

**SHE
LOVES
ME**

OPPA!
On Pitch Performing Arts





Cast List

Mon/Fri

Emily Butcher

Gavin Turner*

Amanda Murray

Dylan Marriot

Cormac Romine

Jeff Duncan

Caitlin Olsen

Samanta Bigham

Allison Dodge*

Sydney Cruz*

Arielle Ross*

Matt Jewkes*

Megan Schultz*

Erin Jewkes*

Arpad Laszlo

Ladislav Sipos

Hlona Ritter

Steven Kodaly

Georg Nowack

Mr. Maraczek

Amalia Balash

Waiter

Customers

Ensemble

Thur/Sat

Harriett Bauer

Gavin Turner*

Cassie Hurt-McLarty

Alejandro Hancock

Josh Rogers

David McKenzie

Karin Wood

Kristian Rust

Allison Dodge*

Sydney Cruz*

Arielle Ross*

Matt Jewkes*

Megan Schultz*

Erin Jewkes*

Meet the Crew



MIRA JORGENSEN
DIRECTOR



CLAIRE PHILLIPS
MUSIC DIRECTOR



SARAH HEINER
CHOREOGRAPHER



BECKY BRATT
STAGE MANAGER



KENNEDY MILLER
COSTUME DESIGNER



PETER DAVIS
PROPS DESIGNER



BRANDON STAUFFER
SET DESIGNER



MICHELLE LUDLOW
LIGHTING DESIGNER

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Meet the MIF Cast



EMILY BUTCHER
ARPAD LASZLO



GAVIN TURNER
LADISLAV SIPOS



AMANDA MURRAY
ILONA RITTER



DYLAN MARRIOTT
STEVEN KODALY



CORMAC ROMAINE
GEORG NOWACK



JEFF DUNCAN
MR. MARACZEK



CAITLIN OLSEN
AMALIA BALASH



SAMANTHA BIGHAM
WAITER



ALLISON DODGE
CUSTOMER 2



SYDNIIE CRUZ
CUSTOMER 3



ARIELLE ROSS
CUSTOMER 1



MATT JEWKES
ENSEMBLE



MEGAN SCHULTZ
ENSEMBLE



ERIN JEWKES
ENSEMBLE

**SHE
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Meet the TIS Cast



HARRIETT BAUER
ARPAD LASZLO



GAVIN TURNER
LADISLAV SIPOS



CASSIE HURT-McCLARTY
ILONA RITTER



ALEJANDRO HANCOCK
STEVEN KODALY



JOSH ROGERS
GEORG NOWACK



DAVID MCKENZIE
MR. MARACZEK



KARIN WOOD
AMALIA BALASH



KRISTIAN RUST
WAITER



ALLISON DODGE
CUSTOMER 2



SYDNIE CRUZ
CUSTOMER 3



ARIELLE ROSS
CUSTOMER 1



MATT JEWKES
ENSEMBLE



MEGAN SCHULTZ
ENSEMBLE



ERIN JEWKES
ENSEMBLE

She Loves Me

Lyricist

Sheldon Harnick

Sheldon Harnick 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

Composer

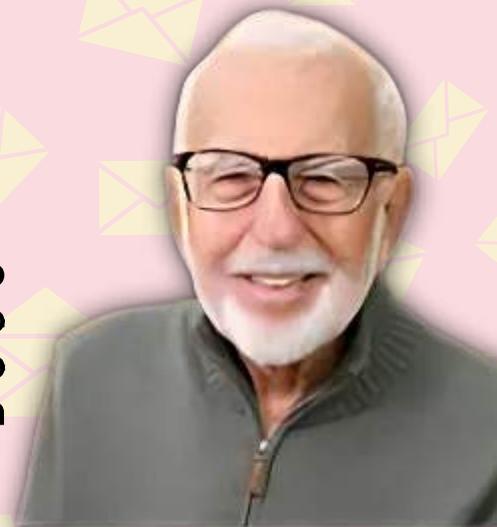
Jerry Bock composed the music for *The Body Beautiful* (lyrics by Sheldon Harnick), *Mr. Wonderful* (starring Sammy Davis, Jr.), *Fiorello!* (winner of Broadway's Triple Crown: the Tony Award, the New York Critics Circle Award and the Pulitzer Prize – the fourth musical to do so), *Tenderloin*, *She 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*.



Book

Joe Masteroff

Joe Masteroff 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*.



She Loves Me About the Show

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-bittersweet 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 the 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.”

She Loves Me

Production History

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 Maraczek, 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."



She Loves Me

Production History

The West End production opened on April 29, 1964, at the Lyric Theatre, where it ran for 189 performances. The cast included Gary Raymond, Rita Moreno, Anne Rogers and Gary Miller. A London cast recording was released by Angel Records.



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 Sipsos and Brad Kane as Arpad. Set designs were by Tony Walton. A London production opened on July 12, 1994, with a new cast.

The Roundabout Theatre Company presented a revival in 2016, again directed by Scott Ellis and choreographed by Warren Carlyle, on Broadway which opened at Studio 54 on March 17 following previews from February 19 in a limited engagement to June 5. The production starred Laura Benanti as Amalia, Zachary Levi as Georg, Jane Krakowski as Ilona, Gavin Creel as Kodaly, Byron Jennings as Maraczek, and Michael McGrath as Sipsos. On December 2, 2015, it was announced that Byron Jennings would play the role of Maraczek, replacing René Auberjonois. The revival's run was extended to July 10, 2016, and Tom McGowan replaced Michael McGrath in the role of Sipsos beginning May 10, 2016.

Following the huge success of the 2016 Broadway revival, the musical was revived in London's West End at the Menier Chocolate Factory, opening on November 25, 2016, in previews, officially on December 7, for a limited run through March 5, 2017. Directed by Matthew White, the cast starred Scarlett Strallen as Amalia Balash.

OBC Critic's Reviews

"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

DAILY NEWS

Word • Business • Finance • Lifestyle • Travel • Sport • Weather

"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

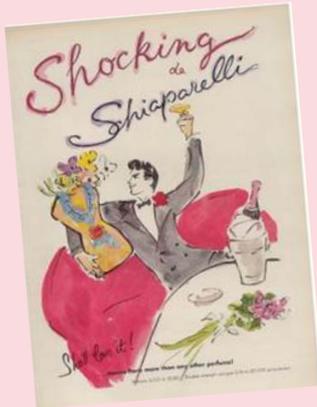
Perfumes of the 30's

At the start of the 30s, belts may have been tightened – but perfume was a luxury many women clung to. The Stock Market crash on Wall Street in 1929 kickstarted the Great Depression in the US – but perhaps as an antidote to that doom and gloom, the fragrances launched now seemed to offer hope, and positivity, and

embody thoughts of love: Jean Patou's so-romantic Joy, targeted at the Americans who couldn't stretch to the couturier's glamorous gowns and daywear, but could perhaps indulge themselves by dabbing a drop or two of a jasmine-and-rose-rich fragrance behind their ears. Je Reviens ('I'm coming back') was launched by Worth – another Parisian designer – in 1932, and so cementing the link between fashion and perfumery which endures to this day.

And then came possibly the sexiest scent yet created. Dana's Tabu really did break with taboos: it was overtly sensual, growling with patchouli, carnation and vanilla – ingredients familiar from Guerlain perfumes, but with the animalic smoulder seriously ramped up here. The Spanish fragrance house really put itself on the global scent-map with Tabu, swiftly followed by Twenty Carats, in 1933 – the closest many were going to get to a diamond, in tricky financial times. By now, there was a very definite line between masculine and feminine scents; successful men's launches included Caron Pour Un Homme (1934), and the very first spicy Ambrée fragrance for men, Old Spice (1938).

It was an eccentric designer – Elsa Schiaparelli – who put colour back into a pretty lacklustre era in perfumery. Elsa Schiaparelli added a Surrealist touch to fashion: shoe-shaped hats, lobster dresses, insect necklaces, extravagantly embroidered jackets – and an actual colour 'Shocking pink', a hotter and more vibrant pink than fashion had seen till now, which she chose 'for the name of her first signature perfume. To quote from her biography Shocking Life 'The colour flashed in front of my eyes. Bright, impossible, impudent, becoming, life-giving, like all the light and the birds and the fish in the world put together, a colour of China and Peru but not of the West – a shocking colour, pure and undiluted.' With its bottle based on Mae West's curves, Shocking was advertised with imagery from Schiap's Surrealist artist friends Salvador Dali and Marcel Vertes. Europe was in the midst of some dark times, at the moment of Shocking's launch: the rise of Fascism, deepening economic woes, and political upheaval that would change not only lives but the very map of the world, as the decade closed. But Shocking, like Schiaparelli's fashion, offered a momentary escape: bursting with sparkling aldehydes, but with a sexy fusion of jasmine, roses and ylang-ylang at the heart, and raunchy dollops of civet, sandalwood and incense. Pure femme fatale...



Movie Adaptations

In 1937 Miklós László, a Hungarian-born American playwright and screenwriter, wrote the play *Illatszertár*, also known as *Parfumerie*. It was later used as the storyline for three movies and *She Loves Me*.



ALFRED HRAHIL AND KLARA NOUAK ARE EMPLOYEES AT MATUSCHEK AND COMPANY, A GENERAL STORE IN BUDAPEST. KLARA AND ALFRED ARE CONSTANTLY AT ODDS WITH EACH OTHER, BUTTING HEADS AND DISAGREEING ON ALMOST EVERYTHING. BOTH ARE ENAMORED OF THEIR RESPECTIVE PEN PALS, WHO SERVE AS WELCOME DISTRACTIONS IN THEIR LIVES. LITTLE DO THEY KNOW, THEY ARE EACH OTHER'S PEN PAL AND, DESPITE OUTWARD DIFFERENCES, HAVE UNWITTINGLY FALLEN IN LOVE THROUGH THEIR LETTERS.

STRUGGLING BOUTIQUE BOOKSELLER HATHLEEN HELLY (MEG RYAN) HATES JOE FOX (TOM HANKS), THE OWNER OF A CORPORATE FOXBOOKS CHAIN STORE THAT JUST MOVED IN ACROSS THE STREET. WHEN THEY MEET ONLINE, HOWEVER, THEY BEGIN AN INTENSE AND ANONYMOUS INTERNET ROMANCE, OBLIVIOUS OF EACH OTHER'S TRUE IDENTITY. EVENTUALLY JOE LEARNS THAT THE ENCHANTING WOMAN HE'S INVOLVED WITH IS ACTUALLY HIS BUSINESS RIVAL. HE MUST NOW STRUGGLE TO RECONCILE HIS REAL-LIFE DISLIKE FOR HER WITH THE CYBER LOVE HE'S COME TO FEEL.

IN THIS MUSICAL ROMANCE, LOVELY VERONICA FISHER (JUDY GARLAND) LANDS A JOB IN OTTO OBERHUGEN'S (S.Z. SAKALL) MUSIC STORE IN TURN-OF-THE-CENTURY CHICAGO. THOUGH THE OTHER EMPLOYEES LIKE HER, INCLUDING OTTO'S CLUMSY NEPHEW NICHY (BUSTER HEATON), SALESMAN ANDREW LARHIN (VAN JOHNSON) -- WHO IS THREATENED BY HER COMPETITION, AND SECRETLY ATTRACTED TO HER -- GREETS HER COOLLY. EACH OF THEM IS CARRYING ON A ROMANTIC CORRESPONDENCE WITH AN AS-YET-TO-BE-MET PEN PAL. THEY ARE BOTH IN FOR A SURPRISE.