

F. SCOTT FITZGERALD'S  
**THE LAST  
TYCOON**

ADAPTED FOR THE STAGE BY  
**SIMON LEVY**



DRAMATISTS  
PLAY SERVICE  
INC.

THE LAST TYCOON  
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F. Scott Fitzgerald's  
THE LAST TYCOON  
adapted for the stage by  
Simon Levy

The following acknowledgment must appear on the title page in all programs distributed in connection with performances of the Play:

The World Premiere of THE LAST TYCOON was presented  
at the Fountain Theatre, July 1998, in Los Angeles, California.  
Produced by Deborah Lawlor and Stephen Sachs, Co-Artistic Directors.

In addition, all programs must include biographies for F. Scott Fitzgerald and Simon Levy, which are available at [www.dramatists.com](http://www.dramatists.com).

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THE LAST TYCOON was first presented at The Fountain Theatre (Deborah Lawlor and Stephen Sachs, Co-Artistic Directors) in Los Angeles, California, on July 18, 1998. It was produced by Stephen Sachs for The Fountain Theatre; the associate producer was Yvonne Bennett. It was directed by Simon Levy; the set design was by Sets To Go; the costume design was by Jeanne Reith Waterman; the lighting design was by Ken Booth; the sound design was by Charles Dayton; the multi-media design was by Evan Mower; the property design was by Eileen's Prop Shop; the dialect coach was Jessica Drake; the choreography was by William & Deborah Bartlett; the production stage manager was Jessica Korbman, with assistant stage managers Tiffany Rose and Dave Carlton; and the technical director was Scott Tuomey. The cast was as follows:

MONROE STAHR ..... Lawrence Monoson  
CECELIA BRADY ..... Julia Coffey  
KATHLEEN MOORE ..... Karen Tucker  
WILEY WHITE ..... Nathan LeGrand  
PAT BRADY ..... Tony Goodstone  
MORT FLEISHACKER ..... Joe Taylor  
EDNA/KATY DOOLAN/STAHR'S MOTHER .... Rebecca Roy  
REINY REINMUND/NICK ZAVRAS/  
DR. BAER ..... Marty Pistone  
MITCH KAPPER/MR. MARCUS/  
BOSWELL BOXLEY ..... Gary Bullock

Adaptation approved and authorized by The Fitzgerald Estate.

## CHARACTERS

MONROE STAHR — 35, head of production, “Boy Wonder”

CECELIA BRADY — 20s, narrator, all-American

KATHLEEN MOORE — 26, English, mysterious

PAT BRADY — 50s, Cecelia’s father, movie mogul

WYLIE WHITE — 30s, Southern writer

Suggested double-casting:

KATY DOOLAN (Stahr’s Secretary), EDNA (Kathleen’s Friend),  
STAHR’S MOTHER (A Memory)

MORT FLEISHACKER (Accountant) & DR. BAER (Stahr’s  
Doctor)

“REINY” REINMUND (Stahr’s Lead Producer) & NICK ZAVRAS  
(Greek Cinematographer)

MITCH KAPPER (Art Director) & MR. MARCUS (Corporate  
President)

## TIME

1930s.

## PLACE

Hollywood.

## SET NOTE

Art Deco world. An open stage with three large projection/movie screens that comprise the setting.

Depending on budgetary constraints, all settings can be created with the simplicity of standard slide technology; however, the preferred approach would be high-end video technology combining “blue screen” effects, “hot set” stills, and period movie footage. The projection screens are used not only as movie screens and literal settings that celebrate and comment on the mythology of filmmaking but also as metaphorical devices to reveal the inner state of Monroe Stahr.

*“I’m in the business of creating illusions.”*

*—Irving Thalberg*

# THE LAST TYCOON

## ACT ONE

### Prologue

*In black, a light flickers — flickers again and again until the flickering turns into a silent black and white movie projected onto the upstage center screen.*

*The scenes are home movies of Minna Davis, movie star, deceased wife of Monroe Stahr, who sits in an overstuffed chair, his back to the audience, caught in flickering silhouette.*

*On the screen she is vivacious and elegant and says into the camera, “I love you. I love you.”*

*The only sound is that of the movie projector.*

*The movie freezes on an image of Minna.*

*Spot up on Cecelia Brady. She’s 20 and all-American, the kind who rides horses.*

CECELIA. *(To audience.)* Though I’ve never been on the screen, I was brought up in pictures. Rudolph Valentino came to my fifth birthday party — or so I was told. I tell you this only to indicate that even before the age of reason, I was in a position to watch the wheels go round. *(On side screens: images of the golden age of Hollywood.)* It’s funny: People pretend to be interested in how pictures are made, but if you actually tell them anything, you find they’re

only interested in Garbo's clothes or Gable's private life. They never see the ventriloquist for the doll. (*Images of the making of movies.*) Tell them pictures have a private grammar, that they're created by ordinary men and women, and watch the blank look come into their faces. But we do the same with people, don't we? — dazzled by the image, but never really wanting to know the truth behind the gossip. (*She crosses to Stahr and stands in the projected image of Minna.*) Which makes it hard to tell you anything about a man like Stahr. Monroe Stahr. Every world has its heroes and Monroe Stahr was the hero of his. (*An earthquake rocks the theatre — loud and terrible.*) On the night of the Long Beach earthquake, the back lot's water tower burst open and two women came floating down an impromptu river on top of a huge head of the god Shiva. (*Kathleen Moore and Edna Smith enter.*) The idol bumped and waddled down the back lot, passing in front of Stahr ... (*Stahr rises and crosses into the action.*) where it was finally brought under control. One of the women slid down the cheek of the god ... (*Kathleen steps forward.*) and Stahr helped her from the water — and stared into the face of his dead wife. (*On screens: images of Minna.*) It was as if Minna had somehow glided out of the past and stood before him again, warm and glowing. The river passed them in a rush, the great arc lights swooped and blinked, the men wrestled with the great god head. VOICES. Put a cable around this head! Raft it up on a couple of two-by-fours! Watch out! Watch out over there! (*Kathleen and Edna disappear.*)

CECELIA. And then she was gone, disappearing in a commotion of policemen and workers. He watched her disappear. And though I didn't realize it then, the quake had done more than damage a studio. (*Stahr crosses back to his chair.*) But I have determined to give you a glimpse of the real Monroe Stahr, which is my excuse for what follows. It's drawn partly from things I remember ... and partly from the imagination of a girl in love.



# F. Scott Fitzgerald's **THE LAST TYCOON** adapted for the stage by Simon Levy

6M, 3W (doubling)

1930s. The Golden Age of Hollywood. F. Scott Fitzgerald's masterpiece about the movie industry. The tragedy of a man obsessed. Monroe Stahr (loosely based on legendary producer Irving Thalberg) is in a fight with Pat Brady (loosely based on movie mogul Louis B. Mayer) over artistic control of his movies. The "Boy Wonder" is only 36 and the most celebrated producer in Hollywood, but already the corporate men are ready to throw him over if he doesn't turn a profit. In a world where money is God, art is seldom discussed. When Stahr decides to make his masterpiece, the "Shakespeare Project," as a tribute to his dead wife, knowing full well it will lose money, Brady and the Money Men try to bring him down. They stand a good chance. Stahr has a bad heart from a childhood illness. His doctor tells him if he doesn't slow down, he'll be "dead in six months." But Stahr is a man obsessed — with movies, with illusion, with memories of his dead wife, with a mysterious, enigmatic woman (Kathleen Moore) whom he met on the back lot after an earthquake nearly destroyed his studio. It's been years since he's cared about another woman. He pursues her, like his precious "Project," without regard to consequences. All around him are people who love and want to protect him — especially Cecelia Brady (Pat Brady's daughter), who takes us on a journey of love into the literal and metaphorical heart of a great man. Permission for adaptation courtesy of the Fitzgerald Estate.

*"An evening of theatre not to be missed. Wonderful! Exquisite! Stunning! Simon Levy has successfully adapted Fitzgerald's compelling story about the fall of Hollywood producer Monroe Stahr for the stage ... he has kept the spirit alive in a way that makes this adaptation not only a companion piece to the novel but almost a greater story than Fitzgerald had a chance to imagine, and, in a way, a tribute to this literary legend's own life ... For anyone who is a fan of the movies, and especially for fans of Fitzgerald's work, this is an evening of theatre not to be missed."*

—BackStage West/Drama-Logue

*"THE LAST TYCOON plays well to Hollywood's glamour. Levy has sharpened the focus of Tycoon in his well-acted, visually luxurious production ... Gorgeous glamour ... It all makes for a stylish production."*

—The Los Angeles Times

## Also adapted by Simon Levy

THE GREAT GATSBY (Fitzgerald)

TENDER IS THE NIGHT (Fitzgerald)

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