

HAROLD

"THE MUSIC MAN"

Geva
2011

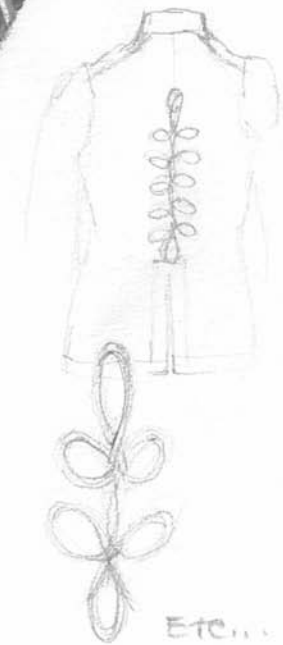
76 TROMBONES



FLIP SIDE
LAPELS TACKED
FLAT

JACKET CLOSES
AT WAIST ONLY

ALL TRIM FLAT
BLACK
BANDING AT
ALL EDGES



P. Buford

The Music Man

Book, Music,
and lyrics by

Meredith
Willson

Based on a
Story by
Meredith

Willson and
Franklin
Lacey

Directed by
Mark Gaddy

Choreography
by

Peggy Hickey
Musical

Direction
by Don Kot



Geva
Theatre
Center

P.L.A.Y.
(Performance = Literature + Art + You)

Student Matinee Series

2010-2011 Season

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Cover image: Costume designer Pamela Scofield's rendering for Harold Hill

Dear Educators,

Many of us, I'm sure, think we know the story of *The Music Man* quite well. "Professor" Harold Hill appears in River City, Iowa as if dropped from the sky (or at least a moving train ...) and convinces the wary townspeople of the urgent need to purchase band instruments and uniforms for their sons, lest they fall prey to the temptations of the recently-installed pool table at the town's billiard parlor. Pretty simple, right?

But is that all there is to the story?


Bubbling just beneath the surface of Meredith Willson's tale of Harold and his dubious business practices lies a world of budding romances, class divisions (as seen, for example, in Mayor Shinn's running battle with "wild kids from the wrong side a'town"), cultural tensions (do Balzac and Chaucer really belong on the library's bookshelves?) and a fascination with the world beyond River City's borders. (Salmon from Seattle? Raisins from Fresno? How exotic and exciting.)

While *The Music Man* was originally set in 1912, Geva's production has been reset in 1954, just a few years before the show's premiere in 1957. This move reflects director Mark Cuddy's belief that despite the overt nostalgia of the story, Willson was subtly addressing topics that would have had a particular relevance to 1950s American aesthetics and tastes.

Part of the enduring popularity of the story, though, is that its themes never seem too far removed from our own times – romantic longings, cultural assumptions, questions of honor and trust. When do we not encounter those topics on a regular basis? Not to mention the importance of music in all of our lives. Imagine a world without music. The silence would be deafening.

Thank you for introducing your students to Harold Hill and the residents of River City – we're sure they'll remain with you long after the ringing from the last of the 76 trombones has faded out.

Sincerely,



Eric Evans
Education Administrator

Participation in this production and supplemental activities suggested in this guide support the following NYS Learning Standards:
A: 2, 3, 4; ELA: 1, 2, 3;
SS: 1

Gast of Characters

Traveling Salesmen
Charlie Cowell
Conductor
Harold Hill
Newspaper Readers
Mayor Shinn
Ewart Dunlop
Oliver Hix
Jacey Squires
Olin Britt
Marcellus Washburn
Tommy Djilas
Marian Paroo
Mrs. Paroo
Winthrop Paroo
Amaryllis
Eulalie Mackecknie Shinn
Zanetta Shinn
Gracie Shinn
Alma Hix
Maud Dunlop
Ethel Toffelmier
Mrs. Squires
Constable Locke
River City townspeople

"I'm Professor Harold Hill and I'm here to organize the River City Boys' Band!" – Harold Hill

Synopsis

It's July 4th, 1954 and fast-talking traveling salesman "Professor" Harold Hill has come to River City, Iowa, a town resistant to letting strangers in, especially ones trying to sell something. Harold calls himself a music professor, selling band instruments, uniforms, and the idea of starting a boys' band for the local youth. Harold decides he must create a situation of concern for the citizens in order for them to buy into his idea of starting a boys' band with himself as the leader. He convinces the townspeople that the arrival of the new pool table in town is trouble, and will only lead to the corruption of the city's youth. The way to fight this, of course, is with music and a band.

Families pay to order instruments and uniforms, and, in return, Harold begins to teach the boys his revolutionary Think System: in order to learn the music, they must simply think about the melodies of the music. Marian Paroo, the local librarian and part-time piano teacher, is not so easily convinced. She tracks down information to incriminate Harold and prove he is a fraud. She is ready to hand it over to the mayor when she has a change of heart, seeing her younger brother come out of his shell with the arrival of his new instrument. As the city is preparing to celebrate the Fourth of July, a rival and vengeful salesman, Charlie Cowell, arrives to expose Harold and convince the townspeople to arrest him. Will Harold avoid trouble of his own? Will the boys' band succeed? Do Harold and Marion end up making music of their own together? ♦



Above: Costume rendering by Pamela Scofield

About the playwright

Robert Meredith Willson, born in Mason City, Iowa in 1902, was an American composer, songwriter and playwright. He began his career in the 1920s as a member of John Philip Sousa's band before moving to the New York Philharmonic Orchestra. He eventually became a radio music director for the ABC network in the 1930s. He later moved to film work and was nominated for two Academy Awards.

Willson's *The Music Man* premiered on Broadway in 1957 and was adapted twice for film. He referred to the show as "an Iowan's attempt to pay tribute to his home state." It took Willson eight years and thirty revisions to complete the musical, for which he wrote more than forty songs. The cast recording of *The Music Man* won the first Grammy Award ever issued for Best Original Cast Album. His second musical, *The Unsinkable Molly Brown*, ran on Broadway for 532 performances and was made into a motion picture in 1964. His third musical, *Here's Love*, was an adaptation of the film *Miracle On 34th Street*. His fourth and final musical was *1491*, which told the story of Christopher Columbus' attempts to finance his famous voyage.



Above: Meredith Willson in the 1950s

Willson penned a number of well-known songs, including "It's Beginning to Look a Lot Like Christmas," and "You and I." He is best known for such hits from *The Music Man* as "Seventy-Six Trombones," "Gary, Indiana," and "Till There Was You," which was recorded by the Beatles for their 1963 album *With the Beatles*.

Willson died of heart failure in 1984 at the age of 82. On June 23, 1987, he was presented, posthumously, with the Presidential Medal of Freedom. ♦

Write a play or story about your town. Would the story take place in the past or the present? Which events would you include? Which ones would you leave out? Why would you chose to select or omit those events?

"You'll never get anywhere in the band business with these stubborn Iowans, Greg." – Marcellus Washburn

From the Director

“If the work is worthy of being revived,” says director Mark Cuddy, “then there must be some spark that people still find in it.”

Cuddy discusses his decision to revive *The Music Man* ...

I think we get lured into reviving classics as stage shows that people already know, as set in stone in some way. When I was listening to the music, I kept hearing the swing and sass of jazz and big bands from the late 1940s underneath there and where it wanted to explode. It's almost like the Iowa nature of not letting it out was put on top of the great impetus for the music.

The brilliance of the piece, for me, is that it reinforces the underlying anarchy of something else bubbling underneath the play. When you start to break down these characters and how they're going about their days, there's a lot going on that is not just four guys singing barbershop. If you fall into the four guys singing barbershop, if you think of “Lida Rose” as *The Music Man*, well that's not it. I want to unclasp some of the corseting of the show and allow us to see the warts and all of a town like River City.

His reasoning for resetting the story in 1954 ...

In searching for a new approach to a play that had been done ten thousand times and to make it our own ... I realized that we just don't have the same nostalgia for 1912 as [Willson's] peers did in the 1950s. So I thought, “it's better set in the time he wrote it so that we can enjoy a sense of nostalgia for a period that we can relate to as well.”

You have to think that the the 1950s was just the buildup to everything that would happen in the 1960s. There is this “into the woods” aspect at the end of the show when the entire town goes into the park. It's a little Shakespearean when the teenagers are

running through the park and there are shadows and lanterns and the music teacher is meeting the salesman on the bridge – there's a danger in all that, something else that's being unleashed. How that anarchy connects to the making of art is a great metaphor – one of the definitions of art is that it's the making of order out of chaos. That implies that you really have to have chaos.



Above: Costume rendering by Pamela Scofield

And the show's enduring appeal ...

Everyone wants to do something artistic and creative – students will identify with that element of the story. Who doesn't want to do something different?

Everyone is looking for a way to express themselves – even Mayor Shinn is taken with the possibility of playing an instrument. It rounds out the town and creates harmony. What's the one basic human lesson we all get from working in the arts? How to collaborate. In a cast, in a band, in a dance ensemble – it's learning how to work with other people. And that is so essential as this story grows. ♦

Research jazz and big band music of the late 1940s. When you listen to the music in the play, where do you hear those influences?

Take a story that you know and move its setting 40 years ahead. What do you think would need to change? What would remain the same?

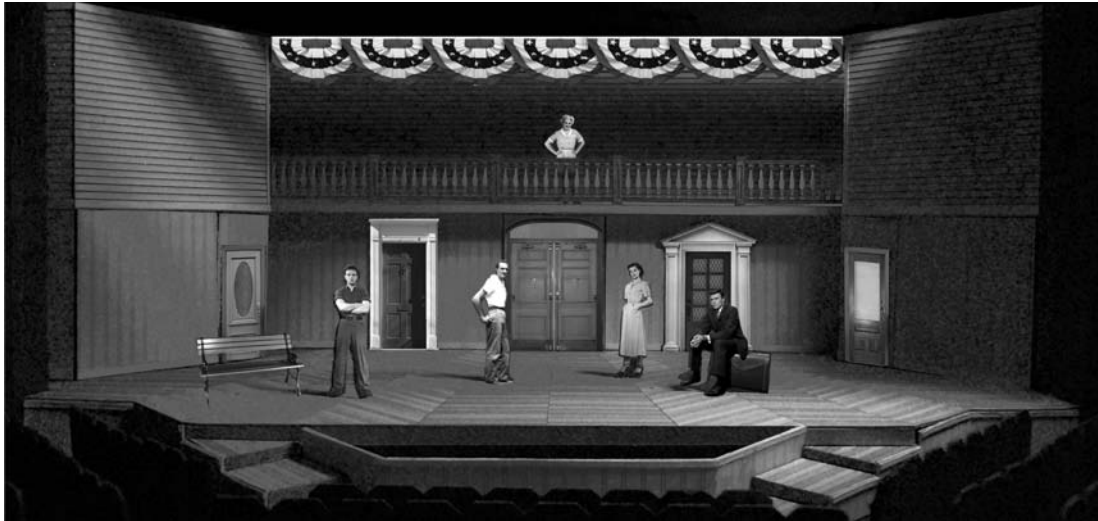
There are well-known film versions of this musical from 1962 and 2003. If you have watched either film, or another live production, what differences do you notice? What stays the same?

“Gone legitimate, huh? I knew you'd come to no good.” – Harold Hill

Setting the Stage

“Watch how the visual world unfolds related to color.”

– Scenic designer G. W. Mercier



Thomas Munn, lighting designer, describes painting the canvas of this production’s neutral, off-white clapboard set:

Many contemporary musicals take an almost rock-and-roll approach to their stories, and the lighting is full of “bells and whistles.” The lights are constantly moving and changing color to fit the music and as a result they call attention to themselves. In the 1950s, lighting allowed less for isolation on the stage and focused more on the bigger picture. There are echoes of that in the set design and Mark’s take on the relative simplicity of the story, so that’s an approach I’ve taken as well.

The set is very suggestive in terms of materials and lines – simple interiors and décor – and the lighting should accentuate these suggestions. Because the set is so simple, the costumes and the lights need to set the period for us. The lighting will mirror the neutral feel of the set initially, but by the time we get to the second act, the colors and lighting choices will develop along with the brightness and energy of the story.

Since this is a unit set, there are several moving parts: sliding walls and hinged panels, for example, serving multiple purposes. We’re not creating a realistic setting here, but creating an atmosphere with a few suggestions to enhance the story. It’s a love story, in a way, on a very neutral set, and so the lights and costumes should reflect the romance in the story. ♦

Above: Rendering of the scenic design for Geva’s production

Are there any moments in the production when you specifically notice new color entering the stage: in the scenery, lighting, or costumes? What is happening at that moment, and why do you think the designers made that choice?

Does color in clothing help to introduce or distinguish the different characters? Does color help express how a character changes during the play? What other changes, besides color, might the costume designer use to reflect a change in a character’s outlook or actions?

How does color affect you? What colors do you choose? Perhaps for your clothing, your personal belongings, your bedroom or personal space? Why do you make those choices?

This play takes us to many different settings. Choose one of the settings, and notice what changed on the stage to create that new location.

“I know what he promised us and it all happened just like he said. The lights. And the flags and the colors.” – Marian Paroo

Iowa in the 1950s

“I can’t imagine there has ever been a more gratifying time or place to be alive than in America in the 1950s.”

- Bill Bryson, *The Life and Times of the Thunderbolt Kid: A Memoir*

Has our attitude about new gadgets changed? What creates hype and buzz about “the next big thing” today?

Watch the costumes: in the 1950s teenagers began to dress less like smaller versions of adults and made fashion choices with a distinct style of their own. Do you think this is still true today?

If *The Music Man* was set in 2011, which cultural issues do you think Willson might reference? Do you think that the issues referred to in the play are still present in today’s society or have they been replaced by other concerns?

In moving *The Music Man* from 1912 to 1954, director Mark Cuddy sought to honor playwright Meredith Willson’s “search for a nostalgia about a time before the two world wars ... while still allowing for the spirit of what he wrote to remain on stage.” The 1950s are often discussed with just such a sense of nostalgia. It was a time, says Bryson, when people would “still be thrilled to own a toaster or waffle iron ... if you bought a new appliance, you invited the neighbors around to have a look at it.” Thomas Munn, lighting designer for *The Music Man*, echoes this sentiment, stating that, “we’re at a point in our country right now where people are again looking back, not necessarily to a ‘simpler’ time, but certainly a more innocent time, not unlike those in the late 1950s when the piece was written.”

Cuddy, however, reminds that the decade also had its more difficult aspects – what he refers to as the “underlying anarchy” of the time. Willson, in the course of writing *The Music Man*, chose to acknowledge the cultural shifts taking place throughout the 1950s. One such shift was the rise of teenagers as a social, cultural and economic force. This could be seen in their clothing choices, for example, or a freer, more uninhibited style of dancing than was usually on display in places like River City, Iowa. Consternation over the welfare of the Iowan youth could be found in attempts to manage the temptations of a rapidly changing world. Until the mid-1960s, for example, it was illegal for Iowans to purchase alcohol in single-servings (causing many residents to take their business across the border into states with more relaxed liquor laws.) And, as Harold points out, there was growing concern over the increased use of tobacco by teenagers and the potential of them becoming “cigarette fiends.”

The 1950s also saw clashes over the manner in which art was judged and appreciated. Willson makes note of this tension and pokes fun at the potential pitfalls of two such arguments, from the censorious impulses of the townswomen concerning the books shelved in the local library:

MAUD: Of course I shouldn’t tell you this but she advocates dirty books.

HAROLD: Dirty books!

ALMA: CHAUCER!

ETHEL: RABELAIS!

EULALIE: BAL-ZAC!

To the off-putting arrogance of the town librarian:

MARIAN: Now, Mama, as long as the Madison Public Library was entrusted to me for the purpose of improving River City’s cultural level, I can’t help my concern that the ladies of River City keep ignoring all my council and advice.

“Willson was a radio guy,” Cuddy says, “and had a sense of subversion in his stories.... The great radio storytellers such as Jean Shepherd or Rod Sterling, were able to tell a story but with this underlying sense that there was a darker or more warped way to look at things.” ♦



Above: Postcard of Iowa in the 1950s

“I couldn’t make myself any plainer if I’s a Quaker on his day off.” – Mayor Shinn

Salesman or Criminal?

“The salesmen from ‘Rock Island’ are these dark, angry, cynical smart-alecks like those in *The Front Page*. They’re travelling salesmen – there’s a seediness to that.”
– director Mark Cuddy

It is not unusual that Harold Hill is a businessman in the 1950s. It is how he conducts his business, however, that sets him apart from many of his contemporaries. Rival salesman Charlie Cowell exclaims, “he’s giving every one of us a black eye,” since any salesman who enters a town after Harold has left is held in suspicion because of Hill’s deceptions. Harold “loves the game,” says Cuddy, “loves the adrenaline rush of getting in there and figuring it all out.”

Essential to Harold’s “figuring it all out” is having a variety of techniques at his disposal. How many of the following common sales techniques do we see him use in his encounters with the residents of River City? And does using them make him dishonorable or just a very good businessman?

Bandwagon – Join the crowd! Everyone else is buying it, using it, or doing it.

Testimonial – A famous person or authority is hired to claim that the product is good.

Image – A product is associated with certain people, places or activities.

Omission – Fact about the product are not told.

Repetition – The same message is given again and again.

Name-calling – The product is better because the competition is described as unpopular.

Listen closely to Harold whenever he is with a potential customer. Does he ever actually tell the townspeople that he’ll teach their children how to play an instrument? Does he actually commit a crime? Harold must, of course, create a demand for his uniforms and instruction books. Years of experience have taught him how to spot his opportunities. “Like any good con man,” states Cuddy, “he notices where the weaknesses are right away.”

MARCELLUS: River City isn’t in any trouble.

HAROLD: Then I’ll have to create some. I have to create a desperate need for a Boys’ Band. You remember. Now what’s new around here. What can I use?

MARCELLUS: Nothin’ – except the billiards parlor’s just put in a new pool table.

HAROLD: They’ve never had a pool table here before?

MARCELLUS: No – only billiards.

HAROLD: That’ll do.



Harold also understands the importance of anticipation. He knows just how exciting it is for people to receive long-awaited packages from far-away places (“once I got some grapefruit from Tampa”). And he knows how to use their expectations to his advantage.

HAROLD: And there won’t be a penny due till delivery, which gives him four weeks to enjoy, to anticipate, to imagine, at no cost whatever. Never allow the demands of tomorrow to interfere with the pleasures and excitement of today. ♦

Why do the residents of the town seem so willing to buy Harold’s “product”? Has he touched a nerve in the community or has he manipulated them?

Research the differences between billiards and pool. Why would one game be considered respectable and the other a moral threat?

What are the differences between the “billiards” and “pool parlor” signs on this page? Does the style of each sign give you any indication of what kind of game it is or who might be attracted to playing it?

Above left:
Signs which
appear in
G.W. Mercier’s
scenic design

“He’s a fake, and he doesn’t know the territory!” – Charlie Cowell

Arrivals & Outsiders

Describe your impressions of River City as a community. What change, if any, is needed? What appear to be the town's shared values? What are the worries or fears? Who has authority? Who has influence? Who belongs? Who is excluded?

How many outsiders do you find in this story? The boy with the lisp? The hooligan from the wrong side of the tracks? The unmarried woman? What makes an outsider and why? What happens to each of these characters?

What other stories do you know with examples of outsiders who change a community? Are the outsiders strangers to that community or isolated within the community? How do they bring about change? How are they transformed themselves?

Scenic designer G.W. Mercier describes the story of *The Music Man*: "It is a celebration of the power of persuasion when people are hungry for change." Director Mark Cuddy believes that "the archetypal story of the outsider coming into a sheltered community and bringing something new and ruffling feathers" is a distinct element of *The Music Man*. "This is small town mid-west and the small town aspect is key for me – waiting for the train or the wagon or the truck to come in from the great cities of Chicago or wherever to bring in something new."



In the Music...

The energy, adventure and surprise of what the train will bring to River City is evoked by a uniquely innovative opening number. Defying many conventional expectations for the first song to begin a musical, "Rock Island" features lyrics spoken in rhythm without melody, almost a precursor to a sound more familiar today in rap and hip-hop; in this case the rhythm evokes the motion of the train and the overlapping conversational buzz of its passengers.

*Look whadayatalk, whadayatalk,
Whadayatalk, whadayatalk,
whadayatalk
Wheredayagitit?
Whadayatalk?
Ya can talk, ya can talk,
Ya can bicker, ya can talk,
Ya can bicker, bicker, bicker,
Ya can talk, ya can talk,
Ya can talk, talk, talk, talk,
Bicker, bicker, bicker
Ya can talk all ya wanna
But it's differ'nt than it was.*

When the train finally arrives in River City, *The Music Man* gives us the more traditional number we might expect, with the town "out in force" to sing the melody and rhymed lyrics of "Iowa Stubborn."

*We can be cold
As our fallin' thermometers in
December
If you ask about our weather in July.
And we're so by god stubborn,
We can stand touchin' noses
For a week at a time and never see
eye-to-eye.*

Why do you think Willson was interested in the combination of this edgy, jittery opening preceding a traditional musical scene? How does this choice reflect the story's plot and characters? How do the two contrasting styles affect you as an audience member?

The movement of the train compared with the arrival in town also gives production designers an opportunity for visual storytelling and distinctive staging. Lighting designer Thomas Munn promises, "The opening scene will feel different than any of the other scenes. The characters are on a moving train so we'll try to establish a sense of momentum not found in any of the other scenes; it literally sets the story in motion." ♦

"You were about to tell me what I don't know about you." – Marian Paroo

Outsiders & Expectations

MARIAN: One hears rumors of traveling salesmen.

HAROLD: Now Miss Marian – you mustn't believe everything you hear. After all, one even hears rumors about librarians.

The Music Man invites us to ask when our first impressions of characters are accurate, when our opinions change, and when those people, themselves, change. Costume designer Pamela Scofield notes, “My central take on the script is that it is about real people, not cartoony people, and that it isn't a valentine, isn't saccharine. It needs to be evocative but solid. To that end I turned to photographs of real people in real life situations, rather than advertising or illustrations, for my research.” In this production, we can watch for how characters might initially be perceived, and a more complicated reality underneath.

Like Harold Hill, Marian Paroo is also an outsider, but within her own community. Is she a spinster? A tramp? A snob? A romantic? A skeptic? A loner? None of these is a complete description, but her society offers many judgements of Marian, and of women's roles...

“When a woman's got a husband and you've got none, why should she take advice from you?”

“I got me a nice comfortable girl.”

“I'll end up an old maid like you.”

“Her kind of woman doesn't belong on any committee.”

“She made brazen overtures...”

“...was seen going and coming from his place...”

Marian says: “Surely a girl's future doesn't depend on encouraging every fast-talking, self-centered, woman-chasing traveling man who comes to town.” Does Marian ultimately defy expectations, or conform to them? ♦



What do you perceive as the role of women in River City in the 1950s? In what way does Marian deviate from the norm? How do you think a woman like Marian would be regarded today?

Why doesn't Marian turn Harold in when she discovers his deception? Why does she stand up for him at the end of the play? Does Marian get what she wants for her community? For her family? For herself? Does she have to choose one of these over another? Does what she wants change during the play?

Do you think Harold Hill is the right match for Marian? Why or why not?

In the Music...

*All I want is a plain man;
All I want is a modest man;
A quiet man, a gentle man,
A straightforward and honest man...
And I would like him to be
More int'rested in me
Than he is in himself.
And more int'rested in us
Than in me.*

How does this description of Marian's ideals relate to the story? Does this song describe Harold Hill? If Marian

sang again about her “White Knight” at the end of this play, what lyrics would you write for her?

Marian's song “Goodnight My Someone” and Harold's song “Seventy-Six Trombones” share a similar melodic line in different rhythms, which becomes even more apparent when the two songs fit together toward the end of the play. Why do you think Willson made this choice with the two songs? How does it affect you as an audience member?

Facing page and above:
Pamela Scofield's
costume renderings for
Harold and Marian

“I have my standards where men are concerned.” – Marian Paroo

Arts & Community

One of the lasting impressions *The Music Man* shares is how participation in the arts can bring a community together. Whether it is the squabbling School Board members who discover they form the perfect barbershop quartet, the delinquent whose enterprising ingenuity finds a new outlet, or the withdrawn young boy exploding with enthusiasm about his new coronet, the challenges and rewards of performing music inspire and galvanize River City.

Why do you think performing becomes so important to River City? Do you think this enthusiasm applies especially to music? Do you agree with those who have called music a “universal language?”

Do you think the other performing arts (such as dance, drama, opera) can inspire communities in the same way? What about other artistic outlets, such as visual arts or creative writing? Do these create the same excitement? Why or why not?

Besides the arts, what other types of community events and projects might bring a town together in a similar way? What, if anything, do these events have in common with Harold Hill’s band? How are they different?

There are frequent debates about how important arts classes and opportunities are for students’ education. Do you feel that arts classes are an important part of your education? How important relative to your other subjects?

What are the opportunities for arts participation in your community? How can you participate in or attend:

- * Exhibitions or festivals of visual art?
- * Performances of instrumental or vocal music?
- * Readings or publications of literary arts?
- * Performances of theatre, dance, or opera?

What sorts of groups participate in art making in Rochester? Consider:

- * Touring artists
- * Professional resident arts organizations
- * Community recreational (non-professional) groups, which may be organized geographically, by age (youth or senior programs), or through other affiliations (such places of worship and clubs)
- * Individual freelance artists

Research an example of at least one of these groups with which you are not already familiar to learn about the type of work they do and who participates.

What is “civic pride?” Is there an example of art creating civic pride here in Rochester? How do you recognize a community’s outlook and pride? Is this important to life in the community? Why or why not?

Read an inspiring address on the power of music in our lives: <http://greenroom.fromthetop.org/2009/03/11/karl-paulnack-to-the-boston-conservatory-freshman-class/>



Above: Costume rendering by Pamela Scofield

Watch a video, both humorous and thoughtful, on the role of the arts in everyone’s lives (from Rochester-based performer and educator Darren Stevenson, filmed on the Geva Mainstage): Search YouTube for “TEDx Rochester – Darren Stevenson 11/1/10”

How do these speakers’ ideas connect to the story you see on stage in *The Music Man*? ♦

“Pile up enough tomorrows and you’ll find you’ve collected nothing but a lot of empty yesterdays.” – Harold Hill

Further Explorations

Websites

<http://www.doggedresearch.com/wilson/glossary.htm>

An excellent (though by no means comprehensive) glossary of references, both slang and standard English, which appear in the musical.

<http://www.endresnet.com/mmwillson.html>

Offers information about the life and career of Meredith Willson, highlighting some elements from his background which made their way into *The Music Man*.

<http://www.pbs.org/wnet/broadway>

A history of American musical theatre, including a timeline of Broadway milestones; find *The Music Man* in 1957.

<http://www.gse.buffalo.edu/FAS/Johnston/midwest.htm>

A personal reflection on the American Midwest; compare with other writers you may have read who have depicted the Midwest in their work.

<http://hbswk.hbs.edu/item/4068.html>

Offers some history of the emergence of salesmanship in the United States.

<http://www.csun.edu/~dgdw61315/fallacies.html>

Want to take issue with Harold Hill's arguments? This site is dedicated to "Logical Fallacies and the Art of Debate."

[http://en.wikipedia.org/wiki/Buffalo_Bills_\(quartet\)](http://en.wikipedia.org/wiki/Buffalo_Bills_(quartet))

The Buffalo Bills were a barbershop quartet formed in Buffalo New York; they were the 1950 International Quartet Champions, and appeared in stage and screen productions of *The Music Man*.

Books

"But He Doesn't Know the Territory" by Meredith Willson

And There I Stood with My Piccolo by Meredith Willson

Meredith Willson – America's Music Man by Bill Oates

Meredith Willson: The Unsinkable Music Man by John C. Skipper

The Life and Times of the Thunderbolt Kid: A Memoir by Bill Bryson
(referenced on page 5)

Selected resources from the Oregon Shakespeare Festival's "Suggestions for Teaching *The Music Man*"

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Artistic
Director

**Tom
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Executive
Director

"Think men, think!" – Harold Hill

2011-12 P.L.A.Y. Student Matinees

DRACULA

November

A CHRISTMAS
CAROL

November/
December

A Raisin
in the Sun

March

Superior
DONUTS

April

S O N D H E I M
COMPANY

May

Tickets on sale beginning May 17, 2011
To reserves seats please call (585) 232-1366, ext. 3035

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