



Solihull School

Presents

SOUTH PACIFIC

16th - 20st March 2010, Bushell Hall

*Music by RICHARD RODGERS Lyrics by OSCAR HAMMERSTEIN II Book by OSCAR HAMMERSTEIN II & JOSHUA LOGAN
Adapted from JAMES A. MICHENER'S Pulitzer Prize-winning novel "Tales of The South Pacific".
This amateur production is presented by arrangement with JOSEF WEINBERGER LTD. On behalf of R&H Theatricals of New York.*

SOUTH PACIFIC

THE story for Rodgers and Hammerstein's 1949 musical, *South Pacific*, is drawn from a Pulitzer-Prize-winning novel by James A. Michener, entitled *Tales of the South Pacific*, which dealt largely with the issue of racism. It is considered by most critics to be among the greatest musicals of the twentieth century. It inspired a 1958 film adaptation and has enjoyed numerous successful revivals, including Broadway revivals in 1955 and 2008, and West End revivals in 1988 and 2001.

Director Joshua Logan, a World War II veteran, read Michener's *Tales of the South Pacific* and decided to adapt it for the stage or screen. He and producer Leland Hayward arranged to purchase the rights for the work from Michener; they also asked Richard Rodgers to compose the music and Oscar Hammerstein II to write lyrics and the libretto. Hayward would produce, and Logan would serve as director and producer. Rodgers and Hammerstein accepted, and they began transforming the short stories "Fo' Dolla" and "Our Heroine" into a unified tale. Since both stories were serious in tone, Michener agreed to include a third story about Luther Billis, a womanizing sailor.

During this time, the team received a telephone call from Edwin Lester of the Los Angeles Civic Light Opera. He had signed Metropolitan Opera star Ezio Pinza for a new musical, but the musical fell through and, according to his contract, Pinza had to be paid \$25,000 regardless of whether he actually performed. Lester was searching for a new vehicle for Pinza, and Rodgers and Hammerstein eagerly signed Pinza to play Emile De Becque, the male lead. Hammerstein had been particularly inspired by Mary Martin in the last scene of *One Touch of Venus* and he wanted her to play Nellie Forbush, the female lead. Martin was playing Annie Oakley in the touring company of *Annie Get Your Gun*, but after Rodgers and Hammerstein auditioned three songs, she accepted the role.

Hammerstein, according to the contract, was to write both the lyrics and libretto. However, he knew very little about the U.S. Navy in World War II or about Nellie's Southern dialect and culture. Rodgers asked Logan to help Hammerstein with the libretto and Logan helped Hammerstein write the book, asking to be credited as co-author. Hammerstein agreed to give Logan credit as co-author of the libretto, but added, "Of course, it goes without saying that you won't get anything whatsoever of the author's royalties."



ACT I

On a South Pacific island during World War II, two half-Melanesian children, Ngana and Jerome, happily sing as they play together (“Dites-Moi”). Ensign Nellie Forbush, a naive U.S. Navy nurse from Little Rock, Arkansas has fallen in love with Emile de Becque, a middle-aged French plantation owner, though she has only known him for a short time. Even though everyone else is worried about the outcome of the war, Nellie explains to Emile that she is sure everything will turn out all right (“Cockeyed Optimist”). She and Emile are in love, but neither has told the other how they feel. Each wonders if the other reciprocates their feelings (“Twin Soliloquies”). Emile then expresses his feelings for Nellie, recalling how they met at the officers’ club dance, and were instantly attracted to each other (“Some Enchanted Evening”). Nellie returns to the hospital for work and Emile calls Ngana and Jerome to him, revealing to the audience that they are his children, unknown to Nellie.

Meanwhile, the restless American sailors, led by the lovable Luther Billis, lament the absence of women or combat to relieve their boredom—especially the former. Navy nurses are commissioned officers - off-limits to enlisted men. There is one non-Navy woman on the island, a middle-aged Tonkinese grass skirt seller, nicknamed “Bloody Mary”, and as there are no other women, the sailors make sarcastic overtures to her (“Bloody Mary”). Billis wants to go to the nearby island of Bali Ha’i (which is off-limits to all but officers), not only for the women, but because he seems genuinely interested in the native culture. None of the other sailors believes the latter, but it becomes obvious later in the musical. Billis and the sailors lament the lack of female company (“There is Nothin’ Like a Dame”).

U.S. Marine Lieutenant Joe Cable arrives on the island from Guadalcanal. He has been sent to take part in a dangerous spy mission that might help turn the tide of the war against Japan. Bloody Mary shows interest in him—it appears she is in love with him. She tries to persuade him to come to her native island (“Bali H’ai”).

After thinking a bit more about Emile and the life they would have on the island, Nellie tells the other nurses that she intends to break up with him (“I’m Gonna Wash That Man Right Outta My Hair”). But she meets Emile unexpectedly and realizes that she still loves him. He invites her to a party he has set up for the purpose of introducing her to all of his friends, and his children. Nellie eagerly accepts and after Emile leaves, she declares her love for him (“I’m In Love With A Wonderful Guy”).

Cable’s mission is to land on a Japanese-held island and report on Japanese ship movements. The Navy wants Emile to be his guide, as he has lived on that island, but Emile refuses, due to his love for Nellie and feelings of alienation from others.

Captain Brackett, the commanding officer, tells Cable to go on leave until the mission can take place. Billis convinces Lt. Cable to take him to Bali Ha’i. There, Billis participates in a native manhood ritual, while Bloody Mary introduces Cable to Liat, a beautiful young girl. Cable becomes infatuated with Liat and takes her to bed, seemingly thinking she is a prostitute. Cable expresses his feelings (“Younger Than Springtime”). Liat reveals that Bloody Mary is, in fact, her mother. This explains Bloody Mary’s interest in Cable: she thought he would make a good husband for Liat. Her plan shows promise, as Cable and Liat have quickly fallen in love. The two couples, Nellie and Emile, along with Liat and Cable, deepen their affection, and Emile and Nellie become engaged. But their evening together takes a surprising turn when Emile introduces Nellie to Jerome and Ngana, his children by a native woman. Nellie, in spite of her caring nature, has deep-seated racial feelings as a result of her upbringing, and is particularly upset to think of Emile married to a dark-skinned woman. Tearful, she breaks off the engagement and leaves him.

ACT II

As Liat and Cable spend more time together, Bloody Mary is delighted. She encourages them to continue their carefree life on the island (“Happy Talk”), and urges them to get married. But Cable has strong racial concerns, and says he cannot marry a Tonkinese girl. Cable gives Liat the watch his father carried in World War I. Bloody Mary is furious, breaks the watch, and drags her distraught daughter away, saying she must marry another, older man. Cable no longer finds Liat so charming (“Younger Than Springtime” (reprise)). Though aware and ashamed of their bigotry, Nellie and Cable are prisoners of their upbringings; they think they have no options. As Cable explains to Nellie, he is a graduate of Princeton University, and heir to an established family firm in Philadelphia, Pennsylvania.

Meanwhile, Nellie is occupied with planning a Thanksgiving show for the sailors. She is so upset about the end of her romance with Emile that she has to leave rehearsals, and almost cancels the show. But Captain Brackett tells her to fulfil her responsibilities, and she goes through with it after all. She does a comedy turn dressed as a sailor singing the praises of “his” sweetheart (“Honey Bun”). Billis plays Honey Bun, dressed in a blonde wig, grass skirt, and coconut-shell bra. Backstage, Emile brings flowers for Nellie, but Billis, who has feelings for Nellie himself, knows what is going on and tells Emile that Nellie has been so upset that she shouldn’t see him. Billis takes the flowers and later gives them to Nellie. She kisses him, which he had been longing for, but Billis reluctantly admits that the flowers are from Emile.

Emile, who still loves Nellie in spite of everything, asks Cable why he and Nellie have such prejudices. Cable has realised he still loves Liat, having not been able to stop thinking about her since returning from Bali H’ai. He resentfully replies that “it’s not something you’re born with, it’s the way you’re brought up” (“Carefully Taught”). Cable is beginning to break away from these feelings. Emile imagines what might have been, lamenting his refused marriage proposal (“This Nearly Was Mine”). Dejected and with nothing to lose, Emile agrees to join Cable on his dangerous mission. The two send back reports on Japanese ships moving along the “Slot”; American aircraft intercept and destroy the Japanese ships. Japanese Zeros strafe their position, killing Cable. Emile narrowly escapes.

A major offensive, “Operation Alligator,” gets underway and the previously idle sailors, including Billis, go off to battle. Meanwhile, Nellie learns of Cable’s death, and that Emile is missing. She is distraught, and decides that if Emile returns, she will marry him, mixed-race children or not. She throws off her prejudices and spends time with Jerome and Ngana. Emile returns home to the now-understanding Nellie and his—soon to be their—children, and they rejoice (“Dites-Moi” reprise).

CAST

Ngana
Jerome
Henry
Ensign Nellie Forbush
Emile de Becque
Bloody Mary
Abner
Stewpot
Luther Billis
Professor
Lt Joseph Cable
Capt. George Brackett
Commander William Harbison
Herbert Quayle
Sgt Kenneth Johnson
Seabee Morton Wise
Seaman Tom O'Brien
Radio Op Bob McCaffrey
Marine Cpl Hamilton Steeves
Staff-Sgt Thomas Hassinger
PTE Victor Jerome
PTE Sven Larsen
SGT Jack Waters
LT Genevieve Marshall
Ensign Connie Walewska
Ensign Janet Mc Gregor
Ensign Bessie Noonan
Ensign Pamela Whitmore
Ensign Rita Adams
Ensign Sue Yaeger
Ensign Betty Pitt
Ensign Cora MacRae
Ensign Dinah Murphy
Liat
LT Buzz Adams
Bloody Mary's Assistants

Shore Patrolman
3 Naval Aircraft Mechanics

Pilots
George Hersey; Jack Lucas; Rohan Thompson; Jack Wilde; Thomas Rooney; Michael Goodwin.

Sailors
Jacob Seickell; Andrew Waddell; Michael Hawkes; Conor Joyce; Benjamin Trenchard; David Cobbald; Michael Goodwin; James Took; Simon Turpin; Alex Barber; Michael Davis; Max Roberts.

Nurses; French Girls and Islanders
Florentina Harris; Emma Johnson; Laura Rosin; Heather Dooley; Zoe Eales; Georgia Brown; Rachael Ridler; Victoria Knight; Sonali Philip; Rebecca Briggs; Imogen Harrison; Amy Whittaker; Rosie Super; Bethany Durkin; Bryony Palmer; Nicola Street; Charlotte Jones; Julie Whiting; Suzanne Pursley; Kendal Archer; Sally Farrant; Isobel Hands; Emma Rivers; Anna McNealie; Laura Beasley; Abby McIntosh; Lucy Rosier

Sophie O'Kelly and Caroline Gerard
Oliver Daniels and Thomas Carson
Jeremy Mirza
Jessica Singer
John Whiting
Katie Dobson
George Hersey
Reuben Robyns-Landricombe
Mycroft Halliwell-Ewen
Cameron Buchan
Philippe Marks
William Barnes
Thomas Gerard
Daniel Hurst
Jack Wilde
Joshua Plotnek
Thomas Rooney
Andrew Brown
Tom Perkins
Benjamin Crowe
Michael Lucking
Rohan Thompson
Jack Lucas
Emma Hodgkinson
Harriet Halsey
Sarah Bradbury
Charlotte Street
Shannon McLean
Elysia Pemberton
Mia Bowron
Alice Scott
Eve Davis
Clare Whiting
Lucinda Thomas
Andrew Farquhar
Jordan Salmon; Cameron Botterill;
Ben Perrins
Michael Lucking
James Took; Benjamin Trenchard;
Alex Barber

ORCHESTRA

Musical Director Mr Stephen Perrins

Flute	Daisy Rayment
Oboes	David Comer; Simon Turpin
Clarinets	James Bancroft; Katherine Dale
Bassoon	Sarah Clear
Horns	John Geddes; Shona Brownlee; Joe Watson
Trumpets	Richard Smith; Ellen Rafiqi; Ben Dickinson
Trombones	Sam Troth; Katherine Atkinson
Tuba	Ben Griffiths
Keyboard	William Cheung
Percussion	Andrew Turner
Violins	Helen Cobbald; Helen Dolby; Katie Clarke; Elizabeth Thomas; Amy Parry; Liz Flanagan; Cindy Wu
Violas	Matthew Davis; Pat James; Lauren Mather
Cellos	Clare Dolby; Dominic Martens; Eric Martens
Bass	Simon Smith

PRODUCTION TEAM

Director	Mrs Jean Wilde
Assistant	Adam Carver
Musical Director	Mr Stephen Perrins
Choreographer	Miss Sam Mason, Suzanne Pursley, Jenny Ross
Technical Director	Dr Paul Jukes

Sound Manager	David Elliott
Deputy Stage Manager	Patrick Higgins
Lighting Operator	Jonathan Brooke

Stage Crew
Miss Jo Guy, Clare Price, Issy Whitehurst, Ross Fisher, Scott Walker, Tom Wintle, Matt Sheppard, Sam Read, Phil Thomas, Pat Farrelly, Jack Warden, Hector Brooke, Harry Jackson, Nakita Basra, Sam Fletcher, Richard Ackroyd, Elizabeth Culliford, Stuart Bradley, Joseph Hadley, Charlie Thompson, Joseph Sherman, Callum Fisher, Alex Thomas, Jonny Clarke, Theresa Morgan, Taimoor Rashid, Chris Rooney, Sam McCumiskey, Rathina Rajmohan, David Marshall, James Fletcher, Patrick Higgins, Laura Newbould, Dave Elliott, Jonathan Brookes

Make up
Mrs Sharron Thomas, Mr Ron Smith, Miss Gemma Powell, Roisin Noonan, Suzanne Pursley, Sophie Munday, Katie Harrison, India Watson, Laura Cox, Vicky Cox, Gabrielle Block, Elizabeth Culliford, Emily Hill, Laura Rose, Kitty Busz.

Costume	Mrs Patt Hannant, Jessica Singer
Photographs	Chris Allen, Dave Reardon
Programme	Alan Hill (Hill Shorter Limited)
Programme content	Lisa Fair
Front of House	Miss H Smith, Miss D Harford, Mrs A Field, Mrs D Buckle, Mr P Brattle, Mr P Higley, Father Andrew Hutchinson plus sixth form helpers

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Stephen Perrins - Musical Director

Sixty-one years ago (almost to the day) the long-awaited follow-up to 'Oklahoma' and 'Carousel' that was 'South Pacific' opened on Broadway. Once again, Richard Rodgers had produced a musical score, packed with memorable tunes, including Bloody Mary, Cockeyed Optimist, Some Enchanted Evening, I'm Gonna Wash That man Right Out-a-My Hair and the irrepressible 'There is Nothin' Like a Dame'. Yet if South Pacific ranks as one of Rodgers' finest scores in terms of consistency, then equally Oscar Hammerstein was once again the perfect librettist - his lyrics for 'You've got to be Carefully Taught' say so much in such few words on the issue of racial prejudice. Their perfect partnership produced a Pulitzer Prizewinning show, running for 1925 performances, since when it has enjoyed countless worldwide productions as well as a transition into a successful film.

And so we are about to bring you tonight Solihull School's production of this classic musical. This too has been a fabulous partnership with all involved, from the wonderful cast (thank you for learning all the music so effortlessly-well, almost) through to the back-stage crew, musicians in the pit and everyone behind the scenes. However, what has worryingly been a relatively stress-free, smooth journey to get to this point tonight, has been due in no small measure to the unstinting work of our choreographer, Sam, Technical Director, Paul and, of course, Jean, our wonderful Director, who has brought the whole thing to life. This is the first time I have worked with Jean and I hope it won't be the last.

As you sit here reading this, the musicians are tuning up and the cast are expending nervous energy, but all are hoping that their weeks, if not months, of hard work will tonight result in some enchanted evening for you.

Jean Wilde - Director

I am pleased to have been able to direct the musical this year; the choice of South Pacific was fortuitous as it just happens to be one of my favourites. I remember first seeing the film of it on TV when I was very young and it made an impression on me then. What I particularly like about it is that it's based around a time that is in living memory for my parents. It provides us with two touching and timeless love stories and the songs that are written to express that love are beautiful rather than sentimental. I have been very grateful for all the help I've received in putting the show together and for the enthusiasm of the cast and I hope you, the audience, enjoy the production as much as I have.

Samantha Mason - Choreography

As an ex-pupil I was delighted to be invited back for the second year running to choreograph the school musical. I have thoroughly enjoyed working with the pupils and have been impressed with how quickly they have picked up the different steps, especially the guys (it's not often you see 18 year olds practicing scissor steps!) I would like to thank my two sixth form helpers Suzy and Jen who have aided me with choreography and teaching routines to the cast. We have all had a fantastic time putting this musical together and we hope you enjoy it!

Paul Jukes - Technical Director

I am looking forward to putting the lights, sound and set together for this year's production of 'South Pacific'. As always it has proved an interesting challenge ensuring these three elements are produced on time. Many thanks has to go to Scenic Projects for providing the set, and Stage Electrics for providing the extra lanterns and sound equipment.

Dave Elliott - Sound Manager

I enjoyed the responsibility of being a Musical Monitor in junior school gave me, and I subsequently joined the B.H.T.T - Bushell Hall Technical Team. I have enjoyed being Deputy Sound Manager for two musicals, and this is my second musical as Sound Manager. I hope to further pursue my interests in theatrical sound at University.

Patrick Higgins - Deputy Stage Manager.

My interest in the technical side of Theatre began when I was a Music Monitor in the junior school. Since then I have enjoyed working on every school production doing a variety of roles, including running a live show and producing another. South Pacific is the sixth musical I have been involved with and as ever it is great fun as well as hard work.



Jessica Singer - Nellie

I've been singing, dancing and acting since I could walk and I have always been very involved in musicals, recently playing Scaramouche in 'We Will Rock You' and Charlotte Sowerbury in 'Oliver!', and gaining my Grade 8 singing with distinction last Monday! When I joined Solihull School, I was determined to get stuck into the brilliant drama on offer and I was lucky to play Honour in 'Tom Jones' and Mrs Higgins in 'My Fair Lady' last year and also the MC in 'Oh What A Lovely War' in November. Over the past few weeks of rehearsals, I've really grown to love Nellie. It has been a really enjoyable challenge to try to portray her innocence, naivety and confusion, especially as the world she came from is so socially different from ours today. This show has been such a good experience, and one I'm sure I'll never forget! Next year, I hope to either be at Drama school or on a GAP year, depending on how my auditions go, but I still have one more show coming up: 'Just So' by Stiles and Drewe, based on the Rudyard Kipling stories at the Birmingham Old Rep in July, playing a Zebra with a northern accent – a bit different to the cock-eyed optimist from Arkansas that is Nellie!

Philippe Marks - Lt Joseph Cable

My interest in acting began when I gained my first major role at 9, playing Jack Hawkins in 'Treasure Island'. I then acquired my love for musical theatre the following year when I got the lead in 'Oliver!' in 2002. I successfully auditioned for the National Youth Theatre and have had some wonderful experiences with them since then. My debut on this stage was in 'Les Miserables', when I joined Solihull School in the Thirds (year 7) and I have been in every school production since then. I was thrilled to be cast as Joseph Cable, a character who takes his duty very seriously compared to many of his military compatriots on the island. This is a really lively, colourful show and I do hope that you enjoy the performance.

Katie Dobson – Bloody Mary

I first realised my love for musicals when I had my first solo in 'The Evacuees' at Junior School. Since then I thoroughly enjoyed taking part in several musicals with the Solihull Methodist acting group, including 'Goodnight Mister Tom' and 'Just So'. I also enjoy singing classical music and playing the clarinet, piano and saxophone. Bloody Mary is a fantastic character and I have loved getting into her passionate and quirky character. This is my first musical at Solihull School and I feel very privileged to have such a fantastic role. I would like to thank Mrs Wilde and all the production team for their excellent work and I am looking forward to further productions.

John Whiting - Emile de Becque

When I heard that I had been selected for the role of Emile, I was absolutely delighted. Although I have been singing for the past eleven years and have been in the Chapel Choir for just over eight years, my acting experience only extends to 'Snow White' at the Olton Friary when I was eleven and to 'My Fair Lady' last year. I was lucky enough to see a stage version of 'South Pacific' a couple of years ago and thought at the time that it would be a really enjoyable show to do at school. On the surface, my character is a well-mannered, 'laid-back' Frenchman who cares deeply about his life and that of those around him. However, his reserved nature hides the past of a young man full of a passion for all the moral good in life. Emile is romantically linked with one of the American Navy nurses, Nellie Forbush, but before I say too much, I will leave you to enjoy the show and see what happens for yourselves.

Lucy Thomas - Liat

I have always loved performing, and musical theatre has been a large part of my life from a very young age. As I am primarily a singer, I only recently tried my hand at straight acting when I was cast in the role of Ela in a production of 'Charley's Aunt'. I am currently rehearsing to perform alongside Jessica in the musical 'Just So' at the Rep this summer, and I am also working towards my grade 8 Musical Theatre qualification. I have thoroughly enjoyed performing in South Pacific and would like to thank everyone who has worked hard to put this show together.

Mycroft Halliwell-Ewan - Luther Billis

I have been involved in school drama since 'The Lord of the Flies' in Year 7, playing various roles in 'The Canterbury Tales', 'Teachers' and 'Mort'. I have since progressed on to the whole school stage with parts in 'Romeo and Juliet', 'Tom Jones' and 'Oh What A Lovely War'. However, this is the first musical production. The experience has been interesting and thoroughly enjoyable and well worthwhile!



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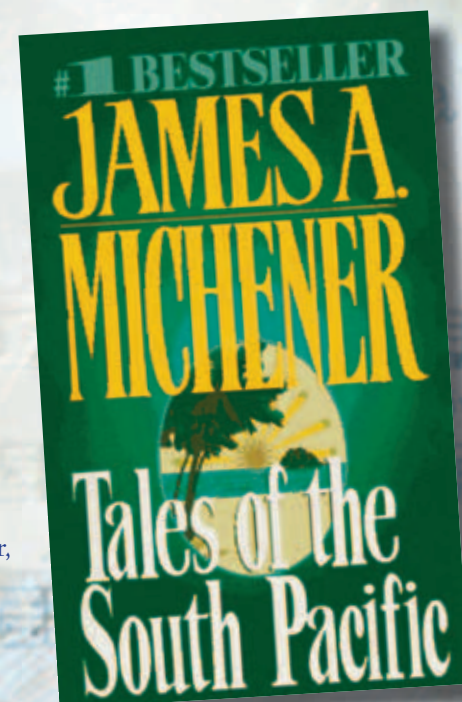
TALES OF THE SOUTH PACIFIC

Tales of the South Pacific is a Pulitzer Prize winning collection of sequentially related short stories about World War II, written by James A. Michener in 1946. The stories were based on observations and anecdotes he collected while stationed as a lieutenant commander in the US Navy on the island of Espiritu Santo in the New Hebrides Islands (now known as Vanuatu).

The skipper of PT-105 met Michener while stationed at the PT boat base on Tulagi in the Solomon Islands. The stories take place in and surrounding the Coral Sea and the Solomons.

Michener gives a first-person voice to several as an unnamed "Commander" performing duties similar to those he performed himself.

The stories are interconnected by recurring characters and several loose plot lines (in particular, preparations and execution of a fictitious amphibious invasion code-named "Alligator") but focus on interactions between Americans and a variety of colonial, immigrant and indigenous characters.



ORIGINAL BROADWAY PRODUCTION

South Pacific opened on Broadway on April 7, 1949, at the Majestic Theatre, moving to the Broadway Theatre in June 1953. The production ran for more than five years. At the time it closed on January 16, 1954, after 1,925 performances, it was the fifth-longest running show in Broadway history.

The original cast featured Mary Martin as Nellie Forbush and opera star Ezio Pinza, as Emile de Becque. Also in the cast were Juanita Hall and Myron McCormick and Betta St. John.

Although Forbush and de Becque were already fully developed characters in Michener's stories, at some point during the creation of South Pacific, Rodgers, Hammerstein, and Logan began to adapt the roles specifically to the talents of Martin and Pinza and to tailor the music for their voices. In June 1951 Martin was replaced by Martha Wright, who performed the role for production's remaining 1,047 performances. George Britton took over the role of Emile de Becque in January 1952, playing the role opposite Martin until the show closed in January 1954.

ORIGINAL WEST END PRODUCTION

London's West End production ran from November 1, 1951 to 1953, at the Theatre Royal, Drury Lane. It was directed by Joshua Logan and starred Mary Martin and Wilbur Evans and featured Ray Walston (Luther), Muriel Smith (Bloody Mary), Peter Grant (Joe Cable), and Ivor Emmanuel (Sgt. Johnson). Mary Martin was replaced during the run by Julie Wilson.

AWARDS

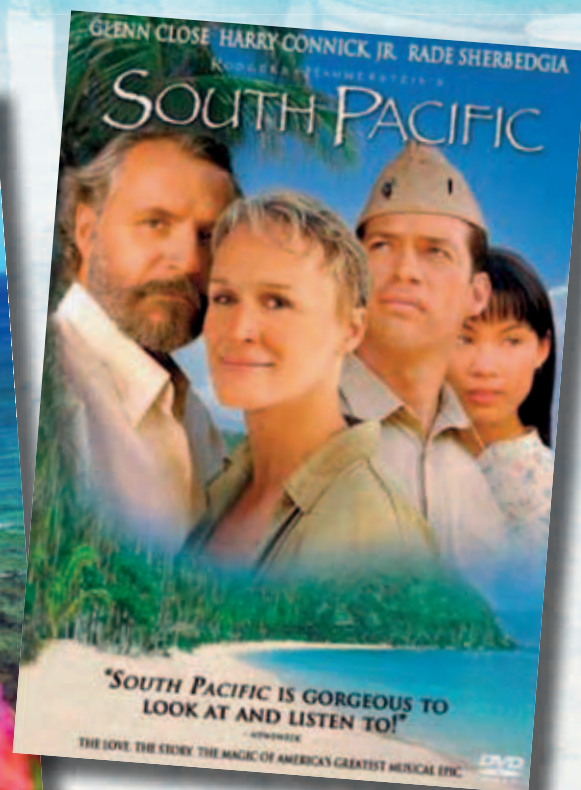
1950 Pulitzer Prize for Drama

Tony Awards

- Best Musical
- Libretto
- Best Original Score
- Best Actor in a Musical (Ezio Pinza)
- Best Actress in a Musical (Mary Martin)
- Best Featured Actor in a Musical (Myron McCormick)
- Best Featured Actress in a Musical (Juanita Hall)
- Producer (Musical) (Hammerstein, Rodgers, Hayward, Logan)
- Best Director (Logan)
- Best Scenic Design (Jo Mielziner)

FACTS ABOUT THE SHOW

- The original production featured Mary Martin and marked the Broadway debut of Metropolitan Opera basso Ezio Pinza.
- It opened at the Majestic Theatre on April 7, 1949 and ran for 1,925 performances, making it the second longest running musical of the decade.
- It also became only the second musical to be awarded the Pulitzer Prize for Drama.
- The classic 1958 film version featured Mitzi Gaynor and Rosanno Brazzi.
- Hanalei bay on Kauai, one of the Hawaiian Islands, served as the filming location for the movie, with special effects providing distant views of the fantastic island Bali Ha'i.
- The film includes the use of coloured filters during many of the song sequences, which has been a source of criticism for the film. All of the songs from the stage production were retained for the film. A song entitled My Girl Back Home, sung by Lt. Cable and Nellie, cut from the Broadway show, was added.
- Mitzi Gaynor and Ray Walston were the only principal cast members whose own singing voices were used. Juanita Hall sang in the stage production and took part in the recording of the stage production cast album. However, she had her singing dubbed for the film version by Muriel Smith; Metropolitan Opera star Giorgio Tozzi provided the singing voice for the role of Emile de Becque; John Kerr who starred as 2nd Lt. Joseph Cable was dubbed by Bill Lee and Ken Clark, who played Stewpot, was dubbed by Thurl Ravenscroft.
- The soundtrack album has spent more weeks at Number 1 in the UK album chart than any other album, spending 115 weeks at the top in the late 50s and early 60s. It spent 70 consecutive weeks at the top of the chart and was Number 1 for the whole of 1959.
- Originally the film ran at three hours, later cut to two-and-a-half for general release. The three-hour version, long feared lost, was rediscovered in a 70mm print owned by a collector. This print was screened in Bradford, England at the National Museum of Photography, Film, and Television on March 14, 2005. When Fox learned of the print's existence, they took it to the United States to reinstate the fourteen missing minutes and attempt to restore as much of the colour as possible.
- On March 31, 2009, South Pacific became the first Rodgers and Hammerstein musical available on high definition Blu-ray Disc. The story draws from James A. Michener's Pulitzer Prize-winning, 1948 novel, Tales of the South Pacific, weaving together characters and elements from several of its stories into a single plotline.



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Solihull School Past Productions



- 1976 H.M.S. Pinafore
- 1978 The Beggars Opera
- 1979 Salad Days
- 1980 Orpheus in the Underworld
- 1981 La Belle Helene
- 1982 Free as Air
- 1983 The Magic Flute
- 1984 Pink Champagne
- 1985 Orpheus in the Underworld



- 1986 Kiss Me Kate
- 1987 The Mikado
- 1988 The Merry Widow
- 1989 La Belle Helene
- 1990 The Pirates of Penzance
- 1991 Pink Champagne
- 1992 Fiddler on the Roof
- 1993 My Fair Lady
- 1994 Annie get your Gun
- 1995 South Pacific
- 1996 Kiss Me Kate
- 1997 Oklahoma
- 1998 Guys and Dolls
- 1999 Crazy for you
- 2000 West Side Story
- 2001 Cabaret
- 2003 Oliver



2004 Joseph and the Amazing Technicolor Dreamcoat



- 2005 Les Misérables
- 2006 Barnum
- 2007 The Sound of Music
- 2008 The Scarlet Pimpernel
- 2009 My Fair Lady

