

# HOTEL SAVOY

A blendwerk production

Co-Presented by the Goethe-Institut New York and Performance Space 122

September 30 to Oktober 31 / 2010

1014 Fifth Avenue / New York City

Concept, Staging, Spaces: **Dominic Huber**

Artistic Collaboration, Dramaturgy: **Anne Hoelck**

Sound Design: **Knut Jensen**

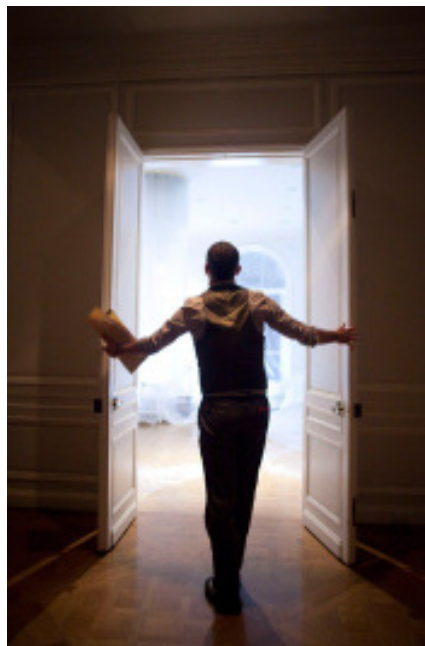
Coaching, Collaboration Script: **Lara Koerte**

Assistant Director, Props and Set Dressing: **Fabian Offert**

Assistant Director, Props and Set Dressing, Documentation: **Paula Reissig**

Assistant Cast: **Phillip Gulley**

With: **Wickham Boyle, Howard des Chenes, Tom Gallucio, Léna Greenberg, Chandler Gregoire, Timothy Hospodar, Michael Simmons, Richard Stein, Issac Taylor, Heather Warner**



Press Dossier - Oktober 31 / 2010

Photography: Paula Reissig

***“It’s about communication, loneliness, trust and ghosts, walking that fine line between dream and reality. A unique and engaging experience.”*** This Week in NY

***“The Avant-Garde Haunted House. A brief, unsettling theatrical phantasm custom-designed for an audience of You. Precisely tuned German engineering shapes all ends in Huber’s theater-verse.”*** NY Magazine

***“Mind-bending”*** TDF stages

***“Bewitching (...) mysterious surprises and baffling encounters (...) highly atmospheric but inscrutable (...) rich sound design and some stunning set devices. Hotel Savoy is like life, largely what you make of it.”*** The Gothamist

***“Expect the unexpected. Hotel Savoy is challenging and provocative.”*** CurtainUp

***“Bracing (...) Intense human interaction. Deftly arranged settings. (...) In Dominic Huber’s absorbing Hotel Savoy you may have to stop and think, like I did.”*** Backstage (Critic’s Pick)

***“ (...) worked perfectly within the context of the story presented. It’s a situation that keeps both actors and audience on their toes. Good work here by Dominic Huber and Lara Koerte. Very enjoyable and involving - out of the ordinary.”*** The Epoch Times

***“Hotel Savoy ist eine Erinnerungsmaschine, in Gang gesetzt von Dominic Huber, der zeitnah die Vergangenheit heraufbeschworen hat.”*** FAZ

***“NYC’s most intellectual haunted house”*** Refinery 29

***“You are checking in to an hour of existential angst, with only your spiritual baggage for company. A sense of isolation gathers around you like a spiritual fog. (...) The experience does impart a feeling of odd emotional dislocation. Mr. Huber’s series of cryptically accessorized rooms refreshed my sensitivity to the way that environment can shape our moods. You will probably leave the Goethe-Institut in a subtly altered state.”*** New York Times

***“With precision and an eye for uncanny detail (...) If this is the afterlife, I can live with that.”*** Culturebot.net

***“There’s hardly a short age of Halloween attractions this time of year, but few are as haunting as Hotel Savoy.”*** The New York Post

***“The Goethe Institut has been amazingly well transformed into the aging hotel.”*** nytheatre.com

***“Eine Theater-Erfahrung ganz eigener Art. Ein transitorischer Ort zwischen einer sehr fernen Vergangenheit und einer offenen Zukunft.”*** Neue Zürcher Zeitung

***“Exercise in structured loneliness. \*\*\*\*”*** TimeOut New York

***“Huber’s imaginative sets, atmospheric light and soundscapes, along with the Goethe-Institut’s striking architecture effectively assist to construct the framework of Roth’s novel, bringing it to life. And with the close of the curtains, Mr. Dominic Huber is awarded the Casting Pearls Award for his unique, innovative perspective presenting Hotel Savoy as a living testimonial of the commonality of humanity in our shared existence in this world.”*** New York Amsterdam News

***“Ein Erlebnis zwischen Theatergenuss und Existenzangst. Glücklicher, wer das Haus verlassen kann. Aber noch glücklicher, wer diese Theater-Erfahrung machen durfte.”***  
Deutschlandradio Kultur

New York geht ins Hotel. Ins Hotel Savoy. Auf einer ganz besonderen Baustelle wird dem Publikum hier ein Drama in 27 Zimmern präsentiert. Der Andrang ist immens - und doch begegnet man niemals anderen Besuchern. Die theatrale Installation Hotel Savoy von Dominic Huber ist das Produkt einer Notlage. Das Goethe-Institut New York musste zu Beginn des Jahres 2010 zum Zweck einer gründlichen Renovierung das 27-Zimmer-Townhouse gegenüber dem Metropolitan Museum auf der Fifth Avenue räumen - wollte es aber weiterhin irgendwie nutzen.

Das Haus war die Villa James W. Gerards gewesen, des langjährigen Botschafters der USA am Hof Wilhelms II in Berlin. Und dann vier Jahrzehnte lang die transatlantische kulturelle Repräsentanz eines Deutschlands, das nach 1945 wieder nach seiner Rolle und seinem Platz im Kreis der demokratischen Kulturstaaten führte. Hannah Arendt, Günter Grass, Willy Brandt, Theodor Heuss, Konrad Adenauer, Uwe Johnson, Ingeborg Bachmann, Andy Warhol, Wim Wenders waren hier aus- und eingegangen. Und die Anwohner des deutschen Viertels Yorkville ein wenig ostwärts zum East River hatten sich in der Bibliothek getroffen mit deutschen Emigranten, die alles Deutsche liebten außer dem Land selbst, das sie vertrieben hatte. Eine ideale Projektionsfläche für künstlerische Interventionen zu den Themen Exil, Heimat, Literatur. Zu der Nachtseite von Politik.

Der Künstler Dominic Huber nun brütete die glückliche und folgenreiche Idee aus, Joseph Roths Roman Hotel Savoy als Folie für die Inszenierung des Hauses und seiner Geschichte zu verwenden. Als Huber mit einer Entourage von geradezu furchteinflößend kompetenten, fleißigen und dabei sensationellerweise auch noch total netten jungen Leuten im Sommer in New York landete, war die konzeptionelle Vorarbeit schon erledigt. Und sogar auch ein großer Teil der logistischen. Anhand eines Modells des Hauses, detaillierter Pläne und einer Fotodokumentation hatte er schon in Europa eine fast hitchcockmäßig genaue Vorstellung davon, in welcher Weise er das Haus für seine künstlerischen Zwecke umbauen wollte.

Es folgte eine Phase intensiven Sägens, Klopfens, Nagelns, Streichens und Einkaufens. Durch eine Fülle kleiner Eingriffe verwandelte sich das ehemalige Bürohaus in eine Art sinistres osteuropäisches Vorstadt-Hotel, eben in das Hotel Savoy. Ein Mauerdurchbruch führte in eine veritable Waldhütte. Mein eigenes Büro wurde verkleinert und zu einem heruntergekommenen Hotelzimmer verwandelt - es gefiel mir fast besser in diesem Zustand. Im Oktober war es soweit. In einer Serie von Generalproben wurden die ersten Besucher durch das Gebäude geschickt. Selten war mir so mulmig zumute in meiner Rolle als Programmverantwortlicher. Aber es hat geklappt.

„Man betritt das Hotel Savoy als einziger Gast“, schreibt die Neue Zürcher Zeitung, „und wird im Lauf einer guten Stunde manch merkwürdiger Gestalt begegnen, doch keinem andern Besucher. Schon die verlassene Eingangshalle ist von einer spukhaften Anwesenheit erfüllt. Die Uhr über der Rezeption hat das Design einer Vergangenheit, auf deren Spuren wir durch das Haus geführt werden, von einem Liftboy, einem Mädchen mit einem Voagelei, einem Lotterie-Verkäufer, der uns die Zahl 1924 zusteckt, und allen möglichen anderen surrealen Gestalten, die hier zum immer bizarrer werdenden Interieur gehören. Es knistert, quietscht und raschelt hinter den Wänden, man hört Musik und Stimmen und Schreibmaschinen-Geklapper, ein Telefon läutet, ein Fernseher rauscht ohne Bild. Wir werden von einem Zimmer ins nächste geschickt, in Spiegelschränke und Hinterhof-Schächte, durch eine Baumhütte in einen Ballsaal geschleust, wobei wir, je höher wir steigen, sukzessive herabgestuft werden. Ungemachte Betten, just abgelegte Kartenspiele und vereinsamte Schuhe lassen vermuten, dass ganz oben die ärmsten Bewohner ihre Spur hinterlassen haben.“ Hotel Savoy hat eine Jazz- oder vielleicht auch Rock-'n'-Roll-Struktur. Die Geschichte und Architekturgeschichte des Hauses und der Roman von Joseph Roth bilden eine Art Standard oder Riff, zu dem die Inszenierung improvisiert. Das Gebäude ist zu einem Echoraum geworden, in dem die Geister einer reichen Vergangenheit umgehen. Es kommt auf uns an, ob sie sich als Engel oder Dämonen entpuppen. Besser freilich sollte man dieses besondere Hotel selbst in Augenschein nehmen, als es sich beschreiben zu lassen. Aber es geht nicht mehr. Spätestens seit die New York Times über Hotel Savoy berichtet hat, ist es bis zum Ende der Laufzeit ausgebucht. Und so war es wie eine Art anonymer Ritterschlag für mich, als gestern auf Craig's List, dem großen New Yorker Internet-Anzeigenportal, die erste Anzeige erschien, die („will pay dearly“) Schwarzmarktpreise für ein Ticket anbietet.

New York Magazine

**The Inside-Out Audience Experience at Hotel Savoy / By Scott Brown / October 1, 2010**

Miffed that Kubrick never cast you in anything? Looking forward to next year at Marienbad? Tired of the Living, with their relatively straightforward answers to basic questions? Check in to Hotel Savoy, a brief, unsettling theatrical phantasm custom-designed for an audience of You.

Designed by theater architect Dominic Huber, Savoy is, at heart, an old-fashioned haunted house, reimagined

by punctilious German aesthetes and aimed at people who normally prefer art installations to Jaycees in rubber masks.

I don't want to give anything away, on the off chance that you squeeze in – though that seems unlikely, unless you've got an in at P.S. 122 or the Goethe Institut, the German cultural center whose six-story converted townhouse opposite the Metropolitan Museum of Art is both the backdrop and the main character. The show is based, in part, on a Joseph Roth novel of the same name, which I haven't read. (This detracted not a whit from the experience, and I'm guessing there's no strong literal connection at all.) I'll just tell you this much: You enter, you're directed to your room, and things begin to happen – or not happen, as the case may be. Unnerving sounds phase through the walls, shoes in front of closed doors provide spooky clues about the occupants, and everyone seems vaguely disappointed in you. (Thanksgiving, not Halloween, is the scary holiday Savoy conjures up, at least for me.) There are at least three kinds of uncanny displacement at work: (1) The actor's-nightmare strangeness of being onstage and not knowing your lines. (2) The corner-of-your-eye animal fear of being alone (and yet not alone) in a shadowy old Upper East Side pile. And (3) the terror that you're somehow screwing up the precisely tuned German engineering that shapes all ends in Huber's theater-verse.

Is this Death? What's on the sixth floor? Who is Bloomfield? Do we all go to nondenominational heaven at the end, disappointing our fans? Don't look for answers, or catharsis, or a backwards talking midget with all the answers. The more you expect, the less you'll likely enjoy the experience. I'd recommend simply wandering until they come for you. And don't worry, they'll come for you. They always come for you.

backstage.com

**Hotel Savoy** / By Mitch Montgomery / October 1, 2010

“And what about you?” a sincere bartender from Barbados asks. “How many lives have you lived?” Seated at the bar in Dominic Huber's absorbing “Hotel Savoy,” a surreal environmental installation of virtual reality staged at New York's Goethe-Institut, you may have to stop and think, like I did.

A “theater architect” of German descent, Huber has deftly arranged settings in his simulated Hotel Savoy to blur fiction—including aspects of Joseph Roth's novel of the same name—with the real history of the Goethe-Institut building, a kind of German cultural center. Each audience member enters separately as a hotel guest and is promptly shown to a sparse, dimly lit lodging by a chipper elevator operator. Through the wall, you can hear the maid vacuuming next door.

Most of the fun of the bracing “Hotel Savoy” is the sudden disorientation of being led into rooms like this and given leave to snoop around. But there are also punctuations of intense human interaction, such as encountering the starry-eyed maid, played endearingly by Lena Greenberg, in a room of untreated wood, where water drips from the ceiling into coffee cans. More than “scenes,” Huber has fashioned tiny pocket realities for us to confront and feel our way through. Any notion that I was at a play utterly evaporated when I was led into a hostel-like room with two people who spoke only Japanese. My discomfort and embarrassment were entirely genuine, as was my unexpected awe at a freshly painted white room, with its harsh fluorescent lights and eerily billowing drop cloths of translucent plastic.

Of the actors playing the chatty employees who populate Huber's hotel, Howard des Chenes is completely natural as the forthcoming clerk, as is the warm Heather Warner in the role of the bartender. Though I must say, the most surprising performance of the evening was my own. As these inviting characters talk candidly about where they are from, where they would like to go, and the many lives they have lived, you will find yourself wanting to speak too.

**New York Amsterdam News**

**Casting Pearls: Dream and reality dominate Huber's 'Hotel Savoy'** / By Misani / October 21, 2010

How would you like to be one of the very special hotel guests at the legendary Goethe-Institut New York, located at 1014 Fifth Avenue in New York City? No doubt, many of you are confused because you know this location not as a hotel, but as the Federal Republic of Germany's cultural institute that serves to develop and promote a wide range of German-oriented cultural events, as well as to foster international cultural exchange.

This fall, a significant international exchange is underway between the Goethe-Institut and Performance Space 22, which is celebrating its 30th anniversary with the world premiere presentation of Dominic Huber's “Hotel Savoy.” It opened at the Fifth Avenue organization on September 30 and continues through October 31. If you have a passionate curiosity and a keen sense of adventure; love interactive, surreal theater; are drawn to books such as the 1924 “Hotel Savoy” by the Austrian author Joseph Roth; and enjoy browsing through lavish 20th century buildings such as the Goethe-Institute, then Huber's out-of-the box, multi-

disciplinary theater experience “Hotel Savoy” is for you.

As a point of reference, the Goethe-Institut, an opulent six-story Beaux-arts townhouse is located directly across the street from the Metropolitan Museum of Art. Heretofore, limited access into the Goethe-Institut has been in effect due to changes imposed by German fire code regulations. However, with Huber’s “Hotel Savoy,” 1014 Fifth Avenue has a new lease on life. And now, for you, the curious theater-goers, the real adventure begins.

Huber’s imaginative sets, atmospheric light and soundscapes, along with the Goethe-Institut’s striking architecture effectively assist to construct the framework of Roth’s novel, bringing it to life. The main character in Roth’s book is Gabriel, whose name, for many, conjures up his namesake, the mighty archangel “Messenger of God,” who communicates the messages between the heavens and earth. The Hotel Savoy, which serves as a metaphor for the world, is a transient place for Gabriel, as well as Roth’s other characters, some of whom are rich, others poor, all of whom are facing the uncertainty of a Post World War I Europe. Huber, who has been called “an architect of theater,” has designed an innovate theatre piece that gives theatre-goers the opportunity to more or less become the characters in Roth’s classic novel. In referring Huber’s work, it has been said, “He builds spaces that hover between dream and actuality, and creates worlds where fiction, history and contemporary lives co-mingle. In Roth’s classic novel the hotel is a metaphor for a world out of joint; within the hotel’s convolutions a kaleidoscope of itinerant figures is caught between war and former opulence, Old Europe and the New World, nostalgia and thoughts of revolution.”

In Huber’s contemporary “Hotel Savoy,” you are the main character. As a guest, you and other theater goers will enter one by one and commence your personal journey through the hotel, where you will meet five people, who are referred to as “the lingering employees of the hotel.” They include the elevator operator, the young maid, the hotel barber, the concierge and the bartender. These “employees,” who have their own stories and relationships to the building, will act as “intermediaries” and “gate-keepers.” They know all the secrets of the building and will guide you and the other members of the audience through their world, all the time spinning a personalized story just for you.

What will you find out about yourself on your guided tour of the “Hotel Savoy”? In some ways, for many of the have-nots, the world is one monumental Hotel Savoy, where the lack and uncertainty of today’s ongoing recession lurks in every corner of their minds, torturing their every waking moment. As the guest at “Hotel Savoy” what will your interactions with this group of gatekeepers reveal about you? What will it teach you? It has been said that Huber’s “Hotel Savoy” “transforms and evolves with each guest who enters the rarely visited Goethe-Institut New York at 1014 5th Avenue.” On your solo odyssey through those doors, there’s only one person who will learn something new about yourself, that will perhaps strengthen your growth and development as a human being. That person is you.

And with the close of the curtains, Mr. Dominic Huber is awarded the Casting Pearls Award for his unique, innovative perspective of partnering with the Goethe-Institut and presenting Joseph Roth’s acclaimed literary work as a living testimonial of the commonality of humanity in our shared existence in this world. In addition, we applaud him for making us venture into the Goethe-Institut and other such NYC buildings that we pass and wonder about, but never enter.

CurtainUp

**Hotel Savoy** / By Elizabeth Ahlfors / October 5, 2010

Sometimes a site itself becomes a way to define reality. . . My main thing is about reality and how to shift reality to let the audience experience the creation of illusion. Dominic Huber.

Expect the unexpected when you check into the Hotel Savoy at Goethe-Institut New York. This is a singular experience. As a guest, you become part of the cast and at the same time, you are the one-person audience. You don’t have scripted lines to say, but when people speak to you, of course, you have to answer. You don’t know where to go or who you’re going to see, but you travel through a once lavish townhouse that boasts an elaborate circular staircase and richly carved paneling next to narrow halls and rooms in desperate disrepair. Directly across from the entrance of the Metropolitan Museum of Art, the Goethe-Institut is home to Performance Space 122’s World Premiere of Hotel Savoy based on Joseph Roth’s 1924 novel. Dominic Huber has used the novel to create a world mingling reality and unreality and the realms of past, present and future. What is fiction and what is fantasy? What is the time sequence? Is it 1924, or does the Billy Eckstine hit song on a radio indicate the 1940’s. Then again it could be today, considering the microwave, television and push-button telephones. Time, like everything else, is a kaleidoscope ever-changing as you journey through the hotel, helping create your own fantasy. Guests enter one-by-one. You get a lottery ticket. You have your photo taken. You will be told what to do, and you will usually be taken from place to place. Although maybe not. You may just get a telephone call with instructions, or someone may merely point the way down a set of narrow steps into a dark basement. You can play this surreal game your own way and

become your own fictional character. Or you can just answer the questions as they come, keeping in mind the many clues, some of which may not refer to anything. Everything centers on you and lighting and sound effects like a vacuum cleaner, doors locking behind you, society dance music from somewhere, all add to the drama taking any surprises away. You don't have to read Joseph Roth's book, but it helps to be open to the unexpected.

Everyone has a different experience at the Savoy so let me share with you some of my adventures. . . I was taken to my room by an engaging host, who later came to tell me I had to change to another room. When I was sent to one tiny space the size of a prison cell, it was occupied by two very animated and inquisitive deaf women. Another room was ornate and white, with plastic hanging from the ceiling and pair of crutches in the corner. In a hotel workers' snack room, I was given a second lottery ticket by Howard, who said he wouldn't be needing it anymore. He asked about my work and complained about his boss whom he never sees. Things became a bit unsettling, even claustrophobic, but I was intrigued to find who and what would come next. A sincere young chambermaid, Heather, informed me that the past and the present are the same, and so is the future. But then again, maybe not, since Heather suddenly said it was time for her to leave, although she did not know where or why. I was left alone in a half-constructed room with a wet floor and water dripping into coffee cans. Things change, so like me you must just observe, wait and see. Someone will come and get you.

I met a congenial barmaid who asked about my life and told me she writes down all the stories of people she meets. On the wall I spotted a photo of a singer in a 1940's gown who resembled Heather, the chambermaid. When I asked who she was, the bartender replied "No one seems to know." I ended up with a hairdresser, who had my photo taped on his mirror. He decided, "Yes, your hair can use my help. I'm the best, you know!"

As Vallejo Gantner, the artistic director of Performance Space 122 comments "I think audiences want this because it flings the challenge of creating meaning and interpretation back on the audience members". Hotel Savoy is challenging and provocative. You will emerge with a personalized experience, and that's a tantalizing value for your hour. In case you're wondering, I never did get to my room. And while I heard my ticket had won the lottery, I never got a prize. That doesn't mean you won't.

tdf STAGES

**Is This Hotel Creepy or Peaceful? / The strange experience of seeing Hotel Savoy /By Mark Blankenship**

"Some people feel terrified, some people feel bored, and some people feel that they'd like to stay much longer." That's how writer-director Dominic Huber describes the audience's experience at Hotel Savoy, his mind-bending show currently being presented by P.S. 122 at the Goethe-Institut New York.

More specifically, that's how he describes the experience in one room of the production: The one filled with mirrored doors that have something scratching behind them. During the show, patrons wander a series of rooms on several floors of the Goethe-Institut. Some have bizarre accoutrements (stacks of German novels, enormous columns of plastic sheeting); some feature actors playing hotel guests and employees; and some are practically empty, holding nothing but a bed, a flickering television, and a solitary patron.

Oh yes, the solitude. Audience members experience Hotel Savoy one at a time. Actors sometimes engage them in conversations, but often, they are left alone in the hotel's strange spaces. That's why Huber, a German-based artist who created this production with his company Blendwerk, describes such varied reactions: Left to their own devices, people have intensely unique experiences.

And that's the point. "This type of 'single audience' experience is something people jump onto because normally when you consume media, it's just being delivered," Huber says. "But going through alone, you have your own perceptions changed and your senses are much more immersed."

He acknowledges that not everyone is interested in audience participation, and he notes that some elements of the experience—a built-in visit to the hotel bar, for example—are designed to let participants relax and contemplate. "I want people to participate in any way they choose," he adds. "They can talk or not talk, depending on who they are. They can decide what to take in. It can be so boring to have people just watch something they have to believe. It can be so much more powerful to create something together."

That comment points to the sacrifice Huber and his cast are required to make. Usually, artists can tell us a story in exactly the way they choose, but while Hotel Savoy does have a loose plot—it's adapted from Joseph Roth's 1924 novel of the same name—the performers rarely tell all of it. They are beholden to their audience, who might run out the clock in a particular room by chatting about their own lives or who might never learn key information because they choose not to ask questions.

Huber says, "We are totally dependent on the expectations and mood of someone who enters, but sometimes, the stories that people tell are more interesting than anything we could tell them." Besides, Huber's less interested in what happens to people during the show than in what happens after they leave. "The moment when you go back to the street is the most exciting," he says. "To realize that you've been somewhere else, to a place with different identity, can do something remarkable to your perceptions."

The New York Times, October 7, 2010

**Theater Talkback: From Seat to Stage** By Charles Isherwood

<http://artsbeat.blogs.nytimes.com/2010/10/07/theater-talkback-from-seat-to-stage/>

tdf STAGES, By Mark Blankenship

**Is This Hotel Creepy or Peaceful?** The strange experience of seeing Hotel Savoy

<http://wp.tdf.org/index.php/2010/10/savoy/>

gothamist.com, October 17, 2010

**Hotel Savoy** By John Del Signore

[http://gothamist.com/2010/10/17/opinionist\\_hotel\\_savoy.php](http://gothamist.com/2010/10/17/opinionist_hotel_savoy.php)

culturebot.net **Hotel Savoy at Goethe Institut** By Andy Horwitz

<http://culturebot.net/2010/10/7965/hotel-savoy-at-goethe-institut/>

CurtainUp, October 5, 2010

**Hotel Savoy** By Elizabeth Ahlfors

<http://curtainup.com/hotelsavoy.html>

Die Welt, 7. Oktober 2010

**Joseph Roth, das Goethe-Institut und ein Geisterhaus in New York** Von Hannes Stein

[http://www.welt.de/print/welt\\_kompakt/vermischtes/article10123445/Hotel-Savoy.html](http://www.welt.de/print/welt_kompakt/vermischtes/article10123445/Hotel-Savoy.html)

Frankfurter Rundschau, 8. Oktober 2010

**Der Geist der Erneuerung** Von Sebastian Moll

<http://www.fr-online.de/kultur/debatte/der-geist-der-erneuerung/-/1473340/4729382/-/index.html>

backstage.com, October 1, 2010

**Hotel Savoy** By Mitch Montgomery [http://www.backstage.com/bsc/content\\_display/reviews/ny-theatre-reviews/e3i5a116168a138e4eee4606b50847a96c7](http://www.backstage.com/bsc/content_display/reviews/ny-theatre-reviews/e3i5a116168a138e4eee4606b50847a96c7)

Epoch Times, October 5, 2010

**Review: 'Hotel Savoy'** An intimate and singular experience By Judd Hollander

<http://www.theepochtimes.com/n2/content/view/43725/>

Frankfurter Allgemeine Zeitung, 8. Oktober 2010

**Stundenhotel Savoy** Zwischennutzung des New Yorker Goethe-Instituts Von Jordan Mejias

New York Magazine, October 1, 2010

**Theater Review: The Inside-Out Audience Experience at Hotel Savoy** By Scott Brown

[http://www.nymag.com/daily/entertainment/2010/10/theater\\_review\\_the\\_inside-out.html](http://www.nymag.com/daily/entertainment/2010/10/theater_review_the_inside-out.html)

New York Times, October 6, 2010

**The Porter Will Kindly Show You to Your Doom** By Charles Isherwood

<http://theater.nytimes.com/2010/10/07/theater/reviews/07hotel.html>

New York Post, October 4, 2010

**A Halloween 'haunt' spot** By Frank Scheck

[http://www.nypost.com/p/entertainment/movies/halloween\\_haunt\\_spot\\_HTVXy1UNK6w0Ydyz8hTSyN](http://www.nypost.com/p/entertainment/movies/halloween_haunt_spot_HTVXy1UNK6w0Ydyz8hTSyN)

nytheatre.com, October 1, 2010

**Hotel Savoy** By Gyda Arber

<http://www.nytheatre.com/nytheatre/showpage.php?t=hote11210>

Neue Zürcher Zeitung, 14. Oktober 2010

**Hotel Deutschland** Das New Yorker Goethe-Institut als theatralische Rauminstallation Von Andrea Köhler

[http://www.nzz.ch/nachrichten/kultur/buehne/hotel\\_deutschland\\_1.7988887.html](http://www.nzz.ch/nachrichten/kultur/buehne/hotel_deutschland_1.7988887.html)

Time Out New York, October 7, 2010 \*\*\*\*

**Hotel Savoy** Solo spectators wander through a midtown house for atmospheric effects, By Helen Shaw

<http://newyork.timeout.com/r/hotel-savoy-at-goethe-institut-new-york-theater-review>

goethe.de, 23. Oktober 2010  
**Hotel Savoy** Von Stephan Wackwitz  
<http://www.goethe.de/uun/bdu/de6671514.htm>

**New York Amsterdam News**, October 21, 2010  
**Casting Pearls: Dream and reality dominate Huber's 'Hotel Savoy'** By Misani  
[http://www.amsterdamnews.com/articles/2010/10/20/arts\\_and\\_entertainment/doc4cbf6087cb5f2286486849.txt](http://www.amsterdamnews.com/articles/2010/10/20/arts_and_entertainment/doc4cbf6087cb5f2286486849.txt)

**Refinery 29**, October 18, 2010  
**NYC's Most Intellectual Haunted House** By Kristian Laliberte  
<http://www.refinery29.com/hotel-savoy-goethe-institut-halloween.php>

**This Week In New York**, October 5, 2010  
**HOTEL SAVOY** By mdr  
<http://twi-ny.com/blog/?s=savoy>

**bloginity**, October 5, 2010  
**Your Weekly Agenda Five Things To Do Now** By Joann Jovinelly  
<http://www.bloginity.com/blog/2010/09/22/york-city-weekly-agenda/>

**tdfSTAGES**  
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<http://wp.tdf.org/index.php/2010/10/savoy/>

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