

THE music man



Book, Music and Lyrics by MEREDITH WILSON
Story by MEREDITH WILLSON and FRANKLIN LACEY

Directed by VICTORIA BUSSERT

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Cleveland's Classic Company
at Playhouse Square

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Fall 2019

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *The Music Man* performed in repertory with William Shakespeare's *Julius Caesar* in the beautiful Hanna Theatre at Playhouse Square from September 27th through November 10th.

There's trouble in River City..." when Harold Hill, a fast-talking salesman, attempts to con its citizens into purchasing instruments and uniforms for a boys' band that he never fully intends on forming. That is until, Marian, the prim town librarian, catches on to his scheme and the two fall into an unlikely romance that is the foil to all of Harold's plans. This six-time, Tony-winning musical, which features cherished numbers such as "Seventy-Six Trombones," "Ya Got Trouble" and "Till There Was You," is the perfect musical comedy for all ages.

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *The Music Man*. We offer special thanks to retired teacher Madelon Horvath for her outstanding contribution to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services
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Education Outreach Associate
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The mission of Great Lakes Theater,
through its mainstage productions
and its educational programming,
is to bring the pleasure, power and
relevance of classic theater to
the widest possible audience.

A NOTE TO STUDENTS:

WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing.

Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you. We hope you enjoy it, and we'd like you to share your response with us.



GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

BY VICTORIA BUSSERT

“

In all honesty, it really wasn't "cool" to have your mother teach you in a class (at age 8 I relished every opportunity to correct any of her mistakes — especially with lyrics), but what was cool was all of us children making music together.

”



I was raised in Munster, Indiana — not Muncie — Munster (much, much smaller) — a town not unlike Meredith Willson's fictional River City, Iowa. For many years of my childhood, I lived on the very last paved street in town which ended in a wide open field after the last house on the block. That infamous field was a great childhood place for wonderful/terrible things: a first kiss, a first cigarette and, of course, general lollygagging — Trouble with a capital T that rhymes with P and that stands for Pool!

My Mom held a Masters in Music from Ohio State (sorry, THE Ohio State) and even spent a year studying voice at Juilliard in New York City. Needless to say, life as a housewife in small town Indiana was not the best fit for her. Maybe she was a distant relative of Harold Hill's (or Meredith Willson's), but one day she decided to march on down to our local elementary school and volunteered to become their first music teacher — for free! I wish I could have seen the principal's face! The school board made the very wise and considered decision to take her up on her offer and for five years they "let" her run a music program for the entire school before deciding it might be a good idea to offer her some sort of compensation. In the meantime, EVERY student at Elliott Elementary School was given a recorder and every single one of us (my brother and I included) learned how to play our recorders and even how to read music!

In all honesty, it really wasn't "cool" to have your mother teach you in a class (at age 8 I relished every opportunity to correct any of her mistakes — especially with lyrics), but what was cool was all of us children making music together. In retrospect, I imagine those initial recorder concerts were probably reminiscent of Harold Hill's first attempts at his "think system," but eventually, we learned to play actual notes, pretty nice harmonies and even added new instruments! I know, I know — Harold Hill's intentions were far from pure when he started selling his boys' band to the good folks in Iowa — but even he finally discovers the real magic of children and music, and that's what we celebrate tonight! This one is for my Mom, and for every adult who has encouraged a child to make music a part of their lives.

Victoria Bussert

MUSICAL NUMBERS

ACT 1

Rock Island – Charlie, Salesmen, and Train Riders

Iowa Stubborn – Townspeople

Ya Got Trouble – Harold Hill and Townspeople

Piano Lesson & If You Don't Mind My Saying So – Marian and Mrs. Paroo

Goodnight, My Someone – Marian and Amaryllis

Columbia, Gem of the Ocean - Eulalie & Townspeople

Ya Got Trouble (Reprise) – Harold

Seventy-Six Trombones – Harold & Townspeople

Ice Cream/Sincere – Harold & The Quartet (Olin, Oliver, Ewart, Jacey)

The Sadder But Wiser Girl – Harold and Marcellus

Pick-a-Little, Talk-a-Little and Goodnight Ladies – Eulalie, Maud, Ethel, Alma, Mrs. Squires, Harold, and The Quartet

Marian the Librarian – Harold

My White Knight – Marian

The Wells Fargo Wagon – Winthrop and Townspeople

ACT II

It's You – The Quartet

Shipooopi – Marcellus and Townspeople

Pick-a-Little, Talk-a-Little (Reprise) – Eulalie, Maud, Ethel, Alma, and Mrs. Squires

Lida Rose and Will I Ever Tell You? – Harold, The Quartet, and Marian

Gary, Indiana – Winthrop, Mrs. Paroo, and Marian

Lida Rose (Reprise) - The Quartet

Till There Was You – Marian and Harold

Goodnight, My Someone & Seventy-Six Trombones (Reprise) - Harold and Marian

Till There Was You (Reprise) – Harold

Dramatis Personae

Traveling Salesman	Lynn Robert Berg*, Elijah Dawson, Delius Doherty*, Jahir Hips, Mack Shirilla*, David Anthony Smith*, Boe Wank
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Charlie Cowell	Lynn Robert Berg*
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Conductor	Aled Davies*
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Harold Hill	Alex Syiek*
-------------	-------------

Mayor Shinn	David Anthony Smith*
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Ewart Dunlop	Mack Shirilla*
--------------	----------------

Oliver Hix	Enrique Miguel
------------	----------------

Jacey Squires	Boe Wank*
---------------	-----------

Olin Britt	Elijah Dawson
------------	---------------

Marcellus Washburn	Marcus Martin*
--------------------	----------------

Tommy Djilas	Andrew Nelin
--------------	--------------

Marian Paroo	Jillian Kates*
--------------	----------------

Mrs. Paroo	Carole Healey*
------------	----------------

Amaryllis	Brenna Sherman
-----------	----------------

Winthrop Paroo	Ian McLaughlin
----------------	----------------

Eulalie Mackenzie Shinn	Jodi Dominick*
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Zaneeta Shinn	Ally Carbonar
---------------	---------------

Gracie Shinn	Sun-Hee Smith
--------------	---------------

Alma Hix	Laura Welsh Berg*
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Maud Dunlop	Erin Niebuhr
-------------	--------------

Ethel Toffeimier	Shelby Griswold*
------------------	------------------

Mrs. Squires	Jessie Cope Miller*
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Constable Locke	Aled Davies*
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River City Townspeople- Laura Welsh Berg*, Lynn Robert Berg*, Aled Davies*, Elijah Dawson, Jodi Dominick*, Shelby Griswold*, Jahir Hips, Enrique Miguel, Jessie Cope Miller*, Erin Niebuhr, Mack Shirilla*, David Anthony Smith*, Claire Soulier.

River City Kids– Marlowe Miller, Owen Mills, Avery Pyo, August Sumlin, Chase Christopher Zadd

IDAHO SHAKESPEARE FESTIVAL'S PRODUCTION OF *THE MUSIC MAN*



Opposite page (clockwise from top left): Delius Doherty, David Anthony Smith, Mack Shirilla, Boe Wank, Alex Syiek, Jahir Hipps, Lynn Robert Berg & Elijah Dawson; Alex Syiek & Jillian Kates, Laura Welsh Berg & Marlowe Miller; Carole Healey, Ian McLaughlin & Jillian Kates; Jessie Cope Miller, Laura Welsh Berg, Jodi Dominick, Shelby Griswold & Erin Niebuhr; Mack Shirilla, Elijah Dawson, Boe Wank & Delius Doherty; Jodi Dominick, Shelby Griswold, Alex Syiek, Erin Niebuhr, Laura Welsh Berg & Jessie Cope Miller.

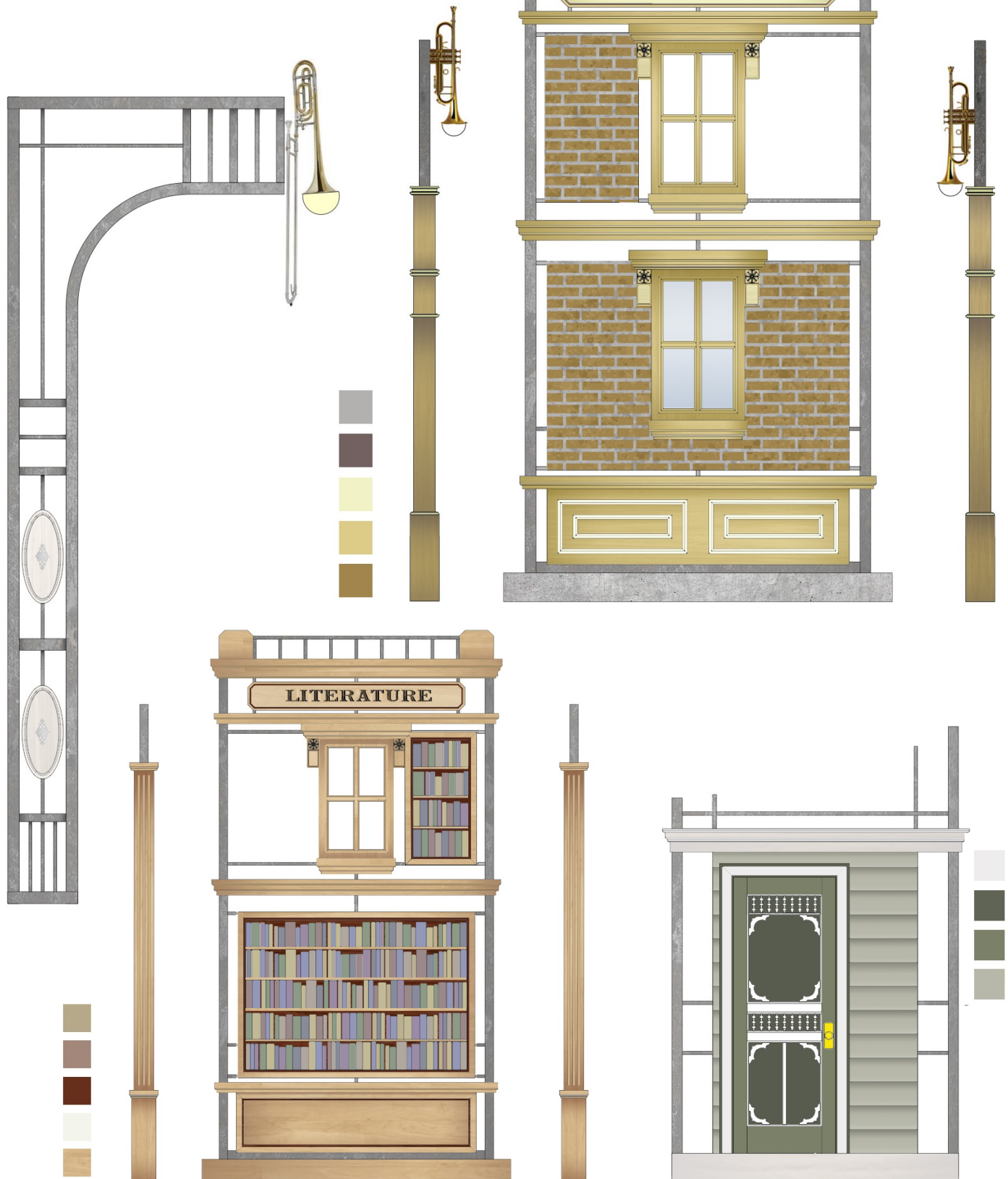
This page clockwise from top left): Brenna Sherman & Jillian Kates; Carole Healey; Jillian Kates & Alex Syiek; Jillian Kates, Ian McLaughlin & Alex Syiek; Lynn Robert Berg, Jdo Dominick, Delius Deherty, Ally Carbonar, Claire Soulier, Erin Niebuhr, Jessie Cope Miller, Boe Wank & Mack Shirilla; Jillian Kates & Mack Shirilla.

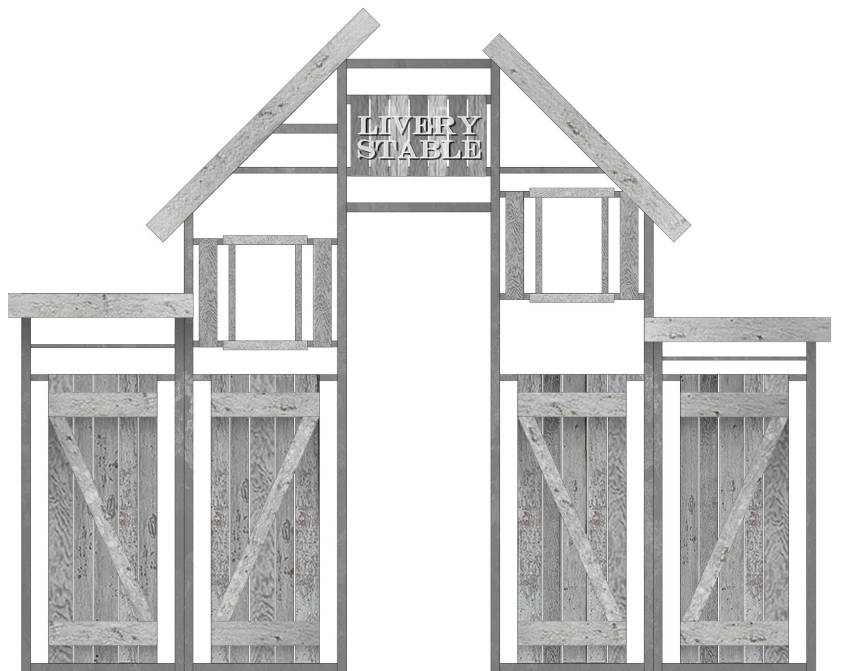
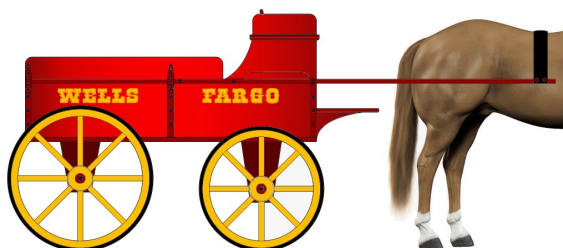
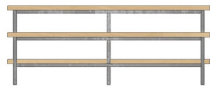
Photos by DKM Photography.



SCENIC DESIGN

BY JEFF HERRMANN







Photos of scenic model.



WHAT IS THEATER?

The word theater is derived from the ancient Greek word *theatron*, or “seeing place.” The word drama comes from the Greek *dran*, which means “to do.” Put those meanings together, and theater is essentially a place where something is seen *and* something is done—an action is witnessed.

THEATER is a living, real time event and place where performers and audience members interact; energy is shared and a rapport is established. Theater is also a paradoxical art form. It lives in many realms. In his book aptly titled, *THEATRE*, author Robert Cohen suggests that:

- Theater is spontaneous, yet it is rehearsed.
- Theater is participatory, yet it is presented.
- Theater is real, yet it is simulated.
- Theater is unique to the moment, yet it is repeatable.
- Actors are themselves, yet they are characters.

In producing *The Music Man*, company members of Great Lakes Theater are engaging in one of the oldest and most treasured art forms. They are story-tellers who will bring to life the characters and world of *The Music Man*.

As you bear witness to their performance, it is good to remember that while the actors are tapping into genuine feelings and emotions, they are taking on the roles of characters that may be entirely different from who they are off stage. Their actions, behaviors and costumes are reflective of character choices and demands of the script. While they are sharing a rehearsed performance based on established words and music, it is important to remember that the actors are striving to create the story as if telling it/sharing it for the first time.

As an audience member, you are not directly part of the action but your responses will certainly shape the performance that you attend. In order to truly support the performers and soak in the full experience, there are a few things to consider:

- As a general rule, if you can hear and see the actors, they can hear and see you. Talking and movement is distracting to them as well as other audience members.
- Be a good listener. Avoid talking to your neighbor or commenting on the overall action or any individual performance.
- Turn off your cell phone and do not text message.
- Keep hands and feet to yourself.
- Do not talk or whisper during the performance.

-
- Do not leave your seat unless it is an emergency. Take bathroom breaks before or after the show and at intermission.
 - Unwrap any noisy food items BEFORE the performance begins.
 - Laugh at the parts that are funny; cry at the parts that are sad.

Most importantly, come to the theater with an open mind. Suspend judgment and commentary until after the performance. Give yourself permission to immerse yourself in the story, the music and the journey of the characters. Even if you discover that theater or this particular production is not your thing, acknowledge the enormous amount of work, skill and courage that it takes for theater artists to create and perform in such a large-scale production.

The best way to show appreciation is by clapping at the end of the performance. Applause says “Thank you! You’re great!” If you really enjoy the show, give the performers a standing ovation by standing up and clapping during the bows.



IF YOU HAVE ONLY ONE DAY TO PREPARE

1. It's not really necessary to give students a synopsis of this show; it's very accessible. However, it would be good to share with them that they should watch for different musical styles in the show: marches, ballads, even songs that contain rap-style patter. The music is a very strong part of the show's staying power. They should also know that the show is set in 1912, in River City, Iowa, where most people were farmers, used to working very hard, and by necessity, being extremely frugal. Education was important and people believed that a solid education was a way to get ahead in the world. With few exceptions people lived in their home-towns most of their lives and didn't travel much beyond that. Modes of transportation consisted of walking, horseback, and trains. The Model T Ford would change that and had just begun to be built.

2. One or two of the following questions/activities would help to set expectations:

Play the "Overture/Rock Island" as students enter the room (lyrics available below). The beginning of a book, a play or a musical is crucial to hooking the audience. Famous playwright Stephen Sondheim, wrote " 'Rock Island' . . . is surely one of the most startling and galvanic openings ever devised." After they have heard the song, ask students why they think he might have said this? Would they agree with Mr. Sondheim? Why/why not?

On YouTube there is a wonderful performance from the 2014 Tony Awards featuring Hugh Jackman, LL Cool J, and T.I. creating a rap from "Rock Island." (Much more detail on this later in this guide.) You may not have time to do the longer activity, but students would enjoy simply seeing the Tony Awards video.

The Music Man was first produced on Broadway in 1957, yet it remains a big audience draw. Invite students to consider why this show is still so well loved, as they watch the show.

3. Talk about traveling salesmen (see below). Have students consider modern versions of these men.
4. Give students the vocabulary list (see page 19) and discuss the words so that they will be better prepared to get the jokes that these words help to create.

Salesmen have always held a special place in American culture

Years before shopping malls and internet shopping, we had traveling salesman. Throughout the 18th and 19th centuries, they accounted for a very large part of commerce in America. Many salesmen spent their lives on the road selling items like pots and pans, encyclopedias, sewing machines, vacuum cleaners and a lot more.

At the beginning of the 20th century, in the Midwest, there were just small independently owned stores, most of them specializing in one kind of product, such as: dry goods, hardware, feed, etc. About this time, wholesalers, for manufacturers, sent traveling salesmen out to sell and deliver supplies and inventory to store owners. Some of these salesmen sold specialty products directly to consumers. Because local retailers feared that people would stop buying from local stores, some traveling salesmen were met with the hostility and suspicion that small town folks often felt toward anything unknown or new.

In the 19th century, the life of a traveling salesman was far from glamorous. Transportation generally consisted of a train or a horse and buggy provided by the local stable for local travel, or later the Model T car. Many salesmen were away from their homes for months at a time. By the 20th century the traveling salesman had become a familiar and sometimes comical image in America. Often they were considered slick and untrustworthy, peddling cure-all concoctions and, in Harold Hill's case, band uniforms and musical instruments.

Eventually, there was a change in how Americans purchased goods. Henry Ford and his methods of mass-produced cars paved the way for technology in other industries. Americans' demand for consumer goods skyrocketed. In fact, many people think that was when the culture of consumerism was born. By the 1920s, chain stores, mail order businesses and catalogs had pretty much diminished the traveling salesmen. In the opening number of *The Music Man*, the salesmen sing of this concerns as they ride the Rock Island Rail line.

Common Core Standards met with this lesson:

CCSS.ELA-Literacy.SL -10-11-12.1.C Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

CCSS.ELA-LITERACY.SL9-10.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.



David Anthony Smith, Mack Shirilla, Boe Wank , Elijah Dawson, & Delius Doherty in Idaho Shakespeare Festival's *The Music Man*. Photos by DKM Photography.

QUESTIONS FOR DISCUSSION PRIOR TO ATTENDING THE PLAY

1. Why are we afraid to try something new? What is the risk? What happens if we fail? What could we gain or learn by trying something new? What are activities that you were afraid to try for fear of failure? What activities are you good at? What did it take to get proficient in the activity? How do we know if we are good at something?
2. What does “Seize the Day” mean to you? When was a time that you took a risk? What did you do? What happened? Have you ever had a moment of spontaneity? What did you do? How did it make you feel? Would you do it again?
3. How would you define high standards? What standards or expectations have you set for yourself? What are standards or expectations that you set for others? What are standards or expectations that other people set for you? What happens when we can’t meet expectations? When should we settle for less? Is it okay to lower expectations? Why or why not?
4. Do you consider yourself a generous person? Why or Why not? Who are people that you admire for their generosity? What makes them genuine? How do you know when someone is giving from the heart and not just trying to make themselves look good for others? With so many people in need in our world, what are ways we can help others and give back to our community?
5. Can you think of a time when you had a real learning moment? What happened? What did you learn? Can you think of a time when something happened that changed the way you think? Would you make the same choices today that you made last year? What about two years ago or more? What has changed? What would you do differently now that you are older and have gained more life experience?
6. America has a fascination with the era just before World War One, when America was still a largely rural nation. “Small town America” is the template for Main Street in Disneyland and Walt Disney World, with its period storefronts and small shops. *The Music Man* is set in Iowa in the year 1912. What elements of this period in time do you think people today find attractive, or interesting? What changed as a result of America’s involvement in World War One, and what elements of life in the pre-war period do we miss? What elements are we better off without?
7. Have you ever seen the 1962 film version, starring Robert Preston and Shirley Jones? This is the version with which most audiences are familiar. ABC also produced a made-for-TV version in 2003 starring Matthew Broderick and Kristen Chenoweth. What expectations does that set up for an audience about to watch the musical performed on stage (which was, after all, for which it was originally written)?
8. Spoiler alert: The male protagonist of this play is a confidence or “con” man, one who engages your trust and takes advantage of you. In order for the story to make any sense, Harold Hill (not his real name) must be charismatic and attractive. What tactics do con-men and swindlers use in order to gain people’s trust? Is it possible to develop an emotional attachment for someone when you know they are probably not being sincere with you? If so, how do they achieve that level of confidence from you? How do today’s cons and cheats operate in order to enrich themselves? Can you provide any examples of modern day con-men (or women?)

VOCABULARY

1. Bevo — an early “near beer.” It was non-alcoholic and tasted like beer, made by Anheuser-Busch.
2. Button-hooks: A small hook for fastening a button on shoes or gloves.
3. Cap’n Billy’s Whiz Bang – a racy post-World War I comic book with a mix of suggestive poetry and naughty jokes and puns
4. Cask — A barrel-shaped vessel made of staves, headings, and hoops, usually fitted together so as to hold liquids. It may be larger or smaller than a barrel. Also a unit of measurement, referring to the quantity contained in a cask.
5. Cistern — a tank for storing water
6. Cotton goods — bolts of fabric
7. Cracker barrel — A large, cylindrical container, usually made of staves bound together with hoops, with a flat top and bottom of equal diameter. It held crackers – a commonly purchased food item. People supposedly would gather around cracker barrels for conversation in old-time general stores.
8. Cubebs — “medicinal cigarettes”
9. Demijohn — A large, narrow-necked bottle made of glass or earthenware, usually encased in wickerwork. Commonly holds wine or ale.
10. Fancy goods — fabrics of various colors, patterns, etc., as ribbons, silks, laces, etc., in distinction from those of a simple or plain color or make.
11. Firkins — A small wooden barrel or covered vessel -- used for butter, lard, etc. Also any of several British units of capacity, usually equal to about 1/4 of a barrel or 9 gallons.
12. Flypaper — Paper coated with a sticky, sometimes poisonous substance, used to catch flies.
13. Hard goods — Products that aren't consumed or quickly disposed of, and can be used for several years. Cast iron, metal or ceramic. Also called durable goods.
14. Hogshead — A large cask or barrel, of indefinite contents. Also any of various units of volume or capacity ranging from 63 to 140 gallons, especially a unit of capacity used in liquid measure in the United States, equal to 63 gallons.
15. Model T — An automobile produced by Henry Ford's Ford Motor Company from 1908- 1927. It is generally regarded as the first affordable automobile and opened travel to the common middle-class American.
16. Noggins — A small mug or cup. Also a unit of liquid measure equal to one quarter of a pint.
17. Notions — Small lightweight items for household use, such as needles, buttons, and thread.
18. Piggins — A small wooden pail or tub with an upright stave for a handle, — often used as a dipper.
19. Sanitary package — first used to describe packaging to keep items like crackers from spoiling.
20. Sen-Sen — Tiny black squares with a strong licorice flavor used as breath mints.
21. Soft goods — Textiles, clothing, and related articles of trade. Also called dry goods.
22. Swell — Slang for “cool.”
23. Tarred and feathered — A horrible punishment in which a person was smeared with hot tar and then rolled in feathers. Many died from suffocation.
24. Whaddayatalk — A Midwestern way of saying “What do you mean?”
25. Tailor Mades — a tailor-made cigarette referred to any cigarette made in a factory or a cigarette making machine.

WRITING PROMPTS & ACTIVITIES

WRITING PROMPTS

1. Marian is looking for a “white knight.” Is she being realistic? What does a person need to be happy? What would be important to you in an ideal mate?
2. Harold Hill says the “sadder but wiser” girl is the one for him? What does he mean by this? Does having regrets or sad experiences in your life make you wiser?
3. Harold Hill offers a dream to the people of River City. Write about a time when someone offered you something that you weren’t sure you should accept.
4. How does Meredith Willson use elements of music uniquely in this show? Write about one of the songs that you liked and explain how Willson has made it unique and interesting.
5. Harold Hill goes to River City with the intent of tricking the people and absconding with their money. Write about a time when you considered tricking someone in order to promote something you wanted. Did you carry through with it? How did it make you feel?
6. Another play about a traveling salesman is Arthur Miller’s famous *Death of a Salesman*, written in 1949. Read this play and write your opinion of it using evidence from the play to support your thoughts.

VOCABULARY ACTIVITY

The vocabulary listed on the previous page could be a fun activity for students since many of the words are archaic or “fad” words of the period.

1. Ask students to research the words and find other examples of uses in literature (for example, in *The Adventures of Huckleberry Finn*).
2. Ask students to find pictures of several favorite words and create a poster illustrating the words.
3. Ask students to look up the usage of the words and compare with words (i.e. “groovy”) that are also obsolete or that students currently use that may become obsolete. Some of the words on the list are objects that are old-fashioned (Model T, Cap’n Billy’s Whiz Bang); some are measurements that are no longer used, some (swell) are simply expressions that have gone out of style. This could lead to a good discussion of language change.

ACTIVITY: EXPLORING MUSIC STYLES

Meredith Willson used many wonderful music styles in his show. Though it was first produced on Broadway in 1957, it stands the test of time, still bringing in huge ticket sales. From marches (“76 Trombones”) to love ballads (“Till There Was You”), to Barbershop Quartet, to the groundbreaking stage raps, “Rock Island” and “Ya Got Trouble,” Willson created a show that would appeal to all musical tastes.

Show students the 2014 Tony Awards scene in which Hugh Jackman, LL Cool J and T.I. made “Rock Island” into a rap song and let them try their hand at this. They could work in groups or alone.

Here are a few basics that might be helpful to them:

Hip-hop relies on a 16-bar verse form followed by a chorus/hook section. The hook/chorus provides an anchor for the listener while the verse(s) tell the story, paint a picture, or express the personality of the rapper.

Rhyme is very important to the rap, but what you say is also important. You might start by writing what you want to say, and then find a way to make it rhyme. Read the lyrics of other hip-hop artists to see how they build a song. Compare this to the lyric in Rock Island.

Create your own rap song using “Rock Island” as a base – or write your own with your own themes/ideas. This could be a short or a longer project, based on your own and your students’ interest.

Rock Island

Cash for the merchandise - Cash for the button-hooks-
Cash for the cotton goods - Cash for the hard goods-
Cash for the fancy goods - Cash for the soft goods
Cash for the noggins and the piggins and the firkins
Cash for the hogshead, cask and demijohn.
Cash for the crackers and the pickles and the fly-paper.

Look. Whadayatalk, Whadayatalk Whadayatalk, Whadayatalk, Whadayatalk?
Where’d ya git it? 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.

No it ain’t, no it ain’t, But ya gotta know the territory.

Chi, chi, chi, chi, chi, chi, chi

Why it’s the Model T Ford made the trouble,
Made the people want to go wanna git wanna git
Wanna git up and go 7, 8, 9, 10, 12,
14, 22, 23 Miles to the county seat-

Yes, sir. Yes, sir.

Who’s gonna patronize a little bitty two-by-four kinda store anymore?
Whaddaya talk, whaddaya talk
Where’d ya git it?

Not the Model T at all,
Take a gander at the store - At the modern store,
At the present day store - At the present day
Modern departmentalized groc’ry store

Whadayatalk, Whadayatalk Whadayatalk, Whadayatalk,
Whadayatalk?

Where'd ya git it?

Whadayatalk? Whaddaya talk? Whaddaya talk?

Where'd ya git it?

Ya can talk, ,Ya can bicker, ya can talk, Ya can bicker,

Ya can talk, talk, talk, Bicker, bicker, bicker,

Ya can talk all ya wanna

But it's differ'nt than it was.

No it ain't but you gotta know the territory!

Why it's a Uneeda Biscuit made the trouble - Uneeda
Uneeda

Put the crackers in the package in the package

The Uneeda biscuit in airtight sanitary package

Made the cracker barrel obsolete obsolete

Obsolete obsolete obsolete

Cracker barrel went out the window

With the Mail Pouch cut plug chaw by the stove

Changed the approach of the travelin' salesman. Made it
pretty hard.

No it didn't. No it didn't

But ya gotta know the territory!

Gone, gone

Gone with the hogshead cask and demijohn

Gone with the sugar barrel pickle barrel, milk pan

Gone with the tub and the pail and the tierce

Ever meet a fella by the name of Hill?

Hill Hill Hill Hill Hill Hill Hill
Hill

No!

Just a minute, just a minute, just a minute

Never heard of any salesman Hill

Now he doesn't know the territory

Doesn't know the territory?

What's the fella's line?

Never worries 'bout his line

Never worries 'bout his line!?!?

Or the cracker barrel bein' obsolete

Or the Uneeda biscuit in an airtight sanitary package or the
Model T Ford

Just a minute - Just a minute - Just a minute

Never worries 'bout his line, never worries 'bout his line

Or a doggone thing, he's just a bang-beat, bell-ringing

Big-haul, great-go, neck-or-nothing, rip-roarin'

Every-time-a-bull's-eye salesman

That's Professor Harold Hill, Harold Hill

Tell us what's his line?

What's his line?

He's a fake, and he doesn't know the territory!

Look, whaddaya talk, whaddaya talk, whaddaya talk,
whaddaya talk?

He's a music man

He's a what? He's a what?

He's a music man and he sells clarinets

To the kids in the town with the big trombones

And the rat-a-tat drums, big brass bass, big brass bass

And the piccolo, the piccolo with uniforms, too

With a shiny gold braid on the coat and a big red strip
runnin' . . .

Well, I don't know much about bands but I do know

You can't make a living selling big trombones, no sir

Mandolin picks, perhaps and here and there a Jew's harp. . .

No, the fella sells bands, Boys' bands

I don't know how he does it but he lives like a king

And he dallies and he gathers and he plucks and he shines

And when the man dances certainly, boys, what else?

The piper pays him! Yesss sir, Yessss sir, yessss sir, yessss
sir

When the man dances, certainly , boys, what else?

The piper pays him! Yessssir, yessssir

But he doesn't know the territory!

CCSS.ELA-LITERACY.SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

ACTIVITY: MOCK TRIAL: HAROLD HILL IS A FRAUD!

What would happen if Charlie Cowell had won the day and Harold Hill had been brought to trial for fraud?

As the instructor, you can make this as detailed or as casual as you would like to, based on your time and /or student interest. You will need access to a script so that students are able to find specific instances to use in their arguments. You can “Google” procedures for mock trials to get examples of the court procedures you would like to use. This could be a fun project but it would take some serious time – or it could be simplified and casual, based simply on seeing the performance and a few minutes’ planning time for students to get their plans together. It does include a number of core standards (see below).

Mock Trial basic Procedure

- Assign parts:
 - 1 or 2 Judges who will explain to the jury about how the law works and what their verdict will mean.
 - 1 Security Officer (bailiff) – stands to the side, calls court to order
 - 1 Courtroom deputy – administers the oath to witnesses
 - 2-4 Attorneys for the Plaintiff & 2-4 for the Defendant: “Attorneys” should prepare and issue Opening Statements, call their witnesses, and issue Closing Statements. You may want to have them use official legal terms (stated below for reference).
 - Witnesses for the Defense
 - Witnesses for the Plaintiff
 - Jury
 - Townspeople of River City – as witnesses, reporters, and/or courtroom audience.
- State the Case using legal terms.
- Students will need to research/state Harold Hill’s actions during the play, and the results of those actions.

Elements of Fraudulent Misrepresentation (legal information)

In order to prevail in a lawsuit for fraudulent misrepresentation, the plaintiff must be able to prove the following six elements:

1. A representation was made (in contract law, a representation is any action or conduct that can be turned into a statement of fact).
2. The representation was false.
3. The representation, when made, was either known to be false or made recklessly without knowledge of its truth.
4. The representation was made with the intention that the other party rely on it.
5. The other party did, in fact, rely on the representation.
6. The other party suffered damages as a result of relying on the representation.

Remedies for Fraudulent Misrepresentation

Depending on the nature of the case, remedies for fraudulent misrepresentation can include rescission of the contract and damages. Rescission of the contract is the most common remedy, since fraudulent misrepresentation renders it voidable (as opposed to simply "void"). Therefore, the parties may choose not to rescind the contract — which restores the parties to their pre-contractual positions — if this is not possible. With respect to damages, only actual losses stemming from the misrepresentation may be claimed.

CCSS.ELA-LITERACY.SL-9-10.-11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.SL.9-10.1.D Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

CCSS.ELA-LITERACY.SL.9-10.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

CCSS.ELA-LITERACY.SL.9-10.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

CCSS.ELA-LITERACY.SL.11-12.1.D Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.SL.11-12.6

Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.)



Laura Welsh Berg, Jodi Dominick, Erin Niebuhr, Jillian Kates, Shelby Griswold and Jessie Cope Miller in Idaho Shakespeare Festival's *The Music Man*. Photos by DKM Photography.

COMPREHENSION QUIZ

1. What is the name of the town in Iowa where the play is set?
2. Who was actually on the train the whole time at the beginning of the show?
3. What does Professor Hill say will cause “Trouble in River City?”
4. What instrument does Marian teach to students?
5. What famous song is in this musical?
 - a. “Memories”
 - b. “Till There Was You”
 - c. “My Favorite Things”
 - d. “Oklahoma”
6. How does Harold Hill plan for the boys to learn to play their instruments?
 - a. Practice
 - b. The Instinct method
 - c. Learn to read and play the music
 - d. the Think System
7. Who said, “When a woman’s got a husband and you’ve got none, why should she take advice from you? Even if you can quote Balzac and Shakespeare and all of those high-falutin’ Greeks?”
 - a. Mrs. Shinn
 - b. Ethel Toffelmier
 - c. Mrs. Paroo
 - d. Mrs. Squires
8. Who said, “I always think there’s a band, kid.”
9. Who said, “You watch your phraseology!”
10. Who said, “It’s Capulets like you who make blood in the marketplace!”

Answers to Quiz

1. River City
2. Harold Hill
3. the Pool Hall
4. Piano
5. b. “Till There Was You”
6. d. the “Think System”
7. c. Mrs. Paroo
8. Harold Hill
9. Mayor Shinn
10. Zaneeta

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly

separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).

Raked Stage

A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly

Set

The scenery used in a scene or throughout the play

Set Dressing

Parts of the set that don't serve a practical function but make the set look realistic.

Spotlight

A type of light that is focused so that it can light a very specific area

Strike

Taking apart and removing a set from the theatre

Thrust

A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).

Tracks

The rails on which curtains (tabs) run.

Trap

A hole in the stage covered by a door where actors or set pieces can exit or enter

Understudy

An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on

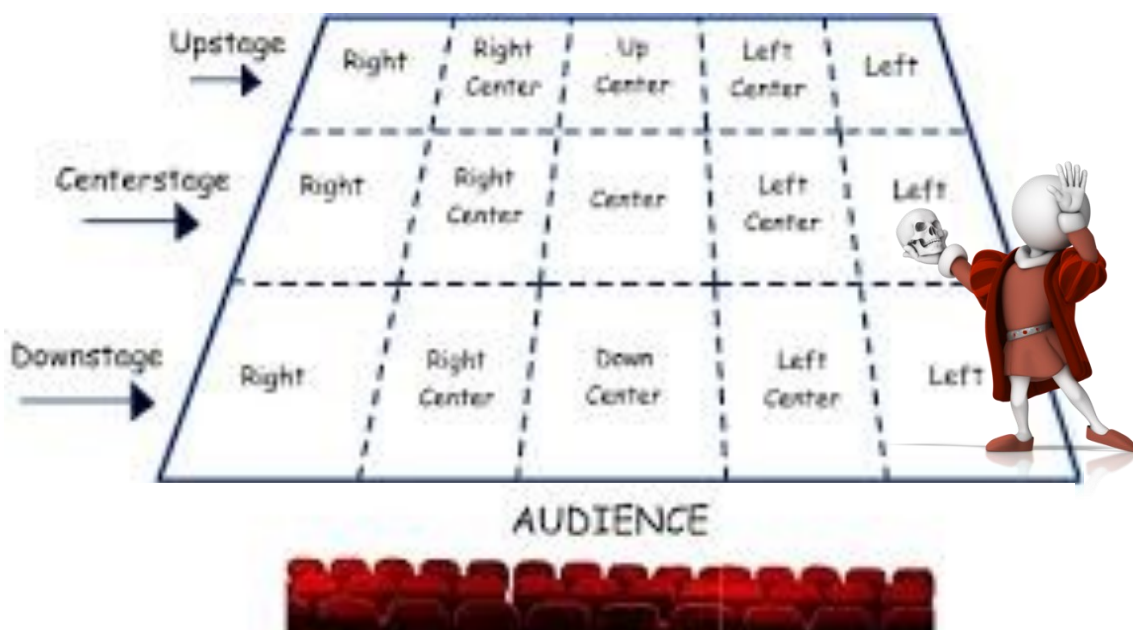
Upstage

The rear of the stage

Wings

The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



QUESTIONS FOR DISCUSSION

AFTER ATTENDING THE PERFORMANCE

1. Discuss design elements in the play. What did you like best? Did you feel that costumes, props, and set design helped to explain the story?
2. Discuss the actors' physicalizations of their characters, particularly how they worked with the accents and songs to make the characters representative of their time and place.
3. Harold Hill is a traveling salesman who comes to River City to make money by tricking the people into buying band uniforms and instruments. He plans to leave well before they arrive, leaving the people to learn how to play on their own. Give some examples of trickery that you see around you. Is it ever okay to present yourself in a false way?
4. Have you ever purchased anything because someone talked you into it, and then wished you had told them No? How did this make you feel?
5. Now that you've seen the show, do you agree that it deserves high praise as a popular musical? Why/why not?
6. Marian Paroo is the local librarian who doesn't trust Harold Hill and plans to expose him. Her mother tells her that her standards in men are impossibly high. See the scene below:

Marian: Do you think that I'd allow a common masher - Now, really, Mama. I have my standards where men are concerned and I have no intention...

Mrs. Paroo: (interrupting) I know all about your standards and if you don't mind my sayin' so there's not a man alive who could hope to measure up to that blend of Paul Bunyan, Saint Pat, and Noah Webster you've concocted for yourself out of your Irish imagination, your Iowa stubbornness, and your li'berry full of books!

Mrs. Paroo: When a woman's got a husband, and you've got none, why should she take advice from you? Even if you can quote Balzac and Shakespeare and all them other high-falutin' Greeks.

Mrs. Paroo: It's a well-known principle that if you keep the flint in one drawer and the steel in the other, you'll never strike much of a fire.

Are Marian's standards too high or is she right to wait for her "perfect man?" Does she find him in Harold Hill? Would this conversation take place today? Why/why not? Mrs. Paroo makes the point that Marian has no right to talk because she hasn't got a husband. How does this fit with today's sensibilities and views of women and their role in society?

7. Describe the manner in which certain characters change throughout the play as a direct result of the arrival of Harold Hill in River City. Winthrop, Marian, Tommy, Eulalie, Harold Hill himself; in what way do they change? If you were to isolate one specific moment when this character had a significant change to their personality, what one moment would that be, for each of them? Why?
8. Harold Hill says he can't leave River City, even though his freedom is in danger, because he got his "foot stuck in the door." Traveling salesmen often put their foot in the door to keep prospective buyers from closing it on them. Have you ever been in a situation where you chose to face the music (as they say) rather than escape or otherwise avoid punishment or blame for something you did that you knew was wrong? Do you believe you made the right decision? Do you believe Harold made the right decision

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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