



MEREDITH WILLSON'S

The Music Man

AN ALL-AMERICAN MUSICAL

GOODSPEED MUSICALS
AUDIENCE INSIGHTS

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The Music Man
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THE GOODSPEED

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Production History



The original Broadway production of *The Music Man* opened on Broadway in December of 1957. The show, which was loosely based on writer Meredith Willson's upbringing in Iowa, was directed by Morton DaCosta and choreographed by Onna White, starred Robert Preston as the charismatic con man Harold Hill and Barbara Cook as Marian, the stubborn librarian. The show was a big hit, running for four years and winning five Tony Awards, including Best Musical (over another new musical that year, *West Side Story*).

A long-running tour followed the Broadway run, as well as productions in Australia and the UK (there have been several international productions since, including a 1987 version at Beijing's Central Opera Theater, translated into Mandarin).

In 1962, a film version was made of the show, starring its original Broadway star Robert Preston (although the role was offered to Bing Crosby, Frank Sinatra, and Cary Grant) opposite Shirley Jones. Morton DaCosta, who had directed the show on Broadway, directed the film as well.

There have been several revivals of the show in New York, including two brief runs at New York City Center in 1965 and 1980, but most notable is the 2000 Broadway revival, which was directed and choreographed by Susan Stroman and starred Craig Bierko and Rebecca Luker. In 2003, a television movie was made of the show, which starred Matthew Broderick as Harold Hill and Kristin Chenoweth as Marian.



Robert Preston and Barbara Cook in the original Broadway production.



Shirley Jones and Robert Preston in the 1962 film adaptation.

Synopsis

SPOILER ALERT! Read the short take for no spoilers.

ACT I: On a train heading through Iowa, a group of traveling salesman chat about a con man named Harold Hill. Hill has been passing himself off as a bandleader and selling instruments and band uniforms in nearby towns, only to run off with the money. One of the salesmen, Charlie Cowell, says that not even Hill would attempt to con the stubborn, cynical Iowa people. Intrigued, a man exits the train at River City—it's Harold Hill himself.

In the town center, the people sing a song revealing just how stubborn and flinty they are. Hill runs into an old associate, Marcellus Washburn, who tells him that the town's librarian, Marian Paroo, is a piano teacher who might see through his scheme. He also mentions that the local billiards parlor has a new pool table. Gathering the town around him, Hill warns them in a rousing number that this pool table will lead the town's children astray, and they need his band to keep the kids on the straight and narrow. They're wowed, with the exception of Marian.

While she teaches young Amaryllis, Marian and her mother squabble about her refusal to flirt. Amaryllis reveals she has a crush on Winthrop, Marian's young brother who is painfully shy due to his pronounced lisp.

The next day, Mayor Shinn (who owns the billiard parlor) tells the bickering school board to investigate Hill. Hill distracts them by turning them into a barbershop quartet. He also sets up Shinn's daughter, Zaneeta, with the town troublemaker, Tommy Djilas, whom Hill hires as his assistant. The town ladies, lead by the imperious Eulalie Shinn, are very excited about the dance committee Hill is forming, but reveal that they shun Marian, who had a suspicious friendship with a man who funded much of the town.

The next day, Hill flirts with Marian in the library, but when he kisses her she attempts to slap him. Mrs. Paroo asks her what kind of man she's waiting for, to which Marian responds with a song—she's not looking for a white knight, just an honest, good man. She sets out to find Mayor Shinn with evidence of Hill's lies from the Indiana State Educational Journal, but before she can, the Wells Fargo Wagon arrives with the band's instruments. Winthrop overcomes his shyness to sing with excitement, and Marian is touched by the effect Hill has had. She rips out the

incriminating page in the journal before giving the book to Shinn.

ACT II: The town is abuzz with excitement for the Sociable later that night—the ladies are rehearsing their classical dance, the school board/barbershop quartet is practicing, and Marcellus leads the town's teens in a rousing dance. Hill persuades Marian to dance with him, and the town's ladies are impressed and ask her to join their committee. Marian asks Hill how the boys will learn to play their instruments with no lessons, and Hill says he has a "think system" where they only need to practice in their heads.

Later that night, Marian sits alone pondering her changed feelings for Hill, when Charlie Cowell arrives—he only has a few minutes before his train leaves but wants to warn Mayor Shinn about Harold Hill. Marian delays him with flirtation, and when he realizes what's happened he warns her that Hill has a girl in every town.

When Hill arrives, he reminds Marian that rumors can be untrue—like those about her. She convinces herself Charlie has invented his story, and agrees to meet Harold at a romantic spot in town. There, she sings to him of how much he's changed her life. Marcellus interrupts to warn Hill that the uniforms have arrived and he doesn't have much time to get out. Marian reveals that she has known he was a fraud, gives him the evidence against him, and tells him she'll see him at the Sociable. Left alone and stunned at Marian's revelation, Hill hears snippets of their songs and realizes their music is the same.

At the Sociable, Charlie Cowell appears and reveals Harold Hill is a fraud. The town is in an uproar and heads off to find him. Winthrop is heartbroken, but Marian tells him that Hill really has made a band – it lives in the way all the boys acted all summer. She and Winthrop urge Hill to get away, but he tells Marian he has fallen in love with her, and will stay. He's found and arrested.

At a town meeting, Marian defends Hill. Tommy leads all the boys into the room, in their uniforms and with instruments. Marian tells Hill to lead the band, which he does. It sounds terrible, but the town is enraptured by the sight of their children playing music. Hill is freed, and he and Marian embrace.



Edward Watts as Harold Hill. ©Diane Sobolewski

Synopsis

SHORT TAKE: The spoiler-free synopsis

A charismatic con man, Harold Hill, arrives in River City, Iowa. He tells the flinty Iowans that the arrival of a new pool table in town is trouble, and that their kids need the boys' band that Hill will lead, complete with instruments and uniforms that Hill will sell them (before he runs out of town with the money). An old friend, Marcellus, tells Hill to watch out for Marian Paroo, the town's librarian and piano teacher, who might see through his scheme. Hill attempts to flirt with her, unsuccessfully.

Mayor Shinn is skeptical of Hill and asks the bickering school board to investigate him. Before they can do so, Hill turns them into a barbershop quartet. The town's imperious ladies, including the Mayor's wife, are turned into a dance committee, but they refuse to include Marian, whom they shun for a suspicious friendship she had with the man who built the library. Hill also takes on Tommy Djilas, the town troublemaker, as his assistant, and sets him up with the Mayor's daughter Zaneeta.

Marian is not falling for Hill's charm, and she finds evidence that he isn't who he says he is. Before she can show the Mayor, the band's instruments arrive, and Marian's brother Winthrop overcomes his painful shyness to sing with joy. Touched by the effect Hill has had on him, Marian hides the evidence.

In Act Two, the town is abuzz with excitement at the coming Sociable dance. Marian finds her feelings about Hill have changed, and when a salesman arrives who wants to tell Mayor Shinn the truth about Hill, Marian delays him. Marian's meeting with Hill is interrupted by Marcellus, who warns Hill that the uniforms have arrived and he has to get out of town quick. Marian tells Hill she knows who he really is and that she loves him anyway.

The salesman has revealed the truth about Hill to the town, and they're in an uproar. Marian and Winthrop tell Hill to run, but he won't – he has fallen in love with Marian. With an angry town on his heels and none of the musical skills he's promised, Harold Hill is in trouble in River City.

Characters

HAROLD HILL: A con man disguised as a traveling salesman and marching band leader, he arrives by train to River City to convince its citizens to purchase the instruments and uniforms needed to start a marching band of their own.

MARIAN PAROO: The intelligent, often serious town librarian and music teacher with very specific ideas about romance.

MARCELLUS WASHBURN: Harold Hill's old friend and former con man who has chosen to settle down in River City.

CHARLIE COWELL: A real traveling salesman who sees through Harold Hill's schemes and is determined to expose him as a fraud.

MRS. PAROO: Marian's mother, an Irish music teacher who longs for Marian to fall in love.

WINTHROP PAROO: Mrs. Paroo's son and Marian's younger brother. He has a speech impediment that embarrasses him, so he tends to keep to himself.

MAYOR SHINN: River City's charismatic, often frustrated mayor.

EULALIE SHINN: Mayor Shinn's wife, a lover of gossip who has a hard time keeping her opinions to herself.

TOMMY DJILAS: A River City teenager known as the town troublemaker, who later takes on a leadership role in Harold Hill's band. He and Zaneeta have been dating in secret.

ZANEETA: Mayor Shinn and Eulalie's teenage daughter.

AMARYLLIS: A young piano student who is taking lessons from Mrs. Paroo.

Meet The Writer

MEREDITH WILLSON (*Book, Music and Lyrics*) had a passion for music long before the citizens of River City, Iowa first came to life onstage. Born in Mason City, Iowa in 1902, Willson spent much of his time studying the flute and the piccolo, and eventually he enrolled in the Mason City High School marching band. His musical talents took him to New York City, where he studied under famed French flutist Georges Barrère at the Damrosch Institute of Musical Art, now known as the Juilliard School of Music.

Willson's career took off when he joined the band of composer John Philip Sousa in 1921, touring the United States, Cuba, and Mexico until 1923. His experience playing for Sousa then led to a wealth of opportunities in radio, film, and television; after spending five years as the principal flutist with the New York Chamber Music Society and the New York Philharmonic Orchestra, Willson relocated to California, where he became the music director for NBC.

While employed at the network, he began writing music for film scores, earning an Academy Award nomination for his work on the Charlie Chaplin film *The Great Dictator* in 1940 and composing the song "Never Too Weary to Pray" for the film adaptation of Lillian Hellman's *The Little Foxes* in 1941. Several of his songs written during this time became beloved musical standards, including "It's Beginning to Look a Lot Like Christmas" and "**May the Good Lord Bless and Keep You,**" which played at the end of each episode of *The Big Show*, an NBC radio variety show hosted by veteran stage and screen actress Tallulah Bankhead.

By 1951, Meredith Willson had become somewhat of a household name due to his appearances on television and radio, and he had developed a reputation as an affable, well-meaning Midwesterner with a point of view as American as Fourth of July fireworks and a warm slice of apple pie. As the bandleader for *The Big Show*, Meredith Willson would often regale guests and audiences with endless stories about his childhood in Iowa, much to the chagrin of host Tallulah Bankhead. Composer Frank Loesser later proposed an idea to Willson that he should write

his own musical based on these stories, and after much deliberation he agreed. Writer Franklin Lacey worked with Willson to develop the story, and after eight years, two sets of producers, and over forty rewrites, *The Music Man* finally premiered on Broadway at the Majestic Theatre in December 1957, produced by Kermit Bloomgarten, with Robert Preston and Barbara Cook originating the roles of Harold Hill and Marian Paroo. The musical was Meredith Willson's most rousing success, winning five Tony Awards, including Best Musical, and running for 1,375 performances on Broadway.



Meredith Willson leads 76 trombones in a big parade. ©Art Shay, 1958

Following *The Music Man*, Meredith wrote two other musicals, *The Unsinkable Molly Brown* (1960) and *Here's Love* (1963), though neither enjoyed the same level of critical or popular success. In his later years, Willson wrote three autobiographies chronicling his life and work, including But He Doesn't Know

the Territory, which focuses specifically on the development of *The Music Man*. Among his many honors, Willson was named a posthumous recipient of the Presidential Medal of Freedom by Ronald Reagan in 1987, and the Juilliard School of Music named their residence hall on 66th Street after him in 2005. At the time of his death in 1984, Meredith Willson had solidified his place in musical theatre history as the creative spirit and nostalgic heart behind one of Broadway's most beloved musicals.

FUN FACT!

The original sheet music for "May the Good Lord Bless and Keep You" can be found in Goodspeed's very own Scherer Library of Musical Theatre! It is part of the NBC Sheet Music Collection, donated by the network's Music Services Department, which contains more than 30,000 titles dating back to the turn of the 20th century.

Meet The Creative Team



JENN THOMPSON (*Director*) is a Drama Desk Award-nominated director and has helmed productions and companies both Off-Broadway and regionally around the country. She began her professional theatrical career as an actor when she was 7 years old and made the leap to directing about 10 years ago. From 2011 to 2015, she was the Co-Artistic Director of TACT/The Actors Company Theatre Off-Broadway where she directed revivals of plays like *Abundance* by Beth Henley, *Natural Affection* by William Inge, *Lost in Yonkers* by Neil Simon, and *The Eccentricities of a Nightingale* by Tennessee Williams, among many others. Other New York credits include shows at Abingdon Theatre Company, New York Musical Festival (NYMF), American Musicals Project, FringeNYC, Primary Stages, MCC Theater, and more. While Ms. Thompson's work has been seen at theaters all over the United States, Connecticut audiences will recognize her for directing the 2016 production of *Bye Bye Birdie* and the 2017 production of *Oklahoma!* at The Goodspeed, as well as productions of *The Call* and *A Doll's House, Part 2* at TheatreWorks and *Abundance* at Hartford Stage. She also served as Producing Director of the award-winning River Rep at the Ivoryton Playhouse for 19 seasons.



PATRICIA WILCOX (*Choreographer*) is a renowned choreographer with credits on Broadway, Off-Broadway, national tours, regional theatre, European productions, original concert pieces, and even ice skating and ice dancing routines in the 2006, 2010, and 2014 Winter Olympics. On Broadway, Ms. Wilcox created the choreography for *Motown the Musical* and *A Night with Janis Joplin*, and her Off-Broadway and national tour credits include *Little Shop of Horrors* (Encores/City Center) starring Jake Gyllenhaal and Ellen Greene, *Children's Letters to God*, *Bowfire*, *Blues in the Night*, *Seussical*, and *A Marvelous Party*. Regionally, audiences have enjoyed her work at the Kennedy Center, the Old Globe, Seattle Repertory Theatre, Pasadena Playhouse, Paper Mill Playhouse, and Actors Conservatory Theatre. Goodspeed audiences will remember Ms. Wilcox's work on our 2016 production of *Bye Bye Birdie*.



MICHAEL O'FLAHERTY (*Music Director*) is in his 28th season as Goodspeed's Resident Music Director. Broadway: *By Jeeves*, *Gentlemen Prefer Blondes*, *A Streetcar Named Desire*. Also: Paper Mill Playhouse, North Shore Music Theatre, Playwrights Horizons, Ford's Theatre, The Brooklyn Academy of Music, The Kennedy Center, Pittsburgh Public Theatre, and the Smithsonian Institution. Musical Supervisor and Cabaret Director of the Williamstown Theatre Festival for 11 years. His original musical *A Connecticut Christmas Carol*, for which he wrote music and lyrics, was presented at Goodspeed's Terris Theatre in Chester in 2017 and 2018. Michael has recently received the Tom Killen Award for Lifetime Achievement—the highest honor given by the Connecticut Critics Circle. Michael has recently received the Tom Killen Award for Lifetime Achievement—the highest honor given by the Connecticut Critics Circle.

Director's Vision

BY JENN THOMPSON

It may have taken Meredith Willson six years and more than forty drafts to finish *The Music Man*, but clearly it was worth the wait. Indeed, from the very first blast of the train whistle, catapulting us along that dusty Midwestern track, those grouching traveling salesman spittin' and hollerin' in rhythmic rhapsody, our hearts were captured and our collective imaginations set ablaze. And here we are, over 60 years later, and I can tell you first-hand the fire still burns bright.

There is no doubt, to any devotee of the genre, that Willson's personal portrait of his quirky Iowa roots remains one of the most beloved musicals of all time. After taking Broadway by storm in its December 1957 premiere, earning 5 Tony-Awards (including Best Musical) and the first-ever Grammy for Best Musical Theater Album, this home-spun, tender trip down memory lane spent a whopping 245 weeks atop the Billboard charts. Even The Beatles were not immune to its charms; covering one of its signature songs—"Till There Was You." The only show tune the megagroup ever recorded.

But what is it about Willson's world that continues to touch and delight us, consistently landing this stalwart staple on everyone's perennial, "feel-good" list? How can a show written in 1957, set in a small, spiky Iowa town in 1912, continue to move and spark us so in 2019?

Well, the craft is certainly superb. It's armed with a faultless and innovative score, featuring everything from lilting Barbershop harmonies to soaring ballads, ebullient dance breaks and Willson's wildly creative "speak-singing"—his own inventive, character-driven methodology used to



bridge the spoken word to song and back again with dazzling detail and rapid-fire delivery.

The story is authentic. Willson introduces his "folks" to us with more than just a nod to novelty and nostalgia. He's detailed these characters with such fluency of time and place, it's impossible not to recognize them, whether you hail from Iowa or not. Their flaws, their habits, their humor and frailty steer us clear of mawkish sentimentality, instead exposing something beyond, what might otherwise be just an exuberant celebration of small-town Americana. But ultimately, Willson knew and understood the awesome power of music as a transformational art form. It catches us in our softest places. Melting our reserve, breaking down our toughest walls, exposing our human-

ity. Here we witness music as both healer and a catalyst for change. But it's not just the stubborn inhabitants of River City who are affected. All of us watching, leaning in and listening are transported to a place where we can be our best and most generous selves. That's why this show still feels so good and why we need it more than ever. It's a tonic for a fractured, often ugly world. A reminder that there is beauty and salvation in community and art.

It seems impossible that Goodspeed has never produced *The Music Man* before now. What could be a better match than America's favorite musical—on America's favorite musical stage? Two classic, timeless titans meeting for the very first time.

Well worth the wait, I'd say.

The Music of *The Music Man*

When watching a musical, it is easy to appreciate the complexity and detail that goes into each song. However, it isn't always as easy to understand why those songs are there in the first place. Musical theatre writers and composers use songs as an extension of character; often, songs are placed at specific moments in the plot during which a character has an urgent need to communicate a particular thought, feeling, or idea to the audience. These thoughts are expressed at an emotional high point in which dialogue doesn't feel like enough. Musical numbers provide audiences with a valuable tool: by paying attention to the rhythm, pitch, and melody of a song, the dreams, hopes, and motivations of a character are revealed. To demonstrate this idea, let's take a moment to listen to two notable songs from *The Music Man*: "[Ya Got Trouble](#)" and "[Goodnight, My Someone](#)."

HAROLD HILL: "YA GOT TROUBLE"

"Ya Got Trouble" takes place early in Act 1 and is the first time that Harold Hill takes the lead and allows the audience to get to know him. It turns out that Professor Hill has no time to waste; the lyrics are spoken in rhythm rather than fully sung, and his words fly by at breakneck speeds. In fact, Meredith Willson, who wrote and composed *The Music Man*, managed to fit 62 words into the first 16 bars of the song. This rapid tempo effectively demonstrates his incredible skills as a salesman and his confidence in his ability to talk himself out of a sticky situation. He hardly pauses to take a breath, enunciating each consonant, and as a result, the song takes on a purposeful, calculated quality. Harold Hill is not a man who wastes any time, and "Ya Got Trouble" shows that he can command attention in no time at all.

MARIAN PAROO: "GOODNIGHT, MY SOMEONE"

"Goodnight, My Someone", however, serves a completely different purpose in the production. While "Ya Got Trouble" serves as Harold Hill's grand introduction to the public, Marian Paroo, the town librarian, has already developed a reputation as a serious, no-nonsense type of person. However, "Goodnight, My Someone" cuts through her tough exterior to reveal her most private aspirations. The ballad stands in sharp contrast to the harsh syllables, fast tempo, and speak-singing of "Ya Got Trouble"; in comparison to 62 words in the first 16 bars, Marian only needs 37 words to get her point across. This soft, melodic ballad catches Marian in a moment of vulnerability and highlights the main difference between her and Harold Hill; while Harold, the consummate salesman, knows exactly what he wants and will do whatever he can to pursue it. Marian, however, is similar in her convictions, but she hides these emotions from view. Surprisingly, this song has the same melody as "76 Trombones," which suggests to the audience that these seemingly opposite characters may have more in common with each other than they think.

AN HOMAGE TO HOMETOWN IOWA

When analyzing a piece of musical theatre, it is important to pay attention to the music itself in addition to the lyrics, and to make a note of how the music and lyrics relate to each other. When writing *The Music Man*, Meredith Willson wanted to pay homage to his childhood in Mason City, Iowa and the colorful characters that populated his hometown. By listening to the songs that are sung by Harold Hill and Marian Paroo, it is possible to gather a better understanding of their characters, which, in turn, leads to a richer and more detailed understanding of the work itself.

GLOSSARY OF MUSICAL TERMS

Rhythm: A repeated pattern of sounds or movement.

Pitch: The perceived highness or lowness of a particular sound.

Melody: Also known as the tune, voice, or line, it is the combination of pitch and rhythm.

Lyrics: The words of a song.

Bar: Also known as a measure, this refers to segment of time corresponding to a specific number of beats in a song.

Tempo: The speed at which a piece of music is played.

Ballad: A type of song that tells a story. Though a ballad can be used to convey any emotion, they are typically considered to be dramatic, sentimental, or romantic.

The Big Parade

THE FIRST MARCHING BAND

Today in the United States, marching band music conjures images of pep rallies, football games, color guard dancers, and lively parades, but modern marching bands can actually be traced to Turkish military drum corps formed over two thousand years ago. These drummers, whose group eventually developed into a full band and was later named the Mehter Band under the Ottoman Empire (14th – 20th centuries), would march with the military bearing their flag and ensign as a signal of support for the soldiers as well as a celebration of victory. Through their military conquests, these Turkish bands spread their traditions from Central Asia to Asia Minor and eventually the Islamic states. The Mehter Band continues to play concerts and ceremonies in Turkey today and is the oldest band in the world.



An Ottoman Mehter Band

MEHTER INFLUENCE IN WESTERN EUROPE

The first significant cultural contact between eastern and western cultures occurred during the First Crusade in the 11th century, and over the next few centuries, European musicians adopted aspects of the Turkish bands they had encountered. Some European monarchs were so enthralled with the Mehter Band that they sent their own bandleaders to Istanbul to study with the Mehter, and records show that by at least 1544 European musicians were using giant kettle drums and early versions of oboes, which originated with Turkish bands. Predictably, once military music was adopted in the eastern parts of Europe, the practice spread rapidly to all corners of the continent.

MILITARY BANDS IN THE ORIGINAL COLONIES

Traditional military field music in the United States is older than the nation itself, as it arrived with the first colonists and was used much in the same way it had been in Europe: to signal a call to arms to the local militias. Military drummers and fifers played important roles in both the Revolutionary and American Civil Wars, as musical instruments were the most effective ways to communicate and convey orders to troops in a chaotic environment. In the Civil War, they even began signaling orders for daily tasks like when to wake up, mealtimes, and the end of the day.



Archibald Willard's painting "Spirit of 76" depicts drummers and fifers in the Revolutionary War.

COLLEGE BANDS IN THE US

During peacetime, military bands were most prominently employed for public ceremonies and special occasions, and it was during one such period that the first college band was formed in the United States. In 1846, the University of Notre Dame band played at the university's first graduation ceremony, only four years after the institution's founding. Music lessons were an integral part of the curriculum from the first days of the university in 1842, and the band continues to be a point of pride for the Fighting Irish today as the oldest college band in continuous existence in the country. Similarly to the military bands of the time, the university band played for special occasions and ceremonies, but the marching band identity as we know it today emerged with the advent of organized football. While the first recognized game was in 1875 at Harvard University, Notre Dame played its first game in 1887 and was accompanied by the university band, which has not missed a home game since. Twenty years later in 1907, the University of Illinois band staged the first modern half-time show with a robust marching band taking the field. The practice took off at colleges around the country and is now a staple of home football games.



The University of Notre Dame Band

The Big Parade

JOHN PHILIP SOUSA: MARCH MUSIC AS POPULAR MUSIC



Around the same time that university bands started to gain popularity, professional bands playing march music were drawing huge concert crowds, as well. While there were many bandleaders and composers of the genre in the late 19th century, one individual's legacy and body of work rise above the rest: John Philip Sousa.

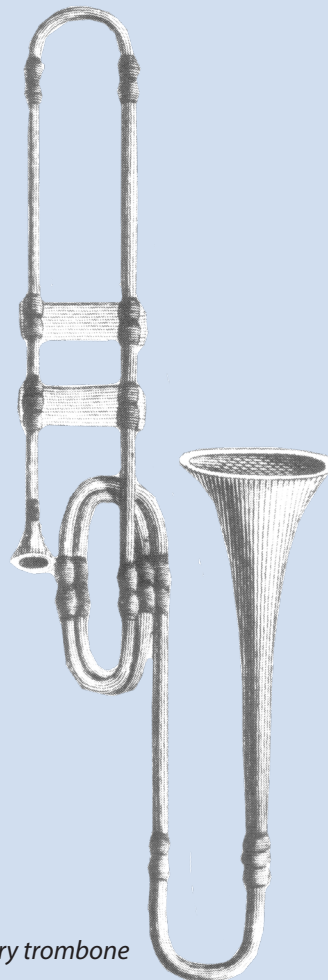
Sousa had apprenticed with the Marine Corps band starting at age 13 and for nearly 7 years following his enlistment. Serving simultaneously with this father, Sousa had a deep sense of patriotism instilled in him from a very young age, and this dedication to his country remained a consistent theme in his professional work as a musician, composer, and conductor, hoping to inspire the same dedication in his audiences and listeners.

He was the first American-born leader of the US Marine Band, and he was responsible for the rise in prominence of the band, elevating it to the level of longstanding traditional military bands in Europe. Following his tenure with the Marine Band, he formed his own Sousa Band, which also specialized in march music but for a concert audience; the march form was accessible concert music that an everyday audience could appreciate. This musical style proved to be very popular among civilian citizens. Sousa's band reached its peak popularity between 1890 and 1910 and inspired people all over the country to form similar bands. As a composer, he wrote all kinds of music including operettas, suites, songs, and waltzes, but he wrote far more march pieces than any other genre (136) and standardized the form we recognize today, giving him the nickname "The March King." Though the high volume of march pieces performed by The Sousa Band might lead one to believe it was a marching band, it was actually a concert band that physically marched only seven times in its history. Still, its music continues to be played by marching bands around the country.

INSTRUMENT TIMELINE

During the 14th century, bands consisting mostly of wind instruments began to form independently in Europe; they often played public concerts, for religious and political ceremonies, and banquets, in addition to serving a defensive purpose. These bands frequently played out of church towers and kept watch for approaching adversaries. The most common band instruments at this time were shawms, trumpets, and various types of drums, but by the end of the 15th century, new instruments had been developed and were incorporated into the traditional band configuration. It wasn't until the 19th century following the American Civil War that brass instruments were invented and used in military and concert bands, an addition credited to band leader Patrick Gilmore, noted for leading the Boston Brigade Band and the Twenty-Second Regiment Band of New York.

To the right is a timeline of how instruments in bands – particularly military and marching bands – developed through history.



A 15th century trombone

40,000 BCE:

- Flute

6,000 BCE:

- Drums

1300s:

- Shawm
- Trumpet

1400s:

- Slide trumpet (trombone)

1500s:

- Crumhorn
- Recorder
- Cornetto

1600s:

- Oboe

1700s:

- Bassoon
- Clarinet
- Bass horn
- Cymbals

1800s:

- Bugle
- Ophicleide
- Valved cornet
- Saxhorn
- Tuba
- Saxophone
- Euphonium

— Con Artists & Confidence Tricks —

Since Meredith Willson's *The Music Man* first graced Broadway stages in 1957, Professor Harold Hill has cemented his place in history as one of popular culture's most beloved fictional salespeople, effortlessly charming his way into the hearts (and wallets) of gullible River City citizens. Hill is far from a music professor—he's unable to read sheet music or play any instruments—but he manages to convince entire towns to purchase instruments and marching band regalia, only to skip town and collect the money before anyone has the chance to expose his true intentions.

Although Harold Hill and his fast-talking schemes are purely a work of fiction, con artists have maintained a significant presence throughout history. Con artists, originally called "confidence artists," perform "confidence tricks," which are used to manipulate and eventually defraud a victim by first gaining the victim's trust. These tricks appeal to strong human emotions, such as greed, compassion, or desperation. They often offer easy solutions to difficult problems, such as a path to financial stability or the cure to an illness. According to Edward H. Smith's 1923 book *Confessions of a Confidence Man*, a successful confidence trick contains approximately six steps:

- 1. Foundation Work:** The con artist secures any needed supplies, scouts a location, recruits assistants, and figures out any other logistics that are necessary for a successful trick.
- 2. Approach:** The con artist selects a victim.
- 3. Build-up:** The victim is given an opportunity to profit from a scheme. The victim's greed is encouraged, such that their rational judgment of the situation might be impaired.
- 4. Pay-off or Convincer:** The con artist demonstrates the deal to the victim, and the victim experiences moderate success. For example, in a gambling con, the victim may win a few small bets.
- 5. The Hurrah:** A sudden crisis or change of events raises the stakes of the deal; this forces the victim to act immediately. At this point, the victim will either take the deal or walk away.
- 6. The In-and-In:** A conspirator (in on the con, but playing the role of an interested bystander) appears to buy into the scheme as well, and will either purchase the product or invest money into the deal. This act reassures the victim and provides legitimacy to the deal, leading to the acceptance of the deal. The trick is a success.

Now that you know the basic rules of a confidence trick, check out a few famous cons below to see these steps in action:

Pig in a Poke: This confidence trick has its roots in the Middle Ages (500 AD to 1500 AD). Con artists would pose as shop vendors, claiming to sell a poke (a bag) containing a pig for a suspiciously low price. Poor townspeople would be lured in with the promise of quality meat for a low cost, but there was a catch: they would have to buy the bag first without looking inside. If the victim decided to take a risk and buy the bag, they would open it up to find a cat inside, an animal that was much lower in value and not ideal for meat.

Three-Card Monte: The con artist shows three playing cards to the audience, one of which is a queen, then places the cards face-down, shuffles them around, and invites the audience to bet on which one is the queen. At first the audience is skeptical, so a plant in the audience places a bet, and the scammer allows him to win. As the audience grows more enticed by the supposed ease of the game, they place higher and higher bets. The con artist uses sleight of hand to ensure that the victim always loses, though the artist will let him win every once in a while to encourage the victim to bet higher.



Salting the Mine: This is a scam in which gemstones or gold ore are planted in a mine or on the landscape, tricking the victim into purchasing shares in a worthless or non-existent mining company. This scam was especially popular during the gold rush in the United States, when scammers would load shotguns with gold dust and shoot into the sides of the mine, fooling victims into thinking that the mine was rich with real gold.

The "Money-Box Scheme": Victor Lustig, a German con artist, designed and sold a "money box" which he claimed could print \$100 bills using blank sheets of paper. A victim would buy the machine for a high price—sometimes over \$100,000. Lustig stocked the machine with six to nine genuine \$100 bills for demonstration purposes, but after that it produced only blank paper. Victims would quickly realize they had been scammed, but by then it was too late.

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