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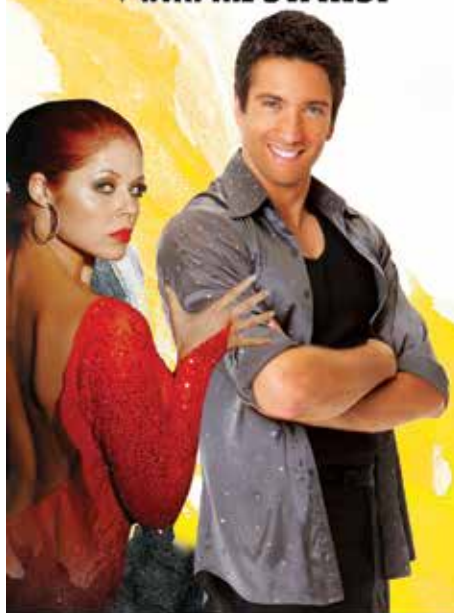
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Steven Jones, Founding Producer
Presents

GRAND HOTEL

Book by
LUTHUR DAVIS

Music and Lyrics by
ROBERT WRIGHT and
GEORGE FORREST

Based on **VICKI BAUM's GRAND HOTEL**
By arrangement with **TURNER BROADCASTING CO.**
Owner of the motion picture "GRAND HOTEL"

Additional Music and Lyrics by **MAURY YESTON**
Original Direction & Choreography by **TOMMY TUNE**
Orchestrations by **PETER MATZ**
Vocal Arrangements by **JACK LEE**

with

CHRISTOPHER J. DEATON* **ANDY BALDWIN*** **MARY-MARGARET PYEATT**
TAYLOR QUICK **BARRY PHILLIPS** **JAMES WILLIAMS** **JACIE HOOD WENZEL**
ANTHONY FORTINO **NEIL ROGERS** **MARK GERRARD POWERS*** **IVAN JONES**
BEN PHILLIPS **DAVID MEGLINO** **JOHN WENZEL**

MARK ORISTANO **KELLY HOLMES** **KELLY SILVERTHORN** **JILLIAN PAIGE** **CARLEE CAGLE**
PRESTON ISHAM **TYLER JEFFREY ADAMS** **JACK BRISTOL** **JEREMY COCA** **ALEXANDER FERGUSON**
BRENDON GALLAGHER **CLINTON GILBERT** **IAN R. GLEASON** **STEVEN CRAIG JONES*** **RYAN C. MACHEN**

Lighting Design
JULIE N. SIMMONS

Sound Design
BILL EICKENLOFF

Costume Coordinator
MARGARET CLAAHSEN

Production Stage Manager
JACK H. DEGELIA*

Set Design
JOHN FARRELL

Director/Choreographer
LEN PFLUGER

Music Director/Conductor
JAY DIAS

*Member of Actors' Equity Association

Grand Hotel: The Musical
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(in order of appearance)

Colonel Doctor Ottersschlag	James Williams
The Doorman	Preston Isham
Madame Peepee.....	Kelly Holmes
Rohna, the Grand Concierge.....	John Wenzel
The Bellboys:	
Georg Strunk	Jack Bristol
Kurt Kronenberg.....	Jeremy Coca
Hanns Bittner	Ryan C. Machen
Willibald Kumler	Tyler Jeffrey Adams
Erik, Front Desk	Anthony Fortino
The Telephone Operators:	
Hildegard Bratts	Kelly Silverthorn
Wolffe Bratts	Jillian Paige
Sigfriede Holzhiem.....	Carlee Cagle
The Chauffeur	Mark Oristano
Zinnowitz, the Lawyer.....	Neil Rogers
General Director Preysing, Saxonia Mills.....	Barry Phillips
Flaemmchen, the Typist	Taylor Quick
Otto Kringelein, the Bookkeeper.....	Andy Baldwin*
Raffaella, the Confidante	Jacie Hood Wenzel
Sandor, the Impresario	Ben Phillips
Witt, the Company Manager	David Meglino
Elizaveta Grushinskaya, the Ballerina.....	Mary-Margaret Pyeatt
Felix Von Gaigern, the Baron	Christopher J. Deaton*
The Jimmys.....	Mark Gerrard Powers* & Ivan Jones
The Scullery Workers:	
Gunther Gustafsson	Ian R. Gleason
Franz Kohl	Brendon Gallagher
Werner Hoist	Clinton Gilbert
Ernst Schmidt	Alexander Ferguson
The Stockbroker.....	Steven Craig Jones*
The Detective.....	Alexander Ferguson
Trudie, the Maid	Carlee Cagle

PRODUCTION STAFF

Director/Choreographer	Len Pfluger
Music Director/Conductor.....	Jay Dias
Production Stage Manager.....	Jack H. Degelia*
Assistant Stage Manager/Props Coordinator	Shane Peterman*
Rehearsal Pianist.....	Don Powers
Sound Designer.....	Bill Eickenloff
Lighting Designer.....	Julie N. Simmons
Set Design.....	John Farrell, originally designed and built for Pittsburgh CLO
Costume Coordinator	Margaret Claahsen
Props	Sally Soldo
Dance Captain	Kelly Holmes

*Member of Actos/Equity Association

In which the audience follows the schemes, plots, secrets and fates of the play's characters.

GRAND HOTEL, BERLIN 1928

In which the action takes place.

THE PRESENTATION OF THE COMPANY:

In which the audience is introduced to the Grand Hotel's guests and staff as their lives begin to intertwine in THE GRAND PARADE* of life.

Scene 1: The Grand Hotel Lobby and far below in the Hotel Scullery

In which the Baron cries out for life AS IT SHOULD BE†.

The scullery workers lament that SOME HAVE, SOME HAVE NOT†.

Kringelein expresses his courageous and final wish to be part of life AT THE GRAND HOTEL* at a TABLE WITH A VIEW†. AND LIFE GOES ON as the Doctor intently observes it all.

Scene 2: The Employees' Smoking Lounge

In which The Jimmys advance the age-old glimmer of hope that MAYBE MY BABY LOVES ME.

Scene 3: A corner of The Grand Ballroom

In which Grushinskaya suffers her daily barre terrified she is losing her FIRE AND ICE† while Raffaella contemplates their TWENTY-TWO YEARS* together and looks forward to sharing a VILLA ON A HILL.

Scene 4: The Ladies Washroom

In which the Baron and Flaemmchen meet, flirt deliciously and agree to rendezvous. After which Flaemmchen's credo becomes I WANT TO GO TO HOLLYWOOD*.

Scene 5: Mens Washroom and The Hotel Bar

In which Preysing, after he is told EVERYBODY'S DOING IT*, paces in panic and Anxiety while gathering the courage to take THE CROOKED PATH†.

Scene 6: The Baron's Room

In which the Baron finds himself trapped in a snare set by Algerian villains. He yearns longingly for life AS IT SHOULD BE†.

Scene 7: The Yellow Pavilion

In which the Baron and Flaemmschen complete their tryst. She then dances with the Innocent Kringelein who melts in her able arms with the question WHO COULDN'T DANCE WITH YOU?

Scene 8: The Hotel Conference Room

In which the desperate Preysing throws away his scruples and boldly lies to his Stockholders about THE BOSTON MERGER†.

Scene 9: Backstage at the Opera House

In which Grushinskaya collapses in emotional despair having received NO ENCORE.

Scene 10: The Financial Corner of the Hotel Lobby

In which the Baron convinces Kringelein that the 1928 American Stock Market is the Soundest of all investments.

Scene 11: The Roof of the Grand Hotel

In which the Baron uses the cloak of night to prowl the precipice in order to enter Grushinskaya's suite in furtive search of her jewels, her FIRE AND ICE†.

Scene 12: Grushinskaya's Suite

In which she surprises the thieving Baron only to helplessly fall for his handsome Charms. Their initial attraction proves they were both wrong when they despaired That LOVE CAN'T HAPPEN*. They are in love.

INTERMISSION

Act II

Scene 13: Raffaella's Room

In which the lonely confidante says to her imagined mistress, "WHAT SHE NEEDS† is someone strong....."

Scene 14: The Hotel Conference Room and just inside the ever-revolving door

In which sexual pressure is applied in both places.

Scene 15: Raffaella's Room

In which her loneliness continues.

Scene 16: Grushinskaya's Suite

In which the Ballerina rejoices in her newfound love with a "good morning" to The world, BONJOUR AMOUR*.

Scene 17: The Yellow Pavilion/The Hotel Bar/The Maid's Changing Room/ A room far below the Lobby/The Employee's Smoking Lounge/ A corner of the Lobby

In which the Charleston is danced because all are HAPPY including Kriegelien who joyfully insists WE'LL TAKE A GLASS TOGETHER†.

Scene 18: A Cross Corridor upstairs in the Hotel/the Doctor's Room/Preysing's Room/ Flaemmschen's adjoining Room/Kriengelein's Room in which the Doctor sings I WALTZ ALONE†. A terrible thing happens. And the Baron wishes he could have Brought ROSES AT THE STATION*.**Scene 19: Grushinskaya's Suite/Kringelein's Room/Preysing's Room**

In which Raffaella wonders HOW CAN I TELL HER?† as she valiantly attempts to hide the truth from her mistress.

Scene 20: The Lobby of the Grand Hotel

In which we learn a baby is born in AS IT SHOULD BE† and AND LIFE GOES ON. While the workers yet and still lament the SOME HAVE, SOME HAVE NOT†.

THE GRAND FINALE:

In which the audience is invited once again to be part of THE GRAND PARADE* of life.

*- Music and Lyrics by MAURY YESTON †- Lyrics Revised by MAURY YESTON

Special thanks to Jack Lee, *Grand Hotel's* original Broadway Music Director and Vocal Arranger for all his help and support.



TYLER JEFFREY ADAMS (*Willibald Kumler*) Lyric Stage debut! DFW credits: Robert Martin in *The Drowsy Chaperone* (Firehouse Theatre), Hot Blades Harry in *Urinetown* (Theatre Arlington), Curly in *Oklahoma* (Firehouse Theatre). BA in Theatre & Film at Trevecca University. www.tylerjeffreядams.com



ANDY BALDWIN* (*Otto Kringelein*) has performed and directed all over the metroplex including Lyric Stage (*Into the Woods*, *Annie Get Your Gun*, *Golden Apple*), Circle Theatre, Stage West, Theatre Three, WaterTower and Casa Manana (eight years as Resident Actor). He also studied at Circle in The Square Theatre Conservatory on Broadway.



JACK BRISTOL (*Georg Strunk*) is absolutely thrilled to be performing in his first production at Lyric stage! He recently graduated TCU with a BFA in Musical Theatre and some of his most recent productions include *Gyps and Dolls* and *Spring Awakening*.



CARLEE CAGLE (*Sigfriede Holzheim, Trudie*) is thrilled to be back for her seventh show with Lyric Stage. She holds a BFA in Theatre from Abilene Christian University. Thanks to the Lyric Stage production team, her family, and her friends. Colossians 3:17



JEREMY COCA (*Kurt Kronenberg*) is a recent graduate from Booker T. Washington High School for the Performing and Visual Arts. His previous productions include a member of the ensemble in *Fiddler on the Roof* at Casa Mañana and Theatre Three's production of *Hot Mikado*.



CHRISTOPHER J. DEATON* (*Baron Felix Von Gaigern*): 65+ regional credits, including *The Golden Apple*, *The Desert Song*, *Into the Woods*, et al with Lyric Stage. Proud member of Actors' Equity Association since 2005. G.M. of *Rudolph the Red-Nosed Reindeer: The Musical* (Tour), and V.P. of Wishing Star Productions, LLC. TTMB. For mom.



ALEXANDER C. FERGUSON (*Ernst Schmidt, Detective*) *South Pacific*, Lyric Stage; *The Resistible Rise of Arturo Ui*, OU University Theatre; *The Rhinoceros*, OU Lab Theatre; *NYC Coyote Existential*, Echo Theatre; *Henry IV*, *A Midsummer Night's Dream*; Dallas Theater Center. BFA in Acting from the University of Oklahoma.



ANTHONY FORTINO (*Erik*) was last seen at Lyric Stage as Rapunzel's Prince (*Into the Woods*). Favorite regional credits: *South Pacific*, *Fiddler on the Roof*, *Titanic* (Lyric Stage); *Catch Me If You Can* (Uptown Players); *Miss Saigon* (Casa Mañana); *Bonnie and Clyde* (WaterTower Theatre); *City of Angels* (Theatre Three). 2015 TCU grad (Accounting, Theatre). Love to my family.



BRENDON GALLAGHER (*Franz Kohl*) is very excited to be in his 6th show at Lyric! Other credits include *Too Many Girls* (ensemble), *Human Comedy* (ensemble), *Little Women* (Laurie), *The Marriage of Figaro* (Don Basillio and Don Curzio) and *Titanic* (Pitman).



CLINTON GILBERT (*Werner Hoist*) Native of Carrollton, TX with degrees in Music Education and Vocal Performance. Best known for Frodo in *Fellowship!* at Circle Theatre and Theatre Three. Thanks to his family, his colleagues, and his God for all the love, support, and purpose they give.



IAN R. GLEASON (*Gunter Gustafson*) Previously at Lyric: *The Music Man*. Regional favorites: Josiah Bartlett, *1776* (Paper Mill), Lead Tenor, *The Producers* (Ogunquit/NCT). TV: Forensic Files. Ian is an on-air personality for a national radio talk show. For God, Devon, and family.



KELLY HOLMES (*Madame Peepel Dance Captain*) Credits: 5 years of *Radio City Christmas Spectacular*, National/ European tours of *My Fair Lady*, *Dance of the Vampire* (directed by Roman Polanski), *Starlight Express*, *Grease*, *Baby, Soho Cinders*, *Nunsense*, *42nd Street*, *Cabaret*, *25th Annual Putnam County...*, Plano Symphony, *Anything Goes*.



JACIE HOOD WENZEL (*Raffaella*) is loving her Lyric Stage debut in *Grand Hotel*. A graduate of Texas Tech, she has been seen most recently in DFW in *Company* (ONSTAGE), *Laundry & Bourbon* (Runway), and in *Phantom* (MILC). Love to John and Toki!



PRESTON ISHAM (*The Doorman*) is returning for his sixth production at Lyric. He graduated from Oklahoma City University in 2012. Lyric Stage: *Titanic*, *Fiddler on the Roof*, *The Golden Apple*, *Annie Get Your Gun*, and *South Pacific*. Casa Mañana: *Fiddler on the Roof*.

* Member of Actors' Equity Association

ABOUT THE CAST



IVAN JONES (*Jimmy 2*) Time for a fabulous show!! Returning, he was seen as ensemble in *Ragtime*. From Ohio! Texas is home! Having a degree in Musical Theater from KD Studio. He's worked at many theaters in the metroplex. See him next as Nanny Chit Chat in Theater Britian's Panto "King Arthur"



STEVEN CRAIG JONES* (*Stockbroker*) Previous Lyric Stage credits include *Opal* (Neckties), *Finian's Rainbow* (Woody Mahoney) and *Hello, Dolly!* (Cornelius Hackl). Thank you to Joy and Ralph Ellis.



RYAN C. MACHEN (*Hans Bittner*) is so excited to be back at Lyric Stage! Regional credits: *Thoroughly Modern Millie* at Prism Theatrics (Ensemble), *South Pacific* at Lyric Stage (Thomas Hassinger). Thanks to my friends, family and my Savior! Enjoy your stay at the Grand Hotel!



DAVID MEGLINO (*Witt*) is tremendously excited to be making his debut at Lyric Stage. Work at other DFW area theaters includes Theatre Three, Uptown Players, Stage West, Echo Theatre, Pegasus Theatre and Mainstage Irving/Las Colinas. David is also the current Managing Director of the Festival of Independent Theatres.



MARK ORISTANO (*Chauffeur*) – Eleventh Lyric show, including *Titanic, 1776, Fiorello, Funny Girl*. Mark's new book, *SURGEON'S STORY*, with Dr. Kristine Guleserian, will be published in 2016. www.surgeonsstory.com. To see Mark's fine art photography – www.markoristano.com



JILLIAN PAIGE (*Wolffe Bratts*) Dallas and Lyric Stage debut! Favorite regional credits: *Xanadu* (Kira), *Tarzan* (Jane), *Hair* (Sheila), *Annie* (Lily St. Regis). Graduate of Oklahoma City University (MM in Music Theatre) and Belmont University (BM in Vocal Performance). For Michael.



BARRY PHILLIPS (*Hermann Preysing*) This is Barry's first appearance at Lyric Stage. He's performed in TX, OK, TN, PA, IN, OH, CA, GA, NY, & Wash DC. Most recently he's been seen as Mickey in "The Normal Heart" & the Nazi Captain in "Bent".



BEN PHILLIPS (*Sandor*) Roles (Lyric): Marcellus, *Music Man*; Radbury, *Pleasures and Palaces*; McKean, *1776*. Others: Gandalf, *Fellowship!*; Norbert, *Great American Trailer Park Musical*; Lloyd, *Noises Off!*; Harry, *Company*; Sweeney, *Sweeney Todd*; Baker, *Into the Woods*. Voiceover: *Mikagura School Suite*; *High School DxD*; *Code:Breaker*.



MARK GERRARD POWERS* (*Jimmy I*) – Training: Dallas Theater Center and Performing Artists Musical Theatre Conservatory at Mountain View College. Credits: *Abyssinia: the Musical* (Lyric Stage); *South Pacific* (Dallas Summer Musicals); *West Side Story* and *Smokey Joe's Café* (Alhambra Theatre). Praise God for His bountiful blessings!



MARY-MARGARET PYEATT (*Elizaveta Grushinskaya*) – Previously at Lyric: *Sweet Charity* (Ursula), *A Day in Hollywood*. (Dancing Feet/Masha), *Rags* (Anna). Elsewhere in DFW: *Our Town, Company* (WaterTower Theater); *Peter Pan* (Garland Summer Musicals); *Regrets Only* (Uptown Players); *The Roads to Home* (Theatre Three).



TAYLOR QUICK (*Flaemmchen*) is ecstatic to be making her Lyric Stage debut! A senior TCU MT major, her credits include (Lies) *The Sound of Music* at Hope Summer Repertory Theatre and *Catch Me If You Can* at Uptown Players. She has studied with Joffrey Ballet, ABT, and has performed at the Arkansas Repertory Theatre. Taylor was the Distinguished Young Woman of Arkansas 2012. Much love to my family. Rejoice Always.



NEIL ROGERS (*Zimnowitz*) has appeared at Lyric in *Titanic, 1776, Gypsy*, and others. Recent credits include *The Farnsworth Invention* (David Sarnoff), *Romeo & Juliet* (Capulet), and *Les Miserables* (Javert). Has worked locally at Theatre Three, Shakespeare Dallas, Garland Summer Musicals, Casa Manana and others. More at www.neil-rogers.com



KELLY SILVERTHORN (*Hildegard Bratts*) is thrilled to be back at Lyric Stage where she has previously been seen as Rapunzel in *Into the Woods* and Miss Foster/Sutton in *Lady in the Dark*. Other credits include *The Kountry Girls* (Theatre Three). Recent SMU grad.



JOHN WENZEL (*Rohma*) is glad to back for his fourth production with Lyric after appearing in *Annie Get Your Gun* and *South Pacific* and *Into The Woods* earlier this year. A masters graduate of Texas Tech in Vocal Performance, John's other DFW credits include Jean Valjean in *Les Miserables* (OhLook), *Urinetown* (Theatre Arlington) and *Phantom* (ICT Mainstage).



JAMES WILLIAMS (*Colonel Doctor Otternschlag*) Last seen as The Mysterious Man/Narrator in *Into The Woods*. Favorites @ Lyric: *Phantom, Ragtime, The Fantasticks, Evita, Fiorello, Gypsy, Kismet, Oklahoma, 1776, The Desert Song, Titanic*. Love to Jake, sidekick Connor, and Kristen Beth, in the national tour of *Gentleman's Guide to Love and Murder*.

ABOUT THE CAST

PRODUCTION STAFF

LEN PFLUGER (*Director/Choreographer*) Len is excited to be back at Lyric stage where he has directed and choreographed *South Pacific, Fiddler On The Roof, Nine, My Fair Lady, Kismet, Gypsy, They're Playing Our Song, As Thousands Cheer, Evita*, and choreographed *The Most Happy Fella* and *Carousel*. He has directed and choreographed around the country, and made his Carnegie Hall debut directing *Sue Mathys Sings Broadway and Piaf* in Weill Concert Hall. See also lenpfluger.com

JAY DIAS (*Lyric Stage Music Director/Conductor*) for Lyric Stage: *South Pacific, Lady in the Dark, Annie Get Your Gun* in concert, *The Golden Apple* (music & libretto restoration; complete recording on PS Classics), *Fiddler on the Roof, Titanic* (also scene work), *Blue Roses, The Desert Song* in concert (1926 version; music & libretto restoration; direction & musical staging), *Nine* at Dallas City Performance Hall, *The Sound of Music, The Music Man, Too Many Girls, Pleasures and Palaces* (restoration), *1776, The Most Happy Fella* (complete version restoration), *Oklahoma!, Kismet* in concert (restoration), *Rags, Gypsy* (restoration), *Oliver!, My Fair Lady, Bye Bye Birdie* (restoration), *Show Boat* in concert (1927 version; music & libretto restoration), *Funny Girl* (restoration), *Into The Woods, The King and I, West Side Story, Carousel, Sweeney Todd* in concert at Meyerson Symphony Center, and two concerts with the Irving Symphony Orchestra: programs of works by Rodgers & Hammerstein, and the music of Jule Styne and Harold Arlen – all featuring the original Broadway orchestrations.

JACK H. DEGELIA* (*Production Stage Manager*) is thrilled to return to Lyric Stage after a 12-year absence. He was last seen on this stage as Samovar in *A Day In Hollywood/A Night In The Ukraine* for which he also reproduced the original choreography earning him a Leon Rabin Award nomination. His theatre credits as a performer include: NYC – *They're Playing Our Song* (Vernon u/s), *A Day In Hollywood...* (Samovar u/s), and *Children of a Lesser God* (James Leeds u/s). He spent more than 4½ years in *Fiddler On The Roof* as Motel, the tailor, working with original director/choreographer

Jerome Robbins. Other favorite roles include Zach in *A Chorus Line*, Cornelius in *Hello, Dolly!* with Pearl Bailey, Barnum in *Barnum*, Marvin in *Falsettos*, Hysterium in *A Funny Thing Happened...*, and Edmond in *A Long Day's Journey Into Night* with Gale Sondergaard. As a director/choreographer his work has garnered awards across the country reproducing original choreography and staging of Broadway's masters, Bob Fosse, Gower Champion, Jerome Robbins, Michael Bennett and Tommy Tune. He served as a television producer for 12 years at NBC in Los Angeles where movies he produced received both Emmy and Golden Globe award nominations. He currently serves as the Dean of Instruction for the College of Humanities, Art, Media and Performance and the Facilitator of the Academy of Media Art & Technology for Carrollton-Farmers Branch R.L. Turner High School.

BILL EICKENLOFF (*Sound Design*) is the resident Sound Designer for Lyric Stage, as well as an adjunct professor at TCU's Theatre Dept. in Fort Worth. He is also the resident sound designer for Theatre Arlington and works for Casa Manana, Wishing Star Productions, Prism Theatrics and the Trinity Shakespeare Festival. He is a proud graduate of Texas A&M University. See his complete bio at www.linkedin.com.

DON POWERS (*Rehearsal Pianist*) – Don is very pleased to be involved with Lyric Stage. A graduate of Stephen F. Austin State University, he holds a Bachelor's degree in theatre and a Master's degree in music. After moving back home from Hawaii where he played keyboards for the Don Ho show, he acted as the resident music director at Theatre Arlington from 1982 until 2014. He enjoys retired life mainly because it gives him more time for music and theatre!

JULIE N. SIMMONS (*Lighting Design*) is always thrilled to be working with Lyric Stage! Julie has designed for Lyric's recent productions of *The Lady In The Dark* and *Annie Get Your Gun*. She is currently the Technical Director for the Murchison Performing Arts Center at UNT.

* Member of Actors' Equity Association

* Member of Actors' Equity Association

ORCHESTRA

JAY DIAS, *Conductor*

VIOLINS

Stephen Beall, *Concertmaster*
Randy Lyle
Tonda Sykes
Thane Isaac
Lucia Neaga
Channing Hooper
Kristi Tollefson
Jana Powers

VIOLAS

Veronika Vassileva
Sabrina Mackenzie
Miguel Cantu IV
Krista Windingland

CELLOS

Eric Smith
Ben Katzen
Michelle Cho
Javier Betancourt

DOUBLE BASSES

Daniel Nix
Philip Friend

REED I

(*Flute, Clarinet, Soprano Sax, Alto Sax*)
Drew Zaremba

REED II

(*Flute, Clarinet, Alto Sax*)
Chad Ostermiller

REED III

(*Oboe, English Horn, Clarinet, Tenor Sax*)
Christian Gonzalez

REED IV

(*Bass Clarinet, Baritone Sax*)
Connor O'Meara

FRENCH HORN

Christopher Fortenberry

TRUMPETS

Miles Johnson
Abel Sanchez
Richard Adams

TROMBONES

Marty Kobuck
Jonathan Gill

PERCUSSION

Steve Begnoche
Megan Von Dreau

KEYBOARD I

(*Piano, Accordion, Keyboard*)
Mary Medrick

KEYBOARD II

Jesse Fry

Join the League

You are invited to join Lyric Stage League, a fun-filled group dedicated to supporting Lyric Stage. Join us for the many fund-raising and exciting events scheduled throughout the year.

For more information, please contact Fran Cassels, President, at 972-887-0592 or franc@verizon.net.



LYRIC STAGE LEAGUE

BENEFITING



About Grand Hotel

An excerpt from **MORE BROADWAY MUSICALS** by Martin Gottfried

One middle of the night in 1983, Tommy Tune awoke to find the Greta Garbo – John Barrymore classic GRAND HOTEL playing on the television screen. Next morning he called Maury Yeston, who had written the songs for his then-current hit, NINE, to suggest musicalizing the film. The composer declined, but through the years Tune thought about the idea and read the 1927 Vicki Baum novel MENSCHEN IM HOTEL, on which the stage play and movie had been based.

He was not alone in imagining GRAND HOTEL as a musical. In fact, a libretto and score already existed: the script by Luther Davis and the songs by Robert Wright and George Forrest, who had previously collaborated on the hit musical KISMET. But KISMET was a 1953 show and Wright and Forrest's other success was even older, SONG OF NORWAY in 1944.

On January 27, 1989, after hiring Wally Harper to be the all-important musical supervisor and rehearsal pianist who would transform the songs into musical fabric, and with Jack Lee as vocal director, Tune began to audition actors. He didn't bother with dance auditions because he didn't yet know how much dancing there was going to be. His first concern was the book, for he knew how many shows with great musical numbers had failed because of weak scripts.

The libretto that he envisioned was an impressionistic one. He wanted to use Luther Davis's words "but not in the order they were written." He wanted that script "scrambled," its dialogue fractured so that "scenes begin before others end," and he needed actors who could contribute to this creative process. According to one of them, "Tommy was not only intuitive about us, but probably psychic" – for the company would ultimately understand where the show in their director's mind was heading and how to help it get there.



As the Boston premiere approached, his restless rearrangement of the 32 gilt chairs achieved a complex brilliance, their patterns myriad and precise. There was now a banquet wrapped around the sides and the arc of the stage to seat the periphery actors. Otherwise, Tony Walton's setting was modeled on the ballroom of the Hotel Diplomat.

The first night in Boston was shocking. "Everything that had been wonderful in the workshop," Tune recalled, "was awful on the stage." He put in calls for the New York show doctors, Maury Yeston, who had composed the music for NINE, and Peter Stone, who had been the "technician" (as he preferred calling it), who rewrote the libretto for Tune's MY ONE AND ONLY.

Stone set to work helping Davis define characters and tighten the dramatic exchanges in the overall collage. Tune had always said that he wanted the

script cinematic, with quick cuts from one scene to the next. Stone was not only an experienced librettist but an Academy Award-winning screenwriter.

With the original songs by Messrs. Wright and Forrest as a basis and new music and lyrics by Maury Yeston added, GRAND HOTEL opened November 12, 1989 following 31 preview performances. The critics were largely affirmative, and some recognized the musical theater milestone that GRAND HOTEL had struck.

And then something wonderful happened. The segment that had been shown on national television during the Tony Awards generated business at the box office the next morning. Audiences grew rapturous. A line of customers became a fixture at the theater, and as they waited they compared notes on how many times they'd seen the show. GRAND HOTEL was taking its rightful place among the great Broadway musicals, those that succeed both artistically and commercially. It was becoming the stuff of legend, too, for more than any show in recent times, it had the thrill, the excitement, the chill and ache and unique electricity that had always been the exclusive character of Broadway musicals.

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