

# South Pacific Musical Script

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on a south pacific island during world war ii love blooms between a young nurse and a secretive frenchman who is being courted for a dangerous military mission

rodgers and hammerstein's tony and pulitzer prize winning musical south pacific has remained a mainstay of the american musical theater since it opened in 1949 and its powerful message about racial intolerance continues to

resonate with twenty first century audiences drawing on extensive research in the rodgers and the hammerstein papers including hammerstein s personal notes on james a michener s tales of the south pacific jim lovensheimer offers a fascinating reading of south pacific that explores the show s complex messages and demonstrates how the presentation of those messages changed throughout the creative process indeed the author shows how rodgers and especially hammerstein continually refined and softened the theme of racial intolerance until it was more acceptable to mainstream broadway audiences likewise lovensheimer describes the treatment of gender and colonialism in the musical tracing how it both reflected and challenged early cold war era american norms the book also offers valuable background to the writing of south pacific exploring the earlier careers of both rodgers and hammerstein showing how they frequently explored serious social issues in their other works and discussing their involvement in the political movements of their day such as hammerstein s founding membership in the hollywood anti nazi league finally the book features many wonderful appendices including two that compare the original draft and final form of the classic songs i m gonna wash that man right out a my hair and i m in love with a wonderful guy thoroughly researched and compellingly written this superb book offers a rich intriguing portrait of a broadway masterpiece and the era in which it was created

the debut of oklahoma in 1943 ushered in the modern era of broadway musicals and was followed by a number of successes that have become beloved classics shows produced on broadway during this decade include annie get your gun brigadoon carousel finian s rainbow pal joey on the town and south pacific among the major performers of the decade were alfred drake gene kelly mary martin and ethel merman while other talents who contributed to shows include irving berlin gower champion betty comden adolph green agnes de mille lorenz hart alan jay lerner frederick loewe cole porter jerome Robbins richard rodgers and oscar hammerstein ii in the complete book of 1940s broadway musicals dan dietz examines every musical and revue that opened on broadway during the 1940s in addition to providing details on every hit and flop this book includes revivals and one man and one woman shows each entry contains the following information opening and closing datesplot summarycast membersnumber of performancesnames of all important personnel including writers composers directors choreographers producers and musical directorsmusical numbers and the names of performers who introduced the songsproduction data

including information about tryouts, source material, critical commentary, details about London and other foreign productions, besides separate entries for each production, the book offers numerous appendixes such as a discography, film versions, published scripts, Gilbert and Sullivan operettas, and non-musical productions that utilized songs, dances, or background music. A treasure trove of information, the complete book of 1940s Broadway musicals provides readers with a complete view of each show. This significant resource will be of use to scholars, historians, and casual fans of one of the greatest decades in musical theatre history.

Since the late 1960s, drama by Pacific island playwrights has flourished throughout Oceania. Although many Pacific island cultures have a broad range of highly developed indigenous performance forms including oral narrative, clowning, ritual dance, and song, scripted drama is a relatively recent phenomenon emerging during a period of region-wide decolonization and indigenous self-determination movements. Most of these plays reassert Pacific cultural perspectives and performance techniques in ways that employ, adapt, and challenge the conventions and representations of Western theater, drawing together discussions in theater and performance studies, historiography, Pacific studies, and postcolonial studies. Remaking Pacific Pasts offers the first full-length comparative study of this dynamic and expanding body of work. It introduces readers to the field with an overview of significant works produced throughout the region over the past fifty years, including plays in English and in French as well as in local vernaculars and lingua francas. The discussion traces the circumstances that have given rise to a particular modern dramatic tradition in each site and also charts routes of theatrical circulation and shared artistic influences that have woven connections beyond national borders. This broad survey contextualizes the more detailed case studies that follow, which focus on how Pacific dramatists, actors, and directors have used theatrical performance to critically engage the Pacific's colonial and postcolonial histories. Chapters provide close readings of selected plays from Hawaii, Aotearoa/New Zealand, New Caledonia, Kanaky, and Fiji, that treat events, figures, and legacies of the region's turbulent past. Captain Cook's encounters, the New Zealand Wars, missionary contact, the overthrow of the Hawaiian monarchy, and the Fiji coups are explored. How in their remembering and retelling of these pasts, theater artists have interrogated and revised repressive and marginalizing models of historical understanding developed through Western colonialism or exclusionary indigenous nationalisms and have opened up new spaces for alternative

historical narratives and ways of knowing in so doing these works address key issues of identity genealogy representation political parity and social unity encouraging their audiences to consider new possibilities for present and future action this study emphasizes the contribution of artistic production to social and political life in the contemporary pacific demonstrating how local play production has worked to facilitate processes of creative nation building and the construction of modern regional imaginaries remaking pacific pasts makes valuable contributions to pacific literature world theater history pacific studies and postcolonial studies the book opens up to comparative critical discussion a geopolitical region that has received little attention from theater and performance scholars extending our understanding of the form and function of theater in different cultural contexts it enriches existing discussions in postcolonial studies about the decolonizing potential of literary and artistic endeavors and it suggests how theater might function as a mode of historical enquiry and debate adding to discussions about ways in which pacific histories might be developed challenged or recalibrated consequently the book stimulates new discussions in pacific studies where theater has to date suffered from a lack of critical exposure carefully researched and original in its approach remaking pacific pasts will appeal to scholars graduate students and upper level undergraduate students in theater and performance studies and pacific islands studies it will also be of interest to cultural historians and to specialists in cultural studies and postcolonial studies

the popularization of radio television and the internet radically transformed musical practice in the asia pacific these technologies bequeathed media broadcasters with a profound authority over the ways we engage with musical culture broadcasters use this power to promote distinct cultural traditions popularize new music and engage diverse audiences they also deploy mediated musics as a vehicle for disseminating ideologies educating the masses shaping national borders and promoting political alliances with original contributions by leading scholars in anthropology ethnomusicology sound studies and media and cultural studies the 12 essays this book investigate the processes of broadcasting musical culture in the asia pacific we shift our gaze to the mechanisms of cultural industries in eastern asia and the pacific islands to understand how oft invisible producers musicians and technologies facilitate frame reproduce and magnify the reach of local culture

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