THE MUSIC MAN
SHOW INFORMATION

The Music Man will be presented on November 1, 2 at 8 p.m. and November 3 at 2 p.m. in the Neel Performing Arts Center. ALL cast members must be registered in Musical Theatre Ensemble MUN 1640* and willing to adhere to the class requirements:

a. Enthusiastic classroom response and participation
b. Written assignments pertinent to character and musical development
c. Attendance for personal and ensemble development. Attendance is mandatory unless excused BEFORE the absence by the Director. Validity of excuse is at the sole discretion of the Director.

If you are unable to fulfill these requirements it will be necessary for you to drop the class or be withdrawn by the instructor.

Rehearsals: Monday, Wednesday, Friday 11:00 a.m.- 11:53 am.
Monday evenings 6:30 p.m.- 9:30 p.m. warmed up, dressed in proper attire and appropriate footwear and ready to go before 6:30!!

Tech Week: Friday, October 25 - Load In TBA Stage Manager, ASM, Crew
Saturday, October 26 9:30 a.m.- noon TBA
Sunday, October 27 Tech Rehearsal Crew Call 9 am Cast Call Noon- 7 pm
Monday, October 28 Orchestra rehearsal 6:30 p.m.
Tuesday, October 29 Dress rehearsal Call 6:00 p.m. Run 7:00 p.m.
Wednesday, October 30 Final Dress Call 6:00 p.m. Run 7:00 p.m.
Thursday, October 31 OFF (rest!)
Friday, November 2 SHOW Call 6:30 p.m. Show 8:00 p.m.
Saturday, November 3 SHOW Call 6:30 p.m. Show 8:00 p.m. PHOTO CALL
Sunday, November 4 SHOW Call 12:30 p.m. Show 2:00 p.m. STRIKE/ CAST PARTY!

Rehearsals and Performances- will be undertaken in the utmost professional manner. It should be understood that the cast, crew and creative team will show tremendous respect for each other's time, effort and expertise during this process. Students are expected to comply with all requests made by any member of the Creative Team including: Director, Choreographer, Music Director, Assistant Music Director, Light/Set Designer, Costumer, Dance Captain, Stage Manager and any other collaborator designated by Director. Student Assistants in Dance, Music and Staging will be chosen by the Creative Team.

Assignments-Because this is a compressed rehearsal schedule, students are expected to learn assigned material outside of class time and to be ready to work on the songs or scenes as indicated on the rehearsal schedule. Please make arrangements to meet with the accompanist for musical rehearsal as soon as possible.

Scores- All scores are on loan and should be treated with care as they must be returned to Music Theatre International. Scores are required at every rehearsal along with a pencil for notes.

*Collegiate School Students and Faculty/Community Members are exempt. However, you must agree to attend all Monday evening and Tech Week rehearsals and shows. Excused absence only with prior notification.
Know What to Expect at the Audition

When you know what is expected of you, it is one less thing to worry about. Walking into an audition knowing that you have prepared the required materials and that you know what will be expected of you gives you confidence. No one wants you to be unprepared for an audition. It makes both you and the auditors uncomfortable, and it doesn’t show off your talent, either. We want to see you audition well! Please review the Audition Packet and You Tube Links to familiarize yourself with the show and characters.

Be Prepared for the Audition

Once you know what is expected of you, get ready! On the evening of the audition, if you know the music there will be one less thing to worry about. Don’t forget to warm up before the audition and arrive on time with a great attitude. When you are waiting for your audition, concentrate on being calm and prepared and avoid gossiping with others. It is important not to be distracted from what is really important.

Concentrate on the Audition as a Performance

Remember that an audition is essentially just a performance for a very small audience, and you should think of it that way. Presumably, since you want a part, you actually enjoy performing, so try to bring that enjoyment to your audition. Also, make sure you are maintaining your focus by thinking in character. If you are thinking what the character you are portraying would think, you won’t be critiquing and worrying about your performance.

Remember, however, that the audition panel has a job to do and we are looking for the right person for each role so that the show can be a successful production.

Be Realistic About The Audition Process

Auditions are a challenging experience for everyone. Come to terms with the fact that you are unlikely to give the performance of your life in an audition. Similarly, allowing yourself to stress over things that are out of your control (such as what “look” the audition panel is looking for, or how competent the accompanist is, or how tall you are) will cause you unnecessary nervousness because there is nothing you can do about it.

Concentrate on doing your best in areas in which you do have control – knowing your music and character type. When you feel prepared, you will also feel confident. The more you can be free to respond to whatever direction you are given, the easier it will feel for you and the better idea we have of your abilities.

Audition

6:00 p.m. Warm-up
6:15 p.m. All- short Movement Combination
6:35 p.m. Young singers audition in 11-189
6:35 p.m. Advanced Dance Combination
7:05 p.m. Presentation of Dance combination
7:15 p.m. Individual solos
7:50 p.m. Readings/ call backs for any Young Performers
Cast List will be posted no later than Wednesday morning, August 21. You must be registered for the class for your name to be included on Cast List.

The following rubric is a useful guide to what audition panels look for when evaluating performers and casting a show:

<table>
<thead>
<tr>
<th><strong>Musicality</strong></th>
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<tbody>
<tr>
<td>4- Singer masterfully interprets material with musical accuracy and artistic flair</td>
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<td>3- Singer effectively performs the vocal demands of the material most of the time</td>
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<tr>
<td>2- Singer is seldom up to the demands of the material</td>
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<tr>
<td>1- Singer misrepresents the material</td>
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<tr>
<th><strong>Notes and Pitch</strong></th>
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<tr>
<td>4- Virtually no errors, pitch is very accurate</td>
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<tr>
<td>3- Occasional isolated error; most of the time pitch is accurate and secure</td>
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<tr>
<td>2- Few accurate or secure pitches</td>
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<td>1- Pitch of voice has no relation to pitch of accompaniment</td>
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<tr>
<th><strong>Concentration</strong></th>
<th>(Student establishes character, maintains character, commits to character, integrates character)</th>
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<tbody>
<tr>
<td>4- Actor and character are completely integrated</td>
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<tr>
<td>3- Actor consistently stays in character</td>
<td></td>
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<tr>
<td>2- Actor establishes character but frequently breaks concentration</td>
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<tr>
<td>1- Actor is unsuccessful in establishing character</td>
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<tr>
<th><strong>Physical Expression</strong></th>
<th>(Focus; Gesture; Posture; Gait)</th>
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<tr>
<td>4- Actor completely commits to physical choices that suggest the character</td>
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<tr>
<td>3- Actor often commits to physical choices that suggest the character</td>
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<tr>
<td>2- Actor makes few choices that resemble the character</td>
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<tr>
<td>1- Actor’s physicality lacks commitment and does not resemble the character</td>
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<tr>
<th><strong>Recall of Short Movement Sequence (combinations)</strong></th>
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<td>4- Accurately recreates combinations quickly and easily</td>
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<tr>
<td>3- Recreates combinations with few mistakes</td>
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<tr>
<td>2- Has difficulty recreating combinations</td>
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<tr>
<td>1- Is unable to recreate combinations</td>
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<tr>
<th><strong>Overall Impact</strong></th>
<th>(Confident; Believable; Passionate; Bold; Creative Risk Taking; Engaging)</th>
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<tbody>
<tr>
<td>4- Student’s passion, artistic interpretation and courageous nature are ever apparent in all the Musical Theatre disciplines</td>
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<tr>
<td>3- Student’s passion, artistic interpretation and courageous nature are often apparent in all the Musical Theatre disciplines</td>
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<tr>
<td>2- Student seldom exhibits confidence and passion in their performance</td>
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<tr>
<td>1- Student is apathetic, self-conscious and unprepared</td>
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The Music Man

Synopsis

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

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

But all the while, Harold keeps alive the enthusiasm for his band project, and goes about town signing applicants. Cuttlingly, Marian asks him why he does not use his gift to greater advantage at a carnival. She knows he is a fraud, and thus will have no traffic with him, even though she is not the kind of girl who waits for a knight in shining armor ("My White Knight"). The reason Marian knows he is a fraud is because she has consulted the Indiana State Educational Journal and has discovered that Gary, Indiana University, had not even been founded in 1905. She is about to bring this information to the leading citizens of the town when Wells Fargo arrives with the musical instruments and uniforms, creating so much enthusiasm and excitement among her neighbors that she simply does not have the heart to disillusion them about Harold Hill. Indeed, now that Harold has, indeed, delivered the instruments and the uniforms without absconding with the money she is much more sympathetic to him; and there is no question in her mind that he is a man of considerable charm. Her resistance to him is finally broken: She comes to tell Harold she is in love with him ("Till There Was You"). Now Harold Hill gives himself up completely to making a success of the boys’ band. In a stirring finale the boys appear in full regalia and sound their first raucous notes as members of the town band.
Character Breakdown

HAROLD HILL
Leading man, charismatic and charming, good actor, average singer/mover. High Baritone

MARION PAROO
Leading lady, excellent voice, strong actress, moves well, confident. Soprano

CHARLIE COWELL
Good actor, strong speaking voice. Tenor/Baritone

MAYOR SHINN
Good actor, great comic timing. Tenor/Baritone

EULALIE MACKECKNIE SHINN
Good actress, great comic timing, good singer, moves well Soprano/Mezzo-Soprano

MARCELLUS WASHBURN
Good actor, good comic timing, sings and dances High Baritone

ETHEL TOFFELMIER
Good actress, good singer and moves well Soprano/Mezzo- Soprano

MRS. PAROO
Mother to Marion and Winthrop, good actress, singer, capable of Irish brogue
Soprano/Mezzo-Soprano

WINTHROP PAROO
Young, shy son to Mrs. Paroo/brother to Marion, capable of lisp, sings and dances
Unchanged Voice

AMARYLLIS
Good actress, same size/age as Winthrop, slightly bratty
Young sound

THE QUARTET:
EWART DUNLOP, OLIVER HIX, JACEY SQUIRES, OLIN BRITT
Important singing roles, capable of holding harmonies, some acting
Olin—Bass
Oliver—Baritone
Ewart—Baritone
Jacey—Tenor

TOMMY DJILAS
Handsome, teen heartthrob, good actor and dancer Tenor/Baritone

ZANEETA SHINN
Excellent dancer, Mayor’s daughter, love interest to Tommy Soprano/Mezzo-Soprano

GRACIE SHINN
Good singer, Mayor’s younger daughter Young sound

ALMA HIX, MAUD DUNLOP, MRS. SQUIRES
Pick-A-Little ladies core group, strong singers, comic timing, move well, married to
3 of Quartet men Soprano/Mezzo-Soprano

CONDUCTOR
Strong speaking voice

CONSTABLE LOCKE
Good actor

ENSEMBLE
Adult-types, teens and kids to play townspeople, traveling salesmen, teen dancers,
Wa Tan Ye girls, boys’ band; Various SATB
THE MUSIC MAN
Audition Music and Scene Selection

**Audition Music:**

*Till There Was You*- Harold, Marian
*Marian, The Librarian*- Harold
*Seventy-Six Trombones*- Adult types including: Eulalie, Mayor, Marcellus, Mrs. Paroo, Pick-A-Littles, Quartet; Male Teen types including: Bobby Djilas
*Goodnight, My Someone*- Female Teen/young girl types: Zaneeta, Amarylis, Grace
*Gary, Indiana*- Male Young boy with unchanged voice including: Winthrop

If you are interested in the Quartet or Salesman roles please also learn:
*Rock Island*- Salesmen
*Sincere*- Male Quartet

**Audition Scenes:**

Marian and Harold pp. 80-82
Marcellus and Harold pp. 13-14
Mrs. Paroo and Marian p. 24
Mrs. Paroo, Marian, Amaryllis, Winthrop pp. 28-29
Eulalie p. 73
Mayor Shinn pp. 31-32
Tommy and Zaneeta p. 65
Till There Was You

**HAROLD:** I don’t recall giving —

**MARIAN:** Oh yes, you have! Something beautiful. That’s why I came — and I’m glad! Oh, please don’t be afraid that I expect too much more.

_Slowly_

One can’t expect a travelling salesman to stay put. I know there have been many ports of call — and there will be many more. **HAROLD:** Marian — I —

**MARIAN:** (MARIAN)

_Moderato e Rubato_

_bells on the hill, but I never heard them ringing. No, I never heard them at all, till there was you._

_birds in the sky, but I never saw them winging. No, I never saw them at all, till there was you._

_and there were wonderful roses, they tell me, in_

---

#39 – Till There Was You
sweet fragrant meadows of dawn and dew. There was

love all around, but I never heard it singing. No, I

never heard it at all, till there was you.

There was

love all around, but I never heard it singing. No, I

love all around, but I never heard it singing. No, I

never heard it at all, till there was you.

never heard it at all, till there was you.

#39 – Till There Was You
Sing this song if you are interested in Harold

18

MARIAN, THE LIBRARIAN

HAROLD: It's all right — I know everything, and it doesn't make any difference.
(dialogue until)
HAROLD: The librarian. You're not listening, MARIAN.
Lock! (Takes a paper bag out of pocket)

Moderate 4

Vamp

(HAROLD)

HAROLD: Marbles. Six steelies, eight aggies, a dozen peepees and one big glassie with an American flag in the middle. I think I'll drop 'em.
MARIAN: No!
HAROLD: Shh!

(HAROLD)

Start Here

Ma - dam li - brar - i - an.

What can I do, my dear, to catch your ear? I love you mad - ly, mad - ly, Ma - dam li - brar - i - an, Mar - i - an. Heaven help us, if the li - brar - y caught on fire, and the vol - un - teer hose bri -

#18 - Marian the Librarian
(HAROLD)

- an,
Ma-dam li-brar-

- i-an.
what can I
say, my dear, to make it clear?

need you badly, badly, Ma-dam li-brar-i-an, Mar-i-an. If I
stum-bled, and I bust-ed my what-you-ma-call it, I could lie on your floor un-
no-ticed, 'til my bod-y had turned to car-
ri-end here
on.
Ma-dam li-brar-

- i-an.
Now in the
moon-light, a man could sing it

in the moon-light,

#18 - Marian the Librarian
Sing this song if you are interested in being in the ensemble, Harold Hill, or any other part. Eulalie, Pick A Little, Maggie.

(TOWNSPEOPLE) (Women)

Seventy six trombones hit the counterpoint,

(Men)

Seventy six trombones hit the counterpoint,

while a hundred and ten cornets blazed away,

while a hundred and ten cornets blazed away.

To the rhythm of Harch! Harch! Harch! All the kids began to

To the rhythm of Harch! Harch! Harch! All the kids began to

march, and they're marching still right today!

march, and they're marching still right today!

#11—Seventy-Six Trombones
No. 2

ROCK ISLAND

Cue: SALESMAN 1: Charlie, you’re an anvil salesman — your firm give credit?
CHARLIE: No, sir?
SALESMAN 1: Nor anybody else.

Train starts, and following is in exact rhythm to chugging of train, starting very slowly and picking up speed, as a train does.

Slowly

SALESMAN 1: accel. poco a poco


Cash for the hard goods. Cash for the soft goods. Cash for the fan-cy goods.

SALESMAN 2:

Cash for the nog-gins and the pig-gins and the fir-kins. Cash for the hogs-head,
cask and dem-i-john. Cash for the crack-ers and the pick-les and the fly-pap-er.

full tempo of train

SALESMAN 4:

Look, whad-a-ya talk, whad-a-ya talk, whad-a-ya talk, whad-a-ya talk, whad-a-ya talk, whad-a-ya talk, where-da-ya get it? Whad-a-ya talk? Ya can talk, ya can talk, ya can bick-er, ya can talk, ya can

bick-er, bick-er, bick-er, ya can talk, ya can talk, ya can talk, talk, talk, talk,

SALESMAN 1:

bick-er bick-er bick-er ya can talk all yawan-na but it’s dif-fernt than it was. No it

CHARLIE:

ain’t, no it ain’t, but ya got-ta know the ter-ri-tor-y. Chi, chi, chi, chi,
Cus.: JACEY: Make him put up a bond!
HAROLD: What am I hearing?

'HAROLD blows pitch-pipe.)

HAROLD: Say...

Ice Creeem.

OLIN: Ice Cream... but I don't sing, young man, if that's what you're......
HAROLD: All right, talk then. (Speaks in low pitch.) Down here!
OLIN: Ice Cream.
HAROLD: Talk slow!

OLIN: Ice Creeem.

HAROLD: See? singing is only sustained talking.

Now youuuu.

OLIVER: Ice Creeem.

HAROLD: Now youuuu. Right heeer.

EWARD: Ice Creeeeeem

HAROLD: Now you, sir! JACEY:

Ice Creeeeeeeemmmmm.

HAROLD: Ladies, from now on you'll never see one of those men without the other three.
EULALIE: Oh, Professor, you're wrong! Why, they've hated each other for fifteen years.

HAROLD: How can there be

JACEY: Ice Cream. Ice Cream. Ice Cream.

EWARD: Ice Cream. Ice Cream. Ice Cream.

OLIVER: Ice Cream. Ice Cream. Ice Cream.

OLIN: Ice Cream. Ice Cream. Ice Cream.

J. E. tempo

sin in "Sincere" Where is the good in good bye in

OLV. OLIN.

sin in "Sincere" Where is the good in good bye in
Sing this song if you are a female under 16, or interested in Marian of any age—Zaneeta, Amaryllis.

AMARYLLIS:
Now I may play my cross-hand piece.

Moderato

1. Good night, my someone, good night, my love. Sleep tight, my someone, sleep tight, my love. Our Freely
star is shining its brightest light for good night, my love, for good night. Sweet dreams be yours, dear, if dreams there be; Sweet dreams to carry you close to me. I wish they may, and I

#8 - Goodnight, My Someone
(MARIAN)

wish they might. Now good-night, my some-one, good-night. True

Poco mosso

love can be whis - pered from heart to heart, when lov - ers are

poco ritard

part ed, they say, But I must de - pend on a wish and a star, as long as my heart does - n't know who you are. Sweet

Tempo 1

dreams be yours, dear, if dreams there be. Sweet

(+ AMARYLLIS)

dreams to car - ry you close to me. I wish they

len. poco meno

may, and I wish they might. Now good-night, my some-one, good-

night. Good-night. Good-night. Segue

#8 — Goodnight, My Someone
Sing this song if you are a male under 18 and interested in a solo. Remember that Winthrop has a lisp.

WINTHROP: Thrumptophuth. He told me all about hith home town,
Gary, Indiana. And he thaid he'd take me there thum day.
And he taught me a thong that hardly hath any etheth in it.

Start Here: Hoe Bounce

(GINHTHROP)

Gary, Indiana, Gary, Indiana, Gary, Indiana, Gary, In-
a-na, let me thay it wunth agin.

Gary, Indiana, Gary, Indiana, Gary, Indiana, Gary, In-
a-na, that' th town that knew me when. If you'd

like to have a logical ekth-plan-a-thyun, how I

happened on thith elegant think-o-pa-thyun, I will

thay, without a moment of heth-i-ta-thyun, there ith

#36 - Gary, Indiana
Gary, Indiana, Gary, Indiana, not Louisiana, Paris, Franck, New York or Rome, but
Gary, Indiana, Gary, Indiana, Gary, Indiana, my home sweet home. If you'd
like to have a logical ekth-plan-a-thyun, how I
happened on thith elegan think-o-pa-thyun, I will
thay, without a moment of hith i-ta-thyun, there ith
juth one plathe that can light my fathe

#36 - Gary, Indiana
SHINN

By time your band plays its first concert the individual members' I'll have to foregather
in wheel chairs on account of the broken legs they'll get from tripping over their
beards. I'll tell you something, my fine young feathered — my feathered young —
never mind! Oliver — Jacey — Ewart — Olin!

(The MEN quickly attend)

I want this man's references and I want 'em tonight! Don't let him out'a your sight!
He's slippier'n a Mississippi sturgeon!

OLIVER

Do you mean you want us to — get his credentials —

SHINN

Get his papers or get him in jail! Couldn't make myself any clearer if I'se a button
hook in the well-water.

(EXITs, dragging ZANEETA. The MEN follow)

Start Here —> MARIAN

(Hurrying to HAROLD)

Professor Hill, I think Mayor Shinn has behaved abominably and I think it was
wonderful of you coming to Tommy's defense.

HAROLD

Oh, that was nothing.

MARIAN

Yes it was.

HAROLD

Oh, no. A man can't dodge the issue every time a little personal risk is involved —

(Watching her)

What does the Poet say?
The coward dies a thousand deaths — the brave man only 500 —

(Laughs gaily, suddenly turns serious)

Unfortunately, of course, the Mayor was already pretty mad on account of his
Billiard Parlor. Now —

(Shrugs ruefully)

Oh, I suppose a recommendation from a musical authority like yourself would help
but —

(Leaving)

I couldn't think of asking you to do a thing like that.
MARIAN

(Stopping him)

Why, Professor Hill.

HAROLD

You would?

MARIAN

I'd be glad to. I just wish I was a little more informed — I've been wanting to talk to you about Winthrop's Cornet.

HAROLD

His Cornet? Mother-of-pearl keys.

MARIAN

I'm sure it's fine. But you see he never touches it. Oh, the first week or so, he made a few — ah — experimental — blats? I guess you'd say?

HAROLD

Yes — yes, blats.

MARIAN

And he sings the

(SINGING it)

"Minuet in G de da" almost constantly.

HAROLD

(Going to the groups of LADIES and leading them as they SING)

La de da de da de da de da. La de da. La de da —

MARIAN

But he never touches the Cornet.

HAROLD

Well, you see —

MARIAN

He says you told him it wasn't necessary.

HAROLD

Well.
MARIAN

He tells me about some “Think System.” If he thinks the “Minuet in G”, he won’t have to bother with the notes. Now Professor —

HAROLD

Miss Marian. The Think System is a revolutionary method, I’ll admit. So was Galileo’s conception of the Heavens, Columbus’ conception of the egg — ah — globe, Bach’s conception of the Well-Tempered Clavichord. Hmm? Now I cannot discuss these things here in public. But if you’ll allow me to call —

(Spotting the LADIES who are ENTERING, hastily)

When may I call?

MARIAN

Why any night this week —

End Here

# 34 — Pick-a-Little, Talk-a-Little (Reprise)

(Alma, Ethel, Eulalie, Maud, Mrs. Squires, The Ladies)

(The LADIES ENTER as HAROLD EXITS)

LADIES

PICK A LITTLE, TALK A LITTLE, PICK A LITTLE, TALK A LITTLE, CHEEP, CHEEP, CHEEP, TALK A LOT, PICK A LITTLE MORE.
PICK A LITTLE, TALK A LITTLE, PICK A LITTLE, TALK A LITTLE, CHEEP, CHEEP, CHEEP, TALK A LOT, PICK A LITTLE MORE.
PICK A LITTLE, TALK A LITTLE, PICK A LITTLE, TALK A LITTLE, CHEEP, CHEEP, CHEEP, TALK A LOT, PICK A LITTLE MORE.
PICK A LITTLE, TALK A LITTLE, PICK A LITTLE, TALK A LITTLE, CHEEP, CHEEP, CHEEP, CHEEP, CHEEP, CHEEP, CHEEP, CHEEP, CHEEP!

ETHEL

(Simultaneous with above)

Miss Paroo, please join our Del Sarte Committee.

ALMA

You were so dear tonight dancing the Shipoopi with Professor Hill.
Marcellus and Harold - For all men.

Start Here

Hey, Gregory!

Marcellus!

HAROLD

You old son of a gun! What in —

HAROLD

(Hastily pushing aside proffered hand)

Sh — sh — shhh.

MARCELLUS

But Greg —

HAROLD

Professor Hill’s the name — Harold Hill.

MARCELLUS

But Greg, what are you doing here? Whyn’t you let me know you was comin’?

HAROLD

I didn’t know I was myself. Besides how could I know you’d end up in a little tank town like this? You were a pretty big slicker when you were in business with me.

MARCELLUS

Too many close shaves the way you work. Besides I got me a nice comfortable girl — Ethel Toffelmier — boss’s niece.

HAROLD

Gone legitimate, huh? I knew you’d come to no good.

MARCELLUS

What’s the new pitch?

(HAROLD pantomimes conducting)

You’re not back in the band business! I heard you was in steam automobiles.

HAROLD

I was.
What happened?

HAROLD

Somebody actually invented one.

MARCELLUS

No!

HAROLD

Now give me the lowdown here, Marce.

MARCELLUS

You'll never get anywhere in the band business with these stubborn Iowans, Greg. Besides we got a stuck-up music teacher here who'll expose you before you get your grip unpacked.

HAROLD

Male or female?

MARCELLUS

The music teacher? She's the librarian — female.

HAROLD

Perfect! That's what I wanted to hear. If she passes by point her out to me.

MARCELLUS

I will. How you gonna start the pitch?

HAROLD

Same old way. Keep that music teacher off balance — and then my next step will be to get your town out of the serious trouble it's in.

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 billiard parlor's just put in a new pool table.

HAROLD

They never had a pool table here before?

End Here
MRS. PAROO

I don't remember the liberry bein' open last Fourth a' July.

MARIAN

It was, Mama, all evening. Mama, a man with a suitcase has been following me all over town.

MRS. PAROO

Oh — who?

MARIAN

I never saw him before.

MRS. PAROO

Did he say anything?

MARIAN

He tried.

MRS. PAROO

Did you say anything?

MARIAN

Mama, of course not.

(AMARYLLIS begins her exercises)

Now don't dawdle, Amaryllis.

SOL, DO, LA, RE, TI, MI, A LITTLE SLOWER,
AND PLEASE KEEP THE FINGERS CURVED
AS NICE AND HIGH AS YOU POSSIBLY CAN.

Don't get faster, dear.

(MARIAN winds metronome)

MRS. PAROO

If you don't mind my saying so, it wouldn't have hurt you to find out what the gentleman wanted.

MARIAN

I know what the gentleman wanted.

MRS. PAROO

What, dear?

MARIAN

You'll find it in Balzac.

PAROO

Excuse me fer livin' but I've never read it.
MRS. PAROO

Well, Winthrop, Amaryllis asked you to her party. Are you goin' or aren't you?

WINTHROP

No.

MRS. PAROO

No what?

WINTHROP

No, thank you.

MRS. PAROO

You know the little girl's name.

AMARYLLIS

He won't say Amaryllis because of the 's' because of his lisp. He's ashamed.

MRS. PAROO

We know all about his lisp, Amaryllis. Well, Winthrop.

AMARYLLIS

I'll bet he won't say it.
(Tiptoeing closer to WINTHROP, SHE tries to peer into his face)

WINTHROP

No thank you, Amaryllith.

(AMARYLLIS hops up and down giggling gleefully)

AMARYLLIS

Amaryllith — Amaryllith.

(SHE moves closer to WINTHROP, stoops and looks up into his face as HE continues to stare at his feet. She turns to MRS. PAROO with surprise)

He's crying.

(WINTHROP bolts out of the room. MRS. PAROO follows him)

Why does he get so mad at people — just because he lisps?

MARIAN

It's not only because he lisps. That's just part of it, Amaryllis.

AMARYLLIS

What's the other part?
MARIAN

Never mind, dear. It's just that he never talks very much.

AMARYLLIS

Not even to you and your mother?

MARIAN

No, dear. We all have to be a little patient.

AMARYLLIS

I'm patient. Even though he doesn't ever talk to me — but I do him — every night — I say goodnight to him on the evening star. You have to do it the very second you see it, too, or it doesn't count. "Goodnight, my Winthrop, goodnight. Sleep tight."

(Starts to cry)

MARIAN

There, darling, don't cry, you have lots of time. If not Winthrop, there'll be someone else.

AMARYLLIS

Never! I'll end up an old maid like you.

(Catches herself)

I'm sorry, Miss Marian. Can I play my cross-hand piece?

MARIAN

May I play my —

AMARYLLIS

May I play my cross-hand piece?

MARIAN

You may.

AMARYLLIS

See, without a sweetheart you have no one to say goodnight to on the evening star.

MARIAN

I know, Amaryllis. For the time being just say goodnight my — someone. You can put the name in when the right someone comes along.

AMARYLLIS

All right. It's better than nothing.
26 — Entr'acte

(Orchestra)

SCENE ONE

Eulalie - For those interested in Eulalie or a Pick a little Lady

27 — Eulalie

(TIME: Evening. The following Tuesday.

AT RISE: Madison Gymnasium. The Ladies’ Auxiliary Committee is practicing for the Ice Cream Sociable. MAUD, ALMA, ETHYL, MRS. SQUIRES and EULALIE are dressed in “girls’” basketball bloomers, black stockings and tennis shoes. Peter Thompson blouses and black hair ribbons. AT RISE, MARIAN is pumping “Rustle of Spring” as the LADIES parade with books balanced on their heads. The QUARTET are on one side of the stage dressed in Indian regalia)

EULALIE

Lovely, ladies, lovely. Now turn. Take the body with you. Lovely.

Now let’s have a go at our Grecian Urns...

One Grecian Urn...

Two Grecian Urns...

and a Fountain... trick, trick, trick.

Splendid, ladies. I predict that our Del Sarte display will be the highlight of the Ice Cream Sociable. Now gentlemen, if you’re ready —

(The QUARTET comes over and takes positions)

And ladies, remember — don’t make me tell you again. Always keep your face to the audience. All right, Mr. Dunlop.

28 — It’s You

(Quartet)

(EWART blows pitch pipe. MAUD pops out from behind him, EULALIE motions her back, the QUARTET SINGS as the LADIES pantomine appropriately)

EWART

IT’S YOU IN THE SUNRISE.

IT’S YOU IN MY CUP.

JACEY

IT’S YOU ALL THE WAY INTO TOWN.
(Mayor Shinn monologue)

NOW GOODNIGHT, MY SOMEONE,
GOODNIGHT.
GOODNIGHT.
GOODNIGHT.
(BLACKOUT)

END OF SCENE FOUR

SCENE FIVE

(TIME: Thirty minutes later.

Interior of the Madison Gymnasium in River City High School which appears
to be well-filled. It is sparingly decorated with red, white and blue bunting.
EULALIE, fifty and gushy, costumed as Columbia with a torch in her hand,
leads the singing as ETHEL TOFFELMIE, a curvaceous 35, sways at the
player piano, as she pumps an “expressive” accompaniment to “Columbia, the
Gem of the Ocean.”)

(All TOWNSPEOPLE, led by EULALIE MACKECKNIE SHINN,
SING in BLACKOUT, and as LIGHTS come up)

# 9 — Columbia, Gem of the Ocean  (Eulalie, Townspeople)

EULALIE, TOWNSPEOPLE

THY BANNERS MAKE TYRANNY TREMBLE,
WHEN BORNE BY THE RED, WHITE AND BLUE.
WHEN BORNE BY THE RED, WHITE AND BLUE.
WHEN BORNE BY THE RED, WHITE AND BLUE.
THY BANNERS MAKE TYRANNY TREMBLE,
WHEN BORNE BY THE RED, WHITE AND BLUE.

(At the conclusion of the number EULALIE steps down from the rostrum to
polite applause and MAYOR GEORGE SHINN steps forward. HE is self-
important)

Start Here —> SHINN

I’m sure we’re all grateful to my wife, Eulalie Mackecknie Shinn for leading the
singing and to Jacey Squires for his fine stereoptican slides —

(JACEY wheels the stereoptican machine off)
(SHINN)

...and to Ethel Toffelmier, our fine player-piano player — piano.

(Appause)

As Mayor of River City I welcome you River Citizens to the Fourth of July exercises set up for the indoors here in Madison Gymnasium account the weather.

Four score —

(“Flap-flap-flap” interrupts the MAYOR’S speech. It is the end of the piano roll which MISS TOFFELMIER has been re-winding at the piano. SHINN looks around indignantly, then resumes his speech)

Four score —

(EWART DUNLOP rises from his seat in front of MAYOR and hands him a note. SHINN, reading)

Ah — the members of the School Board will now present a patriotic tableau.

(The THREE MEMBERS of the School Board who are seated on the rostrum indicate HE is wrong. He looks at note again)

Oh — the members of the School Board will not present a patriotic tableau. Some disagreement about costumes, I suppose. Instead the Wa Tan Ye girls of the local wigwam of Heeawatha will present a spectacle my wife —

(Catching himself. Looks at notes again)

in which my wife —

(MARIAN, now seated at the piano, starts to play INDIAN RHYTHM. HE indicates he has not finished. SHE stops)

Eulalie Mackecknie Shinn, will take a leading part.

(HE nods to MARIAN and she plays as six lovely corn-fed seventeenish GIRLS appear and mount the rostrum. Each wears a feather in a headband. THEY are doing an Indian war dance step. EULALIE precedes them in full Indian head-dress, carrying a tom-tom which SHE beats to MARIAN’S Indian rhythm. AMARYLLIS, dressed as a GUIDE, follows her, struggling with a Springfield rifle.

EULALIE, bearing the tom-tom, adjusts the GUIDE’S sagging rifle)

EULALIE

(Peering RIGHT)

Wa Tan Ye!

GIRLS

(Peering RIGHT)

WA TAN YE!
SCENE ELEVEN

(TIME: Noon, the following Saturday.

AT RISE: Center of town, exterior. ZANEETA is crossing followed by TOMMY wearing his invention)

START HERE

(TOMMY)

... Zaneeta... Hey, Zaneeta —

(ZANEETA stops and turns)

ZANEETA

Tommy, Papa and Mama are sitting right there in the bank. Ye Gods!

TOMMY

All right, then meet me after supper.

ZANEETA

I can't. It's Epworth League night. Meet you where?

TOMMY

The footbridge.

ZANEETA

You see? Isn't that just what I said? Last time the lumber yard and now the footbridge. And where will you meet me after that? In the Black Hole of Calcutta? Ye Gods.

TOMMY

I only want to show you my invention.

ZANEETA

What invention?

TOMMY

My music holder for a marching Piccolo player. It still has a couple of minor flaws; see, when you keep it tight enough to hold the music steady you cut off the circulation and you can't wiggle your fingers. Meanwhile...

(End Here)

(Demonstrates how close it would be in playing position)