RODGERS AND HAMMERSTEIN'S

SOUTH PACIFIC

Music by
RICHARD RODGERS

Lyrics by
OSCAR HAMMERSTEIN II

Book by
OSCAR HAMMERSTEIN II and JOSHUA LOGAN

Adapted from James A. Michener's
Pulitzer Prize Winning Novel
"TALES OF THE SOUTH PACIFIC"

$3.00

WILLIAMSON MUSIC, INC.

MADE IN U.S.A.
RODGERS AND HAMMERSTEIN'S
SOUTH PACIFIC

First Performance at the Majestic Theatre, New York,
April 7th, 1949

First Performance in London, Theatre Royal, Drury Lane,
November 1st, 1951

THE CHARACTERS (in order of appearance)

NGANA
JEROME
HENRY
ENSIGN NELLIE FORBUSH
EMILE de BECQUE
BLOODY MARY
BLOODY MARY'S ASSISTANT
ABNER
STEWPOT
LUTHER BILLIS
PROFESSOR
LT. JOSEPH CABLE, U.S.M.C.
CAPT. GEORGE BRACKETT, U.S.N.
COMMDR. WILLIAM HARBISON, U.S.N.
YEOMAN HERBERT QAILE
SGT. KENNETH JOHNSON
SEABEE RICHARD WEST
SEABEE MORTON WISE
SEAMAN TOM O'BRIEN
RADIO OPERATOR, BOB MCCAFFREY
MARINE CPL. HAMILTON STEEVES
STAFF-SGT. THOMAS HASSINGER
PTE. VICTOR JEROME
PTE. SVEN LARSEN
SGT. JACK WATERS
LT. GENEVIEVE MARSHALL
ENSIGN LISA MANELLI
ENSIGN CONNIE WALEWSKA
ENSIGN JANET Mc Gregor
ENSIGN BESSIE NOONAN
ENSIGN PAMELA WHITMORE
ENSIGN RITA ADAMS
ENSIGN SUE YAEGER
ENSIGN BETTY PITF
ENSIGN CORA MacRAE
ENSIGN DINAH MURPHY
LIAT
MARCEL (Henry's Assistant)
LT. BUZZ ADAMS

Islanders, Sailors, Marines, Officers

The action of the play takes place on two islands in the South Pacific during the recent war. There is a week's lapse of time between the two Acts.
SOUTH PACIFIC
ACT I

To open: House Tabs down. No. 1 Tabs closed. Blackout Cloth down.

Ring 1st Bar Bell, and ring orchestra in five minutes before rise.

Ring 2nd Bar Bell three minutes before rise.

Ring 3rd Bar Bell and MUSICAL DIRECTOR to go down one minute before rise.

Cue (A) Verbal: At start of overture, Music No. 1: House Lights check to half.
Tab Spots in to full.
Fly House Tabs.

Cue (B) Verbal: At Bali Ha'i reprise in overture: House lights to B.O.
Tab spots to B.O.

On overture applause: Fly Blackout Cloth.
Music No. 2
(opening)

When entracte starts
Cue 1 Switchboard.
Start Tropical Bird recording.

Open No. 1 Tabs on music of: "La vie est belle".

Cue 2 and 3 when No. 1 Tabs are half open.

Sound BIRD CAW on music of "Chère Mad'moiselle"
Fade out sound recording at end of music section just before children sing.

SCENE 1

Scene: The terrace of Emile de Becque’s plantation home on an island in the South Pacific.

Right: Part of Emile’s single storied house.

Left: A small enclosure on a platform. With two teakwood chairs, a coffee table and a small bench used as a seat behind the coffee table.

Centre: A view of the bay below and an island on the open sea beyond the bay. A long bench set U.S.C. on which are placed two bowls of white flowers.

Down Left: A small bench on which is placed a small bowl of tropical flowers. Set below this bench is a child’s rag doll, a Chinese parasol and a ball on which is painted Chinese lettering.

Bordering the grove and dressing the exterior of the house are bright splashes of tropical colours: Purple bougainvillea, flaming hibiscus, and the yellow and white blossoms of the frangipani.

Discovered: As tabs open, two Eurasian children, a girl NGANA aged about eleven, and a boy JEROME, aged about eight, they are C.S. dancing to the music of "Dites-moi". During this music they hear the sound of the bird Caw. JEROME points to the right of the bird, the girl follows his pointing, then the boy looks at the table v. points to the table, points to the girl, the girl runs up onto the small coffee table set on terrace truck v. The boy follows her over, stands below truck and they both sing with JEROME beating time like a conductor.

NGANA AND JEROME.

Dites-moi
Pourquoi
La vie est belle
Dites-moi
Pourquoi
La vie est gale!
Dites-moi
Pourquoi
Chère mad'm'lselle [NGANA curtseys, JEROME bows.]
Est-ce-que
Parce que
Vous m'almez. [Music stops.]

HENRY. Allez-vous! Vite! Dans la maison!
NGANA. Non! Henri.
JEROME. Moi je reste ici. [Delivering an ultimatum runs behind truck r.]
HENRY. Oh oui? Nous verrons bien . . .

HENRY runs behind truck r. Gets Jerome by the seat of the pants and the scruff of his neck and proceeds to run him off stage l. JEROME manages to grab the ball d.l. as he goes, as soon as he starts to move he yells at the top of his voice. NGANA runs after them protesting, she picks up the doll and parasol as she exits l.

JEROME [As he is grabbed by HENRY]. Ah!!!
HENRY [As he runs JEROME off]. Viens, Petit moustique!!!
JEROME. Ah!!!
HENRY. Viens, Petits moustiques.
NELLIE [Off stage l.]. What's this one.
EMILE [Off stage l.]. That is frangipani.
NELLIE [Off stage l.]. But what a colour.
EMILE [Off stage l.]. You will find many more flowers out here.

Je servirai le café.
HENRY. Oui Monsieur.
EMILE. C'est tout.
HENRY. Oui Monsieur de Becque. [Crosses l. and exits through house.]
NELLIE [Crossing d.c. level with EMILE]. Well I'm just speechless . . .
EMILE crosses to her.

and that lunch! And wild chicken. I didn't know it was ever wild.
HENRY. I had no idea that people lived like this; right out in the middle of the Pacific Ocean.

EMILE [When NELLIE is seated]. Sugar? [Holding lumps in right hand.]
NELLIE. Thanks.
EMILE. One?
NELLIE. Three. [EMILE smiles, puts two lumps of sugar in cup.] I know it's a big load for a demi tasse to carry . . . [EMILE puts third lump of sugar in cup.] all right I'm a hick . . . [Rises and crosses c.]. . . . you know so many American words . . . Do you know what a hick is?
EMILE. A hick is one who lives in a stick.
EMILE [Corrects him]. Sticks. Plural. The sticks.
EMILE. Pardon. The sticks. [Picks up coffee cup, rises, crosses to NELLIE.] I remember now. [Hands NELLIE coffee cup.]
NELLIE [Coffee cup in hand crossing r.]. How long did it take you to build up a plantation like this?
**SOUTH PACIFIC**

**ACT I**

**SCENE I**

**EMILE** [Ease R. to platform R. foot up on step] I came to the Pacific twenty-five years ago when I was a young man.

**NELLIE** [Sits in chair R.]. Emile, is it true that all the planters on these islands—are they all running away from something?

**EMILE** [Sits in chair L.]. Who is not running away from something? There are fugitives everywhere—Paris, New York, even in Small Rock—where you come from.

**NELLIE.** Oh, Little Rock. [She laughs.]

**EMILE.** Little Rock. You know fugitives there?

**NELLIE** [Sits in chair R.]. [Crossing to fountain, places her cup on ledge, takes a newspaper clipping from her handbag] I got this clipping from my mother today. I'll show you a picture of a Little Rock fugitive. [Looks back over her shoulder. Small Rock. Crosses back to c.]

**EMILE** [Meeting her c., takes clipping]. Ensign Nellie Forbush, Little Rock's own Florence Nightingale...[Crossing to D.C.]

**NELLIE.** That was written by Mrs. Leeming, [Explains to EMILE.] the Social Editor. [EMILE does not understand.] She went to school with my mother. To read her, you'd think I'm practically the most important nurse in the entire navy, and that it's only a matter of time before I'll be a Lady Admiral.

**EMILE.** In this picture you do not look much like an Admiral.

**NELLIE.** Oh, that was taken before I knew what rain and heat and mud could do to your disposition. [EMILE looks fixedly at her, she, embarrassed, cannot meet his gaze, turns and crosses L. level with small bench L.c.] But it isn't rainy today. Gosh, it's beautiful here.

**Music No. 3.**

(usic under scene)

**EMILE crosses D.R. NELLIE D.L.**

Just look at that yellow sun. You know, I don't think we're at the end of the world like everyone else thinks. I can't work myself up to getting that low.

**EMILE D.R. laughs. NELLIE sits on small bench D.L.**

Do you think I'm crazy too? They all do over at the fleet hospital. [Sits]

**Music No. 4.**

"A COCKEYED OPTIMIST"

You know what they call me? Knucklehead Nellie.

**EMILE is seated at the end of this line on w. chair of unit R.**

I guess I am, but I just can't help it.

When the sky is a bright canary yellow
I forget every cloud I've ever seen—
So they call me a cockeyed optimist,
Immature and incurably green! [Rises, crosses R. to above L. chair.]

I have heard people rant and rave and bellow
That we're done and we might as well be dead—
[Leans on chair.]

But I'm only a cockeyed optimist
And I can't get it into my head.

I hear the human race is falling on its face
And hasn't very far to go,
But every whippoorwill
Is selling me a bill
And telling me it just ain't so!
I could say life is just a bowl of jello
And appear more intelligent and smart,
[Turns to Emile.]
But I'm stuck (like a dope!)
With a thing called hope,
And I can't get it out of my heart!
[Points R. hand to heart.]
Not this heart. [Crosses R. foot over L. to finish number.]

Music stops—She picks up cup—Music starts. She takes a sip of coffee, replaces cup.

[Crossing to D.C.] Would you like to know anymore about me?
Emile [Crossing L. to C.]. Yes. You say you are a fugitive. When you joined the navy, what were you running away from? [Hands Nellie the newspaper clipping.]

Music No. 5.

(The scene continues)

Nellie [Smiles. takes clipping, crosses R. and D.S. to Emile to R.C.]. Gosh, I don't know. I think it was more like running to something.

Emile drops down to L. of Nellie.

I wanted to see what the world was like [Turns to Emile] outside. Little Rock, I mean. [Turns front.] And I wanted to meet different kinds of people and find out if I liked them any better. [She turns, looks at Emile, sees him almost about to kiss her, turns and looks to front.] And I'm finding out.

Emile. Would you like some cognac?
Nellie. I'd love some.

Music No. 6

"TWIN SOLOQUIES"

Wonder how I'd feel,
Living on a hillside,
Looking on an ocean,


Emile [Brandy bottle in R. hand. Glass in L.]
This is what I need,
This is what I've longed for,
Someone young and smiling
Climbing up my hill!

Nellie [Turning toward Emile. He pours first glass of brandy].
We are not alike.
Probably I'd bore him.
He's a cultured Frenchman—
I'm a little hick.

Emile [Pours second glass. Nellie crosses D.L. slowly as Emile sings].
Younger men than I,
Officers and doctors,
Probably pursue her—
She could have her pick.

They exchange a quick look. Emile corks bottle and replaces it on tray as Nellie, singing with hands pressed to stomach looks front.
SOUTH PACIFIC

Act I

Scene I

In peacetime, the boat from America comes once a month. The ladies—[Turns to NELLIE.]—the wives of the planters—[NELLIE nods understanding his meaning;—often go to Australia during the hot months. It can get very hot here. [Music stops.]

NELLIE. It can get hot in Little Rock too. [Realising she has dropped a brick, NELLIE takes a quick sip of Brandy.]

EMILE. [Puzzled by her answer.] Ah-huh. [Takes another quick sip.] I have many books here. [Eases to c.] Marcel Proust? [She doesn't understand him.]

EMILE. Ah! Then you can read French?

NELLIE. No! I can conjugate a few verbs.

EMILE. Aah! [Crosses r. to c. as if to say, Well that's something.]

NELLIE. [Closes r. to c. as if to say, Well that's something.] I bet you read a lot.

EMILE. [Sits on small bench l.] Out here, one becomes hungry to learn everything. [Crosses l. stops c.] Not to miss anything. [Crosses to slightly u.s. of NELLIE l.] not to let anything [Pause.] good [Pause.] pass by.

NELLIE. [Puts brandy glass on D.S. end of bench.] Yes?

EMILE. One waits so long for what is good—and when at last it comes . . . [Deeper emotion in his voice.] . . . one cannot risk to lose . . . [Almost kissing her.] . . . SO . . . [Crosses U.L. behind her, she looks down.] so one must speak and act quickly. [Music starts.]

Music No. 8

(Introduction to "Some Enchanted Evening")

even—even if it seems almost foolish to be so quick . . . I know it is only two weeks. [Crossing down behind her.] There was a dinner given at your Officers' Club. Wasn't it?

NELLIE. Yes it was.

EMILE. [R. foot up on bench behind NELLIE.] And that is the way things happen sometimes. Isn't it Nellie.

NELLIE. Yes it is . . . Emile.

EMILE. [Crosses to D.S. of truck, brandy glass in each hand.] Can I ask her now? I am like a schoolboy! What will be her answer? Do I have a chance.

 пенсионный
ACT I

Scene I

SOUTH PACIFIC

Music No. 9

"SOME ENCHANTED EVENING"

Emile [Singing Key of C.]

Some enchanted evening
You may see a stranger,
You may see a stranger,
Across a crowded room.
And somehow you know,
You know even then,
That somewhere you'll see her again and again.

Some enchanted evening
Someone may be laughing
You may hear her laughing
Across a crowded room—
And night after night
As strange as it seems,
The sound of her laughter will sing in your dreams.
Who can explain it?
Who can tell you why? [Crosses D.L. level with end of bench.]

Fools give you reasons—
Wise men never try.

Nellie rises; crosses R. to D.C. Emile crosses R. behind her, places hands on her shoulders.

Some enchanted evening
When you find your true love,
When you feel her call you—
Across a crowded room—
Then fly to her side,
And make her your own,
Or all through your life you may dream all alone . . .

Once you have found her,
Never let her go.
Once you have found her,
Never let her go!

Music stops.
Music continues after applause.

Music No. 10

(Encore "Some Enchanted Evening")

[Speaks over music.] I am older than you. If we have children, when I die
they will be growing up. [Crosses R. to behind Nellie.] You could afford to
take them back to America—if you like. [Hands on her shoulders.] Think
about it.

Henri. Monsieur de Becque, la Jeep de Mademoiselle est ici.

Emile turns as if awakening from a dream.

La jeep de Mademoiselle.

Nellie. My sheep! [Music stops.] My jeep! [Looking at watch, she
crosses up to fountain.] Gosh! Thank you, Henri. I'm on duty in ten
minutes.

Henry enters from house, crossing down to L. of Emile and speaking as he enters.

Nellie turns to Henry.

He, his r. hand, they touch
rescendo, both raise glasses
a bar to lower glass. Nellie
her as if he is about to kiss
in tremolo. Emile
he speaks as he crosses.

her gaze off him, he leans

Music stops.
Music continues after applause.

Emile has crossed D.R. level with end of track during dialogue between Nellie and Henry.
EMILE. Nellie, before you leave, I want to tell you something. A while ago you asked me a question—why did I leave France. NELLIE [Crossing R. to EMILE]. Oh, Emile, that was none of my business. EMILE. But I want to tell you. [Takes her hands.] I had to leave France. I killed a man. NELLIE. Why did you kill him? EMILE. He was a wicked man, the town bully. Everyone in our village was glad to see him die. [Looks at her.] It was not to my discredit. Do you believe me Nellie? NELLIE. You have just told me that you killed a man and that it's all right—I hardly know you and yet I know it's all right. EMILE. Thank you Nellie. [Places hands on her shoulders.] Do you like my place? NELLIE. Yes. EMILE. You will think. NELLIE. I will think. [NELLIE turns quickly and exits L.S.] EMILE looks after her, watches her adoringly. He crosses U.S, watching her go off in the distance, he is quietly humming to himself. He sees the cup which NELLIE has left on the fountain. Crosses to it, lifts the cup, remembering that no woman has left lipstick on a cup belonging to him for several years. EMILE. Lipstick . . . Three lumps of sugar in this little cup. He laughs, places cup back on fountain ledge, he crosses D.S. L. humming the first two lines of "Some Enchanted Evening". When he is level with the small bench D.S. he crosses R. to R.C. NGANA and JEROME enter from 2 E.L., they follow him across imitating his happy stride, and singing with him, humming the same melody. When they are at R.C. EMILE turns to them with mock sternness. They giggle. JEROME is followed by NGANA.


Music No. 11
(Finalrte—Scene I)

NGANA. Attends, papa!
JEROME. Attends, papa!

NGANA and JEROME
Dites-moi
Pourquoi
La vie est belle
Dites-moi
Pourquoi

EMILE joins in the singing.

EMILE, NGANA and JEROME
La vie est gale.
Dites-moi

EMILE bowers to JEROME, who crosses to his R.
Scene I

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Pourquoi
Chère Mad'moiselle!

Jerome and Emile make a deep bow to Ngana, she curtseys to them both. Then as they continue singing
Emile takes Jerome by the hand, collects Ngana the same way and they all walk off upstage L.

Est-ce que.

Parceque.

Vous

m'aimez?

Music No. 12

"BLOODY MARY"

Segue into next scene, Men enter R. and L.

When Truck on Stage R. is clear

Close No. 2 Tabs.

When No. 2 Tabs are closed,

Drop in Blackout Cloth.

When Blackout Cloth is in,

Working Light on.

NOTE: The next scene is opened and the first part of it played between the
No. 1 and No. 2 tabs. (Company Street.)
ACT I—SCENE 2

When the lights start to fade on preceding scene, and the music of "Dites-Moi" finishes, the men enter R. and L. picking up music beat into the "Bloody Mary" chorus as they enter.

Men who enter L. carry on with them the long ammunition box with the matting top. They use this to mask men who follow on and strike the small bench D.L. This is pushed off to stage L. The long box is then set in position. The men who enter R. carry on with them the small box with sloping piece. These three men take up positions stage R. masking BLOODY MARY who enters and crouches behind them R.C.

As they enter:

Bloody Mary is the girl I love.
Bloody Mary is the girl I love.
Bloody Mary is the girl I love.
Now ain't that too damn bad.

Her skin is tender as a leather glove,
Her skin is tender as a leather glove,
Her skin is tender as a leather glove,
Now ain't that too damn bad.

Music stops.

Open No. 1 Tabs

As No. 1 Tabs open, Men R. holding small ammunition box with sloping piece move U.S., set the box C. revealing Bloody Mary. The men then go into position.

1ST MUSCLE MAN lays on sloping piece, 2ND MUSCLE MAN moves up on line with other men.

As No. 1 Tabs open and singing stops we hear a sharp cackle of laughter with which we soon learn to identify BLOODY MARY. A small spot picks her out in the darkness R.C. She is small, yellow with oriental eyes. Her teeth are stained with betel juice. She wears a yellow cloth blouse, black sateen trousers. Around her neck is a G.I. identification chain from which hangs a Marine emblem. Also a shark's teeth necklace. When the spot picks her out she is holding up a grass skirt which hides her face, the first sound of laughter is heard from behind the skirt which she lowers during following dialogue.

BLOODY MARY [Straight out to audience as she squats R.C.]. Hallo, C.I. . . .


. . . You buy? [Her eyes pan L. to R. as if her customer is walking away. She rises. Her crafty smile fades to a quick scowl as he apparently passes without buying. She calls after him.] Where you go? Come back! Buy! Chipskate!

MAN'S VOICE [ADAMS, sitting on box D.L.]. Tell him good Mary!

MARY. What is good?

MAN [ADAMS]. Tell him he is a stingy bastard!

MARY. Stingy bastard! [She cackles. Looks at men L. They laugh with her and encourage her.] That good?

MAN [ADAMS]. That's great, Mary. You're learning fast.
MARY [Hand to mouth]. Stingy bastard! [She laughs.]

I learn fast. [She laughs again.] Pretty soon I talk English as good as any Crummy Marine.

Stingy Bastard! [Laughs.]

Business between Marine: ADAMS and BOYS L.

As Tabs open, cheers and laughter from the Men. The Men resume their song. As they sing, the lights are coming up, revealing the next scene, the action is continuous. STEWPOT is discovered on, standing by washing machine U.L. LARSEN picks up the small ammunition box C. and places it U.L. The men grouped around long ammunition box D.L. move it further D.S. "Head Business" man gets into position U.R. as all walk back into scene.
ACT I—SCENE 3

ACT I—SCENE 3

A row of palm trees. Through these can be seen the beach and the bay. In the open sea beyond is the same twin-peaked island seen from Emile's hillside in Scene 1. Set R. is Bloody Mary's kiosk. This is made of bamboo and is portable and collapsible. Her merchandise laid out comprises sea shells, native straw hats, local dress material, l0y outrigger canoes, etc. Several grass skirts are hanging up around the kiosk. U.L. first making a puzzling silhouette, then as the lights come up resolving into a G.I. home-made washing machine. It looks like a giant ice-cream freezer, partly like a windmill. A sign is tacked onto the trees L. of washing machine which reads:

TWISTED AIR HAND LAUNDRY
LUTHER BILLIS ENTERPRISES

The men are singing, the washing machine is being operated, the windmill is turning. It is being operated by STEWPOT. The other men are moving U.S. and at the same time watching MARY who crosses D.L. makes a n. turn across stage showing the men her Betel Nut stained teeth, at the end of the chorus MARY is up by the kiosk R. A native man with a fish pole is discovered on rostrum U.C.

MEN [Singing as they walk into this scene].

Bloody Mary's chewing betel nuts,
She is always chewing betel NUTS
Bloody Mary's chewing betel NUTS,
And she don't use Pepsodent.

MARY up by kiosk.

Now-ain't-that-too-damn-bad!

During the last line above, MARY has collected from the kiosk a shrunken human head, this she holds by the hair and dangles under the nose of a sailor: O'BRIEN. The men are finishing the song, at the end of which there are cheers, etc., and general ad libs from the men who move into positions lounging about the stage.

SEAMAN TOM O'BRIEN [Following MARY D.L.]. What is that thing?

MARY [Holding head in L. hand]. 'Shed. Fifty dolla'.

O'BRIEN [Revolted]. What's it made outa?

MARY [Holds head close to face, points to it]. Made outa head! Is real human

O'BRIEN [Fascinated]. What makes it so small?

MARY. Shlunk! [Puts head between hands and squeezes it.] Only way to keep human head in a link 'em. [Puts shrunken head under Seaman's nose.]

O'BRIEN [Nearly sick]. No thanks. [Crosses U.S. of MARY to D.R.]

MARY laughs and crosses up to kiosk.

CPL. HAMILTON STEEVES [Seated on box L.C.]. What else you got there

MARY. [Rises, crosses R. to her.] Fo' dolla'. Send home Chicago to saxy sweetheart! [Drapes skirt around her waist.] She make wave like this.

MARY stamps her foot. MUSIC STARTS (DANCE). She begins to move around in time to music.
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Look fellers, it moves!

STEEVES then joins MARY and dances with her. MARY soon drops out and stands by kiosk after O'BRIEN joins STEEVES in the dance. When dance starts STEWPOT jumps down from washing machine and is jitterbugging D.L. When O'BRIEN crosses to him and lifts him over to stage R. LIL' ABNER then joins in the dance, now all men are clapping in tune to the music, others are jitterbugging with the solo spot taken by LIL' ABNER. The dance finishes with LIL' ABNER crossing L. as MCCAFFREY crosses to meet him R. They clap hands together on last beat of music. During this, all men ad lib, etc.

NAMS [As LIL' ABNER starts to dance]. Hey, here's L'il' Abner! Give us

ST. KENNETH JOHNSON. Shake it but don't break it.

At the end of the dance BILLIS with grass skirt round waist enters U.L. followed by PROFESSOR who is carrying a large bundle of grass skirts. NATIVE MAN with pole of fish exits R. When BILLIS is down the steps, he throws his cigarette down, PROFESSOR stamps on it. BILLIS crosses down to MARY R. followed by the PROFESSOR.

LUTHER BILLIS. Here you are sweetie pie. Put them down Professor.

PROFESSOR drops bundle of skirts down behind BILLIS. Takes one and crosses to group of men L. to show it to them. BILLIS removes the skirt which is tied around his waist and uses it to illustrate his point to MARY. SHIRT BUSINESS, man (MCCAFFREY) takes up his position on ramp U.C. STEWPOT gives him prop shirt.

These beautiful grass skirts were made by myself, the Professor here and three other Seabees—navy construction engineers—in half the time it takes your native workers to make 'em. See . . . no stretch. [throws shirt down at MARY'S feet] Look 'em over sweetie pie, and give me your opinion.

RADIO OPERATOR BOB MCCAFFREY. [To STEWPOT]. Look at that shirt.

BILLIS crosses D.L. amongst group of men.

STEW POT. Take it up with the manager.

MCCAFFREY [CROSSES DOWN TO R. OF BILLIS]. Hey big dealer . . . Hey Billis.

BILLIS [CROSSES R. TO MCCAFFREY]. What can I do for you my boy?

MCCAFFREY [Holding up tattered shirt]. Look at that shirt.

BILLIS. The Billis laundry, is not responsible, for minor burns and

MCCAFFREY promptly wraps shirt round BILLIS'S head. All men laugh. BILLIS makes as if to fight MCCAFFREY. Thinks better of it, turns sees STEWPOT still laughing, rams the shirt in STEWPOT'S mouth. STEWPOT adopts fighting stance, BILLIS does same, thinks better of it, offers STEWPOT a cigarette, then crosses R. to MARY. PROFESSOR crosses U.L. to MARY. PROFESSOR crosses U.L. to MARY, and is seated on small ammunition box U.L. showing them shirt.

[AS he crosses R.]. What do you say Sweatso? What am I offered?

PROFESSOR [showing shirt to QUALE]. All hand sewn.

YRMAN HERBERT QUALE [SEATED ON BOX U.L.]. Gee . . . that's mighty

nice work.

BILLIS [Kneels beside MARY. Confidential]. Do you hear that? You can probably sell these to the chumps for five or six dollars a piece. [Rises, crossing to C.] Now let's make a quick deal.

PROFESSOR crosses U.L. to U.C.

I'll let you have the whole bunch for say . . . eighty bucks.
SOUTH PACIFIC

MARY. I give you ten dollar.

BILLIS. [Crosses to her]. What?

MARY. [Rising]. Not enough?

BILLIS. You're damn well right not enough.

MARY. Den you damn well keep. [Throws skirt down at his feet.]

Ad lib laughs and reactions from men. Mary crosses D.R. to O'Brien removing Boar's Tooth Bracelet from L. wrist as she crosses down, she shows it to him.

BILLIS. Now see here Dragon Lady . . . you gave me an order.

[Sees braule#]. What's that you got there? A boar's tooth bracelet? Where'd you get that? Over there on Ball Ha'i?

MARY. You like?

BILLIS. [Talles bracelet, crosses to C. calling men]. What do you want for it Mary?

MARY. [Grabs skirt from Professor, throws it u.s.]. That's cheap. I thought it would be more.

BILLIS. Okay. What do you want me to throw in.

MARY. [Takes money from him with one hand. Shakes hands with him with the other.] Hundred dollar'. Good luck.

BILLIS [As he is justled about by the men]. You don't run into these things every day. [To Professor.] They're scarce as hens' teeth.

PROFESSOR [Points at bracelet]. They're bigger too.

BILLIS. [Crosses D.S. of Stewpot to U.C.]. That damned Ball Ha'i . . . Why do you have it to be out of bounds.

You can get everything over there. Shrunken heads, bracelets . . .

old ivory . . .

ADAMS [Sitting on box U.L.C.]. Young French Women. [Rises as he speaks.]

BILLIS. Knock off . . . I'm talking about souvenirs.

Professor. So's he . . .


You got to get a boat and get over there. I'm feeling held down again. [Crosses to C.] I need to take a trip.

STEWPO'T [Drops to D.C.]. Only officers can sign out boats.
SOUTH PACIFIC

BILLIS [Crosses D.L.]. I'll get a boat all right. I'll latch on to some who's got some imagination. [Crosses R. to C.] That would like to get Boar's Tooth ceremonial as much as I would. [To MUSCLE MAN D.C.] It's a hell of a ceremonial... Dancin'... [To ABNER L.C.] He's [Crosses U.S. to STEWPOT]... everything. ADAMS [Spins BILLIS round to face L.]. Why you big phoney. We all why you want to go to Bali Ha'i. BILLIS. Why. ADAMS. Because the French Planters put all their young women there when they heard the G.I.'s were coming. That's why! It's boar's teeth... it's Dames. BILLIS. It is boar's teeth...

Music No. 13

"THERE IS NOTHING LIKE A DAME"

BILLIS glares at ADAMS for a moment, turns, crosses U.S. to U.R. leans on rostrum looking at Bali Ha'i. ADAMS resumes seat on box U.L.C. PROFESSOR turns, looks U.S. STEWPOT crosses U.S. to R. of BILLIS. On musical introduction to "Dames" all onstage turn, look up at Bali Ha'i with a frustrated restless movement. At commencement of introduction proper and on the 1st beat of the fourth bar, O'BRIEN who is seated onstage D.R. bangs his sailor cap on stage as hard as possible, all men turn and look at him during solo lines. This applies all through the song, that when a man is singing a solo line all attention is focussed on him. The men singing solo lines direct line to back of Theatre and at no time to anyone on stage.

O'BRIEN [D.R.]. (Bass)

We got sunlight on the sand.
We got moonlight on the sea.

T. KENNETH JOHNSON [Crossing D.R. from L.C.].
We got mangoes and bananas
You can pick right off a tree.

MCAFfrey [Crossing D. to L.C.].
We got volley ball and ping pong [Hand business.]
And a lot of dandy games.

M.C [Crossing D. to C.].
What ain't we got?
We ain't got dames.

VICTOR JEROME [Seated on long box D.L.].
We get packages from home.

STEN LARSEN. [D.L.].
We get movies, we get shows.

STEWPOT [C]. We get speeches from our skipper.

O'BRIEN [D.R.]. We get letters doused wit' polifume

BILLIS [Crosses D. to L.C.]. We get dizzy from the smell—

BILLIS [Crosses D. to D.C.]. What don't we get?

BILLIS [ADAMS, MCAFfrey and PROFESSOR point at him].
You know damn well!

BILLIS [C]. We got nothing to put on a clean, white—suit for,
What we need is what there ain't no substitute—tute for
SOUTH PACIFIC  

ACT 1

meet face to face D.R. BILLIS is at C. QUALE stands crosses from Box U.L. to D.R. All men on stage pace back and forth in time to music, starting and finishing movements in practically the same positions. The general move starts on the 2nd line of the chorus.

C70SYS from Box U.L. to D.R. All men on stage pace back and forth in time to music, starting and finishing movements in practically the same positions. The general move starts on the 2nd line of the chorus.

We feel restless,
We feel blue
We feel lonely and in brief
We feel every kind of feeling

But the feeling of relief.

SCAFFREY [U.L.C.] [Takes arm of man in front of him].

We feel hungry as the wolf felt
When he met Red Riding Hood—

What don't we feel?

[All, STEWPOT [C. Spoken]. We don't feel good.

BILLIS [D.C.]. Lots of things in life are beautiful, but brother—

There is one particular thing that is nothing whatsoever in any way, shape or form like any other.

There is nothing like a dame.

Nothing in the world
Nothing you can name
That is anything like a dame.

Nothing else is built the same

There is absolutely nothing like the frame of a dame.

JOHNSON (Tenor) [D.R.].

Has a soft and wavy frame
Like the silhouette of a dame.

O'BRIEN (Bass) [Crosses D.R. to L. of JOHNSON].

ENSIGN PAMELA WHITMORE [Offstage R. and as NURSES enter]. Hut, two three four! Hut, two three four! Get your exercise!

At this point six nurses enter from R. crossing to L. down steps and exiting 2 E.L. They include PAMELA as leader, JANET, CORA, SUE, NELLIE, followed by Ilsa. They are all dressed in fatigues, bathing suits, or play-suits. Their leader continuing the military count. The men's eyes follow them, som. cross U.S. on level, etc. BILLIS crosses for D.R. and tries to hide.

ENSIGN JANET MACGREGOR [As they cross down steps]. Can't we rest a while?

PAMELA. Come on you nurses, pick 'em up.


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BILLIS is at C. QUALE stands D.R. All men on stage pace music, starting and finishing by the same positions. The 2nd time of the chorus.

**act 1**

**SOUTH PACIFIC**

BILLIS turns, does up the remaining buttons on his shirt, crosses to NELLIE C. terribly embarrassed that the men are watching him. He is a different BILLIS in front of NELLIE. He is unassured and has lost all his brashness. To him, NELLIE has "class".

All eyes follow him.

BILLIS crosses U.S. to L. takes a parcel of laundry from shelf under rostrum. As he crosses U.S. he is followed by men on stage R. These include STEWPOT and PROFESSOR. As BILLIS walks back D.S., men form group follow him down. STEWPOT is to R. of BILLIS, PROFESSOR to R. of STEWPOT. He hands the parcel shyly to NELLIE.

**NELLIE** starts to open package.

Inside the package is NELLIE'S laundry, neatly folded. She holds up a pair of polka dot underpants and shows them.

**Oh.** You do beautiful work, Luther. You've even done the shorts.

**Aw, please ain't hard.**

STEW POT clings painfully to PROFESSOR and shakes his head. BILLIS glares at him.

You better run along now and catch up to your gang. Treats are very hard. How do you do such delicate work so dark.

(Puts head on PROFESSOR'S shoulder). There was a moon!

[Wraps up package, puts it under R. arm]. How much, Luther? Oh, no, not from... you.

**Goa,** I guess I'm just about the luckiest nurse on this world. [She puts left hand on BILLIS'S shoulder, all men in a line. She looks around her, see that men are eying her.]

**Oh, Luther.** [She turns and starts to exit 3 E.L.] Hut, two, three, four.

STEW POT raps up package, puts it untied. BILLIS shrugs his shoulders and crosses to L.C. looking after NELLIE. At climax to whistling grouping spreads out. STEWPOT and PROFESSOR are C.

**or.** She's a nice little girl but some of them nurses—the

**or.** They got them.

**or.** Well, they can have them.

[**r.c. singing**] So suppose a dame ain't bright, Or completely free from flaws,

[**r.c.**] Or as faithful as a bird dog,
SOUTH PACIFIC

Act I

LARSON [L.C.]. Or as kind as Santa Claus,
O'BRIEN [R.C.]. It's a waste of time to worry
Over things that they have not.
BILLIS [L.C.]. Be thankful for
ALL. The things they got.

JOHNSON, STEWPOT, WEST kneel. STEWPOT's hat
falls off. Action on word "got".

PAMELA [Entering U.L. on ramp, crossing to R.].
Hut, two, three, four.

NURSES re-enter, crossing stage L. to R. in same order.
NELLIE this time is last on. She turns to wave to BILLIS
who is D.C. All men on stage turn U.S. crossing up
to look at girls. All with the exception of PROFESSOR
who remains D.C. The men kneeling, rise and with the
others, their heads following the girls until they go off.
The men then turn until they are facing front again.
All line front.

There is nothing you can name
That is anything like a dame.

Men walk up and D.S. in alternate lines, first line of
men cross up on first line of next chorus. The alternate
men walk up on second line as the first line men cross
D.S. Scissors fashion.

There are no books like a dame.
And nothing looks like a dame.
There are no drinks like a dame.

Warn Switchboard Cue 8.

Nothing thinks like a dame.
Nothing acts like a dame.
Or attracts like a dame.

All men lined front ready for "box step" by the end
of this line. Alternate men start "box step" by walking
to L. in a square, then walking U.S., side and D.S., while
men on right drop into same positions thereby walking
in a square.

There ain't a thing that's wrong with any man here,
That can't be cured by putting him near
A girly, womanly, female, feminine, DAME!

Music stops.
All men are lined front to finish the number, each striking
an individual pose. The picture is held still applause
finishes. After applause the men sing the refrain again
walking back into positions as they do so. BILLIS pushes
MUSCLE MAN off box C. and takes his place there. MUSCLE
MAN collects his tools and moves to L.C. STEWPOT squats to L. of BILLIS. PROFESSOR squats
to L. of STEWPOT. LT. JOSEPH CABLE enters from 4 E.R.,
walking up ramp to top of steps C. He wears sunsuit,
overseas cap, and carries a musette bag over his shoulder,
this he proceeds to place at the top of the steps as soon
as he is established. MARY followed by her ASSISTANT
enters from 2 E.R. they cross up to back arrange skirts,
ASSISTANT then squats on stage R.C. MARY sees CABLE.
She is singing with the men when she enters and the
singing tails off as she crosses to CABLE.

Music starts. (Exit.)

Cue 8. Switchboard

BILLIS. Hiya, Lo

New on the rock?
CABLE. Just can
BILLIS. Yeah, with
CABLE. A little

STEW POT. Then
CABLE. Uh-huh
MARY [Who has b
Lootellan. You dar

CABLE [Shocked a

MARY [Turns, loo

CABLE. Who's
BILLIS. She's
MARY [To CABL
Remembers that boys
CABLE [Looks at
planter named Em
BILLIS. Emile
the guy who lives
CABLE [Crossing
MARY [Cros
hocus pocus busines

Real human hea
Chicago to saxy
CABLE. No, l
MARY. What
You like I give y
BILLIS [Sitting
thing free.
SOUTH PACIFIC

There is nothing you can name . . . [She sees CABLE.]
That is anything . . . [Music stops]
rf. of steps C. and is on CABLE'S R. She stands looking up at him.]

HALLO.
CABLE. Hallo.

Mak' trouble for me?

Why?

Do you the crummy major?

I'm even crumlier than that. I'm a Lieutenant.

LUOTTELLAN?

Laughing].

MARY follows him down and stands a little back of him.

R.C.

She grins happily to herself, looks at him, turns.

ASSISTANT.

CABLE turns to BILLIS.

Some of the men echo the greeting.

MARY, arms extended to CABLE sets spell on him. A little reaction from the men. BILLIS looks at CABLE.

MARY follows him down and stands a little U.S. of him R.C.

NIIYA, LUOTTELLAN.

Back?

"Just came in on that Catalina. [Music stops]

Yeah, where from?

A little island south of Marie Louise.

Some of the men whistle.

Then you been up where they use real bullets.

Uh-buh.

Do has been looking adoringly at the seat of CABLE'S pants]. Hey,

You damn saxy man!

[As CABLE, stops, looks at ASSISTANT. He damn saxy.

Who's she?

She's Tonkinese—used to work for a French planter.

[To CABLE]. French planters stingy bastards. [She laughs, that boys have taught her the words, turns to them, laughs again. Ad from men.]

[Looks around him]. Say I wonder if any of you know a French

Emile de Becque?

[She sits up, looks out front to R.] I think he's

live on top of that hill. [Points to it.] Do you know him?

[Crossing D.R.]. No. But I'm going to.

[Crosses D.R. to L. of CABLE. Calls him]. Hey Luottellan. [Repeats business with arms extended.]

Music Re-starts.

CABLE starts to turn to her. She quickly drops her arms, takes the shrunked head from her pockets—Holds it next to her face.

Music Stops.

SWEETHEART. [Laugh.] ... you got sweetheart . . . send home a

saxy sweetheart.

No, she's a Philadelphia girl and I don't think—

Whassat Philadelphia Girl? Whassat mean . . . no saxy?

I give you free.

[Sitting up, looking at her]. Free . . . You never give me any.
SOUTHPACIFIC

MARY [Spits at BILLIS]. You not saxy like Lootellan. [Turns to CABLE, places shrunken head in his hand.] Take.

CABLE [Drawing back]. No thanks. Where'd you get that anyway?

MARY [Pointing u.s. with L. hand]. Ball Ha'I.

STEWGOTT [Nudging BILLIS]. There's your officer ... there's your officer.

BILLIS [Kneels up, leans on box]. That's that island over there with the two volcanoes. Officers can get launches ... and ... go over there.

Music Re-starts.

Warn Switchboard Cue 10.

On music, CABLE crosses u.s. to l. of steps c., looks at island. MARY follows him and takes up position on top of steps.

CABLE [Looks around at men]. Ball Ha'I . . . What does that mean.

MARY [To CABLE]. Ball Ha'I . . . mean "I am your special island" . . . mean . . . [Hand gesture to herself.] "Here I am". [Leans, L. hand on rail, looking intently at CABLE.] Ball Ha'I is your special island, Lootellan. I know . . . [Points R. hand to Island.] You listen . . . you hear Island call to you. Listen. You hear something? Listen!

Music Stops.

Cue 10. Switchboard.

CABLE [Crossing for D.R.] I hear the sound of the wind and the waves, that's all.

MARY [Dropping down to second step]. You no hear something . . .

Calling. Listen.

STEWGOTT [Sitting up]. I think I hear something.

BILLIS. SHUT YOUR BIG FAT MOUTH.

Music No. 15

"BALI HA'I"

MARY. Hear voice? [Music Starts]

[Sings]

Mos' people live on a loney island
Lost in the middle of a foggy sea
Mos' people long for anudder island
One wher dey know dey would lak to be . . .

Ball Ha'I may call you,
Any night, any day,
In your heart you'll hear it call you
"Come away, come away" [R. hand gesture to CABLE.]

Ball Ha'I will whisper [Dropping down one step.]

On de wind
Of de sea;
"Here am I", [Crossing D.R. to L. of CABLE.]
Your special island!
Come to me
Come to me!" [Flowing gesture—hands towards her.]

Your own special hopes,
Your own special dreams [Hands, palms front to sides of face.]

Bloom on de hillside
And shine in de streams.

If you try,
You'll find me [Points L. hand u.s. to island.]

BILLIS. Of course. Of course. Of course due to the fact that I'm running around over there I'd say, Lieutenan
SOUTH PACIFIC

Where de sky
Meets de sea
"Here am I
Your special island
Come to me
Come to me!" [Hand gestures illustrating.]

Ball Ha'I
Ball Ha'I
Ball Ha'I
[She backs U.S. on to second step.]

Some day you'll see me,
Floatin' in de sunshine,
My head stickin' out
F'um a low-flyin' cloud
You'll hear me call you, [At steps.]
Singin' through de sunshine,
Sweet and clear as can be,
"Come to me" [Hands extended, small gesture.]
Here am I
Come to me!" [Hands extended to CABLE.]

CABLE, crosses U.S. to L. of steps looking at Ball Ha'I.
All men turn U.S., some kneel, some squat, but all eyes are fixed on the island. During the next chorus all men except CABLE hum the melody.

If you try you'll find me, [Points R. hand to island.]
Where de sky
Meets the sea
"Here am I,
Your special island!
Come to me,
Come to me!"

Men stop humming.

Ball Ha'I
Ball Ha'I
Ball Ha'I. [MARY finishes facing front, hands slowly raising and gives music cut off.]

Music Stops.
At end of song MARY leans towards CABLE supported by the hand rail, nods to him, crosses D.R. to R., picks up skirt R.C. which was set by ASSISTANT and exits 2 E.R.

Music Re-starts.

Cable crosses for D.R. BILLIS rises, followed by STEWPOT and PROFESSOR, he signals STEWPOT to keep quiet, then crosses D.R. to L. of CABLE followed by STEWPOT then the PROFESSOR who stand to L. of BILLIS.

Of course, Lieutenant, right now that island is out of bounds fact that the French planters have all their young women should over there. Of course, you being an officer, you could. I'd even be willing to requisition a boat for you. What do Lieutenant?
SOUTH PACIFIC

ACT I

SCENE III

PROFESSOR [Crossing u.s.c. whisper.] Iron belly! I knew it.

COMMANDER WILLIS

CAPT. GEORGE BRAXTON

You are causing an awful racket. You can't feed the plans...

BILLIS [Step forward]

BRACKETT [whispering]

BILLIS [Astonished] got your situation well... work on the farms...

BRACKETT. Draft... Engineers of the... sewing circles...

BILLIS. If the idea is... Right this minute. he moves quickly D.S.L.

HARBISON [Drops hat]

BILLIS [Crossing u.s.c.]

HARBISON. No. Not to forget your na...
SOUTH PACIFIC

and just has his foot on the bottom step when PROFESSOR turns back. CABLE drops to R, he stands just left of kiosk. MARY also looks off L, sees who is coming, crosses down to R.C.

Cable crossing down steps. Whoop-whoop-whoop. [In a hoarse belly! Iron Belly! Iron Belly!

All men make a general move to L, dressing stage D.I. to U.L. BILLIS is L.C. on stage of the main group. STEWPOT is U.S.L., ready to hop up on to washing machine. PROFESSOR is on stage of the main group but D.L. Some of the men make bird noises and all assume casual and innocent attitudes. CAPT. BRACKETT enters from L.4. followed by COMMDR. HARBISON. HARBISON crosses to C. BRACKETT to L.C. trying to see what the men are whistling at. As soon as BRACKETT and HARBISON are on, STEWPOT hops up by washing machine and picks up bucket.

WILLIAM HARRISON [Pointing to MARY]. Here she is, sir.

BRACKETT crosses slowly over to her, HARBISON crosses L. Towards the men, the men edge away closer into the wings L.

BRACKETT [U.C. pointing to MARY, and with suppressed anger]. An economic revolution on this island. These French can’t find a native . . . to pick a coconut . . . or milk a cow you’re paying them ten times as much to make these skirts. French planters . . . Stingy bastards!

With a terrific crash, STEWPOT drops the bucket. General reactions from the men. STEWPOT tries to cover the confusion but makes a hopeless mess of it. BRACKETT and HARBISON turn U.S., STEWPOT feels their eyes on him, puts the bucket down, and shading his eyes with his hand, looks out at the horizon. He then grabs a wiping cloth and proceeds to wipe down the washing machine. As the hubbub subsides BRACKETT turns back to MARY, and with finger raised pointing at her is about to speak when he is interrupted.

Up forward and salutes]. Sir! May I make a suggestion sir?

[Turning slowly to L., returns salute]. Who are you?

[Dismissed, rocks back on his heels]. Bills sir, Luther Bills. I mean well in hand, sir. The natives can now go back to farms. The demand for grass skirts can now be met by us.

Dressmakers! Do you mean to tell me that the Constructors of the United States Navy are now sitting around in . . .

If the idea does not appeal to you sir. We can drop it right this minute . . . just say the word. [BRACKETT glares at him, D.L.] Just pretend I never brought it up.

[ Dropping D.S. to L.C. Luther Bills, crossing up smartly level with BRACKETT, salutes]. Yes, sir.

[Calling]. Nothing. Just making a mental note. I want to be sure of your name.

BILLIS, hand still at salute, slowly dissolves, his hand drops, he starts to turn away from HARBISON, then reaches in his pocket, offers HARBISON a cigarette. HARBISON nearly explodes. BILLIS quickly crosses D.L. to try and hide in amongst group of men. The men don’t want to know him. Quietly edge away from him closer into the wings L. BRACKETT turns to MARY.
SOUTH PACIFIC

Act I

SCENE III

BRACKETT [Pointing]. I want to see you pick up every scrap of this paraphernalia now and, for the last time, carry it way down there beyond that fence. Off Navy property.

MARY defantly crosses her arms, she stands there planted, chin raised, staring her defiance back at BRACKETT. CABLE, seeing that the Captain's order is ignored, steps forward, pulls at kiosk and it collapses.

CABLE. Come on everybody. Take all this stuff and throw it over that fence.

The men jump to it. BILLIS ostentatiously taking charge before the two officers. CABLE drops down to R.C. The men collect the kiosk and with it they exit 3 R.C. STEWPORT and PROFESSOR are last off with the exception of BILLIS. BILLIS, before he exits, turns to BRACKETT, salutes very smartly and then follows the rest of the men off R.

BILLIS [Ad libbing till exit]. All right—take it way down there. Off Navy Property? Way down there, as far as you can go . . . off Navy PROPERTY! . . .

CABLE [To MARY]. You go too!
MARY [Bowing, backs off stage 2 R.C.]. All right, Lieutenant. Thank you.

BRACKETT looks at HARBISON, as if to ask who CABLE is. HARBISON doesn't know and shrugs his shoulders.

BRACKETT. Lieutenant, who are you anyway?

CABLE turns to BRACKETT. they exchange salutes.

CABLE. I'm Lieutenant Joseph Cable sir. I just flew in on that Catalina.

BRACKETT. A joy ride.
CABLE. No sir. Orders.
BRACKETT. A Marine under orders to me?
CABLE. Yes sir.
BRACKETT [Extending hand]. I'm Captain Brackett.
CABLE [Crosses to C. shakes hands with BRACKETT]. How do you do sir.
BRACKETT. This is Commander Harbison, my Executive Officer.

CABLE and HARBISON exchange salutes, handshakes and hello's.

After the handshakes, etc., BRACKETT starts to cross D.C.

BRACKETT [Crossing before speaking]. Well, what's it all about?

Cue 13. Switchboard

CABLE and HARBISON follow BRACKETT D.S. BRACKETT stands with foot on box C. HARBISON kneels to L. of C. box. CABLE crouches to R. of box.

CABLE. My Colonel feels that all these islands are in danger because none of us has been getting first hand intelligence, and what we need is a coast watch.

HARBISON. A coast watch?
CABLE. A man with a radio hiding out on one of those [Points front with R. hand] Jap-held islands where he could watch for Jap ships when they start down the bottleneck . . . [Gesture with hand] down this way.
BRACKETT. What do you think, Bill?
HARBISON. Well sir . . . our pilots could do a hell of a lot to Jap convoys with information like that.
BRACKETT [Speaking thoughts out loud]. You'd have to sneak this man ashore at night from a submarine.
CABLE. Yes sir.
HARBISON. Who's going to do it?
CABLE. Well sir . . . I've been elected.
Act I

as her arms, she stands there staring her defiance back at

that the Captain's order

pulls at kiosk and it collapses.

BILLIS ostentatiously taking

steps. CABLE drops down to

the kiosk and with it they exit

Professor are last off with the

BILLIS, before he exits, turns to

salute and then follows the

ARMS as if to ask who CABLE

know and shrugs his shoulders.

Warn Switchboard Cue 13.

She, they exchange salutes.

Music No. 16

He hears music, steps dead in his tracks, looks around

him, takes a few steps d.s. On the 2nd harp arpeggio

CABLE turns, looks up at Bali Ha'I and see the Island

surrounded by a red mist, he runs to the top of the

steps, covering his ears with his hands to shut out the

music. He then turns, picks up the musette bag, throws

it over his shoulder as he turns and straightens up

looking straight out to front. He then sings.

Ball Ha'I may call you

Any night, any day,

In your heart you'll hear it call you

"Come away, come away."

Bali Ha'I

Bali Ha'I. [CABLE starts to walk off, down ramp to exit R.]

At end of last Bali Ha'I

Cue 15. Switchboard.

As CABLE starts to exit R.

Close No. 2 Tabs.

When No. 2 Tabs are closed

Cue 18. Switchboard.

Drop in Blackout Cloth.

Blackout Cloth in. Working Light.

You've got quite an assignment, son.

How long do you think you could last there sending out

Here the Japs found you?

I think I'd be O.K. If I could take a man with me who really

entry. Headquarters have found out there's a French

who used to have a plantation on Marie Louise Island.

Marie Louise! That's a good spot. Right ON the bottle-

What's this Frenchman's name.

del de Becque.

Meet me in my office in about half an hour Cable.

To air.

[Starting to cross U.S.]. Come on Bill . . . maybe you and

this war yet.

BRACKETT followed by HARBISON exits up steps C.-

and off to L. CABLE watches them go off, crossing up-

level with steps. He then turns D.S.


BRACKETT straightens up, HARBISON and CABLE rise.

Warn Switchboard, Cues 14, 15 and 16.

Warn No. 2 Tabs and B.O.

Cable.
ACT ONE—SCENE 4

Music No. 17
(Change of scene—1st Company street)

The company street tabs close (No. 2 Tabs) and immediately activity starts in the company street. We see men carrying bales and other G.I. equipment and we hear voices on the company street.

NOTE: Voices are heard before lights are fully up, action continuous with end of previous scene.

Two men enter 2 E.R. to pick up box C. (QUALE and JOHNSON). Two men enter 2 E.L. to pick up long box D.L. (WISE and JEROME).

QUALE [Crossing to c. with JOHNSON]. When are you guys going to get that lumber down in our area?

WISE [With JEROME picking up box D.L.]. Aw, knock it off!

QUALE. We'll never get it finished by Thanksgiving.

WISE and JOHNSON cross L. and exit 2 E.L. with box as WISE and JEROME exit 2 E.R. with long box. WISE enters 2 E.L. kicking cable drum before him and crossing R. to exit 2 E.R.

By this time the lights on the company street are full up.

BILLIS, STEWSPOT followed by the PROFESSOR enter 1 E.R. crossing to C. Natives and G.I.s are seen constantly crossing the company street in both directions.

Two NURSES (JANET and LISA) enter 2 E.R. crossing to exit 2 E.L. as soon as box C. is picked up.

HILLIS [Crossing to c. with Johnson]. Did you tell those guys at the shop to stop making those grass skirts?

STEWSPOT. Sure, they just turned out one of these. [He hands BILLIS a small dark object:—a prop black painted orange with a tassel on it.] What do you think of it?

BILLIS [Studying it for a moment]. That don't look like a dried-up human head. It looks like an old orange painted with shoe polish.

STEWSPOT. That's what it is.

BILLIS. Go back to the shop and tell them to try again. If I order a dried-up human head, I want a human head dried-up! [Puts the prop head in his pocket.]

STEWSPOT. But . . .

BILLIS. [Seeing CABLE off stage 1 E.L.]. Fade. Here he comes.

STEWSPOT and the PROFESSOR exit, protesting 1 E.R. BILLIS crosses to L. and stands slightly U.S. of the entrance behind No. 1 portal the false proscenium. CABLE enters 1 E.R., crossing to R., BILLS drops down and behind CABLE taking him by the arm and speaks to him in a low voice.

BILLIS [Crossing with CABLE R. to c.]. Don't change your expression, Lieutenant. Just act like we're talking casual. I got the boat.

STEWSPOT and the PROFESSOR exit, protesting 1 E.R. BILLIS crosses to L. and stands slightly U.S. of the entrance behind No. 1 portal the false proscenium. CABLE enters 1 E.R., crossing to R., BILLS drops down and behind CABLE taking him by the arm and speaks to him in a low voice.

BILLIS [Crossing with CABLE R. to c.]. Don't change your expression, Lieutenant. Just act like we're talking casual. I got the boat.

STEWSPOT and the PROFESSOR exit, protesting 1 E.R. BILLIS crosses to L. and stands slightly U.S. of the entrance behind No. 1 portal the false proscenium. CABLE enters 1 E.R., crossing to R., BILLS drops down and behind CABLE taking him by the arm and speaks to him in a low voice.

BILLIS. [Continuing street.

I signed out a boat in forty-five minutes.

CABLE [Stopping].

BILLIS. Lieutenant out in your name.

CABLE. Then you sold the whole thing. Okay.

BILLIS [Looking off going on a boat trip with CABLE].

LARSEN [Standing in 1 E.R.]

BILLIS. I threw it to walk off L.]

CABLE [Stops walking]. What boat?
SOUTH PACIFIC

Limousine to cross right]. Keep walking down the company street. CABLE walks on slowly and uncertainly.

Are you in your name. We're shoving off for Ball Ha'il in a minute. No, we're not. I've got to see Captain Brackett.

NURSES (JANET and LISA) re-enter from 2 E.R. and make their exit 2 E.L. This time one carries a carton of cigarettes and the other a bottle of Coca-Cola.

Lieutenant, what are you doing to me? I signed this boat? you're just the man to go back and cancel it. Forget it? Okay?

STEEVES, carrying two petrol cans across stage from 2 B.R. to 2 E.L.

CABLE pats BILLIS on the back and walks off 2 E.L., leaving BILLIS stunned. BILLIS watches him for a moment.

Leaving off stage after CABLE]. Lieutenant, you and me are going on a little trip whether you like it or not.

BILLIS, staggering, goes to 2 B.R.

Automatica! pulls the orange covered with shoe polish out of his pocket, looks at it for a moment, then in great angerpitches it off the stage and in the wings. [Starts

Standing in wings 2 L..]. Hey, who the hell threw that?

Fly Blackout Cloth.

threw it. What the hell are you gonna do about it. [Starts

Open No. 2 Tabs to mark.

Cue 17. Switchboard, as Tabs open.

BILLIS, hitching his belt, and walks off 2 B.R. into a fight as tabs open into next scene.

Warn Telephone Bell.
ACT ONE—SCENE 5

Scene: Inside the Island Commander’s office.

BRACKETT is seated at his desk reading some papers. CABLE is seated on chair D.L. HARBISON is standing, arms folded, reading from a musette bag. Music Crescendo to cover Change of Scene. Music Diminuendo as Scene is Set.

BRACKETT. Cable . . . we’ve got some dope on your Frenchman.

Music Stops.

HARBISON [Motioning to CABLE]. Cable.

They both cross up to map. HARBISON to R., CABLE to L. HARBISON raises front map to disclose second map. BRACKETT picks up phone as soon as it rings.

BRACKETT slams down phone, this is cue for QUAIL to open door for NELLIE.

Come in Miss Forbush.

NELLIE enters, crosses down to L. level with desk. AS she enters HARBISON crosses back to D.R. CABLE crosses back R. of map, HARBISON drops back D.R.

How's the Thanksgiving entertainment coming along?

NELLIE [Hat in hand]. Very well, thank you sir. We practise whenever we get a chance.

BRACKETT [Looks front, folds arms]. About a week ago we had lunch with a French planter . . . Emile de Becque.

NELLIE [Twisted, wondering what this is all about]. Yes sir.

BRACKETT. What do you know about him?

NELLIE. Well I er . . . what do I know about him?
SOUTH PACIFIC

That's right. front. Speaking slowly, thinking each word]. I . . . we . . .
acres Club dance. He was there . . . and I met him
and met, stops speaking, hoping they will help her along, but they say
continues.

BRACKETT crosses up sits at desk, CABLE drops a little
"D.R. behind HARBISON."

[with him that day . .
quickly to NELLIE]. Yes! Now what . . . kind of a man is

[. He's very nice . . . He's kind . . . [Looks at HAR-
BISON.] He's attractive. [Uncomfortable, looks back to front.]

[Don't know what you want to know, sir.

[Direct]. Miss Forbush, Captain Brackett wants to

[and then to front. BRACKETT sensing her embarrass-
moment tries to help her.]

HARBISON does turn down business. BRACKETT stands,
crosses down and sits on edge of desk, gets set.

[specifically interested in—is—when these fellows
France, it's generally because they've had some trouble.

[looks with HARBISON.] Now . . . has he ever told you

[That? [Leans forward to NELLIE.]

NELLIE hesitates for a moment, deliberating how far
to go with her answer, she looks up at BRACKETT
[As he jumps back, he looks at HARBISON with surprise]. No sir.

[As HARBISON down a peg]. Would you have discussed

[and then to front. BRACKETT sensing her embarrass-
moment tries to help her.]

HARBISON does turn down business. BRACKETT stands,
crosses down and sits on edge of desk, gets set.

.says—specifically interested in—is—when these fellows
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[looks with HARBISON.] Now . . . has he ever told you

[That? [Leans forward to NELLIE.]

NELLIE hesitates for a moment, deliberating how far
to go with her answer, she looks up at BRACKETT
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[and then to front. BRACKETT sensing her embarrass-
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[looks with HARBISON.] Now . . . has he ever told you

[That? [Leans forward to NELLIE.]

NELLIE hesitates for a moment, deliberating how far
to go with her answer, she looks up at BRACKETT
[As he jumps back, he looks at HARBISON with surprise]. No sir.

[As HARBISON down a peg]. Would you have discussed

[and then to front. BRACKETT sensing her embarrass-
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crosses down and sits on edge of desk, gets set.

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France, it's generally because they've had some trouble.

[looks with HARBISON.] Now . . . has he ever told you

[That? [Leans forward to NELLIE.]

NELLIE hesitates for a moment, deliberating how far
to go with her answer, she looks up at BRACKETT
[As he jumps back, he looks at HARBISON with surprise]. No sir.

[As HARBISON down a peg]. Would you have discussed
SOUTH PACIFIC

SCENE V

brackett. Thank you. [Rises.] You may go now if you wish.

nelliE. I don't know very much about him really—do I?

brackett. He's kept a few secrets from her, hasn't he?

brackett [Curt]. Well, you don't spring a couple of Polynesian kids on a woman right off the bat!

harrison [Sitting in chair L.] I'm afraid we aren't going to get much out of her. She's obviously in love with him.

cable [Crossing to L. above harrison]. That's hard to believe, sir. They tell me he's a middle-aged man.

brackett [Looks up, slowly rising, leans on table, faces front]. Cable! It is a common mistake for boys of your age and athletic ability . . . to underestimate men who have reached their maturity——

cable. I didn't mean sir . . .

brackett [Slow with emphasis]. Young women frequently find a grown man attractive . . . strange as it may seem to you. I myself am over fifty. I am a bachelor and, Cable, I do not, by any means, consider myself . . . through . . .

brackett almost spits the last word at cable, then sits at desk. harrison is nearly convulsed with silent laughter, brackett turns on him.

What's the matter, Bill?

HARRISON. Nothing evidently.

brackett. O.K. Cable. See you at chow. Do you play bridge?

cable [Answering quickly, trying to get out of office]. Yes sir.

brackett. Got any money?

cable. Yes sir.

brackett. I'll take it away from you.

cable. Yes sir. [Picks up musette bag and exits quickly.]

brackett [Pointing at harrison]. What makes you so DAMN SURE this mission won't work?

Warn Switchboard Cue 18.

Warn No.2 Tabs.

Warn B.O. Cloth.

HARRISON rises, crosses up to n. of map, points to the island.

HARRISON. Marie Louise Island is twenty four miles long and three miles wide. Let's say that everytime they send out a message they move to another hill. It seems to me, looking at this thing—optimistically, they could last . . . about a week.

brackett. Of course it would be worth it if it were the right week. With decent information our side might get moving. [HARRISON drops D.L.] Operation Alligator might get off its can.

yeoman quale enters excited.

quale [As he enters with parcel and a box]. Here it is, sir, I got it.

brackett [Rises, speaks to harrison]. Okay, Bill. See you at chow.

harrison stares curiously at package, brackett turns on him.
SOUTH PACIFIC

Act II

chow, Bill.

[Flies on that BRACKETT wants to get rid of him, exits quickly].

Bill. [To Qualle]. Got the address right?

[Reading address on top of cardboard box]. I think so, sir, Mrs. Emma, Three twenty-five Euclid Avenue, Cleveland, Ohio.

[Take box and parcel]. That's right. I want to pack it.

Yes, sir.

Music No. 18

(2nd Company Street)

Cue 18 Switchboard

When office truck is clear:

Close No. 2 Tabs

When No. 2 Tabs are closed:

Drop in Blackout Cloth.

When Blackout Cloth is in:

Working Light on.
ACT I—SCENE 6

When lights fade on previous scene [Music starts] the No. 2 Tabs close in front of the set and the Blackout Cloth comes in behind them. As soon as the tabs are closed and the lights start to come up for this scene the action commences. The same voices are heard calling about Seabee activity and the same men are seen carrying equipment and constantly plodding along. A nurse in a bathing costume covered by a fatigue jacket enters from r., she is reading a letter, crossing stage to l. NELLIE enters also from r. reading a letter. When the nurse has reached c.s. she turns and speaks to NELLIE.

As Tabs close on previous scene, LARSEN enters from 2 E.R. carrying a canvas covered battery box which he sets D.C., he crosses stage to exit 1..2. Simultaneously, two men (JEROME and WISE) enter from 2 E.L. carrying the same long box with the mating top which they set D.L. They, in their turn cross stage and exit 2 E.R. as part of the general cross overs in the street scene.

LARSEN. [As he enters from r. crossing to c. to place battery box]. Okay, you guys. Hurry it up!

NURSE (BESSIE) enters from r. just behind LARSEN.

BESSION. Going back to the beach Nellie?

LARSEN. [As he crosses arms remembering BRACKETT'S ticking off]. This has been a discouraging day for me.

NELLIE. Do you have anything in common? For instance, she likes Dinah and she likes Dinah reads anything. Well, okay you guys.

CABLE. Well she does.

NELLIE. Well, I do.

CABLE. Well, maybe.

NELLIE. Well, go ahead.

CABLE. Listen, you read that letter over.

NELLIE. I'll show you where it starts.

BESSION. I'll show you where it starts.

BESSION. Going back to the beach Nellie?

NELLIE. Letter from home?

BESSION. (Sits him and crosses to his r.). Yes. Do you get letters from your mother, telling you that everything you do is wrong?

CABLE. No. My mother thinks everything I do is right. [Changes stance and looks front.] Of course I don't tell her everything I do.

STEEVES enters 2 E.L. carrying two petrol cans. The two MUSCLE MEN enter from 2 E.R. carrying the aircraft radial engine front, strung on a pole. Exit 2 E.L.

NELLIE. My mother is so prejudiced.

CABLE. Against Frenchmen?

NELLIE. Against anyone outside of Little Rock. She makes a big thing out of two people having different backgrounds.

CABLE. Ages?

NELLIE. Oh, no. Mother says older men are better for a girl than younger men.

CABLE [Crosses arms remembering BRACKETT'S ticking off]. This has been a discouraging day for me.

WEST enters from 2 E.R. carrying two petrol cans and exits with them 2 E.L.
SOUTH PACIFIC

You've helped a lot. What do you think? Do you think mother's right?

I don't think she is. Maybe she's not.

Goodbye Lieutenant. You've helped a lot.

you don't know so much about that guy. You better

for two or three times . . .

CABLE crosses in front of CABLE to L. CABLE starts to exit R.

The two MUSCLE MEN enter 2 E.R., crossing to exit 2 E.R.

I don't say I didn't warn you.

CABLE walks off R. NELLIE moves L. as if to exit. She stops, thinks, turns and crosses to pick up the letter, then she exits 2 E.L.

When NELLIE moves L. as if to exit, then stops:—

Fly Blackout Cloth.

When NELLIE picks up letter

Cue 19. Switchboard.

As NELLIE finally makes her exit L.

No. 2 Tabs open.

Music build up to cover change of scene. Diminuendo as dialogue starts for next scene.
ACT I—SCENE 7

Scene: Another part of the beach.

As the No. 2 Tubs open several of the nurses are discovered on, they move into positions as tubs open.

Two of the nurses (Connie and Sue) enter from 2 E.L., carrying on with them a small ammunition box which they set in position D.L. Lisa—the Wash Tub Girl—is discovered on, and as the tubs open she is seen crossing to R., she calls on the three Bath Club Concession Men—Abner and McCaffrey—who bring on from 2 E.R. the wash tub which is a G.I. dustbin, and Waters who brings on and sets D.R., two petrol cans, they then take up positions stage R. One of the nurses (Cora) pulls the long box up into position D.L. and with Sue she uses it as a seat.

Billis enters from U.L. down steps carrying a canvas water bucket.

Lisa [As she crosses R.]. Bring those cans on and put them down there.

Billis [At top of stairs]. Oh, I thought Miss Forbush was here. I brought some hot water for her.

Connie [Ad lib]. Hot water!

Billis [Crossing to shower, ascends ladder, pours water into tank]. She likes to take a shampoo Fridays.

Girls general ad lib.

Nellie enters from 3 E.L. carrying shoes in hand and removing hat as she enters, crosses to shower R., sees Billis as she enters and as she crosses she speaks.

Nellie. Hello Luther.

Billis [Descends ladder]. Hello Miss Forbush. I brought some hot water for you.

During the time Billis is descending ladder, Nellie throws shoes and hat down under ladder and is standing between ladder and shower. Billis drops down to her L.

Nellie. Hello Luther.

Billis [Running fingers through hair]. Thanks. It'll do me a lot of good to get some of this sand out of my hair.

Billis [Crossing to N. of shower]. If you need some extra hot water for rinsing your hair, my bath club boys will take care of you. When you're ready for the shower . . . [Puts L. hand up to chain.] Just pull this chain . . . just like you was . . . Like you was pulling down a window shade.

[Sing]. Take care of her boys.

He exits R. followed by the Bath Club Men. Nellie enters shower.

Pamela [Seated on boat]. What'd he want?

Nellie. [Taking off shirt]. Huh?

Pamela. What'd he want?

Nellie. Who?


Nellie [Looking out of shower]. Captain Brackett? Oh, nothing—nothing important. Something about the Thanksgiving show.

She throws shirt to Lisa D.R. who catches it. Then turns back into shower and just has her hand to the chain when she again is interrupted.

Sue [Seated on long box L.]. Then what's the trouble, Knucklehead?
SOUTH PACIFIC

Act 1

...what's the trouble?

The girls look at each other, quiet ad libs: "Well there must have been something," etc. NELLIE comes out of shower. R.C.

...be any trouble anymore because I've made up thing. [She takes a deep breath and looks at the girls]

NELLIE crosses U.S. enters shower by L. door.

...SHELL [On boat]. With him?

NELLIE crashes out of shower by R. door, stands just below it and the door just misses her as it closes.

mnh. [She turns and moves a little U.S.] I'm going to Where it's too late.

passing D.L. of NELLIE. Knucklehead, what happened?

...He didn't do anything. It's just that ... well much about him really and before I go any further JU better not get started.

NELLIE crosses D.S. to LISA at the Wash Tub. GENEVIEVE crosses U.S. and stands under shower ladder.

...too? Diney.

Girls assume bored expressions, all eyes focussed on NELLIE.

...do? [Moves a little U.S.] Well, I guess I do too. [She jabs.] Well don't look so dramatic about it. Things like my day.

Music No. 19

["WASH THAT MAN RIGHT OUTA MY HAIR"]

I'm gonna wash that man right outa my hair,

[Crosses L. to group.]

I'm gonna wash that man right outa my hair,

[Crosses slowly to R.] And send him on his way!

Get the picture!

One of the Bath Club men, WATERS, enters E.R., looks at the girls and calls the other men on. MCCAFFREY enters and stands D.R. ABNER enters carrying pail can of hot water, sits on it.

I'm gonna wave that man right outa my arms,

NELLIE makes a left circle turn to cross slowly up to boat.

"mwh!" all clap off the beat.

I'm gonna wave that man right outa my arms,

And send him on his way.

NELLIE by this time standing with L. foot on boat.

Don't try to patch it up

Girls assume bored expressions, all eyes focussed on NELLIE.

...do? [Moves a little U.S.] Well, I guess I do too. [She jabs.] Well don't look so dramatic about it. Things like my day.
Scene VII

Girls [With arm gestures].
Tear it up, tear it up.

Nellie. Wash him out, dry him out,
Girls [With arm gestures].
Push him out, fly him out.

Nellie. Cancel him and let him go.
Girls [Hands up]. Yeah sister!

All [Girls resume clapping off the beat. Nellie dances to R.C.].
I'm gonna wash that man right outa my hair,
I'm gonna wash that man right outa my hair,
And send him on his way!

Nellie [R.C.].
If the man don't understand you [Root business.]
If you fly on separate beams,
Waste no time!
Make a change!
Ride that man right off your range. [Hip shoot business.]
Rub him out the roll call
And drum him out your dreams! [Beats fists on head.]

All. Oh-ho!
Lisa [Crossing to R. of Nellie R.C.].
If you laugh at different comics,

Pamela [Crossing from R. of boat to L. of Nellie R.C.].
If you root for different teams.

Nellie—Lisa—Pamela.
Waste no time,
Weep no more, [All three do bounce business.]
Show him what the door is for!

Lisa crosses back to Wash Tub D.R. Pamela crosses...[All do bounce business.]

All. Rub him out the roll call
And drum him out your dreams.

Nellie [R. foot up on battery box C.].
You can't light a fire when the wood's all wet.

Girls. No!
Nellie. You can't make a butterfly strong,
Girls. Uh-uh!
Nellie. You can't fix an egg when it ain't quite good.
Girls. [All point a finger at Nellie].
And you can't fix a man when he's wrong!

Nellie. You can't put back a petal when it falls from a flower,
Or sweeten up a feller when he starts turning sour,

Girls. Oh no, oh no!
SOUTH PACIFIC

ACT I

NOTE: ABNER mounts ladder and pours hot water into the shower tank from the petrol can on which he has been seated. Then exits off to R.U.S. of the shower.

WATERS, the Bath Club Man, places a green towel at the foot of the shower when NELLIE has re-entered shower second time.

LISA, as NELLIE re-enters the shower second time, crosses U.S. and operates the flow of water in the shower.

When NELLIE re-enters the shower the girls drop D.S. in two lines for next part of song. Front line of girls kneel. Back line up on haunches.

If his eyes get dull and fishy
When you look for glints and gleams,
Waste no time
Make a switch,
Drop him in the nearest ditch
Rub him outa your roll call
And drum him outa your dreams
Oh—ho!

Oh—ho!

ABNER re-enters from 2 E.R. stands D.S. of the other Bath Club Men. LISA collects a green towel from WATERS and is prepared to hand it to NELLIE.

Oh—ho!

NELLIE reaches out R. hand for towel, which LISA places in her hand. Girls all with R. hands raised to point at NELLIE. NELLIE wipes some of the water from her hair, splutters, then steps out of shower.

D.S. kic]king water from her legs and drying her hair at the

I went and washed that man right outa my hair,
I went and washed that man right outa my hair,
I went and washed that man right outa my hair,
And sent him on his way!

LISA collects white towel from WATERS and crosses D.S.R. to wash tub as music starts for next chorus.

NELLIE crosses U.S. and then D.S. drying her hair as she goes, finishing D.S. at end of song.

She went and washed that man right outa her hair,

NELLIE CROSSING U.S.

She went and washed that man right outa her hair,
She went and washed that man right outa her hair,

NELLIE D.R.

McCAFFREY and ABNER collect the Wash Tub and jive off to exit 2 E.R. with it. WATERS follows them off.

And sent him on his WAY!

Music stops.

On word WAY! Girls do hand business in time to music. Back line finish with hands raised, front line with hands lowered. NELLIE with ends of towel in each hand rubs her hair in time to the music. She finishes the number with the towel held up like a flag.

All hold picture for applause. Applause over:

Music No. 20
(Nellie's Encore)

EMILE enters from U.R. crossing up ramps and down to U.R.C. NELLIE, with LISA drying her, makes a right
SOUTH PACIFIC

circle turn back to U.R.C. The girls, as soon as the music starts, mop up any surplus soap sudz left on stage, till they see EMILE. Then they exit L. EMILE watches girls exit. Then NELLIE who is still drying her hair suddenly looks D.S.C., and sees a pair of feet. She turns to LISA who is at Wash Tub. LISA nods. NELLIE looks back at the feet, then looks to front with the towel draped over her head, touches her wet costume, turns R. and goes back into shower where she proceeds to don a thicker woolen jersey which has been previously set. As NELLIE crosses up to shower, EMILE moves U.S. level with end of boat and watches her. LISA collects an evening dress from the wash tub, and waving it to attract EMILE's attention she crosses up to front of shower door. All the moves made by NELLIE are timed to music so that she does a separate move to each line.

NOTE: MARCEL takes the small ammunition box D.L.

Music: "Don't try to patch it up ".

...worda.

EMILE, Yes. You know very little about me

NELLIE. THat's right.

EMILE. But it is FOR you. It is for my friends to meet you and
more important . . . [EMILE crosses to her, ] for you to meet them. To
give you an idea of what your life would be like here. I want you to
KNOW more about me . . . how I live and think . . .

EMILE crosses to box D.L. places hat U.S. end of it, and sits. NELLIE stands looking out front for a moment, making up her mind as to what it would be best to say. Nods her head in agreement with herself, then crossing closer to the box she speaks.

EMILE. Do you mean my

NELLIE. I think that's what

EMILE. Well to begin with

dom for everyone.

NELLIE. [Takes a step toward

EMILE. C'est ça. All mes

NELLIE. EMILE . . . you

EMILE. Yes.

NELLIE [Crossing R., to C.]

EMILE [Rises, crosses to her,]

. . Why I killed a man.

NELLIE [Stops in her tracks

NELLIE. You didn't mean to ask about that.

EMILE. To your private life, asking me that, I always think it's inter-
gressions kills another person.

EMILE. Of course Nellie, a man kills another person.

NELLIE, squats. [When I was a

EMILE. When this man came to our

NELLIE. What did they do.

EMILE. They walked away.

NELLIE. Why?

EMILE [Points L. hand behind

We fought. I was never so ter-
when he fell his head struc-

I ran to the water front an...
so thankyour, leaves hat on box D.L.]. It is why I am here

Nellie. That has worried you. [Crosses to L. of

I was a boy I carried my heart

He attracted all the mean

Soon he was running our town. He could do

anything. I did not like that, I was young. [Rises

public square and made a speech. I called upon

me against this man.

I did they do?

away.

hand behind him]. Because they saw him standing

and he said to me " I am going to kill you now ".

I knocked him to the

stood a stone and . . . [Shrug. Crosses to D.L.]

front and joined a cargo boat. I didn't even know

I stepped off that boat into another world . . .

and where I want to stay.

Music No. 21

(transition to: "Some Enchanted Evening")

Nellie, will you marry me?

Nellie rises facing him

in our life Nellie. The time I have with you now

have you been thinking?

facing front]. I have been thinking.

EMILE hands on her arms.

Cue 20. Switchboard

warn on the opposite sides of the sea,

are as different as people can be,

yet you want to marry me . . .

known you a few short weeks and yet,

how you've made my heart forget

other men I have ever met.

you . . . but you . . .

[She holds the last "you" as he starts to sing.]
Scene VII

SOUTH PACIFIC

Music No. 22

Reprise: "Some Enchanted Evening"

EMILE.

Some enchanted evening
You may see a stranger,
You may see a stranger,
Across a crowded room.
And somehow you know,
You know even then,
That somewhere you'll see her
Again and again...

NELLIE.

Who can explain it
Who can tell you why...

EMILE.

Fools give you reasons
Wise men never try.

EMILE turns NELLIE to face him, puts hands on her shoulders, NELLIE stands hands down to her sides.

Some enchanted evening
When you find your true love,
When you feel her call you,
Across a crowded room.
Then fly to her side,
And make her your own,
Or all through your life
You may dream all alone...

NELLIE [Arms about EMILE, embrace].

Once you have found him,
Never let him go.

EMILE [r. hand behind NELLIE's head].

Once you have found her,
Never let her go.

Music stops.

EMILE and NELLIE hold for applause, then kiss.

Music No. 23

(Introduction to: "I'm in love with a Wonderful Guy")

You will come Friday?  (Girls laugh)

NELLIE [In a daze, nodding]. Uh-hu.

EMILE quickly kiss her again and exits up steps, stands at the top of the steps for a second, looks at her, sighs, and runs off down ramp to r. NELLIE, hand to mouth, turns U.S. making a left circle turn watching EMILE go off in the distance.

LISA [In wings D.L.]. Well she sure washed him out of her hair!

Girls laughter off stage.

PATRICIA [In wings D.L.]. Quiet... she'll hear you.

NELLIE, turns looks offstage to l. as if no one had said a word.

Music No. 24

"I'M IN LOVE WITH A WONDERFUL GUY"

NELLIE [Singing].

I expect every one,
Of my crowd to make fun,
Of my proud protestations of faith in romance.

Girls laugh off l.

And they'll say I'm naive,
As a babe to believe,
Ev'ry fable I hear from a person in pants!

Girls laugh off stage l.
ACT I

I am in a conventional dither,
With a conventional star in my eye,
And you will note
There's a lump [Points hand to throat] in my throat.
When I speak of that wonderful guy.

I'm as corny as Kansas in August,
I'm as normal as blueberry pie,
No more a smart
Little girl with no heart, [Clasp hands together.]
I have found me a wonderful guy.

I am in [Hands on knees] a conventional dither,
With a conventional star in my eye,
And you will note
There's a lump [Points hand to throat] in my throat.
When I speak of that wonderful guy.

I'm as trite and as gay
As a daisy in May,
A cliché coming true!
I'm bromidic and bright
As a moon-happy night
Pouring light on the dew!

I'm as corny as Kansas in August,
High as a flag on the fourth of July, [R. hand up.]
If you'll excuse an expression I use,
I'm in love
I'm in love
I'm in love
NELLIE slowly rising.

I'm in love with a wonderful guy.

Warn Switchboard Cues 21 and 22.
Warn No. 2 Tabs.
Warn Blackout Cloth.

There is applause at the end of the song. Following this the orchestra picks up the song again beginning with the chorus which starts "I'm as corny as Kansas..." during this NELLIE struts around stage for 5 bars, on the 6th bar her eyes light on Emile's hat which she has forgotten and left on the box D.L. and on the 8th bar she picks this up, after holding it to her for a second she looks off in the direction EMILE went, then does a ballet type dance. On the release of the song music she jumps up to the boat centre, and does a waltz clog dance complete with bells, the hat pulled down over her eyes, she then dances around the boat in a ridiculous fashion finally jumping up on the boat again and, picking up the song, she sings:

I'm as corny as Kansas in August,
High as a flag on the fourth of July,
[aising hat high above her head.]
If you'll excuse an expression I use.
I'm in love
Scene VII

**SOUTH PACIFIC**

Cue 21. Switchboard.

*Girls enter, 4 from R 2, 6 from L 2. R.: Genevieve, Lisa, Pamela, Cora. L.: Sue, Janet, Betty, Bessie, Connie. They wander about stage in a moosh trance, they pick up song as they walk into positions.*

I'm in love
I'm in love
I'm in love
I'm in love
I'm in love with a wonderful

**GIRLS.**

I'm in love [1st group join.
I'm in love [2nd group join.
I'm in love [3rd group join.
I'm in love [4th group join.
I'm in love with a wonderful [All singing.]

**NELLIE** [Solo, crossing D. to box c. puts foot up on to it].

I'm in love
I'm in love
I'm in love
I'm in love
I'm in love with a wonderful guy!

All hold picture for finish, NELLIE C. with arms raised, girls in two ragged lines L. and R.

Music Stops. Applause.

*Music No. 25*

(Encore: "I'm in love with a wonderful guy")

*Girls all exit 2 and 3 R.R. NELLIE with them.*

As girls start to exit 2 and 3 R.R.

Cue 22. Switchboard.

When girls are clear of tabs.

Close No. 2 Tabs.

When No. 2 Tabs are closed.

Drop in Blackout Cloth.

Blackout Cloth in Working Light on.
ACT I—SCENE 8

Again we see the G.I.'s about to move through the company street, but this time they stop and stare at the girls who entering from 2 E.R. dance and twirl in their mock trance into positions across stage, dressing stage from L. to R.

As No. 2 Tabs start to close on previous scene, Larsen enters from 2 E.R. picks up battery box C. and crosses to D.L. where he stands watching the girls. At the same time Jerome and Wise enter from 1 and 2 E.L. and pull the long box out of the way of the girls to D.L. Steeves also enters from 2 E.R. to collect the petrol cans D.R. he also stands watching the girls.

NOTE: Music continues through change of scene.

Nellie enters 2 E.R. dancing and singing, crosses to L. The girls and Nellie sing alternate lines as Nellie dances across stage, they end with all singing the final line before they exit.

I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love
I'm in love with a wonderful guy.

Music stops. Applause.

Music No. 26

(Introduction Scene 9)

The girls all exit. Sue, Bessie, Connie, Betty to R. Remainder of girls and Nellie exit L.

The scene fades as the girls exit. The men with long box exiting R. Larsen with battery box exits L. before the girls get off. Steeves exits L. with petrol cans and follows the girls off.

NOTE: No. 3 Tabs should be closed at the back of the set to mask in the Office shack.

As girls start to exit.

Fly Blackout Cloth.

Cue 23 Switchboard.

When lights start to change and Blackout Cloth is away.

Open No. 2 Tabs to mark.

Music covers change of scene.
ACT I—SCENE 9

When the No. 2 Tabs open they reveal Brackett's office. Emile is there. At rise Brackett is seated at desk. Cable is D.R. level with desk. Harbinson is U.C. just R. of the door. Emile is D.L. standing with one foot up on the chair. His hat is on chair. [Music fades at establishment of scene.]

Brackett [Continuing conversation]. Now, before you give us your answer I want to impress you with three things. First, you are a civilian and you don't have to go. Second, this is a very dangerous mission and there's no guarantee that you'll survive or that it will do any good. Third, that it might do a great good. It might be the means of turning the tide of war in this area.

Emile. I understand all these things.

Brackett. Are you ready to give us your answer?

Emile. Yes, I am. [Turns and faces Brackett.] My answer must be no.

Cable's foot comes down off shelf. Harbinson uncrosses arms. Brackett and Harbinson exchange looks.

When a man faces death he must weigh values—very carefully. He must weigh the sweetness of his life against the thing he is asked to die for. The probability of death is very great. For both of us. I know that Island well, Lt. Cable. I am not certain that I believe that what you ask me to do is is...

Brackett [Strong]. We're asking you to help us lick the Japs. [Easy.] It's as simple as that. [Strong.] We're against the Japs.

Emile. I know what you are asking against. What are you for? [Folds arms, faces front.] When I was twenty-two I thought the world hated bullies as much as I did. I was foolish—I killed one. And I was forced to flee to an island. Since then I have asked no help from anyone or any country. I have seen these bullies multiply and grow strong. The world sat by and watched them.

Cable [Leans forward, hands on desk]. Aw to hell with this, de Becque, let's be honest. Aren't you just a guy in love with a girl and you're putting her above everything else in the world?

Emile [Turns to Cable]. Yes, I do care about my life with her more than anything else in the world. It is the only thing that is important to me. This I believe in. This I am sure of. This I have. I cannot risk to lose it. [Takes hat from chair, moves to door.] Good day gentlemen.

Emile exits. There is a long pause. Harbinson crosses down to chair D.L. puts foot up.

Harbinson. He's an honest man, but he's wrong. Of course we can't guarantee him a better world if we win. Point is we can be damned sure it'll be worse if we lose. Can't we?

No answer from the others. Harbinson turns to them hotly.

Well, can't we?

Brackett [Rising, putting on cap]. Of course. Cable, there's a bottle of Scotch in my bottom drawer. See you tomorrow.

Brackett exits quickly. Harbinson crosses up behind desk, gets bottle and two glasses from bottom U.C. drawer starts to pour one glass. Cable drops down level with chair D.L., sits.
SOUTH PACIFIC

Act I

YERMAN—QUALE enters, crosses to level with L. of desk carrying a clip board with papers.

WARN Switchboard Cue 24.
WARN Sound. Mike O.P. (Bell).
WARN Nos. 1 and 2 Tabs.
WARN Blackout Cloth.

Commander Harbison . . . the Old Man walked with all these orders to be signed and there's another so-nuch Planters here, complaining about that stolen pig, mess took and barbecued. And Commander Hutton's grabbing papers from him]. Okay, Okay, . . . I'll take

[He turns to go.] all right . . . sir! [Exits.]

CABLE stops. stares front, makes up his mind, pushes his glass into HARBISON'S hand and exits as if he were pulled out of the room. HARBISON stands, with glass in hand amazed, rubs his face., then sits at desk sorting out papers as the scene changes.

As CABLE runs offstage.

Cue 24 and Close No. 1 Tabs.
When No. 1 Tabs are two thirds closed.
Drop in Blackout Cloth.
When Blackout Cloth is in.
Open No. 2 Tabs, Working Light.
On Music change from Bali Ha'1 to French Street Music.
Cue Bell O.P.

Bell strikes 8 counts in groups of two—then cut sound.

NOTE: These cues occur almost simultaneously.
ACT I—SCENE 10

Bali Ha’I music continues to play under this scene, only there is a change in its treatment: after the lights come up, it becomes more subtle and seductive. The ship’s bell rings offstage during the change of scene. A group of French and Native girls enter from stage L., looking off in the distance to stage R., where the bell is ringing. The Native girls carry with them baskets of fruit and flowers which they are trying to sell to the French girls. MARY enters from stage R. as the change of scene takes place. Also as the change of scene takes place, and preceding the entry of the girls, a small native boy runs on from stage L., runs excitedly across to right calling “Boat! Boat! Boat!” He is stopped by MARY, who by means of various gestures indicates that he is to run a message for her, the boy runs off stage L. CABLE enters from stage R., his shirt is untied and draped round his neck, he crosses to MARY. He is followed on by BILLIS and MARCEL (Native man) who stands to R. of BILLIS. BILLIS to R. of CABLE.

During the scene the French girls sing the following in French to the music of Bali Ha’I. The singing and dialogue are timed so that they synchronise and finish together on the change of scene. There are two Native girls in the scene who enter with the French girls from L. The two NUNS (LISA and BESSIE) enter later from R. Native girls are JANET and PAMELA.

The whole of this scene is played between the No. 1 Tabs and the Blackout Cloth.

<table>
<thead>
<tr>
<th>GIRLS [Singing]</th>
<th>(3) Si tu veux</th>
<th>Tu m’trouv’ra</th>
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</thead>
<tbody>
<tr>
<td>Bali Ha’I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>T’appelle</td>
<td></td>
<td>Où le ciel</td>
</tr>
<tr>
<td>Dans le jour [CABLE etc., enters.]</td>
<td></td>
<td>Trouve la mer</td>
</tr>
<tr>
<td>(1) Dans la nuit</td>
<td></td>
<td>Me voici [NUNS enter.]</td>
</tr>
<tr>
<td>Dans ton coeur</td>
<td></td>
<td>Laisse moi te prendre</td>
</tr>
<tr>
<td>Toujours resonne</td>
<td>(2) Par ici</td>
<td>“Par ici”</td>
</tr>
<tr>
<td>“Me voici”</td>
<td></td>
<td>“Me voici”</td>
</tr>
<tr>
<td>(4) NUNS exit with two girls.</td>
<td></td>
<td></td>
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<tr>
<td>Bali Ha’I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ball Ha’I</td>
<td></td>
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</tr>
<tr>
<td>Ball Ha’I [General exit.]</td>
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</tbody>
</table>

(1) CABLE [As he enters]. Look Billis, I didn’t come over here to Bali Ha’I to see anybody cut any boar’s teeth out.

(2) BILLIS. It ain’t the cutting of the boar’s teeth exactly. It’s what comes afterwards.

Warn Switchboard Cue 25.
Warn No. 1 Tab.
Warn Blackout Cloth.
Working Light out when set.

(3) MARY. I take you with me. Come, Lootellan. You have good time.

CABLE crosses in amongst the French girls, first group L. Then back to group C. MARY calls MARCEL to her, he crosses in front of BILLIS, stands with his back to the audience.

Marcel, Come here! Billis, Marcel take you to boar ceremony.
SOUTH PACIFIC  

Lootellan come later.

MARCEL bodily picks BILLIS up by the arm and takes him off to R.

CABLE by this time is with group of girls L. Two NUNS (LISA and BESSIE) enter from R., take two of the girls in this group by the arm and walk them off R. As MARY crosses to L. of CABLE and taking him by the L. hand starts to walk him off to L.

(4) Lootellan, come with me. You have good time. Come.

CABLE and MARY exit L. as the lights fade out and the music swells to cover the change of scene. Girls exit L. with the Native girls.

Fly Blackout Cloth on 2nd of last Bali Ha'I's.
On 3rd Bali Ha'I. Cue 25 and open No. 1 Tabs.

Varn Switchboard Cue 25.
Varn No. 1 Tabs.
Varn Blackout Cloth.
Forking Light out when set.

Cable by this time is with group of girls C. Two NUNS (LISA and BESSIE) enter from R., take two of the girls in this group by the arm and walk them off R. As MARY crosses to L. of CABLE and taking him by the L. hand starts to walk him off to L.
ACT I—SCENE II

The tabs open to reveal the interior of a native hut. The scene is lit beautifully—a kind of setting for a jewel. After a moment MARY enters from the doorway L., stooping low as she enters, she crosses to C. Stands with her hands folded in front of her. CABLE follows her on a few seconds later and stands L. (Music continues under dialogue.)

CABLE. What's this?
MARY. You wait.
CABLE. There's nobody around here.
MARY. You wait, Lootellan.
CABLE [Looks off to L., loosens shirt round his neck]. What's going on—Mary?—[He turns to MARY.]

CABLE doesn't finish what he was about to say, a small figure has appeared in the doorway R. LIAT, a girl, about seventeen. Her black hair is drawn smoothly over her head. She wears a similar blouse and black trousers to MARY. She stands barefooted in the doorway for a moment, then enters and drops to D.R., her hands against her sides, she looks at CABLE with the honest curiosity and admiration of a child.

MARY [Turning to cable with a smile]. You like?
CABLE [Not taking his eyes from the girl]. Who is she?
MARY. Liat.
LIAT [Nods her head and repeats in a small voice]. Liat.
MARY. Is French name.
CABLE [Stunned, still looking at the girl]. Liat.
MARY. But she no French Girl. She Tonkinese like me.

MARY crossing R. to LIAT, takes LIAT's hand between finger and thumb and gently turns her face to front.

Music stops.
MARY laughs quietly, then crosses back to C. The two young people continue to regard each other with silent interest—a longing interest.

CABLE [To LIAT]. Do you speak English?
MARY [Crossing back to C.]. Only a few word. She talk French. [To LIAT. Command.] Francais!

Warn No. 1 Tabs.
Warn switchboard Cues 26 and 27.

LIAT [Smiling shyly]. Je parle Francais—un peu.

She holds up forefinger and thumb of L. hand, to show how little French she speaks.

CABLE [Grinning, nearly as shy as she is]. Moi, aussi—Un Peu.

He also holds up forefinger and thumb of R. hand, imitating her gesture, just as she did. They both laugh, and in a strange way, MARY feels that she has accomplished her wish. She looks from one to the other, nods, then quietly exits L. She waddles to the door, and as she goes out, she lets the bamboo curtain roll down across the door, reducing the amount of light in the hut. There is a long moment of silence.
CABLE. Are you afraid of me?

SOUTH PACIFIC

ACT 1

Oh . . . or . . . avez-vous peur?

LIAT [Her young face serious]. Non.

CABLE looks puzzled. CABLE remembers she speaks little English.

CABLE takes one step towards her, LIAT backs closer to the wall.

CABLE stops, and looks at her, worried and hurt. Her expression changes, first to pity, then to frank adoration.

LIAT slowly starts to walk towards CABLE.

Music No. 28

"YOUNGER THAN SPRINGTIME"

CABLE gathers LIAT in his arms. She reaches her small arms up around his neck, pushing his shirt off his shoulders as she does so. The lights fade slowly as they embrace, and the No. 1 Tabs close.

Passage of Time:

As LIAT starts to walk to CABLE.

Cue 26 Switchboard and Close No. 1 Tabs slowly.

During this passage of time, two native couples are seen passing behind the No. 1 Tabs from R. to L. The first couple are MARCEL, PAMELA—Small boy. They walk on with the tabs. Following are 1ST MUSIC MAN and JANET. Both native girls carry baskets of fruits and flowers on their heads. They exit with the tabs into 2nd part of scene. During this interlude—Props raise the bamboo curtain on hut doorway L. On bar of interlude music.

Cue 27 Switchboard and open No. 1 Tabs.

LIAT'S HUT No. 2:

As the No. 1 Tabs open again Cable is seen standing C. with his back resting against the C. post; he is looking off stage to L. LIAT is seated on floor R. gazing up at him. CABLE'S shirt is set on floor C., just U.S. of LIAT.

CABLE [As if trying to fathom something he cannot understand]. But you're just a kid . . . How did that Bloody Mary get a kid like you to come here and . . . I don't get it! [He sits on floor L. of LIAT.]

Wرن Mike O.P. (Bell)

CABLE. Your mother! Bloody Mary is your mother! [Gesture pointing offstage to L.]

LIAT throws herself into CABLE's arms and tries to kiss him. He pushes her down away from him, looks at her in amazement.

CABLE [As if trying to fathom something he cannot understand]. But you're just a kid . . . How did that Bloody Mary get a kid like you to come here and . . . I don't get it! [He sits on floor L. of LIAT.]
SOUTH PACIFIC

Ship's Bell.
8 Counts in groups of 2. Then sound off, after Bells.

...up, putting hands to Cable's face. Non, Non. 
...ing off R., It's the boat all right. [Gently bringing her hands to face.] Aw, let them wait. [Sings.]

I touch your hand
And my arms grow strong
[His hands on her shoulders looking down at her.]
Like a pair of birds—

 LIAT brushes Cable's face gently with her hands.

That burst with song
My eyes look down at your lovely face
And I hold the world

They embrace cheek to cheek facing front.

In my embrace.
Younger than Springtime are you

 LIAT lays in Cable's arms.

Softer than starlight are you
Warmer than winds of June are the gentle lips you gave me.
Gayer than laughter are you

 LIAT swings her head back, looks up at him.

Sweeter than music are you
Angel and lover, heaven and earth are you to me
And when your youth and joy invade my arms

 LIAT head against Cable's chest.

And fill my heart as now they do . . . then . . .

 Warn Sound. Mike O.P. (Bell)

Younger than Springtime am I

 LIAT lays in Cable's arms.

Gayer than laughter am I
Angel and lover,

 LIAT stretches ecstatically.

Heaven and earth am I with you.

 Ship's Bell.
8 Counts in groups of 2. Then sound off after Bells.

 As Cable finishes the last word, he bends down as if to kiss LIAT. The bell stops him. They both jump up together, stare at each other for a moment, Cable moves as if to pick up the shirt, LIAT beats him to it, quickly picks up the shirt and clutches it to her. Cable and LIAT embrace, LIAT retains the shirt. He sings.

 Warn Switchboard, Cue 23.
 Warn Sound. Mike O.P. (Bell)
 Warn No. 1 Tabs and B.O. Cloths.
And when your youth and joy invade my arms
And fill my heart as now they do . . . then
Younger than Springtime am I
Gayer than laughter am I
Angel and Lover, heaven and earth am I with you.

The song finishes, they stand looking at each other for a moment. CABLE grasps the shirt and runs offstage to R. LIAT slowly sinks to the floor as the tabs close at the end the scene.

As CABLE exits. Cue 28. Switchboard.
Close No. 1 Tabs.
No. 1 Tabs three-quarters closed.
Drop in Blackout Cloth.
On change of music from song to French Bali Ha'i
Cue Bell O.P.
ACT I—SCENE 12

As lights come up on the scene, seen through the tabs are the same Native girls and French girls. They are grouped across the stage. They hum and sing “Bali Ha’I” softly under the scene, as Hawaiians would sing “Aloha” to a departing craft. Billis and Mary are anxiously waiting for Cable.

As in Scene 10. The French and Native girls sing the following in French to the music of Bali Ha’I. This is also timed to synchronize with the close of the scene, the fade out on the scene coming as the last Bali Ha’I is heard. Genevieve, Bessie, Lisa, and the Native girl (Pamela), enter from R. The other girls concerned in the scene enter from L. All enter as the tabs close on preceding scene. Billis enters from R., he has his shirt tied around his waist and is the first on from that side, he stands R.C. drinking from a half coco-nut shell as the girls enter.

Bali Ha’I

(*) Si tu veux [Cable enters L.]

T’appelle

Tu m’trouv’ra

(1) Dans le jour

Où le ciel

(2) ‘‘Par ici

Trouve la mer

‘‘ Par ici

Me voici”

(4) Me voici” [Cable off R.]

(3) The release of the song is hummed. Bali Ha’I [Four girls exit R.]

Bali Ha’I

(1) Billis [Shouts off R.]. Ring the bell again.

Marry enters from R. stands to his R.

Ring the bell again!

Ship’s Bell rings.

8 Counts in groups of 2.

He turns to Native girl on his left, takes a garland of flowers from her and puts it around his neck.

I’ll have another one of those.

(2) Marry. He come. He come. He be here soon. Don’t worry, Billis.

(3) Billis [Looks off L.]. Hey Mary—Please ask those Boar Tooth Ceremonial fellows not to bar me from this island. I didn’t think it was a religious dance those girls would be doing with only skirts on.

Warn Switchboard Cue 29.

Warn Blackout Cloth.

Warn No. 1 Tabs.

If I’d had the slightest idea that dance was supposed to have been religious I wouldn’t have got up and danced with ‘em. [See Cable off L., in the distance.] Oh! Here he comes! Here he comes. [Calls out to boat the last time and exits off to R.]

(*) Cable enters from L. crossing the stage in a daze and exits off R. Mary smiles, ecstatic, as she sees his face. Several of the French girls smile and try to flirt with him, but it is as if they didn’t exist. He goes right past them. Mary then (4) crosses to C., very proudly and triumphantly, calls after Cable, then follows the girls off who exit.
SOUTH PACIFIC

ACT I

As the Native girl (PAMELA) exits, she drops two of the garlands of flowers she is carrying onto the small bench from which the girls ready for the following scene. Remaining girls exit L.

(4) MARY [Crossing c. then to exit r.]: Be my son-in-law. Goo' byel Come back soon, Lootelian! Bali Ha'! Come back soon.

The lights fade out into the next scene, during the last Bali Ha'I's sounds of people calling "Au revoir", good-bye, etc., are heard through the change into the scene so that the continuity is unbroken.

On 1st of last Bali Ha'I's:
Working Light out.

On 2nd Bali Ha'I:
Fly Blackout Cloth.

On 3rd Bali Ha'I:
Cue 29, Switchboard and Open No. 1 Tabs.

NOTE: Terrace truck for following scene is pushed into place as the blackout cloth is flown away.
the stage in a daze and static, as she sees his face and try to flirt with him.

He goes right past them, proudly and triumphantly follows the girls off who exit
ACT I—SCENE 13

As the lights fade out on the preceding scene, and the singing of Bal Ha'i fades to a finish, we hear voices calling goodbyes...these all in French. When the No. 1 Tabs open they reveal Emile's Terraz. Marcel is discovered on, arranging a practical bottle of champagne on step of truck L. with two empty glasses set just below the bucket. Henry has pushed the small bench U.L. on into position U.S. of the girls who exit L. at the end of the French street scene. He then crosses to R. picking up and setting on the chair R. the garlands of flowers dropped in the previous scene by the Native girl as she made her exit R.

On the table of the O.P. truck are set three partly filled champagne glasses, and a champagne bucket with a bottle wrapped in a white serviette. [She screams the last two words]

[Reprise]

[She screams the last two words]

EMILE. Pas maintenant...Demain!
FRENCHMAN. A bientôt. Bal Ha'i.

HENRY beckons to MARCEL and they both exit through door of house L.

FRENCHMAN [HASSINGER]. Ball Ha'i...Bon soir!
FRENCHWOMAN [JANET]. Merci, Emile. Merci mille fois!

EMILE enters from U.L., crosses to HENRY D.R. and orders him off.

HENRY crosses U.S. and looks off L. in the direction of NELLIE.

FRENCHMAN. Non, non...Nellie...en Francaise...en Francaise.
NELLIE [Off stage U.L.]. Goodnight...everybody...Goodnight

EMILE crosses U.S. and looks off L. in the direction of NELLIE.

FRENCHWOMAN [DINAH]. Quelle charmante soirée.

NELLIE. Je...suis...enchantée...de faire...votre...connaissance!

EMILE then crosses off to L. taking NELLIE by the hand and pulling her D.S. to C., laughing as they go. Voices are still calling farewells.

EMILE. En Francaise.
FRENCHWOMAN [JANET]. Merci mille fois!!!

Ad lib voices during this: "Bravo", "Formidable", etc.

EMILE and NELLIE are down C., NELLIE clenching her cloak with one hand, EMILE holding both her hands in his.

NELLIE. Emile, you know I can't stay. And I've got to get that jeep back. I stole it.

Re-action from EMILE.

Or rather I borrowed it.

Re-action from EMILE.

Or rather, a fellow stole it for me. A wonderful man named Bills. I'll have to sneak around behind the hospital as it is.
SOUTH PACIFIC

EMILE [Steps back, places both his hands on her shoulders, and speaking with mock severity]. In that case I forbid you to go—if you have to sneak back without anyone seeing you—you might just as well sneak back later.

NELLIE. You're absolutely right.

She looks guiltily at EMILE, then screams with laughter and so does he. EMILE crosses up to chair on truck R., places cloak over back of the chair.

I never had such a wonderful time in my whole life. [She crosses down to EMILE, puts arms around his neck.] All those lovely people and that cute old man who spoke French with me and made believe he understood me. And that exciting native couple who danced for us. [She breaks U.S. to R. Cups hands to her mouth and shouts off to R.] Oh, it's all so different from LITTLE ROCK!

Music No. 29

(Reprise: "I'm in love with a wonderful guy")

[She screams the last two words passionately as if hoping Little Rock would hear.]

EMILE laughs uproariously.

She suddenly stops. Then with mock quiet.] What on earth are you laughing at? Am I drunk?

EMILE [Still laughing]. Oh no.

NELLIE [Crossing D.C. on level with EMILE]. Yes I am. [Croses L. of him to put arms around his neck.] But it isn't the champagne—[Arms round his neck.] It's because [Sway D.S. and sing.] I'm in love with a wonderful guy!

[Singing.]

I am in a conventional dither,
With a conventional star in my eye,
And you will note [Moves away from him slightly, points to throat on next line, EMILE kisses her.]

There's a lump [Kiss.] in my throat
When I speak of that wonderful guy.

At arms length from each other backing to C. Still swaying to music.

I'm as trite and as gay [Separate.]
As a daisy in May,
A cliche coming true [Change, EMILE waltzes round NELLIE to R.]

I'm brimful and bright
As a moon-happy night
Pouring light on the dew.

At this point they stop singing and really go into an old-fashion waltz dancing in a circle covering the entire centre stage. The orchestra picks up the music and they dance 12 bars without singing. On the 7th bar of this 12, and as they are dancing, EMILE kisses NELLIE. NELLIE picks up the song again at the end of this 12 bars. They dance right through.

I'm in love
I'm in love
I'm in love
I'm in love
I'm in love with a wonDERFUL . . .
SOUTH PACIFIC

EMILE [Picking up the song from NELLIE, sings].

I'm in love
I'm in love and the girl that I love—
She thinks I'm a wonderful guy.

They stop u.c. exhausted, hold pose for a second.
Applause over, they kiss and embrace. NELLIE turns to R. excitedly, sees set on the table of the u. truck the partly-filled glasses of champagne, which presumably have been left by the departed guests. She crosses to table picks up the glass nearest to her, EMILE follows her and stands watching her.

NELLIE [As she turns and sees the glasses]. Imagine leaving all that wonderful champagne! [Crosses to R., picks up glass nearest her, drinks thirstily, puts glass down and quickly picks up another and is about to drink it, when she feels EMILE's eyes on her. She smiles guiltily and with a mischievous laugh hands this second glass to him.] Here, you have some too.

EMILE [Takes glass]. Thank you!

NELLIE [Picks up third glass]. It's such a waste!

EMILE [Turns L. and sees other bucket of champagne]. Here—here's another bottle.

Music No. 30
"THIS IS HOW IT FEELS"

EMILE crosses to truck L., puts his own glass down. He takes bottle from bucket and pours two glasses while NELLIE is singing. She stretches, ecstatic and dreamily, she sings.

NELLIE [Sitting on floor between coffee table and chair R.].

This is how it feels
Living on a hillside ...
[She speaks as the melody in the orchestra continues.]

Here we are just like two old married people. Our guests have gone home and we're alone.

EMILE [Faces front, glass in each hand, sings].

This is what I need
This is what I've longed for—
Someone young and smiling
Here upon my hill—

Music stops.

EMILE crosses R., hands NELLIE glass of champagne, then sits in chair L.

Music starts ("Cockeyed Optimist").

NELLIE has been thinking. She has taken the glass in her R. hand, sips from it, puts glass down, then with her chin resting on her R. hand she speaks.

NELLIE. Emile, you know, my mother thinks we have nothing in common. But she's wrong. We have something very important in common—very much in common.

EMILE [Ruffles her hair gently]. Yes, we're both in love.

EMILE raises glass to his lips and is about to drink when NELLIE interrupts and takes glass from him, puts glass down on table, clasps his hands.

NELLIE. Yes, but more than that. [Takes glass from EMILE.] Here, I've had enough! We're the same kind of people fundamentally—you and me. We appreciate things! We get enthusiastic about things. It's really quite exciting when two people are like that. We're not blase. You know what I mean?

EMILE. We're both knuckleheads, cockeyed optimists.
NELLIE [Singing].
I hear the human race
Is falling on its face . . . [Flops R. arm on table.]
EMILE [Singing].
And hasn’t very far to go [Points down with L. hand.]
NELLIE [Rising to knees].
But every whippoorwill
Is selling me a bill
And telling me it just ain’t so.
Both [Lean forward, heads together, harmonising “Sweet Adeline” fashion].
I could say life is just a bowl of jello,
And appear more intelligent and smart,
But I’m stuck (like a dope)
With a thing called hope,
And I can’t get it out of my heart.
[Drop on fancy ending.]
Not this heart. [Heads together and away business.]

Music stops.
They kiss, smile at each other. EMILE suddenly gets an idea and rises.

EMILE. Nellie, I have a surprise for you. You sit over there please.
[He leads her over to bench D.L.]

Something I have been preparing for two days.

EMILE looks around for a prop, sees her cloak over the back of the chair. NELLIE is mystified, but excited like a small child waiting for a surprise.

Now close your eyes.

NELLIE puts fingers over her eyes. EMILE takes three steps towards the cloak. NELLIE opens her fingers and peeks at him, he turns round and catches her at it.

No peeking.

EMILE puts cloak over his head and starts singing, imitating NELLIE.

Music No. 31
(Emile’s Encore of “I’m gonna wash that man right outa my hair”)

I’m going to wash that man right out of my hair
I’m going to wash that man right out of my hair.

Wash him out, dry him out,
Push him out, fly him out,
Cancel him, and let him go
Yea, Sister!

EMILE. Ana send him on his way
Don’t try to patch it up,
Tear it up, tear it up,

EMILE holds position a few seconds for the applause, then moving quickly V.S. puts the cloak back over the chair, runs to NELLIE as if to kiss her, he doesn’t quite make it, for as he moves to kiss NELLIE, the two children NGANA and JEROME in their night attire have entered 2 E.L. followed by HENRY and have moved D.S.L. They stand looking at NELLIE. NELLIE looks at the children for a moment then moving D.S. level with the little girl she takes NGANA’S hands and kneels. Looking at the children adoringly.
SCENE XIII  SOUTH PACIFIC

[Seeing children.]  Bon soir!

NELLIE  [Standing, looking at NGANA].  You're the cutest things I ever saw in my whole life! [Kneels.]  What are your names? You probably can't understand a word I'm saying, but on, my goodness, you're cute.

EMILE  [Moves L. to behind the children, pushes JEROME forward].  Nellie, I want you to meet Ngana and Jerome.  Ngana and Jerome, Nellie.

NGANA AND JEROME.  Nellie ...  [Stepping back U.S. level with end of bench].  Maintenant au lit ...

HENRY  [Takes children by the arms and leads them off L.].  Venez, petits.

NGANA AND JEROME  [As they exit].  Bon soir, Nellie.  Bon soir, Nellie.

Bon soir ...  [Continue till off.]

EMILE  stands watching them go off.  NELLIE moves up behind EMILE watching them go over EMILE'S shoulder.

NELLIE.  Bon soir!  Bon soir!  Oh aren't they adorable!  Those big black eyes staring at you out of those sweet little faces!  Are they Henry's?

EMILE  [Turning to her].  They're mine.

NELLIE.  Oh, of course they look exactly like you don't they?  [She steps back a few paces.]  Where do you hide their mother?

EMILE.  She's dead, Nellie.

NELLIE.  She's—[The truth dawns on her.]  Emile, they are yours!

EMILE.  Yes, Nellie.  I am their father.

NELLIE.  And—their mother ... she was a ... was a ...

EMILE.  Polynesian.

A stab of pain.  NELLIE turns away.

NELLIE.  Oh, of course they look exactly like you don't they?  [She steps back a few paces.]  Where do you hide their mother?

EMILE.  She's dead, Nellie.

NELLIE.  Of course, Emile.  But I have not been selfish.  No woman has ever hated me or tried to hurt me.

EMILE.  No woman could ever want to hurt you.

NELLIE.  [Turning to him].  I want you to know I have no apologies.  I came here as a young man.  I lived as I could.

EMILE.  But I have not been selfish.  No woman has ever hated me or tried to hurt me.

NELLIE  [Turns to him].  No woman could ever want to hurt you, Emile.  [Suddenly.]  Oh, what time is it?  [Looks at wrist watch.]  I promised to get that jeep back.  [She crosses U.R. puts on cloak.]  Oh, this is awful.  Look at the time—

EMILE  [Moving towards her].  Nellie, wait please.  I'll drive you home.

NELLIE  [Moving quickly D.R.].  You will do no such thing.  Anyway, I couldn't leave the jeep here.  I've got to get it back by—

EMILE  [As he turns NELLIE to him].  Don't go now Nellie.  Don't go yet, please.

NELLIE  [Shocked, looking at him].  I'll never be able to face the girls at the hospital.

EMILE  [As he turns NELLIE to him].  Don't go now Nellie.  Don't go yet, please.

As NELLIE has crossed D.R.  EMILE has followed her down, as she moves back to L.  as if to cross U.S. to exit.  EMILE catches her by the shoulders and swings her round to face him.  They are both then D.R.  EMILE to R.  and NELLIE to his L.

EMILE  [Singing].

Goodbye.  [Steps back, turns and off.]  Don't go out today.

NELLIE.  And I love you.  Let me go.  [Breaks away from EMILE and steps back a few paces.]


Goodbye.  [Steps back, turns and off.]  I love you.

EMILE  [Pulling her to him].


[Music No. 32]

Music No. 32

(Finale.  Act I)

And she was beautiful, Nellie, and charming too.

NELLIE.  But you and she ...

EMILE  [Close behind her].  I want you to know I have no apologies.  I came here as a young man.  I lived as I could.

NELLIE.  Of course, Emile.  But I have not been selfish.  No woman has ever hated me or tried to hurt me.

EMILE  [Turns to him].  No woman could ever want to hurt you, Emile.  [Suddenly.]  Oh, what time is it?  [Looks at wrist watch.]  I promised to get that jeep back.  [She crosses U.R. puts on cloak.]  Oh, this is awful.  Look at the time—

EMILE  [Moving towards her].  Nellie, wait please.  I'll drive you home.

NELLIE  [Moving quickly D.R.].  You will do no such thing.  Anyway, I couldn't leave the jeep here.  I've got to get it back by—

NELLIE.  Oh dear.  There are those awful rehearsals for Thanksgiving Day—I'm teaching them a dance and they want to rehearse night and day!!  [Turns to EMILE.]  Oh, thank you for tonight Emile.  It was the nicest party and you're a perfect host.

You can't imagine the way they look at you when you come in late.  I'll call you, Emile.  I'll come by tomorrow.  Oh no!  [Faces front.]  Oh dear.  They are both then D.R.  EMILE to R.  and NELLIE to his L.

EMILE hurt, steps back a few paces.
Goodbye. [Steps back.] Please stay here, Emile. [Puts hand up as if to fend
him off.] Don't go out to the jeep, please.

On last line NELLIE starts to move offstage to L. EMILE
gnbsblogs her outstretched arm and pulls her back to him,
keeping a firm grip on his wrists.
Music: "Some Enchanted Evening"

EMILE [Pulling her to him]. Nellie, I love you. Do you hear me Nellie?
I love you!

They struggle.

NELLIE. And I love you too. Honestly I do—Please let me go! Please
let me go. [Breaks away and runs off U.S. to L.]

EMILE stands staring after her for a moment, then slowly
crosses U.S. level with fountain. He sees the coffee cup
left on the fountain ledge, he crosses to it, picks up the
cup and looks at it.

EMILE [Singing].
Once you have found her
Never let her go.
[He puts cup down, crosses D.S. to C.]
Once you have found her
Never let her go.

At end of "Never let Her go" there is a music reprise
"Some Enchanted Evening".

On "evening" start house
Tabs.
House Lights
SOUTH PACIFIC
ACT II

To open: House Tabs down. No. 1 Tabs closed. Blackout Cloth down. Stage Curtain down.
Ring 1st Bar Bell after 9 minutes of interval.
Ring 2nd Bar Bell after 10 minutes of interval.
Ring 3rd Bar Bell after 11½ minutes of interval—Send Musical Director in.

Start of Entr’acte

Start of Show Music (Opening Act II (G.I. Show Music))

On Glissando

Verbal Cue to Switchboard
House Lights to half.
Floats out.
Tab specials to full.
Fly House Tabs.
House Lights and Tab specials to B.O.
Fly Blackout Cloth.

SCENE 1

Scene: The stage during the Thanksgiving Follies. After three fanfares the “stage” curtain rises. The orchestra plays four choruses of “Bloody Mary” in Schottische tempo. A dance is performed by Nellie and some of the G.I.’s and Nurses.

Dancers: Nellie, Connie, Janet, Cora, Quale, Stewpot, Professor, O’Brien.

Specialities: “Handstand” Waters
“Scissors” Janet
“Pinwheel” Stewpot
“Hitch Kick” Connie
“Barrel Roll” Cora
“Strong Men” Waters and 1st Muscle Man

The G.I. Audience enter from L. and R. in front of No. 1 Tabs as the show music commences. 8 Men from L.:—Abner, Stieves, McCaffrey, Wise, Quale, Johnson. 6 Men from R.:—Jerome, Larsen, Adams, Marcell, West, Hassinger. 7 of these G.I. Audience men carry torches, used later. Jerome carries a programme sheet. Larsen takes on a small ammunition box and sets it down L. Jerome uses this as a seat. The men kick up a lot of noise, shouting and jeering before the stage curtain rises. As the curtain rises the G.I. audience men settle down to watch the show. Ad lib calls at dancers through the show, etc.

O.P. Mike on.
At the end of the dance they all exit R. locomotive fashion. There is applause from members of the G.I. audience Nellie re-enters from R. carrying a mike and a programme sheet. She sets the mike down C. and commences to read from the programme sheet.

Nellie (C.). It has been a trouble with the mine of blurriness so I will read the handstand was by M. The Russian Kazak Eller Jaeger.
Jerome (G.I. Aud.). Uh-huh! those are the names of Ensign Connie Wale
The Pinwheel . . . you pot . . . I mean George...

Stewpot. Second

Johnson (G.I. Aud.). The men were by Ensign Nellie.
Now the next is a mou...

An exhibition of weight and Sergeant Kennedy...

Larsen (G.I. Aud.). Hey light the lights?
Larsen. Hey light the lights?
Jerome. It’s the...
Johnson. Switch
Larsen. Mike. . .
SOUTH PACIFIC

ACT II

NELLIE [C.]. It has been called to our attention that owing to some trouble with the mimeograph, the last part of the programme is kind of blurry so I will read off who did the last number. [Reading.] The handstand was by Marine Sergeant Johnson.

Applause.

The Russian Kazutzka was done by Lieutenant J. G. Bessie May Sue Eller Jaeger.

JEROME [G.I. audience r. looking at programme sheet]. Is that the one from Texas?

NELLIE. Uh-huh! The solo featuring the hitch kick and scissors . . . those are the names of the steps . . . was by Ensign Cora McRae and Ensign Connie Walewaka.

Applause.

The Pinwheel . . . you know . . . [She demonstrates.] . . . was by Stewpot . . . I mean George Watts, Carpenter’s Mate, Third Class.

A sudden kissing from the wings, Stewpot runs on from r., skids to a stop beside Nellie, two fingers raised.

STEW POT. Second Class.

Warn Switchboard Cue 23.
Warn Mike.

STEW POT exits r. amid shouts and cat calls from the men.

JOHNSON [G.I. Audience r.]. Aw! Get lost!

NELLIE. The multiple revolutions and incidentally the dance steps were by Ensign Nellie Forbush. [She bows.]

Applause.

Now the next is a most unusual treat.

WATERS and 1ST MUSCLE MAN enter from r. carrying with them a motor engine crank shaft. They place this on floor r.c. and start to go into the act as the lights blackout.

An exhibition of weight lifting by Marine Sergeant Thomas Hassinger and Sergeant Kenneth Johnson . . . Marine Corporal . . .

Cue 32. Switchboard and Limes. “Sgt. Kenneth Johnson”

Stage lights blackout. The scenery is flown away in the blackout and the stage is set ready for next scene. As the lights blackout, the G.I. Audience men with torches flash these torches around the audience v.o.i. covering the change of scene. During the blackout, Stewpot takes up position on rostrum at back of set. Billis takes up position u.c. The following dialogue is heard during the blackout. As soon as lights go out, Stewpot helps Nellie carry the mike off to r. This is still alive.

Warn Switchboard Cues 33 and 34.
Warn Limes.

LARSEN [G.I. audience l. as MUSCLE MEN enter]. Hey Fungus head.

JOHNSON [G.I. audience r.]. Hey Tarzan.

NELLIE [When lights go out]. Billis . . . what the heck happened to the lights?

LARSEN. Hey lights . . . the lights are out Billis!

JEROME. It’s the generator run out of gas.

JOHNSON. Switch over to the other one.

LARSEN. Mike . . . turn on the truck lights.
Scene I

SOUTH PACIFIC

Men switch off torches. Two men Larsen and Jerome take up positions behind the dressing hut, ready to roll on the small cable drum from L.

Nellie [Offstage R. with mike]. Keep your seats everybody. There's nothing wrong except the lights went out.

Mike off.

Johnson. Look where you're going.

Stewpot [In position on rostrum at back of set]. How the hell can I look when I can't see?

Cue 33. Switchboard.

By this time we are in the next scene. The lighting behind the ground row is now up and we can see Billis and Stewpot silhouetted in the semi darkness.

Jerome [As they enter]

Billis [U.C.]. They got her.

Stewpot. The weight.

Billis. Good...[I can't understand how put gas in a generator and they're on the committee.]

Larsen [Stopping to him]. Didn't you tell us it was Billis [Crossing D.L.], and producer. I can't find him.

Larsen. Sure you can.

Billis [Crossing up to Stewpot]. I can't tell you. [Crosses D.L.]

Stewpot. I can't tell.

Billis [Crossing D.L.]. Good. You ought to be together.

Stewpot. You was right.

Billis [Crossing up to Stewpot]. [Crosses up to him]. She can't talk to nobody in to her?

Billis. Are you Mr. Emile?

Emile [As he enters]. I'll you tell me where I can Billis. [Crossing R. to]

Emile. Yes.

Billis. Look Mr. Emile. We got her to upset her again.

Emile. She has been...
ACT II—SCENE 2

At Rise: Backstage.

Two men JEROME and LARSEN are seen entering from behind the dressing hut, wheeling before them a small cable drum. BILLIS is U.C. STEWPOT up on rostrum.

JEROME [As they enter]. We'll have the other generator on in a minute.

Cue 34. Switchboard. "Generator".

Cue 34 Established, verbal cue to switchboard to follow on with main scene lighting.

BILLIS [U.C.]. They got the truck lights on, that's something.

Applause off R.

STEWPOT. The weight-lifting act got started.

BILLIS. Good ... [He notices the two men with the cable drum.] What I can't understand is how some guys ain't got the artistic imagination to put gas in a generator so as show can be a success ... especially when they're on the committee.

LARSEN [Stopping to R. of BILLIS]. You're on the committee too. Why didn't you tell us it wasn't gassed up?

BILLIS [Crossing D.L.]. I'm acting in the show and I'm stage manager and producer. I can't figure out everything can I?

LARSEN. Sure you can. Just put your two heads together.

JEROME and LARSEN exit 3 V.R.

BILLIS [Crossing up to c. calls after them]. Look, jerk, I got a production on my hands. [Crosses up to below STEWPOT.] How's the weight-lifting act going?

STEWPOT. I can't tell ... nobody's clapping.

BILLIS [Crossing D.L. to L.C.]. If nobody's clapping they ain't going good. You ought to be able to figure that out. Put your two heads together.

STEWPOT. You was the one with the two heads.

BILLIS starts to cross U.S. angrily to STEWPOT. EMILE enters from 3 R.R. stands R.C.

EMILE [As he enters. He carries bunch of flowers in R. hand]. Pardon, can you tell me where I can find Miss Forbush.

BILLIS [Crossing R. to EMILE]. She's on stage now. She's the M.C. She can't talk to nobody right now. Do you want me to take the flowers in to her?

EMILE [Takes a few steps D.R.]. No. I would prefer to give them to her myself.

BILLIS. Are you Mr. de Beque? [Glances to STEWPOT, crosses to L. of EMILE.]

EMILE. Yes.

BILLIS. Look Mr. de Becque. Do me a favour, will you? Don't try to see her tonight.

EMILE [Turns to BILLIS]. Why?

BILLIS. We got her in a great mood tonight and I don't want anything to upset her again.

EMILE. She has been upset?
SCENE II.

SOUTH PACIFIC

BILLIS. Upset! She’s asked for a transfer to another island. And day before yesterday she busted out crying right in the middle of rehearsal. Said she couldn’t go on with the show. And she wouldn’t either unless Captain Brackett talked to her and told her how important it was to the men on the base. So do us all a favour—don’t try to see her now.

EMILE. She’s asked for a transfer?

BILLIS. Don’t tell her I told you. Nobody’s supposed to know.

EMILE. [Turns. Crosses to right. A few steps]. I must see her tonight.

BILLIS. (Glances up at STEWPOT). Then stay out of sight till after the show. I’ll take the flowers in to her.

BILLIS [Dances right to left]. Then stay out of sight till after the show. I’ll take the flowers in to her.

CABLE. [As he enters]. Hey Billis—Billis! Billis!

EMILE. Lieutenant Cable!

Music No. 35

(Entrance of LIAT)

CABLE. [Crossing down level with EMILE]. Ssh. Lt. Cable is supposed to be in his little bed over at the hospital.

EMILE. You have not been well?

CABLE. I’m okay now. Fever gone. They can’t hold me to that damned place any longer. [Crosses D.L.] I’m looking for a guy named Billis... [Crosses back to EMILE].... a great guy for getting boats. And I need a boat right now. [Crosses D. to L.C.] I’ve got to get to my island.

EMILE. What?

CABLE. I went over there every day till this damned malaria stopped me. Have you sailed over early in the morning? With warm rain playing across your face? [CABLE turns to EMILE.]

LIAT enters from 2 E.R. Crosses to R.C.

Beginning to see her again like last night [Takes a few steps to R.]

LIAT. [Calling offstage to MARY.]. Ma mere! C’est lui! Joe!

Music stops.

LIAT. [Calling offstage to MARY.]. Ma mere! C’est lui! Joe!

CABLE. [Holding LIAT tight]. I thought I was dreaming.

LIAT. [Holds him tighter]. Non.

CABLE. What are you doing over here?


LIAT looks up anxiously at CABLE. CABLE looks at MARY.

You know him.

EMILE. You know him.

Is white man TOO. And very rich.

CABLE. [To LIAT.]. Is that the old planter you told me about? The one who—drinks?

CABLE looks at EMILE. EMILE nods. CABLE cries out as if hurt.
SOUTH PACIFIC Act II

Oh, my God! [Crosses below LIAT to C. gently pushing LIAT U.S. and to L.] You can’t let her marry a man like that.

EMILE. Hokay! Then you marry her.

EMILE [Angrily crossing down to L. of MARY]. Tais-toi! Il est malade! . . . Tu comprends?

MARY. Lootellan, you like Li... Marry Liat. You have good life here. [She kneels between them.] Look, Lootellan, I am rich. I save six hundred dollars before war. Since war I make two thousand dolla’... war go on I make maybe more. Sell grass skirt, boars teeth, real human heads. Give all de money to you an’ Liat. You no have to work. I work for you. [She stands.]

MARY. Lootellan, you like Liat . . . Marry Liat. You have good life here. [She kneels between them.] Look, Lootellan, I am rich. I save six hundred dollars before war. Since war I make two thousand dolla’... war go on I make maybe more. Sell grass skirt, boars teeth, real human heads. Give all de money to you an’ Liat. You no have to work. I work for you. [She stands.]

MARY is temporarily silenced. EMILE turns to CABLE and his voice becomes gentle and sympathetic.

MARY. Lootellan, you like Liat . . . Marry Liat. You have good life here. [She kneels between them.] Look, Lootellan, I am rich. I save six hundred dollars before war. Since war I make two thousand dolla’... war go on I make maybe more. Sell grass skirt, boars teeth, real human heads. Give all de money to you an’ Liat. You no have to work. I work for you. [She stands.]

Music No. 38

“HAPPY TALK”

All day long, you and Liat be together, walk through woods, swim in sea, sing, dance, talk happy. [She stands, crosses to L. of CABLE whispers in his ear.] Nothink about Philadelphia. Is no good. [Crosses R. stands just behind LIAT.] Talk about beautiful things and make love all day long. [She pushes LIAT and CABLE closer together.] You like? You buy? [She laughs.]

During the song LIAT accompanies with hand business.

Cue 35. Switchboard. Start of song.

[She sings.] Happy talk, Keep talkin’ happy talk Talk about t’ings you’d like to do. You got to have a dream If you don’t have a dream How you gonna have a dream come true?

Talk about a moon Floatin’ in de sky Lookin’ like a lily on a lake! Talk about a bird Learnin’ how to fly Makin’ all de music he can make.

Ha-ppy talk, Keep talkin’ happy talk Talk about t’ings you’d like to do. You got to have a dream If you don’t have a dream How you gonna have a dream come true?
Scene II

SOUTH PACIFIC

Talk about a star
Lookin' like a toy
Peekin' through the branches of a tree.
Talk about a girl
Talk about a boy
Countin' all de ripples on de sea.

Happy Talk
Keep talkin' happy talk
Talk about t'ings you'd like to do
You got to have a dream
If you don't have a dream
How you gonna have a dream come true?

Talk about a boy
Sayin' to de girl
"Golly baby I'm a lucky cuss!"
Talk about a girl
Sayin' to de boy
"You an' me is lucky to be us"

"Us" LIAT and CABLE kiss.

Thirty-six bars of chorus played... Voice taut, during which LIAT rises, crossing U.S. to L.C. and does a dance, CABLE turning U.S. and to L. watching her. LIAT dances and finishes in the same position as she started. LIAT and CABLE clasp hands, MARY resumes the song more slowly.

Happy talk
Keep talkin' happy talk
Talk about t'ings you'd like to do
You got to have a dream
If you don't have a dream
How you gonna have a dream come true?

If you don't talk happy
An' you never have dream
Den you'll never have a dream come true.

Is good idea... you like? [She laughs.]

Music stops.

Applause.

Music No. 37
(Incidental)

Cue 36. Switchboard. When music starts.

CABLE [Rising... LIAT rises after him. Takes watch from pocket]. LIAT I want you to have this. It's a man's watch but it's a good one... [LIAT shows watch to MARY then turns back to CABLE.] belonged to my Grandfather. It's kind of a lucky piece too. My Dad carried it all through the last war. Beautiful isn't it?

MARY. When I see you first time. I know you good man for LIAT. And she good girl for you. You have special good babies.

Music crescendo.

CABLE stiffens, turns away to L. then after the crescendo has reached its climax he slowly turns back to MARY, forcing the words out he speaks:

CABLE. Mary, I can't marry... LIAT.
MARY [With great anger]. Was your last chance! Now she marry Jacques Barrere. [She grabs LIAT, pulls her U.S. of herself to R.] Come LIAT! [MARY turns R. to LIAT, tries to get watch from her, they struggle.] Give me watch. Stingy bastard!

MARY gets the watch, throws it to the ground smashing it. LIAT moves as if to run to CABLE. MARY, with arm outstretched, stops her, turns her round and pushes her offstage to exit 1 R. She follows LIAT off. PROFESSOR followed by STEWPOT enters from 2 R. They stop, looking offstage the way they have entered after LIAT. CABLE in the meantime has picked up the watch, holding it in his hand, he crosses to the bench L. very dazed and sits down.

PROFESSOR. Hey! Did you get a load of that little Tokinese babe?

STEWPOT. Yeah!

O.P. Mike on.

STEWPOT and PROFESSOR continue their cross and exit U.S. of the hut L.

NELLIE [Voice on mike]. Now boys before we come to the last act of our show, it is my great pleasure to bring you our skipper, Captain George Brackett.

Applause off R. Mike off after applause.

CABLE [Sitting on bench singing].

Younger than springtime were you
Softer than starlight were you
Angel and lover, heaven and earth
Were you to me.

End of "Younger than Springtime Were you to me"

O.P. Mike alive.

"---------to ME" to ME"

Cue 37 and Limes.

Music stops.

NOTE: Change of scene takes place during blackout Voice of CAPT. BRACKETT is heard speaking through mike covering change of scene.
ACT II—SCENE 3

Scene: The same stage during the Thanksgiving Follies. The same G.I. audience are in position. The voice of Brackett is heard over the microphone as the scene opens and during the blackout which covers the change of scene. He walks on from R. crossing to C. during this blackout.

Cue 38 and Limes. When the "stage" proscenium flat is in warn Stage Curtain.

Brackett [Voice on mike]. Up to now our side has been having the hell beat out of it in two hemispheres and we're not going to get to go home until that situation is reversed. It may take a long time before we can get any big operation under way, so it's things like this, like this show tonight that keep us going. [Sternly.] Now I understand that I am not generally considered a sentimental type . . . Ad lib laughter from G.I. Audience.

Larsen [Ad lib. G.I. audience L.]. Oh boy! You can say that again.

Brackett. . . . once or twice I understand I have been referred to as "Old Iron Belly" . . .

Laughter and ad libs from G.I. audience.

Adams [Ad lib. G.I. audience L.]. Once or twice.

Larsen [G.I. audience L.]. Is he kidding.

Brackett. . . . I resent that very much because I had already chosen that as my private name for our Executive Officer, Commander Harbison.

Stage Curtain up.

Two of the girls—Connie and Cora—pull the reluctant Harbison on from R. Big laugh and applause from the men.

"Take a bow, Commander."

Jerome [Spoken as girls enter. G.I. audience L.]. I wish I was a commander!

Brackett. . . . I want you to know that both "Old Iron Bellies" sat here tonight and had a hell of a good time. And we want to thank that hard working committee of Nurses and Seabees who made the costumes out of rope, mosquito nets, newspapers, and comic books . . .

Brackett picks up the edge of the skirt of the girl nearest to him on his R.

Jerome [G.I. audience L.]. Captain! Ah-ah-ah-ah!

Brackett quickly drops the skirt, glares out to front, turns and smiles slyly at Jerome, pulls himself together then continues.

Brackett. . . . and thought up these jokes and these grand songs. And I just want to say on this Thanksgiving day, to all of them from all of us, thank you.

Deadly dull applause from the G.I. audience. Three men clap alternately in slow time. Girl on R. of Brackett whispers in his ear.

And now I'm going to ask Commander Harbison to announce the next act which is the finale of our Thanksgiving entertainment.
SCENE III

SOUTH PACIFIC

HARRISON. The next and last will be a song sung by Bosun Butch
Forbush. [He looks puzzled. The boys ad lib 'That's Nellie', etc.
... and that siren of the Coral seas... gorgeous, voluptuous and
petite Mademoiselle Lutheria... Billis. [Ending in a high surprised
voice.]

Music No. 38

"HONEY BUN"

BRACKETT. Come on, Bill.

My doll is as dainty as a sparrow,
Her figure is something to applaud.
Where she's narrow, she's narrow as an arrow
And she's broad, where a broad, should be broad!

A hundred and one
Pounds of fun
That's my little Honey-Bun!
Get a load of Honey-Bun tonight. [Hi-ya gesture.]

I'm speakin' of my
Sweetie pie,
Only sixty inches high
Ev'ry inch is packed with dynamite! [Plays to G.I. R.]

Her hair is blonde and curly,
Her curls are hurly burly.
Her lips are pips!
I call her hips!
"Twirly-and Whirly" [Hip shake business. R. hip then
L. hip.]

She's my baby,
I'm her pap!
I'm her booby,
She's my trap! [Grab business with JEROME.]

I am caught and I don't wanta run
'Cause I'm havin' so much fun with Honey-Bun!

Two Bar Vamp.

[A hundred and one
Pounds of fun
That's my little Honey-Bun
Get a load of honey-bun tonight.
I'm speakin' of my sweetie pie. [Telescope business.
Nellie backs to R.]
SOUTH PACIFIC

Act II

Scene III

BILLIS enters from L. in "stage" proscenium dressed as Honey-Bun, he bounces awkwardly down to C.

Only sixty inches high—
Ev'ry lurch is packed with dynamite!

ADAMS [Ad lib.]. Is there a witch doctor in the house.

BILLIS and NELLIE D.C.

BILLIS moves as if to go after ADAMS. NELLIE pulls him back.

NELLIE.

Her hair is blonde and curly, WISE. [R.]. It's Shirley
Her curls are hurly burly, Temple.
Her lips are pips! McCAFFREY [R.]. Who does your
I call her hips! hair—the laundry?
"Twirly"—and "Whirly" BILLIS does same hip shake

business, R. hip, then L.]

BILLIS crosses behind BILLIS to L.C. during hip business.
BILLIS reveals letter "T" on R. hip of drawers, then
letter "W" on L. hip of drawers, makes a R. circle turn
finishing C. facing R. NELLIE follows behind him fin-
ishing to his R. to the music of:

I am caught and I don't wanta run— JEROME [L.]. How
"Cause I'm havin' so much fun with Honey-Bun
(Honey-bun, sonny)

They skip D.R. then back to U.C.

They sway forward and back.

They sway forward and back.

They walk off and exit U.L.—NELLIE waving her cap
as she exits.

Music Stops.

BILLIS [Solo].
SCENE III

ARTY ADAMS. NELLIE PULLS

GIRLS.

A hundred and one
Pounds of fun
That's my little Honey-Bun
Get a load of honey-bun tonight.
I'm speakin' of my Sweetie Pie
Only sixty inches high. [BILLIS solo.]
Ev'ry inch is packed with dynamite. [ALL.]

BILLIS has his backside pinched by one of the men in the G.I. audience R. (JOHNSON) as he walks U.S. behind the line of girls. The men, as soon as BILLIS lets out a yell, all face front innocently. BILLIS crosses down to U.S. of them and does getting tough business, the men won't play, he does business with his coconut bra, then crosses U.S. and again tags on to the line of girls, who in the meantime have been singing the following.

Her hair is blonde and curly, [Girls point to hair.]
Her lips are pips
I call her hips
"Twirly"—and "Whirly"
then L. hip. [Same hip business—R. hip]

The girls then strike corny poses—each one different to the other—as BILLIS goes into his dance "de Venture", crossing R. then to C. then back to U.R. (21 Bars) as BILLIS gets back to U.R. he looks U.S. sees the "Stars and Stripes" painted on the backcloth (Music of "Anchors Away"). He salutes and the girls salute, BILLIS still continues to do his dance, which consists of rolling his stomach. At the end of this musical phase of 21 bars, the boys enter—the four men in comic strip costume—STEWPO T, PROFESSOR. O'BRIEN, followed by the TWO MUSCLE MEN. BILLIS crosses L. at the end of the musical phase so that when the men enter and cross to L. in front of the girls, he is on the extreme L. of the men's line. They all sing together, men have their own hand and foot movements.

MEN [Singing with the girls as they enter and cross L.].
She's my baby
I'm her Pap
I'm her booby
She's my trap

As this continues on word "trap" all are facing front, stop movement clapping hands together on word, then stand with L. arm extended to front.

Warn Switchboard Cues 39 and 40.
Warn Limes.
Warn "stage" curtain.

BILLIS [Solo]. I am caught and I don't wanna run

As all continue the song, man from G.I. audience L., creeps up to L. of BILLIS, lifts the big leaf which is on the front of BILLIS's costume and reveals to the audience
that the word "SPAM" is painted on the back of it. 
BILLIS brushes him off and the man resumes his place L. As soon as this man (JEROME) is back into position, a second man (ADAMS) from G.I. audience L. creeps up to L. of BILLIS, lifts the half coconut which forms the L. side of BILLIS'S bra, and a packet of cigarettes falls out into his hand, he holds the package up, letting the cigarettes fall amongst the G.I. audience men L., crosses D.S. yelling "cigarettes-cigarettes, cigarettes". BILLIS crosses down to L. of him, snatches the package away then resumes his place at L. of the line. G.I. audience man resumes his place. BILLIS, as soon as he retrieves the package replaces it under the coconut shell before resuming his position. While all this has been going on—rest of entertainers have been singing the following

ALL [Girls crossing down between line of men. All arm gestures.].

And that's the finish.

And it's time to go for now the show is done.

Men cross down level with line of girls.

We hope you liked us,
And we hope that when you leave your seats and run
Down to the Mess Hall

All on W. of live back U.S. to make way for entry of NELLIE at the end of the next line.

You'll enjoy your dinner each and ev'ry one.

NELLIE [Solo]. Save me some turkey!

Honey-bun line backs up U.S. within the "stage" proscenium as BILLIS links up with NELLIE doing little dance, they then cross U.S. in front of the others as they sing.

And put some chestnut dressing on our honey-bun.

When "Stage" Curtain falls.

Cue 39 Switchboard and Limes.

Music Stops.

When the "stage" curtain falls and the stage blacks out, the same seven G.I. audience men with torches, flash the torches around the theatre auditorium to act as a blender, while the change of scene takes place in the blackout. During the blackout and applause which follows "Honey-bun" the G.I. audience men call to each other and generally ad lib till the applause starts to fade—"See you down at the Mess Hall"—"What about some chow," etc., they then drift off each side until only two of them are left on stage D.L. (JEROME and LARSEN) they turn their torches on each other's faces . . . JEROME is convulsed with laughter

LARSEN. How did you like the show?

JEROME. Aw! It stunk!

NELLIE [Crossing]. What's the finish?

CABLE. What's the finish?


Are you all right, Mccaffrey?

Mccaffrey. Off.

NELLIE [Crossing between line of men]. In my whole life . . .
ACT II

SCENE: Same as Act 2—Scene 2.

CABLE is discovered on, sitting on bench D.L. As soon as lights come up on stage, voices are heard ad libbing offstage R. Then a line of the eight "Honey-bun" girls enter crossing down from rostrum U.R. BILLIS is in amongst this line and is the 6th person on. He follows the girls into their dressing tent D.L. and is promptly thrown out, after a scream from the girls, minus his wig. Thus he catches when it is thrown out at him a few seconds later by one of the girls in the tent. With the wig in his hand, he crosses to R. of hut, makes a mock bow and speaks.

At this moment, one of the girls (DINAH) enters on rostrum U.R. followed by NELLIE, she ad lib as she enters.

BILLIS. I beg your pardon.

DINAH [Entering and crossing down steps]. I've never had so much fun in my whole life . . . Hiya Billis.

She exits into tent D.L. NELLIE crosses D.S. to R.C. She is carrying the bouquet of flowers presented to her by BILLIS. BILLIS crosses to her as she speaks.

NELLIE [Crossing D.R.]. Oh, Luther, you really are a honey-bun. These beautiful flowers. I needed someone to think of me tonight. I appreciate it, Luther—[Turns away to R.] you don't know how much.

BILLIS [Very sincere]. Miss Forbush, I would like to have you know that I consider you the most wonderful woman in the entire world—even including the fact that you're an officer. And I can't go on being such a heel as to let you think that I thought of giving you those flowers.

NELLIE [Turns to him]. But you did give them to me and I—

BILLIS [Taking visiting card from under his belt]. Here's the card that came with them.

Are you all right, Miss Forbush?

NELLIE [Nods]. Uh-huh! BILLIS. I'll be waiting around the area here in case you need me. Just—Just sing out.

BILLIS exits L. U.S. of the dressing tent. At BILLIS walks off, 4 Officers (JEROME, MCCAFFREY, HASSINGER, and WEST) enter, one of the officers calls to the girls. 4 Girls (JANET, PAMELA, BESSIE and SUE) enter from the tent, link up with the men and they all exit merrily E.R.

MCCAFFREY [Offstage L.]. You all ready girls?

Officers and girls exchange greetings, noisily ad libbing and exit R.

CABLE. What's the matter, Nellie the nurse? Having diplomatic difficulties with France.

NELLIE. Joe Cable! Who let you out of the hospital?

CABLE. Me. I'm okay.
SOUTH PACIFIC

ACT II

SCENE IV

NELLIE. Joe, you’re trying to get over to Ball Ha’I. That little girl you told me about!

CABLE. Liat. I’ve just seen her for the last time. I guess.

NELLIE. Oh! Joe.

CABLE. Nellie I love her, and yet I just heard myself saying I couldn’t marry her. [Rises, crosses D.L. a few steps.] What’s the matter with me Nellie? What kind of a guy am I anyway?

NELLIE [Crossing down to R. of him]. You’re all right. You’re just far away from home. We’re both so far away from home.

She looks at Emile’s card. EMILE enters from 3 R.R. crosses down to R.C. speaking as he enters.

EMILE. Nellie! I must see you.

NELLIE [Turning]. Emile! I——

EMILE. Will you excuse us Lieutenant Cable?

CABLE turns as if to leave, as he does so his arm brushes NELLIE’S, she grabs his arm stopping him, then turns back to EMILE.

NELLIE. No, wait a minute, Joe. Stay please. [To EMILE.] I’ve been meaning to call you but——

EMILE. You have asked for a transfer, why? [Crosses L. to C.] What does it mean?

NELLIE. I’ll explain it to you tomorrow.


NELLIE. It means that I can’t marry you. Do you understand, I can’t marry you.

EMILE. Because of my children?

CABLE turns R. looks into scene.

NELLIE [Crossing to C. Stands with back to EMILE]. It’s not because of your children—they’re sweet.

EMILE [Dropping down level with her]. It is their Polynesian mother then—their mother and I.

NELLIE. Yes. I can’t help it. It isn’t as if I could give you a good reason. There is no reason. This is emotional. It’s something that is born in me.

EMILE. It is not. I do not believe this is born in you.

NELLIE [Turning to EMILE]. Then why do I feel the way I do. All I know is I can’t help it. I can’t help it!

NELLIE crosses D.L. in front of EMILE to CABLE, puts her hand on his arm, CABLE stares at her. EMILE eases to C.

CABLE. Yes sir, EMILE [CROSSING a few steps D.R.]. Nellie! DINAH [Entering from dressing tent door]. Dinah, are you ready?

DINAH [Entering from dressing tent D.S. of NELLIE]. Yes, Nellie.

NELLIE. I’ll go with you.

EMILE. This is a good place to be. NELLIE. I’ll go with you.

They exit quickly 3 R.R. hand in hand. EMILE turns L. and CROSSES U.S. level with the exit, watches NELLIE go off in the distance. CABLE crosses up to L. of EMILE.

EMILE [Looking off R.]. What makes her talk like that. Why do you have this feeling, you and she? I do not believe it is born in you. I do not believe it.

CABLE [Crossing L., to sit on bench]. It’s not born in you [Sits.]
**Scene IV**

**SOUTH PACIFIC**

**Music No. 39**

"CAREFULLY TAUGHT"

*It happens after you're born.*

*Emile standing U.R. watching him.*

You've got to be taught to hate and fear,
You've got to be taught from year to year,
It's got to be drummed in your dear little ear—
You've got to be carefully taught!

You've got to be taught to be afraid
Of people who's eyes are oddly made, [Looks up.]
And people who's skin is a different shade—
Of [R. hand rubs skin of chest.]
You've got to be carefully taught. [Looks at Emile.]

You've got to be taught before it's too late,
Before you are six or seven or eight,
[gesture, indicating heights.]
To HATE all the people your relatives hate—
[Gesture turning to front.]
You've got to be carefully taught!

You've got to be carefully taught!

**Music No. 40**

*(Continuation)*

*Emile turns away R. Cable crosses to Emile.*

Cable. Yes sir, if I get out of this thing alive, I'm not going back there. I'm coming here. All I care about is right here.

*Emile [Crossing R. to C.]. When all you care about is here . . . this is a good place to be. When all you care about has been taken from you, there is no place. I came so close to it . . . so close.*

**Music No. 41**

"THIS NEARLY WAS MINE"

[Sings.]

One dream in my heart,
One love to be living for,
This nearly was mine.
SOUTH PACIFIC

Act II

One girl for my dream
One partner in Paradise
This promise of Paradise
This nearly was mine.

Close to my heart she came
Only to fly away
Only to fly as day files from moonlight.

Now, now I'm alone,
Still dreaming of Paradise.
Still saying that Paradise
Once nearly was mine.

[Crossing to l.c.]
So clear and deep are my fancies
Of things I wish were true,
I'll keep remembering evenings
I wish I'd spent with you.
I'll keep remembering kisses
From lips I'll never own
And all the lovely adventures
That we have ever known.

Warn Switchboard Cue 42.

[Crossing to c.]
Now . . . now I'm alone
Still dreaming of Paradise
Still saying that Paradise
Once nearly was mine.

Music Stops. Applause.

EMILE turns and walks u.s. to r. of dressing hut.

Music No. 42

CABLE [After music]. de Becque would you reconsider going up there
with me to Marie Louise Island? I mean, now that you haven't so much
to lose? We could do a good job, I think—you and I. [Rises, crosses
u.c. to r. of EMILE.] You know, back home when I used to get
in a jam,
I used to go hunting. [Looks at EMILE.] That's what I think I'll do now.
Good hunting up there around Marie Louise. Jap carriers . . . cargo
boats . . . troop ships . . . big game. [Crosses to l., sits l. end of bench.
Looks at EMILE.] When I go up, what side of the Island should I land on?

EMILE [Turns, looks at CABLE]. The south side.

CABLE. Why?

EMILE [Turns and sits on bench r. of CABLE]. There is a cove there . . .
and rocks, I have sailed in behind these rocks many times.

CABLE. Could a submarine get in between those rocks without
being observed?

EMILE. Yes, if you know the channel.

CABLE. And after I land, what will I do?
Scene IV

Emile. You will get in touch with my friends, Basile and Inato—two black men—wonderful hunters. They will hide us in the hills.

Music Stops.

Cable. Us? Are you going with me?

Emile. Of course. You are too young to be out alone. Let’s go and tell Captain Brackett.

Cable [Rising, tucking shirt into belt]. Wait till old “Iron Belly” hears about this. He’ll jump out of his skin.

Emile [Rising]. I would like to see this kind of jump. Come on!

Music No. 43
(The Take-off)

Cable followed by Emile exits 3 R.R. Billis enters from L. behind dressing hut, he presumably has been listening. He stands watching Cable and Emile go off, then follows them.

As Billis starts to walk to R.
Cue Switchboard, Cue Limes,
Close No. 1 Tabs.

When Stage is almost blacked out.
Drop in Blackout Cloth.

When Blackout Cloth is half in.
Cue sound for aircraft “take-off” record.

When Blackout Cloth is in.
Cue 44. Switchboard
Working Light.
ACT II—SCENE 5

Warn Switchboard Cue 45.
Warn Limes.
Warn Static Record.
Warn Blackout Cloth.

When the No. 1 Tabs close, we hear the sound of aircraft taking off. The lights come up between the No. 1 Tabs and the Blackout Cloth. Three Naval aircraft mechanics (O’Brien, Wiser and Waters) are seen standing with their backs to the audience, they each carry a signal lamp. They watch tensely. As the plane is heard taking off, they raise the signal lamps in sequence and shout in an exultant, defiant manner. The sound of aircraft fades in the distance, the Blackout Cloth flutters away, the lights dim down, the No. 1 Tabs open into Scene 6 “The Radio Shack”.

Sequence of Signal lamps: 1st—Red lamp (Wiser), 2nd—Green lamp (Waters), 3rd—White lamp (O’Brien).

WISE, WATERS AND O’BRIEN [Shout].

There it is,
There it is,
There she goes—-[Etc.]
Come on.

Working light out when set.

NOTE: The aircraft take-off record is played right through till the end of the cut. This covers change of scene. When this is played through, change over to static record until into next scene.

When “Radio Shack” truck is ready to run D.S., and into position. Cue 45. Switchboard and Fly Blackout Cloth.

When Blackout Cloth is out.

Open No. 1 Tabs.
Close No. 2 Tabs to mark.
Cue Limes to come up on scene.

NOTE: Before making change be sure that No. 3 Tabs are closed behind the Radio Shack.

What was that?

MCAFfREY [Quietly].

BRACKETT. Sounds like code.

MCAFfREY. That’s code.

BRACKETT. Oh. Speak up, sir, as soon as possible.

MCAFfREY. No, I must stay right here.

MCAFfREY [Pursing lips].

BRACKETT [Crossing stage].

We ought to be getting time to land and as soon as possible.

MCAFfREY. Don’t you see?

HARBISON. Captain.

BRACKETT. Yeah?

HARBISON. I’m very busy.
ACT II—SCENE 6

Connect Shack Speaker

This is the communications office or radio room. The back wall is covered by a transmitting panel, two speakers and various lights and switches. X. there is a small receiving set complete with headphones and microphone, a field telephone. The Radio Operator (MCAFFREY) is seated at a chair in front of this receiving set with his headphones on, and operating the various dials. BRACKETT is seated U.C. on an upturned metal waste paper bin. On the top of the receiver are several beer cans. Set, by props, behind the upturned waste paper bins are two full bottles of Coca-Cola and one half-filled bottle. BRACKETT is listening avidly for any sound that may come from the loud-speaker. After a moment there is a crackle. (Static still coming through from previous scene.)

Music stops.

What was that?

McaFFREY (Quietly). That . . . was nothing sir.

McCaFFREY puts earphones back on again and turns to his dials. BRACKETT isn’t satisfied with this, he pokes McCAFFREY again. The man winces, then impatiently takes the earphones away from his ear.

BRACKETT. Sounded to me like someone trying to send a message . . . sounded like code.

McCaFFREY. That was not code, sir. That sound you just heard was the contraction of the tin roof. It’s the metal, cooling off’ . . . at night.

BRACKETT. Oh.

McCaFFREY. Sir, if you’d like to go back to your office, I’ll let you know as soon as . . .

BRACKETT. No, no. I don’t want to add to your problems. I’ll stay right here.

McaFFREY [Putting on headphones—returns to his dials]. Yes sir.

BRACKETT looks at his watch, rises and crosses D.S.R. He talks to McCAFFREY who cannot hear him, he paces back and forth.

BRACKETT [Crossing D.R.]. We ought to be getting a message now. We ought to be getting a message, that’s all. [Crosses L.] They’d have time to land and establish some sort of observation post by now. [Crosses R.] Don’t you think so? [He realizes that McaFFREY cannot hear him.]

Oh.

HARBISON enters from door. He is very stern, more upset than we have ever seen him. He stands at door.

HARBISON. Captain Brackett?

Brackett. Yeah, what is it? What is it? Don’t interrupt me now, Bill. I’m very busy.
HARBISON. It's about this Seabee out here, sir. Billis. Commander Perkins over at operations estimates that Billis's act this morning cost the Navy over six hundred thousand dollars!

BRACKETT. Six Hundred—[Crosses u.l. to HARBISON.] By God, I'm going to chew that guy—send him in here!

HARBISON [Making his exit]. Yes sir.

BRACKETT goes over and taps McCaffrey on the shoulder. McCaffrey removes his earphones.

BRACKETT. Let me know the moment you get any word. No matter what I'm doing you just break right in.

McCaffrey. Yes sir.

He replaces earphones and goes back to work. BRACKETT crosses d.r. and we hear the voice of HARBISON. The door opens and we see Billis's head, then his body as he slowly walks on and takes up position standing at attention d.l. He is naked to the waist, he wears an old pair of begrimed blue dungsares, the hoors took bracelet and a silver necklace. He is followed by Adams and HARBISON. HARBISON closes the door. Adams stands just to r. of it.

HARBISON [As he pushes Billis in]. Get in there! Captain Brackett, this is Lieutenant Buzz Adams who flew the mission.

ADAMS [Saluting]. Captain.

BRACKETT [Returning salute]. H'y a Adams.

BRACKETT stands quite still for a moment, then slowly raises his l. hand and points at Billis. BILLIS looks to his l., knowing that BRACKETT is pointing at him, thinks better of it and crosses r. standing to attention on BRACKETT'S l. HARBISON drops d.l.

BRACKETT. One man like you in an outfit is like a rotten apple in a barrel. Just what did you feel like—sitting down there in that little rubber boat—in the middle of Empress Augusta Bay—with the whole damn Navy Air Force trying to rescue you? And how the hell can you fall out of a Catalina anyway?

BILLIS [Shifty at attention, facing front]. Well sir, the Jap anti-aircraft, busted a hole in the side of the plane and I fell through ... the wind just sucked me out.

BRACKETT [Facing d.l.]. So I'm to understand that you deliberately hid in the baggage of a plane that you knew was taking off on a very dangerous mission. [Back in original position to r. of BILLIS.] You had nerve enough to do that all right. Then the moment an anti-aircraft gun hit the plane ... you fell out. The wind just sucked you out ... you and your little parachute. I don't think you fell out Billis, I think you jumped out. Which did you do.

BILLIS. Well sir ... er ... it was sort of half and half ... if you get the picture.

BRACKETT [Turns d.r. away from BILLIS]. This is one of the most humiliating things that ever happened to me. Adams, when did you discover he was on the plane?

ADAMS [Crosses d.r. to d.l.c.]. Well sir, we'd been out about an hour— it was still dark I know. Well we were flying across Marie Louise. The Jap anti-aircraft spotted us and made that hit. That's when Luther ... er ... this fellow here ... that's when he ... left the ship. I just circled once ... time enough to drop him a rubber boat. Some New Zealanders in P-forty's spotted him though and kept circling around him while I flew across the island and landed alongside the sub, let Joe and the Frenchman off. By the time I got back to the other side of the island our Navy planes were flying around in the air above this guy like a thick swarm of bees. [He turns to HARBISON who gives him no sympathy, swallows then continues the narrative. During the above the dialogue is accompanied by descriptive gestures.]
Act II

SOUTH PACIFIC

[Companied by descriptive hand gestures.] They kept the Jap guns occupied while I slipped down and scooped him off the rubber boat. You've heard this guy was a ninety million dollar cruiser they were out to protect. There must have been fifty-five or sixty planes.

BILLIS. Sixty-two.

BRACKETT. You're not far off Adams. Harbison tells me this thing cost the Navy about six hundred thousand dollars.

BILLIS. Six hundred thousand doll... BRACKETT. What the hell are you so happy about? BILLIS. I was just thinking about my uncle. [Closes to ADAMS.] Remember my uncle I was telling you about. He used to tell my old man I'd never be worth a dime.

ADAMS gets hot under the collar, backs away to U.L. BILLIS crosses below ADAMS and speaks to HARBISON.

Him and his lousy slot machines. Can you imagine a guy...

HARBISON glares at him, BILLIS's tale dries up, he looks at HARBISON for a moment, then crosses back R.C. stands at attention.

BRACKETT. Why the hell did you do this anyway Billis? What would make a man do a thing like this.

BILLIS. Well, sir, a fellow has to keep moving. You know... you get kind of held in. You're itching to take a trip to pick up a few souvenirs you got to kind of horn in... if you get the picture.

BRACKETT. How did you know about it?

BILLIS. I didn't know about it exactly. It's just when I heard Lt. Cable talking to that fellow de Becque, right away I know something's in the air. A project. That's what I like, Captain. [BILLIS stands easy, lights at BRACKETT.] Projects.

BRACKETT glares at him—'cause—BILLIS, not so sure of himself continues.

Don't you? HARBISON [Fuming]. Billis, you've broken every regulation in the book. And by God, Captain Brackett and I are going to throw it at you.

BILLIS moves as if to speak to HARBISON, thinks better of it, stands at attention.

ADAMS [Crossing D. to D.L.C.] Sir. May I barge in? My co-pilot watched this whole thing you know and he thinks that this fellow Billis down there in the rubber boat with all those planes over him caused a kind of... diversionary action. While all those Japs were busy shooting at the planes and at Billis. On the other side of the island, that sub was sliding into that little cove and depositing the Frenchman and Joe Cable in behind those rocks.

BRACKETT. What the hell do you want me to do. Pin a medal on this guy.

ADAMS drops back to U.L., clearing the doorway for BILLIS to make his exit later. BILLIS relaxes, scratches his head coyly.

BILLIS. I don't want no medals, Captain. [Crosses to L. then to R. playing between BRACKETT and HARBISON.] But I could use a little freedom. A little room to swing around in... if you know what I mean. If you get the picture. [Looks at BRACKETT who is not amused, snaps to attention.]

Warn Switchboard Cues: 46, 47, 48, 49, 50.
Warn Nos. 1 and 2 Tabas.
SOUTH PACIFIC

Act II

BRACKETT. Get out of here.

Get out of here.

Get the hell out of here.

BILLIS. Yes, sir!

BRACKETT [To HARBISON]. Well "Iron Belly" what would you have done?

HARBISON [Crossing to D.R.]. I'd have thrown him in the brig. And I will too, if I get the ghost of a chance.

Microphone and Static Record

At this point McCaffrey makes contact, he snaps his fingers.

EMILE'S VOICE [On speaker, through static]. —And so we are here.

This is our first chance to send news to you. We have made contact with former friends of mine. We have set up quarters in a mango tree — no room but a lovely view. First the weather; rain clouds over Bougainville, The Treasuries, Choiseul and New Georgia. We expect rain in this region from nine o'clock till two o'clock.

Pardon? Oh—my friend Joe corrects me. Oh—nine hundred to fourteen hundred.

HARBISON, BRACKETT and ADAMS exchange quiet laughter.

WARN SOUND.

And now, our military expert, Joe.

CABLE'S VOICE. All you Navy, Marine and Army pilots write this down.

ADAMS takes a note book from his hip pocket and makes notes.

Surface craft—nineteen troop barges headed down the bottleneck; speed about eleven knots. Ought to pass Banika at about twenty hundred tonight, escorted by heavy warships.

BRACKETT and HARBISON exchange looks.

There ought to be some way to knock off a few of these.

Check sound volume to half.

CABLE'S VOICE continues under the following dialogue between BRACKETT, HARBISON and ADAMS.

CABLE'S VOICE

As for aircraft, there is little indication of activity at the moment. But twenty-two bombers—Betty's—went by at 0600 headed southwest.

There was fighter escort, not heavy—

ADAMS [Making for the door].

Oh boy!

HARBISON. Where are you going?

ADAMS. Don't want to miss that take off. We'll be going out in waves tonight—waves. [He exits quickly.]
Scene VI

SOUTH PACIFIC

Music No. 44

(Communication Established)

They should reach—

BRACKETT [Sits down on waste paper bin, gives HARBISON a coca cola from behind it]. Sit down Bill.

HARBISON SITS D.R.

Here...

HARBISON. Thanks.

BRACKETT. You know what I like Bill? Projects—don’t you?

Projects—don’t you.

Cue 46 and Limes on word “you”.

When Stage is almost in B.O.

Close No. 1 Tabs, open No. 2 Tabs.

When Tabs close.

Sound volume up to first level.

When No. 2 Tabs are open.

Cue 47. Switchboard.

w turns as if to speak.

It turns back protesting, out of the door, crossing

It is now up by the door, suppressing a laugh.

Phone and Static Record

MCCAFFREY snaps his

As contact, he snaps his

BRACKETT gets nearer to the

HARRISON gets close to the

in the background.

ADAMS exchange quiet

in Sound.

in his hip pocket and makes

exchange looks:

Cue 45. Sound volume to half.

After the following dialogue.

BRACKETT and ADAMS.
ACT II—SCENE 7

Scene: Pilot's Briefing. This scene is set behind the No. 2 Tabs when the preceding scene is set. It consists of a Radio receiving set mounted on a stand and set L.C. A contour map, which is illuminated at cue, set R.C. Around the map stand grouped 4 Officers (JEROME, STEEVES, HASSINGER and JOHNSON) who are revealed when the spot hits them.

Around the radio L.C. are grouped 3 Officers (QUALE, O'BRIEN and WEST). These too are revealed when the spot hits them. Each of the officers in group L.C. carry a note book and pencil and make notes when they hear the voice of EMILE through the speaker.

Cue 47 is for the spot focused on group L.C.

QUALE. Listen carefully.

EMILE'S VOICE [Still on shack speaker]. Ceiling today unlimited. Thirty-three fighters—Zeros—have moved in from Bougainville. Their course is approximately 23 degrees. We believe heavy bombers will follow.

QUALE [L.C.]. Got that?

Cue 48. Switchboard and Cut sound on "Got that".

The spot L.C. blacks out as the spot R.C. and the contour map light up revealing group R.C.

STEEVES [R.C.]. Well gentlemen, here's the hot tip for today. Joe and the Frenchman have sighted twenty surface craft headed southeast from Vella Lavella. Christmas is just two weeks away, let's give those two characters a present—a beautiful view of no ships coming back.

JEROME [R.C.]. Okay. That's all right with me. Let's go.

Cue 49. Switchboard. "Let's Go".

Stage blacks out, Men R.C. take contour map off with them R. as they exit.

When Stage is in black out.

Close No. 2 Tabs to mark.

Open No. 1 Tabs.

When Tabs are set.

Cue 50. Switchboard.

Cue Lines to come up scene.

HARRISON. Sir, she hasn't seen him.

BRACKETT. Okay, the tough jobs.

NELLIE. Captain, I have a message about Emile de Be.

EMILE'S VOICE [Still on shack speaker]. She hasn't seen him, I know how people like to hear a good answer . . . . We asked the children—what do you think they seem to know when they said . . . they only knew duty in the ward—who knocked out that Frenchman they were talking about? Emile de Be, this, and the Frenchman they were talking about. They usually but they know him, and the Frenchman they were talking about. They usually but they know him, and the Frenchman they were talking about.

BRACKETT. Yes, . . . [Closes below R.C.]

NELLIE. His name is Emile de Be.

BRACKETT. Why?

NELLIE. Behind the door.

EMILE'S VOICE [Still on shack speaker]. Message today must be delivered last night. He did not know a finer. The Japanese are . . .

You may not hear
ACT II—SCENE 8

SCENE: The radio shack again sometime later.

BRACKETT is pacing up and down and when lights come up he is seen crossing to R. MCCAFFREY has removed his shirt and it is seen hanging over the back of the chair. He is busily twisting the dials. The door opens and HARBISON enters. He crosses D.L.

HARBISON. Sir, you just have to tell her something sometime. She hasn't seen him for two weeks. She might as well know it now.

BRACKETT. Okay. Send her in. Send her in. I always have to do the tough jobs.

Music stops.

HARBISON exits. A second later NELLIE enters followed by HARBISON. NELLIE crosses to C. HARBISON crosses to D.L.

NELLIE. Captain Brackett ... I know this isn't regular ... it's about Emile de Becque. I went to his house a week ago to ... you know how people have arguments and then days later you think of a good answer ... well I went to his house and he wasn't there. I even asked the children ... he has two little children ... and they didn't seem to know where he'd gone ... at least I think that's what they said ... they only speak French ... And then tonight while I was on duty in the ward—we have a lot of fighter pilots over there—the boys who knocked out that convoy yesterday—you know how fighter pilots talk—about Immelmans and wingovers and things. I never listen usually but they kept talking about a Frenchman—the Frenchman said this, and the Frenchman said that—and I was wondering if this Frenchman they were talking about could be my Frenchman.

Switchboard. Static Record. MCCAFFREY exits. Mike O.P. and Aircraft Record.

BRACKETT. Yes Miss Forbush, it is. I couldn't tell you before but ... (Crosses below HARBISON to D.L. turns to her.) As a matter of fact, if you wait here a few minutes you can hear his voice.

NELLIE. His voice? Where is he?

BRACKETT. With Lieutenant Cable behind the enemy lines.

NELLIE. Behind ... !

Mike O.P. and Static Record on, when MCCAFFREY snaps his fingers.

MCCAFFREY snaps his fingers, they all listen to EMILE'S VOICE.

EMILE'S VOICE [On speaker]. Hello. Hello my friends and allies. My message today must be brief and sad. Lt. Cable, my friend Joe, died last night. He died from wounds he received three days ago. I will never know a finer man. I wish he could have told you the good news. The Japanese are pulling out and there is great confusion. Our guess is that the Japs will try to evacuate troops from Cape Esperance tonight.

Start Aircraft Record at low volume.

You may not hear from us for several days. We must move again.

Start to build up volume on Aircraft Record.
SOUTH PACIFIC

Two planes are overhead. They are looking for us, I think. We believe that . . . What . . . What . . . Goodbye!

Cut sound dead.

There is a moment's silence. McCaffrey frantically operates the dials of the set and tries to establish contact again. Brackett crosses to R. stands below McCaffrey.

Brackett. Is that all?

Music No. 45

(Communication Discontinued)

Is that all? Can't you get them back?

McCaffrey. No sir. They're cut off.

Nellie. Poor Joe. Poor Little Joe Cable. [Crosses to Brackett D.R.

puts hand on his arm.] Captain Brackett . . . Do you think there's a chance I'll ever see Emile de Becque again? If you don't think so will you tell me?

Brackett. There's a chance . . . of course there's a chance.

Nellie [Turning to Harbison]. I didn't even know he was going.

Brackett. Of course not. How could he tell you he was going?
Now don't blame Emile de Becque. He's okay . . . he's a wonderful guy.

Nellie. Uh-huh!

Nellie exits quickly, Brackett crosses to Harbison C.

Brackett. He has got a chance hasn't he, Bill?

Harbison. Of course. There's always a chance!

Brackett. Come on! Let's get the hell out of here!

Brackett picks up his cap, they both exit.

"Let's get the hell out of here"

Cue 51. Switchboard and Limes.

When Radio Shack Truck is pulled u.s. clear.

Close No. 2 Tabs.

When No. 2 Tabs are closed.

Cue 52. Switchboard. Drop in Blackout Cloth.

Working Light, when Blackout Cloth is in.
ACT II—SCENE 9

Scene: The company street. As the tabs close on previous scene, we hear the sounds of gay laughter from off R. The refrain of "I'm in Love with a Wonderful Guy" is still being played, but now increases in tempo and gaiety as 4 Nurses and 4 Officers are seen walking in pairs across stage. They cross R. to L.

Nellie enters from 2 E.L. walks across in front of them in a daze and exits 2 E.R.

4 Officers: O'Brien, Hassinger, West and Quale.
4 Nurses: Connie, Betty, Bessie and Sue.

Nellie enters from L. on music refrain—"Corny as Kansas".

The people who speak lines speak them to musical cues

Coming to the dance Nellie?

Quale. What's the matter with her?

All.

She's in love,
She's in love,
She's in love,
She's in love with a won—-

Voices are cut short, they all look back the way Nellie has gone as they all exit L.

When Stage is set behind.

Working Light out.
Fly Blackout Cloth.

When Blackout Cloth is out.

Cue 53. Switchboard.

On Music Cue. (Nellie appears on ramp U.R. behind tabs.)
Open No. 2 Tabs.
ACT II—SCENE 10

NELLIE. Come back so I can tell you something. I know what counts now. You. All those other things—the woman you had before—her colour. What piffle! What a pinhead I was. Come back so I can tell you. Oh, my God, don’t die until I can tell! All that matters is you and I being together. That’s all! Just together—the way we wanted it to be the first night we met! Think only of that night. And live Emile. Live!

Music reprise of “Some Enchanted Evening” NELLIE, sings part of this song.

[Orch. only.] Some enchanted evening,
When you find your true love,
When you feel him call you
Across a crowded room—
Then fly to his side,
And make him your own,
Or all through your life you may dream all alone . . .

[Refrain “Who can explain it”.] Don’t die Emile.
MARY [Refrain “Who can tell you why”]. Miss Nurse!
NELLIE [Startled, almost screams as she turns]. Huh!
MARY. Please, please, Miss Nurse?

MARY down steps by now, LIAT standing behind and to the L. of her.

NELLIE [Crosses up level with MARY]. Who are you? What do you want?
MARY. Where is Lootellan Cable.
NELLIE. Who are you?
MARY. I am mother of Liat.

MARY backs towards LIAT, pushes her to NELLIE.

NELLIE. Who?
MARY. Liat. She won’t marry no one but Lt. Cable.

NELLIE sees LIAT, looks at her and suddenly realises who she is.
SCENE X

NELLIE, Oh. [Takes LIAT in her arms.] Oh, my darling!

As NELLIE clasps LIAT in her arms, the orchestra plays a strain of "Happy Talk".

"Happy Talk"— Cue 54. Switchboard.
--- "Keep Talkin' Happy Talk"

Close No. 2 Tabs.

No. 2 Tabs closed. Drop in B.O. Cloth.
P.S. Mike alive.
Working Light on.

beach. The No. 2 Tabs at. It is very dark, lit by
walking up ramp, down
extra segues from the end
arrangement of that same
+, with key changes and
its repetiton as NELLIE
of the steps on the music
Wonderful Guy". Then

phanted Evening" NELLIE,

Switchboard. Cue 54.
No. 2 Tabs.
Blackout Cloth.
Mike P.S.

of "Who can explain it"
to, MARY enters from U.L.
as NELLIE from steps, then

LIAT standing behind and to

pushes her to NELLIE.

her and suddenly realises
ACT II—SCENE 11

Music No. 46 (Drum beat continues throughout scene.)

(Operation Alligator)

As the lights fade on previous scene and the No. 2 Tabs close, all the company come onto stage dressed in battle attire or Nurses uniform. All enter L., with the exception of—West, Waters and McCaffrey who form the card-playing group R. Orchestra is playing “Now is the time”. Over the loudspeaker we hear the following:

VOICE ON SPEAKER [M.P. officer Steeves]. All right now, hear this. All units on the Company Street that are waiting for transportation, do not change your position. We'll get to you as soon as your ships are ready for you.

Mike off.

At “your ships” Billis, followed by Stewpot and McCaffrey enter from 2 R. and cross to R.C. All carry rifles, except Billis. Professor also carries a kit-bag.

STEWJ'JT. Hey Billis. Let's head back huh? Our gang's about a mile down the beach. Suppose they call our names?

PROFESSOR. Yeah! They may be ready for us to go aboard.

Billis crosses back to R. looking off stage at the beach. Stewpot and the Professor follow him. Professor drops the kit-bag and leaves it.

Billis [Crossing R.]. They won't be ready for hours yet... this is the Navy. [Looking offstage.] Look at that beach... swarmin' with eager beavers—10,000 guys... all jerks. [He crosses down to group playing cards D.R.] Hey marine?

MARINE [McCaffrey, standing up]. Yeah

BILLJS. Are you booked on one of those L.C.T's?

MCCAFFREY. I guess so, why?

BILLJS. They'll shake the belly off you, you know. [Takes pill box out of pocket.] Five bucks and you can have it.

MCCAFFREY. What is it?

BILLJS. Seasick remedy. You'll be needing it.

MCCAFFREY. Aw knock off! [Shows Billis two similar pill boxes.] That stuff's issued. We all got it. Who are you trying to fool?

MCCAFFREY and Billis glare at each other for a moment. McCaffrey goes back to his card game. Billis crosses to C. to L. of Stewpot.

BILLJS. These Marines are getting smarter every day.

M.P. OFFICER [Steeves]. All right, all right. Stay with your own unit.

[To Nurse L.] Ensign you too. For heaven's sake don't get spread out over here. We're trying to get this thing [Crossing R.C.] organised as quickly as possible so for God's sake, stay with your outfit. [To Billis.]

Say Seabee... you belong way down the beach. [Points off R.]

BILLJS [Saluting officer]. Excuse me sir. Could you tell me where we could find Captain Brackett?

SCENE XI

STEEVES. He's up any minute now.

BILLJS [Saluting officer].

STEEVES. All right.

BILLJS. Now re...

Hello, Miss McGregor?

JANET [Stopping to turn back some wounded]. Is Miss...

JANET. I don't know...

BILLJS. Oh, Miss you don't get airich bucks handy you mid... you can have it.

JANET. Takes pack no good... we gave...

BILLJS [Turning to M.C.] I beg your pardon, sir.

BRACKETT. Who...

BILLJS. Billis, sir.

BRACKETT. Oh, soon.

BILLJS [With gesture to Miss Forbush]. If anything is being...

We hereby volunteer like I done to get'em on three different s...

JAPs... Get the pl...

BRACKETT. It's

HARBISON. But you're...

BILLJS [Crossing R.]. They should have done...

HARBISON. The...

BILLJS. Did they...
Scene XI

STEEVES. He's up at the head of the company street. He'll be along any minute now.

BILLIS [Saluting officer and dismissing him]. Thank you sir, That's all.

STEEVES. All right, stay in line! How many times have I told you—

BILLIS. Now remember you guys are going to volunteer too.

Hello, Miss McGregor. You nurses going too?

JANET [Stopping to L. of BILLIS]. Only a few of us. We're going to fly back some wounded.

BILLIS. Is Miss Forbush going with you?

JANET. I don't know. She may stay here with the hospital.

BILLIS. Oh, Miss McGregor . . .

You don't get airsick do you? I was thinking maybe if you got three bucks handy you might be able to use this little package I got here.

JANET [Takes package in hand, then slaps it back at BILLIS]. Oh that stuff's no good . . . we gave that up last month.

She exits 2 E.R.

BILLIS [Turning to STEWPOT]. That's a female jerk!

BRACKETT followed by HARBISON enter 2 R.C. crossing to C. BILLIS stops them, saluting.

I beg your pardon, sir . . . could I speak to you a minute.

BRACKETT. Who's that?

BILLIS. Billis, sir . . . Luther Billis.

BRACKETT. Oh. What do you want Billis? We're moving out pretty soon.

BILLIS [With gestures]. Yes, sir, I know. I'd like to do something for Miss Forbush, sir. Stewpot and the Professor and me was wondering if anything is being done about rescuing the Frenchman off that island. We hereby volunteer for such a project . . . a triple diversionary activity, like I done to get 'em on there. You could drop us in three rubber boats on three different sides of the island . . . confuse the hell out of the Japs . . . Get the picture?

Music No. 47

BRACKETT. It's very fine of you Billis . . . [Crosses to R.C. followed by HARBISON.] but you're too late for diversionary activity. That started this morning before the sun came up. Operation Alligator got under way. Landings were made on fourteen Japanese-held islands.

BILLIS [Crossing R.]. I think that's very unfair, sir. The first thing they should have done was to try and rescue that Frenchman.

HARBISON. The Admiral agrees with you Billis. Marie Louise was the first Island they hit.

BILLIS. Did they get him? Is he alive?
SOUTH PACIFIC

BRACKETT. We don't know. Lt. Buzz Adams flew up there to find out. He hasn't come back. But if the Frenchman's dead it is unfair. It's too damned bad if a part of this huge operation couldn't have saved one of the two guys who made it at all possible.

HARBISON [Looking off into the distance R.]. Look at that beach... far as you can see... men waiting to board ships. The whole picture of the South Pacific has changed. [Turns, looks at BRACKETT.] We're going the other way.

STEEVES enters 2 E.R. salutes BRACKETT. BRACKETT returns salute.

STEEVES. Captain Brackett, sir... the launch is ready to take you to your ship.

He again salutes and exits 2 E.R.

BILLIS [With contempt]. You got a ship, sir?

BRACKETT. Yes, Harbison and I've got a ship. I'm no longer a lousy Island Commander. Come on Bill.

HARBISON crosses D.S. and exits 2 E.R. BRACKETT is about to follow him when BILLIS speaks.

BILLIS. S'long, Captain Brackett.


BRACKETT turns back to BILLIS.

BRACKETT. S'long, Billis. Oh, by the way, I never did get you in the brig... did I?

BILLIS [Cocky, turns to STEEVES]. No-Ha-Ha.

Music stops.

BRACKETT. Oh, I forgot! BILLIS [Worried]. Forgot what, sir?

BRACKETT. Your unit'll be on our ship. I'll be seeing all of you. Get the picture.

BRACKETT exits 2 E.R. BILLIS shaken, takes out package of "seasick pills" and hands them around to STEEVES and PROFESSOR, then takes a liberal helping himself. STEEVES re-enters from 2 E.R.

STEEVES. All right... let's start those trucks moving out—all units on the company street, we're ready to load you. All nurses will board assigned planes—"C.B.'s" to embark on Carrier 6. All marines to L.C.T.'s. Any questions? MOVE OUT!

ALL.

A hundred and one.

Pounds of fun.

That's my little Honey-Bun

Get a load of honey-bun tonight [Fades out.]

"MOVE OUT" Close No. 1 Tabs. Fly Black-out Cloth.

When No. 1 Tabs are closed.

Open No. 2 Tabs.

"That's my little Honey-Bun" Open No. 1 Tabs.

When No. 1 Tabs are half open.

Cne 55. Switchboard and start aircraft record at low volume.

NELLIE. The fleet or destroyers—I mean...

And what on earth is going on there?

JEROME. P-fo.

NELLIE. That's where there's going to be a battle. I don't understand anything.

NGANA. Oui.

JEROME. Oui.

NELLIE [Beginning]. That's... Fogg... the hospital, you'll be seeing that nurse left before you arrived?

NGANA. Sur l'

NELLIE [Catching up].

I am here in the hospital and... if you don't mind... I'm going to come back here...

NELLIE. Ass...
ACT II—SCENE 12

Scene: The No. 1 Tabs open and we see Emile’s Terrace. It is late afternoon. The droning of planes can be heard in the distance. NELLIE, NGANA and JEROME are discovered on. NGANA is kneeling with one knee up on small bench at the back of Terrace truck R. JEROME is standing on the bench to L. of NGANA. NELLIE is standing behind and to the L. of JEROME. They are all looking off stage R. NELLIE is pointing out the activity going on in that direction. Music stops.

NELLIE. The big ones are battleships and the little ones are cruisers or destroyers—I never can tell the difference.

Aircraft volume to high.
Reduce volume to low level.

All look up quickly.

And what on earth are those.
JEROME. P-fortes.

NELLIE. That’s right. They’re all moving out, you see, because, well . . . there’s been a big change. They won’t be around here much anymore, just off and on, a few of us. [Turns JEROME to her.] Did you understand anything I said? Vous ne comprenez pas?
NGANA. Oui, oui, nous comprenons.
JEROME. Oui.

He jumps down off bench and crosses to R. hiding behind the chair R.

NELLIE [Beginning to ladle out soup into bowls]. Now, while I’m down at the hospital, you’ve got to promise me to manage everything—everything put before you on the table—sur le tober. Sur la tober.
NGANA. Sur la table.

At this point ADAMS appears, he enters from U.L. Crosses to U.C. stands looking U.S. at the activity in the distance. He is shortly followed by EMILE in a dirt-stained uniform, carrying a musette bag to which is attached a helmet. They both stand U.C. looking at the planes, etc., U.S. and beyond.

NELLIE [Catching JEROME by the arm and leading him into place]. Now come back here. Jerome, and sit down.

Children stand just in front of the bench with all attention focused on the planes in the distance. NELLIE stands trying to think of the correct word to use, finally has it. Places a hand on each of the children’s heads and pushes them to sit down.

NELLIE. Ass-say-yay-voo.

Sound Volume of planes to high. Then gradually fade out sound to nil.
The children sit, hear the sound of planes, look up suddenly, JEROME’s hat falls off, NELLIE stoops and replaces the hat on JEROME’s head.
Music starts.

Music No. 48
(Finale Ultimo)
Scene XII

SOUTH PACIFIC

EMILE turns, stunned at the sound of NELLIE'S voice.
He shakes hands with ADAMS, who then exits L. EMILE then crosses round and behind truck R. to enter D.R. of truck.

NELLIE [Sitting in chair L.]. Now you have to learn to mind me when I talk to you and be nice to me to. Because I love you very much. Now MANGEZ.

NELLIE sits on word "Mangez", picks up spoon.

JEROME. Chantez, Nellie.

Warn House Tabs.
Warn No. 2 Tabs.
Warn Switchboard. Cues 56 and 57.

NELLIE. I will not sing that song. You just want to laugh at my French accent.

The children place their spoons down beside their bowls, cross arms defiantly.

All right, but you've got to help me.

The children then look at each other and smile happily. EMILE is crossing behind the truck as they start to sing.

ALL THREE. Dites moi

Pourquoi

[CHILDREN only;] La vie est belle.

NELLIE [just behind them, singing].

La vie est belle.

[NELLIE sits looking out front trying to remember the lyrics.]

Dites moi

Pourquoi . . . [She turns to children.]

Pourquoi what?

She sees EMILE who is standing below the R. chair on the truck. EMILE answers her, singing.

EMILE. La vie est gai.

NELLIE rises and looks at him, hypnotised. He sings. The children run to and embrace him calling "papa—papa".

Dites moi

Pourquoi

Chère mad'moiselle [All three bow.]

Est-ce-que

Parceque

Vous m'almez.

The orchestra again picks up the music of "Dites Moi". EMILE kisses the children who then run back to their seat and commence to drink their soup. EMILE crosses up to chair R.

EMILE. Mangez Nellie. Mangez maintenant!

He sits on chair R. facing NELLIE. NELLIE sits. Music of "Dites Moi" continuing under scene. We reach the last verse in the music, on the last time Dites Moi—NELLIE pushes the tureen of soup over to EMILE.
n his r. hand and uses as a soup spoon.—Est-ce-que—Parceque—Vous—NELLIE drops her spoon, looks at EMILE—N’ai—EMILE drops ladle looks at NELLIE—mes—They clasp hands across and in front of the table.

Music reprise of “Some Enchanted Evening”

“NING” Drop House Tabs. Calls.

House Tabs down. Close No. 2 Tabs. Cue 56 Switchboard.

When No. 2 Tabs are closed.

Fly House Tabs.

Company cross overs from r. to L. simultaneously.

Girls from L. Men from r.

FROM R. ADAMS, STEWPOT, PROFESSOR, ABNER.
FROM L. BRACKETT and HARBISON.
FROM R. LIAT and CABLE.
FROM L. BILLIS and MARY.

When BILLIS and MARY are nearly off r.

Cue 57 Switchboard and Open No. 2 Tabs.

FROM R. walking D.C.—NELLIE and EMILE.

Drop House Tabs.

Full company on stage.

House Tabs up. Ad lib calls.

CURTAIN
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