen up. I want you to put every cent you've got into our stocks, you hear? And George, I may have a job for you, that is, unless you're still married to that broken-down Building and Loan. This is the biggest thing since radio, and I'm letting you in on the ground floor! Oh Mary... Mary. Would you tell that guy I'm giving him the chance of a lifetime, you hear? The chance of a lifetime!

Audition Scene 14 – George and Potter

(George is at his father's funeral. Potter has stopped by to pay his respects)

GEORGE: It was nice of you to come, Mr. Potter.

POTTER: Well, I'd say your father *was* the Building and Loan here in Bedford Falls, George. Of course, he wasn't a businessman and that's what killed him. Oh, I don't mean any disrespect, George. God rest his soul. He was a man of high ideas... so called, but ideals without common sense can ruin this town. So, at our next board of trustees meeting I'm going to make a motion.

GEORGE: A motion?

POTTER: That's right. A motion to dissolve the Building and Loan and turn its assets and liabilities over to receivership. Take this loan application to... Ernie Bishop. You know, that fellow that walks around all day and delivers our mail, usually late because he's always stopping to talk to everyone on the route. Well, anyway, I happen to know that the bank turned him down but he came to the Building and Loan and your dad was willing to build him a house worth five thousand dollars. Why?

GEORGE: I handed that application, Mr. Potter. You have all the figures there. He's a good risk, makes a decent salary, has insurance. And I can personally vouch for his character.

POTTER: Oh, he's a friend of yours? So if you shoot pool with the manager's son, you can borrow money, is that it? And what does the Building and Loan get from this arrangement? A discontented lazy rabble instead of a thrifty, working class. And all because a few starry-eyed dreamers like your father stir them up and fill their heads with a lot of impossible ideas. Dreams!

GEORGE: Just a minute – just a minute! Now, hold on, Mr. Potter. You're right when you say my father was no businessman. I know that. Why he ever started a cheap, penny-ante building and loan, I'll never know. Why, in the twenty-five years since he and Uncle Billy started the business, he never once thought of himself or saved any money. But he did help a few people get out of your slums, Mr. Potter. And what's wrong with that? Just remember this, the rabble you're talking about... they do most of the working and paying and living and dying in this community. People were human being to my father, but to you, a warped, frustrated old man, they're cattle. Well, in my book, my father died a much richer man than you'll ever be!

POTTER: I'm not interested in your *book*, young man. I'm talking about the Building and Loan.

GEORGE: I know very well what you're talking about. You're talking about something you can't get your fingers on, and it's galling you to death. Well, thank you for stopping by and paying your respects, Mr. Potter. I'll see you at the next board meeting.

POTTER: But you're not on the board.

GEORGE: I hold my father's proxy, so I can attend. *And* cast a vote. You see, the way I look at it Mr. Potter, the people of this town need our family's one-horse institution if only to have some place where they can go without crawling to you.

POTTER: Sentimental hogwash! I'm still going to make my motion, young man, and we'll see who has the power in this town.

Audition Scene 15 – George and Potter

(George has come to Potter for help with the missing \$8000)

GEORGE: I'm in trouble Mr. Potter. I need help. Though some sort of an accident my company has come up short in its accounts. I've got to raise eight thousand dollars immediately.

POTTER: Oh, is that what the reporters wanted to talk to you about? They called me up from your Building and Loan. .Oh, there's also a man from the D.A.'s office. He's looking for you too.

GEORGE: Please help me, Mr. Potter. Help me, won't you please? Can't you see what it means to my family? I'll pay you any sort of a bonus on a loan. Any interest. If you still want the Building and Loan.

POTTER: George, could it possibly be there's a slight discrepancy in your books?

GEORGE: No, sir. There's nothing wrong with the books. I've just misplaced eight thousand dollars. I can't find it anywhere.

POTTER: You misplaced eight thousand dollars? Have you notified the police?

GEORGE: No sir, I didn't want the publicity. Harry's homecoming is tomorrow...

POTTER: They're going to believe that one. What have you been doing George? Playing the market with the company's money? What is it... a woman? You know, it's all over town that you've been giving money to Violet Peterson.

GEORGE: What?!?

POTTER: Not that it makes any difference but why did you come to me? Why don't you go to Sam Wainwright and ask him for the money?

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

POTTER: Well what about all your friends?

GEORGE: They don't have that kind of money, Mr. Potter. You know that. You're the only one in town that can help me

POTTER: I see. I've suddenly become quite important. Well, let's see, what kind of security would I have, George? Have you any stocks? Bonds? Real estate? Collateral of any kind?

GEORGE: I have some life insurance, a fifteen thousand dollar policy.

POTTER: Yes.. how much is your equity in it?

GEORGE: Five hundred dollars.

POTTER: Five hundred dollars? It looks like you're now worth more dead than alive!