

RODGERS AND HAMMERSTEIN'S  
**SOUTH PACIFIC**

*Music by*

**RICHARD RODGERS**

*Lyrics by*

**OSCAR HAMMERSTEIN II**

*Book by*

**OSCAR HAMMERSTEIN II and JOSHUA LOGAN**

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

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\$3.00

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**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  
STEWPOD  
LUTHER BILLIS  
PROFESSOR  
LT. JOSEPH CABLE, U.S.M.C.  
CAPT. GEORGE BRACKETT, U.S.N.  
COMMDR. WILLIAM HARBISON, U.S.N.  
YEOMAN HERBERT QUALE  
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 McGREGOR  
ENSIGN BESSIE NOONAN  
ENSIGN PAMELA WHITMORE  
ENSIGN RITA ADAMS  
ENSIGN SUE YAEGER  
ENSIGN BETTY PITT  
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: Houselights 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 flight of the bird, the girl follows his pointing, then the boy looks at the table R. points to the table, points to the girl, the girl runs up onto the small coffee table set on terrace truck R. 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

HENRY. All  
NGANA. Non  
defiance.]  
JEROME. Me  
HENRY. Oh

JEROME [As  
HENRY [As  
JEROME. Al  
HENRY. Vie  
NGANA [As  
NELLIE [Off  
EMILE [Off  
NELLIE [Off  
EMILE [Off

Je servirai le c  
HENRY. O  
EMILE. C  
HENRY. O  
NELLIE [Cro

and that lunch  
Gosh I had no  
of the Pacific O

EMILE [W  
NELLIE. T  
EMILE. O  
NELLIE. T  
it's a big load  
sugar in cup.] a  
so many Amer  
EMILE. A  
NELLIE [C  
EMILE. P  
NELLIE.] I rem  
NELLIE [C  
build up a pla

SCENE I

SOUTH PACIFIC

Pourquoi  
 Chère mad'moiselle [NGANA curtseys, JEROME bows.]  
 Est-ce-que  
 Parceque  
 Vous m'aimez. [Music stops.]

HENRY the native servant enters from House piece L. crosses to C. level with truck R. he speaks as he enters.

HENRY. Allez-vous! Vite! Dans la maison!  
 NGANA. Non! Henri. [She jumps off table sits on chair L., crosses arms in defiance.]  
 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]. Ai!!!  
 HENRY [As he runs JEROME off]. Viens, Petit moustique!!!  
 JEROME. Ai!!!  
 HENRY. Viens, Petits moustique.  
 NGANA [As she runs off]. Non Henri . . . Non Henri . . . Non . . .  
 NELLIE [Off stage L.]. What's this one.  
 EMILE [Off stage L.]. That is frangpani.  
 NELLIE [Off stage L.]. But what a colour.  
 EMILE [Off stage L.]. You will find many more flowers out here.

NELLIE appears from behind house piece U.L. crosses down to U.C. turns U.S. and looks around her. HENRY enters from house piece L. simultaneously crossing to small table R. with tray on which are set two Brandy glasses, coffee pot, bottle of brandy, sugar bowl, two demitasse, sugar tongs, this he sets on small table as EMILE DE BECQUE enters from U.L., crosses D.R. to him and says:

Je servirai le cafe.  
 HENRY. Oul Monsieur.  
 EMILE. C'est tout.  
 HENRY. Oul 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. Gosh I had no idea that people lived like this; right out in the middle of the Pacific Ocean.

NELLIE turns L. crosses up to fountain as EMILE turns R. sits on chair L. commences to pour coffee. NELLIE places her cap and shoulder bag on fountain ledge U.L. and crosses D.L. to sit on bench.

EMILE [When NELLIE is seated]. Sugar? [Holding tongs 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.  
 NELLIE [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?

PACIFIC  
 T I

de Becque's plantation  
 Pacific.  
 a storied house.  
 a platform. With two  
 and a small bench used as  
 below and an island on  
 A long bench set U.S.C.  
 of white flowers.  
 on which is placed a small  
 below this bench is a  
 parasol and a ball on which  
 facing the exterior of the  
 tropical colours: purple  
 blue, and the yellow and  
 green.  
 two Eurasian children,  
 even, and a boy JEROME,  
 dancing to the music  
 this music they hear the  
 JEROME points to the flight of  
 pointing, then the boy looks  
 table, points to the girl,  
 coffee table set on terrace  
 over, stands below truck  
 JEROME beating time like a

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—  
[EMILE picks up coffee cup—as there is no response from NELLIE.] where you come from.

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

EMILE. Little Rock. You know fugitives there?

NELLIE [*Rises, crosses L. to fountain, places her cup on ledge, takes a newspaper clipping from her handbag.*] I'll show you a picture of a Little Rock fugitive. [*Looks back over her shoulder.*] Small Rock. [*Crosses back to c.* EMILE rises, crosses to meet her.] I got this clipping from my mother today.

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

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.*

*(Music 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 R. 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 it's face  
And hasn't very far to go,  
But every whippoorwill  
Is selling me a bill  
And telling me it just ain't so!

[*Crossing to D.C.*] WO  
EMILE [*Crossing*]  
joined the navy, wh  
newspaper clipping.]

NELLIE [*Smiles, t*]  
don't know. I thin

I wanted to see wh  
Rock, I mean. [*T*]  
people and find out  
sees him almost about

EMILE. Would  
NELLIE. I'd lov

EMILE [*Brandy*]

NELLIE [*Turnin*]

EMILE [*Pours s*]

ACT I

SCENE I

SOUTH PACIFIC

(Crosses L. Leans against housepiece U.S. of fountain.)  
**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.**

*Music stops.*

EMILE. **Would you like some cognac?**

NELLIE. **I'd love some.**

*Music No. 6*

**"TWIN SOLILOQUIES."**

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

*NELLIE crosses quickly D.S. of EMILE to fountain, places clipping in her bag. EMILE crosses R. Takes up position to pour brandy. NELLIE soliloquizes.*

*EMILE uncorks brandy.*

**Beautiful and still.** [Crosses U.S. C. Looks U.S.]

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

NELLIE. Wonder why I feel  
Jittery and jumpy!  
I am like a schoolgirl,  
Waiting for a dance.

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.

Music No. 7  
(Unspoken thoughts)

EMILE holds position on truck for two bars, then crosses L. to NELLIE, slowly, not taking his eyes off her. He hands NELLIE the glass in his R. hand, they touch glasses on the first music crescendo, both raise glasses to lips and drink. EMILE is first to lower glass. Nellie follows suit, EMILE leans to her as if he is about to kiss her. Music stops and continues in tremolo, Emile crosses R. level with coffee table, he speaks as he crosses.

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.*]. It can?

NELLIE. Ah—huh. [*Takes another quick sip.*]

EMILE [*Turns R. places his glass on tray, clears his throat and tries again.*].  
I have many books here. [*Eases to c.*] Marcel Proust? [*She doesn't understand him.*] Andre Gide? [*Tries again, eases to her L.*] Did you study French in school.

NELLIE. Oh, yes.

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 [*Sits on small bench L.*]. I bet you read a lot.

EMILE [*Stops, turns and looks at NELLIE.*]. 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 is unable to take her gaze off him, he leans almost as if to kiss her.

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 [*Singing Key*]

"SO

Som

You

You

Acro

And

You

That

Som

Som

You

Acro

And

As

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Who

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Who

Who

[*Speaks over music.*] I am  
they will be growing u  
take them back to Am  
about it.

HENRY. Monsieur

La jeep de Mademoiselle

Votre Jeep! [*Gestures u*]

NELLIE. My zhee

crosses up to fountain.]

minutes.

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 . . .

EMILE turns NELLIE U.S. to him, stands with his hands on her shoulders looking down at her.

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")

As music starts EMILE leans in as if to kiss her, NELLIE breaks and turns R. crossing to R.C.

[*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.

HENRY enters from house, crossing down to L. of EMILE and speaking as he enters.

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

EMILE turns as if awakening from a dream.

La jeep de Mademoiselle.

NELLIE turns to HENRY.

Votre Jeep! [*Gestures with both hands.*]

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

NELLIE crosses quickly up to fountain puts her bag over her shoulder. HENRY exits through door of house. EMILE has crossed D.R. level with end of truck during dialogue between NELLIE and HENRY.



## SOUTH PACIFIC

ACT I

SCENE I

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 U.S.L.*]

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.L. 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.

NOTE: The next scene  
No. 1 and No. 2 tabs. (C)

Eh bien!

JEROME [*Applauding*]. Bravo papa!

EMILE [*Bows*]. Merci, Monsieur!

NGANA Nous chantons bien, aussi.

EMILE. Ah, oui?

Music No. 11

(Finaletto—Scene 1)

NGANA. Attends, papa!

JEROME. Attends, papa!

EMILE kneels, lifts his hands to conduct. The two children sing.

NGANA and JEROME

Dites-moi  
Pourquoi  
La vie est belle  
Dites-moi  
Pourquoi

EMILE joins in the singing.

Warn Switchboard

Cues 4 and 5

Warn No. 1 and No. 2 Tabs

Warn Blackout Cloth.

EMILE, NGANA and JEROME.

La vie est gaie.  
Dites-moi

EMILE beckons to JEROME, who crosses to his R.

ACT I

SCENE I

SOUTH PACIFIC

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.

Cue 4 to Switchboard

Parceque.  
Vous

Close No. 1 Tabs

m'aimez?

Music stops.

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.)

atches her adoringly. He  
go off in the distance, he  
self. He sees the cup which  
tain. Crosses to it, lifts  
woman has left lipstick on  
several years.

ack on fountain ledge, he  
the first two lines of "Some  
an he is level with the small  
R.C. NGANA and JEROME  
follow him across imitating  
ging with him, humming  
y are at R.C. EMILE turns  
t. They giggle. JEROME is

nds to conduct. The two

rn Switchboard  
Cues 4 and 5  
rn No. 1 and No. 2 Tabs  
rn Blackout Cloth.

who crosses to his R.

MARY [*Hand to mouth*]

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 D.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, G.I. . . .**  
[*Holds up grass skirt.*] **Grass skirt? Very saxy! Fo' dollar? . . . Saxy grass skirt . . . Fo' dollar . . . Send home Chicago . . . You like? . . . 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! Chipskatel Crummy G.I.! Sad-sack-Droopy drawers!****

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?**

Warn Cues 5 and 6.  
Warn B.O. Cloth  
Warn No. 2 Tabs.

MAN [ADAMS]. **That's great, Mary. You're learning fast.**

**I learn fast.** [*She laughs*]  
**any Crummy Marine.**

**Stingy Bastard!** [*Laughs*]

## SOUTH PACIFIC

ACT I

Working light out.

MARY [*Hand to mouth*]. **Stingy bastard!** [*She laughs.*]

Fly B.O. Cloth and Cue 5.

Music starts

Open No. 2 Tabs and Cue 6.

BOYS *ad lib* laugh.

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

*le on preceding scene, and the  
ishes, the men enter R. and L.  
into the "Bloody Mary"*

*with them the long ammuni-  
top. They use this to mask  
strike the small bench D.L.  
The long box is then set in  
er R. carry on with them the  
ce. These three men take up  
BLOODY MARY who enters  
R.C.*

*en No. 1 Tabs*

*holding small ammunition  
move D.S., set the box C.  
the men then go into position.  
sloping piece, 2ND MUSCLE  
other men.*

*ing stops we hear a sharp  
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juice. She wears a yellow  
users. Around her neck is a  
rom which hangs a Marine  
th necklace. When the spot  
up a grass skirt which hides  
ughter is heard from behind  
during following dialogue.*

*rn Cues 5 and 6.  
rn B.O. Cloth  
rn No. 2 Tabs.*

SCENE III

STEEVES. Look

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, toy outrigger canoes, etc. Several grass skirts are hanging up around the kiosk. U.L. at 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 R. 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.*]. 'Shead. 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 is shlunk '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.*]

MARY [*Takes skirt from stall and shows him.*]. 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.

ADAMS [*As LIL' a dance.*]

SGT. KENNETH

LUTHER BILLIS.

These beautiful g  
and three other Se  
it takes your native  
skirt down at MARY's  
price. [*Crosses to C*  
RADIO OPERATOR

STEW POT. Tak  
McCAFFREY [*C*  
Luther Billis!

BILLIS [*Crosses*  
What's your troub  
McCAFFREY [*Ho*  
BILLIS. The B  
tears.

[*As he crosses R.*] W  
PROFESSOR [*Sho*  
YEOMAN HERBE  
nice work.  
BILLIS [*Kneels b*  
probably sell these  
crossing to C.] Now

I'll let you have the

## SOUTH PACIFIC

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 time 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.

MARY [As LIL' ABNER starts to dance]. Hey, here's Lil' Abner! Give us

KT. 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 price. [Crosses to C.]

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!

STEW POT crosses down to L. of BILLIS.

BILLIS [Crosses R. to MCCAFFREY]. What can I do for you my boy? What's your trouble?

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

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

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 men seated on small ammunition box U.L. showing them skirt.

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

PROFESSOR [Showing skirt to QUALE]. All hand sewn.

YEOMAN 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.

ough these can be seen the open sea beyond is the same from Emile's hillside in Mary's kiosk. This is made collapsible. Her merchandise shells, native straw hats, trigger canoes, etc. Several around the kiosk. U.L. at Thouette, then as the lights G.I. home-made washing and ice-cream freezer, partly tacked onto the trees L. of

## LAND LAUNDRY ENTERPRISES

washing machine is being turning. It is being operated men are moving U.S. and MARY who crosses D.L., showing the men her Betel of the chorus Mary is up by with a fish pole is dis-

MARY has collected from the end, this she holds by the case of a sailor: O'BRIEN. song, at the end of which several ad libs from the men singing about the stage.

to kiosk.

MUSIC STARTS (DANCE). She to music.

## SOUTH PACIFIC

ACT I

SCENE III

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 shirt 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 bracelet*]. What's that you got there? A boar's tooth bracelet? Where'd you get that? Over there on Bali Ha'I?

MARY. You like?

*BILLIS takes bracelet, crosses to C. calling men to him into a group. STEWPOT crosses to R. of BILLIS. PROFESSOR crosses down to R. of STEWPOT.*

BILLIS. You know what that is? A bracelet made out of a single boar's tooth. They cut the tooth from the boar's mouth in a big ceremonial over there on Bali Ha'I. There ain't a souvenir you can pick up in the South Pacific as valuable as this.

*Crosses R. to L. of MARY. PROFESSOR drops down to L. of BILLIS, STEWPOT follows PROFESSOR.*

Uh! What do you want for it Mary?

MARY. Ah! Uh! Hundred Dolla'.

BILLIS. A hundred dollars! [*Turns to PROFESSOR and STEWPOT, takes money from R.H. trouser pocket.*] That's cheap. I thought it would be more.

PROFESSOR. I don't see how she can turn 'em out for that.

MARY. Make you special offer Big Dealer. I trade you boar's tooth bracelet for all grass skirts.

BILLIS [*Grabs shirt from PROFESSOR, throws it U.S.*]. It's a deal.

MARY. Wait a minute. Is no deal till you throw in something for good luck.

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 dolla'. Good luck.

BILLIS [*As he is jostled about by the men.*] Well for the love of . . .

*MARY has pushed BILLIS over to the group of men who very roughly take the rise out of him. She gathers up skirts and exits with them I.E.R. Men patting BILLIS on the back, pushing him around, etc. PROFESSOR drops D.R.*

[*Breaking away from group.*] 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 Bali Ha'I . . . Why does it have to be out of bounds.

*PROFESSOR crosses U.S. of BILLIS to U.L.C. STEWPOT crosses U.S. to R. of BILLIS.*

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.

Warn Switchboard Cue 7.

*PROFESSOR crosses R. to R.C. BILLIS crosses to L.C. pacing.*

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

STEWPTOT [*Drops to D.C.*]. Only officers can sign out boats.

BILLIS [*Crosses D.L.*].  
officer who's got some  
see that Boar's Tooth  
on box D.C.] It's a hell  
drinkin' [*Crosses U.S. to S.*  
ADAMS [*Spins BILLIS*  
know why you want to  
BILLIS. Why.  
ADAMS. Because t  
over there when they  
ain't boar's teeth . . .  
BILLIS. It is boar's

"THER

and Dames!

O'BRIEN [D.R.]. (Ba

We

We

SGT. KENNETH JOH

We

Ye

MCCAFFREY [*Cross*

We

An

BILLIS [*Crossing D.*

We

ALL. We

PT. VICTOR JEROME

We

PT. SVEN LARSEN.

We

STEWPTOT [C]. We

STEEVES [*Crossing*

An

O'BRIEN [D.R.]. We

LARSEN [D.L.]. We

BILLIS [*Crosses D.*

We

ALL [ADAMS, McCA

Ye

BILLIS [C]. We

We

ACT I

III

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  
 that 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.*]  
 'em' [*Crosses U.S. to STEWPOT.*] . . . everything.  
 ADAMS [*Spins BILLIS round to face L.*]. Why you big phoney. We all  
 know 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  
 ain't boar's teeth . . . it's Dames.  
 BILLIS. It is boar's teeth . . .

Music No. 13

"THERE IS NOTHING LIKE A DAME"

and Dames!

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.

Cue 7. As Singing Starts.

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

We got sunlight on the sand.  
 We got moonlight on the sea.  
 ST. KENNETH JOHNSON [*Crossing D.R.C. from L.C.*].  
 We got mangoes and bananas  
 You can pick right off a tree.

MCCAFFREY [*Crossing D. to L.C.*].

We got volley ball and ping pong [*Hand business.*]  
 And a lot of dandy games.

BILLIS [*Crossing D. to C.*].

What ain't we got.  
 We ain't got dames.

BILLIS paces U.C., STEWPOT drops D. to L. of BILLIS.

VICTOR JEROME [*Seated on long box D.L.*].

We get packages from home.

SVEN LARSEN. [D.L.].

We get movies, we get shows.

STEW POT [C]. We get speeches from our skipper.

MOVIES [*Crossing D.R.*].

And advice from Tokyo Rose.

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

ARMEN [D.L.]. We get dizzy from the smell—

BILLIS [*Crosses D. to D.C.*].

What don't we get?

ARMEN [ADAMS, MCCAFFREY 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 substi—tute for

On next chorus, general ensemble movement starts.  
 STEWPOT crosses D.L. then back to R.C. PROFESSOR and  
 BILLIS crossing D.R. then back to C. This is timed  
 so that at the end of the chorus STEWPOT and PROFESSOR

reactions from men. MARY crosses  
 BOAR'S TOOTH BRACELET from  
 down, she shows it to him.

er.  
 at?

, crosses to C. calling men r.  
 STEWPOT crosses to R. of BIL  
 own to R. of STEWPOT.

le  
 al  
 e

RY. PROFESSOR drops down to L.  
 follows PROFESSOR.

es  
 e.  
 h

over to the group of men who  
 see out of him. She gathers up  
 I.R.R. Men patting BILLIS  
 him around, etc. PROFESSOR

of BILLIS to U.L.C. STEWPOT  
 LLIS.

Warn Switchboard Cue 7.  
 R.C. BILLIS crosses to L.C.



SOUTH PACIFIC

ACT I

SCENE III

*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.*

There is nothing like a dame.  
Nothing in the world.  
There is nothing you can name  
That is anything like a dame.  
We feel restless,  
We feel blue  
[Singer]. We feel lonely and in brief  
We feel every kind of feeling  
PROFESSOR [D.R.C.].  
But the feeling of relief.  
CAFFREY [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  
STEWSPOT [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

*All ensemble lean in to BILLIS.*

other.

*Again same ensemble general movement, this time with PROFESSOR, STEWPOT and BILLIS crossing D.R. and back to C. in time to music.*

ALL. There is nothing like a dame—  
Nothing in the world  
There is nothing you can name  
That is anything like a dame.

*At end of this line all on stage make false cross U.S., turning D.S. again for next line.*

Nothing else is built the same

*Men resume pacing. Bass takes up position on D.R.*

Nothing in the world

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].

There is absolutely nothing like the frame of a dame.

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

NURSES [Off R.]. Hut-two-three-four . . . .

*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 LISA. They are all dressed in fatigues, bathing suits, or play-suits. Their leader continuing the military count. The men's eyes follow them, some cross U.S. on level, etc. BILLIS crosses far 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.

*NURSES jog off to L. leaving NELLIE on stage. NELLIE stands, looks around her, sees BILLIS D.R. crosses D. to C. and calls him.*

NELLIE. Hey, Luther.

STEWSPOT [Crosses to C. followed by PROFESSOR. To BILLIS]. Luther!

BILLIS [Crossing to C.].

NELLIE. Have you done  
BILLIS. Yes, Miss Forl

I did it all last night.

You don't have to open it

NELLIE. Oh. You do  
pleats in my shorts.  
BILLIS. Aw, pleats are

BILLIS. You better run  
NELLIE. Pleats are v  
at night—in the dark.  
BILLIS [Romantic]. T  
STEWSPOT [Puts head on  
BILLIS [Turns to men, re  
A full moon!

NELLIE [Wraps up pack  
BILLIS. Oh, no, not f  
NELLIE. Gosh, I g  
island to have found you  
slow movement lean in to h  
Well, goodbye, Luther.  
four. Hut, two, three four

STEWSPOT. She's a  
officers can have them.  
PROFESSOR. They  
STEWSPOT. Well, the  
O'BRIEN [R.C. singing]  
So  
Or c  
STEEVES [R.C.]. Or

## ACT I

## SOUTH PACIFIC

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

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".

[Singing to C.]. Yes, Miss Forbush.

All eyes follow him.

Have you done what you promised?  
Yes, Miss Forbush.

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.

Last night.

NELLIE starts to open package.

Where to open it here.

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, pleats ain't hard.

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

You better run along now and catch up to your gang.

Pleats are very hard. How do you do such delicate work in the dark.

[Romantic]. There was a moon.

[Puts head on PROFESSOR'S shoulder]. There was a moon!

[Turns to men, realising that they have heard this, and shouts defiantly].

[Wraps up package, puts it under R. arm]. How much, Luther?

Oh, no, not from . . . you.

Gosh, I guess I'm just about the luckiest nurse on this ship we found you. [She puts left hand on BILLIS'S shoulder, all men in a group lean in to her, she looks around her, sees that men are eyeing her.]

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

two, three four.

BILLIS watches her exit, on musical beat turns and glares at the men. This is cue for END OF TREMOLO, and start of "There is nothing Like a Dame". Men whistle the music in groups. BILLIS slowly and defiantly, faces the men, crosses R. trying to bluff it out. He walks belligerently past PROFESSOR and STEWPOT, the second group of men join in whistling and as BILLIS turns to cross back to C. all men whistle. BILLIS shrugs his shoulders and crosses to L.C. looking after NELLIE. At climax to whistling grouping spreads out. STEWPOT and PROFESSOR are C.

Professor. She's a nice little girl but some of them nurses—the ones who have them.

Professor. They got them.

Stewpot. Well, they can have them.

[R.C. singing].

So suppose a dame ain't bright,

Or completely free from flaws,

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.

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

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

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.L.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.

ALL. 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 till 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 suntans, 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 kiosk 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

ALL [Men walking into positions].  
 There is nothing like a dame.  
 Nothing in the world.

Men's singing fades out.

## SCENE III

MARY.

MARY crosses to R. of step  
 Speaking.] Hallo.

LT. JOSEPH CABLE.  
 MARY. You mak'  
 CABLE. Huh?  
 MARY. Are you th  
 CABLE. No, I'm e  
 MARY. Lootellan

CABLE [Crossing D.C.]

BILLIS. Hiya, Lo

New on the rock?

CABLE. Just can  
 BILLIS. Yeah, w  
 CABLE. A little f

STEWSPOT. Then  
 CABLE. Uh-huh  
 MARY [Who has b  
 Lootellan. You dan

CABLE [Shocked a  
 her.] You're looking  
 MARY [Turns, loo

CABLE. Who's  
 BILLIS. She's T  
 MARY [To CABL  
 Remembers that boys  
 lib reactions from mu  
 CABLE [Looks an  
 planter named Em  
 BILLIS. Emille  
 the guy who lives  
 CABLE [Crossing  
 MARY [Crosses  
 hocus pocus busines

Real human hea  
 Chicago to saxy

CABLE. No, I  
 MARY. What  
 You like I give y  
 BILLIS [Sitting  
 thing free.

ACT I

## SOUTH PACIFIC

There is nothing you can name . . . [She sees CABLE.]

That is anything . . . [Music stops]

of steps C. and is on CABLE'S R. She stands looking up at him.]

ello.

CABLE. Hallo.

What's mak' trouble for me?

huh?

Are you the crummy major?

No, I'm even crummier than that. I'm a Lieutenant.

Lootellan?

[Crossing D.C. Laughing]. Lootellan.

Warn Switchboard Cue 9.

Music No. 14

(Mary and Lootellan)

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.

Hiya, Lootellan.

Some of the men echo the greeting.

Rock?

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-huh.

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

You damn saxy man!

Cue 9. Switchboard

[Shocked and embarrassed for a moment]. Thanks. [Turns looks at

looking pretty . . . er . . . fit yourself.

[Turns, looks at ASSISTANT]. He damn saxy.

She grins happily to herself, looks at him, turns, looks at her ASSISTANT. CABLE turns to BILLIS.

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

named Emile de Becque?

Emile de Becque? [Sits up, looks out front to R.] I think he's

who lives 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 Lootellan. [Repeats

business with arms extended.]

Music Re-starts.

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

Music Stops.

man head. [Laugh.] . . . you got sweetheart . . . send home to saxy sweetheart.

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

Whazzat Philadelia Girl? Whazzat mean . . . no saxy?

I give you free.

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

WEST kneel. STEWPOT'S hat  
word "got".

ing stage L. to R. in same order.  
on. She turns to wave to BILLIS  
on stage turn U.S. crossing up  
with the exception of PROFESSOR  
men kneeling, rise and with the  
wing the girls until they go off.  
til they are facing front again.

in alternate lines, first line of  
of next chorus. The alternate  
line as the first line men cross

Warn Switchboard Cue 8.

by for "box step" by the end  
start "box step" by walking  
ing U.S., side and D.S., while  
same positions thereby walking

finish the number, each striking  
picture is held till applause  
the men sing the refrain again  
as they do so. BILLIS pushes  
and takes his place there.  
his tools and moves to L.C.  
of BILLIS. PROFESSOR squats  
EPH CABLE enters from 4 E.R.,  
of steps C. He wears sunbans,  
a musette bag over his shoulder,  
at the top of the steps as soon  
followed by her ASSISTANT  
es up to hiosk arrange skirts,  
stage R.C. MARY sees CABLE.  
men when she enters and the  
asses to CABLE.

8. Switchboard

## SOUTH PACIFIC

Act I

SCENE III

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*]. Bali Ha'I.

STEWOPOT [*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*]. Bali Ha'I . . . What does that mean.

MARY [*To CABLE*]. Bali 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.*] Bali 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 far 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.

*CABLE turns and looks at her U.S. BILLIS sits up.*

STEWOPOT [*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 lonely island  
Lost in the middle of a foggy sea  
Mos' people long for anudder island  
One wher dey know dey would lak to be . . .

Bali 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.*]

Bali 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.*]

Warn Switchboard Cue 11.

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  
due to the fact that  
running around over  
get a launch. I'd expect  
you say, Lieutenant

## ACT I

## SOUTH PACIFIC

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

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

Cue 11. Switchboard

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.*]

Warn Switchboard Cue 12.

CABLE, crosses U.S. to L. of steps looking at Bali 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.*

Bali Ha'I  
Bali Ha'I  
Bali 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.S. to R., picks  
up skirt R.C. which was set by ASSISTANT and exits 2 E.R.

*Music Re-starts.*

Cue 12. Switchboard.

Green light cue to limes.

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

Warn Switchboard Cue 10.  
U.S. to L. of steps C., looks at  
him and takes up position on top

Cue 10. Switchboard.

at her U.S. BILLIS sits up.

Warn Switchboard Cue 11.

Of course, Lieutenant, right now that island is out of bounds  
the fact that the French planters have all their young women  
around 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

[Sings.] Bali Ha'I [Crosses to R. of CABLE—behind him.]  
 May call you [Crosses behind CABLE to L.]  
 Any night any day  
 In your heart you'll hear it call you. [Tugs at CABLE'S  
 shirt sleeve.]  
 "Come away—Come away" [In CABLE'S ear.]  
 Huh? Lieutenant?

CABLE. No.

BILLIS [Moving L. closer to STEWPOT and PROFESSOR]. I see what you mean,  
 being out of bounds and all. It would take a lot of persuading to get me  
 to go over there.

PROFESSOR nudges STEWPOT and indicates the boar's  
 tooth bracelet on BILLIS'S L. arm. STEWPOT nudges  
 BILLIS, points to bracelet, this gives BILLIS another idea.  
 He moves closer to CABLE.

But, another thing goes on over there—the ceremonial of the boar's  
 teeth. After they kill the boar they pass around some of that coconut  
 liquor and women dance with just skirts on and everybody gets to know  
 everybody pretty well . . . It's just a little tribal ceremonial, primitive  
 but Astonishing and . . . I thought . . . you being up in the shooting  
 war for such a long time without getting any . . . recreation—I thought  
 you might be interested.

CABLE [Turns and looks at BILLIS]. I am. But right now I've got to  
 report to the Island Commander.

BILLIS. Oh, Professor, take the Lieutenant up in the truck.

PROFESSOR moves to cross U.C.

CABLE. Professor? [Music stops]

BILLIS. That's because he went to college. You go to college?

CABLE [Embarrassed]. Er . . . yes.

BILLIS [Delighted]. Where?

CABLE. Princeton University.

BILLIS. Oh. Folks got money, eh, Lieutenant,

CABLE turns away D.R. BILLIS pats him on the back.

Don't be ashamed of it. We understand. Say maybe you'd like to hear  
 the Professor talk some language. What would you like to hear? Latin?  
 Grecian? [Crosses D.S. to L. of PROFESSOR.] Aw, give him some Latin.

The PROFESSOR is pulled to L. of CABLE by STEWPOT.  
 BILLIS calls the men to gather round. The PROFESSOR,  
 unsmiling, speaks straight to front.

PROFESSOR. Rectius vives Licini.

BILLIS. Ain't that sensational.

PROFESSOR. . . . neque altum Sempter urgendo dum procellas.

Turns, looks at CABLE, shrugs helplessly. BILLIS  
 crosses R., between PROFESSOR and CABLE, pats  
 PROFESSOR on the back as he passes him.

BILLIS [To CABLE]. Now, Lieutenant, what did he say?

CABLE. I'm afraid I haven't the slightest idea.

BILLIS [Disgusted]. What's the matter, didn't you graduate? [Crosses  
 L. to L.C.] Take the Lieutenant to the buildings.

The group of men break up, follow BILLIS to L.

PROFESSOR. Aye, aye! [Crossing U.S.C. to steps.]

MARY enters 2 E.R. stands just below kiosk.

BILLIS. He'll never make Captain.

The PROFESSOR reaches the top step and is about to  
 exit L. when he sees something off stage, he turns and  
 quickly crosses D.S.L. CABLE has followed the PROFESSOR

PROFESSOR [Crossing  
 whisper.] Iron belly! I

COMMANDER WILLI

CAPT. GEORGE BRAC  
 You are causing an e  
 planters . . . can't fi  
 cow . . . because you  
 ridiculous grass skirt  
 MARY. French pl

BILLIS [Step forward  
 BRACKETT [Turnin  
 BILLIS [Astonished,  
 got your situation w  
 work on the farms.  
 Seabees.

BRACKETT. Drest  
 tion Engineers of th  
 sewing circles . . .

BILLIS. If the id  
 here. Right this min  
 he moves quickly D.L.]

HARBISON [Droppi  
 BILLIS [Crossing w  
 HARBISON. Noth  
 not to forget your na

## ACT I

## 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.

[Crossing down steps]. Whoop-whoop-whoop. [In a hoarse yell] Iron Belly! Iron Belly!

All men make a general move to L., dressing stage D.L. 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.A. 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 HARBISON [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]. We're making 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 grass 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.

[Step forward and salutes]. Sir! May I make a suggestion sir?  
[Turning slowly to L., returns salute]. Who are you?  
[ Astonished, rocks back on his heels]. Billis sir, Luther Billis. I have the situation well in hand, sir. The natives can now go back to their farms. The demand for grass skirts can now be met by us

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

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

[Dropping D.S. to L.C.]. Luther Billis.

[Crossing up smartly level with BRACKETT, salutes]. Yes, sir.

Nothing. Just making a mental note. I want to be sure I get 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.

STEW POT and indicates the boat's L. arm. STEWPOT nudges this gives BILLIS another idea.

BILLIS pats him on the back.

to L. of CABLE by STEWPOT. They round. The PROFESSOR, to front.

shrugs helplessly. BILLIS PROFESSOR and CABLE, pats he passes him.

follow BILLIS to L.

just below kiosk.

the top step and is about to thing off stage, he turns and has followed the PROFESSOR



## 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 defiantly 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 is 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 E.R. STEWPOT 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 E.R.*]. All right Lootellan. 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?

Warn Switchboard Cue 13.

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.

BRACKETT. You've  
HARBISON. How  
messages before the

CABLE. I think I  
knew the country.  
civilian here who u  
HARBISON. Mar  
neck.

BRACKETT. What  
CABLE. Emile d

BRACKETT. Meet  
CABLE. Yes sir.

BRACKETT [*Startin*]  
I'll get into this war

CABLE

Be  
An  
In  
"  
B  
B  
B

ACT I

## SOUTH PACIFIC

Warn Switchboard, Cues 14  
15 and 16.  
Warn No. 2 Tabs and B.O.  
Cloth.

as her arms, she stands there  
staring her defiance back at  
seeing that the Captain's order  
is pulled at kiosk and it collapses.

BILLIS ostentatiously taking  
officers. CABLE drops down to  
the kiosk and with it they exit  
PROFESSOR are last off with the  
BILLIS, before he exits, turns to  
smugly and then follows the

HARBISON, as if to ask who CABLE  
know and shrugs his shoulders.

Warn Switchboard Cue 13.  
BRACKETT, they exchange salutes.

exchange salutes, handshakes  
BRACKETT starts to cross D.C.

Cue 13. Switchboard  
Now BRACKETT D.S. BRACKETT  
C. HARBISON kneels to L. of C.  
E. of box.

You've got quite an assignment, son.

How long do you think you could last there sending out  
before the Japs found you?

I think I'd be O.K. if I could take a man with me who really  
country. Headquarters have found out there's a French  
man 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.  
Belle de Becque.

BRACKETT straightens up, HARBISON and CABLE rise.

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

Yes sir.

[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.

Cue 14. Switchboard.

Music No. 16

[Cable Hears "BALI HA'I"]

He hears music, stops 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 sees 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.

Bali 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

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 16. Switchboard.

Drop in Blackout Cloth.

Blackout Cloth in. Working Light.

## 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.

QUALE and JOHNSON cross L. and exit 2 E.L. with box as WISE and JEROME exit 2 E.R. with long box. WEST 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, STEWPOT 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.

BILLIS [Crossing to C.]. Did you tell those guys at the shop to stop making those grass skirts?

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

STEW POT. 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.]

STEW POT. But . . .

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

Warn Switchboard Cue 17.  
Warn No. 2 Tabs.  
Warn B.O. Cloth.  
Working Light out when set.

STEW POT 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.L., crossing to R., BILLIS 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.

Two men with landing strips, (O'BRIEN and HASSINGER) cross stage from 2 E.R. to 2 E.L.

CABLE [Stops walking]. What boat?

## SCENE IV

BILLIS [Continuing street.

I signed out a boat in forty-five minutes.

CABLE [Stopping].

BILLIS. Lieutenant out in your name.

CABLE. Then you the whole thing. Ok

BILLIS [Looking off going on a boat trip v

LARSEN [Standing in

BILLIS. I threw it to walk off L.]

SOUTH PACIFIC

*Continuing to cross right]. Keep walking down the company*

*CABLE walks on slowly and uncertainly.*

*a boat in your name. We're shoving off for Ball Ha'I in*

*pping]. No, we're not. I've got to see Captain Brackett.*

*NURSES (JANET and LISA) re-enter from 2 E.L. crossing R. and making their exit 2 E.R. 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*

*When you're just the man to go back and cancel it. Forget*

*STEEVES, carrying two petrol cans crosses stage from 2 B.R. to 2 E.L.  
CABLE pats BILLIS on the back and walks off R., leaving BILLIS stunned. BILLIS watches him for a moment.*

*Looking off stage after CABLE]. Lieutenant, you and me are*

*Automatically pulls the orange covered with shoe polish out of his pocket, looks at it for a moment, then in great anger pitches it off L.*

*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, hitches his belt, and walks off 2 E.L. into a fight as tabs open into next scene.*

Warn Telephone Bell.

*close (No. 2 Tabs) and immedi- the company street. We see other G.I. equipment and company street. and before lights are fully up, and of previous scene. do pick up box C. (QUALE and enter 2 E.L. to pick up long box*

*cross L. and exit 2 E.L. with box exit 2 E.R. with long box. ring cable drum before him and*

*the company street are full up. led by the PROFESSOR enter Natives and G.I.s. are seen company street in both directions. and LISA) enter 2 E.R. crossing to c. is picked up.*

Warn Switchboard Cue 17.  
Warn No. 2 Tabs.  
Warn B.O. Cloth.  
Working Light out when set.

*PROFESSOR exit, protesting 1 E.R. and stands slightly U.S. of the portal the false proscenium. crossing to R., BILLIS drops down and speaks*

*rips, (O'BRIEN and HASSINGER) to 2 E.L.*

## 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 listening to BRACKETT D.R. CABLE'S musette bag is set U.S. of chair L. 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.

Marie Louise Island . . . moved down here sixteen year ago . . . lived with a Polyhesian woman for about five years . . . two children by her. She died. [Transition.] Here's one thing we've got to clear up. Seems he left France in a hurry. Killed a guy. What do you think of that?

CABLE. Might be a handy man to have around.

Telephone rings.

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. Good . . . send her in. No we haven't got time for her to change into uniform. Tell her to come in.

BRACKETT slams down phone, this is cue for QUALE 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 turns and looks at NELLIE. He is just above BRACKETT.

NELLIE. Captain Brackett, please excuse the way I look . . .

BRACKETT. You look fine. May I present Commander Harbison.

HARBISON. I have the pleasure of meeting Miss Forbush twice a week. [Questioning look from BRACKETT.] We serve together on the G.I. Entertainments Committee.

BRACKETT. Oh! May I also present Lt. Joseph Cable . . . Miss Forbush. [They exchange smiles and nods.] Sit down Miss Forbush.

NELLIE crosses down to sit in chair. Simultaneously all three men rush to help her sit. CABLE gets there first. BRACKETT crosses down and sits on D.S. edge of desk. CABLE crosses back U.S. to 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 you had lunch with a French planter . . . Emile de Becque.

NELLIE [Puzzled, 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?

SCENE V

BRACKETT. That's

NELLIE [To front. S

Let at the Officers C

Looks at BRACKETT, stops

Nothing and she continues

Then I had lunch with

BRACKETT [Quickly to

?

NELLIE [To front]. I

son, he glares back.] H

er—I just don't know

HARBISON [Very dire

now, did you discuss

NELLIE [Looks up at

BRACKETT [Taking H

POLITICS, Command

Now, what we are—sp

come out from France.

[BRACKETT exchanges look

anything about THAT

What do you know abo

NELLIE. He has no

HARBISON. He has

NELLIE. No, sir.

BRACKETT. And yo

NELLIE. Yes, sir.

HARBISON. Did he

NELLIE. No. But

HARBISON [Crosses t

what we'd like to have

his background, his o

NELLIE. In other

BRACKETT. Well,

NELLIE [Anxious, r

of anything?

BRACKETT [Lies dor

know very much ab

Forbush?

NELLIE. I'll try.

## SOUTH PACIFIC

That's right.

[front. Speaking slowly, thinking each word]. I . . . we . . .  
Officers Club dance. He was there . . . and I met him  
BRACKETT, 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-  
]. He's attractive. [Uncomfortable, looks back to front.]

It know what you want to know, sir.

ly direct]. Miss Forbush, Captain Brackett wants to  
discuss politics?

up at HARBISON with surprise]. No sir.

ing HARBISON down a peg]. Would you have discussed  
ander.

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

are—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  
and then to front. BRACKETT sensing her embarrass-  
ment tries to help her.

How about his family?

He has no family—no wife, nobody.

He hasn't any children?

CABLE and HARBISON exchange looks.

No, sir.

And you say he's never told you why he left France?

Yes, sir. He left France because he killed a man.

BRACKETT and HARBISON exchange looks, BRACKETT  
crosses up and sits at desk. NELLIE sees the look.

Did he tell you why?

No. But he will if I ask him.

[Crosses to R. of NELLIE]. Well, Miss Forbush, that's exactly

to have you do. Find out as much as you can about him,

and, his opinions, and why he killed this man in France.

In other words, you want me to spy on him.

HARBISON starts to say something, but BRACKETT jumps  
in first. HARBISON moves U.S. slightly, behind the  
chair.

Well, I'm afraid it is something like that.

curious, rises, crosses to L. of desk]. Why? Do you suspect him

[Lies don't come easily to him]. No. It's just that we don't . . .  
much about him and he's er . . . Will you help us Miss

Pause.

I'll try.

land Commander's office.  
desk reading some papers.  
D.L. HARBISON is standing.  
BRACKETT D.R. CABLE'S  
chair L.

Change of Scene.  
one is Set.

phone rings.

D. HARBISON to R., CABLE  
out map to disclose second  
phone as soon as it rings.

one, this is cue for QUALE

on to L. level with desk.  
crosses back to D.R. CABLE  
He is just above BRACKETT.

in chair. Simultaneously  
her sit. CABLE gets there  
and sits on D.S. edge of  
U.S. to R. of map, HAR-

## SOUTH PACIFIC

ACT I

SCENE V

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

*NELLIE starts towards the door, pushes it open, then turns to front, and, as if asking herself a question:*

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

*NELLIE hesitates for a moment, looks at HARBISON, then turns and exits through the door. The men are silent for a few moments after she leaves.*

**CABLE.** 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!

*BRACKETT sits down at desk*

**HARBISON** *[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 HARBISON].* 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, who stiffens as soon as he hears BRACKETT'S voice, turns as if to apologise.*

**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. HARBISON is nearly convulsed with silent laughter, BRACKETT turns on him.*

**What's the matter, Bill?**

**HARBISON.** 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 HARBISON].* What makes you so DAMN SURE this mission won't work?

Warn Switchboard Cue 18.  
Warn No. 2 Tabs.  
Warn B.O. Cloth.

*HARBISON rises, crosses up to R. of map, points to the island.*

**HARBISON.** 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. *[HARBISON 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 HARBISON].* Okay, Bill. See you at chow.

*HARBISON stares curiously at package, BRACKETT turns on him.*

See you at chow, Bill.

**HARBISON** *[Catches on]*

Oh, yes, see you at chow

**BRACKETT** *[To QUALE]*

**QUALE** *[Reading address]*

Amelia Fortuna, Three

**BRACKETT** *[Takes box]*

myself.

**QUALE.** Yes, sir.

ACT

SOUTH PACIFIC

chow, Bill.

[Catches on that BRACKETT wants to get rid of him, exits quickly].  
You at chow.

[To QUALE]. Got the address right?

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

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

Yes, sir.

QUALE exits. BRACKETT opens the paper parcel, takes out a bright yellow skirt and shakes it out over front of desk. HARBISON opens door, pokes his head round, looks at skirt unseen by BRACKETT, nods as if his suspicions are confirmed and exits as the lights fade out.

After HARBISON has poked his head round door, made his exit and closed door:

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.

soon as he hears BRACKETT

the last word at CABLE, then  
is nearly convulsed with silent  
fits on him.

Warn Switchboard Cue 18.  
Warn No. 2 Tabs.  
Warn B.O. Cloth.

up to R. of map, points to the

excited.

iously at package, BRACKETT



## 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 L.2. Simultaneously, two men (JEROME and WISE) enter from 2 E.L. carrying the same long box with the matting 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.

BESSIE. Going back to the beach Nellie?

*Landing strip men cross R. to L.*

*NELLIE has followed NURSE on, NELLIE nods. NURSE continues cross to exit L. CABLE enters from 2 E.L. and stands watching NELLIE approach. CABLE grins at her, recognizing something.*

CABLE [D.L.C.]. Letter from home?

NELLIE *[Sees him and crosses to his R.]*. Yes. Do you get letters from your mother, telling you that everything you do is wrong?

CABLE. Nope. 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. crossing to 2 E.R. 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.

Warn Blackout Cloth.  
Warn No. 2 Tabs.  
Warn Switchboard Cue 19.

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.*

## SCENE VI

NELLIE. Do you in common? For in and she likes Dinah read anything. Well,

CABLE. Well she

NELLIE. Well, I

CABLE. Well, ma

NELLIE. Well, go

CABLE. Listen, y read that letter over

NELLIE. I'll show letter and throws it to th

CABLE. Well don

## SOUTH PACIFIC

Do you agree with my mother about people having things  
 for instance, if the man likes those symphony records  
 on the Shore and he reads Marcel Proust and she doesn't  
 like it, what do you think? Do you think mother's right?

Working Light out if set.

she might be.

WATERS and O'BRIEN enter 2 E.L. crossing to exit 2 E.R.

I don't think she is.

Maybe she's not.

Goodbye Lieutenant. You've helped a lot.

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

you don't know so much about that guy. You better  
 warn two or three times . . .

STEEVES carrying two petrol cans enters 2 E.R. crossing  
 to exit 2 E.L.

Show you what I think of that idea. [She crumples up the  
 letter to the ground.]

The two MUSCLE MEN enter 2 E.L., 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.

Previous scene [Music starts] the  
 front of the set and the Blackout  
 them. As soon as the tabs are  
 set to come up for this scene the  
 same voices are heard calling  
 and the same men are seen:  
 and constantly plodding along.  
 costume covered by a fatigues  
 he is reading a letter, crossing  
 also from R. reading a letter.  
 reached C.S. she turns and speaks

Previous scene, LARSEN enters from  
 as covered battery box which he  
 goes to exit L.2. Simultaneously,  
 (RISE) enter from 2 E.L. carrying  
 the matting top which they set  
 in cross stage and exit 2 E.R. as  
 covers in the street scene.

from R. just behind LARSEN.

is R. to L.  
 NURSE on, NELLIE nods. NURSE  
 CABLE enters from 2 E.L. and  
 approach. CABLE grins at her,

crossing to 2 E.R. carrying two  
 MUSCLE MEN enter from 2 E.R.  
 dial engine front, strung on a

Warn Blackout Cloth.  
 Warn No. 2 Tabs.  
 Warn Switchboard Cue 19.

S

R. carrying two petrol cans and

ACT I—SCENE 7

SCENE: Another part of the beach.

As the No. 2 Tabs open several of the NURSES are discovered on, they move into positions as tabs open. Two of the NURSES (DINAH 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 tabs 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 libs.  
 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 [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 R. 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. [Crosses to exit 2 E.R.] 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?  
 PAMELA. Iron-Belly.  
 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?

NELLIE. Huh?  
 SUE. I said, what's t  
 NELLIE. Nothing!

ere's not going to be  
 mind about one thi  
 matically.] It's all off.

LT. GENEVIEVE MARSH

NELLIE. Unh-hunh.  
 Break it off clean before  
 GENEVIEVE [Crossing  
 What'd he do?  
 NELLIE [Surprised].  
 I don't know very much  
 with this thing, I just b

Don't you think so too?  
 LISA. Yes, I do.

NELLIE. You do?  
 turns and looks at girls.]  
 this happen every day.

"I'M GONNA WA  
 [Sings. Snaps fingers.]

I'm  
 I'm  
 I'm  
 And  
 [Spoken] Get

[Sings] I'm

ALL [On word "wav  
 I'm  
 I'm  
 An

NELLIE. Do

## SOUTH PACIFIC

ACT I

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.*

There's no trouble anymore because I've made up my mind. [She takes a deep breath and looks at the girls and off.]

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

MARSHALL [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.

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

MISSING D.L. of NELLIE]. Knucklehead, what happened?

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

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

Do you do it too? Diney.

Girls assume bored expressions, all eyes focussed on NELLIE.

Do you do it? [Moves a little U.S.] Well, I guess I do too. [She looks at the girls.] Well don't look so dramatic about it. Things like that happen every day.

Music No. 19

WASH THAT MAN RIGHT OUTA MY HAIR "

[Sings.]  
I'm gonna wash that man right outa my hair,  
[Crosses L. to group.]

I'm gonna wash that man right outa my hair,  
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 2 E.R., looks at the girls and calls the other men on. MCCAFFREY enters and stands D.R. ABNER enters carrying petrol 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.

"wave" all clap off the beat].

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

## SCENE VII

## SOUTH PACIFIC

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!**NELLIE *does spin*.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,****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 outa the roll call****And drum him outa 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, sits L. of battery box C. NELLIE crosses to C. to put foot up on battery box as these next two lines are sung*

ALL.

**Rub him outa the roll call****And drum him outa 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!**

36 Bar Vamp.

NELLIE *enters shower at last "oh no", remains in there for 12 bars of the musical vamp. She collects a bar of plain white soap from bath club man (WATERS) as she enters. Remains in shower soaping hair and at end of 12 bar section she leaves shower to dance around amongst the girls still vigorously rubbing the soap into her hair. This continues for the second set of 12 bars. On the 24th bar NELLIE starts to really dance in amongst the group of girls L.C. doing a right circle turn and splashing the soap lather at them, then during the last few bars she crosses back up to the shower, splashes soap at the Bath Club Men and commences to wash the soap from her hair. This is timed so that NELLIE re-enters shower as girls again pick up the song.*

GIRLS.

NELLIE [*Crossing same time*].

GIRLS.

ALL.

## 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!**

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.

ing D.S. kicking 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.R. 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

Wash Tub D.R. PAMELA crosses  
NELLIE crosses to C. to p  
these next two lines are sun

at last "oh no", remains in  
musical vamp. She collects a  
from bath club man (WATERS)  
in shower soaping hair and  
she leaves shower to dance  
still vigourously rubbing the  
continues for the second set  
bar NELLIE starts to really  
up of girls L.C. doing a right  
the soap lather at them, then  
crosses back up to the shower,  
Club Men and commences to  
hair. This is timed so that  
as girls again pick up the

SOUTH PACIFIC

circle turn back to U.R.C. The girls, as soon as the music starts, mop up any surplus soap suds 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 wollen 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".

LISA [Embarrassed]. You'd never think this was an evening dress, would you. We're only allowed to bring two of them—evening dresses . . . only two I brought . . .

LISA gives up and exits 2 E.R. Nellie comes out of shower humming song, and carrying towel, song ending with "Yeah sister!"

Music Stops

and says as if completely surprised to find Emile there:—

NELLIE. Hello!

EMILE. Hello. That song . . . is it a new American song?

NELLIE. It's an American type song. We were kind of putting in our own words. [Looks around her and swallows.] Where is everybody?

EMILE [Turning to front]. It is strange with your American songs. All of them one is either wishing to get rid of one's lover, or one who for a man one cannot have.

NELLIE. That's right.

EMILE [Crossing slowly to NELLIE]. I like a song which says . . . "I love you . . . and you love me . . . And isn't that fine . . . ?" [EMILE looks to her almost kissing her.]

NELLIE [Backs away, then crossing D.S. of EMILE, walks to C, stands with her back to him]. Yes . . . that's fine . . .

EMILE [Turns to her]. I left a note for you at the hospital. [Crossing slowly to her L.] It was to ask you to my home for dinner next Friday.

NELLIE [Turns, looks at him, then takes a few steps to L.]. Well I don't think I'll be able to come, Emile . . . I . . .

EMILE. I have asked all my friends. The planters' colony . . .

NELLIE [Stops, looks at EMILE then crosses to U.L.C.]. A big party. Well then if I can't come you won't miss me.

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 . . .

NELLIE turns to EMILE on word "know" realising that this is the opportunity really to know more about him.

NELLIE. KNOW more about you?

EMILE. Yes. You know very little about me . . .

NELLIE. That's right. [She turns, sees box D.L., indicates it with her L. hand.] Would you sit down?

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.

you think about politics mu  
tics?

EMILE. Do you mean my

NELLIE. I think that's wh

EMILE. Well to begin w  
dom for everyone.

NELLIE [Takes a step toward  
ace?

EMILE. C'est ça. All mer

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

meant to ask you about tha

to your private life, asking

but I always think it's inter

ys.] kills another person.

EMILE. Of course Nellie

NELLIE, squats.] When I was a

when this man came to our

I thought he was bad. [Shru

and cruel people to him. So

anything . . . take anything

to feet.] I stood up in the publ

everyone to stand with me a

NELLIE. What did they c

EMILE. They walked aw

NELLIE. Why?

EMILE [Points L. hand beh

behind me. I turned and he

We fought. I was never so

when he fell his head stru

I ran to the water front an  
where it was going. I step  
where I am now . . . and

(Introduction)

[EMILE turns to NELLIE.] Nell

There are so few days in o  
is precious to me. Have yo

NELLIE [Turns R. facing

[Sings.]

Born on

We are

EMILE. It's true.

NELLIE. And yet

EMILE. I do.

NELLIE. I've kno

Someb

All oth

But yo

[Sh

SOUTH PACIFIC

politics much . . . and if so what do you think about

mean my political philosophy?  
That's what I mean.

begin with . . . I believe in the free life . . . in  
[Step towards him]. Like in the Declaration of Indepen-

All men are created equal isn't it?  
. . . you really believe that?

[R. to c.]. Well thank goodness  
[Steps to her, leaves hat on box D.L.]. It is why I am here  
man.

[Step tracks, with back to him]. Oh yes. [Turns to him.]  
about that too. I don't want you to think I'm prying  
[Step, asking you a lot of questions . . . [Sits on box c.]  
it's interesting why a person . . . [Crosses arms and  
person.

Nellie. That has worried you. [Crosses to L. of  
I was a boy I carried my heart in my hand. So  
to our town though my father said he was good,  
[Shrug.] I was young. He attracted all the mean  
him. Soon he was running our town. He could do  
anything. I did not like that, I was young. [Rises  
the public square and made a speech. I called upon  
with me against this man.  
and they do?  
walked away.

[Step behind him]. Because they saw him standing  
and he said to me "I am going to kill you now".  
ever so strong. I knocked him to the ground. And  
and struck a stone and . . . [Shrug. Crosses to D.L.]

Warn switchboard Cue 20.

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

[Instruction to: "Some Enchanted Evening")

[a.] Nellie, will you marry me?

NELLIE rises facing him

ays 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

ern on the opposite sides of the sea,  
We are as different as people can be,

and yet you want to marry me . . .

we known you a few short weeks and yet,  
 somehow you've made my heart forget  
 other men I have ever met  
 at you . . . but you . . .

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

c. The girls, as soon  
any surplus soap suds  
LE, then they exit L.  
NELLIE who is still dry  
A.C., and sees a pair of  
is at Wash Tub, LISA  
feet, then looks to front  
ead, touches her wet coat  
into shower where she  
sey which has been provid  
up to shower, EMILE  
and watches her. LISA  
s wash tub, and waving  
he crosses up to front of sh  
by NELLIE are timed to m  
e move to each line.  
e small ammunition box  
atch it up".

2 E.R. Nellie comes out  
ad carrying towel, song end  
surprised to find Emile there

word "know" realising  
really to know more about

laces hat U.S. end of it, and  
g out front for a moment,  
what it would be best to say.  
with herself, then crossing



## 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?**

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

EMILE quickly kisses 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.*

SOUTH PACIFIC

ACT I

[NELLIE adopts stance.]

Fearlessly I'll face them and argue their doubts away,  
Loudly I'll sing about flowers in spring;  
Flatly I'll stand on my little flat feet and say

[Points R. hand at feet.]

Love is a grand and a beautiful thing.

[Crosses D. to C. sits on small box.]

I'm not ashamed to reveal  
The world famous feeling [Sits on word.] I feel.

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

[NELLIE slowly rising.]

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 he 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 on 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,  
[Raising hat high above her head.]  
If you'll excuse an expression I use.  
I'm in love

to face him, puts hands  
down to her

for applause, then kiss.

her again and exits up  
steps for a second, looks at  
ramp to R. NELLIE, having  
a left circle turn water  
dance.

stage to L. as if no one had seen



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.

they enter from 2 E.R.].

I'm as corny as Kansas in August,  
High as a flag on the fourth of July,  
If you'll excuse an expression I use

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.

Warn No. 2 Tabs.  
Warn Blackout Cloth.  
Warn Switchboard Cue 23.  
Working Light out when set.

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.

Close 21. Switchboard.  
6 from L 2. R.: GENE  
SUE, JANET, BETTY,  
about stage in a mock  
walk into positions.

NELLIE C. with arms  
L. and R.

NELLIE with them.  
and 3 E.R.  
Close 22. Switchboard.  
tabs.  
Close No. 2 Tabs.  
Closed.  
prop in Blackout Cloth.  
Working Light on.

HARBISON [Crossing  
This is the one he me

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. HARBISON 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 . . . HARBISON uncrosses arms. BRACKETT and HARBISON 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 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. HARBISON crosses down to chair D.L. puts foot up.

HARBISON. 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, HARBISON turns to them holly.

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. HARBISON crosses up behind desk, gets bottle and two glasses from bottom R.H. drawer starts to pour one glass. CABLE drops down level with chair D.L., sits.

QUALE [Agitated].  
right out on me with  
delegation of French  
the one the Seabees t  
here . . .

HARBISON [Grabbing  
care of it]

QUALE. Well, [He  
CABLE [Rises, crosses

I do, Commander Har  
HARBISON [Hands c  
unwind.

CABLE. Unwind?

HARBISON. Sure .  
CABLE. Boat!

## SOUTH PACIFIC

## ACT I

...ing up behind desk, getting whisky and pouring one glass].  
... means.

YEOMAN—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.

...ed]. Commander Harbison . . . the Old Man walked  
with all these orders to be signed and there's another  
French Planters here, complaining about that stolen pig,  
... took and barbecued. And Commander Hutton's

...grabbing papers from him]. Okay, Okay, . . . I'll take

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

...crosses to get drink which HARBISON hands him]. What should  
... Harbison? Go back to my outfit tonight?

...hands CABLE drink]. No, take a couple of days off and

...wind?

Sound O.P. on.

...Sure . . . take a boat . . . go fishing.

Music No. 27  
(Girls' Reprise of "Bali Ha'I")

CABLE connects thought of boat with Bali Ha'I. The  
orchestra plays the start of Bali Ha'I music. CABLE  
stops, stares out 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'I 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.

... they reveal Brackets's  
BRACKETT is seated at  
desk. HARBISON is U.G.  
... L. standing with one foot  
on chair. [Music fades]

... off shelf . . . HARBISON  
... IT and HARBISON exchange

... pause. HARBISON crosses  
... up.

... HARBISON turns to them

... HARBISON crosses up behind  
... es from bottom R.H. drawer  
... BLE drops down level with

## ACT I—SCENE 10

Lootellan come later.

*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.*

(4) Lootellan, come with

*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.*

GIRLS [*Singing*].

Bali Ha'I	(3) Si tu veux
T'appelle	Tu m'trouv'ra
Dans le jour [CABLE <i>etc.</i> , enters.]	Où le ciel
(1) Dans la nuit	Trouve la mer
Dans ton coeur	Me voici [NUNS <i>enter</i> .]
Toujours resonance	Laisse moi te prendre
" Par ici	" Par ici
(2) Me voici "	(4) Me voici " [NUNS <i>exit with two girls</i> .]
	Bali Ha'I
	Bali Ha'I [General <i>exit</i> .]
	Bali Ha'I.

(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 Tabs.

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

## ACT I

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

Lootellan come later.

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.*

(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.

ues to play under this scene,  
its treatment: after the lights  
are subtle and seductive. The  
during the change of scene.  
Native girls enter from stage L.,  
to stage R. where the bell is  
girls carry with them baskets of  
they are trying to sell to the  
from stage R. as the change of  
as the change of scene takes  
the entry of the girls, a small  
stage L., runs excitedly across  
Boat! Boat!" He is stopped  
of various gestures indicates  
page for her, the boy runs off  
from stage R., his shirt is untied  
back, he crosses to MARY. He is  
and MARCEL (Native man) who  
BILLIS to R. of CABLE.

French girls sing the following in  
Bali Ha'I. The singing and  
at they synchronise and finish  
of scene. There are two Native  
enter with the French girls from  
and BESSIE) enter later from  
ET and PAMELA.

is played between the No. 1  
Cloth.

Varn Switchboard Cue 25.

Varn No. 1 Tabs.

Varn Blackout Cloth.

Working Light out when set.

st the French girls, first group  
C. MARY calls MARCEL to her,  
LIS, stands with his back to the



## ACT I—SCENE 11

*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 chin between finger and thumb and gently turns her face to front.*

We ver' pretty people—No? . . .

*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 af

Oh . . . er . . . avez-v  
LIAT [*Her young face*

Ouil

. . . Non.

“YOU

CABLE [*As if trying just a kid . . . How here and . . . I don't*

Cette vieille femme .  
LIAT. Ma mere.  
CABLE. Your mo  
offstage to L.]

CABLE. Are you afraid of me?

SOUTH PACIFIC

ACT I

LIAT looks puzzled. CABLE remembers she speaks little English.

Oh . . . er . . . avez-vous peur?

LIAT [*Her young face serious*]. Non.

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

Ouf!

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

. . . Non.

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 MUSCLE 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.*]

Warn Mike O.P. (Bell)

Cette vieille femme . . . votre amie?

LIAT. Ma mere.

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.

**SOUTH PACIFIC**

Ship's Bell.

8 Counts in groups of 2. Then  
sound off, after Bells.

*...ing up, putting hands to CABLE'S face]. Non, Non.  
...aking off R.]. It's the boat all right. [Gently bringing her hands  
...s 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 ha*

**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 . . .**  
*[CABLE strokes her hair.]*

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 28.

Warn Sound. Mike O.P. (Bell)

Warn No. 1 Tabs and B.O.

Cloth.

SOUTH PACIFIC

ACT I

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 grabs the shirt and runs offstage to R. LIAT slowly sinks to the floor as the tabs close at the end of 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.

8 Counts in groups of 2. After  
Bells, Sound off. Working  
Light.

's Bell.  
ants in groups of 2. Then  
ound off, after Bells.

gently with her ha.

h facing front.

looks up at him.

hest.

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n Sound. Mike O.P. (Bell)  
n No. 1 Tabs and B.O.  
Cloth.

## 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 synchronise 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.*

(4) MARY [Crossing  
Goo' bye! Come

Bali Ha'I  
T'appelle

(1) Dans le jour  
Dans la nuit  
Dans ton coeur  
Toujours resonne

(2) " Par ici  
Me voici "

(\* Si tu veux [CABLE enters L.]

Tu m'trouv'ra

Où le ciel

Trouve la mer

Me voici [MARY crosses to C. Looks

Laisse moi te prendre Off R.]

" Par ici

(4) Me voici " [CABLE off R.]

Bali Ha'I

(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.

MARY 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) MARY. 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. [Sees 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

R. As the Native girl (PAMELA) exits, she drops two of the garlands of flowers she is carrying onto the next scene truck as it is being set. HENRY pushes on the small bench from L. U.S. of the girls ready for the following scene. Remaining girls exit L.

(4) MARY [Crossing to C. then to exit R.]. Is gonna be my son-in-law, Goo' bye! Come back soon, Lootellan! Bali Ha'I! 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.

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## ACT I—SCENE 13

*As the lights fade out on the preceding scene, and the singing of Bali 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 Terrace. 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 D.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. The voices come from U.L. and are heard as the previous scene draws to a close.*

FRENCHMAN [HASSINGER]. **Bali Ha'I . . . Bon soir!**  
FRENCHWOMAN [JANET]. **Merci, Emile. Merci mille fois!**

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

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

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

FRENCHWOMAN [DINAH]. **Quelle charmante soirée.**  
NELLIE [Off stage U.L.]. **Goodnight . . . everybody . . . Goodnight**

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

FRENCHMAN. **Non, non . . . Nellie . . . en Francaise . . . en Francaise.**

*EMILE is U.S.C., listening with amusement to NELLIE'S attempt at the French language.*

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.*

FRENCHMAN. **Bon soir, de Becque.**  
FRENCHWOMAN [JANET]. **Merci mille fois!!!**

*Ad lib voices during this: "Bravo", "Formidable", etc. EMILE and NELLIE are down C., NELLIE clutching 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 Billis. I'll have to sneak around behind the hospital as it is.**

EMILE [*Steps back, pi*  
*mock severity*]. **In the**  
**back without anyone**  
**later.**

NELLIE. **You're a**

**I never had such a w**  
EMILE, *puts arms around*  
**man who spoke Frenc**  
**And that exciting na**  
*Cups hands to her mou*  
**LITTLE ROCK!**

(*Repr*)

[*She screams the last tw*]

[*She suddenly stops. Th*  
**at? Am I drunk?**

EMILE [*Still laughi*]  
NELLIE [*Crossing*]  
*to put arms around his*  
**neck.] it's because [Su**

[*Singing.*]

**I a**  
**Wi**  
**An**

**Th**  
**Wi**

**I'r**  
**As**  
**A**

**I'r**  
**A**  
**P**

**I'**  
**I'**  
**I'**  
**I'**  
**I'**



## SOUTH PACIFIC

ACT I

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 breaks to L.C. NELLIE 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. [*Crosses 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!

*NELLIE sings the last line, starting the dance by swaying D.S., they both sway together in time to the music, NELLIE with her arms round EMILE'S neck to start.*

[*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 cliché coming true [*Change, EMILE waltzes round NELLIE to R.*]  
I'm bromidic 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 . . .

## SCENE XIII

## 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 R. 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.*

*He 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, then 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 blasé. You know what I mean?**

EMILE. **We're both knuckleheads, cockeyed optimists.**

NELLIE [*Singing*].

EMILE [*Singing*].

NELLIE [*Rising to k*]

BOTH [*Lean forward*]

EMILE. **Nellie, I k**

[*He leads her over to ben*  
**days.**

**Now close your eyes.**

**No peeking.**

[*EMILE puts cloak over h*

(*Emile's Encore o*

NELLIE [*Writhing t*  
**no! No!**

EMILE.

I'm

I'm

And

Don

Tea

Wa

Pus

Can

Yea

## SOUTH PACIFIC

ACT 1

*They both laugh and then kiss quickly.*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, [*Heads apart.*]

And I can't get it out of my heart.

[*Dwell 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.

Pitch Pipe cue offstage R. "B".

[*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.

NELLIE [*Writhing with laughter and embarrassment as he continues*]. Oh, no! No!

EMILE.

And send him on his way  
Don't try to patch it up,  
Tear it up, tear it up,  
Wash him out, dry him out,  
Push him out, fly him out,  
Cancel him, and let him go  
Yea, Sister!

[*Puts cloak over his head clumsily imitating her movements and gestures, in the washtub scene. He covers stage from D.R. to L.C. finishing R.C. with a flourish of the cape like a bullfighter.*]

*Music stops**EMILE holds position a few seconds for the applause, then moving quickly U.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 oh, 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 . . .

EMILE [Stepping back U.S. level with end of bench]. *Maintenant au lit . . . vite!*

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 thinks he's kidding, she puts her arms up around his neck.

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.

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.

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 —

As NELLIE has crossed D.R. so 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 [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 hurt, steps back a few paces

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. 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.

Goodbye. [Steps back.] Don't go out t  
him off.]

EMILE [Pulling her t  
I love you!

NELLIE. And I lov  
let me go. [Breaks awa

EMILE [Singing].

On

New

On

New

## SOUTH PACIFIC

ACT I

*EMILE takes a step towards her.*

**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 grabs 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.*

Warn House Tabs.

**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

*so EMILE has followed her  
L. as if to cross U.S. to exit,  
shoulders and swings her  
both then D.R. EMILE to R.*

*paces*

**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

Music No. 33  
Entr'acte

Verbal Cue to Switchboard  
"A"

House Lights to half.  
Floats out.

Tab specials to full.

Fly House Tabs.

House Lights and Tab.  
specials to B.O.

Fly Blackout Cloth.

"Younger than Springtime" reprise in entr'acte

House Lights and Tab specials out

Start of Show Music

Music No. 34

Cue 30. Switchboard

3rd Bar of Show Music

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

Open No. 1 Tabs.

On Glissando

Cue 31. Switchboard.

Cue F.O.H. Limes.

Stage Curtain rises.

**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"	STEW POT
"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. 6 Men from L.:—ABNER, STEEVES, MCCAFFREY, WISE, QUALE, JOHNSON. 6 Men from R.:—JEROME, LARSEN, ADAMS, MARCEL, 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  
trouble with the min  
of blurry so I will r  
handstand was by M

The Russian Kazutsk  
Eller Jaeger.

JEROME [G.I. audie  
from Texas?

NELLIE. Uh-huh!  
those are the names  
Ensign Connie Walew

The Pinwheel . . . yo  
pot . . . I mean Geor

STEW POT. Second

JOHNSON [G.I. Audi  
NELLIE. The muk  
were by Ensign Nellie

Now the next is a mo

An exhibition of weig  
and Sergeant Kennet

LARSEN [G.I. audie  
JOHNSON [G.I. and  
NELLIE [When lig  
the lights?

LARSEN. Hey lig

JEROME. It's the

JOHNSON. Switch

LARSEN. Mike .

SOUTH PACIFIC

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 Kazutska was done by Lieutenant J. G. Bessie May Sue Eller Jaeger.

JEROME [G.I. audience L. 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 Walewska.

Applause.

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

A sudden hissing 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 Limes.  
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 F.O.H. 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, STEEVES 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.

CIFIC  
II

Cue to Switchboard

Lights to half.

out.

Specials to full.

House Tabs.

Lights and Tab.

Specials to B.O.

Blackout Cloth.

D. Switchboard

No. 1 Tabs.

1. Switchboard.

F.O.H. Limes.

Curtain rises.

The Thanksgiving Follies.  
"Bleeding Mary" curtain rises. The  
of "Bloody Mary" in  
performed by NELLIE and  
s.

JANET, CORA, QUALE,

EN.

WATERS

JANET

STEW POT

CONNIE

CORA

WATERS and 1ST

MUSCLE MAN

L. and R. in front of No. 1

ences. 6 Men from L.:-

Y, WISE, QUALE, JOHNSON.

LARSEN, ADAMS, MARCEL,

these G.I. Audience men

ROME carries a programme

small ammunition box and

is this as a seat. The men

ting and jeering before the

curtain rises the G.I.

to watch the show. Ad lib

show, etc.

Mike on.

At the end of the dance they all

There is applause from

the NELLIE re-enters from R.

programme sheet. She sets the

pages to read from the pro-

## 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.**

STEW POT [*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

STEW POT. The weig

BILLIS. Good . . . [*can't understand is how put gas in a generator and they're on the committ*

LARSEN [*Stopping to R*].  
didn't you tell us it wa

BILLIS [*Crossing D.L.*].  
and producer. I can't fi

LARSEN. Sure you c

BILLIS [*Crossing up to on my hands. [Crosses w going?*

STEW POT. I can't tel

BILLIS [*Crossing D.L.*].  
good. You ought to be together.

STEW POT. You was

EMILE [*As he enters. I you tell me where I can*

BILLIS [*Crossing R. to She can't talk to nobody in to her?*

EMILE [*Takes a few step myself.*

BILLIS. Are you Mr EMILE.]

EMILE. Yes.

BILLIS. Look Mr. d try to see her tonight.

EMILE [*Turns to BILLIS*]

BILLIS. We got her i to upset her again.

EMILE. She has bee



Two men LARSEN and JEROME  
 enter the dressing hut, ready to roll  
 from L.

ke off.

ue 33. Switchboard.

the next scene. The lighting  
 now up and we can see BILLIS  
 in the semi darkness.

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. "Gener-  
 ator".

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.*

STEW POT. 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 E.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?

STEW POT. 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.

STEW POT. You was the one with the two heads.

BILLIS starts to cross U.S. angrily to STEWPOT. EMILE  
 enters from 3 E.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 has asked for a transfer?

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

EMILE [Turns, crosses D.R. a few steps]. I must see her tonight.

BILLIS [Glances up at STEWPOT, crosses down to EMILE]. Then stay out of sight till after the show. I'll take the flowers in to her.

BILLIS takes the flowers from EMILE, then glances up at STEWPOT. BILLIS and STEWPOT exit L. U.S. of the dressing tent. EMILE turns U.S. and starts to cross up as if to the steps when CABLE enters from 2.E.L. crossing up C.

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 in 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 [L. arm outstretched]. That damned island with the two volcanoes on it. You ever been over there?

EMILE. Why yes I . . .

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 R.]. Ma mere! C'est lui!

Joe!

Music stops.

She turns and like a young deer, glides over to the amazed CABLE and embraces him before the equally amazed EMILE. MARY waddles on from 2 E.R. stands to R. of LIAT.

CABLE [Holding LIAT tight]. I thought I was dreaming.

LIAT [Holds him tighter]. Non.

CABLE. What are you doing over here?

MARY [Grimly]. She come in big, white boat—bigger than your boat. Belong Jacques Barrere. [To EMILE.] He want to marry Liat.

LIAT looks up anxiously at CABLE. CABLE looks at MARY.

You know him.

EMILE nods. She turns back to CABLE.

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.

Oh, my God! [Crosses  
can't let her marry a

MARY. Hokay! T

EMILE [Angrily cross

. . . Tu comprends?

Lieutenant, I am wor  
see you back to the ho

CABLE. You're wo  
he lives on an island  
Japs, Americans, Germ

MARY. Lootellan,  
life here. [She kneels be  
hundred dollars before  
war go on I make may  
heads. Give all de m  
work for you. [She stan

All day long, you and  
sea, sing, dance, talk h  
ear.] Nothink about P  
LIAT.] Talk about bea  
pushes LIAT and CABLE

[She sings.]

Hap  
Keey  
Tall  
You  
If y  
Hov

Tall  
Flos  
Loo  
Tall  
Lea  
Ma

Ha  
Kee  
Tall  
Yo  
If y  
Ho

## 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.

MARY. Hokay! Then you marry her.

EMILE [*Angrily crossing down to L. of MARY*]. Tais-toi! Il est malade!  
 . . . Tu comprends?

MARY is temporarily silenced. EMILE turns to CABLE and his voice becomes gentle and sympathetic.

Lieutenant, I am worried about you. You are ill. Will you allow me to see you back to the hospital?

CABLE. You're worried about me! That's funny. The guy who says he lives on an island all by himself and doesn't worry about anyone—Japs, Americans, Germans—anybody. Why pick out me to worry about?

EMILE, then glances up at  
 WFPOT exit L. U.S. of the  
 U.S. and starts to cross up as  
 enters from 2.E.L. crossing

EMILE stiffens, bows then exits 3 E.R. CABLE moves as if to follow him and apologise, LIAT crosses in front of him, looks up in his face, CABLE melts, takes her in his arms. As this is happening MARY walks U.S. and looks off after EMILE. She turns and watches LIAT and CABLE for a moment. LIAT takes CABLE by the hands and leads him D.S. R.C., they squat on their knees. LIAT R., CABLE L. MARY walks down between them, stands looking down at them.

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'n Liat. You no have to work. I work for you. [*She stands.*]

Warn Switchboard Cue 35.

Music starts

## Music No. 36

## "HAPPY TALK"

All day long, you and Liat be together, walk through woods, swim in sea, sing, dance, talk happ. [*She stands, crosses to L. of CABLE whispers in his ear.*] Nothink about Philadellia. 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.*]

crosses to R.C.

During the song LIAT accompanies with hand business.

Cue 35. Switchboard. Start of song.

[*She sings.*]

Happy talk,  
 Keep talkin' happy talk  
 Talka 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.

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?

ing deer, glides over to the  
 ces him before the equally  
 dles on from 2 E.R. stands

at CABLE. CABLE looks at

R to CABLE.

LE nods. CABLE cries out as

## 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?

*Thirty-six bars of chorus played . . . Voice tacet, 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*

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.*

Warn Switchboard Cue 36.

*During this, the last chorus, MARY does same finger business as LIAT.*

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 g*  
**Jacques Barrere.**  
*[MARY turns R. to LIAT]*  
**Stingy bastard!**

PROFESSOR. H  
 STEWPOT. Yea

NELLIE *[Voice o*  
 our show, it is m  
 George Brackett.

CABLE *[Sitting o*

## SOUTH PACIFIC

ACT II

Warn Mike O.P.  
Warn Switchboard, Cues 37  
and 38.  
Warn Limes.

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 E.R. She follows LIAT off. PROFESSOR  
followed by STEWPOT enters from 2 E.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?**  
STEW POT. **Yeah!**

O.P. Mike on.

STEW POT and PROFESSOR continue their cross and exit  
U.S. of the hut L.  
Applause offstage R.

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"

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.

byed . . . Voice tacet, during  
s. to L.C. and does a dance,  
to L. watching her. LIAT  
same position as she started.  
s, MARY resumes the song

Switchboard Cue 36.  
s, MARY does same finger

36. Switchboard. When  
music starts.

to L. then after the crescendo  
slowly turns back to MARY,  
peaks:—

## 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-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.

HARBISON. The Forbush . . . [*He . . . and that siren petite Mademoiselle voice.*]

BRACKETT. Co

NELLIE [C.]

## SCENE III

## SOUTH PACIFIC

BRACKETT extracts a card from his shirt pocket, hands this to HARBISON. HARBISON takes BRACKETT'S place by the microphone and reads the announcement.

HARBISON. 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.

Mike off.

BRACKETT and HARBISON exit U.R. followed by the two girls. STEEVES in G.I. audience R. takes mike off to R. then resumes his place on stage. G.I. Men whistle, clap and applaud their exit. NELLIE enters from R. on harp arpeggio, does R. circle turn and finishes on C. She, by shaking her hands stops the general applause, then taking her time she gets set and starts the number.

NELLIE [C.]

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!

Loud applause from G.I. audience. NELLIE puts finger to her nose in a shushing gesture, stops the applause. When applause has faded out she continues. Crossing R.

A hundred and one  
Pounds of fun  
That's my little Honey-Bun!  
Get a load of Honey-Bun tonight. [Hi-ya gesture.]

[Crossing R. to R.C.]

I'm speakin' of my  
Sweety pie,  
Only sixty inches high  
Ev'ry inch is packed with dynamite! [Plays to G.I. R.]

[Crossing back to C.]

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  
[Crossing to L.] L. hip.]

She's my baby,

I'm her pap!

I'm her booby,

She's my trap! [Grab business with JEROME.]

[Crosses back to C.]

I am caught and I don't wanta run  
'Cause I'm havin' so much fun with Honey-Bun!

Two Bar Vamp.

[NELLIE does dance business, business of trousers falling down, working her way up C. on next chorus.]

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.]

during the Thanksgiving audience are in position. The . . . over the microphones as the . . . the blackout which covers the . . . as on from R. crossing to C.

38 and Limes. When the "stage" proscenium flat is in . . . from R. crossing to C.

Audience.

G.I. audience.

Stage Curtain up.

and CORA pull the reluctant laugh and applause from the

edge of the skirt of the girl

the skirt, glares out to front, at JEROME, pulls himself

from the G.I. audience. Three . . . slow time. Girl on R. of . . . is ear.

## SOUTH PACIFIC

## ACT II

## SCENE III

BILLIS enters from L. in "stage" proscenium dressed as Honeybun, he bounces awkwardly down to C.

Only sixty inches high—  
Ev'ry inch 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.]

GIRLS.

NELLIE 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 finishing to his R. to the music of:—

(Voice tacet) { She's my baby  
I'm her pap  
I'm her booby  
She's my trap  
[NELLIE makes R. circle turn finishing R.C. foot business, sings.]

I am caught and I don't wanta run  
'Cause I'm havin' so much fun with Honey-Bun

NELLIE finishes by crossing to BILLIS and kissing him, does mock jump business, then BILLIS turns facing L. NELLIE closes in behind him, hands on his shoulders, they sway up and down stage. NELLIE sings—

I am caught and don't wanta run— JEROME [L.]. How  
'Cause I'm havin' so much fun with do you like  
Honey-bun those coconuts.  
(Believe me, sonny)

They skip D.R. then back to U.C.

She's a cookie who can cook you till you're done,  
(Ain't bein' funny)

Repeat skip D.R. then back to U.C.

Sonny put your money  
On my

They sway forward and back.

Honey-

They sway forward and back.

Bun . . .

They walk off and exit U.L.—NELLIE waving her cap as she exits.

Music Stops.

NELLIE runs on from U.L. does an L. circle turn finishing U.R.C. Puts her foot through her long black sailor tie, then with arms outstretched she welcomes BILLIS on. BILLIS enters from U.L. carrying a bouquet of tropical flowers, these he presents to NELLIE. NELLIE kisses BILLIS, (Music re-starts.) and skips off L. D.S. of BILLIS, BILLIS exits R. in a daze.

MEN [Singing with  
S  
I  
I  
S  
BILLIS [Solo]. I



## ACT II

## SCENE III

## SOUTH PACIFIC

stage" proscenium dressed  
backwardly down to C.

er ADAMS. NELLIE pulls

to L.C. during hip business.  
R. hip of drawers, then  
ers, makes a R. circle turn  
follows behind him fin-  
ic of:—

to BILLIS and kissing  
s, then BILLIS turns facing  
m, hands on his shoulders,  
NELLIE sings—

U.C.

U.C.

NELLIE waving her cap.

an L. circle turn finishing  
her long black sailor tie,  
she welcomes BILLIS on.  
ving a bouquet of tropical  
ELLIE.

re-starts.) and skips off L.  
in a daze.

As Music re-starts a line of 8 girls make their entrances from R., they are singing the next lines as they make a R. circle turn crossing first to D.L. then across front, then to R. finishing in a line across the front of the "stage" proscenium. BILLIS tags on to the end of this line . . . As the 4th girl passes the place where he is sitting, one of the G.I. audience men L. (ADAMS) dives over the heads of the men in front of him and makes a grab at the girl. He is pulled back into his position by the two men who are in front of him.

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 curls are hurly-burly,  
Her lips are pips  
I call her hips!  
"Twirly"—and "Whirly"  
then L. hip.]**

[Point to lips.]

[Hands on hips.]

[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 D.L. 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—STEWFPOT, PROFESSOR, QUALE and 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 R. 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

SOUTH PACIFIC

ACT II

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 R. of line 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.

Arm gestures stop, NELLIE enters from L. in different costume coming down to C. through C. of Honey-bun line.

NELLIE [Solo]. Save me some turkey!

Honey-bun line backs 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.

All finish arms raised, waving. NELLIE signals for the "stage" curtain to fall—it doesn't—she jumps up and pulls it down.

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 blinder, 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!

They both exit L. during the blackout.

NOTE: During this blackout one of the G.I. audience men (STEEVES) sets a small ammunition box on D.R.C. ready for next scene.

As soon as the last two men are off and the following scene being set: Cue 40. Switchboard. Into lighting of Scene 4.

BILLIS. I beg y

DINAH [Entering  
In my whole life . .

NELLIE [Crossing  
beautiful flowers. I  
it, Luther— [Turns a  
BILLIS [Very since  
I consider you the  
including the fact t  
heel as to let you th  
NELLIE [Turns to  
BILLIS [Taking v  
came with them.

Are you all right, M  
NELLIE [Nods].  
BILLIS. I'll be v  
Just—just sing ou

MCCAFFREY [Offs

CABLE. What's  
difficulties with Fr

NELLIE. Joe Ca  
CABLE. Me. I'

## ACT II

## ACT II—SCENE 4 (2nd Backstage)

SCENE: Same as Act 2—Scene 2

CABLE is discovered on, sitting on bench D.L. As soon as lights come up on to scene, 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. This 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.

BILLIS. I beg your pardon.

At this moment, one of the girls (DINAH) enters on rostrum U.R. followed by NELLIE, she ad libs as she enters.

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.

NELLIE looks at card then turns away.

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. As 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 3 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 turns with a start, crosses to R. of CABLE.

NELLIE. Joe Cable! Who let you out of the hospital?

CABLE. Me. I'm okay.

## SOUTH PACIFIC

## ACT II

## SCENE IV

NELLIE, puts bunch of flowers down on bench R. of  
CABLE, places her hand on his shoulder.

NELLIE. Joe, you're trying to get over to Bali 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 E.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.

EMILE [*Crossing L. to R. of NELLIE*]. No. Not tomorrow. Now. What does it mean, Nellie.

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.*

Explain how we feel! Please Joe——

EMILE [*Crossing a few steps D.R.*]. Nellie!

NELLIE [*Crossing up to dressing tent door*]. Dinah, are you ready?

DINAH [*Entering from dressing tent D.S. of NELLIE*]. Yes, Nellie.

NELLIE. I'll go with you.

*They exit quickly 3 E.R. hand in hand. EMILE turns L. and crossing 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.*]

It happens after you

EMILE. This is  
It has followed me a  
[*With fist clenched, cro*

CABLE. Yes sir,  
there. I'm coming  
EMILE [*Crossing*]  
is a good place to be  
there is no place. I

[*Sings.*]

## ACT II

## SCENE IV

## SOUTH PACIFIC

Music No. 39

## " CAREFULLY TAUGHT "

It happens after you're born.

CABLE sings, 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 [*Rise.*]  
 Of people who's eyes are oddly made, [*Looks up.*]  
 And people who's skin is a different shade—

[*R. hand rubs skin of chest.*]You've got to be carefully taught. [*Looks at EMILE.*]

EMILE turns away R. CABLE crosses to EMILE.

You've got to be taught before it's too late,  
 Before you are six or seven or eight,  
 [*L. gesture, indicating heights.*]  
 To HATE all the people your relatives hate—

[*Gesture turning to front.*]

You've got to be carefully taught!

Warn Switchboard Cue 41.

You've got to be carefully taught!

Music No. 40

(Continuation)

CABLE with anger spent crosses to R.C. sits on ammunition box.

EMILE. This is just the kind of ugliness I was running away from.  
 It has followed me all this way—all these years—now it has found me.  
 [*With fist clenched, crosses singing to L.C.*]

Cue 41. Switchboard

I was cheated before.  
 And I'm cheated again  
 By a MEAN little world  
 Of MEAN little men  
 And the one chance for me  
 Is the life I know best  
 To stay here on this island  
 And to hell with the rest  
 I will cling to this island  
 Like a tree or a stone  
 I will cling to this island  
 And be free—and alone.

(Music continues under dialogue)

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,  
 One love to be living for,  
 This nearly was mine.

## SOUTH PACIFIC

## Act II

## SCENE IV

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 flies 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.

[Crossing to c.]  
Now . . . now I'm alone  
Still dreaming of Paradise  
Still saying that Paradise  
Once nearly was mine.

Warn Switchboard Cue 42.

Music Stops. Applause.

EMILE turns and walks U.S. to R. of dressing hut.

Cue 42. Switchboard. As  
Emile walks U.S.

## 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.

Warn Switchboard Cues 43  
and 44

Warn Limes.

Warn Aircraft "take off"  
Record.

Warn Nos. 1 and 2 Tabs.  
Warn Blackout Cloth.

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?

EMILE. You will  
two black men—w

CABLE. Us? Are  
EMILE. Of cours  
tell Captain Bracket

CABLE [Rising, tuc  
about this. He'll jun  
EMILE [Rising]. ]

## ACT II

## SCENE IV

## SOUTH PACIFIC

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 F.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.

Switchboard Cue 42.

of dressing hut.

Switchboard. As  
walks U.S.

Switchboard Cues 43

imes.

Aircraft "take off"

d.

bs. 1 and 2 Tabs.

ackout Cloth.

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, WISE 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 their signal lamps in sequence and shout in an exultant, defiant manner. The sound of aircraft fades in the distance, the Blackout Cloth flies away, the lights dim down, the No. 1 Tabs open into Scene 6 "The Radio Shack".*

*Sequence of Signal lamps: 1st—Red Lamp (WISE). 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.*

BRACKETT [Excitedly]

What was that?

MCCAFFREY [Quietly]

BRACKETT. Sound . . . sounded like cod

MCCAFFREY. That

the contraction of the

BRACKETT. Oh.

MCCAFFREY. Sir, know as soon as . . .

BRACKETT. No, m stay right here.

MCCAFFREY [Putting

BRACKETT [Crossing] We ought to be getting

time to land and se

[Crosses R.] Don't you

Oh.

HARBISON. Capt

BRACKETT. Yeah,

Bill. I'm very busy.



## ACT II—SCENE 6

arn Switchboard Cue 45.  
arn Limes.  
arn Static Record.  
arn Blackout Cloth.

we hear the sound of aircraft  
up between the No. 1 Tabs  
ree Naval aircraft mechanics  
ERS) are seen standing with  
e, they each carry a signal  
y. As the plane is heard  
r signal lamps in sequence  
defiant manner. The sound  
istance, the Blackout Cloth  
down, the No. 1 Tabs open  
back".

1st—Red Lamp (WISE).  
ERS). 3rd—White lamp

arking light out when set.

off record is played right  
cut. This covers change of  
d through, change over to  
t scene.

k is ready to run D.S., and  
45. Switchboard and Fly  
Blackout Cloth.

t.

n No. 1 Tabs.  
e No. 2 Tabs to mark.  
Limes to come up on  
e.

be sure that No. 3 Tabs  
back.

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. R. there is a small receiving set complete with headphones and microphone, a field telephone. The Radio Operator (MCCAFFREY) is seated at a chair in front of this receiving set with his earphones 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.*

BRACKETT [*Excitedly*]. What's that? What's that?

Cut sound on Speaker.

*MCCAFFREY cannot hear him because of the earphones he is wearing. BRACKETT is suddenly aware of this. he pokes MCCAFFREY in the back. MCCAFFREY, controlling himself, turns and looks at Brackett as a nurse would look at an anxious and complaining patient. He removes the earphones.*

What was that?

MCCAFFREY [*Quietly*]. That . . . was nothing sir.

*Puts earphones back on again and turns to his dials. BRACKETT isn't satisfied with this, he pokes MCCAFFREY again. The man winces, then patiently 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.

MCCAFFREY [*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 realises that MCCAFFREY 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.

## SOUTH PACIFIC

## ACT II

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 dungarees, the boars tooth 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 [Stiffly 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 [Pacing 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. 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

## SCENE VI

accompanied by description while I slipped down thought this guy was protect. There must  
BILLIS. Sixty-tw

BRACKETT. You've cost the Navy about

BILLIS. Six hundred  
BRACKETT. What  
BILLIS. I was just  
Remember my uncle  
I'd never be worth a

Him and his lousy s

BRACKETT. Why  
make a man do a thing  
BILLIS. Well, sir,  
get kind of held in.  
souvenirs you got to  
BRACKETT. How  
BILLIS. I didn't  
Cable talking to that  
in the air. A project  
looks at BRACKETT.] Pr

Don't you?

HARBISON [Fuming]  
book. And by God, C

ADAMS [Crossing  
watched this whole thing  
down there in the rubber  
kind of . . . diversion  
at the planes and at the  
sliding into that little  
Cable in behind those

BRACKETT. What  
guy.

BILLIS. I don't want  
playing between BRACKETT  
A little room to swallow  
you get the picture. [

ACT II

VI

SOUTH PACIFIC

*accompanied by descriptive hand gestures.] They kept the Jap guns occupied while I slipped down and scooped him off the rubber boat. You'd have thought 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.

Warn Mike O.P.  
Warn Sound, Static Record.

BRACKETT. You're not far off Adams. Harbison tells me this thing cost the Navy about six hundred thousand dollars.

*BILLIS is amused by this and chuckles quietly.*

BILLIS. Six hundred thousand doll . . .

BRACKETT. What the hell are you so happy about?

BILLIS. I was just thinking about my uncle. *[Crosses 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 getting 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. If 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, looks at BRACKETT.] Projects.*

*BRACKETT glares at him—'t'ause—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 to 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 Taba.

*taps MCCAFFREY on the  
his earphones.*

*oes back to work. BRACKETT  
e voice of HARBISON. The  
s head, then his body as he  
s up position standing at  
to the waist, he wears an old  
rees, the boars tooth bracelet  
is followed by ADAMS and  
s the door. ADAMS stands*

*l for a moment, then slowly  
s at BILLIS. BILLIS looks to  
CKETT is pointing at him,  
s R. standing to attention on  
drops D.L.*

## SOUTH PACIFIC

## ACT II

## SCENE VI

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.

BILLIS crosses up to door then turns as if to speak.

BILLIS crosses up again but turns back protesting, BRACKETT almost chases him out of the door, crossing up to R. of door.

BILLIS exits quickly, BRACKETT is now up by the door, stands with his back to HARBISON suppressing a laugh.

Microphone and Static Record on when MCCAFFREY snaps his fingers.

At this point MCCAFFREY makes contact, he snaps his fingers to attract attention, BRACKETT gets nearer to the speaker, HARBISON turns U.S., ADAMS gets close to the L. of BRACKETT.

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.

We hear CABLE'S voice chip in in the background.

Pardon? Oh—my friend Joe corrects me. Oh—nine hundred to fourteen hundred.

HARBISON, BRACKETT and ADAMS exchange quiet laughter.

And now, our military expert, Joe.

Warn Sound.

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.]

They should re

BRACKETT [S  
behind it]. Sit d

Here...

HARBISON. T

BRACKETT. Y

ACT II

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.

turns as if to speak.

turns back protesting, out of the door, crossing

is now up by the door, HARBISON suppressing a laugh.

phone and Static Record when McCAFFREY snaps his

akes contact, he snaps his BRACKETT gets nearer to the S., ADAMS gets close to the

in in the background.

ADAMS exchange quiet

Sound.

in his hip pocket and makes

exchange looks.

sound volume to half.

the following dialogue between HARBISON 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 Limes to come up scene.

HARBISON. Sir,  
She hasn't seen him  
BRACKETT. Okay  
the tough jobs.

NELLIE. Capt  
about Emile de Be  
know how people  
good answer . . .  
asked the children  
seem to know wh  
said . . . they only  
duty in the ward—  
who knocked out t  
talk—about Imme  
usually but they ke  
this, and the Fren  
man they were tall

BRACKETT. Yes  
. . . [Crosses below H  
wait here a few mi  
NELLIE. His v  
BRACKETT. Wit  
NELLIE. Behin

EMILE'S VOICE [  
message today mu  
last night. He die  
never know a finer  
The Japanese are  
is that the Japs will

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.

Warn Sound, Static Record, 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.

is scene is set behind the scene is set. It consists of a stand and set is illuminated at cue, set 4 Officers (JEROME, HINSON) who are revealed

3 Officers (QUALE, are revealed when the Officers in group L.C. carry take notes when they hear speaker. on group L.C.

8. Switchboard and Cut on "Got that".

spot R.C. and the contour R.C.

9. Switchboard. "Let's

the contour map off with

No. 2 Tabs to mark. No. 1 Tabs.

0. Switchboard. Limes to come up

## SOUTH PACIFIC

## ACT II

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?

Warn cues 51, 52, 53.  
Warn Blackout Cloth.  
Warn No. 2 Tabs.

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.

CONNIE  
dance Nellie

QUALE.

ALL.



ACT II

ound dead.  
s. MCCAFFREY frantically  
nd tries to establish contact  
s. stands below MCCAFFREY.

m cues 51, 52, 53.  
m Blackout Cloth.  
m No. 2 Tabs.

TT crosses to HARBISON C.

they both exit.  
51. Switchboard and  
mes.  
s pulled u.s. clear.  
e No. 2 Tabs.  
52. Switchboard. Drop in  
ackout Cloth.  
king Light, when Black-  
t Cloth is in.

ACT II—SCENE 9

SCENE: *The company street. As the tabs close on previ-  
ous 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 F.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*

CONNIE [*Refrain—"I'm as normal as blueberry pie"*]. **Coming to the  
dance Nellie?**

NELLIE just shakes her head and passes them.

QUALE. **What's the matter with her?**

NELLIE is off by this time, CONNIE, concerned for  
NELLIE, crosses to R. as if to follow her, but thinks better  
of it, rejoins her partner and all exit 2 E.L. As NELLIE  
is still going off all sing in a spirit of kidding NELLIE.

ALL. **She's in love,  
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

SCENE: Another part of the beach. The No. 2 Tabs open to reveal a full stage set. It is very dark, lit by moonlight. NELLIE enters R. walking up ramp, down steps C. to D.R.C. The orchestra segues from the end of the refrain to a symphonic arrangement of that same metrical line, "I'm in love", with key changes and heartbreaking persistence in its repetition as NELLIE walks on. She reaches the top of the steps on the music of "I'm in Love with a Wonderful Guy". Then crosses D.R.

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.]  
[Sings.]

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 . . .

Warn Switchboard. Cue 54.  
Warn No. 2 Tabs.  
Warn Blackout Cloth.  
Warn Mike P.S.

*Music continues, on refrain of "Who can explain it" she speaks. Also on last line, MARY enters from U.L. followed by LIAT and addresses NELLIE from steps, then crosses down to her.*

[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

## SOUTH PACIFIC

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.

*the beach. The No. 2 Tabs  
set. It is very dark, lit by  
light. walking up ramp, down  
orchestra segues from the end  
of arrangement of that same  
piece", with key changes and  
its repetition as NELLIE  
of the steps on the music  
"Wonderful Guy". Then*

*"Magical Evening" NELLIE,*

*Switchboard. Cue 54.  
No. 2 Tabs.  
Blackout Cloth.  
Mike P.S.*

*of "Who can explain it"  
me, MARY enters from U.L.  
NELLIE from steps, then*

*LIAT standing behind and to*

*pushes her to NELLIE.*

*at her and suddenly realises*

## SCENE XI

## 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 D.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 PROFESSOR enter from 2 E.R. and cross to R.C. All carry rifles, except BILLIS. PROFESSOR also carries a kit-bag.*

STEW POT. 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 kitbag 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. Slaps one of them on the shoulder.] Hey marine?

MARINE [McCAFFREY, standing up]. Yeah

BILLIS. Are you booked on one of those L.C.T's?

McCAFFREY. I guess so, why?

BILLIS. 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?

BILLIS. Seasick remedy. You'll be needing it.

*Music stops.*

McCAFFREY. Aw knock off! [Shows BILLIS two similar pill boxes.] That stuff's issued. We all got it. Who are you trying to fool?

*BILLIS and McCAFFREY glare at each other for a moment. McCAFFREY goes back to his card game. BILLIS crosses to C. to L. of STEWPOT.*

BILLIS. These Marines are getting smarter every day.

*M.P. OFFICER (STEEVES) enters from 2 E.L. stands L.C. BILLIS with STEWPOT and PROFESSOR hide in amongst the group extreme R.*

M.P. OFFICER [STEEVES]. All right, all right. Stay with your own unit. [To Nurse L.C.] 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.]

BILLIS [Saluting officer]. Excuse me sir. Could you tell me where we could find Captain Brackett?

STEEVES. He's u  
any minute now.  
BILLIS [Saluting o

STEEVES. All rig

BILLIS. Now re

Hello, Miss McGreg  
JANET [Stopping t  
back some wounded

BILLIS. Is Miss

JANET. I don't k

BILLIS. Oh, Mis

you don't get airsick  
bucks handy you mi  
JANET [Takes pack  
no good . . . we gav

BILLIS [Turning to

I beg your pardon, s  
BRACKETT. Who  
BILLIS. Billis, s  
BRACKETT. Oh.  
soon.

BILLIS [With gestu  
Miss Forbush, sir.  
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'r  
this morning before  
way. Landings wer

BILLIS [Crossing  
they should have do  
HARBISON. The  
the first Island they  
BILLIS. Did they

## SCENE XI

## SOUTH PACIFIC

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.

BILLIS *saluting drops D.S., STEEVES returns the salute, starts to go but is stopped in his tracks by the realisation that he has been dismissed by BILLIS. He then continues off R. shouting.*

STEEVES. All right, stay in line! How many times have I told you—

*As STEEVES exits, BILLIS followed by STEWPOT, PROFESSOR crosses to C.*

BILLIS. Now remember you guys are going to volunteer too.

*At this point one of the NURSES (JANET) detaches herself from the group L. and starts to cross to R. level with BILLIS.*

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.

*She starts to leave, crossing R. in front of BILLIS.*

BILLIS. Oh, Miss McGregor . . .

*She stops just to his R.*

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 E.L. 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 *follows BRACKETT over to R. stands behind HARBISON. PROFESSOR and STEWPOT follow BILLIS over and stand to his L.*

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?

*ous scene and the No. 2 Tabs  
e onto stage dressed in battle  
All enter L. with the excep-  
and McCAFFREY who form  
Orchestra is playing "Now  
speaker we hear the following:*

*like off.  
followed by STEWPOT and  
E.R. and cross to R.C. All  
PROFESSOR also carries a*

*looking off stage at the beach.  
FOR follow him. PROFESSOR  
it.*

*Music stops.*

*re at each other for a moment.  
his card game. BILLIS crosses*

*enters from 2 E.L. stands L.C.  
PROFESSOR hide in amongst*

## SOUTH PACIFIC

## ACT II

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.

Warn Switchboard. Cue 55.  
Warn Nos. 1 and 2 Tabs.  
Warn Blackout Cloth.  
Warn sound. "Aircraft in formation" Record.

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 STEWPOT*]. 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 STEWPOT 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!

*Nurses and G.I.'s move off slowly to R. leaving 4 nurses in white uniforms to exit L. They all sing a refrain of "Honey-bun" which is picked up in the orchestration of "Now is the time". ABNER is last to be seen as he exits R.*

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.  
Cue 55. Switchboard and start aircraft record at low volume.

NELLIE. The  
or destroyers—I

And what on ear  
JEROME. P-fo  
NELLIE. That  
well . . . there's  
anymore, just off  
understand anyth  
NGANA. Oul,  
JEROME. Oul.

NELLIE [*Beginn*  
the hospital, you'  
thing put before y  
NGANA. Sur l

NELLIE [*Catch*  
come back here..

NELLIE. Ass

## ACT II

## ACT II—SCENE 12

SCENE: *The No. 1 Tabs open and we see Emile's Terrace. It is late afternoon. The drone 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 offstage 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-forties.

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 manger everything—everything put before you on the table—sur le tobler. Sur la tobler.

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.*]  
Es-ce-que  
Parceque  
Vous m'aimez.

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.



## SOUTH PACIFIC

## Act II

the sound of NELLIE'S voice.  
 MS, who then exits L. EMILE  
 and truck R. to enter D.R. of

ges", picks up spoon.

arn House Tabs.  
 arn No. 2 Tabs.  
 arn Switchboard. Cues 56  
 and 57.

spoons down beside their

each other and smile happily.  
 the truck as they start to sing.

singing below the R. chair on the  
 singing.

him, hypnotised. He sings.  
 embrace him calling "papa—

up the music of "Dites Moi".  
 who then run back to their  
 their soup. EMILE crosses

NELLIE. NELLIE sits. Music  
 sing under scene. We reach  
 on the last time Dites Moi—  
 of soup over to EMILE.

Chère Mad'moiselle—NELLIE hands him soup ladle.  
 This he takes automatically in his R. hand and uses  
 as a soup spoon.—Est-ce-que—Parceque—Vous—  
 NELLIE drops her spoon, looks at EMILE—M'ai—EMILE  
 drops ladle looks at NELLIE—mez—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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