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Although we value all our clients, the twelve thousand high schools who perform our shows are of particular importance, for it is at these schools that music and drama educators work to keep theatre alive in their community. MTI shares with these educators the goal of raising the next generation of theatre artists and audiences. To help these educators, it has taken a leading role in theatre education by creating MTI THEATRICAL RESOURCES, a "theatrical tool box" designed to help not only ensure the success of each musical production, but also to establish the study of musical theatre as a permanent part of the school curriculum. These resources include: STUDY GUIDES designed to bring the study of specific shows into the classroom; MTI REHEARSCORES® which provide unlimited rehearsal accompaniment via an easy-to-use, fully interactive computer program on disk; professional TV SPOTS allowing companies to affordably advertise on television in local markets; LOGO PACKS to aide in poster and program design; TRANSPOSITIONS-ON-DEMAND to allow flexibility in casting and musical key changes; and VIDEO CONVERSATIONPIECES™ featuring video seminars with artists such as Martin Charnin, Stephen Sondheim and Scott Ellis discussing the creation of their shows from inception to production.

MTI is also a leader in providing materials to meet the increasing demand for symphonic arrangements of popular theatre music. The MTI CONCERT LIBRARY offers arrangements of selected songs, as well as full scores from Broadway shows.

Musicals are America's premiere contribution to the theatre and MTI is firmly committed to supporting and nurturing a musical theatre that will continue to develop and flourish into the next century.





Book by
JOE MASTEROFF

Music by
JERRY BOCK

Lyrics by
SHELDON HARNICK

Based on a play by MIKLOS LASZLO

Originally directed on Broadway by HAROLD PRINCE

Originally produced on Broadway by Harold Prince in
Association with Lawrence N. Kasha and Philip C. McKenna

Table of Contents

About <i>She Loves Me</i>	3
The Characters in <i>She Loves Me</i>	5
Plot Synopsis.....	6
Themes and Topics to Explore	14
(Questions and Assignments)	
Story, Theme and Action In <i>She Loves Me</i>	15
The Characters in <i>She Loves Me</i>	16
Georg and Amalia	17
Georg and Mr. Maraczek.....	18
Lonely Hearts	19
The Parfumerie	20
The World Outside the Parfumerie	21
Adaptation	23
Quick Takes.....	24
<i>She Loves Me</i> as Musical Theatre	24
Critical Analysis	27
Appendix	28
About the Creators of <i>She Loves Me</i>	30
Original Production, London, Revival.....	30
Critical Response.....	31
Bibliography	31
Resources	34

About **She Loves Me**

When *She Loves Me* opened on Broadway on April 23, 1963, the critic Norman Nadel described it as “a musical play with which everyone can fall in love.” *She Loves Me* is a delicate, sophisticated love story with a book by Joe Masteroff and a closely integrated musical score of 23 numbers by lyricist Sheldon Harnick and composer Jerry Bock.

The original Broadway production was the first musical to be both produced and directed on Broadway by Harold Prince. In 1993, 30 years after its first Broadway opening, the show was triumphantly revived by the Roundabout Theatre and moved to the Brooks Atkinson Theatre on Broadway. Directed by Scott Ellis, the critically acclaimed revival introduced a new generation to this heart-lifting, intimate and beguiling jewel box of a musical.

She Loves Me is based on a classic 1940s MGM film, *The Shop Around The Corner*, which was directed by Ernst Lubitsch and starred James Stewart and Margaret Sullavan. That film, as well as the 1949 Judy Garland–Van Johnson film, *In The Good Old Summertime*, was based on a 1930s Hungarian play by Miklos Laszlo called *Parfumerie*.

Set in a city in Hungary in the 1930s, the show concerns the adventures of the staff of Maraczhek’s Parfumerie. The manager, Georg Nowack, is constantly at odds with the most recent addition to the staff, a young woman named Amalia Balash, but is unaware that they are in fact anonymous pen pals known to each other in their letters only as “Dear Friend.” Arriving at the Cafe Imperiale to meet to his mystery correspondent, Georg realizes that it is Amalia, but does not identify himself to her. Eventually, their relationship blossoms into love and he reveals the truth by quoting from her letters.

Although the story told in *She Loves Me* is a beautifully crafted small portrait of a bit-tersweet romance, it is aglow with important truths about the human experience. The characters are depicted in careful detail as the book, lyrics and music weave a delicate tapestry of fantasy and reality, smiles and tears.

In the middle-European world of the mid-1930s before the Nazis and before the Communists, signs of trouble were already in evidence. *She Loves Me* offers us a glimpse of a depressed economy in which businesses were closing, clerks were afraid of losing their jobs and customers who still had cash to spend were treated like royalty.

The radiance that surrounds the characters in *She Loves Me* takes on a special poignancy when we realize that many of them probably perished during the Second World War as the Germans and Russians struggled over Budapest. In our post-perestroika world, the show is even more evocative. As Sheldon Harnick stated

in an article in *Playbill* magazine, “People now seem to feel *She Loves Me* has something to say about humanity, about decency — in the light of everything that’s now happening in Eastern Europe.”

In reviewing the revival of *She Loves Me*, Howard Kissel said, “As the real world grows more ugly, its tender world seems more affecting and evokes longing for a bygone era.” Although the show itself is from a musical theatre era 30 years in the past, critic Frank Rich wrote in his review of the 1993 production, “its unsentimental romantic emotions never age. As Georg and Amalia gradually overcome their cynicism and melt with affection, we melt too in spite of our own cynical 1993 instincts. *She Loves Me* turns out to be one love affair that, against Broadway’s odds, has grown only deeper with time.”

Characters In *She Loves Me*

LADISLAV SIPOS — A veteran salesclerk at the Parfumerie. He is 45, but looks older.

ARPAD — An indefatigable errand boy at the Parfumerie. At age 15, Arpad expects to be an important businessman one day.

ILONA RITTER — A wisecracking, sexy, thirtyish salesgirl at the Parfumerie who gives the impression of a girl who's been around.

STEVEN KODALY — A salesclerk at the Parfumerie who is a handsome, dapper, shallow opportunist in his mid-to-late 20s.

GEORG NOWACK — The soft-spoken, shy, personable, capable manager of the Parfumerie. He is in his mid-to-late 20s.

MR. MARACZEK — A genial-looking gentleman of 60 who is the owner of the Parfumerie. He is quite capable of being difficult when the occasion arises.

AMALIA BALISH — A determined, romantic young woman in her mid-20s who becomes a salesclerk at the Parfumerie.

Window Shoppers

Customers

KELLER — A detective.

WAITER

NURSE

Plot Synopsis

ACT ONE

Scene One

We are in front of Maraczek's Parfumerie in a city in Hungary in the 1930s. It is early morning in mid-summer. Ladislav Sipos, a clerk in the Parfumerie, enters with his face buried in a newspaper. He is followed by Arpad, the Parfumerie's delivery boy, who rides in on his bicycle. They exchange greetings ("Good Morning, Good Day") and spot their co-workers Ilona Ritter and Steven Kodaly at the nearby newsstand. Arpad observes that although it is obvious that the pair spent the night together, they are pretending to arrive separately. Soon Arpad and Sipos are joined by Miss Ritter, Mr. Kodaly and Georg Nowack, who is the manager of the Parfumerie. They exchange morning chatter about the beautiful weather and their desire to spend the ravishing day having a picnic instead of going to work. They agree that work can't be avoided. During their banter, we learn that Mr. Nowack has dinner every week with their boss Mr. Maraczek and his wife. At dinner the evening before, Mr. Maraczek revealed that he is not planning to replace a recently departed clerk. Mr. Maraczek appears and the staff enter the store to start their day.

Scene Two

The day's first group of customers arrive and the clerks begin their selling chores ("Sounds While Selling"). As we overhear snatches of their conversation, the lyrics form a verbal collage that converts the clerks' solicitous service into a round of apparent hilarious *non-sequiturs*.

At the first opportunity, Georg confides in Sipos that he has received another letter from an anonymous woman he has met through a Lonely Hearts column. Although he has never even seen her picture, their relationship is deepening. He reads a passage from her letter in which she says that the mere thought of reading his last letter made her tremble.

Mr. Maraczek asks Georg for a stomach pill, claiming that every time Georg is a guest at his home, Mrs. Maraczek makes a fattening dish that gives him heartburn. He suggests that Georg should consider settling down to marriage and reflects on the way he used to dance the night away during his own bachelor days ("Days Gone By"). He observes that since the day he met his wife, he has danced only with her. Georg confesses that he is a terrible dancer. Mr. Maraczek tells Georg it is important to find only one person to dance with instead of changing partners every night. Mr.

Maraczek then produces a new item to add to the store's stock — genuine leather music boxes. The new item is greeted without excitement by Georg. Kodaly pretends enthusiasm for the boxes to impress the boss. Mr. Maraczek makes a bet with Georg that the shop will sell the first box within the hour.

More customers arrive, but they resist the boxes. Amalia Balash enters and Georg, after mistaking her for a customer, learns that she is looking for a sales position. When the rival parfumerie Hammerschmidt's closed down, she was left without a job. She has come to apply for the recent vacancy at Maraczek's. Although both Georg and Mr. Maraczek insist they are not hiring, Amalia persists. She manages to sell one of the leather music boxes to a plump, reluctant customer ("No More Candy"). Amalia explains that the box is a container that plays a tune whenever it is opened to discourage candy addicts from overindulging. Mr. Maraczek, who is delighted to win his bet with Georg, hires Amalia on the spot.

Scene Three

We are outside the Parfumerie. It is now autumn. We learn that Georg is continuing to exchange letters with his mystery friend. He has begun pouring out his hopes and dreams to her. Mr. Kodaly and Miss Ritter have had an argument. He is trying to repair the damage, but she rejects him. Georg tells his "Dear Friend" in a letter that he senses discord and tension in the air. Mr. Maraczek complains about the fallen leaves outside the shop. Georg and Amalia, who are often at odds with each other, exchange barbed remarks about her habitual lateness. Sipos tells Arpad that Georg and Amalia argue because they like each other, even though they aren't aware of that fact. Winter comes in the form of falling icicles. As Amalia reads a letter from her "Dear Friend," we learn that the couple plan to meet for the first time on the following Tuesday.

Inside the shop, Amalia appears in a new outfit on the day of her planned rendezvous. Although she is late, Georg doesn't notice. He is too concerned about Mr. Maraczek, who is now constantly upset with him. Mr. Maraczek shows Georg a defective tube of cold cream, suggesting it's Georg's fault. After the incident, Georg confides in Sipos that he is meeting "the letter girl" face-to-face that evening and is in a highly nervous state. Georg confesses that he has lied in his letters about himself out of fear that she could not love a simple clerk. He anticipates scenarios for the evening ranging from a total disaster to a proposal of marriage ("Tonight At Eight").

Scene Four

As Amalia and Ilona wrap Christmas gifts together in the workroom, we realize that Amalia is the one who has been filling the cold cream tubes incorrectly. Ilona is

shocked to learn that Amalia has never met the man she loves (“I Don’t Know His Name”). Amalia explains that although she had never answered an ad in a Lonely Hearts column before, one particular ad had called out to her. By responding to it, she has met someone with whom she is one in mind and heart. Ilona begins to wonder if Amalia’s lack of concern about her sexual attraction for this stranger may not have some merit. She begins to consider the possibility of spending her hours with a library card and gramophone instead of a deceitful man like Kodaly.

Scene Five

Mr. Maraczek continues to pick on Georg. He expresses anger that the shop has not been decorated for Christmas and insists that everyone stay late to do the job that evening. When Georg says he can’t, the argument escalates. Georg demands to know why his work was acceptable for 15 years and now suddenly nothing he does seems to be right. Sipos pushes over a stack of music boxes to distract Mr. Maraczek and end the argument. He explains that he is trying to keep Georg from resigning in anger, because he fears for his own job (“Perspective”). Sipos sees himself as an idiot with a job. From his point of view, he is only one employee of several in one of several parfumeries, in one of many cities, in one of many countries, on one of many continents, on one of many planets, in one of many solar systems, in the vastness of the universe. He has a wife and children to support, so in view of his relative insignificance, his only concern is not to lose his job.

When Georg tells everyone that Mr. Maraczek wants them to stay late to decorate, Amalia says she can’t. She accuses Georg of picking this night because he knows she has a date. They have a confrontation. He claims that until her arrival, the shop was a happy, peaceful place and accuses her of filling the cold cream tubes incorrectly. She accuses him of starting their unpleasant exchanges. He goes back to the selling floor and Mr. Maraczek goads him about not staying after hours to decorate. Georg answers that he has always been as devoted to the shop as if it were his own. Mr. Maraczek explodes and says that Georg will never own his shop. The unexpected depth of his fury so startles and alarms Georg that he resigns. Ilona and Sipos are extremely upset. Amalia sees Georg in the workroom clearing out his locker and realizes that he is leaving. She assures him she never meant him any harm; he says he hopes for the sake of his successor that she finds a husband soon. Ilona, Sipos, Kodaly and Arpad try to say good-bye to Georg as they tend to their demanding customers. Georg leaves the Parfumerie.

Scene Six

Later, we see Amalia preparing to leave for her rendezvous with her mystery man. She worries about their meeting (“Will He Like Me?”).

Scene Seven

Inside the shop, as they decorate, Ilona and Kodaly are arguing about the breakup of their relationship. Kodaly convinces Ilona to go out with him (“Ilona”). Mr. Maraczek abruptly sends them home. Kodaly breaks the date he has just made with Ilona when he realizes that he can now keep an earlier engagement. Ilona vows never to be vulnerable to Kodaly or any other man like him again (“I Resolve”). Georg grabs Sipos as he leaves the shop and begs him to take a letter to his mystery girl at the Cafe Imperiale where they are supposed to meet. The letter explains that he is out of town and can’t keep their date. Although she is waiting there with a copy of *Anna Karenina* and a rose to identify her, Georg is too upset to deal with meeting her tonight.

Inside the shop, Mr. Maraczek is visited by Keller, a detective he has hired. Mr. Maraczek has received an anonymous letter suggesting that his wife has become romantically involved with one of his clerks. Keller confirms the affair. However, he reveals that Mrs. Maraczek is not involved with Georg, as Mr. Maraczek had suspected, but Steven Kodaly. Mr. Keller leaves as the telephone rings. It is Mrs. Maraczek calling. She lies to him about visiting a female friend that night. He exits to his office. Arpad appears and shouts “Don’t!” as a gunshot rings out. The gunshot sequesters into the sound of a tray dropping in the cafe.

Scene Eight

Amalia waits for her mystery man, who is supposed to be wearing a rose, at the Cafe Imperiale, a romantic cafe with candles, a roving violinist and lovers at the tables. The headwaiter sings about the importance of preserving “A Romantic Atmosphere.” Sipos and Georg enter. Sipos sees Amalia and realizes the truth. Georg sees Amalia and turns to run away. He says he can’t let her know he wrote her the letters; she would make him the laughingstock of the city. Sipos reminds him that Amalia had written the letters that had meant so much to him. Georg insists that he can’t be in love with Miss Balash.

Totally confused by the possibility that she could be his “Dear Friend,” he sits at her table. They immediately begin to argue and Georg makes up a story about a young woman who suffered a horrible end because she answered a Lonely Hearts ad. Her

reaction and their continued debate provoke the waiter into asking them to leave. Although Georg is trying to discover if there could be something more between them, Amalia, totally unaware of the possibility that he could be her “Dear Friend,” says deeply painful things to him. He leaves. She immediately regrets her remarks.

She confides in the waiter that her date is more than two hours late and he gives her a free carafe of wine and wishes her luck. She mentions that her date was supposed to be wearing a rose. Devastated by her situation, she sings “Dear Friend”. The waiter says the cafe is closing. She asks the waiter if the man might have come, seen her and left without identifying himself. The waiter says such things happen, but she is a presentable looking girl and shouldn’t worry. The cafe is bathed in a tawdry white light as the work lights are turned on. Amalia sings to her absent “Dear Friend,” begging that their relationship not end.

ACT II

Scene One

Mr. Maraczek is in bed in the hospital, being spoon-fed by a nurse. His shoulder is bandaged. Arpad appears. He has been running errands for Mr. Maraczek and is apparently going to help conceal the truth about the attempted suicide. Arpad has delivered a note to Georg, informed the others at the shop that Mr. Maraczek shot himself accidentally while cleaning his gun, and is now reporting that Miss Balash is ill. He decides this is the perfect opportunity to ask for a promotion from delivery boy to clerk (“Try Me”). Georg arrives and Arpad leaves. Mr. Maraczek apologizes to Georg and explains the cause of his recent behavior. He asks Georg to take over the shop in his absence and to fire Mr. Kodaly with two weeks’ salary. In passing, he mentions that Miss Balash is ill and suggests that he and Georg can go to a cabaret together now that he will be a bachelor again. Georg leaves and Mr. Maraczek reflects on his situation (Reprise: “Days Gone By”). Arpad comes back in and they agree that he will split his time as delivery boy and clerk.

Scene Two

Amalia is in bed in her one-room apartment. Georg arrives with a paper bag in his hand. When he says he has his job back, she assumes he has come to spy on her and get her fired for staying home. She attempts to get dressed to go to work (“Where’s My Shoe?”). Georg tries to convince her that she is sick and should rest. He finally dumps her on the bed. She begins to cry hysterically. He straightens the room and tells her he has brought her vanilla ice cream.

She eats the ice cream and tells him that she is a very disillusioned girl. He apologizes for his behavior at the cafe. When he realizes the extent of her depression, he assures her “Dear Friend” will write again, claiming he met him at the cafe. Georg suggests that “Dear Friend” had to take a train out of town on urgent business. When Amalia begins to probe for details about “Dear Friend,” Georg (who has begun to feel attracted to her) decides to describe the imaginary “Dear Friend” in an unflattering light. He suggests that “Dear Friend” is older and bald. She is disappointed, but immediately insists that appearances don’t matter. She thanks Georg for coming and giving her hope, and gives him a grateful kiss. He is galvanized by the kiss. She says she is going to write “Dear Friend” a letter. Georg makes a comment about *Anna Karenina* which is identical to one he made as “Dear Friend” in his letters. Amazed at the coincidence, Amalia announces that she likes him. They part until the morning. Amalia tries to write her “Dear Friend” letter, but keeps being interrupted by thoughts of Georg (“Vanilla Ice Cream”).

Scene Three

Georg appears outside the shop in a buoyant state. He sings “She Loves Me,” celebrating the fact that he loves Amalia and that she loves him although she doesn’t know it.

Scene Four

Inside, Ilona and Sipos welcome Georg back to work. As Georg leaves the work room to fire Kodaly, Ilona tells Sipos that she no longer cares what happens to Kodaly because of an experience she has had in the library (“A Trip To The Library”). While she was trying to get up the courage to check out a book, she met Paul, a kindly optometrist, who took her back to his flat and read to her all night. After Georg announces that he has fired Kodaly, Sipos confesses that he was the one who wrote the anonymous letter to Mr. Maraczek. With a declining economy, he was afraid someone might be fired and he wanted it to be Kodaly, not him. He now regrets the action because it harmed Georg; the next time, he will name names.

Scene Five

Arpad appears in the shop to work as a clerk and says he now will be called Mr. Laszlo. Kodaly claims he has resigned. In a show of bravado, he sings “Grand Knowing You”. After insulting Ilona and suggesting that he will someday seduce Mrs. Sipos, he leaves.

The next morning, Georg greets Amalia as frenzied shoppers sing “Twelve Days to Christmas”. During the next few days, their relationship begins to blossom amidst the holiday rush. On Christmas Eve, the clerks are exhausted after a frantic day. Georg plans to take the very long cash register tape to the hospital to cheer Mr. Maraczek. He tells Sipos he thinks Amalia is going to invite him to her house for Christmas Eve, but that she also expects “Dear Friend” to be a guest.

Amalia extends an invitation to Georg and asks him to help her with “Dear Friend” if the conversation gets too deep. Mr. Maraczek appears with champagne for everyone. He asks Georg to go to dinner, but understands when Georg says he has a previous engagement. Ilona’s new flame appears. She grabs two books and her new eyeglasses and leaves. Sipos leaves to spend Christmas with his family. Mr. Maraczek decides to take Arpad out to a fine dinner.

Georg and Amalia leave the shop together. She drops a package and he realizes that it is a music box. She says it is a gift for “Dear Friend.” He says he now likes the boxes because they remind him of her arrival in his life. While watching her sell her first music box, he remembers thinking that she was the kind of girl he could fall in love with. She says she was attracted to him then as well and it is a shame he never spoke up. He begins to quote from one of her recent letters to “Dear Friend.” She says she was hoping that Georg was “Dear Friend” and, embracing, they express their great joy at finally sharing the truth (Reprise: “Vanilla Ice Cream” and Finale).

Themes and Topics To Explore

Questions and Assignments

Our study guide includes a wide-ranging list of themes and topics which are suggested by issues raised in *She Loves Me*.

Avenues for exploring each theme and topic are suggested in the forms of:

QUESTIONS:

Designed to prompt in-class discussions before and after viewing and reading the show.

ASSIGNMENTS:

Designed to be researched and written out of class.

Themes and Topics to Explore

The Story, Theme and Action of *She Loves Me*

Question and Discussion Prompts

- Tell the story of *She Loves Me* in one sentence.
- Select one verb that best describes the central action of *She Loves Me*.
- When watching a play or musical, an audience member can identify a central theme or premise at the heart of the work. The theme is what the play or musical is most directly about. Identify the theme of *She Loves Me* in one sentence.
- What does the opening section of a musical, play, film or novel have to accomplish?
- What do we learn from the opening of *She Loves Me*? What does it tell us about the theme, setting, characters and energy of the show? What theatrical devices do the authors use to impart this information?
- When did the action of *She Loves Me* first start to grab your attention? When did you begin to be interested in the story and start to care about the characters?
- The essence of dramatic structure is conflict. In *She Loves Me*, what conflicts exist between individuals? Between individuals and themselves? Between individuals and outside forces?
- What is at stake for each of the main characters in *She Loves Me*? What does each of them want?
- In addition to the main storyline or plot, plays and musicals often have subplots. Subplots are secondary storylines about characters who are also influenced by the main characters and their actions. What are the subplots in *She Loves Me*?
- Catharsis is the purging of our emotions through experiencing a work of art. What kind of catharsis might an audience member have while watching *She Loves Me*? Through what kind of emotional journey does it lead us?
- What is the role and meaning of the seasons of the year in relating the action of the show?

Assignments and Writing/Research Prompts

- Tell the story of *She Loves Me* in one brief paragraph. Include all the main characters.
- How is foreshadowing used in *She Loves Me*? Make a list of all the points in the

script that prepare you for something that happens later.

- Trace the action that occurs in *She Loves Me*. How does one event lead to another? Relate the story in bold action strokes. (i.e. Character A does this, which makes this happen. Then Character B does this, which causes ... etc.)
- *She Loves Me* frequently juxtaposes moments of humor and sadness. Write about a time in your own life when you have experienced this juxtaposition.

The Characters in *She Loves Me*

Questions/Discussion Prompts

- During the show, we follow each character on a journey. Tell the story of each character's development in the play. Amalia? Georg? Mr. Maraczek, Mr. Kodaly, Ilona, Arpad, Sipos? Where do they begin and where do they end? How do they change and grow?
- Describe the relationships of each of these characters to one another. For example, what is Georg's relationship with Sipos? Ilona's with Amalia? Arpad's with Mr. Maraczek?
- What do you think happens to each of these characters after *She Loves Me* ends?
- Kodaly is a complex character who is a mixture of charm and evil. What do you find likable about him? Why is he having an affair with Mrs. Maraczek?
- Why does Ilona allow Kodaly to take advantage of her? What finally frees her?
- Discuss Mrs. Maraczek as a force in the plot. What do you imagine she is like?

Assignments And Writing/Research Prompts

- Make a list of details about Amalia, Georg, Kodaly, Ilona, Sipos, Arpad and Mr. Maraczek. Where did you learn this information? From dialogue, lyric, music, design elements such as costumes?
- When playwrights create characters, they often invent "character maps" before they begin to write. Write a biographical character map for Amalia, Georg, Kodaly, Ilona, Sipos, Arpad and Mr. Maraczek. Include details you learned from *She Loves Me* and also expand their "back stories." (Back Stories are the histories of characters in a play or film before we meet them).
- Describe a typical day in the lives of each of the main characters in *She Loves Me*.

- Write an inner monologue (a speech that a character gives to her or himself) revealing what you think the character might have been feeling in one of these situations:

Amalia, before she entered the Parfumerie to ask for a job.

Georg, before he wrote his first letter to “Dear Friend.”

Mr. Maraczek, when he read the anonymous letter suggesting that his wife was having an affair.

Kodaly, when he realized that Georg had been fired.

Sipos, when he realized that Georg had been fired.

Arpad, when he heard the shot in Mr. Maraczek’s office.

Amalia, as she walked down the street after leaving the Cafe Imperiale at the end of Act I.

Sipos, when he realized that Mr. Maraczek had shot himself because of his letter.

Georg, when he first realized that Amalia had written his beloved “Dear Friend” letters.

Amalia, as she imagined being married to an older, bald man.

- Discuss the various ways in which Amalia, Georg, Ilona, Kodaly and Mr. Maraczek view love. What do Arpad and Sipos love?

Georg and Amalia

Questions/Discussion Prompts

- The dramatic situation of two characters who think they hate each other while actually loving each other is a classic theme in theatre, literature and film. Think of other plays, novel, films, or television shows where this conflict exists.
- How does Amalia’s relationship with Georg begin? How does he perceive her from the start? How does she perceive him from the start? What kinds of experiences do they have with each other in Act I which reinforce those perceptions?
- Why doesn’t Georg accuse Amalia of being the guilty party when Mr. Maraczek mistakenly accuses him of filling the cold cream tubes incorrectly?
- When Georg realizes that his “Dear Friend” is in fact Amalia, he is initially disappointed that the woman he has been corresponding with is not a beautiful stranger. Although he begins to give Amalia evidence of his identity at the end of

Act I, she doesn't want to let go of her illusions about her "Dear Friend" either. How do you explain this behavior on both of their parts?

Assignments and Writing/Research Prompts

- Write about a situation where you actually liked someone but masked it with apparent dislike as Georg and Amalia do.
- Write an outline for a film based on two characters of your invention who initially dislike, then learn to love, one another.
- Write about a dream you've had that was hard to let go of once you realized that reality had something quite different in store for you. Were there ways in which the reality was a pleasant surprise?

Georg and Mr. Maraczek

Questions and Discussion Prompts

- When Mr. Maraczek encourages Georg to meet someone to marry at the beginning of *She Loves Me*, he appears to perceive Georg as a *bon vivant* who runs around with a lot of women. Is this impression correct? How do we know? How does this mistaken impression influence Mr. Maraczek's suspicions about Georg and Mrs. Maraczek?
- At what point in the play do you think Mr. Maraczek receives the anonymous letter about his wife's affair?
- Why is Georg the person Mr. Maraczek accuses?
- What role does Mr. Maraczek's age play in his reaction to the news of his wife's infidelity?
- Contrast the genuine feelings his staff have for Mr. Maraczek with the treachery of his wife.

Assignments and Writing/Research Prompts

- Write about an experience when a parent, teacher, supervisor or other adult in your life suddenly changed. How did their mood shift affect everything around them?
- Write about an experience of your own when you were unfairly accused or suspected of doing something you didn't do.
- What is your personal viewpoint of the significance of fidelity in romantic relationships?

“Lonely Hearts”

Questions and Discussion Prompts

- Both Georg and Amalia felt they had to resort to the Lonely Hearts column to find someone to love. Why do you think they were unable to find relationships without having to resort to this method?
- What about the way Georg and Amalia behave towards each other in real life might offer some clues into their inability to establish relationships without the benefit of a Lonely Hearts column?
- What are some of the contemporary forms of Lonely Hearts columns?
- What kinds of things does writing a letter allow us to hide, avoid and/or stress about ourselves?

Assignments and Writing/Research Prompts

- Read the personal ads in your local paper or another mainstream publication. What kinds of people seem to be using these ads?
- Write a personal ad describing yourself as you would like a prospective respondent to envision you. What do you learn about the process of presenting yourself in writing instead of in “real life?”
- Read a series of computer bulletin board exchanges between individuals seeking to meet others on an on-line service such as CompuServe, Prodigy, or America Online.
- Write a letter to an imaginary person that you feel truly describes you as you are.
- Investigate how individuals meet future mates in other cultures.
- If you were working in a strange city, where would you go to try to meet people?
- Explore the communications philosophy of Marshall McLuhan, who said “the medium is the message.” What does this statement mean? Imagine you are going to break up with someone with whom you have shared a long relationship. Write the message you would deliver if you were going to present it on:
 - The telephone
 - In a letter
 - In person
- Explore literary, dramatic and film works which have been based on a series of letters such as *Griffin and Sabine*; *Les Liaisons Dangereuses* (a novel and a play as well as the film *Dangerous Liaisons*); *Cyrano De Bergerac* (the play and several film versions including *Roxanne*, the Steve Martin version); and the play *Love Letters*.

The Parfumerie

Questions and Discussion Prompts

- Describe the typical customer who frequented the Parfumerie in *She Loves Me*. What kind of image does the store seem to project?
- Have you even been in a store comparable to Maraczek's? Describe the experience.
- There seems to be little sense of the "real world" once one is inside the Parfumerie. What functions do such establishments serve for the individuals who frequent them?
- Have you ever worked in a store such as Maraczek's or dealt with the public in any kind of service business? What was the hardest aspect of continuously dealing with the public? Did you ever long to insult a customer? Have you ever found a clever way of doing so?
- What is the meaning of the formal sung greetings and good-byes that the staff at the Parfumerie presents throughout the show? What comment does it make about the way in which the store does business? What is the effect when the same formality is used to say good-bye to Georg?
- Amalia's job search is an important part of Act I. How do you feel when you approach someone for a job? What kinds of thoughts run through your head? What has been your best experience as a job seeker? Your worst experience?
- The group of employees that surround Mr. Maraczek at the end of *She Loves Me* have become his substitute family. They are in fact a small community. What other literary or dramatic works, films, or television shows depict this type of a community?

Assignments and Writing/Research Prompts

- How is perfume made? How long has perfume been worn and desired by humans? How much does real perfume cost? What other kinds of products are sold at Maraczek's? What do these products reveal about the people who buy them?
- Design a concept for a store that would be comparable to Maraczek's today.

The World Outside the Parfumerie

Questions and Discussion Prompts

- The play on which *She Loves Me* was based was set in Budapest in 1934. Although the creators of the musical are less specific about the location of their musical, much of the piece has been influenced by the sense of Budapest and Hungary that was embedded in the original source material. Hungary has been described as a land of poetry and reality as well as a land of strength and tenderness. What evidence is there of this in *She Loves Me*?
- While the characters in *She Loves Me* seem primarily concerned with matters related to their personal lives and the Parfumerie, there is much communicated within the musical about conditions in the world around them. What are some of the things we learn about the social and economic conditions surrounding them from events that unfold in the story?
- What is the impact of the economic climate in Budapest on plot developments in *She Loves Me* such as:
 - Mr. Maraczek's decision not to replace the clerk who has left the Parfumerie before the play begins
 - Mr. Maraczek's decision to introduce new products into the store
 - The solicitous manner in which the customers are treated
 - Amalia's determination to get the job at the Parfumerie
 - Kodaly's decision to become involved with Mrs. Maraczek
 - Sipos' fear of losing his job and his decision to write the letter
 - Georg's disturbance at finding himself suddenly unemployed
 - Mr. Maraczek's sense of hopelessness before his suicide attempt

Assignments and Research/Writing Prompts

- Learn about events and social political movements in Europe in the mid-1930s between the First and Second World Wars.
- Investigate Hungary and Budapest:
 - Find Budapest on a world map.
 - Learn about the history of Budapest prior to the First World War.
 - Learn about the social and economic climate in Budapest in the mid-1930s.

- What was Hungary's role in the Second World War?
Research its part in the German–Russian struggle during the winter of 1944–45. Write about what you think might have happened to the characters in *She Loves Me* during this period, ten years after the last scene in the show.
- Learn about the counter–revolution of 1956 in Hungary.
Write about what you think might have happened to the characters in *She Loves Me* during this period, 20 years after the last scene in the show.
- What happened to Hungary between 1956 and 1993?
- What is the current social, political and economic situation in Hungary? Create a set of characters who are the children and grandchildren of the characters in *She Loves Me* and describe their lives.
- What is the significance of the name “Arpad” in Hungarian history?
- The fact that Europe was in upheaval around the seemingly placid world inside the Parfumerie reminds us that our own lives often go along in a normal way while the foundation for future cataclysmic events is evolving around us.
 - Write about the contrast you observe between a privileged environment such as the Parfumerie and poverty or homelessness in your own community.
 - Research the various kinds of lifestyles Americans were leading just before the Great Depression of the 1930s.
 - Write about the irony of sitting in a comfortable American home watching scenes of conflict and privation in another nation (such as Bosnia, Somalia, Ethiopia, Cambodia, Rwanda, etc.).
- *She Loves Me* is a portrait of a seemingly innocent time before a cataclysmic time. Write a story about a group of characters at another point in history who are living in unseeing innocence just before a catastrophe.

Adaptation

Questions and Discussion Prompts

- Musical theatre works are frequently adapted from sources such plays, novels, tales, short stories, films and television shows. How many examples of musical theatre works that were adapted from such source materials can you name?
- Name five musical theatre works that were original and not based on any other sources.
- What does a team of musical theatre collaborators add to a work from another medium in the process of adapting it for the musical stage?

Assignments and Writing/Research Prompts

- Try to find a copy of the sources for *She Loves Me*: the play *Parfumerie* by Miklos Laszlo, a video of the film *The Shop Around The Corner* or the film *In The Good Old Summertime*. How do these versions differ from the musical?
- Name the source works on which the following musicals were based:

<i>Fiddler On The Roof</i>	<i>Cabaret</i>
<i>The Fantasticks</i>	<i>My Fair Lady</i>
<i>Hello, Dolly!</i>	<i>A Little Night Music</i>
<i>Sweet Charity</i>	<i>South Pacific</i>
<i>The King and I</i>	<i>Carousel</i>

- Select a novel, play, or group of short stories that you think would make a strong musical theatre work.
- Why do you think this piece “sings?” What about it is inherently musical? What can music add to its existing form?
- What elements of the source will be hard to transfer to musical theatre form?
- Outline a musical theatre work based on your source.
- What role will music play? Will the work be all sung? Will it include dialogue and song? What role will dance play in your work? What will the musical style of your adaptation be?
- Write the opening scene. Try writing lyrics and /or music for your opening.

Quick Takes:**Additional Prompts for Writing and Discussion**

- *She Loves Me* is packed with references to great artists, writers and composers and their works. How many of these references can you find?
- Sipos has the perspective that he is not very important to the scheme of things on this earth. Write an essay about your perspective on your own significance in the larger scheme of the universe.
- Write the history of a relationship (either one you have experienced or one you create) in which someone takes advantage of someone else in a pattern that is repeated over and over again (as in the way Kodaly takes advantage of Ilona).
- Write about an experience when you longed for something grand in scope and later realized the true value of something much more accessible.
- Write a theme about the concept of lost illusions in *She Loves Me*.
- Have you ever been part of a group of people that were not your family, but seemed as if they were? Write about them.
- In what ways does the support and closeness among the characters at the Parfumerie (with the exception of Kodaly) point up something often missing in contemporary American life?
- Imagine you are working for a theatre with almost no budget. Create a set design and costume designs for a production of *She Loves Me*. Do you think the show needs elaborate sets and costumes to succeed? Explain your answer. Do you think it would be as effective in a larger setting, such as an opera house or a stadium?

She Loves Me as Musical Theatre**Questions and Discussion Prompts**

- What is the meaning of the word “collaboration”? Why is the process of having one or more writers and a composer create a musical called collaborating?
- What is the contribution of the bookwriter, the composer, the lyricist? How would you imagine a lyricist and composer work together? A lyricist and a book-writer? A bookwriter and composer?
- In creating *She Loves Me*, book writer Joe Masteroff first wrote a play. Then Sheldon Harnick, the lyricist, and Jerry Bock, the composer, transformed parts of the play into musical segments, often incorporating the bookwriter’s dialogue. The result is often hailed as a brilliant example of a musical where songs and scenes fit naturally together (“integrated”). Can you identify a particular musical

segment that seems to flow seamlessly into and out of the book scenes that surround it?

- The musical score of *She Loves Me* has been called “eclectic.” What does “eclectic” mean? Do you agree that the show has an “eclectic” score? Why?
- What are some of the ways in which music functions in *She Loves Me*? What do we know because of the music that we might not know otherwise? What aspects of the story are told through music?
- What does the music contribute to our understanding of the larger themes of the show and the world in which it takes place?
- In what ways are the songs indispensable to the plot?

Assignments and Writing/Research Prompts

- Look at each musical segment of the show:

ACT I

“Good Morning, Good Day”

“Sounds While Selling”

“Days Gone By”

“No More Candy”

“Three Letters”

“Tonight At Eight”

“I Don’t Know His Name”

“Perspective”

“Good-bye, Georg”

“Will He Like Me?”

“Ilona”

“I Resolve”

“A Romantic Atmosphere”

“Mr. Nowack, Will You Please”

“Dear Friend”

ACT II

“Try Me”

“Reprise: Days Gone By”

“Where’s My Shoe?”

“Vanilla Ice Cream”

“She Loves Me”

“A Trip to the Library”

“Grand Knowing You”

“Twelve Days to Christmas”

“Vanilla Ice Cream (Reprise)”

“Finale”

- Discuss the manner in which the segment contributes to the telling of the story.
 - Discuss the manner in which the segment contributes to establishing mood.
 - Discuss the manner in which the segment helps to define character. What do we learn about the character singing the song, the character listening, or the character the song is about?
- Imagine that you have been asked to create a new musical segment for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?
 - Update the characters in *She Loves Me* and place them in a contemporary urban, rural or suburban setting.
 - Place the characters in *She Loves Me* in another historical period and another place.
 - Outline a new musical theatre work set in a contemporary environment which revolves around an exchange of letters by two characters who have never met.
 - Give your show a title.
 - Write several scenes for your show, including the opening.
 - Create a character list.
 - Do some costume and scene sketches for your show.
 - List the songs and describe the kind of musical score the show will have.
 - Write lyrics, music or both for one of the songs.

- Try to create a word collage that uses words in a pattern of double-meaning similar to the one created by the lyrics in “Sounds While Selling”
- Try writing a sung version of something you ritualistically say every day. (Like the sung greetings and farewells in *She Loves Me*).
- Read a biography or autobiography of a famous musical theatre collaborator or collaborative team. Report on their creative and /or collaborative process.
- Read and listen to other works with scores by Sheldon Harnick and Jerry Bock to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities.
- Read the libretto of *Cabaret*, which also has a book by Joe Masteroff. Compare the manner in which the books of these two very different works serve as strong foundations for the stories that are told in words and music.
- Why do theatre song lyrics rhyme? Write a few verses in prose about something you are looking forward to and then write it in rhyme. How is the experience of writing in the two forms different?
- What is internal rhyme? What is alliteration? What is assonance? Look for examples of all three in the lyrics of *She Loves Me*.

Critical Analysis

Assignment/Writing Prompt

- Write a review of a performance of *She Loves Me*. You may wish to include any combination of the following elements in your review:
 1. Did the show hold your interest? Why?
 2. Describe how these elements add to the meaning of the show.
 3. Discuss the effectiveness of the performers.
 4. Discuss the ideas presented in the show. Analyze their importance to your reader.
 5. Explain why your reader should make an effort to see the show.

APPENDIX

The following background material on the creative team who wrote *She Loves Me*, the production history of the show, sample reviews of the original production and the revival, and a bibliography are designed to enrich your exploration of the show.

About the Creators

SHELDON HARNICK — (Lyrics) started as a violinist in Chicago, then moved to New York to pursue a theatrical career. In the 1950s, he contributed songs (e.g. “The Boston Beguine,” “Merry Little Minuet”) to revues on and off-Broadway. In 1957, he teamed with Jerry Bock to create a number of memorable musicals including *Fiorello!* (Tony Award, Pulitzer Prize), *She Loves Me* (Grammy) and *Fiddler on the Roof* (Tony Award). Other collaborations: *Rex* with Richard Rodgers, *A Christmas Carol* with Michel Legrand and *A Wonderful Life* with Joe Raposo. Member: Dramatists Guild, Song Writers Guild of America.

JERRY BOCK — (Music) composed the music for *The Body Beautiful* (lyrics by Sheldon Harnick), *Mr. Wonderful* (starring Sammy Davis, Jr.), *Fiorello!* (winner of Broadway’s Triple Crown: the Tony Award, the New York Critics Circle Award and the Pulitzer Prize — the fourth musical to do so), *Tenderloin*, *She Loves Me* (winner of Variety’s poll of critics as Best Musical and Bock and Harnick as Best Composer and Lyricist), *Fiddler on the Roof* (nine Tony Awards, including Best Musical), *The Apple Tree* and *The Rothschilds*. Recently, he composed the score for Sidney Lumet’s film, *A Stranger Among Us*.

JOE MASTEROFF — (Book) is best known as the book writer for the Tony Award-winning *Cabaret*. Coming to New York from Philadelphia after attending Temple University and serving in the U.S. Air Force, he has been represented in New York City by the play *The Warm Peninsula*, the libretto for an operatic version of Eugene O’Neill’s *Desire Under the Elms* and the book and lyrics for a recent production of *Six Wives* at the York Theatre Company.

The Original Production of *She Loves Me*

The original Broadway production of *She Loves Me* opened on April 23, 1963 at the Eugene O'Neill Theatre. The idea for the musical was initiated by the producer, Lawrence Kasha, who brought the three writers together. Lyricist Sheldon Harnick and Jerry Bock were an established team who had already written the Pulitzer Prize-winning *Fiorello!* *She Loves Me* was their first collaboration with bookwriter Joe Masteroff.

The show was directed by Harold Prince and choreographed by Carol Haney. William and Jean Eckart created the sets and lights; costume designs were by Patricia Zipprodt. Don Walker did the orchestrations and Harold Hastings was the musical director. The cast included Barbara Cook as Amalia, Daniel Massey as Georg, Jack Cassidy as Kodaly, Barbara Baxley as Ilona, Ludwig Donath as Maracek, Nathaniel Frey as Sipos and Ralph Williams as Arpad. Before Barbara Cook got the lead, Julie Andrews had agreed to do the show if the production could be delayed for six months. Julie Harris and Dorothy Collins were also considered for the role. The show was nominated for five Tony Awards; Jack Cassidy won a Tony for his portrayal of Kodaly. The original production ran for 302 performances.

The top ticket price in the orchestra for evenings was \$9.60. Seats in the balcony on Saturday matinees were available for \$3.60. The 1962–63 season saw 54 productions open on Broadway as compared to 33 in 1993.

The relatively short run of the original Broadway production has been attributed in part to the fact that the producers had chosen the “perfect” theatre for the show artistically, but that theatre was too small to support it financially. The show may have also been too romantic, gentle and intimate for Broadway musical customers in the market for razzle-dazzle, since *She Loves Me* had no singing-and-dancing chorus and no starring role.

As critic Clive Barnes pointed out in his review of the revival of *She Loves Me*, “1963 was a strange and vintage year. Broadway’s last year of innocence. A president had not been killed. Beatles had not invaded. A sexual revolution had not revolted. Innocence, ah, innocence! But Broadway also embraced the wiseguy strutting of Damon Runyon and Walter Winchell and in that naive yet brash New World, the original *She Loves Me* seemed like a nostalgic Old World refugee.”

London Production

She Loves Me opened in London on April 29, 1964 and ran at the Lyric Theatre for 189 performances. Rita Moreno played Ilona in this production.

The Revival

The 1993 revival of *She Loves Me* opened on June 10th at the Criterion Center / Stage Right, produced by the Roundabout Theatre and subsequently moved to the Brooks Atkinson Theatre on Broadway. The show was directed by Scott Ellis and choreographed by Rob Marshall. The creators of *She Loves Me* were also involved in the process of remounting the show. New elements of revival included the concept of having the Christmas carolers perform “Twelve Days To Christmas” as if they were caroling in the store, the restoration of the verse to “Dear Friend,” and the cutting of “Tango Tragique.” Some dialogue scenes were extended as well.

The cast of the revival included Boyd Gaines as Georg, Diane Fratantoni as Amalia, Howard McGillin as Kodaly, Sally Mayes as Ilona, Louis Zorich as Mr. Maraczek, Lee Wilkof as Sipos and Brad Kane as Arpad. Set designs were by Tony Walton. A London production opened on July 12, 1994, with a new cast.

A Sample Of The Critical Response To *She Loves Me*

Original Broadway Production

“So charming, so deft, so light and so right that it makes all the other music-shows in the big Broadway shops look like clodhoppers. This was an evening in which everything came together — click! Jerry Bock and Sheldon Harnick have written music and lyrics for the season’s gayest, smartest score. The songs keep dancing and swirling out as if Harold Hasting’s intimate, almost all-string orchestra were blowing shimmering soap bubbles up from the pit. The orchestrations are among the best ever written by Don Walker.”

— John Chapman, *Daily News*

“*She Loves Me* (aptly named) is that rare theatrical jewel, an intimate musical that affectionately enfolds an audience instead of shouting it down. It is dear, charming and wholeheartedly romantic. The music does not thrust itself forward. Instead, it gracefully embellishes the action, accents the speech, adds sparkle to the humor and transcends the power of words when the mood is romantic. It is, most of the way, an integral part of the play — which is a musical excellence in itself.... The expression “sings her heart out” certainly applies to Miss Cook, who has both the heart and voice to do it. Her clear soprano is not only one of the finest vocal instruments in the contemporary musical theatre, but it conveys all the vitality, brightness and strength

of her feminine young personality, which is plenty. The company, owes a great deal to lyricist Sheldon Harnick. He has put their love affair into lyric words, just as Bock has put it into music. "Ice Cream," sung by Miss Cook, is the crowning glory of this music-lyric combination."

— Norman Nadel, *World-Telegram & Sun*

"A bonbon of a musical has been put on display and it should delight who knows how many a sweet tooth. *She Loves Me* has been assembled by confectioners who know and respect their metier. They have found the right ingredients of sugar and raisins and nuts to add to their fluffy dough and have created a taste surprise, like an inspired *dobos torta* one would encounter in a romantic Budapest of long ago. The humors of *She Loves Me* are gentle rather than robust. The characters are the familiar figures of happily bittersweet fairy tales; yet they have individuality and charm. You keep thinking that you cannot digest an array of desserts, no matter how attractive and tasty they are, but you find yourself relishing nearly all of them. The secret is this: Everyone concerned with *She Loves Me* has played fair with the basic ingredients. The songs not only capture the gay, light spirit of the story but also add an extra dimension of magic to it. For this musical has not been put together with tape and glue and memories of bygone successes. The songs have not been added awkwardly to provide a star with a turn or the show with a production number."

— Howard Taubman, *Times*

The 1993 Revival

"The first time I ever walked out of a Broadway show was to see *She Loves Me* a second time. It was Christmas week of 1963 and *She Loves Me*, a sensitive flower among hard edged comic blockbusters like *A Funny Thing Happen on the Way to the Forum* and *How to Succeed in Business Without Really Trying*, was surely a goner with the New Year. It was now or never. I bolted out of the 2 o'clock matinee of another flop (remember *Jennie*, anyone?) to take one last look at *She Loves Me* at 3.

Though I didn't know much about anything else in 1963, time has borne out my youthful infatuation with *She Loves Me*. The proof is at the Roundabout Theater Company, where this musical has finally received the exquisite revival of its fans' dreams and where surely new fans will soon be made by the legion. An intimate work with nothing on its sophisticated mind other than romance, *She Loves Me* is no less an anomaly on Broadway today than it was 30 years ago. Given how the world has aged since then, audiences may be hungrier than ever for this summons to a continuously melodic evening of sheer enchantment and complete escape."

— Frank Rich, *The New York Times*

“Why has *She Loves Me* always occupied such a special place in the hearts of musical-comedy aficionados? Its original Broadway run wasn’t very long. None of its songs became standards. And yet, within the last five years, I have seen four revivals, including the splendid one Scott Ellis has directed for the Roundabout.

One reason for its popularity is that, unlike a lot of golden age musicals, *She Loves Me* is a kind of miniature, a Vermeer in a room full of Rembrandts. It commands respect and affection for the fineness of its every detail, for its serene glow rather than any customary Broadway boisterousness. “

— Howard Kissel, *Daily News*

“The 1993/94 Broadway season is off and galloping, and, at least for starters, everything is coming up roses!

It opened last night with the Roundabout Theater’s magical and faultless (faultlessly magical, magically faultless — Polonius himself would be at a loss for words if not enthusiasm) restoration of the Jerry Bock/Sheldon Harnick/Joe Masteroff 1963 musical *She Loves Me*. And I loved it.”

— Clive Barnes *New York Post*

Resources

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- Gottfried, Martin. *Broadway Musicals*.
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- Green, Stanley. *The World of Musical Comedy*.

Hungary

- Boldizsar, Ivan. *Hungary*
- Lengyel, Emil. *The Danube*.
- Marcartney, Carlisle Aylmer. *A History of Hungary 1920–45*
- Film Sources of *She Loves Me*
- Carringer, Robert. *Ernst Lubitsch*.
- Mill, Robert William. *The American Films of Ernst Lubitsch*.
- Poague, Leland A. *The Cinema of Ernst Lubitsch*.
- Weinberg, Herman G. *The Lubitsch Touch*.

Parfumeries

- Groom, Nigel. *The Perfume Handbook*.
- Lewis, Anne Gillsespie. *Lotions, Soaps and Scents*.

SARAH SCHLESINGER, author of the Music Theatre International Study Guides, is Program Coordinator and the Faculty Lyricist-Librettist for the Musical Theatre Program at New York University's Tisch School of the Arts. Before joining the NYU faculty, she taught at Pace University and Towson State University as a specialist in mass communications and group discussion processes.

She has a string of musical lyricist-librettist credits: *On the Swing Shift* (Manhattan Theatre Club), *Heidi* (Theatreworks USA) and *Follow the Sun* (Hudson Guild), among others. She just completed work on *Love Comics*, a musical interpretation of the romance comics of the 1950s and 60s, with David Evans. Ms. Schlesinger is also working on *O'Henry's New York*, as well as writing lyrics for a new musical based on Frank Baum's *Queen Zixi of Ix*.

She is also the author of recent non-fiction works published by Random House/Villard, William Morrow, Avon Books and the Princeton Book Company.

The Music Theatre International Study Guides are edited by Helen Sneed. Jason Cochran is assistant editor.