

SHE LOVES MÉ



ROUNDBABOUT
THEATRE
COMPANY

50
YRS

UPSTAGE GUIDE

A publication of EDUCATION AT
ROUNDBABOUT

UPSTAGE CALLBOARD

She Loves Me

Book by Joe Masteroff Music by Jerry Bock Lyrics by Sheldon Harnick
Choreographed by Warren Carlyle Directed by Scott Ellis

She Loves Me follows Georg and Amalia, two parfumerie clerks who aren't quite the best of friends. Constantly bumping heads while on the job, the sparring coworkers can't seem to find common ground. But little do they know, the anonymous romantic pen pals they have both been falling for happen to be each other! Will love continue to blossom once their identities are finally revealed?

a note from Artistic Director Todd Haines

I often find myself calling *She Loves Me* a "jewel box" musical. There's something delicate about its size, with a story that revolves around a small group of well-drawn characters. And the term reflects how precious the individual elements of the piece are, with some of the brightest comedy and sweetest songs ever on a Broadway stage. Quite simply, I love *She Loves Me*, both for the show itself and for the incredible artistic collaborations that have continued from its first revival more than 20 years ago. When Scott Ellis directed *She Loves Me*, it was his Broadway debut as a director. Now, returning to this show will mark his amazing 21st Broadway production. If celebrating our 50th season and reflecting on Roundabout's history has reminded me of anything, it's how lucky I have been to help launch the careers of gifted artists like Scott and to now see him bring his artistry to a new generation.

when 1934, Budapest

where A city in Europe

who

- Georg Nowack-** A parfumerie clerk and Amalia's secret pen pal
- Amalia Balash-** A parfumerie clerk and Georg's secret pen pal
- Ilona Ritter-** A parfumerie clerk and Amalia's friend
- Steven Kodaly-** A parfumerie clerk
- Mr. Maraczek-** Owner of Maraczek's Parfumerie
- Ladislav Sipos-** A parfumerie clerk and Georg's friend
- Arpad Laszlo-** Maraczek's delivery boy



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INTERVIEW WITH LYRICIST SHELDON HARNICK



Education Dramaturg Ted Sod sat down with lyricist Sheldon Harnick to discuss the creative process of *She Loves Me*.

Ted Sod: Will you give us some background information on yourself? When and where were you born? Where were you educated? Did you have any teachers who had a profound influence on you? When did you decide to write lyrics for the theatre and why?

Sheldon Harnick: I was born in Chicago on April 30th, 1924, in an area called Portage Park. I went to Portage Park Grammar School, Carl Schurz High School, and Northwestern University. I studied violin with several teachers including Robert Quick, who had been the associate concertmaster of the Chicago Symphony. I don't know if any of my teachers had a profound influence on me, but I have fond memories of one grammar school teacher: Cora K. Schultz. She gave me a thorough grasp of English grammar, for which I've always been grateful.

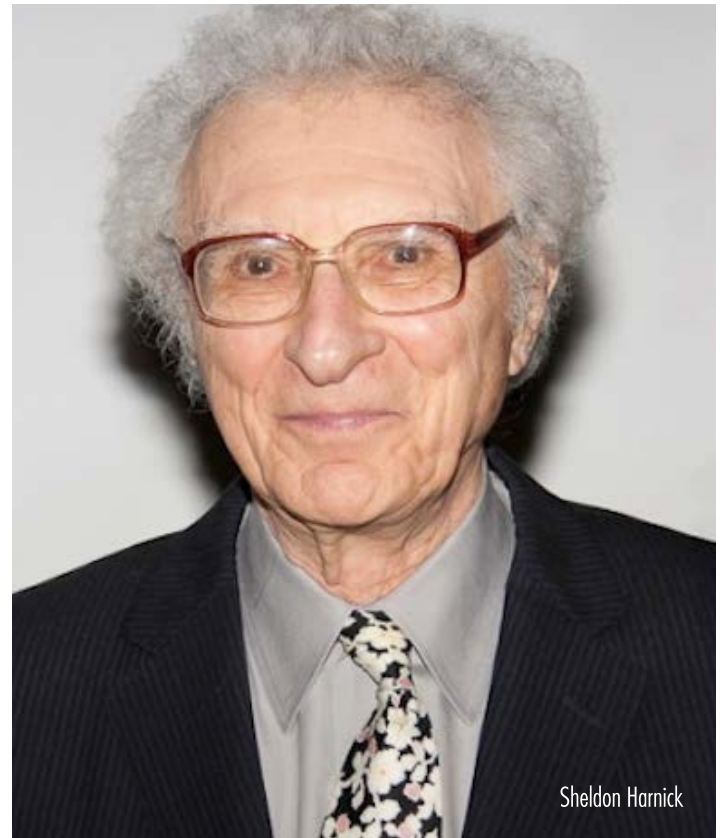
I thought I would make my living via the violin. One of the reasons I chose to go to Northwestern was to study with Mr. Quick. But the other reason was that they had a lavish annual student musical called the *Waa-Mu Show*. My first year at Northwestern, I placed one song in the show. It was performed by a gifted student who later took the professional name of Charlotte Rae and had a successful career in the theatre and television. In her junior year she went to New York over the Christmas holiday. When she came back, she loaned me the cast album of *Finian's Rainbow*.

When I listened to it, I was dazzled by the lyrics of E.Y. ('Yip') Harburg. They were not only poetic and inventive, but some of them dealt with serious subjects in ways that were both playful and entertaining. Instead of a career as a violinist, I now wanted to write lyrics for the musical theatre.

TS: How did you and Jerry Bock get involved with writing the score for *She Loves Me*? What do you feel the musical is about?

SH: Producer Larry Kasha invited Jerry Bock and me to write the score for a musical based on the film *The Shop Around the Corner*. The book was to be written by playwright Joe Masteroff. Jerry and I admired Joe's work, so we were pleased.

To me, *She Loves Me* is about different types of relationships. The primary story is about Georg and Amalia, two shy and lonely people. Watching their relationship change from initial antagonism to romantic involvement is both amusing and touching. A second story is about Ilona, a girl who always seems to be attracted to handsome, sexually appealing cads. During the course of the play, she has to break away from the attractive but amoral villain of the piece, Steven Kodaly. Eventually, she meets someone who really cares for her, which is extremely gratifying. A third story has to do with Mr. Maraczek, the owner of the shop in which the story takes place. He is an older man who discovers that his marriage is unraveling. His story ends on a melancholy note. After a near suicide, he becomes resigned to his renewed bachelorhood. He comes to realize that his relationships with his employees will have to make up for the relationship he no longer shares with his wife.



TS: How did you research the world of *She Loves Me*? Will you give us some insight into your process as a lyricist and how you and Jerry worked specifically on this project?

SH: Even though *She Loves Me* takes place in an "Eastern European City," I did no research for this project, unless frequently watching *The Shop Around the Corner* counts as research. What I needed to know, I found in the film or in Joe's libretto. Since *She Loves Me* tells three love stories, my research consisted of recalling the various kinds of relationships I've experienced: what it feels like to be in love, the fear of rejection, experiencing infidelity, et al. In short, my research was to try to relive the feelings I've experienced as an emotional human being. And when the script called for me to deal with something I had never experienced (e.g. Maraczek's attempted suicide), I did what all writers do: I called upon my imagination.

Jerry Bock and I had a way of working that I've never employed with any other collaborator. When we knew what the source material was, we went into our respective studios and began to work. I studied the script to find the key emotional moments, or those moments which might be treated in an amusing way. Jerry began to write melodies. When he had composed anywhere from eight to a dozen melodies, he would record them and send me a tape. On the tape, he would preface each melody with his notion of where a song might be used. For instance, he might say, "Shel, this song could be for Georg as he describes the excitement he is feeling about the blind date he's to have that night." So the first lyrics I wrote for any show we worked on were always

"MY RESEARCH CONSISTED OF RECALLING THE VARIOUS KINDS OF RELATIONSHIPS I'VE EXPERIENCED: WHAT IT FEELS LIKE TO BE IN LOVE, THE FEAR OF REJECTION, EXPERIENCING INFIDELITY, ET AL. IN SHORT, MY RESEARCH WAS TO TRY TO RELIVE THE FEELINGS I'VE EXPERIENCED AS AN EMOTIONAL HUMAN BEING."



written to melodies Jerry had given me. Eventually, I would write lyrics which Jerry then set to music.

Before I begin to write a lyric, I study the scene in which the character is to sing. I try to imagine what that character is thinking and feeling. I take into account that character's personality and background, his or her education, and the way he or she speaks in the dialogue scenes. My idea of that character's diction must match the librettist's. Eventually, I write a variety of sentences and phrases, things that the character might say. At some point, those sentences and phrases begin to coalesce into verses. Once I establish a pattern for those verses that pleases me, I construct the song, always remaining conscious of how the words will sound when sung.

TS: What was the most challenging part of writing lyrics for *She Loves Me*? What part was the most fun?

SH: The greatest challenge was finding ways to incorporate into the lyrics the names of items one would find in a parfumerie. The most fun I had was putting words to those melodies of Jerry's which captivated me (e.g. "Tonight at Eight").

TS: Do you relate personally to any one of the characters in *She Loves Me* and, if so, which one and why?

SH: Since I explore all facets of my own personality when I'm writing lyrics, I related personally to all of the characters in *She Loves Me*: Georg and Amalia's shyness, Arpad's ambition, Kodaly's vanity, Ilona's neediness, etc. etc.

TS: Can you describe what you look for in a director and musical director when *She Loves Me* is being revived? Were you involved with casting? Will you be involved with rehearsals?

SH: I would want the musical director of *She Loves Me* to have the same capabilities he must have to music direct any musical of mine. He must be a fine musician, a good conductor, and someone who has demonstrated a feeling for the requirements of musical theatre. To direct the show, I would hope to find someone who has shown that he or she understands the rhythms of a musical; someone who is especially strong at working with actors. I would expect this director to give the production an attractive set and effective lighting. Scott Ellis fits those requirements perfectly. Consequently, I know Scott will cast the show wonderfully without my help.

Although I expect to attend rehearsals, I don't expect to play an active role. All the work of creating the show has been done. Experience has taught me that I will be able to give the actors pointers that will help them perform their songs more effectively.

TS: This is a very big season for you and the late Jerry Bock. There are three revivals of your musicals this year. *She Loves Me*, *Fiddler on the Roof*, and *Rothschild and Sons* will all be seen. To what degree are you involved in NYC revivals of your work?

SH: In most revivals, I've been fortunate enough to have first-rate directors, so there's not much need for input from me. However,

Rothschild and Sons was not really a revival. It was an extensive rethinking of the show, changing it from a large cast, two-act musical to a one-act musical with a cast of eleven. It needed new songs, new reprises and a good deal of new dialogue. So Sherman Yellen (who wrote the libretto) and I did a great deal of writing and rewriting.

TS: What are you working on now? How do you keep yourself inspired? What do you look for in your writing collaborators? What advice would you give to a young person who wants to write lyrics for the musical theatre?

SH: My current project is the libretto for a one-act opera about Lady Bird Johnson with a score by Henry Mollicone. It was commissioned by Texas State University, where the premiere will take place next April. What keeps me inspired? When I see a play, a musical, or an opera that has been particularly well written, well performed, and well directed, it reminds me of what the theatre has to offer, and I can't wait to get back to my writing desk to try to create something equally entertaining and/or moving.

I have been fortunate enough to work with wonderfully talented composers and librettists. Collaboration has invariably been a joy because my partners have been intelligent, companionable, and extraordinarily gifted. I will continue to look for those qualities in any collaborator with whom I work in the future.

The advice I give to a young person who wants to write lyrics for the theatre is this: read widely and acquaint yourself with all types of literature. A theatre lyricist never knows what kind of assignment he will get. I also recommend that they stay abreast of what's happening in the world. And, of course, I recommend that they see as much theatre as possible. •



Laura Benanti, Gavin Creel, Jane Krakowski, and Sheldon Harnick during the press event for *She Loves Me* at Feinstein's/54 Below



SHE LOVES ME: AN ORIGIN STORY



In 1992 a young actor-turned-director named Scott Ellis met with Roundabout's Artistic Director, Todd Haimes. Ellis was just coming off the recent success of *And the World Goes 'Round: The Songs of Kander and Ebb*, a musical revue that he'd conceived with Susan Stroman and David Thompson and directed at the Westside Theatre. Haimes was relatively new to his position as Artistic Director, having transitioned into the role in 1990 after seven seasons as Executive Director. He had led Roundabout to its first Broadway home (the Criterion Center Stage Right) only a year before. The meeting didn't seem particularly momentous. Ellis pitched a show he was interested in directing, a jewel box of a musical called *She Loves Me*. Though the show's writing team (Joe Masteroff, Sheldon Harnick, and Jerry Bock) had gone on to megawatt success since *She Loves Me*'s 1963 debut, the musical hadn't been seen on Broadway since its well-reviewed but short-lived first run. Haimes wasn't ready to commit to the project; he was impressed by Ellis's work, but he didn't know *She Loves Me* well. Even more importantly, he was already set to announce another musical, *A Funny Thing Happened on the Way to the Forum*, as the first installment in the company's brand-new Great American Musical Series. He accepted a cast recording of *She Loves Me* from Ellis, said thank you, and filed the meeting away in memory.

Six months later, circumstances had changed. The rights to *Forum* had been revoked when a well-known director and big-name star expressed interest in doing the show commercially; Roundabout, a company that had only recently become financially solvent (and that had never before produced a musical on Broadway), couldn't come close to competing with such a glitzy proposal. Now, the company found itself in a very public bind: they'd announced the launch of the Great American Musical Series and had no Great American Musical to produce.

Haimes remembered the meeting he'd had with Ellis and gave him a call. Would he still be interested in directing *She Loves Me* at Roundabout? The timeline was tight—the show would need to go into pre-production in just a few months—but Ellis said yes.

This decision—and, in retrospect, the seemingly unremarkable meeting that preceded it—would go on to be one of the seminal events in Roundabout's 50-year history. In the twenty-eight years prior to the season of *She Loves Me*, Roundabout had occasionally dipped a beveled toe into



Boyd Gaines and Judy Kuhn in the 1993 production of *She Loves Me*

musical theatre... but never anything close to the scale of *She Loves Me*, and certainly not on Broadway. The company had tackled musical revues (*Pins and Needles*, *Streetsongs*, *A Kurt Weill Cabaret*), short-run workshop productions (*The Musical Merchant of Venice*), children's musicals (*Yolanda Loves Me*), plays with songs (*Privates on Parade*), and even a new musical (*Brownstone*). *She Loves Me* was something different—a full-scale Broadway revival of a little-known classic—and for both Haimes and Ellis, it was a first: Ellis's first musical on Broadway, and Haimes's first musical altogether.

In interviews in the years following, Haimes has often remarked that he assumed that producing and rehearsing a musical meant taking a play and adding an orchestra. The reality was, he quickly found, much more complicated—and far more expensive. Throughout the process, Ellis remembers, the Roundabout staff was constantly asking for explanations of the rehearsal needs: Why two rooms at once? Why two pianos? Why an orchestrator? Then, Ellis remembers, the questions stopped. Looking back now, he realizes Roundabout had likely decided to stoically accept the sunk cost: they'd already come this far. If the show was a hit, great. If it was a flop, they'd lose millions... but right now, there was nothing to do but wait. Doing the waiting, Haimes was terrified. He prided himself on money management; after all, it was his business sense that had pulled Roundabout out of Chapter 11 bankruptcy a few years earlier. But the company was still far from comfortable, and here he was, in one of his first seasons as Artistic Director, spending more money on *She Loves Me* than the company had spent on any previous production. As the budget ballooned, the board of directors grew concerned. Haimes knew that if the show wasn't successful, the board could justifiably oust him from his post; they'd certainly never green-light a musical again.



It was with these high stakes that Haimes walked into *She Loves Me*'s last run-through in the rehearsal hall. Fluorescent lights illuminated actors in street clothes; tape marks indicated the show's bi-level set. Hardly a glamorous setting, but to Haimes, the run-through was pure magic. He walked out of the rehearsal studio confident that the show would be a success—of course, his enthusiasm couldn't guarantee ticket sales, but artistically, at least, the production was worth the agonized wait. Ellis, for his part, vividly remembers another moment of magic within the final weeks of rehearsal and tech: walking into the Criterion Center lobby to find it filled—to every possible corner—with props. Today, remembering that crowded lobby and the production that filled it near to bursting, Ellis looks back with some degree of amazement; he had relatively little experience under his belt, and yet Masteroff, Harnick, and Bock entrusted him with their show.

Their faith—and the faith of Haimes and Roundabout—proved to be well-deserved. The production went on to be a sold-out hit, to be nominated for nine Tony Awards® (including one win, for lead actor Boyd Gaines), and to transfer to both a commercial Broadway run and a run on London's West End. Perhaps even more significant than the success of the show itself, however, was the institutional shift it heralded. Far from being shuttered, Roundabout's Great American Musical Series went on to become a cornerstone of the company's mission. Since *She Loves Me*, Roundabout has brought more than twenty musical revivals to the stage, including landmark productions of *Assassins*, *Cabaret*, *Sunday in the Park with George*, and *Anything Goes*. Today, Roundabout is the only not-for-profit theatre company dedicated to producing a full-scale musical on Broadway every year, a commitment which has garnered five Best Musical Revival Tony Awards as well as over thirty additional nominations and awards. The company has become a home for the innately American art form of the

musical, an identity which can be traced directly back to 1993's *She Loves Me*. Haimes and Ellis, too, are far from the novices of 1993; Artistic Director and Associate Artistic Director of Roundabout, they are leading the way for the next decade of risks and rewards. •

ROUNABOUT'S MUSICALS ON BROADWAY: A HIGHLIGHT REEL

1993

She Loves Me
9 Tony Noms; 1 win

2007

110 In the Shade
5 Tony Noms

1997

1776
3 Tony Noms

2008

*Sunday in the Park
with George*
9 Tony Noms

1998

Cabaret
10 Tony Noms; 4 wins

2011

Anything Goes
9 Tony Noms; 3 wins

2001

Follies
5 Tony Noms

2012

*The Mystery of Edwin
Drood*
5 Tony Noms

2003

Nine
8 Tony Noms; 2 wins

2014

Violet
4 Tony Noms

2004

Assassins
7 Tony Noms; 5 wins

2015

On the Twentieth Century
5 Tony Noms

2006

The Pajama Game
9 Tony Noms; 2 wins



INTERVIEW WITH LIBRETTIST JOE MASTEROFF



Education Dramaturg Ted Sod talked to librettist Joe Masteroff about his work on *She Loves Me*.

Ted Sod: You were born in Philadelphia in 1919 and went to Temple University, correct?

Joe Masteroff: Correct. I am 96.

TS: And you studied at the American Theatre Wing?

JM: I was in the Army during WWII, and when I got out, I eventually came to New York to become a playwright, which is what I always wanted to do since I was a child. The American Theatre Wing had a special course in playwriting for guys who had been in the war. That was the beginning.

TS: You had a play on Broadway in the late '50s with Julie Harris and June Havoc in the cast.

JM: Yes, and Farley Granger. My agent called me one day and said, "You won't believe this but Julie Harris read your play *The Warm Peninsula* and she wants to do it for a full year on the road before bringing it to Broadway." It ran for six weeks or so in New York. I got to do the musical *She Loves Me* with Jerry Bock and Sheldon Harnick because somebody had seen *The Warm Peninsula* and said that I was the right person to write the libretto (or the book) for their next musical. We had almost finished writing *She Loves Me* when we found out the producer didn't have the rights; he thought he did, but he didn't. So Bock and Harnick suggested we ask Hal Prince. He was brought in as producer and director for *She Loves Me*, and it worked out very well.

TS: Was it the play *Parfumerie* by Miklós László that you used primarily to write the libretto? Or was it the Ernst Lubitsch movie, *The Shop Around the Corner*?

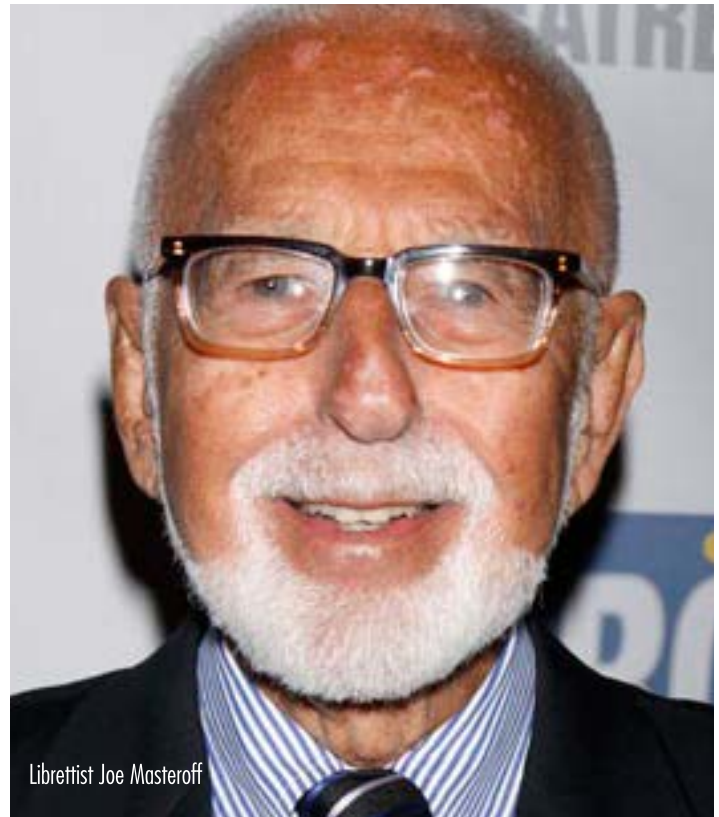
JM: I'm sure it was the movie because it's the movie I had loved. I still do. In my opinion, the movie is much superior to the play. All in all, the movie is the work of Lubitsch, and he's a really fine director...you feel his genius all over it. There's a humanizing touch that the play doesn't have. It's a lovely movie.

TS: Lubitsch made so many movies at that time that are funny, make a point, and have heart. He was really very clever.

JM: And the people in his films all seem real somehow. I thought Jimmy Stewart and Margaret Sullivan were just about perfect in *The Shop Around the Corner*.

TS: Will you tell our readers about working with Bock and Harnick? What was that like?

JM: The interesting thing about working with Hal Prince is that he kept the writers and the musical people separate. He met with them separately. I was always aware of the fact that he and the musical people were having meeting after meeting. So I hardly knew the composer and the lyricist, and it was very much the same thing on *Cabaret*. Hal felt that he needed to be in control of the whole thing. And that the writers were going to get together and argue.



TS: Did you basically hand over the libretto and let them decide where the songs were, or were you pretty clear about where you thought the songs should be?

JM: I think it was a combination of both. If I wrote something and thought something should be made into a song, then I would certainly mention it to them. And I would always mention it to Hal.

TS: In *She Loves Me*, a man and a woman are more or less at odds as co-workers but are secretly in love with each other as pen pals. The story has been told in three different movie versions and, of course, your musical. Do you have a sense of why that story is so popular?

JM: I have no idea, except when I watch the movie, there's something charming about the story—it pulls you in. It's like *It's A Wonderful Life*—it seems simple, but there is a deeper meaning. It's meaningful when Amalia and Georg finally get together—the audience is ahead of them and is very happy about it when they finally realize what is going on.

TS: Do you like *The Shop Around the Corner* better than *In the Good Old Summertime*, the Judy Garland version, where they added songs? Have you ever watched that version?

JM: I have. That is the version that they set in a music shop, and I don't like that very much. I don't like the next version at all.

TS: You've Got Mail? The Nora Ephron version?

JM: Yes.



"I THINK NO MATTER THE IMPORTANCE OF THE CHARACTERS IN A SHOW, IT'S IMPORTANT THAT YOU CAN FEEL SOMETHING FOR ALL OF THEM."

TS: So for you, the further away it got from the source material, the less effective it was?

JM: In my opinion, yes.

TS: When you wrote characters like Amalia and Georg, did you relate to them emotionally? Do you put yourself inside their hearts, in order to write them?

JM: I think no matter the importance of the characters in a show, it's important that you can feel something for all of them. Even the evil ones. You have to ask yourself, "What would they say at this point?" — and then you've got to turn yourself into them.

TS: Do you have a favorite character?

JM: Yes, my favorite character is the one that Felix Bressart plays in the film—Pirovitch. In the musical he's called Sipos. He's one of the co-workers at the shop. He's Georg's friend and confidant. Pirovitch is the one in the movie who, the first time you see him, he's worried because his wife is sick, and in time she calls and she's feeling better and he runs to tell the doctor not to come!

TS: Was it very daring to do a small-scale musical in 1963? Everything had big choruses at that time on Broadway, and this was intimate. Was that something you all talked about, or was that not important to you?

JM: I don't remember talking about the scale of the show at the time—we were just trying to tell the story in the best way possible. I didn't hear too many questions about the intimacy of the piece.

TS: Can you talk to me a little bit about the revival of *She Loves Me* that Scott Ellis directed in 1993? You were around for that, I would imagine.

JM: It was a very good production. Historically, *She Loves Me* gets fabulous reviews whenever it plays. It does well, but it is never a smash. It's never been a huge success, even at the Roundabout.

TS: Do you have a theory about why that is?

JM: It just never is—it is a quiet love story—it doesn't have a lot of spectacle—maybe that's the reason.

TS: When I watched Scott's 1993 revival at the New York Public Library, I realized the audience was rooting for the two leads to get together. I think that's part of the journey for the audience. If you don't know the story, you're hoping that they'll connect. And even if you do know the story, you want them to get together.

JM: That's true. It's a lovely story, and it should be a big hit. I can't tell you how many reviews I've read from productions all over the states and from Europe in which the reviewer called *She Loves Me*, "One of

the finest musicals ever written." They're wild about it, but the audience doesn't see it that way. They will say something like, "Oh, that's cute" or "That's sweet."

TS: Do you have a sense of what attributes the performers need in order to excel in this piece?

JM: It's a cast of people who have to look the part. It has parts for a lot of different types of performers. Very good-looking people and not-so-good-looking people. Old people, young people. It requires quite an interesting mix of talent and types.



Michael McGrath and Jane Krakowski during the press event for *She Loves Me* at Feinstein's/54 Below

TS: Have you ever been to Budapest, where the musical is set?

JM: Yes.

TS: Was that part of your research, or was that after you wrote the show?

JM: It was after. At that point, Julie Andrews was supposed to make a movie version of *She Loves Me*.

TS: I read about that. Andrews was busy doing something else at the time, I think.

JM: She did a movie that bombed and, unfortunately, the movie version of *She Loves Me* collapsed. But meanwhile they offered to send me to Budapest for a week

to look around. I went with a friend, and I loved it. We were there in the summertime. It's a lovely city, and people were very nice. The trip turned out to be pointless because the whole project ended.

TS: In closing, I just wanted to thank you for allowing Roundabout to produce your two musicals—they have been very successful for us! It's really appreciated.

JM: It's interesting because I had no connection to Roundabout, but then everything took off with the revival of *Cabaret*. I'm so glad Todd was interested in doing it—it always seemed like a great project for Roundabout to me. I was sent to London to see the production because Fred Ebb had already been there and hadn't liked it. I remember when I got to the Donmar, I didn't see Sam Mendes—his secretary told me that he was busy that night and that he would call me the next day. The next morning Sam called and said, "What did you think of it?" and I said, "I loved it." He said, "You did? Let's have lunch!" The Donmar was waiting for somebody to move the show to a larger theatre. Nobody ever did. Very strange. But, yes, both my successful musicals, *Cabaret* and *She Loves Me*, have found new life at Roundabout. It's been a terrific opportunity for new audiences to experience these two stories I wrote a long time ago. •



WHY WE LOVE *SHE LOVES ME*



Whether or not you have seen *She Loves Me*, you may already know the story of two co-workers who can't stand each other in person yet are unknowingly romantic penpals. This valentine to classical romance features sparring lovers (think Benedick and Beatrice from Shakespeare's *Much Ado About Nothing*), letters from an unknown suitor (yours truly, *Cyrano de Bergerac*), and plenty of comedic and bittersweet subplots. No wonder we have so many beloved adaptations of the story.

THE ORIGINAL PLAY: *PARFUMERIE* (1937)

The first pair of adversarial co-workers to unwittingly fall in love appeared in the Hungarian play *Illatszertár* (*Parfumerie*), by playwright Miklós László. As suggested by the title, the setting of a perfume shop served as the locus through which the audience observed the love lives of a group of Budapest clerks. László's bittersweet play balanced the comedic young lovers with the sad story of the older shop owner, whose long marriage was coming to an end. László came to America on the eve of World War II and became a screenwriter for MGM. But the original play was not seen in America until 2009, when László's nephew adapted the play from a literal translation by the writer's wife. This adaptation has been well-received in several regional productions.



Actors in a production of *Parfumerie*



"For as sweet and cute as it is, there's a bit of a bite. And that bite – the older couple dealing with infidelity and the possibility of facing life alone after decades of marriage – puts the young love into perspective. It's life. It's real... Yes, love is sweet and patient and gentle and kind, and sometimes it also really sucks. It's when you can navigate through the horrible times – that's when you know you've got something special."

—Adrienne Sweeney, director of *Parfumerie* at Commonweal Theatre

THE LUBITSCH TOUCH: *THE SHOP AROUND THE CORNER* (1940)

American audiences first fell for this story through the popular 1940 film. László sold his play to comedic director



Scene from *The Shop Around the Corner*

Ernst Lubitsch, who hired Samson Raphaelson to adapt the script. The American film maintained the Budapest setting, but the location was changed to a leather goods store. Lubitsch described the influence of his boyhood experience, working in his father's Berlin store: "I have known just such a little shop in Budapest...the feeling between the boss and those who work for him is pretty much the same the world over, it seems to me. Everyone is afraid of losing his job and everyone knows how little human worries can affect his job." James Stewart and Margaret Sullivan starred as Alfred and Klara, the rivals and unexpected lovers. While he was best known for more glamorous films, Lubitsch wanted a modest feeling for this one, so he had Sullivan wear a dress bought off-the-rack for \$1.98. Despite its simplicity and small budget, the film was a great success. The American Film Institute ranks the film as #28 on its list of "100 Greatest Love Stories of All Time."

THE REMAKE: *IN THE GOOD OLD SUMMERTIME* (1949)

MGM retailed Lubitsch's film as a semi-musical to showcase Judy Garland, following her 1945 hit, *Meet Me In St. Louis*. The writers changed the setting from Hungary



Scene from *In the Good Old Summertime*

to turn-of-the-century Chicago, where Garland worked in a music store. The musical numbers used popular American songs of the period. The romantic plot set Garland against Van Johnson as her adversary-slash-lonely-hearts penpal. Silent film comedian Buster Keaton made a rare appearance as the shop owner's bumbling nephew. While many critics praised Garland's confident performance, most preferred the original film to this tuneful remake.



"Framed in soft Technicolor tones and exuding friendliness to a degree that is irresistible, this latest reworking of the Miklos László play...is a happy occasion indeed. ... Everybody associated with its filming must have been touched by the magical, wispy charm of the work because there is an air of gaiety and wholesomeness."

— *The New York Times* on *In the Good Old Summertime*

Click **HERE** to watch a preview of *In The Good Old Summertime*:

http://www.rottentomatoes.com/m/in_the_good_old_summertime/trailers/10904366



THE REBOOT: YOU'VE GOT MAIL (1998)

Writer and director Nora Ephron brought the battling penpals into the tech age with this popular rom-com. Meg Ryan played the owner of a children's bookstore in New York, and Tom Hanks was the executive of a competing mega-chain store. When not working and sparring, Ryan and Hanks logged on to their computers, checked their email, and unwittingly fell in cyber-love. (The film's title quoted the greeting from the once-popular AOL.) The setting captured the atmosphere of New York's Upper West Side in the 1990s, where charmingly neurotic characters engaged in classic banter. In the early days of internet dating, Ephron's adaptation showed how our love lives had been impacted by email and computers and explored the decline of the small, independent bookstores in New York.



Scene from *You've Got Mail*

"...Ms. Ephron and her sister, Delia Ephron, adapt Ernst Lubitsch's 1940 delight, *The Shop Around the Corner*, to the E-mail age with gratifying ingenuity and with its share of extra observations about how times have changed. The star-crossed correspondents, who in Lubitsch's film were employees of the same amazingly gracious retail establishment, have been promoted to people who run their own businesses. That makes their stress and loneliness all the more real, to the point where it's easy to see what drives (them) into the world of cyber flirtation." — *The New York Times*

Click **HERE** for a preview of *You've Got Mail*:

<http://www.imdb.com/video/screenplay/vi3707699481>

A BITE OF VANILLA ICE CREAM

ICE CREAM...
HE BROUGHT ME ICE CREAM...
VANILLA ICE CREAM...
IMAGINE THAT!

In the second act of *She Loves Me*, Amalia sings a song called "Vanilla Ice Cream" that, since the show's 1963 premiere, has come to be an incredibly beloved piece, known for its popularity among sopranos as an audition song. It's been performed on stage by Barbara Cook, Kristin Chenoweth, Kelli O'Hara, Audra McDonald, and many others. It seems that every soprano wants to take a bite out of "Vanilla Ice Cream." So what's the secret to this song's appeal?

In the decades before *She Loves Me*, the typical song composed for an ingénue (a young leading lady role) was focused on showing off the prettiness of her voice. What changed with "Vanilla Ice Cream" was the addition of a new sophistication and a higher degree of difficulty. The song demands that the performer hit both the pathos of the romantic plot and the charming humor of the lyrics themselves. And the soaring high notes of the song's ending are risky for even the most gifted of singers, making for an exciting display of virtuosity that can't help but leave the song vibrant in the audience's memory.

Music director Andy Einhorn explains, "'Vanilla Ice Cream' is a perfect musical theatre song. It's a full story, or I would say a full meal in a song...I never tire of hearing it, but it's certainly not for the faint of heart. Perhaps it's overdone because there sadly aren't many pieces like it. In fact, I can't name five other soprano songs that have the same dramatic and vocal effect that this song has."

Broadway performer (and soprano) Jessica Fontana says, "I love the song because it is a 'soprano's soprano' song— meaning it ends with a really high note to separate the 'men from the boys' so they say. But it's also funny and charming and active in the storytelling, so you get to show off everything at once - vocal abilities and having a sense of humor and discovery and excitement. I used a cut of the song to get into college, book my first equity job, and I use it now for almost anything applicable...I think the song endures because it's so perfectly written - it captures so perfectly what it's like when you're starting to fall for someone - and it utilizes the full range of a (soprano) woman's voice to express that range of emotions." Listening to the amazing Laura Benanti perform this iconic song in *She Loves Me*, you may find yourself uttering the very words that her character is singing: "Will wonders never cease?"



INTERVIEW WITH DIRECTOR SCOTT ELLIS



Education Dramaturg Ted Sod spoke with Director Scott Ellis about revisiting *She Loves Me*, his first Roundabout production.

Ted Sod: Will you talk about your history with *She Loves Me*? This was the first musical you directed for Roundabout, correct?

Scott Ellis: Yes, it's the first musical I directed for Roundabout. It was the first musical Roundabout produced. It was my first Broadway show. It was a lot of firsts for me and Roundabout.

TS: I believe the story goes that Todd Haimes, our Artistic Director, wanted to produce *A Funny Thing Happened on the Way to the Forum*, and the rights fell through, and then he remembered you from *And the World Goes Round*. Is that how it came about?

SE: I went in for a meeting with Todd after *And the World Goes Round*, and during the meeting we were talking about shows that I might want to direct. I brought up *She Loves Me*. I said, "This is a piece that you should look at." We talked about the show because I don't think he knew it very well at the time. I said, "It's a perfect piece for Roundabout, and it has never been revived." That's how it all started.

TS: What is it about this particular musical that you love?

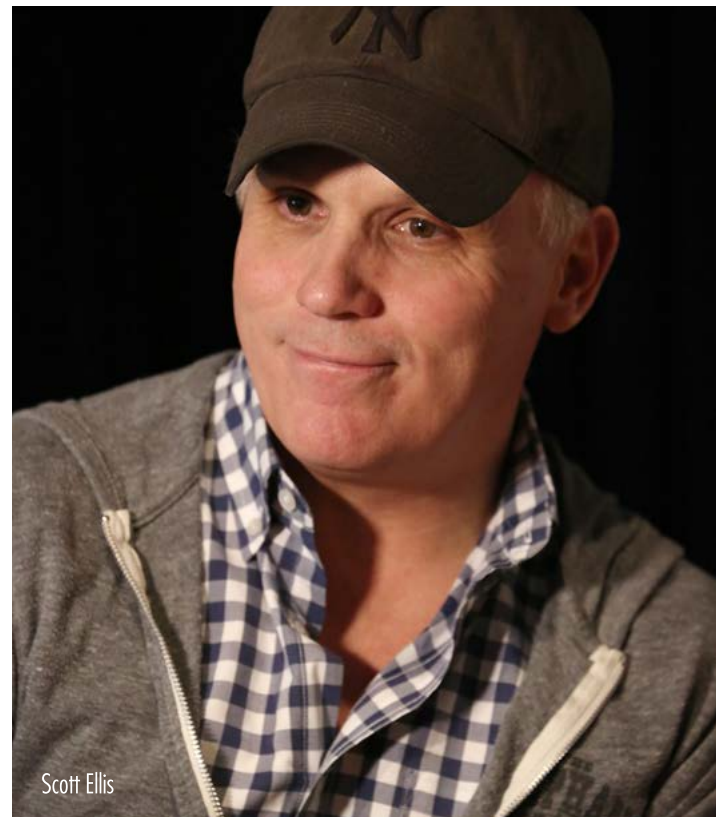
SE: I love it because it's close to a perfect musical. It's so well constructed. The characters and how they're introduced and how the plot is set up—all of that is manifested beautifully. The source material is the 1940 film, *The Shop Around the Corner*, and Joe Masteroff has preserved its charm in his libretto. But it's really the score that I love—it is so beautiful. It's unlike any other show written by Jerry Bock and Sheldon Harnick. These are all things that attract me to the piece. I think the main reason I love it is that people just don't know it very well, and I keep thinking they should.

TS: I went to watch your 1993 production at the Lincoln Center Library's Theatre on Film Archives, and what I loved about it is how quirky the characters are, how intimate the show is. What do you think the show is about?

SE: It's about love that's mature. It's not about young love. It's about people who have been around for a while and perhaps are starting to think that maybe this falling in love thing isn't going to happen for them. But they haven't given up, and they are filled with romantic notions of what it means to be in love with another person. The characters are not young, callow, or carefree. They're dealing with finding their soulmates in a more mature way. You don't find that happening a lot in the musical theatre.

TS: The coincidence that Amalia and Georg are working together and don't know that they're really each other's object of affection is marvelous.

SE: That's something many of us have explored. We see someone we're constantly around, someone we work with perhaps, and something is not clicking. We think, I really don't like this person. And later on, there's a little sign that makes you think, Oh, wait a minute, maybe they aren't who I thought they were. That slow awakening to what is happening between the two leads in the



show is fun to watch.

TS: It's almost as if you see yourself in the other person, and you're repelled, but then you realize, Oh, they're a lot like me.

SE: I think Amalia and Georg are a lot alike. It's almost as if they are looking in the mirror when they see each other and, at first, they don't like it so much.

TS: Can you talk about the challenges of returning to a piece over twenty years later?

SE: Originally, when Todd asked me about directing a revival of *She Loves Me*, I said no. I wasn't interested in doing it. I just wasn't interested in returning to something that I had already done, especially something that I had done successfully. It was a talented cast, the design was exquisite, and it was beautifully choreographed. It was a perfect experience for me back in the 90s. It was very hard for me to say to Todd, "Sure, I'm ready to jump back into the world of that show and give it another try." Then two things happened: Todd asked me to do a benefit reading of *She Loves Me* as a Roundabout fundraiser, and when I did, I fell in love with it all over again. I thought, Wow, this is a perfectly rendered musical. I fell in love with the storytelling again and I said, "Okay, I'll do it, but I must try to do it as differently as I can. I'll start looking at it from a different perspective." So we have a new set, new lighting and costumes, new actors, a new choreographer, and new orchestrations. Every single person working on this production is different except for me, and I'm just starting to embrace it. Hopefully it will work, but it's the only way I could go back to it.



“ IT’S ABOUT PEOPLE WHO HAVE BEEN AROUND FOR A WHILE AND PERHAPS ARE STARTING TO THINK THAT MAYBE THIS FALLING IN LOVE THING ISN’T GOING TO HAPPEN FOR THEM. BUT THEY HAVEN’T GIVEN UP...”

TS: I did notice there are some real differences in the casting. Louis Zorich played Mr. Maracek in the ‘93 version, and now Byron Jennings is doing the role, and they’re very different actors. Boyd Gaines and Zachary Levi, who were both cast as Georg, are very different, too.

SE: That’s a perfect example of how this production is different from the last. Yes, Louis and Byron and Boyd and Zachary are very different, but there is room for both actors to play the same role in the writing. Every actor has their own quirkiness and their own attractiveness, and these roles can be played in a variety of ways. I certainly didn’t go into the casting process thinking, let me cast it with actors who look completely different from the actors I cast the first time. That was not it at all. With Amalia, there are perhaps three or four women working on Broadway right now who have enough star presence and can sing that score. Laura Benanti is one of them. As far as Georg goes, you have to find someone who will bring humor to the role. It’s not your typical leading man in a musical role. It’s got to be cast with someone who is separate from Kodaly and can hold his own in the comedy department. And I think that’s what Zachary will bring to the role.

TS: Talk about working with Warren Carlyle, the choreographer, and Paul Gemignani, your musical director. These are artists you work with often.

SE: I’ve worked with Paul for many years. Paul approaches a song from an actor’s point of view. It’s never about the notes, it’s always about the acting. So if I leave Paul alone with an actor, I know he’s never going to steer them in the wrong direction. He does more than just teach them the notes, it’s always about the story and the characters. That’s why he’s so remarkable. Warren is a whole different story. I’m so fortunate because Warren is great director in his own right, and the fact that he collaborates with me is very humbling. He doesn’t have to, he can direct wherever he wants. I’m always so grateful for that. We have a very easy collaboration; we can tell each other anything. I certainly can say, “Hey, you might want to look at this,” and he can certainly do that—and he does—with me. I want him to. I think we just have total trust. I got lucky that he said yes to doing this and *On the Twentieth Century* and *Edwin Drood* because he’s just so wonderful.

TS: This design team is a group of people that you often work with, too.

SE: I had such an extraordinary design team the first time, especially since it was my first Broadway show. Tony Walton designed the set and, at the time, you couldn’t get any better than that. Here I was, this kid who had never done anything on Broadway before. This time around I knew David Rockwell would be strong enough to come up with something different. We won’t be deconstructing the show and doing something avant-garde with it. I felt we needed to stay close to the reality that it is written in, but I also felt that I wanted a set designer who would be able to take it to another level, which he has. David came up with some solutions that I would not have thought of.

TS: Jeff Mahshie, your costume designer, is an interesting choice because he worked in the fashion industry.

SE: I’ve known Jeff for a long time, and he can be really honest

with me. He’s a remarkable designer and understands women. I told him a long time ago, “If I ever do *She Loves Me* again, you can design the costumes.”

TS: Donald Holder is someone who often lights your shows, correct?

SE: Yes. You know, when I choose these remarkable designers to work with, it’s a selfish way for me to relax, knowing that the work will be done and the show will look great.

TS: Jon Weston is designing sound—which is vital in a musical. Have you two collaborated before?

SE: Yes, I’ve worked with him, and he is excellent. Studio 54 is a tricky space, and Jon has all the knowledge we need to figure it out.

TS: What does Roundabout’s 50th anniversary season mean to you?

SE: It’s an opportunity to look at the remarkable journey Roundabout has had. I have to remind people that this theatre started in a grocery store basement in 1965—that it grew and changed and survived bankruptcy—it’s a rather incredible story of survival when you think about it. Roundabout has endured while other theatres have perished. I’ve always thought that it’s a gift that I have had Roundabout as my artistic home for all these years. I know I’m lucky. •



Zachary Levi performs at the press event for *She Loves Me* at Feinstein’s/54 Below



THE MAKING OF A MUSICAL



✓ INSPIRATION

The idea for a musical often comes from a composer or lyricist, but can also be suggested by a **producer**, a person who manages all aspects of mounting a theatrical production, including finding financial backing and hiring the creative team. If the idea comes from a writer or writers, they'll pitch it to a producer and try to win financial backing for the project. If the idea comes from a producer, they will hire writers to develop the musical.

She Loves Me is an adaptation of *Illatszertár*, known in English as *Parfumerie*, a 1937 play by Hungarian playwright Miklós László. It had already been adapted into two Hollywood movies, *The Shop Around the Corner* and *In the Good Old Summertime*, when producer Lawrence N. Kasha suggested turning it into a stage musical.

✓ THE WRITING PROCESS

The **composer** creates the music for the show, including the sung numbers and sometimes the underscoring and dance music. The **lyricist** writes the show's **lyrics**, words to the songs in the show. Together, the music and lyrics make up a show's **score**. Some musical theatre writers, including Stephen Sondheim and Stephen Schwartz, write both the music and lyrics for a show. But most shows have both a composer and lyricist who work closely together to generate songs. Some composer-lyricist partnerships last through many productions and become musical theatre legends: think of composer John Kander and lyricist Fred Ebb or composer Richard Rodgers and lyricist Oscar Hammerstein II.

The **librettist** or **book writer** writes the show's spoken dialogue. The term comes from **libretto**, the Italian word for the text, or **book**, of an extended musical work. Sometimes the librettist and the lyricist are the same person: Lisa Kron wrote both the lyrics and the book of *Fun Home*.

Kasha brought composer Jerry Bock and lyricist Sheldon Harnick, who had already worked together on *Fiorello!* and

Tenderloin, together with book writer Joe Masteroff to create *She Loves Me*. Masteroff wrote the script as a straight play first, then collaborated with Bock and Harnick to find places in the script for songs.

✓ DEVELOPING THE SHOW

Most musicals begin with a small scale workshop. For writers, the **workshop** is an opportunity to interest producers in the material and to refine the book, lyrics, and music through rehearsal with a cast of actors. If a producer initiated the musical, the workshop serves as a chance to build the production's creative team.



Alan Cumming and Company in rehearsal for the 2014 revival of *Cabaret*

Today, most new musicals are **workshopped**, produced in a simple or limited way in order to test and refine the material and build the creative team. In the early 1960s, when *She Loves Me* was produced, shows began with an out-of-town production, or tryout. If the tryout was successful, the production would move to New York City. The original Broadway production of *She Loves Me* had tryouts in both Philadelphia and New Haven.

✓ REHEARSALS

Before a musical goes into production, the full **creative team** is assembled. In addition to the composer, lyricist, and book writer, an orchestrator is typically employed. The **orchestrator** takes the composer's piano/vocal score and arranges it for an orchestra or band, creating the music for each instrument or section. Orchestrators are sometimes responsible for writing a show's overture and musical underscoring. Dance-heavy shows may also employ a **dance arranger**, who works closely with the composer and choreographer to create the score for dance sequences.

The **director** is in charge of everything that happens onstage. The director offers a vision for the show and meets with the creative team to ensure that all elements of a production contribute to the vision. The director and **set designer** often collaborate closely before rehearsals begin to create the



floor plan.

The **musical director** is responsible for translating the composer's musical intention into performance. She or he teaches musicians and actors the music, oversees music rehearsals, and may serve as the production's **conductor**. The musical director hires the **rehearsal pianist**, who functions as the entire orchestra during rehearsals, preparing the actors for performance. The **choreographer** stages a production's dances and musical scenes.

The creative team also includes **costume, props, and lighting designers**, as well as a **sound designer**. The sound designer is responsible for the amplification (microphones and speakers) used in a production as well as sound effects. Designers will sit in on rehearsals and meet regularly with the director as they create and refine the look of the show.

The production's **stage manager** coordinates all elements of a production and creates the show's bible, which includes all staging instructions and cues.

She Loves Me was the second Broadway production directed by Hal Prince, and his first opportunity to direct a musical from the beginning of the process. Harold Hastings was the musical director. Don Walker did the orchestrations, and Carol Haney was credited with musical staging.

In 1993, Roundabout produced the first Broadway **revival** of *She Loves Me*. The production launched Roundabout's musical theatre initiative. Revivals differ from original productions in that the book and score are typically finalized at the beginning of the process. The creative team may also explore how to make a familiar or older work fresh and relevant, while connecting audiences to what was magical about the original production.

The current production of *She Loves Me* is the second Broadway revival of the musical. Scott Ellis, director of the 1993 revival, will reprise his role.



Jerry Bock and Sheldon Harnick collaborate on *Fiddler on the Roof*

✓ SITZPROBE

After several weeks of working in a rehearsal room with the rehearsal pianist, the actors and orchestra assemble for the sitzprobe, a seated rehearsal where the actors sing with the full orchestra for the first time.

✓ TECHNICAL AND DRESS REHEARSALS

Towards the end of the rehearsal process, the production moves into the theatre, where the set, lighting, costumes, props, and sound are integrated into the show. Cues for the set, lighting, and sound are created or finalized.

The entire rehearsal period for the average Broadway musical lasts six to eight weeks.

The current production of *She Loves Me* is at Studio 54, a 1,006-seat space with a storied history as an opera house, television studio, and nightclub.

✓ PREVIEWS

Modern Broadway musicals have several weeks of previews, performances in front of an audience before the official opening night and reviews. Directors continue to

give actors notes during previews, and the production's creative and technical elements are changed and polished throughout. Word-of-mouth from enthusiastic preview audiences generates buzz and sells tickets.

She Loves Me begins previews on February 19, 2016. Today, critics see later preview performances and release their reviews after the official opening night.

✓ OPENING NIGHT

The long process of writing, producing, and rehearsing a musical culminates in opening night, the official start of the run of the show and the night reviews come out.

She Loves Me opens on March 17, 2016. In the past, a theatre critic attended the opening night performance and rushed home to write a review. Reviews would be printed in early-edition newspapers before the opening night party ended. •



INTERVIEW WITH ACTRESS LAURA BENANTI



Education Dramaturg Ted Sod talked to actress Laura Benanti about preparing for the role of Amalia in *She Loves Me*.

Ted Sod: Tell us about yourself: Where were you born and educated? When and why did you decide to be an actor?

Laura Benanti: I was born in NYC and raised in New Jersey. I was accepted to NYU and left three weeks later to understudy the role of Maria in *The Sound of Music* on Broadway. I took over the role a year later at the age of 19, performing opposite Richard Chamberlain. I decided that I would go back to college when acting jobs dried up. Fortunately, that hasn't happened yet!

TS: Why did you choose to do *She Loves Me* and the role of Amalia?

LB: I believe there is a reason the story that this beautiful show is based on has been made into three films! The notion of wanting to find love, and finding it where you least expect it, is a very common desire. I find the character of Amalia to be very funny and true. I am really looking forward to inhabiting this character.

TS: What is your process as an actor? What is the first thing you do?

LB: I start by reading the script and score. I highlight everything that is said about the character. In the case of this particular show, I have read the original play by Miklós László entitled *Parfumerie*, watched the Lubitsch film version of the play, *The Shop Around the Corner*, and researched the location and time period.

TS: What in your opinion makes this story so popular?

LB: There have always been, and there will always be, lonely



hearts. Where we used to have a Lonely Hearts Club, we now have eHarmony and Tinder. We have always been searching for love, and we probably always will be.

TS: Have you ever had a pen pal?

LB: When I was younger, I had a pen pal in South America. She and I wrote back and forth for about a year. It was fascinating to learn about a completely different culture.

TS: What do you look for in a director? A musical director?

LB: I look for fun, creativity, strength, and openness (all of which Scott Ellis has). I look for the same in a music director (and fortunately Paul Gemignani is all those things as well!).

TS: How do you keep yourself inspired as an artist?

LB: Reading, listening to music, seeing musicals and plays, watching films and wonderful TV programs, and meditation.

TS: Many NYC public school students will read this interview and will want to know what it takes to be a successful actor—what advice can you give young people who want to act?

LB: Acting is not an easy profession. It is not something to get into because you want to be famous. Very few people become famous. Do it because it is the only thing you can imagine doing, and you can't picture any other life. •



Laura Benanti performs at the press event for *She Loves Me* at Feinstein's/54 Below



DEAR FRIEND

Dear Friend,
Yesterday morning I ran through
the rain to the Post office... Trembling.
I opened the door and reached inside.
And oh, my dear friend, there you
were. I took you out, held you in my
hand and looked at you for a moment.
Then I sat down, gently opened you
and read you.

With the ubiquity of computers and the ease of texting and email, handwriting letters has become something of a lost art. Exchanging letters (as *She Loves Me* beautifully illustrates) is perfect for communicating certain ideas, but what is lost when keys are struck and emails whizzed off, instead of a pen put to paper?

When people communicate, they tend to use different forms of communication for different purposes. For example, simultaneous back-and-forth written communication, such as online chatting or texting, is useful for collaborating on projects with colleagues or classmates. Forms that are similar to face-to-face conversations, such as phone calls or voicemails, are useful when relying on vocal changes to communicate complex ideas. (Have you ever misunderstood a written joke?) Letters, on the other hand, are unique: they are sent and received at different times and use a more formal language style while effectively conveying subtle meanings. Letters are best suited for emotional content, such as romance. Letter writers are able to craft messages that are appropriate to the conversation without the pressure of needing to answer immediately. Additionally, letter recipients are able to read and re-read emails to absorb the true meaning and compensate for not hearing the writer's spoken voice. Even though letters may not communicate the sparkle in a lover's eyes, that lack of conversational information does not make the message any less meaningful.

Letters seem to have taken a cold backseat, however, and more often than opening a mailbox, our trembling knees knocking with anticipation, we tap open our text messaging app to see "Netflix and chill?" Researchers cite increased technology as a significant factor in making

written communication less formal. Historically, written communication has been associated with the upper crust of society and spoken language with the public and undereducated. Now, literacy is so common in developed countries that it is no longer reported. Coupled with the prevalence of the world wide web, anyone with a Wordpress account has the freedom to post the most simple thoughts. This openness has promoted the looseness and informality of spoken conversation to infiltrate written language. And, even though emails and letters might be the most useful forms of communicating with that attractive someone, their written form and the limitations of that method might prevent people from using them for love. Now, dating apps and websites have won over the masses with their convenience.

The lingering question seems to be, "what's next?" The pace of technology is rapid, and advances in communication tech have ballooned since the near-universal adoption of the internet nearly three decades ago. At this rate, the challenge is not imagining a world in which we beam holograms of ourselves into other people's homes or apartments as they do in *Star Trek* or *Star Wars*, but knowing when it will happen in our lifetimes. The continuing trend with most communication technology is a lessening of tangibility, of being able to hold the item that communicates the message. Letters are durable, and indeed, many of us save letters long after we originally received them. They provide a comfort that another person has held us, read our words, locked eyes, and connected emotionally. Perhaps one day technology will solve the missing element that can, for now, only be found in letters. •



DESIGNER STATEMENTS



She Loves Me Set Model

DAVID ROCKWELL—SET DESIGNER

The centerpiece of our design for *She Loves Me* is Maraczek's Parfumerie. Set in 1930s Budapest, this high-end emporium is a saturation of extravagant Art Nouveau details. Around the turn of the twentieth century, the Art Nouveau style influenced hundreds of Budapest buildings in the use of ceramics, Asian motifs, decorative curves, stained glass windows, and lavish ornamentation. The audience first sees the exterior of the parfumerie sitting within a colorful streetscape of bas relief buildings, all constructed in exaggerated perspectives. After the shop employees arrive for work, gathering outside during the opening number, the walls rotate and separate to reveal a "jewel box" interior. Three perfume counters slide out to define the space with stools emerging from each one. The entire shop travels downstage as its central portion itself rotates to reveal the shop's humble workroom tucked away from the busy shop floor. The shop returns upstage for the three scenes that occur in different locales: the big production number in the restaurant that concludes Act I and the hospital and bedroom scenes that open Act II. In all three scenes a section of the streetscape glides upstage, allowing wagons

to appear from the wings and create each new locale.

JEFF MAHSHIE—COSTUME DESIGNER

My first encounter with the musical *She Loves Me* was when Scott Ellis asked me to work on it for a one night benefit reading produced by the Roundabout. I then had the luxury of viewing the 1993 version at the Lincoln Center Performing Arts Library with Scott and Paul Gemignani. Scott's production was perfection. It was immediately apparent to me why this musical is so beloved. I was excited to start working on this project because it is such a stylish period, which appeals to me as a fashion designer. Some of my favorite designers like Schiaparelli and Vionnet made huge contributions to the period. Using them as a starting point—as well as vintage illustrations, clothing, and photographs from the 1930s of my dear friend Jessica Weinstein's European relatives—I tried to reinterpret it all with a sense of minimal realism. I never want the actors to look like they are wearing "costumes." I designed a wardrobe for each character based on the storyline/lifestyle of the character—which is what I would do designing any clothing collection.



She Loves Me Costume Sketches

DONALD HOLDER—LIGHTING DESIGNER

She Loves Me is a charming and heartfelt romantic fantasy, set in 1930s Budapest. David Rockwell’s lavish and colorful Art Nouveau set further enhances the sense of nostalgia and romance, and the lighting will very much follow suit. Many lighting gestures will support the storytelling: the play begins on a bright summer afternoon and ends near the Christmas holiday. The detailed cityscape that surrounds the Parfumerie offers the perfect canvas to communicate the passage of time by subtly and continually shifting the angle and color of the light that glances across the bas relief building facades. Although the musical moves from one interior to the next, each space will be revealed with its own particular quality of light: from the sparkling and gleaming interior of the shop, to the monochromatic and sculptural light of the workroom, to the richly-hued and golden glow of the restaurant, to the cool wintry daylight of the hospital room, and the rosy-hued interior of Amalia’s bedroom. The entire world of She Loves Me will be embraced in a lavender twilight and colorful glow that I hope will allow the audience to lose themselves in the enchanting story and music, and to be transported for a few short hours to a simpler time and era that has long passed us by.

JON WESTON—SOUND DESIGNER

The original cast recording of She Loves Me is one of the musicals I listened to on vinyl. It was a two LP set and, thanks to the beautiful voices of Barbara Cook and Jack Cassidy, I wore the grooves out. I then started listening to the revival that Scott directed in 1993 and was determined that, someday, I would get to work with this exquisite music firsthand. That determination paid off, and now with this production my dream is coming true. In fact, this production is fulfilling two dreams in one because another one of my professional dreams has been to work with Paul Gemignani as a designer, and now that is coming true as well. And if that wasn't fulfilling enough, orchestrator Larry Hochman is a genius and a wonderful collaborator, making this a special one-of-a-kind experience. While Studio 54 has some challenges when it comes to sound design, my team has been working alongside the house staff to meet every challenge head-on and will make this production one to remember for years to come. •

**"LOOK AROUND AND SEE FOR YOURSELF. THE ROMANTIC ATMOSPHERE. THAT'S WHAT ALL OUR PATRONS DEMAND. THAT'S THE REASON WHY THEY'RE HERE."
- "A ROMANTIC ATMOSPHERE"**



PRE-SHOW ACTIVITIES



HOW DOES TECHNOLOGY SHAPE WHAT AND HOW WE COMMUNICATE?

She Loves Me is set in 1930 in Budapest, Hungary, a time and place before television, computers, cellular phones, or quick-developing camera film. Letters, written by hand or on a typewriter, were the primary mode of communication when in-person interaction wasn't possible. (Common core code: CCSS.ELA-LITERACY.RST.11-12.4)

BRAINSTORM How do you communicate with friends when you aren't together? Lead the class through a brainstorming session and make a list.

WRITE Ask students to recall one recent post they shared on social media, possibly Instagram or SnapChat. What were they trying to communicate when they shared that image? Distribute stationery and pens and have students translate their image into a letter.

REFLECT What was challenging about turning a social media post into a letter? What are the differences between writing a letter and sharing a photo or video? What are the similarities?

HOW DOES A DESIGNER USE A MUSICAL SCORE TO INSPIRE A SET DESIGN?

Set, costume, and props designers rely on a close reading of a musical's book and score to discover given circumstances (the who, what, when, where, and why) of a scene. But hearing a musical score reveals a scene's style and both the given and the mood of a piece. (Common Core Code: CCSS.ELA-LITERACY.RL.9-10.1)

LISTEN Play *Sounds While Selling* from the *She Loves Me* soundtrack. The file can be played [HERE](#). Ask students to listen for clues to where the song takes place.

ANALYZE Working as a class or in small groups, create a list of possible locations where the song takes place. Additionally, note the mood of the song. Is it happy or sad? Earnest or satirical? Aggressive or lilting?

DESIGN Working in groups of two or three, ask students to collaborate to create a color thumbnail sketch of the set for this song. Sketches should reveal the setting and use color, texture, shape, and other elements of design to reflect the mood of the number.



POST-SHOW ACTIVITIES

HOW DO ACTORS CREATE TABLEAUX IN ORDER TO INTERPRET THE RELATIONSHIPS IN *SHE LOVES ME*?

Students analyze 3 different types of romantic relationships portrayed in the show, identify the key traits of each type of relationship, and create tableaux and dialogue to interpret these relationship types in their own context. (Common Core Code: CCSS.ELA-LITERACY.W.9-10.11a)

REFLECT Discuss the three love stories in *She Loves Me*. For each relationship, have students create a bank of words/phrases to describe the type of relationship. [Examples: Georg and Amalia (love/hate, unknown pen-pals), Ilona and Kodaly (unrequited love, attraction to a wrong partner), and Mr. Maraczek and his wife (betrayal, broken commitment)]. Use the Callboard on the first page and the pictures throughout the guide to help the discussion. Explain that the activity will be about creating new characters, involved in the same types of relationships they saw in the show.

ACTIVATE Arrange students in pairs (or triads, with one student as director) and assign each pair one type of relationship. Students imagine two new characters from their own world who are in this type of relationship and create 3 tableaux (frozen stage pictures) for their characters. After they have created, ask a few teams (representing different relationship types) to show their 3 tableaux.

Structure of the tableaux:

- Tableau 1: A meeting
- Tableau 2: A problem
- Tableau 3: Resolution or next step

WRITE (OPTIONAL) If you have time, allow students to write a few lines of dialogue for each tableau. Each character should say at least one sentence in each tableau.

DISCUSS What makes these types of relationships so interesting to watch? How do you relate to the relationships you saw in the show?

.....

HOW DO WRITERS USE LYRICS TO EXPRESS THEMSELVES IN A SONG OR RAP?

Students reflect on the use of letter-writing in the songs and story of *She Love Me* and then write their own "letter song," using lyric-writing techniques to introduce and express themselves. (Common Core Code: CCSS.ELA-LITERACY.W.9-10.11d)

LISTEN AND REFLECT Give students a **PRINT-OUT** of the lyrics to *Three Letters* from the *She Loves Me* soundtrack and have them read along as you listen to the song. The lyrics and music file can be downloaded or played **HERE**. Then discuss why Georg is writing letters and analyze the topics he shares with his pen pal. Next, identify three elements of lyrics: rhyme, rhythm, and being set to music.

BRAINSTORM Ask students to imagine writing to a new pen pal. What are some topics they could write about in order to introduce themselves? (e.g., what city do you live in? What is your school like? What do you like to do?) Scribe the topics on the board.

WRITE Students compose 5-10 lines of lyrics, introducing themselves to an imaginary pen pal, using elements of lyrics (rhyme, rhythm, and set to music). If your students are open to performing, ask a few to rap, sing, or read their lyrics aloud.

REFLECT What are the challenges of writing lyrics? Why do we enjoy songs or raps in which people express themselves in the lyrics?



GLOSSARY



BESPECTACLED wearing eyeglasses
Ilona sings about a bespectacled gentleman.

GENUFLECT to kneel on the floor, a sign of worship or respect
Sipos sings about genuflecting to his boss.

INCANDESCENT emits light through exposure to heat, or glowing with passion
Georg sings that despite the freezing weather, he is somehow incandescent.

INDIGESTION stomach pain associated with difficulty in digesting food
Amalia speaks of immortal love stories that were written by bald men with indigestion.

PARFUMERIE a place where perfume is made and/or sold
Georg and Amalia work at a parfumerie.

POMPOUS exhibiting excessive self-esteem or self-importance
Amalia calls Georg pompous.

RAPTUROUS characterized by a feeling of great joy and elation
Amalia speaks of rapturous love stories with Georg

RATHSKELLER a bar or restaurant in a basement
Kodaly reminds Ilona that she used to love the Rathskeller.

RENDEZVOUS a meeting at an agreed time and place
Kodaly asks Amalia if she has a rendezvous with her secret friend that night.

SOLVENT able to meet one's financial responsibilities
Kodaly sings that he would prefer to be pale and solvent rather than tanned and unemployed

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ABOUT ROUNDABOUT

ROUNDABOUT THEATRE COMPANY - 50TH ANNIVERSARY SEASON

Roundabout Theatre Company (Todd Haimes, Artistic Director) is committed to producing the highest-quality theatre with the finest artists, sharing stories that endure and providing accessibility to all audiences. A not-for-profit company founded in 1965 and now celebrating its 50th anniversary, Roundabout fulfills its mission each season through the production of classic plays and musicals; development and production of new works by established and emerging writers; educational initiatives that enrich the lives of children and adults; and a subscription model and audience outreach programs that cultivate and engage all audiences. Roundabout presents this work on its five stages and across the country through national tours. Since moving to Broadway 20 years ago, Roundabout productions have received 208 Tony Award nominations, 202 Drama Desk nominations and 239 Outer Critics Circle nominations. More information on Roundabout's mission, history and programs can be found by visiting roundabouttheatre.org.

2015-2016 SEASON



By Harold Pinter
Starring
Clive Owen, Eve Best
and Kelly Reilly
Directed by
Douglas Hodge



By Stephen Karam
Directed by
Joe Mantello



By Helen Edmundson
Based upon the novel by
Émile Zola
Starring
Keira Knightley,
Gabriel Ebert, Matt Ryan
and Judith Light
Directed by
Evan Cabnet



Starring
Andrea Martin, Campbell
Scott, Tracee Chimo,
Daniel Davis, David Furr,
Kate Jennings Grant,
Megan Hilty,
Rob McClure, and
Jeremy Shamos
By Michael Frayn
Directed by
Jeremy Herrin



Book and Lyrics by
Alfred Uhry
Music by Robert Waldman
Directed by Alex Timbers



Book by Joe Masteroff
Music by Jerry Bock
Lyrics by Sheldon Harnick
Starring
Laura Benanti, Zachary
Levi, Gavin Creel, Byron
Jennings, Michael McGrath
and Jane Krakowski
Choreographed by
Warren Carlyle
Directed by Scott Ellis



By Eugene O'Neill
Starring
Jessica Lange, Gabriel
Byrne, Michael Shannon
and John Gallagher, Jr.
Directed by
Jonathan Kent

STAFF SPOTLIGHT: INTERVIEW WITH STUDIO 54 HOUSE MANAGER, LACONYA ROBINSON

Ted Sod: Where were you born and educated?

LaConya Robinson: I was born in Queens, New York. I received my degree in Business Management at Lehman College in the Bronx.

TS: How and when did you become the House Manager at Studio 54?

LR: In December 1998 my cousin was an usher at Studio 54. She insisted I volunteer so that I could see *Cabaret*. The night I volunteered, a patron passed out. I administered CPR, and the House Manager at the time offered me a job on the spot. I didn't know much about theatre; I already had a job and was attending college, therefore I wasn't interested in becoming an usher. After some coaxing from my cousin, I took the job. I must say that night changed my life. I loved the show *Cabaret*, and I really enjoyed the atmosphere at Studio 54. The staff was like a family. I was promoted to Assistant Manager two years later and then to House Manager.

TS: Describe your job at RTC.

LR: My job is to constantly find ways to make sure everyone who comes into Studio 54 has an extraordinary experience. This starts with the employees. I try my best to keep the employees happy by listening to any grievances they may have and working with them to make changes. If the employees are happy, they will go above and beyond to ensure that the patrons and performers have the best experience

possible. When there is a performance, problem-solving is the main part of my job. If something is not working, who can I call to fix it? If patrons are unhappy, make them happy. If someone is being disruptive, resolve the situation. If a patron becomes ill or injured, decide if EMS should be called. I supervise the ushers, security guards, and the maintenance staff to ensure smooth operations and prompt starting time.

TS: What is the best part of your job?

LR: The best part of my job is helping patrons. It is immensely satisfying when you can turn someone's negative situation into a positive one.

TS: What is the hardest part?

LR: Keeping everyone happy while still following protocol is the hardest part of my job.

TS: Why do you choose to work at Roundabout?

LR: I admire the growth process of this company. I am happy to have been here to witness it. I am most impressed with the Education department. I commend Roundabout for giving under-privileged students the opportunity to experience the wonderful world of theatre. •

Learn more at roundabouttheatre.org. Find us on:



WHEN YOU GET TO THE THEATRE

FOR EDUCATORS



TICKET POLICY

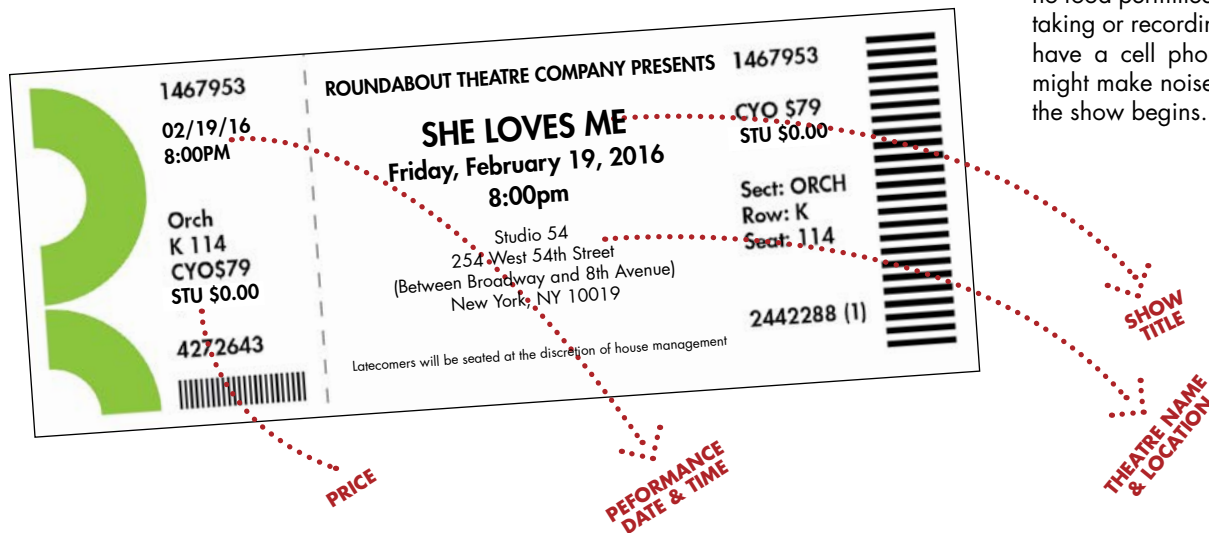
As a student, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row, and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the restroom for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone or anything else that might make noise, please turn it off before the show begins.



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