

The Jefferson Performing Arts Society

Presents



A Study Companion

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Teacher Notes

The Jefferson Performing Arts Society (JPAS) is pleased to announce another summer of Youth Musical Theatre on the East and West banks at the Jefferson Performing Arts Center in Metairie and the Westwego Performing Arts Theatre throughout June and July 2013. JPAS' Summer Youth Musical Theatre Intensive Program provides a challenging and high-quality musical theatre education to students of the Greater New Orleans area. The students at our summer theatre programs are encouraged and enriched through a loving and inviting environment. JPAS Summer Youth Musical Theatre welcomes kids and teens in grades 3-12 each summer. Registration begins in March and often fills very quickly! Individual attention and fun is our goal, so space is limited.

Over the past 10 years, we have given young people the opportunity to work with professional directors, conductors, costumers and an array of technical staff. At JPAS we put the child first and give them the chance to spread their wings in a remarkable way. Children and teens are invited to experience the process of putting on a professional musical theatre production, beginning with an audition, rehearsals and culminating in the performance of a musical. Sessions are conducted by seasoned theatre professionals from the New Orleans area and from across the nation.

Local actor, dancer and *JPAS* veteran *Mat Grau* is directing this JPAS production of *Music Man, Jr.* Previously, Mat's talents on stage have been featured in numerous JPAS productions including **Beauty and the Beast** and **The Drowsy Chaperone**. Mat's directing talent has guided such JPAS family favorites as **Disney's Aristocats** and **Disney's Cinderella**. During the school year, Mat is a teacher for the Jefferson Parish Talented Theater program.

This is the first time JPAS has offered a Study Companion for our Summer Youth Musical Theatre program. This Study Companion provides information on three adaptations of the *Music Man* (the stage play, the 1962 film and the 2003 film.) An easy lesson for students is to define adaptation by writing down a definition on a dry erase board or Promethean Board where it can be visible to the whole class. As a suggestion, here is a definition that comes from Merriam-Webster on-line:

something that is adapted; *specifically*: a composition rewritten into a new form

This definition from Merriam-Webster also comes with some suggested examples:

Examples of **ADAPTATION**

1. His stage *adaptation* of the novel was a success.
2. The film is an *adaptation* of a book of the same title.

Lessons included in this companion introduce characters, settings and plot development.

Have a great summer !



Louisiana

Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. The arts are even more critical now with the introduction of Louisiana Common Core. Common Core is replacing the system of Grade Level Expectations and Standards and Benchmarks previously used to measure student achievement. Here is some background information on Louisiana Common Core:

COMMON CORE STATE STANDARDS

Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Louisiana defines academic standards for core subjects, including English language arts (reading and writing), math, science, social studies, foreign languages, physical education and health.

In 2010, Louisiana adopted Common Core State Standards in English language arts and math. The Common Core State Standards define what students need to learn in reading, writing and math in each grade to stay on track for college and careers.

Louisiana is aligning state assessments and end-of-course tests to the new academic standards, phasing in additional common core test items each year until completely measuring students' achievement of the Common Core State Standards in English language arts and math in 2014-2015. Please visit this site for more information: <http://www.louisianabelieves.com/academics/common-core-state-standards>

For more information on the implementation of the Common Core in Louisiana, (the article and the comments that follow it) both positive and negative, please refer to: <http://thehayride.com/2013/06/nieland-why-louisiana-schools-need-the-common-core/>

All Common Core connections were retrieved from:

<http://www.corestandards.org/ELA-Literacy>

Background



Book, Lyrics & Music by
MEREDITH WILLSON

Staged by
MORTON DA COSTA

Choreographed by
OONA WHITE

Based on a story by MEREDITH WILLSON and FRANKLIN LACY

First produced at the Majestic Theatre on December 19, 1957, with Robert Preston as "Harold Hill" and Barbara Cook as "Marian".

THE play is set mainly in the little town of River City, Iowa, in 1912, but the opening scene is on a moving train in which the dialogue of travelling salesmen and the musical background beautifully simulate the bouncy rhythm of the jogging train. Aboard this train the salesmen are discussing the selling powers of one Harold Hill, without realizing that he is also one of the passengers. Harold Hill gets off at River City and comes to the centre of the town. There an old crony, Marcellus Washburn, tells him he will never be able to work his racket in this town: Harold Hill's racket is to go from town to town and influence its citizens to start a boys' band; then to abscond with the money the townspeople give him for the purchase of instruments and uniforms. Marcellus further informs Harold that the main obstacle in River City is the town librarian/music teacher, Marian Paroo, a "stuck up" sort of girl, who can be counted upon to see right through Harold's chicanery. Undaunted, Harold Hill proceeds to arouse the town's enthusiasm for starting a boys' band by pointing out the corrupt influence on their children of the local pool parlour ("Trouble"). When Marion Paroo appears, Harold tries to win her over with his charm, but she brushes him off rudely. But Marian is a soft and sentimental girl, as she reveals by speaking to the stars ("Goodnight, My Someone").

Inside the gymnasium of Madison High School a patriotic tableau is being given; Mayor Shinn follows with an address. Harold Hill demands the attention of the audience and starts once again to expound his ideas about a boys' band until the kids become infected with his enthusiasm ("Seventy-Six Trombones"). Later the same evening, Harold Hill goes to the library to win Marian over to his cause. He tries to impress her by telling her he is a "professor" of music, a graduate of the Gary, Indiana University, in the gold medal class of 1905. But Marian tells him in no uncertain terms that he cannot mesmerize or hoodwink her the way he had done the rest of the townspeople. Thus brushed off unceremoniously, Harold consoles himself with the idea that, after all, he has no possible interest in a girl as prim and conventional as Marian. ("The Sadder but Wiser Girl"). Nevertheless, he makes another effort to win over Marian, by sneaking up to her desk at the library and trying to convince her that he is infatuated with her ("Marian the Librarian").

But all the while, Harold keeps alive the enthusiasm for his band project, and goes about town signing applicants. Cuttingly, Marian asks him why he does not use his gift to greater advantage at a carnival. She knows he is a fraud, and thus will have no traffic with him, even though she is not the kind of girl who waits for a knight in shining armor ("My White Knight"). The reason Marian knows he is a fraud is because she has consulted the *Indiana State Educational Journal* and has discovered that Gary, Indiana University, had not even been founded in 1905. She is about to bring this information to the leading citizens of the town when Wells Fargo arrives with

the musical instruments and uniforms, creating so much enthusiasm and excitement among her neighbors that she simply does not have the heart to disillusion them about Harold Hill. Indeed, now that Harold has, indeed, delivered the instruments and the uniforms without absconding with the money she is much more sympathetic to him; and there is no question in her mind that he is a man of considerable charm. Her resistance to him is finally broken: She comes to tell Harold she is in love with him ("Till There Was You"). Now Harold Hill gives himself up completely to making a success of the boys' band. In a stirring finale the boys appear in full regalia and sound their first raucous notes as members of the town band.

RETRIEVED FROM: <http://www.theatrehistory.com/american/musical004.html>



Cast and Creative Team

Composer and Lyricist: Meredith Willson

Librettist: Franklin Lacey and Meredith Willson

Broadway Premiere

Theatre: [Majestic Theatre](#), [Broadway Theatre](#)

Opening Night: Dec 19, 1957

Total Performances: 1375

Original Cast: Robert Preston, David Burns, Barbara Cook, Pert Kelton, Danny Carroll, Eddie Hodges, Helen Raymond, Paul Reed, Adnia Rice, Marilyn Siegel, Barbara Travis, Dusty Worrall, Iggie Wolfington

Director: Morton Da Costa

Choreographer: Onna White

Producer: Kermit Bloomgarden and Herbert Greene

Musical Director: Herbert Greene

Orchestrations: Don Walker

Scenic and Lighting Design: Howard Bay

Costume Design: Raoul Pène Du Bois

Broadway Revival

Theatre: City Center

Opening Night: Jun 5, 1980

Total Performances: 21

Original Cast: Dick Van Dyke, Meg Bussert, Iggie Wolfington, Carol Arthur, Marcia Brushingham,

Mary Gaebler, Jen Jones, Calvin McRae, Lara Jill Miller, P. J. Nelson, Richard Warren Pugh, Mary Roche, Christina Saffran, Christian Slater, Jay Stuart

Director and Choreographer: Michael Kidd

Producer: James M. Nederlander, Raymond Lussa and Fred Walker

Musical Director: Milton Rosenstock

Orchestrations: Don Walker

Scenic Design: Peter Wolf

Costume Design: Stanley Simmons

Lighting Design: Marcia Madeira

Broadway Revival

Theatre: [Neil Simon Theatre](#)

Opening Night: Apr 27, 2000

Total Performances: 699

Original Cast: Craig Bierko, Rebecca Luker, Clyde Alves, Paul Benedict, Ann Brown, Ralph Byers, Max Casella, Tracy Nicole Chapman, Jack Doyle, Blake Hammond, Martha Hawley, Leslie Hendrix, Kate Levering, Katherine McGrath, Michael Phelan, Jordan Puryear, John Sloman, Ruth Williamson, Michael-Leon Wooley

Director and Choreographer: Susan Stroman

Producer: Dodger Theatricals, The John F. Kennedy Center for the Performing Arts, Elizabeth Williams, Anita Waxman, Kardana-Swinsky Productions, Lorie Cowen Levy, Dede Harris

Musical Director: David Chase

Orchestrations: Doug Besterman

Scenic Design: Thomas Lynch

Costume Design: William Ivey Long

Lighting Design: Peter Kaczorowski

Awards and Nominations

1959 Tony Award Nominations

★ Best Stage Technician - Sammy Knapp

1958 Tony Award Nominations

★ Best Musical

★ Best Actor in a Musical - Robert Preston

★ Best Featured Actor in a Musical - David Burns

★ Best Featured Actress in a Musical - Barbara Cook
★ Conductor and Musical Director
Best Featured Actor in a Musical - Iggie Wolfington
Best Choreography
Stage Technician - Sammy Knapp
Best Director

1958 Theatre World Award Nominations

★ Eddie Hodges

1981 Theatre World Award Nominations

★ Meg Bussert

2000 Tony Award Nominations

Best Revival of a Musical
Best Actor in a Musical - Craig Bierko
Best Actress in a Musical - Rebecca Luker
Best Scenic Design
Best Costume Design
Best Choreography
Best Direction of a Musical
Best Orchestrations

2000 Theatre World Award Nominations

★ Craig Bierko

2000 Drama Desk Award Nominations

Outstanding Revival of a Musical
Outstanding Actor in a Musical - Craig Bierko
Outstanding Actress in a Musical - Rebecca Luker
Outstanding Choreography
Outstanding Director of a Musical
Outstanding Orchestrations
Outstanding Set Design of a Musical
Outstanding Costume Design
RETRIEVED FROM: <http://www.broadwaymusicalhome.com/shows/musicman.htm>

'Music Man' THE PLAY, Plot

Act One

Scene One: The play begins on the morning of July Four, 1912. [A railroad conductor](#) announces the next stop, River City, Iowa, to a coach filled with [traveling salesmen](#). Speaking rhythmically (keeping time with the movement of the train), [the salesmen](#) begin a conversation about the merits of cash versus credit and the ways their products and lives have changed as the result of "modern" merchandising ("[Rock Island](#)"). One of the salesmen, [Charlie Cowell](#), asks if anyone has heard of [Professor Harold Hill](#), a salesman who is ruining the reputation of all [traveling salesmen](#). [Cowell](#) explains that [Hill](#) moves from town to town selling musical instruments, uniforms and the promise of lessons for a boy's band, and then leaves town with the collected money before anyone has discovered that he is musically illiterate. As the train stops in River City, [Cowell](#), who has been trying to find and expose [Hill](#), mentions [Hill](#) wouldn't get far with the stubborn Iowans. Before the train begins to move again, a salesman who has quietly been playing cards grabs his suitcase and announces that the conversation has prompted him to give Iowa a try. When asked his name, the stranger flashes his suitcase, bearing the name "Prof. Harold Hill," and he quickly exits the train as it starts to move. He finds himself facing River City's Main Street decorated with Fourth of July bunting and crowded with [townspeople](#)

Scene Two: As workers move a pool table into the River City Billiard Parlor owned by [Mayor Shinn](#), [the townspeople](#) greet [the mayor](#) and each other. They sing with pride of their contrariness ("[Iowa Stubborn](#)"). As they disperse, [Hill](#) enters the scene and tries to rent a horse and buggy at the livery stable. There he meets his old friend and one-time partner-in-crime [Marcellus Washburn](#). [Washburn](#), who knows [Harold's](#) real first name is Greg, remembers [Hill's](#) last sales gimmick was selling steam-powered automobiles. [Hill](#) tells [Washburn](#) he'd be selling them still if somebody hadn't ruined his game by actually inventing such a vehicle! [Marcellus](#) has given up his old ways and has settled down in River City to work in the livery stable. After [Harold](#) explains his plans, [Marcellus](#) warns him to watch out for the town's music teacher/town librarian, [Marian Paroo](#) - she'd expose [Harold's](#) con on the spot. [Harold](#) asks him to point her out and then he sets about thinking of a way to convince the parents of River City of the necessity of a boy's band. When [Marcellus](#) tells him about the new pool table in town, [Harold](#) recognizes his chance. He approaches [Ewart Dunlop](#), the grocery store owner, and begins talking about the trouble that has entered River City in the shape of a pool table. To the fast-growing crowd [Harold](#) delivers a rapid-fire sales pitch/sermon about the corrupting influence of a pool table on the boys of the town ("[Ya Got Trouble](#)"); as [the townspeople](#) join him, [Marcellus](#) signals [Marian Paroo](#) is passing by.

Scene Three: [Harold](#) follows [Marian](#) home; she rejects his attempts to start a conversation with her on the street, finally slamming her front door in his face.

Scene Four: As [Marian](#) enters the house, [Amaryllis](#), her young piano student, is playing an exercise while [Mrs. Paroo](#), [Marian's](#) mother, continues with her household chores. [Marian](#) tells [her mother](#) about the strange man ([Harold](#)) who has been following her and trying to speak with her. While [Amaryllis](#) plays arpeggios, [Mrs. Paroo](#) scolds [Marian](#) for not speaking to the man,

criticizing [Marian's](#) high expectations, both for [the townspeople](#) and for men ("[Piano Lesson/If You Don't Mind My Saying So](#)"). [Winthrop](#), [Marian's](#) little brother, enters the house and [Amaryllis](#) invites him to a party. [Winthrop](#), who has a lisp and doesn't like to speak, mispronounces [Amaryllis's](#) name. When she giggles, he runs from the room. [Amaryllis](#), upset that [Winthrop](#) never talks to her, starts crying and tells [Marian](#) she is worried she'll never find a sweetheart to wish about on the evening star. [Marian](#) tells her to go on wishing, using the word "someone" until the right person comes along. As [Amaryllis](#) plays her crossed-hands piece, [Marian](#) gazes at the evening star and wishes her unnamed "someone" goodnight ("[Goodnight, My Someone](#)").

Scene Five: Inside the high school gymnasium, [Mayor Shinn](#) is presiding over the Fourth of July celebrations. His wife, [Eulalie Mackecknie Shinn](#), who is dressed as Columbia, holds a torch and has just finished leading a song. As [the mayor](#) begins his stentorian recitation of the Gettysburg Address, he is stopped by the constantly bickering [school board](#), who remind him that the next presentation is an Indian costume spectacle. The spectacle concludes with his wife counting to twenty in the "Indian tongue." Before she can finish counting, young [Tommy Djilas](#) lights a firecracker in front of her. The four [school board](#) members begin arguing as [the mayor](#) again tries his Gettysburg recitation. [The mayor](#) is foiled again, this time by [Harold](#), who steals the crowd's attention, continuing his earlier sermon about the pool table. He tells the crowd he has come to River City to organize a boy's band as the solution to the corrupting influence of the pool table. He then entrances them with a story of when six of the greatest marching bands in America came to town on the very same day ("[Seventy-Six Trombones](#)"). [The townspeople](#) join in, dancing and parading around the gymnasium.

[The mayor](#), alarmed at seeing the Iowans so excited, orders the [school board](#) to get [Harold's](#) credentials. As [Tommy](#) is being led out of the gymnasium by the [constable](#), he is warned by [the mayor](#) to stay away from [Zaneeta](#), the Shinn's oldest daughter. [Harold](#) realizes if he can make an ally of [Tommy](#) he'd have the town's youth on his side, too. He quickly intercedes on [Tommy's](#) behalf and agrees to take responsibility for the boy. He asks [Tommy](#) to design a music holder for the piccolo. [Harold](#) then points out a passing girl and gives [Tommy](#) money to take her to the candy shop. After the teenagers leave, [the constable](#) tells [Harold](#) the girl is [Zaneeta Shinn](#).

The [school board](#) approaches [Harold](#) and demands his credentials; [Harold](#), stalling because he has no credentials, asks them each to sing the words "ice cream," which they do in perfect barbershop quartet harmony. Finding music more interesting than [Harold](#), the [quartet](#) sings "[Sincere](#)" as [Harold](#) sneaks away to look for [Marian](#).

Scene Six: [Harold](#) follows [Marian](#) to the library where, before slamming the door in his face, she warns him she will check his credentials in the reference books. [Marcellus](#) appears to ask about [Harold's](#) progress. [Harold](#) explains he'll be in town for four weeks, which is the time required for the delivery of the instruments, uniforms and instruction books. He also mentions to [Marcellus](#) that he circumvents his musical ignorance by advocating his "revolutionary Think System." This "System" replaces reading notes, and practicing scales with positive thought. [Marcellus](#) tries to convince him to settle down in River City, but [Harold](#) tells him he prefers worldly women to the wholesome, innocent women of River City ("[The Sadder-But-Wiser Girl](#)").

[The ladies](#) of the town surround [Harold](#), buzzing with excitement over the band. [Mrs. Shinn](#), however, is still withholding her judgment until her husband receives [Harold's](#) comments on her grace and insists she lead the Ladies Auxiliary for the Classic Dance, with the other [ladies](#) as members. [Mrs. Shinn](#) immediately falls under [Harold's](#) spell. She consents to head the committee and she, too, is now an ally. When [Harold](#) asks about [Marian](#), [the ladies](#) huddle together like hens and begin to gossip. They accuse her of promoting Balzac, Chaucer and other authors of "dirty books" ("[Pick A Little, Talk A Little](#)"). They also darkly suggest she had been involved with "Miser" Madison, a late River City resident who donated the gymnasium, picnic park, hospital and library to the town. The [school board](#) appears, again demanding [Harold's](#) credentials, and again he deftly distracts them by saying goodnight to [the ladies](#), prompting a song from the [quartet](#) ("[Goodnight Ladies](#)").

Scene Seven: [Harold](#) enters the library and begins flirting with [Marian](#), who wants nothing to do with him. He threatens to drop a bag of marbles on the floor if she continues to ignore him, and he sings of his love for her ("[Marian The Librarian](#)"). [Marian](#) and the other readers join [Harold](#) in dancing a flamboyant, yet quiet, soft-shoe ballet around the library.

Scenes Eight and Nine: [Harold](#) has worked his usual magic on the [River City](#) citizens and with [Tommy](#) by his side, he's made eleven sales. [Harold](#) sends the boy home while he continues his rounds. [Harold](#) meets [Mayor Shinn](#) as he is about to ring [the mayor's](#) doorbell. [Harold](#) flatters [the mayor](#) about the shape of his hand, remarking that the laws of heredity mean that [the mayor's](#) son is destined to be a great flugelhorn player. [The mayor](#) is ready to sign an order when he suddenly remembers he doesn't even have a son. He again demands that [Harold](#) bring his credentials to City Hall later that day.

Scene Ten: [Harold](#) has moved on to the Paroo house. He flatters [Mrs. Paroo](#) on her facial muscles, suggesting this means [Winthrop](#) will be a great cornet player. After [Winthrop](#) asks if the uniform will have a stripe, [Harold](#) tries to engage him in a conversation, but the boy runs off. [Mrs. Paroo](#) explains that [Winthrop](#) hardly speaks at all. Thinking [Harold's](#) gift of gab might mean he's Irish, she asks [Harold](#) where he is from. As [Harold](#) tells her his alma mater is the Gary Conservatory of Gary, Indiana, [Marian](#) returns home and tries to dissuade her mother from ordering an instrument. [Marian](#) gets angry when [Harold](#) asks to speak to [Winthrop's](#) father, who is dead. When she enters the house, [Mrs. Paroo](#) apologizes for [Marian's](#) outburst.

After [Harold](#) leaves, [Marian](#) sends [Winthrop](#) to the library to get the reference book she needs to check on [Harold's](#) credentials. [Mrs. Paroo](#), who likes [Harold](#), accuses [Marian](#) of not thinking of the future and of foolishly waiting for a white knight to appear. [Marian](#) explains she just wants a man who will love her ("[My White Knight](#)").

Scene Eleven: [Tommy](#) is making a date with [Zaneeta](#) to show her his music holder as [Mayor Shinn](#) enters, complaining to his wife that the whole town has been mesmerized by [Harold](#). [Marian](#) appears with the reference book, but before she can hand it to [the mayor](#), [Gracie](#), his youngest daughter, excitedly announces the arrival of the Wells Fargo Wagon. [The townspeople](#) line the street to greet it ("[Wells Fargo Wagon](#)"). [Winthrop](#) breaks through the crowd to express his hope that the wagon is bringing his band instrument. [Harold](#), who has been riding in the wagon, jumps down and hands [Winthrop](#) his cornet. [Winthrop](#), now seemingly unashamed of his

speech impediment, turns and excitedly tells [Marian](#) how happy he is. [Harold](#) hands out the rest of the instruments to the boys. He tells them lessons will follow, but they should first get acquainted with their instruments and think about the Minuet in G. [The mayor](#) concedes [Harold](#) has won the day - for now - but he threatens [Harold](#) with a grand jury appearance if the boys aren't soon playing. [The mayor](#) then turns his attentions to [Marian](#) and he asks her for the book. [Marian](#), grateful to [Harold](#) for [Winthrop's](#) new-found joy and confidence, secretly rips out the relevant page of the book before handing it to [Mayor Shinn](#).

Act Two

Scene One: In the gymnasium [the Ladies Auxiliary Dance Committee](#) is practicing for the upcoming Ice Cream Sociable; they form a tableau vivant as the [school board](#) sings ("[It's You](#)"). [Marcellus](#) has been keeping the young people out of the gym but he can't hold them out any longer. The young people burst in, forcing the Auxiliary Ladies into hasty retreat. At the young people's insistence, [Marcellus](#) winds up the victrola and he leads the crowd in a new dance [Harold](#) has shown him ("[Shipooopi!](#)"); even [Harold](#) and [Marian](#) join in. The dance ends when [Mayor Shinn](#) objects to [Tommy](#) dancing with [Zaneeta](#). When [Marian](#) rushes to defend [Tommy](#) and [Zaneeta](#), [Mayor Shinn](#) tells her the reference book didn't contain any useful information. He then turns to [Harold](#) and again demands his credentials. [Marian](#), who has now warmed to [Harold](#), thanks him for defending [Tommy](#). She also asks him when [Marian](#) invites [Harold](#) to call on her to explain the Think System. [The ladies](#), impressed with [Marian](#) after seeing her dance with [Harold](#), ask her to join their committee. They also mention that at [Harold's](#) suggestion they've read Chaucer, Rabelais and Balzac and adored them all (reprise: "Pickalittle").

Scene Two: The [school board](#) catches up with [Harold](#) and demands his credentials. [Harold](#) pretends he is about to hand them over when he casually mentions the name Lida Rose, once again prompting the [quartet](#) to sing ("[Lida Rose](#)"). [Marian](#), sitting on her porch with her mother, sings to herself of her feelings for [Harold](#) as the [quartet](#) continues to sing ("Will I Ever Tell You").

Scene Three: [Mrs. Paroo](#) pushes [Marian](#) to tell [Harold](#) how she feels about him. [Winthrop](#) returns home from fishing and sings for his mother and sister the song [Harold](#) has just taught him ("[Gary, Indiana](#)"). He happily runs into the house singing the Minuet in G, followed by [Mrs. Paroo](#). [Charlie Cowell](#), the traveling salesman, arrives and asks [Marian](#) for directions to [the mayor's](#) house. He mentions he has information about [Harold Hill's](#) dishonest past, but only has a few minutes in town to deliver that information before his train leaves. To protect [Harold](#), [Marian](#) tries to delay [Cowell](#) by flirting with him. She kisses him just as the train whistle begins to blow. As he realizes what she's done, he angrily runs off to catch the train, telling her she is but one of a long line of women who have fallen for [Harold](#). After [Cowell](#) leaves, [Harold](#) arrives; he begins to talk about the Think System, but [Marian](#) asks him to explain what [Cowell](#) has said. [Harold](#) tells her not to believe rumors about [traveling salesmen](#) because they are the product of jealousy. [Marian](#) agrees, telling him the rumors about her and Mr. Madison are also the product of jealousy. [Harold](#) then asks [Marian](#) to meet him at the Footbridge, a favorite lover's meeting place. She accepts. After [Harold](#) leaves, she tells her mother she has accepted his invitation; [Mrs. Paroo](#) remarks that the Think System, which she's been using on [Harold](#) and [Marian](#), really works.

Scene Four: [Marcellus](#) shows up looking for [Harold](#) at the Footbridge. He tells [Harold](#) the uniforms have arrived. He also warns [Harold](#) the parents will want to hear the band playing when the kids show up in uniform at the Ice Cream Sociable. [Marcellus](#) tells [Harold](#) all the money has been collected and he suggests [Harold](#) catch the last freight train, which leaves town in a little over an hour. [Marian](#) meets [Harold](#) and when they are alone, she confesses her love for him ("[Til There Was You](#)"). She also tells him she has known all about his phony credentials for weeks. And as a final loving gesture, she gives [Harold](#) the page she removed from the reference book.

Scene Five: Alone, [Harold](#) absentmindedly sings to himself (reprise: "Seventy-Six Trombones") as [Marian](#), offstage, does the same (reprise: "Goodnight, My Someone"). Midway through the song [Harold](#), realizing he has fallen in love with [Marian](#), begins to sing her song. At the same moment she begins to sing his song. [Marcellus](#) rushes in holding [Harold's](#) suitcase in one hand and holding [Charlie Cowell](#) back with his other hand. He tells [Harold](#) that [Cowell](#) has been trying to expose [Harold's](#) past crimes to the mayor. When [Cowell](#) makes an insulting remark about [Marian](#), [Harold](#) knocks him down. [Marcellus](#) pleads with [Harold](#) to hurry to the waiting horse and buggy, but [Harold](#) doesn't move.

Scene Six: [The Ladies Auxiliary Committee](#) is finishing its Grecian Urn tableau as [the mayor](#) enters with [Charlie Cowell](#). [Cowell](#) tells [the townspeople](#) about [Harold's](#) plan to leave town with their money without providing lessons for the boy's band. [The mayor](#) sends [the townspeople](#) off to find [Harold](#). After they all leave, [Harold](#) runs into [Marian](#), who is looking for [Winthrop](#). [Marcellus](#) distracts the crowd away from [Harold](#) as [Winthrop](#) runs by. [Winthrop](#) has heard [Cowell's](#) accusations and angrily asks if [Harold](#) can lead a band. [Harold](#) truthfully tells him he can't. He explains he wanted [Winthrop](#) in the band because it was a way to get [Winthrop](#) to stop feeling sorry for himself. [Marian](#) tells [Winthrop](#) that [Harold](#) has offered the town a reason to be happy. She also tells the boy she's glad [Harold](#) came to River City. [Harold](#) sings of his love to [Marian](#) (reprise: "Til There Was You"). As they embrace, [the constable](#) and [the townspeople](#) arrive and [Harold](#) is put in handcuffs.

Scene Seven: [The townspeople](#), gathered in the gymnasium, angrily await news of [Harold's](#) capture. [The constable](#) enters with [Harold](#); [Marian](#) is at his side. [The mayor](#) suggests tarring and feathering, but [Marian](#) defends [Harold](#), reminding the crowd of the excitement and joy [Harold](#) has brought to River City. [The mayor](#) then asks if anyone objects to tarring and feathering [Harold](#); [the constable](#), [the Ladies Auxiliary Committee](#) (including [the mayor's wife](#)), [the school board](#), [the mayor's daughter](#) and [Mrs. Paroo](#) all stand up. [The mayor](#) reminds the crowd of [Harold's](#) promise to teach the boys to play and when he demands to know where the band is, the boys all enter in uniform and line up in band formation with their instruments. So there is a band after all: but can they play? [Marian](#) breaks a blackboard pointer, giving a piece to [Harold](#) to use as a baton. [Harold](#) pleads with the boys to think and gives the upbeat. Miraculously, they are able to play a barely recognizable Minuet in G. [The townspeople](#), including [the mayor](#), are all thrilled; all the parents proudly call to their sons. [The mayor](#) shakes [Harold's](#) hand and the crowd cheers; the play ends as [Marian](#) and [Harold](#) embrace.

*****The End*****

RETRIEVED FROM: <http://www.angelfire.com/musicals/thespia/mm/mmplot.html>

Definition of *TROPE*

1 *a* : a word or expression used in a figurative sense : [FIGURE OF SPEECH](#)

b : a common or overused theme or device : [CLICHÉ](#) <the usual horror movie *tropes*>

2

: a phrase or verse added as an embellishment or interpolation to the sung parts of the Mass in the Middle Ages

[🔗](#) See [trope](#) defined for English-language learners »

Examples of *TROPE*

<a screenplay that reads like a catalog of mystery-thriller *tropes*>

Origin of *TROPE*

Latin *tropus*, from Greek *tropos* turn, way, manner, style, trope, from *trepein* to turn

First Known Use: 1533

RETRIEVED FROM: <http://www.merriam-webster.com/dictionary/trope>

Theatre: The Music Man

So what the heck

You're welcome

Join us at the picnic

You can eat your fill

Of all the food you bring yourself.

You really ought to give

Iowa

A try.

— River Citizens, "Iowa Stubborn"

The Music Man is a Tony award winning Broadway musical. Long considered one of the classics of the genre, the theatrical version has been a staple of Summer Stock, [High School](#) and Community theatre productions for more than 50 years. There is a classic 1962 film version starring Robert Preston of the original 1957 production, and also a 2003 Disney remake starring [Matthew Broderick](#) and [Kristin Chenoweth](#).

The story involves a con artist rolling into a small town in Iowa, where the people are generally staunch and cynical of any stranger. Using his charm, "Professor" Harold Hill introduces himself as a music teacher, here to organize the easily corrupted youth of the town into a band to keep them out of trouble. His plan is basically charging them through the roof for instruments and the costs of being a teacher, only to run off when the time comes to actually make good on his offer.

Unfortunately for him, he starts to get too into the role and gains an attraction to the feisty and independent Marian, the local librarian, who is quick to see through his deception.

Set in 1912, *The Music Man* misses [The Gay Nineties](#), but not by much, and demonstrates the same nostalgic treatment, while (at least in the film version) [lampshading it](#).

This musical provides examples of the following tropes:

- [American Gothic Couple](#): In "Iowa Stubborn"
- [Author Avatar](#): River City is based on Meredith Willson's hometown of Mason City, Iowa.
- [The Barnum](#): Professor Harold Hill, until his [Heel Face Turn](#).
- [Becoming the Mask](#): Professor Harold Hill.
- [Beta Couple](#): Great Honk! Tommy Djilas and Zaneeta Shinn. Ye Gods!
- [The Charmer](#): Harold Hill, especially with Marian; he practically works [Charm Person](#) on her.
- [Comically Missing the Point](#): "Honestly, Mrs. Shinn, wouldn't you rather have your daughter read a classic than, than *Elinor Glyn*?" "[What Elinor Glyn reads](#) is *her* mother's problem."
- [Comically Serious](#): Mayor Shinn.
- [Crowd Song](#): "Iowa Stubborn"
- [Curse of The Ancients](#): "Jeely Cly!" onstage and "Great Honk!" in the movie
- [Defrosting Ice Queen](#): Marian, with Harold as her defroster.
- [Deliberate Values Dissonance](#): In the "You Got Trouble" number, Harold Hill whips the crowd into a panic about the fallout about a pool table being available for play. While we know this is a scam, it's still amusing to see the locals get agitated about their kids using language that we consider perfectly innocuous like "Swell" and "So's your old man!"
- [Duet Bonding](#): Harold Hill gets the members of the River City school board to engage in barbershop quartet bonding.
- [Final Love Duet](#): "Till There Was You"
- [First Name Basis](#): Marian's evolving feelings towards Harold are echoed in the way she addresses him. At first she insistently calls him "[Mr. Hill](#)," then switches to "Professor Hill" once she warms up to him, and then finally to "Harold" after they kiss.
- [Genre Motif](#): Showtunes, anyone?
- [Gossipy Hens](#): Mrs. Shinn's Ladies Classical Dance Group (AKA the "pickalittle" ladies). Their signature song even has them making birdlike sounds. Lampshaded in the movie with Robert Preston: after the ladies start singing (pick a little, talk a little, pick a little, talk a little, cheep cheep cheep, talk a lot, pick a little more), the camera switches to a view of their bobbing heads—and then to a group of chickens with the same colors as the ladies' feathered hats.
- [Grande Dame](#): Eulalie McKecknie Shinn.
- [Hot Librarian](#): For the civilized world accepts as unforgivable sin/Any talking out loud with any librarian/Such as Ma-a-a-a-a-a-Rian!

- [Incessant Chorus](#): The town gossips. "Pickalittletalkalittlepickalittletalkalittle..."
- [I Never Said It Was Poison](#): Inverted when Hill claims to be a graduate of Gary Music Conservatory, gold medal, class of Aught-Five.
- [Inherently Funny Words](#): "Balzac!"
- [Insane Troll Logic](#): "You got trouble, and that starts with T, and that rhymes with P, and that stands for pool!"
- ["I Want" Song](#): "My White Knight" and its [Spear Counterpart](#), "The Sadder but Wiser Girl for Me".

○ A characteristic piece of brilliance when you realize that the two songs are (musically) counterpoints to each other.

- [Irrelevant Act Opener](#): Not only does "Shipooopi" have nothing to do with the plot, it's a word Meredith Willson invented for the show.
- [Karma Houdini](#): Harold Hill is about to be punished for the crimes of tricking the town out of all their money, and making their children look like idiots by not teaching them how to play their instruments at all. All of this is true, but because the kids show up playing as a band (and even though they're not playing very well), Hill gets away with it all.
- [Kiss of Distraction](#): Marian Paroo plants one on anvil-salesman Charlie Cowell, in an attempt to keep him from delivering documents that would discredit Harold Hill.
- [Ladykiller In Love](#): Harold, with Marian.
- [Letting Her Hair Down](#): And taking her glasses off, too.
- [Literal Genie](#): A minor example:

Harold Hill: Excuse me, do you know where I could find a good hotel?

River City Resident: Try the Palmer House, Chicago.

- [Love Epiphany](#): Harold has his shortly after Marian reveals that she knew his true identity all along and could have ratted him out at any time, but chose not to.
- [Loveable Rogue](#): Professor Hill. And given how much actual good he does — with Winthrop, Zaneeta and Tommy, and the School Board to name three — he earns the adjective even more than the noun.
- [Major Minor Inconvenience](#): The new pool table, owned by Mayor Shinn. You've got trouble, my friends!
- [Make a Wish](#): "Goodnight, My Someone"
- [Make-Out Point](#): Cars aren't widespread enough for this trope to be played straight, but the youngsters can still go to "the footbridge" to kiss. Marian even Lampshades the fact that it's taken her so long to meet a guy there.
- [Malaproper](#): Mayor Shinn practically has his own version of the English language.
- [Moral Guardians](#): Mocked. Professor Hill uses his [Everyone Is Satan in Hell](#) arguments to pad out his con.
- [Musicalis Interruptus](#): Inverted repeatedly by Professor Hill who distracts the School Board from seeking his credentials by forming them into a barbershop quartet.

- [My Girl Is a Slut](#): In "The Sadder But Wiser Girl for Me," Harold sings about how he prefers to date girls who've been around the block. Ironically, he ends up falling for [Marian](#).
 - [My Name Is Not Durwood](#): Since Marian is skeptical about Harold's qualifications, she pointedly calls him "Mister Hill" instead of "Professor Hill."
 - [The New Rock & Roll](#): Invoked by Harold Hill, who decries "Ragtime/shameless music" and a whole host of other things. Ya got trouble, I say!
 - [The Not Secret](#): At the end, Harold tries to confess his true identity to Marian, only for her to tell him she's known all along.
 - [Not Staying for Breakfast](#)
 - [Old Maid](#): Marian. Amaryllis also fears becoming one of these.
 - [Perfectly Cromulent Word](#): Shipooopi
 - [Refuge in Audacity](#): Harold Hill's stock in trade.
 - [Snake Oil Salesman](#): The aforementioned Prof. H. Hill.
 - [Speech Impediment](#): Winthrop's lisp.
 - [Take It To The Bridge](#): It's indecent to meet boys at the footbridge.
 - [Tar and Feathers](#): The anvil salesman refers to tar and feathers.^{note}
 - [That Reminds Me of a Song](#):
 - "Shipooopi". Again.
 - Also "Lida Rose", although all Harold Hill has to do is get the song started and the school board takes it from there.
 - [Think Of The Children](#): "You Got Trouble"
 - [Title Drop](#): "He's a music man/and he sells clarinets", although slightly later the Professor points out that he hasn't dropped his name, at least.
 - [Verbal Tic](#):
 - Zaneeta, ye Gods!
 - Tommy, great honk / Jeely cly!
 - Mayor Shinn, watch your phraseology!
 - [Victoria's Secret Compartment](#): Where Marian keeps the incriminating page.
 - [Welcoming Song](#): "Iowa Stubborn", in which the inhabitants of River City sing about how they're all [Jerkasses](#),
- "But what the heck, you're welcome,
Join us at the picnic.
You can eat your fill
Of all the food you bring yourself."*
- [What Happened to the Mouse?](#): Nobody mentions anything about the pool table anymore . . .
 - [With a Capital T](#): The show-stopper "Ya Got Trouble".

The 1962 film also has examples of:

- [Agony of the Feet](#): Charlie the anvil salesman ends up dropping his sample case on his foot.
- [Girlish Pigtales](#): Amaryllis.
- [Malt Shop](#), complete with [Sweetheart Sipping](#): Even though it's not [The Fifties](#).

RETRIEVED FROM:

<http://tvtropes.org/pmwiki/pmwiki.php/Theatre/TheMusicMan?from=Main.TheMusicMan>

Lesson Plan for General Music: Singing and Listening to Partner Songs

Using Examples from the Music Man, Music and Lyrics by Meredith Willson

[Elaine Schweller-Snyder](#), [Yahoo! Contributor Network](#)
Sep 22, 2009

Lesson for General Music Class: Singing and listening to "partner songs". Students will learn the difference between melody and harmony and how sometimes two melodies fit together. When this happens, we call the two melodies "partner songs".

Materials needed: CD player and cast recording of the musical [The Music Man](#)

For younger students, there are several song collections containing partner songs.

For older students, use a choral arrangement of "Play for Me a Simple Melody" by Irving Berlin

Arranged by Kirby Shaw; Publisher: Hal Leonard

Available in 2-part, 3-part, SSA, and SATB

(For young band: "Play a Simple Melody"

Arranged by Tom Johns; Publisher: FJH Music)

Student objectives:

Students will define the following terms: melody, harmony, partner songs.

Students can distinguish between melody / harmony, and two melodies that fit together as partners.

Background:

Most melodies are harmonized, but the harmony part usually cannot stand alone. With partner songs, the harmony is actually another melody. Each melody can stand alone, but when played or sung together, the two melodies fit together perfectly.

One songwriter who loved to write partner songs was theater composer Meredith Willson. There are several examples in his famous musical The Music Man.

The featured partner songs in The Music Man:

1. "Pick-a-Little, Talk-a-Little" (sung by the ladies of the town) and "Goodnight, Ladies" (sung by the school board, a men's quartet)
2. "Lida Rose" (sung by the school board, a men's quartet) and "Will I Ever Tell You" (sung by Marian)

There is another example of two songs from the show that are essentially the same song: "Goodnight My Someone" (sung by Marian) and "Seventy-Six Trombones" (sung by Harold Hill). Both melodies are the same, except for a few rhythmic changes and the fact that one is a slow ballad and the other is an upbeat march. At the end of the show, the characters alternate singing phrases from the two songs, creating another "partner" situation.

The Lesson:

Define melody, harmony, and partner songs

Play the partner song examples from The Music Man

Have the students partner two melodies by learning to sing partner songs in a song collection or use the choral arrangement of the Irving Berlin song "Play a Simple Melody".

Sources:

Piano-Vocal score for The Music Man

Stantons Sheet Music (www.stantons.com)

RETRIEVED FROM: <http://voices.yahoo.com/lesson-plan-general-music-singing-listening-4299429.html?cat=16>

Music Man: THE FILMS



The Music Man: Comparing and Contrasting the Films

Comparisons between the 1962 and 2003 versions of the Music Man are inevitable. And such comparisons are going to center on the different approaches that Robert Preston and Matthew Broderick used to create the character of Professor Harold Hill. While many critics have dismissed Matthew Broderick's characterization, I believe that these critics have overlooked a significant interpretation of the Music Man. I like both versions of The Music Man, because they complement each other.

Robert Preston interpreted Harold Hill as a fast talking con man who doubled as a sort of Pied Piper. He would lead and the town people would follow right along. It is fun to watch, but also a little confusing. Here are all these stubborn, stiff-necked Iowa folk being gullibly conned left and right. One would think that the citizens of River City wouldn't have agreed to the creation of a Boys Band unless there was something else going on.

On the other hand, Broderick's Harold Hill is someone who can somehow appeal to a person's innermost wants and dreams. He isn't fast talking; instead he is able to get them to invoke their own dreams and wants, and he is able to do this because he is trying to realize his own frustrated dreams. In contrast to Preston, Broderick underplays Harold Hill and it works.

No where is this interpretation more evident than in the "Marian the Librarian" sequence. Preston's Hill creates havoc in the library by behaving like a Pied Piper and everyone else is swept up in the process. Even Shirley Jones' Marian is temporally swept away.

Broderick's Hill mesmerizes Kristin Chenoweth's Marian so that she invokes her dream in an unusual interlude in this number. It works because Broderick's Hill isn't trying to con her into something; he is trying to awaken her hopes and dreams.

The "Trouble in River City" sequence also highlights this different interpretation of Harold Hill. Robert Preston invokes the atmosphere of a Religious Revival, whereas Broderick jumps from place to place (the barber shop, the ladies hat shop, the street, etc) planting the idea into everyone's head.

Once you understand this approach, then other things in the 2003 version of the Music Man make a lot of sense. Unlike the 1962 version where Marian changes her mind because Hill has made Winthrop happy with an instrument; the 2003 version Marian changes her mind because she understands that by realizing Winthrop's dreams her brother will come out of his shell. Moreover, in this context, Marian's monologue of why she is glad Hill came to town, even though he is a swindler, makes more sense.

Having said all this, the 1962 version is more polished. The editing is crisp. The supporting cast is difficult to beat: Buddy Hackett, Hermonone Gingold, Paul Ford, Ron Howard, and even Mary Wickes!

But there are still some things about the 2003 version that I think are superior to the 1962 version. The 1962 version edited the "My White Knight" song, whereas Kristin Chenoweth gives us the full version. The dance sequences in the 1962 version are very tight and invoke a sort of Busby Berkeley production. I prefer the 2003 dance sequences because you actually get to see more of the feet, body, and arm movement that were sacrificed in the 1962 production. One last point, you can understand the lyrics in the 2003 version a lot better.

RETRIEVED FROM: <http://www.amazon.com/Meredith-Willsons-The-Music-Film/dp/B0000BWVMI>

The 1962 Film





Meredith Willson's *The Music Man* opened on Broadway on December 19, 1957 and ran for 1,375 sensational performances. The play starred Robert Preston as the slick confidence man Professor Harold Hill, and Barbara Cook as Marian Paroo, the staid River City librarian. Professor Hill's con was simple: sell band instruments and music books to the yokels in River City with the promise of assembling a boy's band. Of course, he would have skipped town long before anyone heard a note from the band. But instead of pulling off the scam, Hill falls for Marian, and the simple pace of River City over his dubious life on the road.

"The Music Man" opened at the Majestic Theatre in New York City on December 19, 1957 and ran for a sensational 1,375 performances. The play was winner of eight Tony Awards, including Best Musical, and Willson won the Best Musical Author, Best Composer and Best Lyricist honors. The original cast album won the Grammy Award (the first ever).

In 1962, *The Music Man* hit the big screen, and became one of the most successful musicals ever filmed. The incomparable Robert Preston was one of the few Broadway cast members to star in the movie (Pert Kelton also returned as Mrs. Paroo), and was joined by a stellar movie cast that included Shirley Jones, as Marian Paroo, Buddy Hackett as Marcellus Washburn and a very young Ronnie Howard as the "lithping" Winthrop Paroo.



The movie was filmed on an elaborate set in Hollywood that faithfully recreated Willson's hometown of Mason City, Iowa, with an eye toward the details that made turn-of-the-century rural towns the ideal that many communities still strive for. The set design allowed for the elaborate dance numbers that involved dozens of extras and dancers.

The film took over nine months to produce, with countless rehearsals of each musical scene prior to filming. Most of the vocal parts were lip-synched to separate vocal recordings, though with a precision that is nearly impossible to detect in the movie. One "secret" behind the filming is that Shirley Jones became pregnant during the production, requiring creative costuming to complete the final months of filming.



The film premiered in Mason City in spectacular fashion in conjunction with the North Iowa Band Festival. With \$100,000 in financial support from the Warner Brothers studio, more than 100 marching bands from throughout Iowa and across the nation participated in a four-hour parade, and Meredith Willson personally served as the honorary band leader (above).



Many of the stars from the movie, including Preston (above), Jones and Howard, were also on hand for the parade and premiere celebration. The director, Morton DaCosta, commented on being "especially impressed by the warmth of all the people." "I love this," said guest Arthur Godfrey. And Shirley Jones, who was to make a return visit to Mason City in 1999, said, "It's all very exciting."

As for Meredith Willson himself, his reaction to the Mason City premiere was simply, "It's great, just great!"

The movie was nominated for several *Academy Awards*, and won for Best Musical Score. Beatle Fans may remember Paul McCartney singing the love ballad "Till There Was You" (a song from *The Music Man*) on their 1964 album *Meet The Beatles*. Willson later wrote a memoir about the making of *The Music Man* (*But He Doesn't Know the Territory*). Willson died in June 1984, and was buried in "River City", his hometown of Mason City, Iowa.

The Players:

Robert Preston



A vital, virile, exciting Broadway performer, Preston was once called, "the best American actor -- with a voice like golden thunder," by Richard Burton. The son of a garment worker and a record store clerk, he was born in 1918, and grew up in Los Angeles. He was a trained musician, playing several instruments, and in high school became interested in theater. He decided to become an actor at age 15. After studying acting at the Pasadena Playhouse, he became a steady, dependable performer in Hollywood films from the late 1930s. Preston became well-known after Cecil B. DeMille cast him as Barbara Stanwyck's gambler husband in *Union Pacific* (1939). He was almost strictly a second-lead actor for 20 years, finally breaking through to lead roles after becoming a star on Broadway in the 1950s.

For his 1957 Broadway performance - his first in a musical - as ebullient con-artist Henry Hill in *The Music Man*, he won a Tony Award. He repeated the role in the screen version (1962) and it became the work for which he is best-known. Now a star of the first magnitude, Preston alternated between stage and film, winning another Tony for *I Do, I Do*, and appearing to enormous good effect in such films as *Dark at the Top of the Stairs, The* (1960), *All the Way Home* (1963), and *Junior Bonner* (1972). He died in 1987 from lung cancer.

(source: All Movie Guide)

Shirley Jones



Shirley Jones was born in 1934, in Smithton, Pennsylvania. She was the only child born to Paul and Marjorie Jones. When Shirley was a young girl, her mother recognized that she had a natural talent in singing. Shirley Jones has never had voice lessons. She studied drama at the Pittsburgh Playhouse, and later performed with the Civic Light Opera Company. As a teenager, Shirley was crowned Miss Pittsburgh, a title that started her on her way to a career in show business.

When she was nineteen years old, Shirley auditioned for the songwriters Richard Rodgers and Oscar Hammerstein II. Her girl next door appearance and soprano voice impressed the songwriting team. They cast her in a minor role in their Broadway production of *Me and Juliet* in 1953. Because of her exceptional talent, Miss Jones was signed to play the lead on tour. The following year Rodgers and Hammerstein signed Shirley to play the female lead in their film *Oklahoma!* From there, she was cast in the film *Carousel*, and in 1962, appeared as Marion Paroo, the prim librarian in the screen version of *The Music Man*. Jones continued to appear regularly in films through the 1960s.

In 1970, Jones went from films to television where she was cast in the show *The Partridge Family* which also starred her stepson David Cassidy. After the show was cancelled, Shirley Jones appeared in television movies through the 1980s.

In the early 1990's, Miss Jones went on a musical concert tour, which was quite successful. She has also made special guest appearances on television shows and has appeared in stage plays in the 1990s.

(source: allsands.com)

Buddy Hackett



The son of a Brooklyn upholsterer, baby-faced comic actor Buddy Hackett always claimed he was "born to be funny." Born in 1924, Hackett was the boy who invariably blew his lines in the Holiday pageants and the overweight teen who accidentally stuck his foot in a water bucket during his first game with the high school football team. It was while serving in the Army that Hackett met the double-talking Chinese waiter who inspired him to create the most famous of his early nightclub routines. Hackett's first stand-up gig in Brooklyn led to additional work on the New York supper club Catskill resort circuits; he also guested on a very early (1945) TV program, *Laff Time*.

He was signed to a Universal Pictures contract in 1953, then starred for two years in the Broadway comedy *Lunatics and Lovers*. He played the title role in the 1956 TV sitcom *Stanley*, which served to introduce Carol Burnett to American audiences. Two years later, he became a regular on Jackie Gleason's Saturday night variety series. Hackett was most active in films during the years 1958 through 1968, appearing primarily in nitwit comedy-relief roles, but also delivering a solid dramatic performance in *God's Little Acre*. He also appeared in *Everything's Ducky* (1961), *The Music Man* (1962), and *The Love Bug* (1968). In 1989, he was the voice of Scuttle in the Disney animated feature *The Little Mermaid*.

(source: Barnes & Noble.com)

Ron Howard



Ron Howard was born in 1954, the son of Jean and Rance Howard, both of whom were no strangers to show business. From a very young age, Ron knew he wanted to be an actor. When he was six, he won his first big acting role as Andy Griffith's son, Opie Taylor, in *The Andy Griffith Show*. It wasn't long before Ron was bitten by the directors' bug. He received a video camera as a birthday present from the cast of *The Andy Griffith Show* and made his first movie, a cops and robbers film featuring his dad, Rance, and his younger brother Clint (star of the television show "Gentle Ben"). During the first years of *The Andy Griffith Show*, Ron also appeared as Winthrop Paroo in the screen version of *The Music Man*, and his scene-stealing natural acting ability further elevated his fame as a child actor.

Once *The Andy Griffith Show* was finished, Ron was just entering into his teen years. It was the first time since he could remember since he had been without steady work. After many guest appearances on "Gentle Ben" and a short-lived series, *The Smith Family*, he auditioned for a pilot, for which he got the leading role, as Richie Cunningham. The pilot was produced by Gary Marshall, and was called *A New Family in Town*, set in the 1950s. Unfortunately, the pilot did not sell as a series, but his performance attracted the attention of Director George Lucas, who was planning a film entitled *American Graffiti* that was set in the 1950s. *American Graffiti* became a huge success, and brought about a new nostalgic interest in the 1950s era. Gary Marshall decided to make another pilot, still using Ron as "Richie Cunningham". This time, the pilot was a success--the long-running television show *Happy Days* was born.

Howard continued with *Happy Days* for six years, and then left the show to pursue his dream of directing. His first attempt at directing was in the movie *Grand Theft Auto*, of which he and his father Rance co-wrote the

script. Ron soon became known as one of the best directors in Hollywood. Some of his movies include *Splash*, *Backdraft*, *Apollo 13* and *A Beautiful Mind*. He is still known in the movie industry as "the nicest guy in Hollywood."

(source: allsands.com)

RETRIEVED FROM:

<http://www.greatstreets.org/MusicMan/MusicManMovie.html>



The Music Man - musicals



In 4th grade, I show the students *The Music Man*. (My favorite is the 1962 version.) First, we discuss musicals, what makes them different from a regular movie or play. Then, we learn the songs: Pick a Little Talk a Little / Goodnight Ladies. We compare and contrast the songs and then learn to sing them together as *partner songs*.

Other things we discuss: how the melody of *Goodnight My Someone* and *Seventy-Six Trombones* is the same. We discuss the differences (rhythm, meter, tempo, etc.).

LESSON RETRIEVED FROM:

<http://bethsmusicnotes.blogspot.com/2012/04/music-man-musicals.html>

Name _____ Class _____

The Music Man - by Meredith Willson

Characters

The Music Man , Harold Hill	Marcellus Washburn , Harold's old friend
Marian Paroo	Tommy
Mrs. Paroo , Marian's mother	4 School Board Members
Winthrop Paroo , Marian's brother	
Mr. Shinn , Mayor	Mrs. Shinn , Mayor's wife

1. *Rock Island*: What is the first and last name of the Music Man? _____
What does the Music Man sell? _____
2. *IA Stubborn*: When the Music Man gets off the train, what state is he in? _____
3. *Marcellus*: Whom does the Music Man want to meet? _____
4. *Library*: What is Mrs. Shinn complaining to Marian about? _____
5. *Trouble in River City*: What does the Music Man say is the trouble? _____
6. *Piano lesson*: What are Marian's two jobs in the town? _____
7. *Winthrop comes home*. What does the boy struggle with? _____
How is Winthrop related to Marian? _____
8. *Goodnight, My Someone*
9. *July 4th town meeting*: Who is in charge of the meeting? _____
Who are the four men up front who can't seem to get along? _____
10. *Seventy-Six Trombones* has the same _____ as *Goodnight My Someone*.
11. *That man's credentials. Meet Tommy*. The Music Man tells Tommy to work on what?

12. *Madison Park* What does the Music Man teach the School Board to do? _____
13. *The Music Man talks to Marian*.
14. *The Music Man Sells* What's the secret of the Music Man's ability to sell?
 - a. He's a great musician.
 - b. He knows how to compliment people.
 - c. He's handsome.



15. Making Posters: The Music Man and friend, Marcellus The Music Man invented the "_____ System" instead of learning to read music.
16. Pick a Little/Goodnight Ladies Who are the ladies talking about? _____
What kind of harmony is this? _____
17. Marian the Librarian
18. Selling to Mayor Shinn. Does Mayor Shinn buy an instrument? _____
19. Song What town & state does Harold Hill say he's from? _____
20. Marian gets proof about Harold Hill from a book.
21. Wells Fargo Wagon Why does Marian suddenly have a change of heart about the Music Man?
 a. She gets desperate to get married.
 b. Her mother tells her that the Music Man's the right man for her.
 c. She sees how her little brother starts talking after the instruments arrive.
22. Dance and Band practice. Are they playing their instruments? _____
23. Candy Kitchen
24. Lida Rose/Will I Ever Tell You? What are two or more songs sung together called?
-
25. Winthrop sings Gary, Indiana
26. Charlie Cowell & Marian. Who comes to town to try to turn everyone against the Music Man?
 a. an anvil salesman
 b. a policeman
 c. a man who had been fooled by the Music Man and wanted revenge.
27. Shipooopi
28. Charlie Cowell and the town
29. Seventy-Six Trombones/Goodnight My Someone
30. Standing up for Professor Hill
31. The band plays.

What is a musical? _____

Name some other musicals. _____

Name _____ Class _____

GR 4 MUSIC: MUSICALS QUIZ (5 points)

The Music Man by Meredith Willson

1. What is a musical? (How is it different than a movie you normally see?) 2 points

2. Seventy-Six Trombones and Goodnight My Someone have the same _____

_____.

3. What kind of harmony are Pick-a-Little Talk-a-Little and Goodnight Ladies?

4. Name another musical (not The Music Man). _____

English Language Arts Standards » Reading: Informational Text » Grade 4

Key Ideas and Details

- [CCSS.ELA-Literacy.RI.4.1](#) Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

English Language Arts Standards » Reading: Literature » Grade 4

Key Ideas and Details

- [CCSS.ELA-Literacy.RL.4.1](#) Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- [CCSS.ELA-Literacy.RL.4.2](#) Determine a theme of a story, drama, or poem from details in the text; summarize the text.
- [CCSS.ELA-Literacy.RL.4.3](#) Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

The 2003 Film



TV Review

Meredith Willson's The Music Man

Reviewed by [Ken Tucker](#) | Feb 14, 2003



Image credit: The Music Man: Rafy
I'M WITH THE BAND Chenoweth parades around River City with Broderick

Details Genre: Music; With: Matthew Broderick and Kristin Chenoweth; Distributor: ABC

Meredith Willson's marvelous confection of Midwestern corn and Broadway hot diggety doggedness, **The Music Man**, won six Tonys in 1958 and deserves at least as many Emmys now for ABC's sparkly new version that seems nothing less than a miracle, given that it's coming from the network that has recently given us the damnable "Miracles."

Executive producers Craig Zadan and Neil Meron, who've overseen similarly terrific television presentations of "Annie" and "Life With Judy Garland: Me and My Shadows," as well as the current movie version of "Chicago," possess a rare faith in faithfulness. That is to say, they trust the material they adapt and don't trim or dumb it down for contemporary viewers.

"The Music Man" may be Zadan and Meron's riskiest venture yet, given that the musical's vision of small-town, turn-of-the-century life was quaint even in the late '50s, when Robert Preston became a Broadway powerhouse as the con man, Prof. Harold Hill. Hill, played here by Matthew Broderick, is a traveling salesman whom rival colleagues consider a flashy, "two-bit thimblerrigger" who gives honest door-to-door dudes a bad name. He arrives in the spats-and-parasol town of River City, Iowa, and gulls the locals with a vision of organizing a youth band that will instill a love of good music and keep impressionable kids out of the town's primary den of sin: the pool hall.

You see the challenge here already, I'm sure. Are Sunday-night viewers of "Alias" or "Law & Order: Criminal Intent" going to cotton to a predictable tale of the con man who wins over the hearts of the people, or even make it past bygone-era slang like "thimblerrigger"? I certainly hope so. This is old-fashioned entertainment bursting with marvelous melodies and wordplay; it's no wonder a revival of "The Music Man" on Broadway a couple of years ago, starring Craig Bierko doing a virtual Preston impersonation, was a smash. Willson, who wrote the book, music, and lyrics, crafted showstoppers like "Trouble" and "Seventy-Six Trombones" that can leave you woozy with pleasure. He spins the tale of how the cynical Hill softens and deepens his character enough to win the affections of the town librarian, Marian, performed by Kristin Chenoweth in a role for which the cliché "born to play" must be dusted off. Chenoweth may unfortunately be best known to TV viewers as the star of a shoddily written 2001 sitcom that bore her first name, but she's also knocked 'em dead in Zadan and Meron's small-screen "Annie" and on Broadway in shows like "You're a Good Man, Charlie Brown."

Broderick, of course, recently drew raves for his costarring role in the New York City production of "The Producers," and he's a daring choice for Harold Hill. Robert Preston, both on stage and in the 1962 film version, defined the role as that of a burly cannonball of a man whose sheer lung power and confidence bedazzle the River City rubes -- all save the coldhearted mayor, played here with impeccable comic fustian by another musical pro, Victor Garber (yes, indeed: Sydney's dad on "Alias"). Broderick, slight of frame and thin of voice, can't fit into Preston's brogans, but he dances nimbly and can rattle off Hill's con spiels with impressive speed. I just have a little trouble believing that this sweet-faced fellow could really bamboozle the town into buying his expensive instruments and band uniforms while hiding the fact that he doesn't know how to read or teach a note of music.

Still, with the grand aid of Chenoweth as his romantic partner, Broderick actually becomes an example of author Willson's central idea -- that sincerity and idealism, coated with true love, can overcome limitations of skill. Just as Harold Hill gains deserved authority by bringing joy and pride to River City as he instills his young charges with boldness and falls in genuine love with Marian, so does Broderick's performance in "The Music Man" gather strength and zip as the TV movie proceeds. Showcasing fine, funny turns by Molly Shannon as Garber's dippy but earnest wife and Debra Monk as Marian's big-hearted mother, as well as the choreography of Kathleen Marshall (who knows how to scale down big stage effects for the intimacy of the television cameras), this is a "Music Man" that'll have you marching around the living room, leading your own parade of gratefulness for such a glowing evening of entertainment.

RETRIEVED FROM: <http://www.ew.com/ew/article/0,,420358,00.html>

We-Teach-Music

Video Guides

Here are some movie viewing guides for some of our favorite music movies. Have your students fill these out while watching the movies, and they'll be informed while being entertained.

The Music Man Synopsis is a one-page summary of that great Meredith Willson musical (specifically the 2003 version, starring Matthew Broderick). There are some discussion questions at the end of the summary.

This lesson was retrieved from: <http://www.we-teach-music.com/VideoGuides.html>

The Music Man, by Meredith Willson
(Matthew Broderick version)

Name _____
Date _____

Synopsis

The Music Man is set in the fictional town of River City, Iowa, population circa 2400. The time period is the early 1900's.

The musical begins with a train full of traveling salesmen. One of them is upset because of a con man named Harold Hill who is giving them all a bad name. Apparently, Dr. Hill is going from town to town selling band instruments to all of the boys in town, promising them lessons and success as a boys band, but then he skips town with the money, leaving the boys with instruments but no band leader.

When Dr. Hill gets off the train at River City, he finds the people of Iowa very proud of their stubbornness. He finds a way to create a 'need' for his services, but feels the beginnings of a conscience develop when he attempts to con the local librarian/piano teacher and her family.

Wilson's songs are varied, but he uses some common themes throughout. The opening theme, *Seventy-Six Trombones*, is heard throughout the musical, especially in *Good Night, My Someone*. He also uses the technique of combining themes together, such as *Pick A Little* and *Good Night Ladies*.

Main Characters (in order of appearance):

Charlie Cowell, cranky anvil salesman who wants to take down Professor Hill

Professor Harold Hill, salesman extraordinaire, con man

Marcellus Washburn, used to work with Hill, now 'settled down' and 'gone legit'

Mayor Shinn, pompous, arrogant, continually mixes up his 'phraseology'

Marian Paroo, librarian, piano teacher—the only one in town who could see through the con

Questions:

1. Who wrote *The Music Man*? _____
2. In what state does the action take place? _____
3. What does Professor Harold Hill sell? _____
4. What does Hill usually do after selling? _____
5. What seems to be an Iowan's main characteristic? _____
6. What song opens the musical? _____
7. Name two songs that are paired together: _____

The Music Man Video Notes (2003 film with Matthew Broderick)

Name _____

Act I, Scenes 1-5 (43 Minutes)

Date _____

Scene 1: On the train. Song: *Rock Island (Cash)*.

8. Why do the men on the train get upset about Harold Hill? _____

9. What does the song on the train speed up and slow down along with? _____

10. What makes this song very unusual music?

11. What does Harold Hill intend to do in River City? _____

Scene 2: River City. Songs: *Iowa Stubborn, Ya Got Trouble*.

1. Do the Iowans welcome strangers to their town? Circle one: YES NO MAYBE

2. Who is Hill surprised to see in River City? _____

3. Hill's old friend warns him to watch out for whom? _____

4. What's the 'trouble' in River City? _____

Scene 3: Marian.

1. What is Marian's reaction to Harold Hill?

Scene 4: The Paroo household. Songs: *Piano Lesson, Goodnight My Someone*.

1. Why do we hear music in Marian's house?

2. Does the melody of the song, *Piano Lesson*, mostly move by step or by skip (arpeggio)?

3. What is the meter (time signature) of the song, *Goodnight My Someone*? _____

Scene 5: July 4th Celebration. Songs: *Trouble (Reprise), 76 Trombones, Ice Cream, Sincere*.

1. Who gets in trouble? _____

2. After repeating the *Trouble* song, what kind of musical group does Hill sing about?

3. How does Hill distract the four school board members who argue all the time?

The Music Man Video Notes (2003 film with Matthew Broderick)

Name _____

Act I, Scene 6-Act II, Scene 1 (43 Minutes) p. 1

Date _____

Scene 6: Songs: *The Sadder-But-Wiser Girl*, *Pickalittle*, *Pickalittle/Goodnight Ladies*.

1. What information does Marian want to get about Hill?

2. What is the “Think System” developed by Hill?

3. Whom are the ladies picking at in *Pickalittle*? _____

4. Who sings *Goodnight Ladies* as a 'partner song' to *Pickalittle*? _____

Scene 7: Mayor Shinn's house.

How does Hill trick Mayor Shinn into wanting to purchase a flugelhorn for his son?

Why doesn't Shinn buy the flugelhorn?

Scene 8: Library. Song: *Marian the Librarian*.

1. What does Hill threaten Marian that he'll drop in the library?

2. The song, *Marian*, has an even (duple) beat, but has a lot of _____ rhythms (sets of 3).

3. When Marian dances with Hill, she isn't giving in to him—she is

_____.

Scene 9: Song: *Gary, Indiana, My White Knight*.

Hill talks Mrs. Paroo into buying a cornet for Winthrop because of their nationality,

_____.

Who sings about the town of Gary, in Indiana? _____

Scene 10: Tommy & Zaneeta, The Wells Fargo delivery wagon. Song: *The Wells Fargo Wagon*.

1. Why is everyone excited about the Wagon?

2. What does Winthrop do to make Marian want to cover for Prof. Hill and rip the pages out of the book?

3. When Hill invites Marian to dance with the ladies at the sociable, a song is playing that is sung later in the movie by both Marian and Hill. When you hear this song again later, write its name here:

Act II

Scene 1: Band practice, Quartet & dancing. Songs: *Minuet in G, It's You, Pickalittle Reprise*.

1. Act II opens with the boys in the band singing, la-dee-da-dee-da-dee-da. Hill calls this kind of practicing, when you don't play the instrument, the:

2. In the ice cream shoppe Marian comments Hill for coming to whose defense?

3. The Pickalittle ladies are now impressed with Marian because they watched her
_____.

The Music Man Video Notes (2003 film with Matthew Broderick)

Name _____

Act II, Scene 2-7 (46 Minutes)

Date _____

Act II

Scene 2: Credentials again? Marian's self-reflection. Songs: *Lida Rose, Will I Ever Tell You?*

1. What composing trick happens again during Marian's song, *Will I Ever Tell You (Sweet & Low)*? [Hint—it involves the school board members.]

Scene 3: The Paroo porch. Songs: *Gary, Indiana.*

1. What is Winthrop doing a lot of now, but didn't at the beginning of the show?

2. Who tries to tell Marian about Harold Hill's past?

3. Where does Marian agree to meet Harold Hill? _____

Scene 4: The footbridge. The celebration. Songs: *Shipooopi, Till There Was You.*

1. Who teaches us the song, *Shipooopi*? _____
2. Who dances with Harold Hill? _____, then _____
3. What song did we hear back in scene 10, when Hill invited Marian to dance with the ladies at the sociable? _____
4. *Till There Was You* is first done as a solo, then as a _____.

Scene 5: Marian tells Hill she knows. Escape or caught? Songs: *76 Trombones/Goodnight My Someone.*

1. Here it is—the famous pairing of the two signature songs from this musical. Do the two songs keep the same tempo (speed)? _____

Scene 6: The sociable. The Paroo house. Songs: *Till There Was You (Reprise)*

1. How do the townspeople react the Charlie's accusations about Harold Hill?
Circle one: SUPPORT HILL ANGRY AT HILL
2. Who defends Hill? _____

3. What stops Harold Hill from leaving town?

Scene 7: The school. Songs: *The Minuet in G*, *76 Trombones*.

1. Is River City better off now than it was before Harold Hill came to town?

2. Who stands up for Hill now? _____

3. Can the band really play? _____

English Language Arts Standards »

Reading: Informational Text » Grade 4

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English Language Arts Standards »

Reading: Literature » Grade 4

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Resource List

<http://www.teachwithmovies.org/guides/music-man.html>

<http://earlyyearsenglish.wordpress.com/2012/07/09/i-am-the-music-man/>

<http://www.pbs.org/teachers/chuck/lessonplans/>

<http://supadu.com/images/ckfinder/217/pdfs/Music%20exp%20lesson%20plans/Book%201/BK1%20Eng%20What's%20the%20score%202011%201.pdf>

<http://www.lessonplanet.com/search?keywords=musical+the+music+man>

<http://www.teachervision.fen.com/music/teacher-resources/6647.html>

http://artsedge.kennedy-center.org/educators/lessons/grade-9-12/Fibonacci_Music.aspx

http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Melodies_And_Math.aspx

<http://artsedge.kennedy-center.org/educators/lessons.aspx?facet:ArtsSubjectName=Music>