

**RODGERS &  
HAMMERSTEIN'S**

# **SOUTH PACIFIC**

Music by **RICHARD RODGERS**  
Lyrics by **OSCAR HAMMERSTEIN**  
Book by **OSCAR HAMMERSTEIN II**  
& **JOSHUA LOGAN**

Adapted from the Pulitzer Prize winning novel Tales of the South Pacific by James A. Mitchener

Directed by **CYNTHIA ANTHONY** ♦ Musical Direction by **CACTUS SAM HARRIS** ♦ Produced by **LAURIE ZENOBIO**

## **STARRING:**

**VERONICA SURBER** as Ensign Nellie Forbush and **JACOB SHEARER** as Emile de Becque

## **FEATURING:**

**DANIEL LEWIS** as Lt. Joe Cable and **LAURA SCHAFFER** as Liat

**SEAN McCALLON** as Luther Billis and **BRET BOYLE** as Captain George Bracket  
and **JANINE ELICH** as Bloody Mary

## **WITH**

**GRACE ANTHONY** - Nurse Lisa Cappeli / Islander

**BRIANNA BIRKS** - Nurse Bessie Yaeger

**AMANDA CAMPBELL** - Nurse Sevana Brui / Seabee

**ANITA HENDRY** - Nurse / Officer / Islander / Follies soloist

**EMILY INGRAM** - Nurse Genevieve Marshall / Islander

**ELLA GOMEZ** - Ngana

**NOA KAMPLAIN** - Marcella / Seabee / Nurse

**MORGAN LEATHERWOOD** - Nurse / Officer

**CHRISTINA MALLOY** - Nurse Janet McGregor

**BETH MARSHALL** - Senior Nurse / Officer

**MADI RAMIREZ** - Nurse / Islander

**GRACE STOKES** - Nurse Dinah Murphy

**GARRETT LARSEN** - Cmdr. William Harbison

**BRAD ANTHONY** - Seabee / Airman / Trombone player

**BRANDEN FETZER** - Seabee / Airman / Radio Operator

**EVAN CAMACHO** - Stewpot / Honeybun dancer

**TAYLOR HATLEY** - Seabee Anthony Hamilton

**GRANT LARSEN** - Seabee / Quayle / Honeybun dancer

**COLLIN LOMELINO** - Jerome

**SAM MALLOY** - Seabee Morton Wise

**FRANK RUBERTO** - Lt. Buzz Adams

**GREGG STOULIL** - Henry

**JUSTIN THIELEMAN** - Shore Patrolman

**ERIC YOUNG** - Professor / Honeybun dancer

Assistant Director: **JACOB SHEARER** ♦ Stage Manager: **LACEY CLIFTON**

Choreography: by **SYDNI ABENIDO** / Additional Choreography by: **BRIANNA BIRKS & ALYSA PERRY**

Tech - **MARY KERRIGAN**

Costumes: **ANITA HENDRY & CYNTHIA ANTHONY** ♦ Hair & Makeup: **GRACE ANTHONY**

Set Design: **CYNTHIA ANTHONY & JACOB SHEARER**

Set Fabrication: **LARRY CONKLIN, SCOTT CAIRNEY & JODY BIRKS**

Art Director: **RACHEL FOURER**

Prop Design: **BRET BOYLE, BETH MARSHALL, ANITA HENDRY & LAURIE ZENOBIO**

Publicity: **LYNDA HOLT** / Banner Design: **SUSAN DILL**

Sound & Lighting by **BILL GAINES AUDIO**

Lighting Operator - **ZAK SUDDJIAN** ♦ Sound Operator - **ANDREW BASSETT** ♦ Mics - **BRANDEN FETZER**

## **SPECIAL THANKS TO:**

**John Lambie, Jamie McMillan, Luke Kies, April Gomez, Chameleon Productions, Gail Tannenhill Lloyd, City of Paso Robles, REC Foundation Board of Directors, Debbie Lagomarsino, Justin Thieleman, Wyatt Birks,**

**Estrella Warbird Museum, Dean McGourty/SHERWIN-WILLIAMS**

**Linda Wilson, Jim Leatherwood, Marcy Goodnow / Paso High Theatre Company and**

**GOODWILL OF PASO ROBLES/ATASCADERO/SAN LUIS OBISPO** for the loan of uniforms, costumes and props



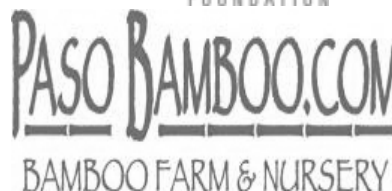
Paso High Theatre Company's next production is:  
**ROBIN HOOD** - December 6, 7, 8 & 13, 14, 15

Produced by special arrangement with **R&H Theatricals**  
Musical recording provided by **The MT Pit LLC / themtpit.com**  
Bamboo provided by **PasoBamboo.com**

## **SPONSORED BY:**



Cynthia & Andrew Anthony M.D.



## DIRECTOR'S NOTES:

As you sit on this hillside in Paso Robles, imagine a tropical paradise far, far away. If you can give us your imagination tonight, we can bring you into the world of Rodger's and Hammerstein's *South Pacific*. However, If you can imagine beyond the scope of the story being played before you, beyond the fictional characters and familiar songs; and embrace what it must have been like for the audiences in 1949, when the show opened, then you will truly be in the world of the show. WWII ended in 1945, and, a mere four short years later, *South Pacific* premiered on Broadway. To lose sight of the historical significance of the effect of the show upon its original audience is to weaken the impact of this Pulitzer Prize winning masterpiece.

The people sitting in the theatre then all knew someone who had died or been injured in the war. They knew what the Pacific battles were like; the bloodshed, the fearful waiting, the blistering sun, the disease, insects, and stench of rot. They may have laughed at the comic genius of the songs such as "There is Nothin' Like a Dame", but they were also painfully aware of the thousands upon thousands of young men and women who died before ever knowing love and the sweetness of life. When the Seabees, pilots and nurses march offstage in the second act, the audience knew that they were essentially marching to one of many savage battles fought on the islands of the South Pacific. 29 ships were lost at Guadalcanal alone. Over 7,100 were killed. People in 1949 knew this. They knew, even with the silly song "Honey Bun" being sung as a march, that the troops were headed to what likely will be their death, or, at the least, significant pain and loss.

The authors did not have to belabor the obvious. They did not have to explain the nuances of the show. To us it might seem a bit like culture shock, but to the audiences in 1949, they understood the context, the humor and the pathos. Nellie and Cable's uncomfortable, deeply embedded prejudice was not often spoken of publicly, and Rodgers and Hammerstein were genius trail blazers by including this theme in the musical. Although asked repeatedly to remove the song "You've Got to be Carefully Taught," the composers refused. When Nellie realizes her small-mindedness, when she takes responsibility for how her prejudices are keeping her from her true love and she desperately wishes Emile back, the audience members in 1949 noticed. Each of them wished someone back. Nellie's plea, spoken to the sky, begging God and the universe, to just, "Bring him back," to please give her a chance, again, to tell him she loved him, resonated in their hearts. And that audience, 65 years ago, wept.

It is my hope tonight that you can imagine the reality that surrounds this play. And, yet, it is intended to be, above all, entertaining and inspiring. The audience of 1949 was one thing, but our audience tonight, YOU, are living this story with us now. And, together, may we be enlivened by the timeless story of love and war and humor and music. As Bloody Mary compels the sailors and Lt. Cable, "Come away, come away", to our own special island, our production of *South Pacific*.

## ACT I

Scene 1: Terrace on Emile de Becque's Plantation

**Dites Moi // A Cockeyed Optimist /  
Twin Soliloquies / Some Enchanted Evening**

Scene 2: The Edge of a Palm Grove Near the Beach

Scene 3: **Bloody Mary**

**There is Nothin' Like a Dame  
Bali Ha'i**

Scene 4: The Company Street

Scene 5: Inside the Island Commander's Office

Scene 6: The Company Street

Scene 7: The Beach

**I'm Gonna Wash that Man Right Outa My Hair  
A Wonderful Guy**

Scene 8: The Company Street

Scene 9: Inside the Island Commander's Office

Scene 10: Another Part of the Island

Scene 11: Inside a Native Hut on Bali Ha'i

**Younger than Springtime**

Scene 12: Near the Beach on Bali Ha'i

Scene 13: Emile's Terrace



## ACT II

Scene 1: "The Thanksgiving Follies"

Scene 2: Backstage at "The Thanksgiving Follies"

**Happy Talk**

Scene 3: The Performance Resumes, as in Scene 1

**Honeybun**

Scene 4: Backstage, as in Scene 2

**You've Got to be Carefully Taught /  
This Nearly Was Mine**

Scene 5: Airstrip on another Part of the Island

Scene 6: The Commander's Office

Scene 7: The Commander's Office - 3 days later

Scene 8: The Commander's Office- Two weeks later

Scene 9: The Beach

Scene 10 The Company Street

Scene 11 Emile's Terrace

