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Celebrating history, artistry, and community support

The Will Rogers Stage Foundation brings high-quality professional entertainment to Tulsa while strengthening the performing arts programs at Will Rogers College Middle and High School. Our Impact Report highlights our history, our productions, our educational investments, and the national reach of our recorded performances. Explore how community support continues to shape the future of our students and our stage.

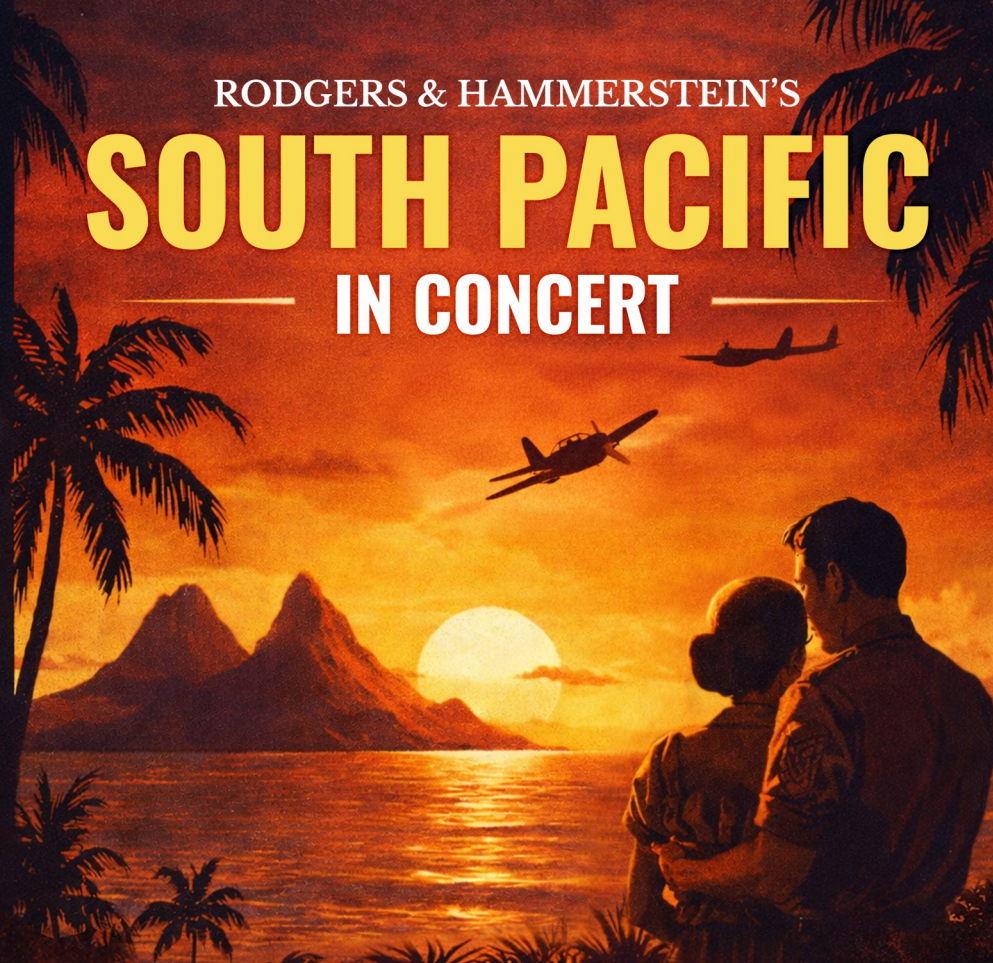
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Impact Report with QR Code**



RODGERS & HAMMERSTEIN'S

SOUTH PACIFIC

IN CONCERT



Music by **RICHARD RODGERS**
Lyrics by **OSCAR HAMMERSTEIN II**

Book by **OSCAR HAMMERSTEIN II** and **JOSHUA LOGAN**
Adapted from the Pulitzer Prize-winning novel
"Tales of the South Pacific" by James A. Michener
Concert Adaptation by David Ives

Featuring a professional cast, orchestra, and chorus
Saturday, June 13, 2026 — 7:00 p.m.
Sunday, June 14, 2026 — 3:00 p.m.
Will Rogers Auditorium, 3909 East 5th Place, Tulsa, OK 74112.

All seats reserved

 **WILL ROGERS STAGE** FOUNDATION™ Tickets available online at www.WillRogersStage.com
Tickets also available at the box office on day of performance

SOUTH PACIFIC: IN CONCERT is presented by arrangement with Concord Theatricals
on behalf of The Rodgers & Hammerstein Organization.
www.concordtheatricals.com

FROM THE PRODUCER

The Will Rogers Stage Foundation brings quality professional entertainment to the greater Tulsa community while simultaneously strengthening the performing arts infrastructure at the historic Will Rogers College Middle and High School.

Our historical success—measured by the quality of our shows, the reach of our recorded content, and our direct investment in the school's performing arts equipment—serves as the secure foundation upon which we build our future.

We do all of this with no salaried employees and minimal overhead. Your donation goes directly to performances, artist fees, production costs, insurance, and equipment that supports both students and the public.

We are proud to be a 501(c)(3) nonprofit and an official Oklahoma school foundation, meaning your gift qualifies as a charitable donation and is guaranteed to directly benefit both the arts community and the students at Will Rogers College Middle and High School.

Explore how community support continues to shape the future of our students and our stage. Open our *Historic and Projected Impact Report* and 5-page photo montage with the QR code on the back cover of this program or through our website: www.WillRogersStage.com.

Help us sustain this trajectory of supporting Will Rogers College Middle and High School while bringing excellent professional entertainment to our audiences by making a tax-deductible donation.

We appreciate our major sponsors of this show, The Edward and Helen Bartlett Foundation and The Oxley Foundation, with financial assistance from the Oklahoma Arts Council and National Endowment for the Arts.



WILL ROGERS STAGE
FOUNDATION

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contact@WillRogersStage.com

Corporate Address

Will Rogers Stage Foundation, Inc.
2840 East 51st Street, Suite 205
Tulsa, OK 74105
Tax ID: 88-2246506

Physical Address

Will Rogers College High School
3909 East 5th Place, Tulsa, OK
74112

With Gratitude

Dr. Ebony Johnson, Superintendent
Tulsa Public Schools
Cindy Largent-Williams Principal
Will Rogers College High School

The Will Rogers Stage Foundation, Inc., is organized under the provisions of the Oklahoma General Corporation Act and operated exclusively for charitable and educational purposes, as set forth in its Articles of Incorporation. It has received a Letter of Determination as a nonprofit public charity under Section 501(c)(3) of the Internal Revenue Code of 1986, as amended. The foundation is also organized pursuant to 70 O.S. § 5-145, which encourages the formation of "local foundations" as supplements to basic school district programs publicly funded. The foundation is registered with the Oklahoma Secretary of State pursuant to the Oklahoma Solicitation of Charitable Contributions Act, 18 O.S. § 552.1a.

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Dick

Richard B. Risk, JD
Executive Producer
dickrisk@yahoo.com



RODGERS & HAMMERSTEIN



After long and highly distinguished careers with other collaborators, Richard Rodgers (Composer, 1902-79) and Oscar Hammerstein II (Librettist/Lyricist, 1895-1960) joined forces in 1943 to create the most successful partnership in American Musical Theatre. Prior to joining forces, Rodgers collaborated with lyricist Lorenz Hart on musical comedies that epitomized wit and sophistication (*Pal Joey*, *On Your Toes*, *Babes In Arms*, and more), while Hammerstein brought new life to operetta and created the classic *Show Boat* with Jerome Kern. *Oklahoma!*, the first Rodgers & Hammerstein musical, introduced an integrated form that became known as "the musical play." Their shows that followed included *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*. Collectively, the Rodgers & Hammerstein musicals have earned Tony, Oscar, GRAMMY, Emmy, Pulitzer and Olivier Awards!

This is not your usual concert version

This production aims to blend historic preservation, community involvement, and a unique musical experience unavailable elsewhere in Oklahoma.

This 1,400-seat Art Deco auditorium on the National Register of Historic Places, typically closed to the public for security, opens its doors, offering a rare opportunity to experience a Golden Age musical performed with its original 1949 Broadway orchestration.

This professional production of the musical *South Pacific* was written by Richard Rodgers and Oscar Hammerstein II, famed for creating classics such as *Oklahoma!*, *Carousel*, *The King and I*, *Cinderella*, *Flower Drum Song*, and *The Sound of Music*. The book was written by Oscar Hammerstein II and Joshua Logan, based on the Pulitzer Prize-winning novel *Tales of the South Pacific* by James A. Michener, who drew from his own experiences as a US Navy lieutenant commander stationed in Vanuatu. The musical was later adapted into the 1958 film *South Pacific*, filmed primarily in Kauai, Hawaii. The concert version is adapted by David Ives.

Although this is a concert version — typically performed with scripts in hand, with-

out scenery, props or costumes, and with the cast seated until singing — our actors move on and off the stage, delivering their lines memorized and with full emotion.

Some songs are choreographed. The audience will enjoy the complete musical score of this Broadway classic.

Building on the Foundation's acclaimed 2025 production of *Carousel*, which was praised for its innovative use of projected scenery and dedication to preserving classic American musical theatre, *South Pacific* features 11 newly commissioned scenic artworks (see page 6). These immersive backdrops, honoring the original libretto while remaining accessible and cost-effective, are projected onto a white cyclorama to fill the back of the stage.

Few venues today allow audiences to hear music performed by a full orchestra as originally scored. Most Broadway and touring productions use fewer musicians, relying on synthesizers. The Will Rogers Stage Orchestra, conducted by Maestro Lyndon Meyer, boasts a larger ensemble than many Broadway pits, featuring first-call professionals playing every instrument and part specified in the Rodgers & Hammerstein score.

ENSEMBLE

Men: Michael Padgett, Nick Cains, Sebastian Paden, Kelly Delameter, Jeff Fox, Braden Flud, Van Hartman, Powell Barca, Tanner Morton, Michael Lee Jones, Tim Swearingen, Connor Halley.

Women: Kristen Simpson, Caitlin Morton, Shailaigh Cains, Haley Sandford, Kimberly Manning, Mackenzie Manning, Nicole Billups, Courtney McKeon

WILL ROGERS STAGE ORCHESTRA

Violin 1: Ronnamarie Jensen (concertmaster), Gina Davis, Patti Gaddis, Sheri Neubauer; Violin 2: Jennifer Sherman (principal), Paulo Eskitch, Corbin Bodley; Viola: Vesselin Todorov (principal), Ethan Landis; Cello: Kari Caldwell (principal), Daron Kirsch; Bass: Marc Facci (principal); Flute/Piccolo: Dana Higbee; Oboe/English Horn: Kristin Hart; Clarinet 1: Mary Loftis; Clarinet 2: Christy Foster; Bassoon: Charlotte Couch; Horn 1: Derek Matthesen; Horn 2: Marci Falvey; Horn 3: Skye Curtis; Trumpet 1: Ben Hay; Trumpet 2: Kade Goforth; Trumpet 3: Matthew Simpson; Trombone 1: Paul Compton; Trombone 2: Bruce Haiduk; Tuba: Ryan Scott; Harp: Jill Wiebe; Percussion: Steve Craft

PRODUCTION STAFF

DICK RISK (*Executive Producer*) See cast listing as Captain Brackett.

KARLENA RIGGS (*Stage Director*) Karlena Riggs is a multifaceted artist known for her work as an actress, singer, and educator. She has been involved in various performances, including her role in the film "Drawing Conclusions" (2019). Riggs is also a staff singer for Holy Family Cathedral and a member of Tulsa Opera's Filstrup Resident Artist Program. Her passion for music and storytelling is evident in her work, where she uses her talents to shed light on social issues and give voice to marginalized communities. Riggs' contributions to the arts continue to inspire and engage audiences in Tulsa and beyond.

LYNDON MEYER (*Music Director-Conductor*) Lyndon is a prominent figure in the Tulsa music scene, known for his roles as Director of Music and Organist at the Church of Saint Mary, as well as his contributions to the Tulsa Opera. He has served as chorus master, assistant conductor, principal pianist,

and vocal coach for the Tulsa Opera since 2014. He has also directed numerous music theatre productions and served as staff accompanist for the annual Lotte Lenya competition. His educational background includes degrees from the University of Arkansas and the Eastman School of Music. Meyer's professional journey is marked by his dedication to music and his commitment to educational excellence. His work extends beyond the stage, as he has been involved in various music-related activities and has been recognized for his contributions to the community.

AUDREY MANTIA (*Stage Manager*) Audrey has been a production stage manager for numerous companies including Painted Sky Opera, Opera Columbus (Ohio), Oklahoma Philharmonic, Oklahoma City Ballet, Race Dance Collective, Lyric Theatre of Oklahoma, and Edmond Memorial High School. She has a bachelor of fine arts in Theatre Design and Production: Stage/Production Management and Prop Design.

RONNAMARIE JENSEN (*Concertmaster*) Ronnamarie is known for her contributions to the Tulsa Symphony Orchestra and has performed with the Plano (Texas) Orchestra in Mexico City. Her artistic journey includes a passion for the performing arts, and she is recognized for her skill as a Violin 1 in the Tulsa Symphony Orchestra.

ANN KNODE (*Sound Designer*)

BENTON RAYMER (*Lighting Designer*)

GRACIE VIVION (*Costume Supervisor*)

JACCI HARRIS (*Logistics & Ushers*)

LAURA SCHAUB (*Media Relations*)

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Blending romance, comedy, heroism with song



ACT ONE

On a terrace in the South Pacific during World War II, two Polynesian children, Ngana and Jerome, sing a simple song in French ("Dites-Moi"). As they're playfully chased inside by a house attendant, French plantation owner Emile de Becque escorts Nellie Forbush, a nurse from Arkansas, on a tour through his estate. Nellie admires the view of the sun over the ocean. Even in times of darkness, she can't help but express her naturally bright disposition ("A Cockeyed Optimist"). Nellie confides in Emile that she joined the Navy to see the world and to meet new people. As they get lost in each other's eyes, Emile breaks away to pour them a brandy, leaving them to consider one another, separately ("Twin Soliloquies"). After polite small talk about French literature, Emile confesses his love for Nellie, recalling the dinner just two weeks prior when he first noticed her ("Some Enchanted Evening").



Just before Nellie leaves to return to work, Emile reveals that he left France because he killed a man there, and she trusts him when he tells her that it was justified. Ngana and Jerome return, and Emile joins their playful singing ("Dites-Moi" Reprise).

Across the island, the restless American Seabees, led by crafty Luther Billis, lament the absence of female company. The one civilian woman on the island, nicknamed "Bloody Mary", is a sassy middle-aged Tonkinese vendor of grass skirts who engages the sailors in sarcastic, flirtatious banter as she tries to sell them her wares ("Bloody Mary"). Billis yearns to visit the nearby island of Bali Ha'i – which is off-limits to all but officers – supposedly to witness a Boar's Tooth Ceremony (at which he can get an unusual native artifact). The other sailors josh him, saying that his real motivation is to see the young French women there ("There is Nothin' Like a Dame").

Lieutenant Joseph Cable arrives, looking for Emile de Becque. Bloody Mary ominously describes what he might find on a mysterious island just visible through the clouds ("Bali Ha'i"). Though Cable initially brushes off Billis' eager suggestion that they take a boat out, the lieutenant does show an interest in witnessing a described "Ceremonial of the Boar's Tooth" on the forbidden island.

Cable tells Captain Brackett and Commander Harbison about a mission to spy on the Japanese from their islands. Before Cable sneaks his way there, he must recruit an ally for help, someone who knows the country well. With Emile in mind, Cable, Harbison and Brackett call Nellie into their office to ask her to find out the Frenchman's political leanings, and to learn why he killed a man before flee-



ing his home country. Nellie realizes she doesn't know that much about him. Alone, the officers estimate Cable's spy mission can last no longer than a week before he is found out by the enemy.

Out by the showers, the other nurses ask Nellie what Captain Brackett wanted. She tries brushing their questions off by announcing she is intent on ending her relationship with Emile for good ("I'm Gonna Wash That Man Right Outa My Hair"). Just then, Emile arrives, inviting her to a dinner party he's throwing to introduce her to his friends and cohorts. She uses the opportunity to ensure that Emile believes in American ideals – that every man is created equally. He asks her to marry him ("Some Enchanted Evening" Reprise) and, disregarding her earlier promise to wash him right out, she agrees to come to his dinner. Hearing her friends giggling about how quickly she defied her own mantra, she surrenders to the love she can no longer deny ("A Wonderful Guy").

Capt. Brackett warns Emile that, should he agree to aid Lt. Cable in his spy mission, he may not survive, but it could potentially do great good for America in this region. To

Cable's disappointment, Emile thoughtfully declines. Harbison suggests that Cable take a few days to unwind, so Cable decides to take Billis up on his suggestion of a boat trip to the exotic paradise ("Bali Ha'i" Reprise). On Bali Ha'i, Bloody Mary introduces Cable to her young and beautiful daughter, Liat. In a native hut, the two spend a night together and Cable confesses his love for her ("Younger Than Springtime"). Bloody Mary proudly tells Billis that Cable is going to be her son-in-law.

Meanwhile, after Emile's party, an enthusiastic Nellie decides to stay with Emile that night, despite needing to sneak back to the camp and return the Jeep that Billis had borrowed for her. After a night of champagne, the two are ecstatically in love ("This Is How It Feels"). Emile introduces Nellie to Jerome and Ngana. Though she finds them charming, Nellie is shocked when Emile reveals that they are his children by his late first wife, a dark-skinned Polynesian woman. Nellie is unable to overcome her deep-seated racial prejudices and tearfully leaves Emile, after which he reflects sadly on what might have been ("Finale Act I").



Risk Minick Galapate-Ikpo Riggs Meyer Mantia

in voice performance from the University of Memphis in May 2027.

MICHAEL PADGETT (*Luther Billis*): Michael is a versatile actor known for his powerful performances in musical theatre. He has captivated audiences with his portrayal of characters like Dr. Jekyll and Mr. Hyde, showcasing his ability to master both emotional and physical aspects of the roles. Padgett's performances are characterized by his strong, deep voice and commanding stage presence, making him a standout performer in the industry. His work includes notable roles in productions such as *The Scarlet Pimpernel* and *Mamma Mia!*, where he has demonstrated his range and talent as a vocalist and actor.

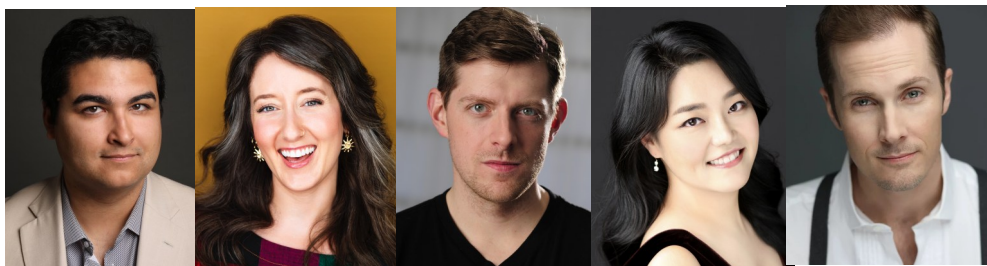
DICK RISK (*Capt. George Brackett*): He recently played the Starkeeper and Dr. Seldon in the Will Rogers Stage production of *Carousel*. As a student at Will Rogers High School, class of 1959, Dick was stagecraft superintendent. He also sang in his first professional chorus in Tulsa Opera's 1958 production of *Lucia di Lammermoor*. Over a span of 50 years, he sang in 29 productions with Tulsa Opera. He also performed in musicals, mostly as a chorister, including Light Opera Oklahoma's *South Pacific* in 2006, and as Nathan Detroit in *Guys and Dolls* and Hucklebee in *The Fantasticks*. He was involved in the Tulsa Press Club's annual Gridiron political roast for 26 years. He served as an officer in the U.S. Air Force during the Vietnam War as a general's aide, division chief and squadron commander in the combat theater. He ran the Southwestern Power Administration of the US Department of Energy, a position equivalent to a deputy assistant secretary or three-star general or admiral. He became an attorney at age 60. He formed the nonprofit Will Rogers High School Community Foundation in 2010 and the nonprofit Will Rogers Stage Foundation in 2022, serving as a volunteer for both. He also headed the drive to replace the Will

Rogers theatre organ. Dick has a BA in Radio -Television from OSU and a juris doctorate from the University of Tulsa College of Law. He and his wife Carroll spend part of their time in St. Petersburg, Florida, where he is a member of the U.S. Coast Guard Auxiliary and served as a director on the National Staff. He and Carroll sailed around the world in 2025, 116 days on the *Island Princess*, calling on more than 50 ports. He also produced this show.

MIKE MINICK (*Cdr. William Harbison*): Mike recently appeared as Herbie in Theatre Tulsa's *Gypsy*, Admiral von Schreiber in *The Sound of Music* with Tulsa Opera and in the ensemble of Tulsa Performing Arts Center's production of *Ragtime*, portraying several characters including Admiral Peary and the Conductor. Previous roles include Avram in *Fiddler on the Roof* (TPAC) and Rev. Shaw Moore in *Footloose: The Musical* (Tulsa Theatre Works). By day, he works as a graphic designer and web developer and owns NotionBox, a creative studio.

JOELLE GALAPATE-IKPO (*Liat*): Joelle is a local performer, choreographer, and Texas native with a background in dance, musical theatre, and live performance. She has choreographed for dance studios throughout San Antonio, performed as a member of the University of Texas dance team, trained and performed in New York City through the Broadway Dance Center Professional Semester program, and is a former NBA San Antonio Spurs cheerleader. Her performance and choreography experience spans stage productions, concert performances, and community theatre.

NICK CAINS (*Stewpot*)
SEBASTIAN PADEN (*Professor*)
KRISTEN SIMPSON (*Lead Nurse*)
JANE NGUYEN (*Ngana*)
GABE SUMMERLIN (*Jerome*)
KELLY DELAMETER (*Henri*)



Medeiros

Stall

Briggs

Jeong

Padgett

Cast and Crew

BERNARDO MEDEIROS (*Emile de Becque*): Brazilian American opera baritone Bernardo Medeiros, an Oklahoma State University graduate and former Tulsan now based in New York, will debut as Emile de Becque, the French expatriate planter, in the Will Rogers Stage Foundation's *South Pacific*. His most recent roles were as Bernardo in *West Side Story* with Wichita Grand Opera; Germont in *La Traviata* with Palm Beach Opera; and Zuniga in *Carmen* with Nashville Opera. He was Antonio and Count Almaviva in *Le Nozze di Figaro*, and King Melchior in *Amahl and the Night Visitors*, all with Tri-Cities Opera and Syracuse Opera. His repertoire also includes the title role of *Rigoletto* at Central City Opera; and Masetto in *Don Giovanni* and Jigger in *Carousel* with Indianapolis Opera. He has also performed with the Pensacola (Florida) Opera as Guglielmo in *Così fan tutte*, covering Enrico, *Lucia di Lammermoor*, and Frank while covering Dr. Falke in *Die Fledermaus*. He holds a BM in Music Education from Oklahoma State University and a master's degree and performance certificate from the University of Houston.

MARGARET STALL (*Nellie Forbush*): Margaret has been heard in a variety of roles in opera and musical theater throughout the Midwest. A Tulsa native, recent appearances include Carrie Pipperidge in the Will Rogers Stage Foundation's *Carousel*, Marian Paroo in Theatre Tulsa's production of *Music Man*, Jerusha Abbott in the Oklahoma premier of *Daddy Long Legs*, Belle in *Beauty and the Beast*, Cathy in *The Last Five Years*, Clorinda in *La Cenerentola* with Red River Lyric Opera in Texas, and Cinderella in *Into the Woods*. She has also appeared in Tulsa Opera productions of *La bohème*, *Samson et Dalila*, and *Faust*. In addition to her work on the stage, she recently completed work on her first film, *Tracking a Killer*. She is a graduate

of the University of Arkansas with a degree in English Literature.

SAM BRIGGS (*Lt. Joe Cable*): Sam has been singing and dancing his way across Oklahoma and into people's hearts for over a decade. He played Enoch Snow last fall in the Will Rogers Stage Foundation's *Carousel*. The Tulsa native has been praised for his "versatile" (*The Root*) and "nuanced" (*Tulsa World*) acting performances "with a voice like butter" (*Independent Review Crew*). He has had the good fortune of working also with Discoveryland, the Tulsa Performing Arts Center, Tulsa Opera, Tulsa Project Theatre, the OKC Philharmonic, and has performed alongside brilliant artists such as Wes Studi, Kelli O'Hara, Jenn Gambatese, Judy McLane, Tony Walton, and Faith Prince. Sam holds a bachelor's degree in music performance from the University of Oklahoma.

HAENA JEONG (*Bloody Mary*): This mezzo-soprano, is a talented opera singer known for her exceptional vocal abilities and performances. She has performed the roles of Donna Elvira in *Don Giovanni*, Hexe in *Hansel und Gretel* (Gwangju Metropolitan Opera), Madam Flora in *The Medium*, Baba the Turk in *The Rake's Progress* (Opera Memphis), and La Zia Principessa in *Suor Angelica*. She has been featured in various recitals and has collaborated with renowned artists and ensembles. Her work showcases her range and passion for the art of singing. She has twice won the Soloist Concerto Competition at the University of Memphis. A native of South Korea, she received a Bachelor of Music in voice performance from Dongduk Women's University in Seoul. She earned a Master of Music in voice performance from the Manhattan School of Music in New York and expects to receive a Doctor of Musical Arts

ACT TWO

It is Thanksgiving Day, and the GIs and nurses dance in a holiday revue titled "The Thanksgiving Follies" ("Dance"). Emile arrives, bearing flowers for Nellie, who is on-stage emceeing the lively event. Billis, promising to deliver the flowers, tells Emile that Nellie requested a transfer to another island. Meanwhile, Lt. Cable is determined to make his way back to Bali Ha'i, where he's been visiting Liat daily, despite being treated for a serious case of malaria.

Liat arrives with Bloody Mary, who announces that Liat is being sought after by a rich white man on another island. She urges Lt. Cable to marry her daughter, elaborately describing the good life the two would have together ("Happy Talk"). Cable, disturbed in his sickness, gives Liat his watch, which was once his grandfather's, and decides he cannot marry her. Bloody Mary leaves with Liat, angrily claiming she will marry Jacques Barrere.

For the final number of the Thanksgiving Follies, Nellie performs a comedy burlesque dressed as a sailor singing the praises of "his" sweetheart ("Honey Bun"). Billis plays Honey Bun, dressed in a blond wig, grass skirt and coconut-shell bra.

After the show, Emile asks Nellie to reconsider. She insists that she cannot feel the same way about him since she knows about his children's Polynesian mother. Frustrated and uncomprehending, Emile asks Cable why he and Nellie have such prejudices. Cable, filled with self-loathing, replies that "it's not something you're born with"; it was an ingrained part of their upbringing ("You've Got to Be Carefully Taught"). Cable vows that, if he gets out of the war alive, he won't go home to the United States; everything he wants is on these islands. Emile imagines what might have been ("This Nearly Was Mine"). Deject-

ed and feeling he has nothing to lose, Emile agrees to join Cable on his dangerous mission.

The mission begins with plenty of air support. Offstage, Billis stows away on the plane, falls out when the plane is hit by anti-aircraft fire, and ends up in the ocean waiting to be rescued; the massive rescue operation inadvertently becomes a diversion that allows Emile and Cable to land on the other side of the island undetected. The two send back reports on Japanese ships' movements in the "Slot," a strategic strait; American aircraft intercept and destroy the Japanese ships. When the Japanese Zeros strafe the Americans' position, Emile narrowly escapes, but Cable is killed.

Nellie learns that Cable has died and Emile is missing. Distraught, she goes to the beach and reflects regretfully on her choices in their relationship. She realizes she loves Emile and was foolish to reject him due to the race of his children's mother ("Some Enchanted Evening" Reprise). Bloody Mary brings Liat to Nellie, saying that Liat refuses to marry anyone but Lt. Cable. Nellie walks them off to break the news of Cable's death.

That evening, the Marine troops ready themselves in position to take responsive action against the Japanese. Cable and Emile's espionage work has made it possible for a major offensive, Operation Alligator, to begin. The previously idle fighting men, including Billis, go off to battle.

Nellie spends time with Jerome and Ngana and soon comes to love them. One afternoon on the terrace at Emile's house, as the children teach Nellie to sing "Dites-Moi," Emile's voice suddenly joins them. Emile appears to discover that Nellie has overcome her prejudices and has fallen in love with his children. Emile, Nellie and the children rejoice ("Finale Ultimo").





Above Row 1 (L-R): Emile's plantation terrace midday; Emil's terrace in evening; Bloody Mary's souvenir stand and Luther Billis' enterprises; **Row 2:** company street; captain's office; Bali Ha'I beach; **Row 3:** Cable and Liat tryst hut; Thanksgiving Follies stage; backstage; **Row 4:** in a cave behind enemy lines/home base radio shack (split stage); "Operation Alligator" troop deployment.

CAPTIONS: Page 3: 2008 Lincoln Center Theater Production revival, men's ensemble, "There is Nothin' Like a Dame;" Danny Burstein (Luther Billis) and Kelli O'Hara (Nellie Forbush) in "Honey Bun." Page 4: 1949 original cast members Ezio Pinza (Emile de Becque), Barbara Luna (Ngana), Michael or Noel De Leon (Jerome) and Mary Martin (Nellie Forbush) in "Finale Ultimo;" Mary Martin in "Honey Bun." 2008 revival, men's ensemble hoists and sings about "Bloody Mary," played by Loretta Ables Sayre; Matthew Morrison (Lt. Joseph Cable) and Li Jun Li (Liat), "Younger Than Springtime." Page 5: 1949 cast members William Tabbert (Cable) and Betta St. John (Liat), "Younger Than Springtime;" 2008 revival, nurses and Marines deploy in "Operation Alligator;" John Kerr (Cable) and Juanita Hall (Bloody Mary) in 1958 film.

CREDITS: Front cover poster and backdrop scenery (p. 6), Deizign360; graphics, text, and layout, Dick Risk; historic photos (pp. 3-5, 11) and synopsis (pp. 3-5) Rodgers & Hammerstein Organization; 2008 Lincoln Center revival photos by Joan Marcus. Drone photo (back cover), Daniel Murphree.

NOTE: Cast and crew may change without notice.

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Musical Synopsis

The action of the play takes place on two islands in the South Pacific during World War II. There is one week's lapse of time between the two acts.

ACT 1

OVERTURE

Scene 1: The terrace of Emile de Becque's plantation home

DITES MOI	Ngana and Jerome
A COCKEYE OPTIMIST	Nellie
TWIN SOLILOQUIES	Nellie and Emile
SOME ENCHANTED EVENING	Emile
Reprise: DITES MOI	Ngana, Jerome and Nellie

Scene 2: The edge of a palm grove near the beach

BLOODY MARY	Sailors, Seabees and Marines
THERE IS NOTHIN' LIKE A DAME	Billis, Sailors, Seabees and Marines
BALI HA'I	Bloody Mary
CABLE HEARS "BALI HA'I"	Cable

Scene 3: The island commander's office

Scene 4: The beach

I'M GONNA WASH THAT MAN RIGHT OUTTA MY HAIR	Nellie
Reprise: SOME ENCHANTED EVENING	Emile and Nellie
A WONDERFUL GUY	Nellie and Nurses

Scene 5: Brackett's office

Scene 6: Bali Ha'I

Reprise: BALI HA'I	French and Native Girls
YOUNGER THAN SPRINGTIME	Cable

Scene 7: Emile's terrace

Reprise: A WONDERFUL GUY	Nellie and Emile
THIS IS HOW IT FEELS	Nellie and Emile
Encore: I'M GONNA WASH THAT MAN RIGHT OUTTA MY HAIR	Emile
FINALE ACT I	Emile

ACT II

ENTR'ACTE

Scene 1: The "Stage" during the "Thanksgiving Follies"

DANCE	Nellie, Nurses and GIs
HAPPY TALK	Bloody Mary and Liat
HONEY BUN	Nellie, Billis and Ensemble

Scene 2: Backstage

YOU'VE GOT TO BE CAREFULLY TAUGHT	Cable
THIS NEARLY WAS MINE	Emile

Scene 3: The radio shack

Scene 4, The company street

Reprise: SOME ENCHANTED EVENING	Nellie
Reprise: HONEY BUN	Company

Scene 5: The terrace of Emile's house

FINALE ULTIMO	Emile, Nellie, Ngana and Jerome
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