

1979-80

Department of Theatre and Cinematic Arts Presents  
Rodgers and Hammerstein's



# South Pacific

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

Book by Mr. Hammerstein and Joshua Logan

Adapted from James A. Michener's *Tales of the South Pacific*

Directed by Ivan A. Crosland

Pardoe Drama Theatre

July 3, 5, 8, 16, 17, 18, 19, 22, 23, 29, and August 1, 6, 7, 8, 9,  
at 8:00 p.m.

Matinee Performances July 4 at 3:00 p.m. and August 11 at 4:30 p.m.





## Cast

(in order of appearance)

a  
ne  
y  
n Nellie Forbush  
e de Becque  
dy Mary  
r  
oot  
er Billis  
ssor  
Joseph Cable, USMC  
George Brackett, USN  
mdr. William Harbison, USN  
uan Herbert Quale  
Kenneth Johnson  
ee Richard West  
ee Morton Wise  
an Tom O'Brien  
Operator Bob McCaffrey  
e Cpl. Hamilton Steeves  
Sgt. Thomas Hassinger  
Jack Waters  
n Lisa Manelli  
n Connie Walewska  
n Janet McGregor  
n Pamela Whitmore  
n Rita Adams  
n Betty Pitt  
n Cora MacRae  
  
uzz Adams  
chman  
chwoman

Benjamin Simons  
Deja Simons  
Wayne Hiram  
Kaye Hancock  
Jim Perkins  
Pam Murphy  
Timothy H. Stettler  
David Collette  
B. A. "Smitty" Smith  
Mitchell Hudson  
Matthew Ricks  
Mickey Jones  
Richard Stella  
Jeffery Abbett  
Ryan Tew  
Richard Cameron  
Timothy H. Stettler  
John Clark  
Scott Robinson  
Jerry Dunn  
Brian Roberts  
Charles Sheppard  
Tammy Rychen  
Darah Penry  
Cherie Beth Purdue  
Susan Brand  
Shauna Eldredge  
Sherri McBride  
Cynthia Newbold  
Diana Stewart  
Scott Nelson  
David Miller  
Lorna Page

ction of the play takes place on two islands in the South Pacific dur-  
World War II. There is a week's lapse of time between the two acts.

## Production Staff

Director  
Scenic Designer  
Costume Designer  
Technical Director  
Costume Shop Managers  
Musical Director  
Choreographer  
Lighting Designer  
Resident Stage Manager  
Assistant Director  
Assistant Director  
Master Electrician  
Costume Assistant  
Costume Research  
Acting Coach  
Follow Spot Operator  
Shop Foremen  
Assistant to the Technical Director  
Scenic Painters  
Sound Technician  
Property Master  
Property Assistants  
House Manager  
Ticket Office Manager  
Publicity Director  
Sign Painter  
Publicity Photographer

Ivan A. Crosland  
Charles Henson  
Janet Swenson  
O. Lee Walker  
Gary Call and Sandy Gray  
Dee Fletcher  
Ruth Nickerson  
Rhett Fernsten  
Roy Brinkerhoff  
James Van Leishout  
Kristy Merrill  
Rhett Fernsten  
John Clark  
Greg Kierney  
Alex Starr  
TH CA 320 Lab Student  
Dave Buekers, Dean Lorimer  
William Gray  
Judy L. Bassett and Stuart Wakefield  
Mike Wares (BYU Sound Services)  
Michael Handley  
TH CA 320 Lab Students  
Mark Kirkwood  
Colleen Bird  
Peter Wilt  
Francee Hawkes  
Rick Nye

## Musicians

Keyboards  
Flute  
Harp  
Percussion  
Bass

D. Fletcher  
Charlotte Webb  
Alessandra Jones  
Jim Taylor  
Allan Robinson





## Director's Note

These ideas, quotes, and paraphrases are extracted from James A. Michener's *Tales of the South Pacific*.

### The Boar's Tooth

Many of the deeper meanings in *South Pacific* are discernible through the symbolism of the sacred boar's tooth. The ultimate sacrifice of oneself for friends and country; the unquestioned gift of a most prized possession; the enduring of pain-causing circumstances which produces an ennobling effect—all seem relevant to the primitive boar's tooth ritual.

As with Christianity, where "the central fact . . . is that a living man endured hours of untold agony so that [others] might be saved pain . . . is at the center of all religions . . . almost all beauty too. Fine things, like human beings . . . are born of pain, of great suffering, of intense in-driving horror. Fine things never come cheaply."

According to Michener's account of a South Pacific island religious ritual, a young male pig is staked out to a tree on a short length of jungle rope. All his life he lives in that little circle, tied to the tree and hand fed so that he can't root for food and wear down his tusks to the lengths nature intended. The tusks grow into a complete circle, finally growing back through the tusks' own roots. Most pigs die when the tusks start growing back into their faces. Most of those that survive the previous level of ordeal die when the circular tusks reach the jawbone. But those that are kept alive and endure the foregoing agonies become holy pigs. They are then brutally sacrificed, and the meat and tusks are freely given away to friends. Only then is the family who raised the boar ennobled by their years of prayer in which they begged the pig to keep living until the tusks could make a perfect circle.

It takes about seven years for what was considered good tusks to grow. They begin to enter the pig's face about the fourth year. The last years are very painful. It is rare when the tusks make two complete circles. They have then burrowed twice through the face and once through the jawbone during the nine or ten years of life.

The tusk is rude, ugly, as it is ripped from the under-jaw of a sacrificial wild pig, but when polished, it becomes beautiful. The tusk is cased in enamel, but when stripped of the enamel a solid ivory core is revealed, a pale, golden ivory, soft and lustrous to the eye—a shimmering, golden jewel.

Man is like the wild boar. He is staked out to his own little troubles and trials, his ignorance and prejudice. His tusks are growing in upon him. But, finally these painful experiences bestow great and beautiful treasures.