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## **SUBSCRIPTION BLURB**

An affectionate paean to Smalltown, USA of a bygone era, THE MUSIC MAN follows fast-talking traveling salesman Harold Hill as he cons the people of River City, Iowa into buying musical instruments and uniforms for a boy's band he vows to organize – despite the fact he doesn't know a trombone from a treble clef! His plans to skip town with the cash are foiled when he falls for Marian, the town librarian, with chaos ensuing as the townsfolk get wind of his scheme.

Filled with classical musical fun, tender romance and favorites including “Ya Got Trouble,” “Seventy-Six Trombones,” “Goodnight My Someone,” “Gary, Indiana” and “Till There Was You,” THE MUSIC MAN is the perfect All-American Musical!

Winner of Five Tony Awards including Best Musical!

## **SYNOPSIS**

### **Act One**

It is the year 1912. On a train leaving Rock Island, Illinois, Charlie Cowell and other travelling salesmen in the car begin a heated argument about credit ("Rock Island"). Charlie and another salesman tell the others about a con man known as "Professor" Harold Hill, whose scam is to convince parents he can teach their musically disinclined children to play musical instruments. On the premise that he will form a band, he takes orders for instruments and uniforms. But once the instruments arrive and are paid for he skips town without forming the band, moving on before he is exposed. The train arrives in River City, Iowa, and a stranger on the train stands up and declares, "Gentlemen, you intrigue me. I think I shall have to give Iowa a try." He picks up his suitcase clearly labelled "Professor Harold Hill," and exits the train.

The townspeople of River City describe their reserved, "chip-on-the-shoulder attitude" ("Iowa Stubborn"). Harold discovers that an old friend, Marcellus, has "gone legitimate" and now lives in town. Marcellus tells Harold that Marian Paroo, the librarian who gives piano lessons, is the only one in town who knows about music. Marcellus informs him that a new pool table was just delivered to the town's local billiard parlor, and as a part of his scheme, Harold convinces River City parents "that game with the fifteen numbered balls is the devil's tool" ("Trouble"). Harold follows Marian home and attempts to flirt with her, but she pays no attention to him. At home, Marian gives a piano lesson to a little girl named Amaryllis while arguing with her mother, Mrs. Paroo, about her "standards where men are concerned" after telling Mrs. Paroo that a stranger followed her home ("Piano Lesson/If You Don't Mind My Saying So"). Marian's self-conscious, lisping younger brother Winthrop arrives home, and Amaryllis, who secretly likes him but makes fun of his lisp, asks Marian who she should say goodnight to on the evening star since she doesn't have a sweetheart. Marian tells her to just say goodnight to her "someone" ("Goodnight, My Someone").

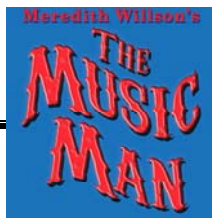
The next day is Independence Day, and Mayor Shinn is leading the morning festivities in the high school gym, with the help of his wife, Eulalie Mackecknie Shinn ("Columbia, Gem of the Ocean"). After a Tommy Djilas, a boy from the wrong side of town, sets off a firecracker, interrupting the proceedings, Harold takes the stage and announces to the townspeople that he

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will prevent "sin and corruption" from the pool table by forming a boys' band. He soon excitedly leads them with "Seventy-Six Trombones". Mayor Shinn, who owns the billiard parlor, tells the bickering school board to get Harold's credentials, but Harold teaches them to sing as a Barbershop Quartet instead ("Ice Cream/Sincere"). Harold also sets up Zaneeta, the mayor's oldest girl, with Tommy, and persuades Tommy to become his assistant. Marian then rejects Harold again, and he explains to Marcellus that "The Sadder But Wiser Girl" is the one he wants. The town ladies are very excited about the band and the ladies' dance committee Harold plans to form. He asks them about Marian, and they intimate to him that she had an inappropriate relationship with deceased old miser Madison (this turns out to be untrue), who gave the town the library; (but left all the books to *her*). They also warn Harold that she advocates the "dirty books" ("Pick-a-Little, Talk-a-Little"). The school board arrives to collect Harold's credentials, but he leads them in singing "Goodnight, Ladies" and slips away.

The next day, Harold walks into the library, but Marian ignores him yet again. He declares his unrequited love for her, leading the teenagers in the library in dance ("Marian the Librarian"). For a moment, Marian forgets her decorum and dances with Harold. He kisses her, and she tries to slap him. He ducks, and she hits Tommy Djilas instead. With Tommy's help, Harold signs up all the boys in town to be in his band, including Winthrop ("Gary, Indiana"). Mrs. Paroo likes Harold and tries to find out why Marian is not interested. Marian describes her ideal man ("My White Knight"). She tries to give Mayor Shinn evidence against Harold that she found in the Indiana State Educational Journal, but they are interrupted by the arrival of the "The Wells Fargo Wagon", which delivers the band instruments. When Winthrop forgets to be shy and self-conscious because he is so happy about his new cornet, Marian begins to fall in love with Harold. She tears the incriminating page out of the Journal before giving the book to Mayor Shinn.

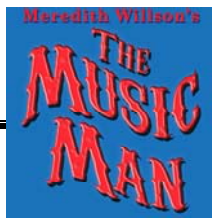
## **Act Two**

The ladies rehearse their classical dance in the school gym while the school board practices their quartet ("It's You") for the ice cream social. Marcellus and the town's teenagers interrupt the ladies' practice, taking over the gym as they dance the "Shipooopi". Harold grabs Marian to dance with her, and all the teenagers join in. Regarding Winthrop's cornet, Marian later questions Harold about his claim that "you don't have to bother with the notes". He explains that this is what he calls "The Think System", and he arranges to call on Marian to discuss it. The town ladies ask Marian to join their dance committee, since she was "so dear dancing the Shipooopi" with Professor Hill ("Pick-a-Little, Talk-a-Little" (reprise)). They have reversed their opinions about her books, and they eagerly tell her that "the Professor told us to read those books, and we simply adored them all!"

That night, the school board tries to collect Harold's credentials again, but he gets them to begin singing "Lida Rose" and slips away. Marian, meanwhile, is sitting on her front porch thinking of Harold, and, in counterpoint, asks herself, "Will I Ever Tell You?". Winthrop returns home after spending time with Harold and tells Marian and Mrs. Paroo about Harold's hometown, "Gary, Indiana". As Marian waits alone for Harold, Charlie Cowell enters with evidence against Harold, hoping to tell Mayor Shinn. He has to leave on the next train, but stops to flirt with Marian. She

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tries to delay him so he doesn't have time to deliver the evidence, eventually kissing him. As the train whistle blows, she pushes him away. Charlie angrily tells Marian that Harold has a girl in "every county in Illinois, and he's taken it from every one of them – and that's 102 counties!"

Harold arrives, and after he reminds her of the untrue rumors he's heard about her, she convinces herself that Charlie invented everything he told her. They agree to meet at the footbridge, where Marian tells him the difference he's made in her life ("Till There Was You"). Marcellus interrupts and tells Harold that the uniforms have arrived. He urges Harold to take the money and run, but Harold refuses to leave, insisting, "I've come up through the ranks... and I'm not resigning without my commission". He returns to Marian, who tells him that she knows he's a fraud, but she still loves him. (He said he was a graduate of Gary Conservatory, Gold-Medal Class of '05, but the town wasn't even built until '06!) Harold walks her home, and she sings "Goodnight my Someone" while he sings "Seventy-Six Trombones". Harold realizes that he is in love with Marian, and each sings the other's song.

Meanwhile, Charlie Cowell, who has missed his train, arrives at the ice cream social and denounces Harold Hill as a fraud. The townspeople begin an agitated search for Harold. Winthrop is heartbroken and tells Harold that he wishes Harold never came to River City. But Marian tells Winthrop that she believes everything Harold ever said, for it did come true in the way every kid in town talked and acted that summer. She and Winthrop urge Harold to get away. He chooses to stay and tells Marian that he never really fell in love "Till There Was You" (reprise) as the constable handcuffs Harold and leads him away.

Mayor Shinn is leading a meeting in the high school gym to decide what to do with Harold, asking, "Where's the band? Where's the band?" Tommy enters as a drum major, followed by the kids in uniform with their instruments. Marian urges Harold to lead the River City Boys' Band in Beethoven's Minuet in G; despite a limited amount of traditional quality, the parents in the audience are nonetheless enraptured by the sight of their little boys playing music. The play ends as Harold is released into Marian's arms.

## **MUSICAL NUMBERS**

### **Act I**

"Rock Island" - Salesmen, Charlie, Harold

"Iowa Stubborn" - Townspeople of River City, Farmer, Farmer's Wife

"Trouble" (a.k.a. "Ya Got Trouble", "Trouble in River City") - Harold, Townspeople

"Piano Lesson" - Marian, Mrs. Paroo, Amaryllis

"Goodnight, My Someone" - Marian, Amaryllis

"Seventy-six Trombones" - Harold, Boys and Girls

"Sincere" - Quartet (Olin Britt, Oliver Hix, Ewart Dunlop, Jacey Squires)

"The Sadder-But-Wiser Girl" - Harold, Marcellus

"Pick a Little, Talk a Little" - Eulalie Mackecknie Shinn and the Ladies

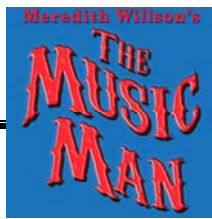
"Goodnight Ladies" - Quartet

"Marian The Librarian" - Harold

"Gary, Indiana" - Harold, Boys

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"My White Knight" - Marian

"The Wells Fargo Wagon" - Winthrop, Townspeople

## Act II

"It's You" - Quartet, Eulalie and Ladies

"Shipoopee" - Marcellus Washburn, Harold, Marian, Tommy Djilas, Zaneeta Shinn, and teenagers

"Pick a Little, Talk a Little" (Reprise)- Eulalie, Ladies

"Lida Rose" - Quartet

"Will I Ever Tell You?" - Marian

"Gary, Indiana (reprise)" - Winthrop, Marian, Mrs. Paroo

"Lida Rose" (Reprise)- Quartet

"Till There Was You" - Marian, Harold

"Seventy-six Trombones" / "Goodnight, My Someone" (Reprise)- Marian, Harold

"Till There Was You" (Reprise)- Harold

"Finale" - Company

**Notes:** "Lida Rose" and "Will I Ever Tell You," sung first separately and then simultaneously, are among the rare examples of Broadway counterpoint—songs with separate lyrics and separate melodies that harmonize and are designed to be sung together. Similarly, "Goodnight, My Someone" is the same tune, in waltz time, as the march-tempo "Seventy-six Trombones."

Willson's counterpoint, along with two counterpoint song pairs from Irving Berlin musicals, are lampooned in the 1959 musical Little Mary Sunshine. It combines three counterpoint songs:

"Playing Croquet," "Swinging," and "How Do You Do?"

The first recording of "Till There Was You" to be released came before the original cast album version. Promotional copies of the 45 rpm single, Capitol P3847, were released on November 26, 1957, even before the Broadway production had premiered. Produced by Nelson Riddle, it featured his orchestra and 17-year-old vocalist Sue Raney.

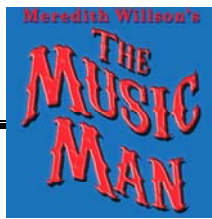
"Till There Was You" was covered by the Beatles on their 1963 LP *With the Beatles* (Meet the Beatles! in the United States). Willson's widow later told the *New York Times* that his estate made more money from the royalties of the Beatles' cover of "Till There Was You" than it did from the play.

## CHARACTERS

- **Prof. Harold Hill** — a con man and traveling salesman who tries Iowa after saturating Illinois; falls for Marian
- **Marian Paroo** — the town librarian and part-time piano teacher; eventually falls for Harold Hill
- **Marcellus Washburn** — Harold's old friend, no longer a con man, dating his boss's (Mr. Squires's) niece, Ethel Toffelmier. He calls Harold, "Gregory."
- **Mayor George Shinn** — a proud local politician prone to saying nonsensical phrases, tries to control town but can't even control his own family
- **Eulalie Mackecknie Shinn** — the mayor's wife; a grand dame whom Harold appoints head of the "Ladies' Auxiliary Society for the Classic Dance"

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- **Winthrop Paroo** — Marian's shy, lispng younger brother who hardly ever talks since the death of his father
- **Mrs. Paroo** — Marian's Irish mother
- **The Barbershop Quartet** — four bickering businessmen and school board members united by Harold (Olin Britt, Oliver Hix, Ewart Dunlop and Jacey Squires)
- **Pickalittle Ladies** — Eulalie's four gossipy friends, Alma Hix, Mrs. Squires, Ethel Toffelmier and Maud Dunlop
- **Amaryllis** — Marian's young piano student
- **Tommy Djilas** — a young man "from the wrong side of town" who is secretly seeing Zaneeta; Harold encourages their relationship and makes him assistant band leader
- **Zaneeta and Gracie Shinn** — the mayor's eldest and youngest daughters
- **Charlie Cowell** — an anvil salesman who tries to expose Prof. Harold Hill as a con man
- **Constable Locke** — the town policeman

## **AWARDS & NOMINATIONS**

### **1958 Tony Award nominations**

- Best Musical – Book by Meredith Willson; Music by Meredith Willson; Lyrics by Meredith Willson; Story by Meredith Willson, Franklin Lacey; Produced by Kermit Bloomgarden, Herbert Greene; Produced in association with Frank Productions, Inc. (WINNER)
- Best Actor in a Musical – Robert Preston (WINNER)
- Best Featured Actress in a Musical – Barbara Cook (WINNER)
- Best Featured Actor in a Musical – Iggy Wolfington, David Burns (WINNER)
- Best Conductor and Musical Director – Herbert Greene (WINNER)
- Best Stage Technician – Sammy Knapp (WINNER)
- Best Choreography – Onna White
- Best Direction – Morton DaCosta

### **1958 Theatre World Award**

- Best Supporting Actor – Eddie Hodges (WINNER)

### **1981 Theatre World Award**

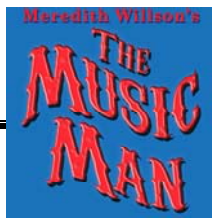
- Best Actress – Meg Bussert (WINNER)

### **2000 Tony Award nominations**

- Best Revival of a Musical – Produced by Dodger Theatricals (Des McAnuff, Michael David, Rocco Landesman, Doug Johnson, Robin De Levita, Ed Strong, Sherman Warner), the John F. Kennedy Center for the Performing Arts, Elizabeth Williams, Anita Waxman, Kardana-Swinsky Productions, Lorie Cowen Levy, Dede Harris
- Actor in a Musical – Craig Bierko
- Best Actress in a Musical – Rebecca Luker
- Best Scenic Design – Thomas Lynch

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- Best Costume Design – William Ivey Long
- Best Choreography – Susan Stroman
- Best Direction of a Musical – Susan Stroman
- Best Orchestrations – Doug Besterman

### **2000 Theatre World Award**

- Best Actor – Craig Bierko (WINNER)

### **2000 Drama Desk Award nominations**

- Outstanding Revival of a Musical – Produced by Dodger Theatricals (Des McAnuff, Michael David, Rocco Landesman, Doug Johnson, Robin De Levita, Ed Strong, Sherman Warner), The John F. Kennedy Center for the Performing Arts, Elizabeth Williams, Anita Waxman, Kardana-Swinsky Productions, Lorie Cowen Levy, Dede Harris
- Outstanding Actor in a Musical – Craig Bierko
- Outstanding Actress in a Musical – Rebecca Luker
- Outstanding Choreography – Susan Stroman
- Outstanding Director of a Musical – Susan Stroman
- Outstanding Orchestrations – Doug Besterman
- Outstanding Set Design of a Musical – Thomas Lynch
- Outstanding Costume Design – William Ivey Long

## **REVIEWS**

### ***The New York Times***

#### **The Music Man**

By BROOKS ATKINSON, December 20<sup>th</sup>, 1957

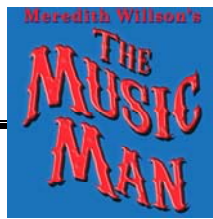
Dollars to doughnuts, Meredith Willson dotes on brass bands. In *The Music Man*, which opened last evening at the Majestic, he has translated the thump and razzle-dazzle of brass-band lore into a warm and genial cartoon of American life. Since the style is gaudy and since David Burns plays a small town mayor with low-comedy flourishes, *The Music Man* is a cartoon and not a valentine.

But Mr. Willson's sophistication is skin-deep. His heart is in the wonderful simplicities of provincial life in Iowa in 1912, and his musical show glows with enjoyment. Mr. Willson's music is innocent; the beat is rousing and the tunes are full of gusto. The dances, improvised by Onna White, are rural and festive. Raoul Pacne du Bois' country costumes are humorously hospitable. With Robert Preston in top form in the leading part, the cast is as exuberant as opening day at a county fair.

If Mark Twain could have collaborated with Vachel Lindsay, they might have devised a rhythmic lark like *The Music Man*, which is as American as apple pie and a Fourth of July oration.

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It is the story of a traveling-salesman charlatan who cannot read music or play any instrument, but who sells the boys of River City a brass band and gorgeous uniforms. His motives are dishonest. But during the weeks when he is mulcting the customers, he transforms a dull town into a singing and dancing community. In the last scene the law is hot on his heels. But, don't worry, Mr. Willson approves of his charlatan as thoroughly as he loves the town librarian, the barber shop quartet, the kids, the ladies, the railroad, and the vitality of life in the Middle West.

In other hands, this could easily look like an assembly job, clever, smart and spurious. Serving as his own librettist, composer and lyric-writer, Mr. Willson has given it the uniformity of a well-designed crazy-quilt in which every patch blends with its neighbor. By some sort of miracle, his associates' have caught his point of view exactly. Morton Da Costa's droll, strutting direction; Don Walker's blaring orchestrations; Howard Bay's jovial scenery, including a racing locomotive that drowns the orchestra players in steam when the curtain goes up-these aspects of the production have Mr. Willson's own kind of gaiety.

As the infectious bunko man, Mr. Preston could hardly be improved upon. His expansive energy and his concentration on the crisis of the moment are tonic. Since the music is unpretentious, he has no trouble in making it sound hearty. When the music is romantic, Barbara Cook is on hand to sing it beautifully. She is also a beguiling actress in fresh and pleasant fashions.

But the cast is attractive in every instance. Pert Kelton as a harsh-voiced Irish widow; Iggy Wolfington as a breathless conspirator; little Eddie Hodges as a lisping youth and little Marilyn Siegel as a girl who can play cross-hand on the piano, Al Shea, Wayne Ward, Vern Reed and Bill Spangenberg as close-harmonizers-are immensely entertaining.

For Mr. Willson has given them lively, artless things to do, and they keep him good company. Like Richard Bissell, another Iowa playwright, Mr. Willson has a fresh slant on Americana. Although he does not take it seriously, he loves it with the pawkiness of a liberated native. The Music Man is a marvelous show, rooted in wholesome and comic tradition.

### **DAILY NEWS, By JOHN CHAPMAN**

One of the few great musical comedies of the last 26 years. It was 26 years ago that *Of Thee I Sing* [1931] appeared and set a standard for fun and invention which has seldom been reached. Its equal arrived in 1950 - *Guys and Dolls* - and I would say that *The Music Man* ranks with these two. This musical is put together so expertly and acted and sung and danced by so many enchanting people that it should be either twice as long or performed twice at each performance.

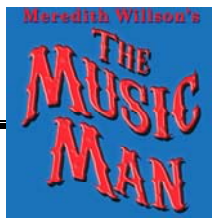
### **DAILY MAIL, By ROBERT COLEMAN**

Kermit Bloomgarden has found the right people to make it as vivid as a Turner sky. He's made a 10-strike in landing Robert Preston for the title role. We don't have to tell you that we've been beating the drums for Bob over the years. But it took his current vehicle to bring home to us just how versatile our boy really is. He paces the piece dynamically, acts ingratiatingly, sings as if he'd been doing it all his life, and offers steps that would score on the cards of dance judges. A triumphant performance in a triumphant musical! What a show! What a hit! What a solid hit!

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## **HERALD TRIBUNE, By WALTER KERR**

It's the beat that does it. The overture of *The Music Man* drives off with a couple of good, shrill whistles and a heave-ho blast from half the brass in the pit, with the heariter trombonists lurching to their feet in a blare of enthusiasm. The curtain sails up to disclose the most energetic engine on the Rock Island Railroad (circa 1912) hurtling across the proscenium with real smoke pouring out of its smokestack and real steam rolling along the rails. The itch is upon us. Meredith Willson has whipped out an entire first choral scene without a note of music. The words, the hands, the knees, and the insane Rock Island roadbed do all the work; grunts, roars, gossip, and a form of St. Vitus Dance all merge into a syncopated conversation that is irresistible... Mr. Preston is impatient with dialogue. Let a couple people talk, and he fidgets. Let a split-second gap in chatter turn up, and his feet start working. A fairly fierce light turns up in his eyes, an urgent whisper begins to conspire with the underscoring, and the first thing you know designer Howard Bay's attractively pastel Main St. is beginning to sway in the breeze. Mr. Preston is also indefatigable; he's got zest and gusto and a great big grin for another slam-bang march tune ("Seventy-Six Trombones") and for a wonderfully impish soft-shoe in the Public Library (it seems that "Marian the Librarian" is so hard-hearted she'd let his corpse lie on the floor till it turned to carrion). Mr. Preston, to pin the matter down, is jim-dandy.

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