

at the REP ★



Directed by Maggie Mancinelli-Cahill
Choreography by Freddy Ramirez
Musical Direction by Josh D. Smith

at the REP ★ Nov 24 – Dec 24, 2017

FOR MORE INFORMATION, PLEASE CONTACT:

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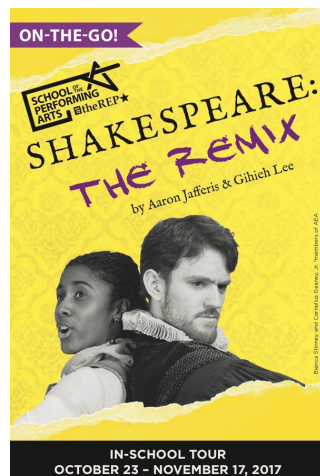
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theREP's *ON-THE-GO!* IN-SCHOOL TOURS
We come to YOU!

To book a tour, contact Aaron Marquise at
amarquise@proctors.org | 518-382-3884 x128

Directed by Margaret E. Hall
Public Performance @theREP
on November 4, 2017 at 11am



Adapted by Margaret E. Hall & Maggie Mancinelli-Cahill
Directed by Margaret E. Hall
Public Performance @theREP
on March 10, 2018 at 11am

WINTER 2017



Dear Educator:

Welcome to Capital Repertory Theatre!

We are thrilled that you are attending a performance of *She Loves Me*, one of this season's main stage productions, and hope you will find this guide to be a useful tool.

You have permission to reproduce materials within this guide for use in your classroom. It is designed to introduce the cultural and historical context of the play as well as provide resources and ideas for integrating the theatre experience with your curriculum.

Productions by theREP are likely to generate questions and opinions among your students. Our hope is that you will join us for a talkback with the cast following the performance where you and your students can share your questions and reactions with the performers.

The arts provide young imaginations with stimulation, points of reference, and intellectual resources for the mind and spirit. Our goal is to make live theatre attendance possible for all students in the Capital Region. Over 18,000 Capital Region students attended student matinees and theREP's On-the-Go! in-school tour performances last season. We hope to continue to grow and serve the needs of the Capital Region education community.

Let us know how you are using theatre in the classroom! Your success stories help us to keep the program funded. We love to receive copies of lesson plans, student work related to our performances and your letters. These are important testimonials to the value of the arts in education.

And finally, please fill **Out the Teacher Evaluation** at the back of this study guide. Completing the evaluation form will help us to continue to provide programs that serve the needs of Capital Region students.

We look forward to hearing from you!

With deepest gratitude,

A handwritten signature in black ink that reads 'Margaret E. Hall'.

Margaret E. Hall
Assistant Artistic Director
518.462.4531 x410
mhall@capitalrep.org

A handwritten signature in black ink that reads 'Aaron Marquise'.

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at the REP ★



ABOUT US

Capital Repertory Theatre (theREP) is a non-profit professional producing theatre. In its 35-year history, theREP has produced more than 5,000 performances for the people of the Capital Region.

A member of LORT (League of Resident Theatres), theREP strives to bring quality work that explores the essence of the human condition through the stories of people, events, and phenomena that shape our contemporary lives. Theatre, at its best, entertains, cajoles and inspires by engaging the heart and mind through its most powerful ally – the imagination.

There are two basic types of theatre companies: producing and presenting. theREP is a producing theatre. The theatre hires a director and designers for the set, costumes, lights, and sound. The Theatre's Artistic Director and the director select appropriate actors for all the roles in the play. Then they all come to Albany, where the play is built and rehearsed.

In addition to the theatre space, theREP has a scene shop where sets are built, a costume shop where costumes are constructed and cared for, offices where the administrative staff works, a rehearsal hall where the shows are rehearsed, and housing facilities for actors. The resident staff of the theatre works with visiting artists to put the production together.

In contrast, presenting theatres host shows that have been designed, built, and rehearsed elsewhere. A theatre company at many different theatres frequently presents shows of this kind regionally, nationally or even internationally over an extended period of time. What you will see at theREP or with our On-The-Go! tours is unique to theREP where it was built. No one from anywhere else will see this production just as you see it!

ATTENDING A PERFORMANCE

Being a member of an audience is an important job. Live theatre couldn't exist without you! That job carries with it some responsibilities. Follow these suggestions in order to have the best theatre experience possible!

BRING WITH YOU

- ◆ ideas, imagination, an open mind, observation skills and a sense of wonder.

LEAVE BEHIND

- ◆ cell phones, pagers, pen lights, food and drink and anything else that might distract you, the performers or other members of the audience.

THINGS TO DO BEFORE A PERFORMANCE

- ◆ learn about the show you are going to see, arrive on time, find your seat, visit the restroom.

DURING A PERFORMANCE

PLEASE DO

- ◆ applaud, laugh, pay attention and notice little details, think about questions you would like to have answered by the actors after the show, stay in your seat until intermission and the end of the show.

PLEASE DON'T

- ◆ talk, sleep, eat or drink, distract others, exit the theatre during the performance.

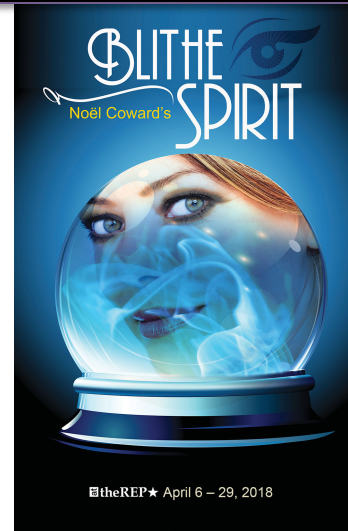
2017-2018 EDUCATION SEASON



NOV 30, DEC 8 & 17
10:30am



FEB 9
10:30 am



APR 12 & 26
10:30am

STUDENT MATINEES | Performance at theREP at 10:30am

PRICE \$12 a student

CHAPERONES For every 15 students, one complimentary adult ticket is provided.

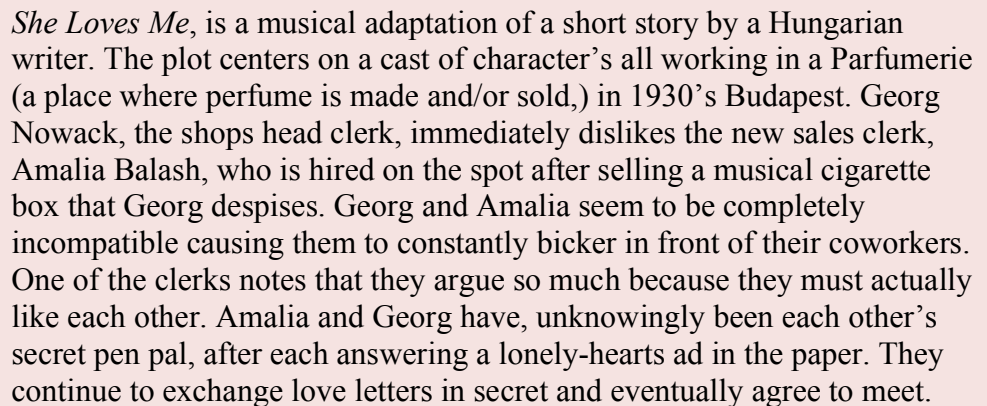
LOCATION 111 North Pearl Street, Albany, NY 12207

RESERVATIONS Call Group Sales at 518-382-3884 x139

SCHOLARSHIPS Visit www.capitalrep.org for information and applications.

Researched and written by Dramaturgy Intern Carlos Cabrera

1963 Original Show Poster



After their confrontation Maraczek is visited by his private detective and finds out it was in fact another one of his store clerks, Steven Kodaly, that had been having an affair with his wife. Maraczek then attempts to shoot himself in desperation as his delivery boy Arpad walks in on the scene. Meanwhile at a café Amalia waits for her “dear friend” unaware that it is in fact Georg. Georg watches her from across the restaurant and decides not to reveal himself just yet. He sits at the table with her and their conversation quickly takes a turn as they begin to argue. Georg walks out leaving her in the restaurant to wait until closing, of course her “dear friend” never shows.

As Christmas gets closer and closer the shop gets busier and busier. Georg and Amelia are getting along, as she is unaware that he is “dear friend”. On Christmas Eve, everyone in the shop has plans and goes on their merry way. Amalia invites Georg over to her home because she is expecting “dear friend”. As they leave the shop Amalia drops one of the cigarette music boxes, Georg picks it up. Georg admits that he kind of likes the box now and that he always did think she was the kind of girl he could fall in love with. He starts to read out one of her letters and it immediately clicks in her mind that he is “dear friend”, the musical ends with their embrace.

Researched and Written by Dramaturgy Intern Carlos Cabrera

6

Ladislav Sipos- A proud sales clerk at the shop, he takes his job very seriously. First notices that Amalia and Georg like each other. He assists Georg when he goes to meet Amalia in the café.

Ilona Ritter- the only other female worker at the shop. She is seen as a promiscuous figure. Has an ongoing relationship with Kodaly, although not a good one

Steven Kodaly- A sharp sales clerk, somewhat of a “player” with the ladies that is very self interested. He is involved with Ms. Ritter and is also having an affair with Mrs. Maraczek.

Georg Nowack- The male protagonist, the timid but responsible sales clerk who is secretly in love with a stranger.

Mr.Maraczek- An older gentleman, the owner of the shop the play is set in.

Amalia Balash- The female lead, hopeless romantic who comes to work for the Parfumerie after losing her job. Georg’s main love interest.

Keller- The private detective hired to uncover who is having an affair with Mrs.Maraczek

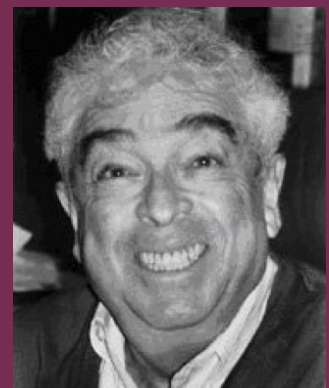
About the Composer, Book Writer & Lyricist

Researched and written by Dramaturgy Intern Carlos Cabrera



Joe Masteroff (book) - Born in 1919 in Philadelphia, Masteroff always dreamt of writing for the theater. He briefly served in the air force during World War II. His first work, *The Warm Peninsula* opened in 1959, followed by writing the libretto for the musicals *She Loves Me* and *Cabaret*. Both receiving critical acclaim.

Jerry Bock (music) - The composer Jerry Bock has worked on many well known musicals over the years. Bock was born in New Haven, Connecticut in 1928 and studied at University of Wisconsin. Bock has worked on scores for plays such as *Fiorello*, *Tenderloin*, *Fiddler on the Roof*, *The Apple Tree*, and *The Rothschilds*. Several of his productions have enjoyed Broadway revivals. Both Bock and Sheldon Harnick (lyrics), his long time creative companion, have been inducted into the Theatre Hall of Fame, and received awards from the Songwriters Hall of Fame.



Sheldon Harnick (lyrics) - Harnick was born in 1924 in Chicago, IL. He received a Bachelor of Music degree in 1949 from the Northwestern University School of Music. After working for a few years in New York City Harnick met Bock and they decided to start working on their own musicals. They shared many successes as mentioned above, as well as writing lyrics independently for other well known musicals such as *A Christmas Carol* (1981) and *A Wonderful Life* (1986). Harnick has also received a Tony award, a Grammy, and a Pulitzer Prize.

About the Play

Researched and written by Dramaturgy Intern Carlos Cabrera

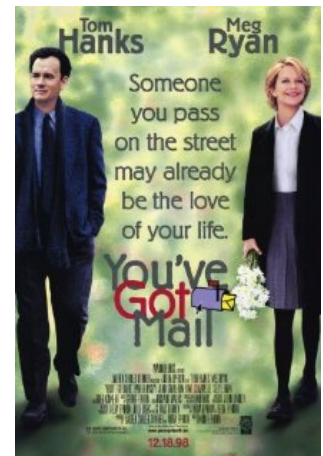
She Loves Me is a musical written by Joe Masteroff, with music and lyrics by Jerry Bock and Sheldon Harnick and premiered on Broadway in New York in 1963. It is based on the 1936 play *Parfumerie* by Hungarian writer Miklós László. It is one of the most famous and revived plays in musical theater history. In 1963 the musical “beguiled audiences with its Central European charm and operetta elegance”(Songwriters Hall of Fame). The original play has not only been adapted into a musical but has lived on through movies as well. It was originally adapted as the romantic comedy *The Shop Around The Corner* in 1940, followed by *In The Good Ole Summertime* in 1949. Perhaps the most famous adaptation could be Nora Ephron’s *You’ve Got Mail* in 1998 with Tom Hanks and Meg Ryan, that follows the story of two bookstore owners that become online friends but feud in real life.

László’s original play had its first professional U.S. performance in 2009 after an English translation of the original Hungarian text. The original play follows much of the same plot as the musical did. With perhaps an even more plot lines and character focus, allowing readers and viewers to see where the recreations stemmed from. The original also displays much more the commentary on workplace dynamics and social class systems that existed in László’s time.

About Miklós László



Miklós László was born in Budapest, Hungary in 1903. Laszlo wrote the original *Illatszertár*, or *Parfumerie* in English, in 1936 in the midst of World War II tensions. László, a man of Jewish descent decided to immigrate to the U.S. in 1938 to escape the war. He moved to New York City and eventually found work at MGM, where he signed away his screen rights to the play. In turn László never made much money off of the play that could be described as the birth of romantic comedy on film and on stage. This also contributes to the fact that not many know László’s name or his original work even. László and his wife Florence created their own English translation in 1956, however it would not be picked up again until 2009 when László’s nephew E.P. Dowdall adapted it for the theater. László continued to write throughout his career, creating other works for MGM as well, none however as popular as his first. He passed away in New York City in 1973.



The Production: Who's Who...

Directed by Maggie Mancinelli-Cahill

Choreography by Freddy Ramirez

Musical Direction by Josh D. Smith

THE ACTORS

(in alphabetical order)

Jimmy Bain*

Julia Burrows*

Christina Carlucci*

Marc de la Concha

Joshua DeMarco

Tracy Jai Edwards*

Lisa Franklin

David Girard*

Josh Kohane*

Kevin McGuire*

Michael McCorry Rose*

Adam Shapiro*

Josh D. Smith*

Matthew Tenorio

Jalissa Watson

Caroline Whelehan

THE PRODUCTION TEAM:

Stage Manager: Liz Reddick*

Assistant Stage Manager: Melissa Richter*

Costume Designer: Evan Prizant+

Set Designer: Brian Prather+

Lighting Designer: Jamie Roderick+

Sound Designer: Rider Q. Stanton+

THE BAND:

Josh Rodriguez – Violinist

Jessica Bellflower - Violinist

Josh D. Smith – Keyboard

Brent C. Maudlin – Second
Keyboardist



**Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States*



+Denotes a member of United Scenic Artists

Historical Context

Budapest & World War II

1930s Budapest



Budapest, the capital of Hungary and its largest city, was formed when the cities of Buda, Obuda, and Pest along the Danube River merged into one. Hungary, which found itself in significant unrest after the First World War continued to struggle as the country moved into WWII.

Pre-war Budapest had around 200,000 people who identified as Jews at the time, with the country having around 900,000 - this number would dramatically drop to around 470,000 during the war.

Post WWI Budapest saw a boom in Jewish population and there was a prominence in Jews in economic and cultural life. Many enjoyed middle class life being among the wealthy and business owners. However this only enhanced Anti-Semitic feelings outside of the country.

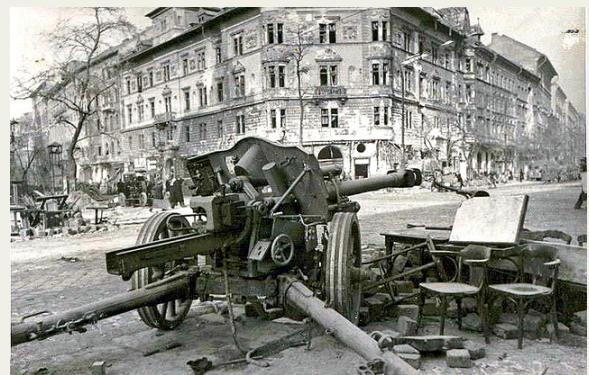
Budapest was for a time, after WWI, a safe haven for many Jews seeking refuge from Anti-Semitism and persecution in Europe. However, Hungary itself was allied with Nazi Germany, and the safe haven that was Budapest only remained until the German invasion in 1944.

After the invasion, legislation and military influence sought to completely remove the Jewish community from government, business, commerce, and every other aspect of life possible. They were forcibly rounded up and put into “ghettos” if not completely transported to

concentration camps.

Budapest remained the only place in Hungary to hold a Jewish population during the war, and when the Soviets freed Budapest from Germany in 1945, only 100,000 Jews remained.

László's 1936 play remains as a time capsule of a pre-war Bourgeois society and Jewish life in Budapest. He sought to capture this view of his country before the war could completely sweep it away. The materialistic focuses of the play, the idea of “mom and pop” ownership, and capitalistic worker ideology were all things that László witnessed firsthand living in Budapest.



1945 Budapest



- *A Memorial to the victims of the Holocaust along the Danube River in Budapest*

A Few Facts on 1930's Hungarian Immigration & The Great Depression

- The largest wave of Hungarian immigrants to come into the United States occurred in the 1930's, as the start of Second World War moved ever closer.
- At this time, the highest ranks of Hungary's Jewish middle class society moved to America most of whom settled in New York City.
 - Many were doctors, artists, composers, and other professionals that sought out economic promise and freedom, their own version of the American dream.
 - Hungarian immigrants would help develop the Atomic bomb, as well as the birth of the computer later on.
- For a time, the overwhelming presence of Hungarian immigrants in New York City led to the birth of "Little Hungary" in the city's Lower East Side.
 - Sadly, "Little Hungary" no longer exists. As more European immigrants came to the city, they pushed the Hungarian's out.
 - While it existed, the neighborhood of Little Hungary acted as a refuge for Hungarian immigrants, as well as a place for Americans to enjoy Hungarian culture.
- Not all who immigrated enjoyed the same success in achieving the Hungarian-American dream due to the effects of the Great Depression.
 - The Great Depression began after the NY stock market crash on October 29, 1929 and lasted until the start of WWII in 1939.
 - The crash sent Wall Street into a panic and wiped out millions of investors.



- As a result of the Great Depression, world grain prices plummeted and the framework supporting Hungary's economy buckled. Hungary sought financial relief from the League of Nations, which insisted on a program of rigid fiscal belt-tightening, resulting in increased unemployment.
- Peasants reverted to subsistence farming. Industrial production rapidly dropped, and businesses went bankrupt as domestic and foreign demand evaporated. Government workers lost their jobs or suffered severe pay cuts.
- By 1933 about 18% of Budapest's citizens lived in poverty. Unemployment leapt from 5% in 1928 to almost 36% in 1933.
- As the standard of living dropped, the political mood of the country shifted further toward the right.



~Images from the Great Depression in the United States

1929-1945 U.S. History



The Great Depression In 1929, the world economy took a dive when the stock market crashed on Wall Street. This was followed briefly by

a series of economic ups and downs, but ultimately resulted in a worldwide recession. For ten years, the world economy was unstable. Banks began to close and unemployment rose. Farmers in particular struggled. Trade was at an all time low, resulting in fewer goods being available. Then the second World War—which began in 1939—brought much of the world out of the Depression. The cost of building armies and equipment forced the United States to borrow and spend. Thus, jobs were created and money was back in the market.



The Dust Bowl brought ecological, economical and human misery to America during

a time when it was already suffering under the Great Depression. Economic depression coupled with extended drought, unusually high temperatures, poor agricultural practices and the resulting wind erosion all contributed to making the Dust Bowl. By 1932, 14 dust storms, known as **black blizzards** were reported, and in just one year, the number increased to nearly 40. The government enacted aid programs to help, but it wasn't until 1939 when the rain returned that relief came.



Hooverville During the Great Depression shantytowns appeared across the U.S. as unemployed

people were evicted from their homes. As the Depression worsened in the 1930's, causing severe hardships for millions of Americans, many looked to the federal government for assistance. When the government failed to provide relief, President Herbert Hoover was blamed for the intolerable economic and social conditions, and the shantytowns that cropped up, primarily on the outskirts of major cities, became known as Hoovervilles.



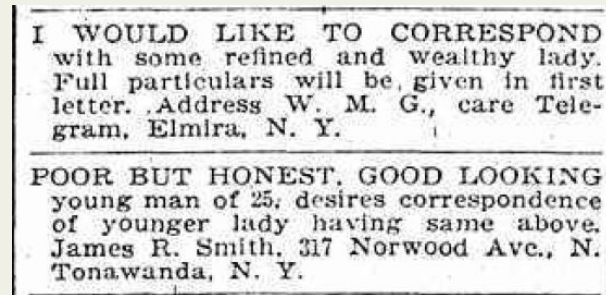
WWII brought an end to the Depression. Industries had been ignited for the production

of arms and resources to equip fighting forces. The war solved some problems, but created many others. The US entered the war on December 8th 1941, the day after the Japanese attacked Pearl Harbor (a major US naval base), claiming the lives of over 2,300 troops. WWII ended in 1945—but not before the horrors of the Holocaust and two atom bombs were dropped on Japan. Countless lives were lost between 1939 & 1945.



A “Lonely Hearts Ad”

What is a Lonely Hearts Ad? A personal ad, traditionally posted in the newspaper, that’s similar to a classified advertisement but personal in nature. Typically it’s an advertisement placed by someone who is trying to find a friend or partner – someone looking for a relationship. Lonely Hearts Ads, or personals, have a long



stemming history. The earliest ads can actually be traced back to 1695 in Britain, while the most recent ‘ads’ being an online dating profile or a profile on an app like Tinder or Bumble. All it took was an editor who decided that love could be sold just as anything else in a pamphlet or newspaper.

Many of the original ads centered around traditional 17th century ideals on marriage, for example “Woman seeks man with a \$3,000 fortune” (an early ad request) revealed that marriage, money, and status were everything.

- It was a way for the middle class to find marriage quicker and easier.
- Most of the ads were first put out by men and were as specific as “seeking female in good health” to “seeking female with one leg”.

There was a resurgence of ads in the early 20th century. Photographs were now incorporated into the ads, though the focus was still one with traditional view of marriage. Although the development of the photograph didn’t stop jokesters from using the ads for their own amusement.

The presence of World War I and II in Europe

caused an increase in the lonely-hearts ads, as soldiers sought out companions. Additionally, many women were widowed or had become more independent. At this time the ads also saw an increased number of women putting out ads looking not only for husbands, but simply for dates, which would have been viewed as very risqué in the early 20th century.

Although the ads, today known as personals, have not had such popularity since then they still exist in different ways:

Match.com / FarmersOnly.com / OkCupid / Tinder / Bumble ...

In the end, all who write an ad, or create a profile, are trying to find companionship and love – just as Georg and Amalia in *She Loves Me*.

ACTIVITY

WRITE! Your Own Lonely Hearts Ad

Task students with writing their own Lonely Hearts Ad, embodying the ideals et. al. of an individual from a specific time period: the late 1600’s; the 1800’s; the 1930’s or today.

Students could be asked to write the ad over for a series of time periods.

What changes in the ad as times grow more ‘modern’...?

Students can be encouraged to format the ad’s in the different styles they would have appeared depending upon when they were issued: a pamphlet from the 1600’s; a newspaper advert from the 1800’s; a newspaper advert with photo from the 1900’s; an online dating profile today.

Classroom Activities

VISUAL & PERFORMING ARTS

1. IN THEIR SHOES

In this activity, students will explore the lives of those individuals who lived during the Great Depression. Using images/portraits from the time period as inspiration, students will create a character biography that explores the thoughts and emotions of the subjects in the photographs. For this activity you will need a large, open space, and a collection of images relating to the Great Depression. See images on the next page as an example.

Photos

- ◆ Place photos in a circle on the floor.
- ◆ As students enter the room, tell them to sit by a photo that they are drawn to.
- ◆ Ask the students to study the picture. Notice every aspect of physical appearance—clothing (fit, style, etc.), expression, stance, etc.
- ◆ Once students feel like they have a sense of the character's physical appearance ask them to lie on their backs.

Visualization

- ◆ Have students close their eyes and bring their attention to breathing.
- ◆ Visualize the person that they saw in the photo. Ask them to remember every detail that they picture.
- ◆ Begin to visualize how the character moves, sits and walks through the environment seen in the picture.
- ◆ When each student can envision this they rise to their feet.

Character Walk

- ◆ Students start to walk around the room and bring their attention to certain aspects of movement: Tempo, Body Center, Stance, etc. When all students have made their character choices they may walk, as a group, into a circle and drop the character.

WRITE

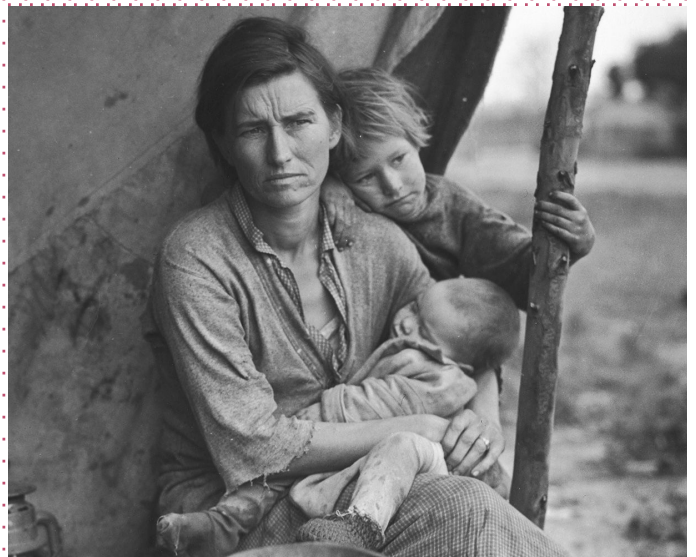
- ◆ Next, ask students to write an inner monologue for their characters (this should be what their character is thinking during the moment the photograph was taken). Have students share their monologues with the class.

2. ADAPTATION

We each experience stories and movies differently, even though we all see the same thing. This is why it is so popular to rewrite classic stories over and over again. We each want to show what we think it is really about.

In groups of 4-5, students are asked to perform an adaptation of a familiar story. Write on slips of paper the names of familiar stories, such as “Little Red Riding Hood.” Put them into a container and mix them up. Then write out different styles of movies and plays, such as the one-man show, film noir, mime, musical, etc. and place them into a different container. Each team will draw a story and a style from the containers. They will then have 15 minutes to create their adaptations. After all groups have had time to rehearse, share the scenes with the class.

Note: Scenes should be a maximum of 5 minutes in length and demonstrate that the students understood the plot while altering (adapting) it in some way. For instance, a film noir version of “Little Red Riding Hood” may be set in the streets of New York City with a detective instead of a hunter.



3. DESIGN! Costume Design

She Loves Me takes place in 1930's Budapest. Students are asked to research the time period and location in which the play takes place. Then they are to design a set of period appropriate costumes for the production. Both collages of found images and hand sketches should be encouraged.

4. DESIGN! Show Poster

Students are asked to design a show poster for a production of *She Loves Me*.

ENGLISH

1. WRITE! A Review: Critical Thinking.

Ask students to write a review of the REP's production of *She Loves Me*. Things to consider when writing the review:

- What was the most compelling or intriguing aspect of the production?
- How did the set, lights, costumes, sound and props add (or take away) from the production?
- What did you think of the stage movement?
 - Both the blocking (where the actors moved) and the choreography (the dancing)
- What did you think of the direction of the piece?
- What questions arose for you, about the production? Was anything confusing?
- Would you recommend this production to others?
- Can you make any connections between the play and other plays that you have seen? (What about television shows or films?)
 - Can you make any connections from the play to your own life?

2. WRITE! Adaptation

She Loves Me started as a play and was later adapted into a musical and multiple films. Ask students to think of a story, play, poem, song or film, that they know well and like. Ask them to adapt it into a short story, poem, song or play of their own.

Some other examples: *Gnomeo and Juliet* is Shakespeare's *Romeo and Juliet* remade; the movie *SHREK* was adapted for the stage as a musical; *The Lion King* is Shakespeare's story of *Hamlet* and was made into a cartoon, a Broadway Musical and is being remade into a film; the film *Ten Things I Hate About You* was an adaptation of Shakespeare's *Taming of the Shrew*.

3. WRITE! "You've Got Mail!"

This activity is good for all ages but geared towards Elementary Students.

Georg and Amalia lived without cell phones, Internet, Facebook, Instagram, Twitter, Snapchat or even email. They lived when the art of writing a letter, when receiving snail mail, was the norm. Getting mail is exciting! It's fun to wait and see if the mailman has something for you. In that spirit, students are asked to write a letter to a family member or friend. It can be anyone. In the letter, tell them about how school is going, how your sports team is doing, how the play you're rehearsing is going, or what plans you have for the weekend – or the holiday. Put it in the mail, send it on its way, and wait for that response...!

4. WRITE! A Diary Entry

Write a diary entry as one of the characters from the show. Write as Amalia dreaming to herself about her pen pal or as Georg when he finds out that Amalia, his arch nemesis at work, is his lonely heart's match, or ... use *You've Got Mail* as a source of inspiration for a diary entry, you could write from the point of view of Kathleen's good, older friend, Birdie – who has become a mother figure to the younger woman, and is pulling for her to keep her bookshop open ... etc.

5. READ!

Classic literature, such as Tolstoy's *Anna Karénina*, is featured in *She Loves Me*. Encourage students to read *Anna Karénina* and/or other classic pieces of literature such as:

A Christmas Carol by Charles Dickens

Little Women by Louisa May Alcott

I Know Why the Caged Bird Sings by Maya Angelou

The Secret Garden by Frances H. Burnett

A Raisin in the Sun by Lorraine Hansberry

HISTORY

1. RESEARCH AND WRITE! A Historical Biography

Students are asked to research a historical individual from the 1930s, and then tasked with creating a biography for that person, i.e.: László Miklós; Herbert Hoover; Franklin D. Roosevelt;

- a. **Supporting Materials:** Students should create a Powerpoint presentation with the information they have found out about their historical figure to accompany the biography they have written.

2. ARCHITECTURE (Art History)

Europe is full of beautiful architecture. Students are asked to research interesting architectural structures in Budapest. Once the student has found a building of interest, they are to research the architect and style for said building. Each student should create a Powerpoint presentation to present to the class.

3. FOUND ON A MAP: Where is Hungary?

See if students can find Hungary on a map that has no text on it. Provide a blank map of the globe to students and have them fill it in.

4. TRAVEL WITH TECHNOLOGY: *Incorporate writing, technology, graphic design and geography into one project.* Students are asked to design a travel brochure for a nation (or major city in a nation) in which they are not already familiar. Once selected they are to research that city/nation. Population; cuisine; climate; traditions; geographical points of interest; architectural points of interest; famous individuals from that city/nation; etc. Once students have collected the information they are to create a Travel Brochure for their city/nation. What's the flag, flower, money for that location; what can one see/do if they were to visit.

Resources Consulted

- Meisel, Myron. "Parfumerie: A Theatre Review". *The Hollywood Reporter*. Dec. 7 2013, <http://www.hollywoodreporter.com/review/parfumerie-theater-review-663987>
- Ng, David. " 'Parfumerie' a 1936 play." *Los Angeles Times*. Nov. 27 2013, <http://www.latimes.com/entertainment/arts/culture/la-et-cm-parfumerie-play-20131127-story.html>
- "Jerry Bock". *Songwriters Hall of Fame*, 2017. https://www.songhall.org/profile/Jerry_Bock
- "Sheldon Harnick". *Songwriters Hall of Fame*, 2017 https://www.songhall.org/profile/Sheldon_Harnick
- "Who's Who- Past Shows". *Roundabout Theatre Company*, 2017. <https://www.roundabouttheatre.org/shows-events/she-loves-me/she-loves-me-cast-and-creative.aspx>
- Meisel, Myron. "Parfumerie: A Theatre Review". *The Hollywood Reporter*. Dec. 7 2013, <http://www.hollywoodreporter.com/review/parfumerie-theater-review-663987>
- "Budapest- Holocaust Encyclopedia". *United States Holocaust Memorial Museum*. 2017. <https://www.ushmm.org/wlc/en/article.php?ModuleId=10005264>
- "Hungary- Hungary from 1918-1945". *Yivo Institute for Jewish Research*. 2010. http://www.yivoencyclopedia.org/article.aspx/Hungary/Hungary_from_1918_to_1945
- Dowell, Chelsea. "Lost Neighborhoods of New York". *Greenwich Village Society For Historic Preservation*. July 5, 2016. <http://gvshp.org/blog/2016/07/05/lost-neighborhoods-of-new-york-goulash-row/>
- "Hungarian Immigrants". *Immigration to the United States*. 2015. <http://immigrationtounitedstates.org/560-hungarian-immigrants.html>
- Beauman, Francesca. "Gentleman Seeks Lady." *Daily Mail*. Jan. 22, 2011. <http://www.dailymail.co.uk/femail/article-1349471/History-lonely-hearts-ads-From-hilarious-heartbreaking.html>

Websites:

<http://www.history.com/topics/great-depression>
<https://www.weareteachers.com/fun-geography-lessons/>

Additional Resources

Study materials for *She Loves Me* including interviews, production information, and activities-

https://www.roundabouttheatre.org/Roundabout/media/Roundabout/PDF/UPSTAGE/2015-2016/SheLovesMe_UpstageGuide_Web.pdf

She Loves Me Trailer - <https://www.youtube.com/watch?v=OIJDtpy9XWY>

*****This guide has been constructed for educational purposes only. theREP, which is a non-profit organization, does not make any money from it.*****



YOUNG PLAYWRIGHT CONTEST

Deadline to submit March 23, 2018

The School of the Performing Arts at the REP seeks entries for the fourth annual Young Playwright Contest. Contest winners will see their short plays professionally produced on the REP's stage in August 2018, and will receive a series of workshops led by a professional playwright.

Submissions will be evaluated on creativity, dialogue, character development, plot structure, and the inclusion of the line **"I would have gotten away with it, too, if..."** Any scripts that are longer than 10 minutes acted out will not be considered.

SUBMISSION GUIDELINES

1. Playwrights must be at least 13 years old and no older than 19 years at the time of submission, and must reside within a 90-mile radius of Albany, NY.
2. Plays must be no longer than 10-minutes in length, acted out.
3. Plays may have no more than 7 characters.
4. Submissions must include the line: **"I would have gotten away with it, too, if..."**
5. Submit online at school.proctors.org/young-playwright-contest



TEACHER EVALUATION: *She Loves Me*

Your feedback is **vital** to the growth and continued success of theREP's educational programming. It helps us to constantly improve and attract additional underwriting. Please take a moment to fill out this form.

We encourage you to make multiple copies so that all of the teachers in your group may respond.

1. Name: _____ School: _____
2. _____
Phone: _____ E-mail: _____
3. How would you rate the quality of today's performance?
Excellent Good Fair Poor
4. Did attending the performance assist you in addressing classroom curriculum?
Very Much Somewhat Not At All N/A
5. Were the on-line study materials useful in preparing students and deepening their experience?
Very Much Somewhat Not At All N/A
6. Please check all that apply:
____ Today's performance price was affordable for my school.
____ My school required a subsidy in order to afford today's performance.
____ My school would provide performances for more students, more often, if additional funds were available.
7. Any additional information / comments welcome:

The completed form may be submitted by email to amarquise@proctors.org or by mail to: Aaron Marquise, Arts Education Manager, 432 State Street, Schenectady, NY 12305.

theREP/Capital Repertory Theatre's Mission In Action!

Creating an authentic link to the community we serve...

EDUCATION AND OUTREACH are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage) Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility. Each season, at least one play is designated as Classics on Stage, for its direct connections with curriculum.

On-The-Go! in-School Tour Specially adapted professional productions designed to play to students on-site in schools. Last season, theREP's OTG program reached more than 18,000 students.

Young Playwright Contest Providing students, ages 13-19, with the opportunity to submit their work to be produced on the Capital Rep stage. In addition, the winning playwrights are given a mentorship – prior to the production of the play – with a professional playwright.

Summer Stage Young Acting Company Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place on the Capital Rep stage. Company Members hone their acting skills while rehearsing and then performing the Young Playwright Contest-winning plays.

Acting Intensive I & II provide teens, ages 12-17, the opportunity to hone their acting skills by providing these week-long comprehensive workshops.

CAST (Cultivating Arts & Students Together) provides students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion while fulfilling their needs.

Artist In Residency Programs theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available for teachers and students for every work in our 2016-17 Education Season.

Career Development theREP is dedicated to helping to build the next generation of theatre professionals with programs like the **Professional Apprenticeship Program** which provides year-long or summer-long paid apprenticeships, and **Internship Program** provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts and arts education.

2017-2018 EDUCATION SPONSORS & FOUNDATIONS

CSArch Architecture | Engineering | Construction Management

The Lucille A. Herold Charitable Trust
The McCarthy Charities
The Michael Tuch Foundation

Cohoes Savings Foundation
Price Chopper's Golub Foundation
The Review Foundation
David and Candace Weir Foundation

