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Beauty and the Beast

BY PETER ROWE

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GRAND HOTEL

THE MUSICAL



19TH - 23RD JUNE 2007

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THEATRE IPSWICH

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NEIL SIMON
MUSIC BY
CY COLEMAN
LYRICS BY
DOROTHY FIELDS

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JULY 4th - 7th 2007

Evenings 7.45pm. Matinee Saturday 2.30pm



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Past Shows:- 1985 Cowardy Custard, 1986 Happy as a Sandbag, 1987 Sail Away, 1988 Something's Afoot, 1989 Company, 1990 The Best Little Whorehouse in Texas, 1991 The Hired Man, 1992 Snoopy - The Musical, A Little Night Music, 1993 Stepping Out, Cabaret, 1994 Assassins, The Ghost Train, Into the Woods, Hobson's Choice, 1995 Man of La Mancha, Steel Magnolia's, City of Angels, Scent of Flowers, 1996 Little Shop of Horrors, The Most Happy Fella, Blue Remembered Hills, 1997 Dancing at Lughnasa, Pacific Overtures, Chicago, Hard Times, 1998 The Resistible Rise of Arturo Ui, Sweeney Todd (The Demon Barber of Fleet Street), Shadowlands, Something's Afoot, 1999 Carnival, Trip to Bountiful, The Boys From Syracuse, Tons of Money, 2000 On Golden Pond, The Bakers Wife, Kiss of the Spiderwoman, A Slice of Saturday Night, One Flew Over The Cuckoo's Nest, 2001 Mrs Warren's Profession, A Funny Thing Happened On The Way To The Forum, Billy, Breezblock Park, 2002 The Memory of Water, Flora The Red Menace, A Slice of Saturday Night, Radio Times, 2003 Kiss Me Like You Mean It, Days of Hope, Honk!, And A Nightingale Sang, 2004 Bouncers, Merrily We Roll Along, Talking Heads, You're A Good Man Charlie Brown, 2005 Kindertransport, She Loves Me, A Night At The Dogs, 2006 Amy's View, Passion, With Love, Colder Than Here, 2007 This Happy Breed, Grand Hotel.

Forthcoming Productions

September 11th - 15th Sir John Mills Theatre
a Musical Double Bill!

'A Celebrity Chef'

a brand new musical written & composed by Richard Healey
& **'Marry Me A Little'** by Stephen Sondheim

7th- 10th November Sir John Mills Theatre

'The Sunshine Boys'

a touching comedy by Neil Simon, directed by Steve Wooldridge

 **GALLERY PLAYERS**
PRESENT

GRAND HOTEL

THE MUSICAL

Book by Luther Davis
Music & Lyrics by Robert Wright &
George Forrest
Based on a Vicki Baum novel
Additional music & lyrics by Maury Yeston

Director Pat Taplin

Assistant Director Steve Wooldridge

Musical Staging Lindsay Ashford

Musical Director Richard Healey

Designer Dave Borthwick

Lighting Design Philip Rawe

Sound Design Al Ashford

Wardrobe Pam White

Wardrobe Assistant Lynda Grey

On The Book Abbie Farnworth

Company Stage Manager Ruth Hayward

Production Manager Steve Wooldridge



This amateur production is presented by arrangement with
Josef Weinburger Ltd on behalf of Music Theatre International of New York
and Turner Broadcasting Co. owner of the motion picture 'Grand Hotel'

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GRAND HOTEL

THE MUSICAL

An extract from Vicki Baum's book

....The events that happen to people in a big hotel do not constitute entire human destinies, complete and rounded off. They are fragments merely, scraps, pieces. The people may signify much or little. They may be rising or falling in the scale of life. Prosperity and disaster may be parted by no more than the thickness of a wall.

The revolving door twirls around and what passes between arrival and departure is nothing complete in itself. Perhaps there is no such thing as a completed destiny in the world, but only approximations, beginnings that come to no conclusion or conclusions that have no beginnings. Much that looks like Chance is really Fate and much that goes on behind Life's doors is not fixed like the pillars of a building nor pre-conceived like the structure of a symphony nor calculable like the orbit of a star...

It is human, fleeting and more difficult to trace than cloud shadows that pass over a meadow. And anyone who attempts an account of what he sees behind those doors runs the risk of balancing himself precariously on a tightrope between falsehood and truth...

Vicki Baum
Menschen im Hotel
/Grand Hotel



Pillars of Society
Georg Grosz

Grand Hotel: The Musical - the social, political and economic background.

Grand Hotel: The Musical is set in 1928 Berlin during the Weimar Republic (named after the city in which the republic was first declared because of the huge political unrest in Berlin after the abdication of Kaiser Wilhelm II at the end of the First World War).

It is set midway between the World Wars and at the height of the stock-market boom a time when Berlin was regarded as one of the world's great centres of high life. The musical depicts a society on the point of collapse- the stock market crash was just around the corner and Hitler was to seize power only five years later. This makes the musical a haunting piece, full of foreboding of financial disaster and racial persecution, whilst at the same time evoking the old times of the Weimar Republic.

The society and culture of the Weimar Republic which lasted only for 14 years- has become legendary as an era steeped in style, sex and hedonism. Its film stars, from Marlene Dietrich to Greta Garbo have been mythologized; its artists from Otto Dix to Georg Grosz have been celebrated for their striking originality.

It was a society born out of the end of the end of the Victorian-style imperial censorship practised by the Kaiser's Reich. The proclamation of the Republic meant liberation for a generation who had been destroyed by war. Overnight, women were emancipated politically and sexually. Little did they know that the Nazis were watching and waiting for the opportunity to quash everything the Republic stood for.

At times it seems as if the Weimar's artists has a foreboding of what was to come.

Weimar Germany from 1924-28 is often referred to as the 'Golden Age of Weimar' or the 'Stresemann Years', referring to the President of the period, Gustav Stresemann. This period saw Berlin at its cultural, economic and hedonistic peak.

The crash of the American Stock Market in 1929 caused chaos in the Republic because the economy had been built up on American loans after the First World War. In 1928 most people suffered from an excess of hope and optimism; illusions that few retained after the 1929 Stock Market Crash. The acquisition of financial security is a concern to all the guests- and indeed staff at the Grand Hotel

Economics as a determining factor of social status, which was a key feature in Vicki Baum's novel, is carried through into the musical. In the very opening sequence the 'haves' and 'have nots' the hotel staff, Kringelein, working class and Jewish is denied a place at the grand Hotel until the Baron intercedes on his behalf.

And it was the 'have nots' who helped pave the way for Hitler and his promises of a Third Empire led by him and the National Socialist Workers Party. The rest, as they say, is history....

Steve Wooldridge

GALLERY PLAYERS
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GRAND HOTEL
THE MUSICAL

Production Credits

ASM:- Georgina Beard, *Stage Properties:-* Judy Wadman, *Properties Assistant:-* Sue Simmons, *Dressers:-* Alexia Titchmarsh & Janet Cant, *Wigs:-* Sophie & Christine Robinson, *Publicity Photography:-* Steve Taplin, *Front of House Photographs:-* Mike Kwasniak, *Publicity Design:-* Steve Taplin, *Set Construction:-* Dave Borthwick, *assisted by* Georgina Beard & Ruth Hayward, *Stage Crew:-* Dave Borthwick, Shaun Whymark, Ruth Hayward, Lynne Mortimer, *LX Rigging Crew:-* Philip Rawe, Matt Meyrick, Mark Potten, Helen Wheatley, Steve Rowe, *Follow Spot:-* Matt Meyrick, *Front of House helpers:-* Lee, Brenda, Pam, Elaine, Mary, Linda, Jean & Mick.

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Acknowledgements

Mike & Zena Steward, David Henshall, Peter Lockyer, Helen Johns, EADT & Evening Star, BBC Radio Suffolk, Images, Art East, Helen Leeder & Amberfield School, The Buttermarket Centre, Ipswich Library, IODS, Teresa Kyrkos (Northgate Drama Centre), Matt Meyrick for our lovely new website (www.galleryplayers.co.uk), Margaret & Tracey Haddock, Homburgs - Hotel Uniforms, Coes of Ipswich - Evening Suits, Sylvia Lowe - The Neclace, Mary Haigh - loan of costumes, Nikk, Sharon, Andrew, Sarah, Eileen, Stu, Stephen, Julia, Lynne, Tracey & all The New Wolsey Theatre Staff for making us so welcome



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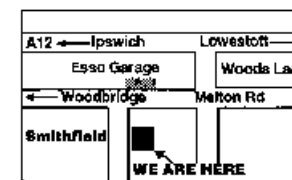
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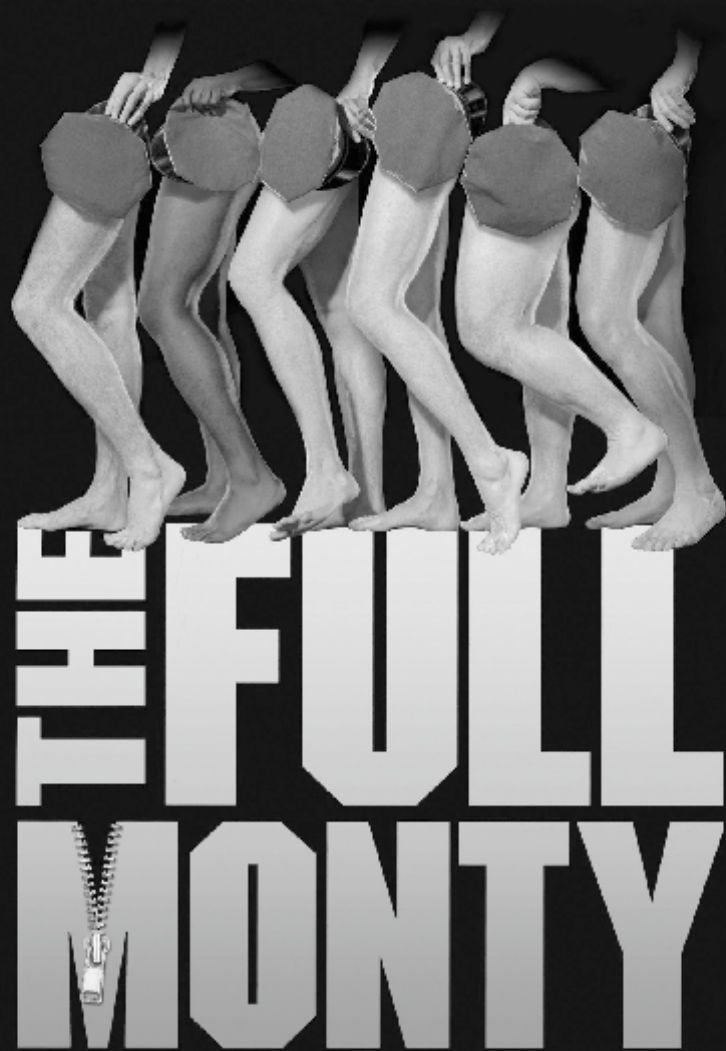
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Written by Simon Grunberg Produced by Umberto Pennini and Directed by Peter Cattaneo
This amateur production is presented by arrangement with Josef Weinberger Limited on behalf of Music Theatre International of New York.

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In the years of political and economical upheaval the Hotel Adlon became a location of political and diplomatic decisions. During the political welter of the pre war period and the Third Reich, the Hotel Adlon was called "little Switzerland in Germany." The SS preferred the Hotel Kaiserhof in Wilhelmstraße. In 1936 the Olympic Games conferred pomp upon its "official Hotel". Only Adolf Hitler avoided the Hotel - he only visited it once.

Luckily, the Hotel managed to survive the war without any extreme damage. In 1945, the rooms of the hotel was no longer filled with luxury seeking guests but with moans of victims of the war, the nearly undamaged hotel having been transformed into a military hospital. At this point, the only major noticeable scars from the war were the walled up windows on the first floor.

On the night of May 2nd, 1945 a fire tragically demolished parts of the glamorous building. Nevertheless, the former GDR reopened the surviving lateral wing as a hotel. Despite the socialist climate, a guest at the hotel could still find page-boys and bellhops - dressed in the original uniforms of the hotel. In 1964, the building was even renovated and the facade was redone. However, a decision of the 1970s closed the doors of the original Hotel Adlon forever. The most luxurious hotel of the Golden Twenties was to become a lodging house for apprentices. In 1984 even the building itself disappeared, torn down to make way for new construction.

With the reunification of Germany, the world was finally able to witness the rebirth of the grand Hotel Adlon. On August 23, 1997 the president of the Federal Republic of Germany opened the new Hotel Adlon, a Kempinski hotel, rebuilt on the same location as the original hotel, directly opposite the Brandenburg gate, reviving the high standards of luxury and service that had made the original hotel so famous.

In 2007 the Hotel Adlon Kempinski celebrated its 100th birthday and at the same time its 10th anniversary since the reopening in 1997 as part of the Kempinski hotel-group.

Steve Wooldridge



History of the Hotel Adlon

Grand Hotel :The Musical is based on the book 'Menschen im Hotel' (People in a Hotel, 1929) written by the Austrian popular novelist, Vicki Baum (1880-1960). The book is usually translated into English as *Grand Hotel*. Vicki Baum based her novel on the former Hotel Adlon, one of the finest and most luxurious hotels in Berlin.




The founder of the hotel was Lorenz Adlon, the son of a shoemaker from the city of Mainz. Lorenz Adlon carefully invested the profit he made from his various business ventures, and was finally able to fulfill his lifelong dream, the building of his own hotel.



Families of the nobility sold their winter residences in Berlin to live in the suites of the Hotel Adlon. Wilhelm II fled from the drafty rooms of his palace to the warmth of the Hotel Adlon. The Foreign Office also liked to use the hotel as its unofficial guesthouse, as they did not have a guesthouse of their own to house foreign guests. Hidden behind the classic-conservative walls was a unique collection of technical equipment. Electricity as well as hot and cold running water were standard features of the new hotel.

Headed by Lorenz Adlon, the Hotel Adlon soon became a place to see, but perhaps more importantly, a place to be seen. The royalty of Europe, the Tsar, the Maharajah of Patiala, Edison, Ford, Rockefeller, Rathenau, Stresemann and Briand were among those who stayed at the hotel, as well as Einstein, Sauerbruch, Strauss, Furtwängler and Karajan. Charlie Chaplin lost the buttons of his trousers to an excited Berlin crowd in front of the Hotel, and Marlene Dietrich was discovered at the Adlon.



In 1929 the Berliner Morgenpost wrote "In the foyer of the Hotel you can hear the languages of all civilized countries."

**GALLERY PLAYERS
PRESENT**

GRAND HOTEL



A CAST OF ECCENTRICS PASS THROUGH THE GOLDEN LIGHT AND DARK SHADOWS OF BERLIN'S GRAND HOTEL.

AS THEIR PATHS CROSS AND THEIR STORIES ENTWINE, A SERIES OF FATEFUL EVENTS ARE TRIGGERED.

PERHAPS THEY WILL FIND THEIR FORTUNE THERE, PERHAPS THEY WILL FIND TRUE LOVE.

PERHAPS ALL THEIR DREAMS WILL COME TRUE PERHAPS

Cast

Elizaveta Grushinskaya Shelley Clempson

Flaemmchen Stephanie Brown

Raffaella Lorena Cenci

Doctor Otternschlag Roger Jackaman

Hermann Preysing Phil Cory

Baron Felix Von Gaigern Martin Leigh

Rohna Colin Bennett

The Two Jimmys David Hockley & Steve Watt

Otto Kringelein Steve Taplin

Eric Robert Wheatley

Chauffeur Jon Ling

Sandor Graham Dowe

Witt Ian Quickfall

Madame PeePee Sheila Garnham

Telephone Operators Caroline Whitfield, Amy Restall,
Aimee Farnworth

Scullery Workers Susan Crosbie, Margaret Mudd,
Robert Wheatley, Steve Watt, David Hockley

Doorman Matthew Mudd

Hotel Courtesans Aimee Farnworth, Amy Restall

Trude Caroline Whitfield

The Baroness Sue Goodall

*Guests, Hotel Staff, Shareholders, Detectives & all other
characters are played by members of the company*

 **GALLERY PLAYERS**
PRESENT

GRAND HOTEL

THE MUSICAL



The entire action takes place in Grand Hotel Berlin - the world's most expensive hotel. Built at the beginning of the twentieth century, it is solid and sumptuous, perhaps a trifle faded, but never frayed.

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Musical Numbers

Act One

The Grand Parade The Doctor & Company

The Opening Company

At the Grand Hotel Kringelein

Maybe My Baby The Two Jimmys

Fire and Ice Grushinskaya, Ensemble

Twenty-Two Years / Villa on a Hill Raffaella

Girl In The Mirror Flaemmchen, Ensemble

Everybody's Doing It Zinnowitz, Ensemble

The Crooked Path Preysing, Baron, Ensemble

Who Couldn't Dance With You? Flaemmchen,
Kringelein

Act Two

Merger Is On Zinnowitz, Preysing, Shareholders

Love Can't Happen Baron, Grushinskaya

What She Needs Raffaella

Bonjour Amour Grushinskaya

The Grand Charleston The Two Jimmys, Ensemble

We'll Take a Glass Together Kringelein, Baron, The
Two Jimmys, Ensemble

I Waltz Alone Doctor, Ensemble

Roses At The Station Baron

How Can I Tell Her Raffaella

Final Scene Eric, Company

Grand Ending Ensemble

Musicians

(Under the Direction of Richard Healey)

Piano/Keyboard Richard Healey

Violin Steve Weale

Reeds David Abbott

Trumpet Vince Taber

Drums/Percussion Gerry Gillings

Rehearsal Pianists:-

Richard Healey, Joe Cleary & Emma Haggar