STUDY GUIDE

for

SOUTH PACIFIC

Music by Richard Rodgers

Lyrics by Oscar Hammerstein II

Book by Oscar Hammerstein and Joshua Logan

Adapted from James A. Michener's
Pulitzer Prize Winning Novel
"Tales of the South Pacific"

directed by Tom Haas

Musical Director: Hank Levy

Dance Coach: Rae Randall

Indiana Repertory Theatre
140 W. Washington
Indianapolis, IN 46204

SOUTH PACIFIC--synopsis and pertinent production facts

Original production information

South Pacific (1949), a musical play with book by Oscar Hammerstein II and Joshua Logan, based on James A. Michener's Tales of the South Pacific. Music by Richard Rodgers, presented by Rodgers and Hammerstein in association with Leland Hayward and Joshua Logan at the Majestic Theatre on April 7. Directed by Joshua Logan. Cast included Mary martin, Ezio Pinza, William Tabbett, Juanita Hall, and Betta St. John. Ran 1,925 performances.

How the play came to be written

Having already written and triumphed with Oklahoma and Carousel, it hardly seemed likely that Rodgers and Hammerstein could be capable of outdoing themselves by creating an even greater stage-musical work of art than the two earlier productions. But outdo themselves they certainly did in South Pacific, one of the greatest musicals to come out of the American musical theater, or out of any musical theater, for that matter.

One evening at a dinner party early in 1947, Kenneth McKenna, story editor of MGM, mentioned to Joshua Logan that he had recently read and turned down for his studio a volume of World War II stories by James Michener. McKenna felt the book might be suitable for stage dramatization and encouraged Logan to consider the project. Logan read the book and immediately decided to bring it to the stage. This matter was further explored by Joshua Logan with Richard Rodgers, who, in turn, won over the approval of his collaborator, Oscar Hammerstein. Not long after these three made arrangements to write and produce the play, the faith of all concerned in Michener's book of stories was fully justified when Tales of the South Pacific received the Pulitzer Prize in fiction.

In making their adaptation, Hammerstein and Logan used only two of the stories from Michener's book. One was "Our Heroine," telling of the love of Emile deBecque, a local planter of French origin, and the American nurse, Nellie Forbush. The other was "Fo' Dolla," describing the romance of the American Marine lieutenant Joseph Cable and the native girl Liat. To consolidate the two stories, an episode of their won invention was introduced--dispatching Cable and DeBecque on a hazardous war mission.

Synopsis

In the final version of the text, the setting remains the French-run islands of the South Pacific during World War II. Emile deBecque (Ezio Pinza) is a wealthy middle-aged owner of a large plantation. He and his two Eurasian children are dancing around and singing a little song, "Dites-Moi." DeBeque has been on the island before the outbreak of the war. This evening he is to be the dinner host to Ensign Nellie Forbush, an American nurse (Mary Martin). They enjoy each other's company immensely. In "A Cockeyed Optimist," she reveals to Emile the optimistic side of her personality, and in "Some Enchanted Evening" he discloses that he has fallen for this charming young American. In fact, before Nellie leaves for the evening, he begs her to consider seriously becoming his wife..

Across the bay is the island of Bali Ha'i, which is off limits to the American forces, suspected of being a hiding place for French women as protection from the Americans. One of the inhabitants of this mysterious island is Bloody Mary, a Tonkinese, whose praises the Americans sing in "Bloody Mary." Girls are something very much on their minds. They complain that the absence of females in their lives represents a very serious gap, for--as they complain in "There is Nothing Like a Dame," there just is no substitute for the opposite sex.

and thus facilitate the invasion of 14 Japanese-occupied islands. But the price paid for this victory is high. Cable has been killed, Emile manages to stay alive. He makes his way back to his plantation where he finds Nellie waiting for him with a heart full of love, and with tolerance in her heart, for Emile finds her playing with his Eurasian children.

Original production background

It took courage for the authors to make a middle-aged, gray-haired man the hero of a musical play, and it took courage to cast Ezio Pinza in that role, since the celebrated opera singer had never before appeared on the Broadway stage. But even greater independence of thought and action was required to make the secondary love plot of Cable and Liat a plea for racial tolerance, to write a song on the subject, and, after having built up a favorable atmosphere for this love affair, to have Cable killed. All this iconoclasm paid off. Ezio Pinza became a matinee idol; the secondary love plot brought to the play strength and beauty; and the song "Carefully Taught" gave it a new dimension.

In preparing his score, Rodgers made a conscious effort to make each of his songs reflect the innermost currents of the characters who sang them. As he said: "I tried to weave DeBecque's character into his songs--romantic, rather powerful, but not too involved--and so I wrote for him 'Some Enchanted Evening' and 'This Nearly Was Mine.' Nellie Forbush is a nurse out of Arkansas, a kid whose musical background probably had been limited to the movies, radio, and maybe a touring musical comedy. She talks in the vernacular, so her songs had to be in the vernacular. It gave me a chance for a change of pace, and the music I wrote for her is light, contemporary, rhythmic 'A Cockeyed Optimist,' 'I'm Gonna Wash that Man Right Outa My Hair,' 'I'm in Love With a Wonderful Guy.' Cable's songs--'Younger Than Springtime,' and 'Carefully Taught,'--are like the man, deeply sincere, while Bloody Mary's songs, 'Bali Ha'i' and 'Happy Talk,' try to convey some of the languor and mystery of the race."

Rodgers wrote "Bali Ha'i" in about five minutes; "Happy Talk" in about twenty. "Younger than Springtime" had been written for an earlier Rodgers and Hammerstein musical, Allegro, but had not been used there and was found thoroughly suitable for South Pacific. In "I'm in love with a Wonderful Guy," it was Rodgers' suggestion to repeat the phrase "I'm in Love" five times in the closing line of the chorus. The first time Mary Martin tried out this song was at Joshua Logan's apartment, at two O'clock in the morning. "I almost passed out," she confesses, "I was so excited. After the repeats I fell off the piano bench." Later Harold Clurman wrote about this same repeated section: "When Mary Martin tells us with radiant good nature that she's in love (five times), one doesn't murmur 'Who cares?' but 'Congratulations, congratulations, to you both!'"

Long before South Pacific opened on Broadway, word had begun to circulate that here was a musical to challenge Oklahoma in beauty and originality. South Pacific fulfilled all such promises. Not only was it as good as rumor had indicated, it was even better. It was, as Howard Barnes said, "a show of rare enchantment, novel in texture and treatment, rich in dramatic substance, and eloquent in song."

South Pacific absorbed virtually every prize in sight, including the 1950 Pulitzer Prize for drama, and the Drama Critics, Tony, and Donaldson awards as the year's best musical. It created stage history by becoming the second-longest run of any musical in Broadway history and was seen in New York by 3,500,000 theatregoers, who paid nine million dollars at the boxoffice. The play was made into a triumphant motion picture by 20th Century Fox , released in 1958, starring Mitzi Gaynor and Rossano Brazzi; this film established an all-time box-office record in England, and is still enjoyed by millions of TV viewers in rerun.

Michener on SOUTH PACIFIC

Toward the end of World War II, I got one of the best breaks of my life. I was stationed on a rear-area South Pacific island where the commander, a good guy, was determined to make an extra stripe. To insure his promotion, he kept his roster as crowded as possible, so that even though I had nothing to do I was reported as absolutely essential. I complained, but it didn't do any good because my commander's boss was trying to make admiral--and he needed all the people possible under him, too.

The system left me free to do pretty much as I wished, on a remarkably savage yet lovely island. Actually, my days were invariable. After handling all business routines in fifteen minutes, I got into the jeep and explored my island. I traveled with the medical man who cared for the native children. I spent long hours in the bar at the submarine base. I flew with hot-shot pilots from the airfields. I became good friends with the Catholic priests who looked after a noticeably free-living and free-loving French community. And I took long trips both into the jungle and across the South Pacific seas to remote islands.

On one such trip I happened to stumble upon the idyllic set-up that some naval officers at CASU-10 had built in the heart of the jungle, on the property of Madame Gardel. Through the simple process of stealing everything that wasn't nailed down--refrigerators, generators, canned food, beer, soda fountains, and plush furniture intended for officers' clubs--CASU-10 had constructed a magnificent night club, complete with orchestra, catering sevice, and gushing bar. And all within a few miles of the war!

In later years, after I had written a book about this island called Tales of the South Pacific, a lot of military people gave me hell for having described some aspects of a pretty exciting and sometimes delightful life. They called me, among other things, a damned liar. But nobody from CASU-10 ever made such charges, because they knew better. They knew I had tracked down their jungle hideout at Madame Gardel's.

Tho book, from which the play and motion picture SOUTH PACIFIC were taken, was born one night at the CASU-10 hideaway. A Navy nurse, whose name I never knew, was married to an Army pilot, whose name I have forgotten. To celebrate the nuptials, we had assembled a pretty substantial wedding feast; the best, in fact, that could be stolen from closely guarded naval stores. Madame Gardel had invited to her plantation an entire tribe of jungle dancers. French planters had brought in jeeploads of wine and cognac. And we killed about half a dozen steers for a barbeque. There, in the depths of the jungle, the wedding was performed by a military chaplain who alternately read from the Service and stared at the tons of government gear around him.

Nothing that I have written about the South Pacific could equal, in inventiveness, the facts that occurred there, and I have often wished that self-appointed critics, who dismiss my

Richard Rodgers on SOUTH PACIFIC

"A Musical Play" appears on a theatre marquee and immediately conjures up visions of waving palm trees, lapping waters and seductive, brown-skinned maidens undulating in the soft evening breeze.

As an individual I certainly have nothing against palm trees and I am willing to declare myself in favor of brown-skinned maidens any time, but I would deeply loathe the task of composing the sort of music commonly associated with this atmosphere. It consists traditionally, of what Oscar Hammerstien refers to as 'sleepy lagoon' strains. To be technical these strains are usually written in four-quarter time and in intervals of major thirds employed consecutively. The practical result, for me at least, is an impaired complexion, due to excessive sweetness, and an irresistible lethargy.

In approaching the problem of supplying an original score for SOUTH PACIFIC, I knew I had to employ a musical approach that would enliven the scene rather than enervate it. The solution came from the two main characters themselves. Emile deBecque, a cultured Frenchman, could sing phrases that were fiarly sophisticated and carried the echoes of his continental upbringing: "This Nearly Was Mine," "Some Enchanted Evening." Nellie Forbush on the other hand and in happy contrast, could sing about her "Wonderful Guy," and proclaim with an American voice, "I'm Gonna Wash That Man Right Outa My Hair." The nurses and all the members of the armed forces were automatically confined to the American idiom so that only Bloody Mary and Liat required tunes that sang with a tropical island inflection. These songs lent a nice change of pace and a graceful contrast to the American and European sounding melodies. The little song done by the two native children took the form of a nursery piece, obviously taught them by their French father. This made possible still another change of tempo and musical color. Actually, I have been asked many times whether or not "Dites-Moi" was an old French nursery song. I find the question highly flattering. It was not. I wrote it.

Once again the dramatic content of SOUTH PACIFIC allowed me to roam musically, this time into the field of burlesque. "Honey Bun" and all the musical material in the show put on by the 'service' girls and boys had to be the sort that would afford entertainment and fun for a 'service' audience as well as the commercial audience coming to see SOUTH PACIFIC. Apparently it did just that, but no one had more fun and entertainment than I did in writing the music for SOUTH PACIFIC.

It was some time before Rodgers and Hart reappeared successfully on Broadway. Discouragement in the slow progress he was making led Rodgers in 1922 to abandon his songwriting career and return to music study. He spent the next two years at the Institute of Musical Art.

After leaving the Institute, Rodgers resumed collaboration with Hart in writing amateur shows. Once again he became discouraged, as neither producers nor publishers seemed interested in what he was doing. This time Rodgers decided to leave music for good and become a salesman for a children's underwear firm. He was about to accept this job when he and Hart were offered the assignment to write the music for The Garrick Gaieties, a production put on by several young people connected with the Theatre Guild. The success of The Garrick Gaieties in 1925 established the reputation of Rodgers and Hart.

During the next half-dozen years Rodgers and Hart wrote the songs for musical comedies, which not only were major box-office successes but also were responsible for introducing some new techniques and approaches to the writing of musical comedy and which continually tapped fresh and unorthodox materials. Several of their shows, however, were failures--but are remembered because they were the point of origin for some unforgettable songs by Rodgers and Hart: "With a Song in My Heart," in Spring is Here; "Ten Cents a Dance," made famous in the extravaganza Simple Simon; "A Ship Without a Sail," in Heads Up.

In 1930 Rodgers and Hart went out to Hollywood, where for a few years they wrote songs for various motion pictures. They were back on Broadway in 1934, and made their reappearance on the Broadway stage with Jumbo. Both Rodgers and Hart now became fired with the ambition of abandoning old formulas and cliches of musical comedy for good by realizing a musical play in which every element would be integral to the play and which would treat unusual themes. With a series of remarkable successes, beginning with On Your Toes (1937), and ending with By Jupiter (1942), they created a veritable revolution in the musical theater.

Hart had never been a disciplined worker, and collaborating with him had always been a serious problem to Rodgers . To his formerly irresponsible ways Hart added, after 1940, a deterioration of health and spirit brought on mostly by alcoholic excesses. After By Jupiter he lost the will to work, and eager for a long vacation in Mexico, asked Rodgers to seek out a new collaborator. Hart went off for his Mexican holiday, and Rodgers found a new collaborator in Oscar Hammerstein II.

The partnership of Rodgers and Hart was one of the most fruitful in the entire history of the American musical stage. They wrote twenty-seven musicals in 25 years, and for these productions they completed over 500 songs. The impact of their work on the musical theater, on popular music, and on the song lyric can hardly be overestimated. They changed the destiny of the musical stage by carrying the musical comedy to full maturity. And they enriched popular music through the inventiveness and originality of Rodgers' music and Larry Hart's incomparably brilliant lyrics.

As collaborators, Rodgers and Hammerstein were destined to reach heights in their respective careers which would even tower above their previous formidable individual achievements. As collaborators they were to open new vistas for the musical theater, to transform musical comedy into a native art. As Cole Porter said, "The most profound change in forty years of musical comedy has been--Rodgers and Hammerstein."

OSCAR HAMMERSTEIN II, a brief biography

(librettist-lyricist)

He was born in New York City on July 12, 1895, to a distinguished theatrical family. His grandfather (after whom he was named) was the opera impresario who built the Manhattan Opera House in 1906, for several years a formidable rival to the Metropolitan Opera. The lyricist's father, William, was the manager of the leading vaudeville theater in New York, the Victoria on 42nd Street. His uncle Arthur was a successful Broadway producer.

Though the youngest of the Hammersteins loved the theater and wanted to follow the family tradition by engaging in it professionally, he was directed to law. When he was seventeen he entered Columbia College, where his classmates included several later famous in the theater--Lorenz Hart, Howard Deitz, Morris Ryskind, among others. At Columbia he appeared in and wrote several skits and lyrics for the annual Columbia Varsity Show. In 1917, he passed on to the law school and while attending there served as process server for a New York law firm. When he asked his employer for a raise and was truned down, he decided to abandon law for a job in the theater. His uncle Arthur hired him as an assistant stage manager and general factotum for a Broadway musical, You're In Love, in 1917.

During the year he worked backstage for You're in Love, he wrote a song lyric that was interpolated into one of the shows put on by his uncle. His debut as lyricist passed unnoticed. After that Oscar Hammerstein completed a four-act tragedy of small-town girls, which opened and closed out of town. One year more, and he wrote book and lyrics for a mu al comedy produced by his uncle in 1920--Always You, music by Herbert Stothart. Always You had a short run of 66 performances, but a critic for the New York Times did point out that the "lyrics are more clever than those of the average musical comedy." A few days after the road tour of Always You ended, Hammerstein was once again represented on Broadway--this time with Tickle Me, music by Stothart, and with Otto Harbach and Frank Mandel assisting Hammerstein in the writing of book and lyrics. Tickle Me was Hammerstein's first success. An even more substantial success followed in Wildflower (1923), music by Vincent Youmans and Stothart; and in 1924 came Rudolf Friml's Rose-Marie, a box-office triumph and now a stage classic.

In 1924 Hammerstein met Jerome Kern at Victor Herbert's funeral. They joined up as a words-and-music team, their first show, Sunny, coming in 1925 and starring Marilyn Miller. In 1927 they collaborated on Show Boat, to this day one of the proudest acheivements of the American musical theater. After that followed Music in the Air and Sweet Adeline. During this period Hammerstein also wrote either books or lyrics (or both) for other imp ortant Broadway composers including Sigmund Romberg, George Gershwin, and Vincent Youmans.

After enjoying major successes on Broadway and in Hollywood (including the winning of an Academy Award for the song "The Last Time I Saw Paris" in 1941, music by Kern), Hammerstein came upon a lean period in which failure followed failure. In Hollywood, on Broadway, in London, he seemed incapable of recovering a winning stride, and even his closest friends suspected that his career was over.

Then in 1943 he teamed up with Richard Rodgers, with whom he was henceforth to work exclusively. He had known Rodgers many years. More than twenty years earlier he had written one or two lyrics to Rodgers' melodies; and he was on the Columbia Varsity committee that selected a Rodgers and Hart musical for the

A CRITIC REFLECTS ON SOUTH PACIFIC

Before the curtain went up at the Majestic Theatre in New York on 7 April 1949. the original stage version of SOUTH PACIFIC was a success. For Richard Rodgers, composer, and Oscar Hammerstein II, librettist and lyric writer, had already demonstrated a genius for transmuting literary material into the warmth and wonder of musical theatre.

With the production of OKLAHOMA! in 1943 they had turned the stereotyped formula of the Broadway musical comedy into an art form that revolutionized the popular musical theatre. By taste, honesty and creative imagination they had made an organic work of lyrical art out of a familiar entertainment medium. Six years later, SOUTH PACIFIC was a work in their own tradition. Behind it were OKLAHOMA!, CAROUSEL and ALLEGRO--integrated musical plays in which music, story, dancing and decor expressed a single point of view. In the circumstances, no one doubted that SOUTH PACIFIC was going to be a piece of genuine stage literature.

In SOUTH PACIFIC, Nellie Forbush, Emile de Becque, Luther Billis, Lieutenant Cable Liat and Bloody Mary are fabulous characters because James Michener, who wrote the original short stories, and Mr. Rodgers and Mr. Hammerstein, who wrote the musical drama, in association with Joshua Logan, have added their own dimensions. If they had been men of less artistic stature, Nellie Forbush might have been a chippie, Emile de Becque an opportunist and Lieutenant Cable a commonplace sensualist. But all these characters contain a measure of humility, sympathy and taste. They are decent people; they have the forbearance of people who respect the rights of others. They have conscience. For they are basically the children of the writers who have created them through the process of blending personal insight and personal ideals into the raw material of life.

The history of the musical theatre establishes one basic fact: memorable works are written only by composers and librettists whose writing is of equal quality. Good scores have perished because the libretti were inferior, good libretti lost because the scores did not dramatize them well.

The collaboration of Mr. Rodgers and Mr. Hammerstein is one of the exceedingly rare good ones. It has released in each of them gifts and qualities that previously had been inadequately expressed. "What happened between Oscar and me was almost chemical," Mr. Rodgers remarked to David Ewen, his biographer. "Put the right components together and an explosion takes place. Oscar and I hit it off from the day we began discussing the show (OKLAHOMA!)."

There is nothing in SOUTH PACIFIC that a pair of hacks could not translate into a brassy, whirlwind song-and-dance show with smart jokes and bawdy fooling. But the modesty of Emile, the good-heartedness of Nellie, the conscience of Lieutenant Cable. the grace of Liat, the heartiness of Bloody Mary and the comic brashness of Billis constitute a world of hospitality, beauty, ethics and good-will that reflects the characters of the authors. It is fortunate for all of us that, by force of circumstances, Mr. Rodgers and Mr. Hammerstein came together at a period in their lives when they could bring each other professional experience and maturity of thought.

float through time and events in a manner not dissimilar to Rodgers & Hammerstein. It is interesting to contrast SOUTH PACIFIC with the other musical hits of the 1949 season; KISS ME KATE, which still depends upon the jerry-rigged musical comedy format filled with operatic parody.

SOUTH PACIFIC is a skillful blending of all strands at work in the theatre and a perfect synthesis of a form that was unique, and never quite to be achieved again. Although the Pulitzer prize awarded to SOUTH PACIFIC was the second time ever in which the prize was given to a musical, it was the first time in which a composer was included in the award. In their next venture. THE KING AND I, Rodgers & Hammerstein began their persistent stray backwards towards the 19th century operetta, and other collaborators' attempts to duplicate the uniqueness of SOUTH PACIFIC faded from memory.

The musical continues to haunt our memories as well as speak to us in fresh terms. In SOUTH PACIFIC, Americans who were secure within an impregnable value system at home find themselves suddenly transplanted to foreign soil, where choices of life and behavior are suddenly thrown awry by the rapid pace of a changing world. Though the metaphor be that of war-time in the southern hemisphere, it is not the mood of 1984, in which the speed of life turns topsy-turvy the expected standards and expectations of a traditionally patterned life. The final basis of the musical, of course, is that the heart will find its way. Let's hope this will prove to be true.

--Tom Haas

"In opera, the sweep of the music dictates your movement, commanding a certain style of performance. Whereas the standard musical doesn't have as deep a thrust of music so you can do very naturalistic acting treating the whole thing as dialogue."

The self-proclaimed "gut buster", plans to capitalize on his acting skills, "at that inevitable time--which won't be soon," when his voice fades. Then he looks forward to playing character roles in films adding yet another dimension to his performing career.

protectorate prior to World War II; the Santa Cruz Islands were French and English, the Solomons had split administration between Australia, New Guinea and American interests.

Naval Ranking--Officers	Enlisted men
Fleet Admiral	Petty Officers (four grades)
Admiral	Seaman
Vice Admiral	Sargeants (three grades)
Rear Admiral	Corporal
Commodore	Lance Corporal
Captain (Brackett)	Private First Class
Commander (Harbison)	Private
Lt. Commander	
Lieutenant (Cable)	
Lt. Junior Grade	
Ensign (all nurses)	

Note on ranking--all women were made officers for the express reason of segregating them for the enlisted men, which, as officers, they were unable to fraternize with socially. This seemed a natural way to protect the women corps, but as Michener points out, it caused a considerable problem socially--most of the women in the US Armed Forces were much like Nellie--adventuresome, middle class young women eager to see the world. The majority of eligible male officers (of correct age) were either married, or were from upperclass families and were well educated (social snobs) and were not particularly interested in the kinds of women drawn to the service. The nurses were similar in background to enlisted men but were unable to socialize with them.

Note on the Tonkinese--the Tonkinese in the New Hebrides were indentured servants from Tonkking Indochina (now Vietnam). Indo-China had strong French holdings prior to World War II, so in essence, French merchants in Indochina exported the Tonkinese to the French Pacific Islands because the Tonkinese were good workers and could make a better living in the Islands. Many Tonkinese came to the New Hebrides in the late 19th century and early 20th century, worked for the allotted three years, and returned to Indochina. Some stayed on the islands. The Interjection of the US Armed Forces into the Pacific disturbed the economic balance related to the Tonkinese. Under normal circumstances the Tonkinese could save approximately $90 a year working on the French planters' plantations. Selling black-market souvenirs to GIs they could save approximately $400 a year. The planters were experiencing a severe depletion of their work force as the Tonkinese who were imported to work on plantations were defecting to work for themselves. The work on the plantations was difficult but it was not a situation like black slavery prior to the Civil War in the U.S. The planters paid for the Tonkinese to come from Indochina and paid for them to go back. There was no strong sense

Chantez--sing
Mangez--eat
Vous ne comprenez pas?--You don't understand?
Oui, nous comprenons.--Yes, we understand.
Sur la table--on the table.

Note on Operation Alligator--this seems to be Michener's fictitious name for Operation Trident, a plan hatched by MacArthur and Nimitz to clear the Japanese out of the Central Pacific Islands (Solomons, Marshalls, etc.) by December of 1943. One of the greatest difficulties in the entire Pacific campaign was that no one had accurate maps of most of the Pacific Islands. The Navy and Marines soon discovered that launching attacks against islands which were inaccurately mapped tended to about quadruple the casualties. Therefore, progress was slow in ousting the Japanese in 1942 because much reconnaissance time was needed to establish accurate maps not only of islands but of coral reefs, etc. Reconnaissance was fairly primitive in that aerial photography was not well developed and Japanese fleet movements were difficult to chart because the U.S. was outnumbered in terms of ships and planes. The vastness of the South Pacific also contributed detrimentally to reconnaissance. Cable and DeBecque's mission is actually based on a similar mission that Michener recounts. An Englishman living in the Solomons volunteered to go ashore on a Japanese occupied island and report on fleet movements, aided by several native friends. The estimation of how long they could survive based on geography is also based in fact--the U.S. radio equipment could accurately trace any radio signal to its source within 48 hours. Therefore, to insure some safety, a radio position which was endangered had to be moved every two days. Thus Harbison's description of the island being 24 miles long and three miles wide allowing them to survive about a week, given a change in position every two days at least.

Vocabulary

Betel nuts--kernel of the nut of a palm--causes tobacco-like stains. Michener describes Bloody Mary as getting her name from the trickling of betel juice that ran down from her mouth making it look as if she had been cut.

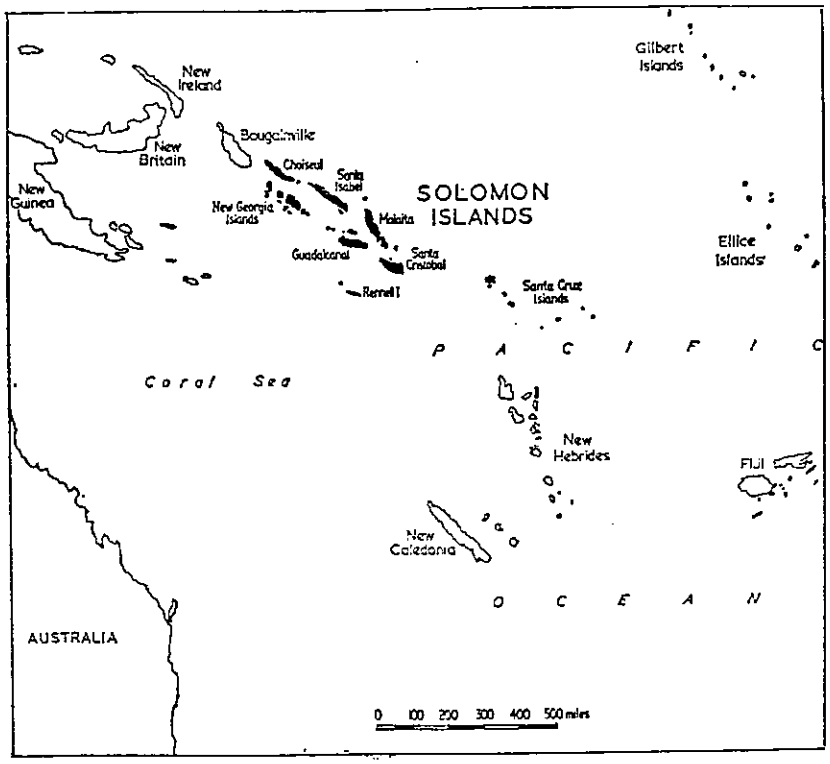
Tokyo Rose--woman who did a radio show from Tokyo and commented on all aspects of the war from troup movement to lovelorn advice.

Catalina--an amphibious plane used as transport and as patrol bomber.

Seabees--CBs stands for Construction Battalion--an oft repeated joke says that the Marines would walk on roads built by Seabees when they got to heaven. Seabees built roads, aircraft aprons etc.

AREA OF THE SOUTH PACIFIC WHERE THE MUSICAL TAKES PLACE:

New Hebrides
Santa Cruz Islands
Solomon Islands



THE SOLOMON ISLANDS IN RELATION
TO AUSTRALIA