

MEREDITH
WILLSON'S



THE

MUSIC

MAN

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About the Play

Full of charm and charisma, traveling salesman Harold Hill manages to sweet-talk and swindle his way into the hearts of the people of River City, Iowa, by selling them instruments and uniforms for a band he promises to lead. The catch? “Professor” Harold Hill knows nothing about reading music or playing instruments!

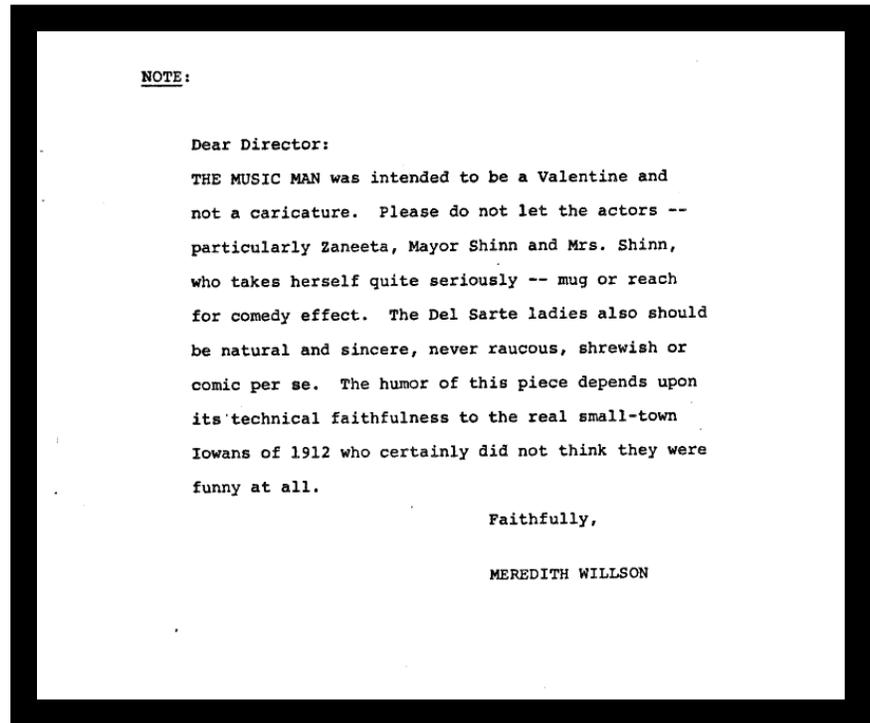
With the help of an old friend, Harold strives to woo the local piano teacher and librarian, Marian Paroo. He hopes to distract her in order to keep her from finding out the truth, but Marian’s own research leads her to do just that. She plans on outing his secret, but after witnessing the transformation Harold is bringing about in the town and its people, especially her usually silent younger brother, she begins to question what she should do.

Harold’s plans to take the money and run are put on hold when he finds himself falling in love with Marian and with the small Iowa town, but his scheme makes staying seem like an impossible feat. When a jealous rival comes to River City to thwart Harold’s plans, will the townspeople run him out or accept him for who he is?

Touching on themes such as transformation, love, and the fear of the “outsider,” *The Music Man* has remained relevant to audiences for nearly 60 years.

About the Production

The note below is in the front of the libretto for *The Music Man*. Willson himself states the show is not meant to become a mocking, satirical representation of the lowans of 1912. So how does anyone refrain from doing that? Ann Cooley, director of the Arkansas Shakespeare Theatre production of *The Music Man*, reminded cast and crew members of Willson's words at the very first read-through (and whenever else it was necessary). This production strives to be reminiscent of a valentine, sweet and sincere, throughout every aspect of the show.



This production is set on an adapted three-quarter thrust stage, which offers its own unique benefits and challenges for this show. The up-close perspective gives the audience a sense of intimacy and immersion that isn't typically allowed with a proscenium stage. It also makes it less forgiving, especially for a show with as many scene changes as *The Music Man*. Ann, Tara Houston (the scenic designer), and Holly Payne (the costume designer) have worked together to create scene transitions, settings, and costumes that remain true to the show, to Willson, and to the audience without compromising creativity and excitement.

About the Playwright

Meredith Willson was, first and foremost, a musician and composer. In fact, he only wrote *The Music Man* after being pressured by his friends and second wife. Born in Mason City, Iowa, to John and Rosalie Willson, he was (at 14 pounds and 6 ounces) the largest baby born in the state. Meredith was the youngest of their children to survive past infancy. John and Rosalie decided Meredith would be a musician, so his mother began teaching him to play piano when he was six years old. He progressed quickly and began playing the flute a few years later.



After graduating from high school, Willson moved to New York City to gain knowledge and experience. Eventually, his dream of touring as a member of John Philip Sousa's band came true. Three years later, he joined the New York Philharmonic. During the following years of his life, Meredith became a conductor, a musical director for several radio shows (in which he also acted), and eventually a composer and author. It wasn't until after his first memoir was published that he began to write *The Music Man*.

Timeline

1902 - Born May 18, 1902, in Mason City, Iowa

1908 - Started playing piano

1912 - Started playing the flute

1919 - Graduated from high school; moved to NYC and enrolled in the Damrosch Institute (Julliard)

1920 - Married Elizabeth “Peggy” Wilson; John and Rosalie divorced

1921 - Joined John Philip Sousa’s band

1923 - Conducted recording experiments with Lee deForest which led to bringing sound to movies

1924 - Left Sousa’s Band to play in the Philharmonic Symphony Society of New York (New York Philharmonic Orchestra)

1926 - Played flute in a back-up orchestra on NBC Radio

1929 - Left the New York Philharmonic to conduct the KJR Radio Orchestra in Seattle; became musical director for KFRC Radio in San Francisco

1932 - Started a radio show called *Concert in Rhythm* that featured popular dance music

1934 - Created *The Big Ten*, which was later sold by the network and became *The Lucky Strike Hit Parade*

1936 - Moved to Hollywood to become musical director for the *Maxwell House Show Boat from Hollywood*

1938 - Became musical director of *Good News Radio Hour*

1940 - Composed the soundtracks for *The Great Dictator* and *Little Foxes*

1941 - Wrote “You and I,” recorded by Tommy Dorsey and Frank Sinatra; wrote “Two in Love,” recorded by Glenn Miller

1942 - Joined the Army as part of the Armed Forces Radio Service

1945 - Joined the *George Burns and Gracie Allen Show* as musical director

1946 - Created *Sparkle Time*, which became *Meredith Willson’s Music Room* in 1948

1947 - Divorced Elizabeth

1948 - Married Ralina “Rini” Zarova, a Russian-born singer and actress; *And There I Stood with My Piccolo*, Willson’s first memoir, is published

1950 - Became musical director for *The Big Show*, which always ended with his song “May the Good Lord Bless and Keep You”

1951 - Began working on *The Silver Triangle*, later renamed *The Music Man*

1955 - Willson’s second memoir, *Eggs I Have Laid*, is published

1957 - *The Music Man* opens at the Shubert Theater in Philadelphia on November 17 and at the Majestic Theater in New York City on December 19

1958 - Writes the music for *The Unsinkable Molly Brown*

1959 - Writes his third memoir, *But He Doesn't Know the Territory*

1960 - *The Unsinkable Molly Brown* opens on Broadway on November 3

1961 - Film production for *The Music Man* begins

1962 - *The Music Man* movie premiere is held in Mascon City, Iowa; receives National Big Brother Award from President John F. Kennedy

1964 - Movie version of *The Unsinkable Molly Brown* is produced; Willson writes *Here's Love*, an adaptation *Miracle on 34th Street*, featuring the song "It's Beginning to Look a Lot Like Christmas"

1966 - Ralina died of cancer; appointed to the National Council of the Humanities by President Lyndon B. Johnson

1968 - Married Rosemary Sullivan, his former secretary

1982 - Elected to Songwriters Hall of Fame

1984 - Died on June 15 in Santa Monica, California

Who's Who



Harold Hill:
The swindling
traveling
salesman who
comes to
River City



Marian: The River
City librarian and
music teacher



Winthrop:
Marian's
little brother

Mrs. Paroo:
Marian and
Winthrop's
mother





Mayor Shinn:
The mayor of
River City



Eulalie Shinn:
The mayor's
wife

Marcellus:
An old friend
of Harold's



Charlie Cowell: A traveling
anvil salesman who is
angry with Harold for
making people distrustful of
salesmen





Tommy:
The “bad
boy” in
town; likes
Zaneeta



Zaneeta:
Mayor Shinn's
oldest
daughter;
likes Tommy

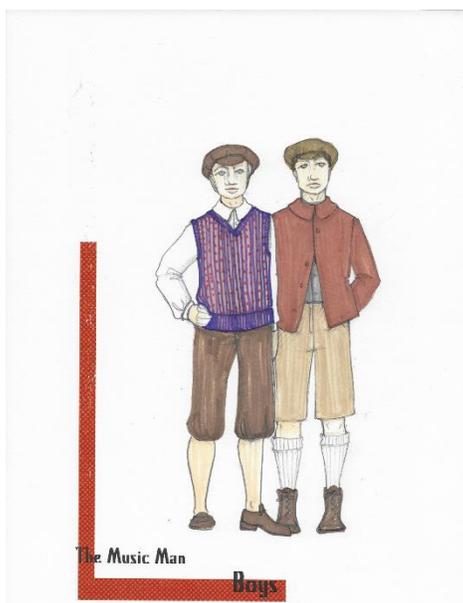
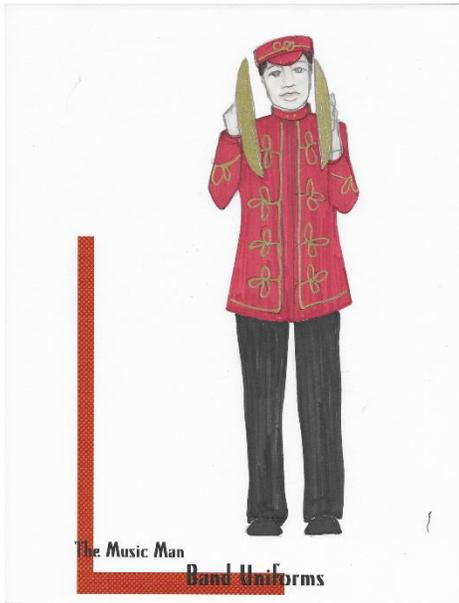
Amaryllis:
Marian's
piano student
who also has
a crush on
Winthrop



Gracie:
Mayor Shinn's
youngest
daughter



Creating the Look: Costume Design by Holly Payne



Setting the Scene: Scenic Designer Tara A. Houston



“My design really began to take shape after early meetings in January with the design team. Our director asked that we create a town with integrity and respect, something I think citizens of River City would appreciate. After the early meetings and taking a tour of the theatre, work began on finding the right seating configuration. Ann and our music director, Mark Binns, really wanted the orchestra to be a focal

point of the show. After some wrangling, we found a good solution, essentially placing our orchestra at the heart of our production. You’ll see them in the gazebo in the center of the action. I also spent quite a while researching our town and the specific locations described in the script. The design process couldn’t really start until I knew the playing space, so once we decided on the seating configuration, I began working on the designs of each scene. Our River City is sweet and airy. Few things are solid; rather, we see through most of the locations in some way or another. You’re not going to see large wagons with walls and props rolling in and out of the location. Instead, we’ve found a suggestive way to describe locations that are moved in and out of a neutral playing space. The color palette is very important in telling the story, too. You may notice that there is a creamy, sepia-toned nature to the scenery in the show. There are two important exceptions: the Wells Fargo Wagon and the footbridge. Each of those scenic pieces is bright and features saturated colors. They signify the town coming to life, that Harold has been able to bring some color and joy into their lives.”



~Tara Houston on the scenic design of *The Music Man*

Before the Play:

Check out these activities and discussion questions before you go!

Note: Several of the following questions and activities are inspired by *The MTI Study Guide for Meredith Willson's The Music Man*

1. What key events took place in 1912?
2. What is a patriotic tableau? Make up some patriotic tableaux as they might appear on a satirical TV show.
3. How practical was the use of electricity during this time? How would your life change if you no longer had electricity in your home and city?
4. *American Gothic* is a painting by Grant Wood and is spoofed in *The Music Man*. Research the painting and artist. Why do you think Meredith Willson included it in the show?
5. Willson points out that this musical should be portrayed as a valentine. Pretend that it is 40 years from now and you are writing about your present-day town. Write about it from a romanticized perspective and then from a realistic perspective.
6. How does being a salesperson embody the American dream and economy?
7. Think of all the salespeople you have come into contact with. Who was the most effective and why? The least effective?
8. Discuss the differences in the way people reacted to door-to-door salesmen in the early 1900s versus how they react today. Why do you think these differences exist?
9. How has newer technology affected retail and purchases in the United States and around the world? How has it affected human contact in day-to-day occurrences?
10. What are some items we use today that would seem foreign to people 100 years from now?
11. Where are marching bands prominent in today's society? Why do you think they have remained relevant for so long?
12. What, if anything, has taken the place of barbershop quartets today?
13. Who sets the standards for behavior in American society? What standards are important to you?
14. How does gossip play a role in different aspects of your community?
15. Many misperceptions of Marian stem from her being an unmarried woman. How does this issue relate to your community? What does defining a woman (or girl) by her relationship status instead of her individual self say about societal perceptions and expectations of women? Would you consider this harmful?

After the Play:

Talk through the questions below after the show!

Note: Several of the following questions and activities are inspired by *The MTI Study Guide for Meredith Willson's The Music Man*

1. At what point did *The Music Man* grab your attention? When in the story did you become interested, get excited, laugh, start to care, or feel delighted?
2. Meredith Willson states that the show is a valentine, not a caricature. How did the performers you saw portray their characters? Was the overall show given the appearance or feeling of a valentine or did it dip into caricature territory? What helped or hindered the show in this respect?
3. How and when did the characters change throughout the show, both collectively and individually?
4. What similarities did you notice between characters? (Amaryllis and Marian? Harold and Tommy or Winthrop?)
5. Pretend that *The Music Man* were set in today's time. Would it take place in a city, suburb, or rural town? Describe what the characters would be like in each of these settings.
6. What do you think happens to each character after the show ends?
7. Give your favorite character a backstory.
8. What elements indicate that the show takes place in 1912?
9. Why would *The Music Man* be considered either a realistic or romanticized version of the past? What movies, books, TV shows, etc. romanticize today's society? Compare them to those which present a realistic portrayal.
10. What role does music play in your life? What moments in your life are worthy of being set to music? What songs would you choose for the soundtrack of your life, or would you write your own?
11. Why does Charlie Cowell want to stop Harold so much? How has Willson managed to elicit a different audience response to Cowell's mission from the one you would typically expect?
12. By the end of the show, do you view Harold as good or bad? Why? What do you think Willson was trying to communicate about good and bad in *The Music Man*?

Attending a Play

1. Turn off your phone. Not only are any noises and light distracting to other audience members and to the actors, but cell phones and other electronic devices can also interfere with the lighting and sound.
2. Don't take videos or pictures. This is also distracting and is considered in many cases to be a violation of laws concerning safety, copyright, and intellectual property.
3. Be on time. It's usually up to the discretion of the house manager whether to let you in or not once the show begins. If the house manager allows you to enter, it's distracting to the audience and performers.
4. Don't talk during the performance. The actors can hear you, other audience members can hear you, and you'll probably miss something important (or funny!) in the show.
5. Don't bring any food or drinks into the theatre. It's not allowed for a reason: it's usually distracting and messy.
6. Try not to leave your seat during the performance. That's what intermission is for. Getting up in the middle of a performance can distract fellow audience members and performers. Also, you may not be allowed back into the theatre until intermission!
7. When to clap: after songs, at intermission, and during curtain call (when all the actors come back onstage to bow at the end of the show).
8. Most importantly, just be respectful. You wouldn't want people falling asleep, being distracting, or leaving if you were presenting something you put an abundance of time, effort, and heart into, so refrain from doing so in the theatre.

Historical Context: Early 1900s

Overview

The early 1900s—specifically the years up until *The Music Man* takes place—were a time of innocence. Americans were unaware that in a few years World War I would take place. It was a time of innovation in which combustible engine automobiles, assembly lines, and many improvements to existing technology came about.

We tend to look back on this time period with a sense of nostalgia, perhaps even more so than Willson and his peers did in the 1950s. In a way, we are no different; we view the distant (and sometimes not-so-distant) past with rose-colored glasses. How can we not? It's easier to remember the things we find fun or interesting, and looking into the past while focusing on the novelties of the time is certainly both.

Traveling Salesmen



The change from single-line specialty stores (like crockeries, dry goods stores, millinery shops, etc.) to country stores meant that retailers had to expand the wares they offered. In the late 1800s to early 1900s, this trend forced business owners to make trips to producers and manufacturers of goods, a task which was especially difficult for people in small towns far from cities. With the rise of wholesale, retailers could travel to fewer places to get the same variety of goods. Then the traveling salesman came along, eliminating the trip for both retailers and individual buyers. At first, retailers did not appreciate the salesmen (they represented the manufacturers, and retailers didn't want competition), but those furthest from metropolitan areas began to see the benefits. Retailers could buy the merchandise they wanted to sell without the inconvenience of leaving their hometowns.

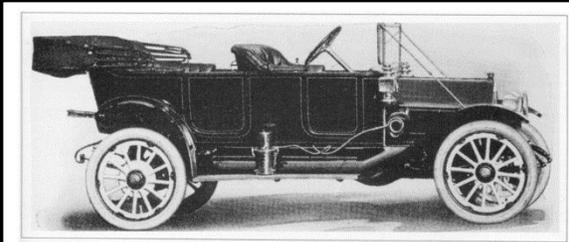
Traveling salesmen typically sold one type of item (like the door-to-door salesmen who want you to buy vacuums), but some of them sold new inventions or books. These types of salesmen only visited once, like Harold. Because of limited forms of entertainment and the general monotony associated with small town life, traveling salesmen generated excitement when they came to town. The nature of their work meant they had to be charming to be successful, but they also brought news and information about big cities to people who were fairly isolated. The advent of new technology and the increasing ease of mail-order catalogs made the job of salesmen more difficult. The mass production of automobiles meant more people could afford them, and the traveling salesman was no longer thought of as a necessity.



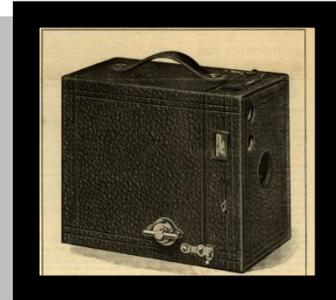
Technology



Movies were already being produced using motion picture technology. However, they were still silent films.



There were 944,000 **motor vehicles** registered in 1912—which means that almost 0.1% of the population had a vehicle.



Photographs continued to rise in popularity; Eastman Kodak introduced the first mass-produced camera (the Brownie) in 1900.

Around 16% of homes in 1912 had **electricity**, and it was used, in most cases, strictly for lights and the occasional small appliance. Alternative lighting was still commonly used even in houses with electricity, as electricity wasn't always reliable.

Communication

The **telegraph** was still the best option for quick, long-distance communication.

The **telephone** was in existence but far from being in every household. There were 8,729,592 telephones in the United States at the time, which means there were only 92 telephones per group of 1,000 people.

Sending letters and other forms of **mail** was still prominent, especially for long-distance correspondence. Packages containing items that were either purchased or sent as gifts were common too, although primarily delivered by Wells Fargo.

Radio waves had been discovered and were being used for communication, but use was not widespread or in the sense of broadcasting; they were mostly used by military and ships like the Titanic.

Newspapers were still a popular mode of gaining information in the United States.

Production History

1957 - Broadway Premiere



Harold: Robert Preston
Marian: Barbara Cook
Charlie: Paul Reed
Marcellus: Iggie Wolfington
Mayor Shinn: David Burns
Eulalie Shinn: Helen Raymond
Winthrop: Eddie Hodges
Mrs. Paroo: Pert Kelton
Tommy: Danny Carroll
Zaneeta: Dusty Worrall
Amaryllis: Marilyn Siegal

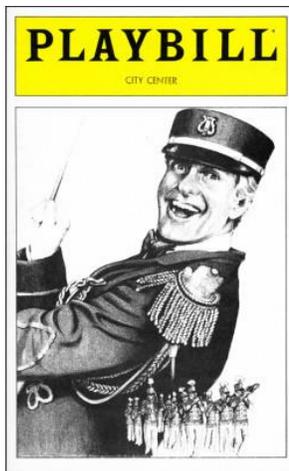
1962 - Original Movie

Harold: Robert Preston
Marian: Shirley Jones
Charlie: Harry Hickox
Marcellus: Buddy Hackett
Mayor Shinn: Paul Ford
Eulalie Shinn: Hermione Gingold
Winthrop: Ron Howard
Mrs. Paroo: Pert Kelton
Tommy: Timmy Everett
Zaneeta: Susan Luckey
Amaryllis: Monique Vermont



1980 - Broadway Revival

Harold: Dick Van Dyke
Marian: Meg Bussert
Charlie: Jay Stuart
Marcellus: Richard Warren Pugh
Mayor Shinn: Iggie Wolfington
Eulalie Shinn: Jen Jones
Winthrop: Christian Slater
Mrs. Paroo: Carol Arthur
Tommy: Calvin McRae
Zaneeta: Christina Saffran
Amaryllis: Lara Jill Miller



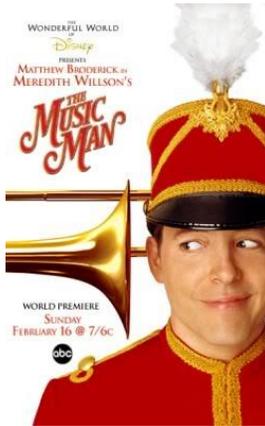
2000 - Broadway Revival

Harold: Craig Bierko
Marian: Rebecca Luker
Charlie: Ralph Byers
Marcellus: Max Casella
Mayor Shinn: Paul Benedict
Eulalie Shinn: Ruth Williamson
Winthrop: Michael Phelan
Mrs. Paroo: Katherine McGrath
Tommy: Clyde Alves
Zaneeta: Kate Levering
Amaryllis: Jordan Puryear



2003 - TV Movie

Harold: Matthew Broderick
Marian: Kristin Chenoweth
Charlie: Patrick McKenna
Marcellus: David Aaron Baker
Mayor Shinn: Victor Garber
Eulalie Shinn: Molly Shannon
Winthrop: Cameron Monaghan
Mrs. Paroo: Debra Monk
Tommy: Clyde Alves
Zaneeta: Cameron Adams



Amaryllis: Megan Moniz

2017 - Arkansas Shakespeare Theatre Production

Harold: Chad Bradford
Marian: Gabriella Perez
Charlie: David Weatherly
Marcellus: Tommy Novak
Mayor Shinn: David Burns
Eulalie Shinn: Patrice Phillips
Winthrop: Jackson Karl
Mrs. Paroo: Stacy Pedergraft
Tommy: Tucker Martin
Zaneeta: Emily Davies
Amaryllis: Khya Carson



Terms You May Not Know

In the order in which they appear in the show

notions: small items used in sewing and haberdashery, such as needles, buttons, and thread.

button-hook: a hook used to pull thread through the holes of a button.

noggin: a small mug, cup, or ladle.

piggin: a small wooden pail or tub with a handle; a cream pail.

firkin: a small wooden barrel or tub, usually holding liquid, butter, salt, or sometimes fish.

hogshead: a large cask or barrel, usually containing alcohol.

cask: a container made and shaped like a barrel for holding liquids; also a unit of measure.

demijohn: a large bottle with a narrow neck, usually encased in wickerwork.

flypaper: paper with a sticky or poisonous coating, now usually hung from the ceiling, used to catch or kill flies.

two-by-four kinda store: in this context, “two-by-four” means “unimportant, insignificant,” from an earlier meaning of “cramped.”

The Uneeda Biscuit: one of the first crackers sold in a branded package, wrapped in a sanitary package of waxed paper, and folded at the top. Previously, crackers were unbranded and sold from a cracker barrel.

tierce: a cask containing a certain quantity of provisions, the amount varying with the goods; a former measure of wine equal to one third of a pipe, usually equivalent to 35 gallons.

Jew’s harp: a musical instrument consisting of a flexible metal or bamboo tongue or reed attached to a frame.

thimble rigger: one who cheats by thimblerrigging; a thimblerrig is a sleight-of-hand swindling game in which the operator palms a small object while appearing to cover it with one of three thimbles, shells, or cups and then moving the cups about. The operator then offers to bet that no one can tell under which cup the object lies.

neck-bowed Hawkeys: Iowans in bow ties, which were more commonly worn 100 years ago than today. (Iowa is known as the Hawkeye State.)

contrary: perversely inclined to disagree or to do the opposite of what is expected or desired.

tank town: a town where steam trains stopped only to take on a supply of water; hence any small, unimportant, or uninteresting town.

grip: slang for a traveling bag, suitcase, or valise.

balkline: a straight line drawn across the table behind which the cue balls are placed in beginning a game; also, any of four lines, each near to and parallel with one side of the cushion, that divide the table into a large central panel or section and eight smaller sections or balks lying between these. A balkline game refers to billiards, as opposed to pool.

pinch-back: variation of pinchbeck, meaning “sham, spurious, or cheap”; from the noun pinchbeck, an alloy of copper and zinc, as an ersatz gold; from Christopher Pinchbeck, who invented the alloy.

Jasper: used from 1896 for “a rustic simpleton”; hence, a fellow; man; guy.

a trottin’ race: properly a harness race; a horse race where the horses race at a specific gait (a trot or a pace), usually pulling a two-wheeled cart called a sulky where the driver sits.

Dan Patch: famous harness-racing horse.

fritterin’: frittering means “wasting or squandering,” usually “frittering away.”

shirt-tail: young and immature in behavior.

Bevo: a non-alcoholic beer.

Cubebs: cigarettes made with cubeb, the spicy fruit of an East Indian climbing shrub, Piper cubeba.

Tailor Mades: cigarettes made in a factory rather than by hand.

Sen-Sen: breath perfume made of licorice, gum arabic, maltodextrin, sugar, and natural and artificial flavors.

libertine: originally meant “freed from slavery” but came to mean “dissolute, licentious, profligate, of loose morals.”

corn crib: a ventilated building for storing unhusked ears of corn.

Captain Billy's Whiz Bang: a monthly men's (risqué) humor magazine published by Wilford Hamilton "Captain Billy" Fawcett.

masher: a man who habitually makes sexual approaches to women.

pest house: a hospital for treating persons with infectious or pestilential diseases (now considered obsolete).

Jeely Kly: a regional minced oath for "Jesus Christ" (Tommy's trademark saying).

ye gods: a minced oath for "Oh my God" (Zaneeta's trademark saying).

aught-five: the year 1905; aught is another word for zero.

agog: highly excited by eagerness, curiosity, anticipation.

on the que veev: misspelling of the phrase "on the qui vive," meaning "on the alert, attentive."

steelies, aggies, peewees, and glassies are all types of marbles.

- A steely is a marble made of steel; a true steely (not just a ball-bearing) was made from a flat piece of steel folded into a sphere and shows a cross where the corners all come together.
- An aggie is a marble made of agate (aggie is short for agate), or glass resembling agate, with various patterns like in the alley.
- A peewee is a marble smaller than the majority.
- A glassie is a marble made of glass; today the most common marble.

malfeasance: the doing of a wrong or illegal act, used especially of public officials.

St. Bridget: one of Ireland's patron saints, along with Patrick and Columba.

O'Clark, O'Mendez, O'Klein: these are three famous cornet or trumpet players with O' added to their names to make them sound Irish.

St. Michael's own way with you: St. Michael the archangel, among other roles, is considered the patron and protector of the Church.

hod-carrying: a hod is a portable trough for carrying mortar and bricks, fixed crosswise on top of a pole and carried on the shoulder.

clay-pipe smokin': a clay pipe is symbolic of Ireland; especially in pictures of leprechauns.

mavorneen-pinchin’: mavourneen from Irish *mo mhuirín*, meaning “my darling”, and can be used as a pet name for woman or girl.

Tara’s hall minstrel-singin’: the hill of Tara is the legendary coronation site of the High King of Ireland.

be-gob: an emphatic utterance meaning “by God” and regarded as a characteristic utterance of Irish people.

be-jabbers: a mild oath expressing disbelief or astonishment, thought to be from “by Jesus.”

hodado: probably a variation of “howdy-do.”

The Epworth League: a Methodist association for young adults.

The Black Hole of Calcutta: a small dungeon in the old Fort William in Calcutta, India, where troops of the Nawab of Bengal held British prisoners of war after the capture of the fort on June 20, 1756, in the course of the Seven Years’ War.

mackinaw: a short double-breasted coat of a thick woolen material, commonly plaid; also called a mackinaw coat, or mackinaw jacket, first made in the Mackinac, or Mackinaw, region of present-day Michigan.

tempus fugit: Latin for “time flies.”

shipooopi: a word Meredith Willson made up.

The coward dies a thousand deaths - the brave man only 500: this is a misquote from Shakespeare’s *The Tragedy of Julius Caesar* (Act I, Scene 2). The correct quote, spoken by Caesar, is:

*Cowards die many times before their deaths;
The valiant never taste of death but once.*

Madame Rini: Rini is the nickname of Willson’s second wife, who was not a bassoon player and whose real name was not Lida Rose Quackenbush.

The Redpath Circuit: part of the Lyceum movement, started by James C. Redpath, a Scottish immigrant born in England, as the Boston Lyceum in 1868. Later known as the Redpath Bureau, it supplied speakers and performers for lyceums all across the country. It represented figures such as Mark Twain, Julia Ward Howe, Charles Sumner,

Ralph Waldo Emerson, Wendell Phillips, Henry Ward Beecher, Susan B. Anthony, and Frederick Douglass. The Redpath Bureau became the most prominent and successful agency of its kind. Leland Powers, a faculty at the Bureau, established his own school after Redpath left in 1875. Lyceums, and a similar movement, the Chautauqua, continued to exist into the twentieth century, mainly in rural areas. They brought education and often musical entertainment to small towns, which otherwise might be unavailable.

tintype: photograph made by creating a direct positive on a thin sheet of metal coated with a dark lacquer or enamel and used as the support for the photographic emulsion. Tintypes were most widely used in the 1860s and 1870s but persisted into the early twentieth century and have been revived in the twenty-first century.

cat-boat in a hurricane: a catboat is a small sailing boat with a single mast carried well forward, typically as near the bow as possible.

Buster Brown was a comic strip character created in 1902 by Richard F. Outcault.

lilligag: to loiter aimlessly.

doxy: archaic slang for an immoral woman, prostitute, or mistress.

round-heel: a promiscuous woman or prostitute.

fizgig: a roaming, flirting girl or woman.

cote a Shropshyre sheep: a cote is a small shed or shelter to contain domestic animals, such as sheep, pigs, or pigeons. **Shropshire** is a county in the West Midlands of England, bordering Wales on the west, Cheshire on the north, and Herefordshire on the south. The **Shropshire** breed of domestic sheep originated from the hills of Shropshire, and North Staffordshire, England, during the 1840s, producing a medium sized polled (hornless) sheep that produced good wool and meat.

Further Reading

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