

GOODSPEED MUSICALS

AUDIENCE INSIGHTS

IRVING BERLIN'S

Holiday
INN

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IRVING BERLIN'S
Holiday Inn

IRVING BERLIN'S HOLIDAY INN
Goodspeed Opera House
Sept 19 - Dec 7, 2014

Based on the film from
UNIVERSAL PICTURES

Music and Lyrics by
IRVING BERLIN

Book by
GORDON GREENBERG
&
CHAD HODGE

Produced in association with
Universal Stage Productions and
by arrangement with The Irving
Berlin Music Company

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Choreographed by
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Produced for
Goodspeed Musicals by
MICHAEL P. PRICE

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The Max Showalter Center for
Education in Musical Theatre

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Goodspeed's *Audience Insights* can be found on our website:
www.goodspeed.org/guides

CHARACTER SUMMARY

IRVING BERLIN'S
Holiday Inn

JIM HARDY: An idealistic singer-songwriter who dreams of leaving show business and living a normal life on a farm. Jim is one third of a musical act involving himself, his best friend, Ted Hanover, and his soon-to-be-fiancé, Lila Dixon. While Ted and Lila do “one last gig” in Chicago, Jim moves into his new farm house and meets the intriguing previous owner, Linda Mason.

TED HANOVER: A charismatic dancer, ladies man, and aspiring actor who dreams of making it big in Hollywood. Ted lives for the musical act that he performs with his friends Jim Hardy and Lila Dixon. He convinces Jim to “lend” him Lila for one last gig at the Pump Room in Chicago.

LILA DIXON: A beautiful bombshell who plans to dance her way to stardom, Lila is the longtime girlfriend and soon-to-be-fiancé of Jim Hardy and is not sure that his plan for a normal life is really for her. Lila jumps at the chance to perform at the Pump Room in Chicago but promises to meet Jim in Connecticut after the gig.

DANNY: The energetic and sarcastic manager for the musical act of Hardy, Hanover, and Dixon. He encourages Ted and Lila to move ahead with a double act while Jim tries to set up a normal life. Danny will stop at nothing to make his clients stars.

LINDA MASON: A school teacher who grew up in Midville, Connecticut. She is mourning the loss of her family farm to Jim Hardy and finds reasons to drop by on an almost daily basis.

LOUISE: A small-town car mechanic and “fix-it woman.” She is down on her luck when she first meets Jim Hardy, but things quickly perk up when she is allowed to move into an empty room at the Mason Farm. Louise can fix anything, even broken hearts.

CHARLIE: A precocious 10 year old boy and one of Linda Mason’s students.

BRENDA, STELLA, BYRON, SAWYER, DAPHNE, STANLEY: Young New York performers



*Tally Sessions as Jim Hardy.
Photo by Diane Sobolewski.*

heeds his manager's advice and arrives at Holiday Inn just as Jim is trying to confess his feelings for Linda in a song. Ted interrupts the tender moment and asks Linda to dance with him to Jim's new song. After a moment of hesitation Linda agrees to the dance and Ted realizes that she is his perfect partner. He is elated to have finally found his New Year's Eve "mystery girl" and begins making plans to stay at the Holiday Inn and debut his new act with Linda on George Washington's birthday. Jim is less than pleased by his friend's interest in Linda but agrees to tweak the upcoming show to include Ted.

Ted tries to persuade Linda to take their act on the road, but Jim confesses his love for Linda and asks her to marry him. Linda accepts Jim's proposal, but Ted is determined to get his new partner to Hollywood and secretly arranges to have Hollywood producers in the audience for the big Fourth of July performance. Louise overhears Danny and Ted plotting and decides to intervene by tracking down Lila Dixon and having her take Linda's place.

The Fourth of July show at Holiday Inn is ready to start and Danny has made sure that the Hollywood producers are in the audience. While everyone else is getting ready, Louise tricks Linda into following her and locks her in the barn. Linda yells for help and Lila Dixon suddenly opens the barn door looking for the Inn's stage entrance. She unwittingly tells Linda that someone named Louise called and asked her to perform with Ted since his new partner would be unavailable. Linda is stunned that her friend would try to sabotage the show and she ends up locking Lila in the barn and making it onstage for the finale with Ted. Despite Louise's best efforts, the producers love the show and want to make a movie starring

Ted and Linda about Holiday Inn. Jim is devastated that he has lost another fiancé to show business and breaks up with Linda, telling her to go to Hollywood. Linda is heartbroken by Jim's rejection and leaves Midville with Ted and Danny.

Without Linda, Jim gives up on the idea of running a holiday-themed hotel and sulks. Louise cannot stand Jim's self pitying behavior and gives him a plane ticket to Hollywood to bring Linda home. Jim flies to Hollywood and walks onto the *Holiday Inn* movie set. Linda is filming a scene with Ted but cannot get through the words without crying. Jim begins to sing along with her and she flies into his arms. The reunited couple goes home to Connecticut and gets married with Ted acting as Jim's Best Man.



*Ted (Noah Racey) and Linda (Patti Murin).
Photo by Diane Sobolewski.*



Irving Berlin

IRVING BERLIN (*Music & Lyrics*) is one of the great composers and lyricists of American musical theatre. He was born on May 11, 1888 as Israel Baline to Lena and Moses Baline in Russia. The Baline family immigrated to America in 1893 and in 1901, Moses Baline passed away. At age 13, young Israel became a busker to help support his family and eventually became a singing waiter in Chinatown. He published his first song, "Marie from Sunny Italy" in 1907 while waiting tables and eventually changed his name from Israel Baline to Irving Berlin. Four years later in 1911 he had his first major hit with "**Alexander's Ragtime Band.**" Mr. Berlin had a natural aptitude for lyrics and melody, but could not read music. He developed a system where he would play his music on a specially-made piano that could change keys by turning a handle and someone else would write out the music. Despite his non-existent musical training, Irving Berlin wrote over 3,000 songs during his lifetime including hits like "White Christmas," "Happy Holiday," "God Bless America," "They Say It's Wonderful," and "What'll I Do."

Berlin wrote the score for 20 Broadway musicals including *Miss Liberty*, *Annie Get Your Gun*, *Call Me Madam*, and *As Thousands Cheer*. Mr. Berlin did not limit his songs to the Broadway stage — he wrote the score for many classic Hollywood musicals like *White Christmas*, *Holiday Inn*, *This Is the Army*, *Top Hat*, *Easter Parade*, and *Follow the Fleet*.

Jerome Kern used to say that "Irving Berlin has no place in American music, he is American music." During his lifetime, Irving Berlin was awarded the Army Medal of Merit in 1945 by President Truman, the Congressional Gold Medal by President Eisenhower in 1954, and the Freedom Medal by President Ford in 1977. He won his first Academy Award in 1943 for Best Original Song for "White Christmas" from the movie *Holiday Inn* and became the first Academy Awards presenter to ever give an award to himself. Irving Berlin passed away in 1989 at the age of 101 and left behind an incredible musical theatre legacy that continues to inspire artists across the world more than 25 years after his death.

GORDON GREENBERG (*Book*) is a noted theatre director and writer. He has directed countless plays and musicals at major theatres across the world. He has written for both television and stage shows, and runs a musical theatre program through The New Group in New York City. Mr. Greenberg was born in Texas but was raised in New York and began his involvement with Broadway theatre at age 12. He went on to study at Stanford

University and the NYU Film School before becoming a director and producer for commercials. He eventually made his way back to musical theatre and has directed many shows including *Working*, *Jacques Brel is Alive and Well...*, the UK revival of *Guys and Dolls*, *Theory of Three*, *Arts and Crafts*, *O. Henry's Lovers*, *33 Variations*, *Vanities: A New Musical*, *The Baker's Wife*, *Citizens Band: The Panic is On*, *Happy Days*, and *1776*. Mr. Greenberg has also worked extensively with Disney. He is writing an original movie for the Disney Channel titled *Scramble Band* and has directed Disney's *Believe*, *Disney Fantasy Christening*, and is currently working on a new stage adaption of *Tangled*. Mr. Greenberg is a firm believer in arts education and is Co-Director of The Broadway Teaching Group. He is a member of the Stage Directors & Choreographers Society, The Writers Guild of America, The Dramatists Guild, and the Lincoln Center Theatre Directors Lab.

CHAD HODGE (*Book*) is a prominent television writer and producer. Early in his television career he wrote two television movies for ABC Family titled *This Time Around* and *I Want to Marry Ryan Banks* which lead him to write for shows like *Tru Calling*, *Veritas: The Quest*, and *The Playboy Club*. Mr. Hodge has added producing to his ever-growing list of accomplishments and has been the Executive Producer for *The Playboy Club*, *Wayward Pines* with M. Night Shyamalan, and *Runaway*.

CLICK HERE to listen to an NPR story about "Alexander's Ragtime Band"

<http://www.npr.org/2000/03/20/1071829/alexanders-ragtime-band>



Chad Hodge and Gordon Greenberg at the first read-through of *Holiday Inn*. Photo by Diane Sobolewski

DIRECTOR'S VISION BY GORDON GREENBERG



Director Gordon Greenberg at the first read-through of *Holiday Inn*. Photo by Diane Sobolewski

What is your vision for *Irving Berlin's Holiday Inn*? What inspired you to adapt the film for the stage?

Like many families, mine delighted in watching the film *Holiday Inn* whenever it showed up on television. Whatever the time of year, it suddenly felt like a holiday. And there was nothing unusual about getting up and dancing along with Fred. We called him Fred because we thought of him as a pal. Indeed, the film itself was a loyal friend that had become not only a part of our traditions but an integral part of American culture. It explores quintessentially American ideas: ambition and its impact on friendship, reality versus its reflection on screen, and the value of personal gumption. Most important of all—at least to the ten year old me—it celebrates show business and the joys of live performance. In fact, Irving Berlin first conceived *Holiday Inn* as a live stage show and wrote many songs that were not ultimately used in the film. So the concept of adapting it as a musical for the stage seemed natural.

Of course, the theatrical version of *Irving Berlin's Holiday Inn* has to function as its own entity, while still enthralling those of us who love the film. Although many elements of the film remain, we've taken liberties to enhance the experience of watching the show live on stage. The basic idea was to amplify everything we loved about the movie, which meant more songs and more big production numbers. That's very good news for fans of big musical theatre! We also made narrative adjustments, looking at characters and their humanity through a contemporary lens, while keeping it all firmly rooted in the glorious period in which it was written. The look, feel, and energy of the show are all as fresh and vibrant as if we were stepping right into 1946. And we do, when the theatre itself becomes the Inn!

What makes Goodspeed the perfect fit for this production? What are the challenges to staging in this unique venue.

Before we had even written a word of the adaptation, we identified Goodspeed as the perfect theatre to launch *Holiday Inn*. For starters, there's East Haddam itself; so beautiful it looks like a Hollywood back lot. It's the closest we could possibly come to the setting of the show—the fictional town of Midville, Connecticut. We could have done a site-specific production at the Gelston House, but the main reason we're at Goodspeed is the theatre itself; not just the celebrated Opera House but the human beings that fill it. The staff at Goodspeed knows musicals better than any other in the world. They live and breathe musicals and have a unique expertise in producing both classics and originals. *Holiday Inn* is simultaneously both. And, while the jewel box stage is not the same size or scale of a Broadway house, the talent level certainly is. On top of that, Goodspeed audiences are uniquely smart, seasoned, and supportive. There is nowhere better equipped or more beautiful to develop and stage a brand new musical, especially one with a vintage pedigree.

What can the audience expect to see?

Holiday Inn is a sparkly new musical with all the great Irving Berlin songs from the film—and many more that audiences will recognize and love. It has big dance numbers, big ideas, and, most of all, a big heart. It's all about the beauty of being true to yourself; living simply and honestly and finding rewards in doing what you love on your own terms. That's ultimately what I hope audiences take away. That, and, of course, all the joys of a big dance musical. The sets, the costumes, the cast, and the hullabaloo of high-stepping tap dancers flying through the air against a gorgeous Irving Berlin score will make *Holiday Inn* a great big party. And isn't that what holidays are all about?



In the early years of The Great Depression, when Americans desperately needed a laugh, beloved composer Irving Berlin and celebrated playwright Moss Hart collaborated on a hilarious topical revue entitled *As Thousands Cheer*. Every scene, song, and gag was inspired by a different section of the newspaper. *As Thousands Cheer* opened on Broadway at the Music Box Theatre on September 30, 1933 to rave reviews. This newspaper-style format was lauded as innovative, and the show ran for more than 400 performances. In one scene, Berlin and Hart placed the cast in an Easter parade as the orchestra played the now-familiar Berlin ballad of the same name. The scene planted an idea in Berlin's mind: why not develop a revue based on American holidays?

Years later, in May of 1940, Berlin approached Paramount Producer-Director Mark Sandrich with the concept. Sandrich had worked with Berlin on three RKO films — *Top Hat* (1935), *Follow the Fleet* (1936), and *Carefree* (1938) — so he was adept at staging Berlin numbers for the camera. Sandrich was intrigued by the idea, and they began working on an outline for a film.

They agreed that it would be an appropriate vehicle for leading Hollywood crooner Bing Crosby. Crosby was contracted to Paramount at the time, so it would be a somewhat cost-effective measure to hire him to play a leading role. However, Sandrich had the extravagant idea of hiring the foremost Hollywood dance man, Fred Astaire, to play Crosby's romantic rival and ex-vaudeville partner. Having directed five Astaire-Rogers films at RKO, Sandrich was comfortable working with Astaire and he felt he could lure him onboard. Irving Berlin's *Holiday Inn* would mark the first pairing of Crosby and Astaire. Yet Astaire would come at a high financial price. As a concession to satisfy the studio, they agreed to cast lackluster leading women, virtually unknown: Marjorie Reynolds and Virginia Dale.

Despite the light script and unbalanced casting, Berlin composed more than a dozen songs for the film including the timeless classic "White Christmas." The score also featured such gems as "Happy Holiday," "Be Careful, It's My Heart," "You're Easy to Dance With," and "I Can't Tell a Lie." *Holiday Inn* was sure to be a hit, particularly paired with Mark Sandrich's brilliant direction and the boundless talent of the two leading men.



Bing Crosby, Fred Astaire, Virginia Dale, and Marjorie Reynolds

In the 1970s, Universal Pictures acquired *Holiday Inn* along with a number of titles from Paramount's catalog. In the winter of 2013, Universal Stage Productions, the live theatre division of the renowned motion picture studio, invited Goodspeed to be the developmental home of the stage adaptation of this wonderfully tuneful film, and we eagerly agreed. Goodspeed has long offered theatre gypsies a bit of respite from their hectic lives trodding the boards in New York City and other bustling cities. Our quaint surroundings share some resemblance to the Connecticut sanctuary sought by Jim Hardy (Crosby) in *Holiday Inn*.

We are happy to welcome you to the first-ever performances of the stage adaptation of *Irving Berlin's Holiday Inn*! We're sure glad you're here.

BEHIND THE SCENES COSTUMES BY ALEJO VIETTI



Designer **ALEJO VIETTI** created beautiful costumes to represent each holiday in the show. Here are just a few.

DESIGNER SPOTLIGHT

Born in Argentina, where he attended law school before studying design, Alejo Vietti has worked in New York as well as in regional theatres for the past 16 years, honing his craft and penchant for period costumes.

Vietti designed costumes for the current Broadway hit, *Beautiful The Carole King Musical* and has designed for many Goodspeed productions including *Fiddler on the Roof*, *Carousel*, *Annie Get Your Gun*, *Camelot*, *Big River*, and *1776*. Vietti has also contributed to works at New York City Opera, Manhattan Theatre Club, Primary Stages, MCC, Radio City Music Hall Rockettes, Irish Repertory, and The New Group, Ringling Brothers Barnum & Bailey, among others.



Fourth of July



Valentine's Day



New Year's Eve



Thanksgiving

BEHIND THE SCENES SCENIC DESIGN BY ANNA LOUIZOS



Anna Louizos explains her designs.



Goodspeed's painters put the finishing touches on one of the backdrops.

DESIGNER SPOTLIGHT

Anna Louizos has received Tony nominations for *The Mystery of Edwin Drood*, *In the Heights* and *High Fidelity*. Her other Broadway designs include *Rodgers and Hammerstein's Cinderella*, *The Performers*, *Irving Berlin's White Christmas*, *Avenue Q*, *Curtains* (Drama Desk, nomination), *Baby It's You*, *All About Me*, *To Be Or Not To Be*, *Steel Magnolias*, and *Golda's Balcony*.

Louizos has also designed numerous Off-Broadway productions and provided Art Direction for HBO's *Sex and the City*. Her Goodspeed credits include *LMNOP*, *Radio Girl*, *Band Geeks!*, *Emmet Otter's Jug-Band Christmas*, and *Me and My Girl*.



One of Anna Louizos' set models portraying a scene from *Holiday Inn*.



The staircase and other set pieces are built in Goodspeed's Scene Shop.



Goodspeed's Prop Shop creates delicious-looking pies!

THE HOLLYWOOD MUSICAL CONTINUED

THE GREAT DEPRESSION AND BEYOND

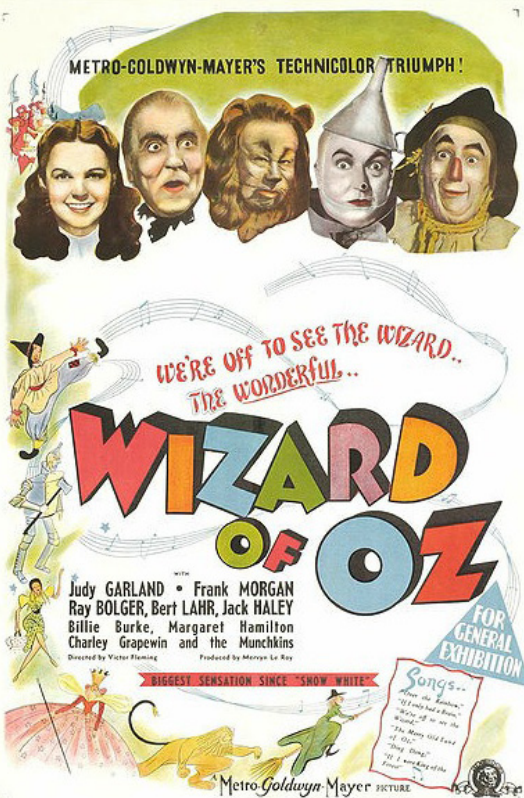
Hollywood over-saturated the public with movie musicals from 1929 to 1930 and the major studios called a temporary halt to musical productions. By 1931, the Great Depression had begun to take its toll on Hollywood and the funds to create dozens of lavish musicals were simply not available. The genre bumped along with a handful of B-movie musicals emerging from the studios over the next two years, but it was the release of *42nd Street* in 1933 from Warner Bros. that signaled the movie musical's resurgence in popularity. While Warner Bros. was enjoying revitalizing success, RKO was continuing to suffer monetary misfortune with the rest of the country until it was saved by two pairings that would go on to make movie history—Fay Wray and King Kong; and Fred Astaire and Ginger Rogers.

inspiring, patriotic odes. During WWII, films became less about entertainment and more a part of the war effort, providing patriotic inspiration and a much needed escape to America.

The American government created the Bureau of Motion Picture Affairs to work with the Hollywood movie studios during WWII to create patriotic films about the "American way of life," civilian responsibility, and the armed forces. These films often encouraged citizens to support the war effort and sometimes had xenophobic undertones. Nevertheless, when the war came to an end, Hollywood seemed to be in an idyllic situation. The film industry was incredibly lucrative between 1942 and 1945, and by 1946, two-thirds of Americans went to the movies once a week. However, the glowing era of Hollywood prosperity quickly dwindled as inflation and production costs skyrocketed. The film industry was damaged further in 1948, when the Supreme Court issued the Paramount Decrees, which forced the studios to rid themselves of their movie theater chains. Studios continued to produce films, such as westerns and musicals, however, economic setbacks and the advancement of television persuaded them to focus on small-scale dramas rather than extravagant blockbusters.

With the movie musical once again a bankable genre, Hollywood re-commenced making musicals with biopics, animation, and teen stars becoming new additions to the growing categories of successful movie musical subjects. *The Wizard of Oz* appeared on the scene in 1938 and gave the movie musical another burst of adrenaline just as crowds were growing weary of the traditional backstage musicals and singing love triangles. Movie musicals continued to flourish with films like *Babes in Arms*, *The Story of Vernon and Irene Castle*, *The Road to Singapore*, *That Night in Rio*, and *Weekend in Havana*.

The bombing of Pearl Harbor in 1941 changed the entire national landscape and largely put an end to films set in exotic locations, exchanging them for



SPOTLIGHT ON BING AND FRED

Musical theatre is an American art form and the movie musical follows in its stage-bound predecessor's footsteps. Despite a common beginning, movie musicals soon outgrew the connection to Broadway and began to create their own perspective on how to tell a story. With the rapid advancement of technology from the 1920s to 1950s, films, particularly musical films, began eschewing reality and created fanciful, larger-than-life situations that called for equally spectacular actors. Two performers who fulfilled this need were Fred Astaire and Bing Crosby.

BING CROSBY

Bing Crosby entered the realm of the Hollywood musical in 1930, three years before Fred Astaire, with a small role in *King of Jazz*. His career in show business began nine years earlier in 1921 as a singer in the band The Rhythm Boys until he moved on to a solo career. Crosby quickly gained momentum in Hollywood and was offered a contract with Paramount in 1931 along with his own radio show.

Bing Crosby is often thought of as the first Hollywood "crooner," but the style was initially popularized by singers like Al Bowlly, Art Gillham, and Rudy Vallee. A crooner is defined as a singer who performs in a soft intimate style that was made possible by the availability of microphones and amplification. Before microphones became a standard part of performance equipment, singers had to be able to project their voices to reach the last row of a theater much in the way an opera singer would. This type of supported projection brings lots of volume and power, but lacks intimacy. With the invention and use of electric microphones, singers were able to use a softer (and a less well trained) tone of voice to create intimacy and connections with their audience.

Unlike Rudy Vallee and his predecessors, Bing Crosby was an average guy who just happened to sing pop songs. He had no formal training and often said that "most people who've ever sung in a kitchen quarter or in a shower bath sing like me." When he was onstage or onscreen, Bing was simply himself and his melodic, calming voice did the rest. The men could identify with him, women loved him, and both would line up at the box office to see him. Today, Bing Crosby has over 100 film credits and sings songs featured on over 230 movie soundtracks.



FRED ASTAIRE

While Bing Crosby was one of the defining voices of the Golden Age of Hollywood, Fred Astaire was most certainly its feet. Astaire was born Frederick Austerlitz on May 10, 1899 in Omaha, Nebraska. Astaire formed a dancing partnership and vaudeville routine with his sister Adele in 1906 and began touring the country as part of larger vaudeville shows. Adele and Fred Astaire were incredibly successful stage performers and worked together until Adele retired from show business in 1932. Fred Astaire turned his sights to Hollywood following his sister's retirement and slowly worked his way into small acting parts.

His first appearance on the silver screen occurred in 1933 in the musical *Dancing Lady* where he played himself and danced one number with Joan Fontaine. Audiences enjoyed their glimpse of the "nimble tread of the feet of Fred Astaire" and he was cast in the film, *Flying Down to Rio*. Fred Astaire and Ginger Rogers danced together on film for the first time in *Flying Down to Rio* as supporting characters and their charm and grace caught the attention of the American public. While this film paring marked a positive financial reversal for RKO, it also marked a noticeable change in the way dance was captured on film—*Flying Down to Rio* was the first film where technique and dancing talent took precedence over the staging of the numbers.

Unlike the elaborate Busby Berkeley spectacles that were taking place at Warner Bros., during this time RKO (aka Radio Keith Orpheum, a competing movie studio) realized that audiences were coming to see the pairing of Astaire and Rogers, not lavish effects, and spared no expense in surrounding their shining stars with the best choreographers, lyricists, composers, and writers that money could buy. Astaire and Rogers went on to star in a string of films including *The Gay Divorcee*, *Top Hat*, and *Swing Time* before amicably ending their partnership. Fred Astaire became one of the premier Hollywood dancers in history and is credited with revolutionizing the way dance was portrayed on film. Despite his incredible contributions to the movie musical genre, Fred Astaire remained modest and often insisted, "I'm just a hooper with a spare set of tails."

GOODSPEED, UNIVERSAL, AND A NEW MUSICAL

The Goodspeed Opera House is located in East Haddam Connecticut but could be confused for the fictional town of Midville featured in *Irving Berlin's Holiday Inn*. With



Ted (Noah Racey), Lila (Haley Podschun), Linda (Patti Murin), and Jim (Tally Sessions).
Photo by Diane Sobolewski.

its historic architecture, picturesque views of the Connecticut River, one could easily imagine themselves to be strolling through the streets of a town in a bygone era making it a charmingly accurate choice for the world premiere of *Holiday Inn*. In fact Chris Hertzberger, Executive of Live Theatricals for Universal Pictures, remarked in a recent interview, "Look at

this place, it is *Holiday Inn*." Perhaps the similarities of East Haddam to the imaginary Midville played a small part in Universal's decision to partner with Goodspeed Musicals to produce this innovative new musical, but it is far more likely that Goodspeed's reputation for theatrical excellence is what caught Universal's attention.

Michael Price has been at the helm of Goodspeed Musicals since 1968, and under his direction, the theatre has produced over 250 musicals, sent 19 shows to Broadway, produced 75 world premieres, and won two Tony Awards. That's not to say that the Live Theatricals Division of Universal Pictures does not have its fair share of musical theater cachet—over the past decade they have produced such shows as *Wicked*, *Billy Elliot*, and *Bring It On: The Musical*.

The Live Theatrical Division of Universal Pictures first approached Goodspeed Musicals about two years ago with the idea to transform the film version of *Holiday Inn* into a stage musical and after much discussion, Goodspeed agreed to collaborate on the project. This partnership marks Universal's first creative relationship with a regional theatre. *Holiday Inn* has not been without its growing pains during the transition from movie musical to stage production, but the process has moved remarkably quickly, giving the impression that the musical may have been what Irving Berlin would call a "round" show. *Holiday Inn* has not been without its growing pains during the transition from movie musical to stage production, yet the process has moved remarkably quickly, which should come as no surprise since Irving Berlin originally envisioned *Holiday Inn* as a stage musical revue. We are delighted that seventy-two years after its original release, *Holiday Inn* will finally make its stage debut.



Writer/Director Gordon Greenberg, President and Executive Director of Rodgers and Hammerstein: An Imagen Comany Ted Chapin, Chris Herzberger of Universal Live Theatricals Division, and Goodspeed Line Producer Donna Lynn Hilton. Photo by Diane Sobolewski.



- Bing Crosby and Fred Astaire were paired together in two movies: *Holiday Inn* and *Blue Skies*.
- Bing Crosby's brother, Bob Crosby, is shown as a bandleader in *Holiday Inn*.
- Marjorie Reynolds, the actress who played Linda Mason in *Holiday Inn*, had an uncredited role in *Gone with the Wind*.
- The Holiday Inn hotel chain was named for the movie *Holiday Inn*.
- The song "White Christmas" took Bing Crosby only 18 minutes to record.
- *Holiday Inn* received three Academy Award Nominations: Best Original Song, Best Scoring of a Musical Picture, and Best Original Story.
- Fred Astaire's dance number "Say It with Firecrackers" took two days to film and 38 complete takes were done before the film's director, Mark Sandrich, asked Astaire to stop.
- Marjorie Reynolds' real name is Marjorie Goodspeed.
- The character Louise in the stage version of *Holiday Inn* is named after actress Louise Beaver who appears in the film version of *Holiday Inn*.
- Chad Hodge and Gordon Greenberg, the writers of *Holiday Inn*, were allowed to replace songs originally used in the film with other songs from the Irving Berlin songbook.
- The movie *White Christmas* was based on *Holiday Inn* and used the same movie set when filming.



CLICK HERE to listen to an NPR story about the song "White Christmas"

<http://www.npr.org/templates/story/story.php?storyId=850892>



CLICK HERE to watch Astaire perform "Let's Say It with Firecrackers" from the *Holiday Inn* film

<http://fan.tcm.com/video/lets-say-it-with-firecrackers-holiday-inn>

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