Clear Creek Community Theatre

A FLEA IN HER EAR

A New Version of Georges Feydeau’s Farce
By

David Ives

September 13–29, 2013

Directed by Aprille Meek
2013-2014 SEASON

A Flea in Her Ear
A new version of Georges Feydeau’s Farce by David Ives
September 13 - 29, 2013

Wait Until Dark
By Frederick Knott
October 25 - November 10, 2013

Charles Dickens’ A Christmas Carol
Adapted by A. Adams
December 6 - 22, 2013

Go Back for Murder
by Agatha Christie
January 10 - 26, 2014

Run for Your Wife
By Ray Cooney
February 21 – March 9, 2014

The Foreigner
By Larry Shue
March 28 - April 13, 2014

Charley’s Aunt
By Brandon Thomas
May 9 – 25, 2014
Georges-Leon-Jules-Marie Feydeau was born on December 8, 1862, to Lodzia Zelewlska, a Polish woman, and Ernest Feydeau, a renowned French scholar and writer. Ernest was never proven to be the young Feydeau’s biological father, and it was rumored that his father was actually the Duke of Morney or any number of other French socialites. When Feydeau was eleven, Ernest died and his mother remarried. At that time he was sent to boarding school to continue his studies, and consequently developed an interest in theatre. He would routinely get together with his schoolmates to put on small shows for anyone who would watch.

David Ives’ new translation/adaptation of Feydeau’s A FLEA IN HER EAR was commissioned by Chicago Shakespeare Theater and the World Premiere was presented on March 10, 2006 at CST, Artistic Director, Barbara Gaines, Executive Director Criss Henderson. A FLEA IN HER EAR was created with funds from the Prince Prize for Commissioning Original Work, which was awarded to David Ives, Gary Griffin and Chicago Shakespeare Theater in 2005. Additional production sponsorship provided by Gayle and Glenn R. Tilles.
CAST

ETIENNE
ANTOINETTE
CAMILLE CHANDEBISE
DR. FINACHE
LUCIENNE HOMENIDES DE HISTANGUA
RAYMONDE CHANDEBISE
VICTOR CHANDEBISE
ROMAIN TOURNEL
DON CARLOS HOMENIDES DE HISTANGUA
FERRAILLON
EUGENIE
OLYMPIA
BAPTISTE
POCHE
RUGBY
UNDERSTUDY
ANTOINETTE

JEFF COLETTA
MICAELA CORNETT
ROLANDO CANTU, JR.
BOB PEEPLES
ANGELA READER
E. ALANE JOHNSON
BERNIE SANDNER
JEFFERY DRAPER
STEVEN SARP
MICHAEL CARVER
KAY CROCKFORD
KIM CHRISTIANSON
MATTHEW GRABOWSKI
BERNIE SANDNER
MARK STANLEY
JENNIFER CORNETT
Michael Carver (Ferraillon) This is Michael’s first performance with CCCT. A Houstonian born and raised his credits include performances at Theatre Under the Stars (TUTS) Gheppetto and Son, The Stephen Schwartz Project, School House Rock. He also led the cast of Evil Dead the Musical as Ash and Mitch in A Streetcar Named Desire. Other Credits include Garage Band: The Mini Musical, Will Rogers Follies, Suessical, Bells Are Ringing, and Do Not Go Gentle. He is very happy to be back on stage performing and thanks his family, friends, and new theatre family.

Rolando Cantu, Jr. (Camille Chandeise) is excited to be making his first appearance at Clear Creek Community Theatre, His previous credits include Scriptwriter's 10x10 Festival at the Country Playhouse, Jeff in Kimberly Akimbo also at the Country Playhouse. He also recently appeared in the third 'Spontaneous Smattering' with Cone Man Running Productions. Rolando was ecstatic to take on a role that involved having a speech impediment. Rolando is studying Theatre at University of Houston-Downtown. He would like to thank all of his family and friends for their amazing support and inspiration. And special thanks to Aprille and all of the cast and crew for making this a wonderful experience!

Kim Christianson (Olympia) is a French Teacher in Pasadena. She did her first theatre work while she was in the Army at Ft. Bragg. She did theatre for the Army, many community theatres in Fayetteville, NC, and the Washington DC area. Kim was last seen skulking about here on stage at CCCT in Agatha Christie’s Spider’s Web. She is very thankful to be working with such a wonderful cast, Merci mille fois à tous! “N’oubliez pas, La vie est une étape.”

2013–14 Season Passes on Sale at the Box Office
**ABOUT THE CAST**

**Jeff Coletta (Etienne)** is a proud to be appearing in Clear Creek Community Theatre’s production of the *A Flea In Her Ear*. He is a board member of Clear Creek Community Theater. Jeff played various roles in our previous seasons; Jonathan Brewster in *Arsenic and Old Lace*, Dr. Armstrong in *And Then There Were None*, Lenny Ganz in Neil Simon’s *Rumors*, Emile De Becque in *South Pacific*, Stanley Gardner in *Run for Your Wife*, Eliott Nash in *The Gazebo*, Herbie in *Gypsy* and 14 years ago, in CCCT’s opening production in this space, he played Harold Gorringe in *Black Comedy*. Jeff has also directed the past two Christmas shows at CCCT *It’s A Wonderful Life* and *A Christmas Story*. He will be directing the next show in our season *Wait Until Dark*. Jeff is grateful for this opportunity and encourages everyone to support CCCT.

**Micaela Cornett (Antoinette)** is 23, and a Project Designer at a fire and safety equipment plant. She was first introduced to Clear Creek Community Theatre when cast as Cecily in *The Importance of Being Earnest*, and, aside from having the most wonderful experience ever, found a second family in the theater. Acting is her favorite hobby, with opera and crafting as close seconds.

**Jennifer Cornett (Understudy, Antoinette)** is a dedicated 18 year old who has been in shows such as *The Constant Wife* and *Paganini*. She lives for her two cats and spends most of her time productively playing video games and eating. She is a level 81 Wood Elf on Skyrim, also a very distinguished Pokemon trainer.
ABOUT THE CAST

Kay Crockford (Eugenie) is excited to be returning to Clear Creek Community Theatre for a Flea In Her Ear. Kayleigh played Lois Lane in Kiss Me Kate last season and was in The Man Who Came To Dinner the season before that. Kayleigh is a student at San Jacinto South College. She is an accomplished actress, singer and choreographer. In her spare time she enjoys playing whackamole with Kim while hiding out in the Frisky Puss. She would like to thank her parents for being so supportive of her endeavors and she would also like to thank her boyfriend, Sean, for being an amazing young man and helping me get through the difficulties that popped up along the way. She is also grateful to the charming and dashing Jeff Coletta for helping write her Bio and Micaela for making her amazing costume, as well as the wonderful Aprille Meek for her patience and kindness throughout the run of the show.

Jeffery Drager (Romain Tournel) is pleased to be returning to CCCT. He has really enjoyed rehearsing A Flea In Her Ear and looks forward to performing in it. He wants to thank his fellow actors for all their hard work in making this an incredibly funny and fun show. He has been involved in theatre since 1995 and has been performing in Houston since 2005. Some of his favorite shows that he has appeared in include Black Coffee, Blithe Spirit, The Mousetrap, Crossroads, Daddy’s Dyin’ (Who’s Got the Will), Sweeney Todd, The Mikado, A Midsummer Nights’ Dream, and Damn Yankees. He is a father of three boys – Jason, Greg, and Jeffery. He works as a Supervisor/Project Manager and owns his own home-based business. He wants to thank his family and friends for all of their love and support.

Matthew Grabowski (Baptiste) was last seen in CCCT’s First Kisses. Some of his previous works include Funny Money at Pasadena Little Theatre, The Odd Couple at Theatre in the Heights and various projects around the Houston area. Matt would like to thank Aprille Meek for casting him in this enjoyable project and the rest of the cast and crew for making this show such a fun and interesting experience. Matt would like to dedicate this show to his wonderful partner and fellow actor, Jenny Klonizchii.
ABOUT THE CAST

Angela Reader (Lucienne Homenides de Histangua) is delighted to be back on stage in this wonderful farce, where she is a Brit, playing Lucienne, a Parisienne, with a French accent, who speaks Spanish to her crazy husband Don Carlos. Previous CCCT appearances include Noises Off, Witness For The Prosecution, Oliver! and The Unexpected Guest as well as hosting An English Afternoon Tea and Play readings. When not on stage, Angela also serves on the Board of CCCT and fills her time submitting photographs and press releases to anyone who will promote our wonderful theatre. Angela would like to thank her long-suffering husband, Mark, for supporting and encouraging her passion for being a Drama Queen, as well as her amazingly talented children, Emily and Charlie. Her performance is dedicated to her mother, Maria, whose love of Musicals is where it all began. "There is a Light that Never Goes Out".

C. Alane Johnson CPP (Raymonde Chandebise) is excited to return to Clear Creek Community Theater for this production of A Flea In Her Ear after taking a 6 month break (in which time she has enjoyed being a new Grandma)! Over the years, she has been involved and performed in several productions at Clear Creek Community Theater, Stage Door Inc., Pasadena Little Theater, Franca’s Dinner Theater, Café 21 Theater, Upstage Theater, Harbour Playhouse, Six Flags Astroworld, and NHCC. Alane would like to thank Director Aprille Meek and the cast and crew for putting up with her and to thank her family (and extended family) for all their love and continued support!

Bob Peeples (Dr. Finache) CCCT is now my theatrical home. After 10 years off the stage I returned as the Old Man in Prelude to a Kiss. This is number nine. Nine plays since May 2011. I’ve worked with and for some very talented people during this time from Prelude to a Kiss, to Henry F. Potter in It’s a Wonderful Life, to Noises Off! as Sheldon Mowbry, Gremio in The Taming of the Shrew and this year started with Spider’s Web as Hugo Birch and John, Age 72 in First Kisses. Now it’s Dr Finache at the turn of the century, a Parisian General Practitioner in this madcap Georges Feydeau farce. Have Fun Fun Fun! S’il vous plait.

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Bernie Sandner (Victor Chandebise/Poche) returns to the CCCT stage after a year and a half absence. Other stage credits include: Noises Off (Garry Lejeune/Roger Trampleman), The Crucible (Reverend John Hale), The Unexpected Guest (Michael Starkwedder), The Hollow (Inspector Colquhoun), You Can’t Take It With You (Paul Sycamore), Arsenic and Old Lace (Dr. Einstein), And Then There Were None (Sir Lawrence Wargrave), Twelve Angry Jurors (Juror #8), Black Comedy (Brindsley Miller), The 25th Annual Putnam County Spelling Bee (Guest Speller), Harvey (Lyman Sandnerson, M.D.), The Nerd (Willum Cubbert), Night of January 16th (Defense Attorney Stevens), The Mousetrap (Detective Sgt. Trotter), Blithe Spirit (Charles Condomine), First Kisses (John – Age 32), Dial “M” for Murder (Tony Wendice), Noises Off (Garry Lejeune), Dearly Departed (Junior), The Foreigner (Charlie Baker – title role), The Boys Next Door (Norman Bulansky), Auntie Mame (Patrick Dennis/Mr. Waldo/Mr. Loomis), Ankle Deep In Rough Waters (Thomas Steven- son), Carl The Secoand (Morris/Gatsby/Player), Black Coffee (Richard Amory), Ten Little Indians (Philip Lombard), The Man Who Came to Dinner (Richard Stanley), The Misanthrope (Phil Intel), Bad Habits (Roy Pitt/Mr. Yamadoro), The Tempest First Person Singular (Sidney Hopcroft), and Our Town (Simon Stimson). Bernie would like to dedicate these performances to his beautiful wife, Becky and his two sweet daughters, Olivia and Abby.

Tweet your fun #aFleaInHerEar @CCCT
About the Cast

Steven Sarp (Don Carlos Homenides de Histangua) was last seen on the CCCT stage as Sir Toby Belch in William Shakespeare’s *Twelfth Night*. He holds a B.S. in Drama/TV/Film Performance from Oral Roberts University and has served as administrative assistant and assistant director for CHARAKTER Ministry of the Arts in Tulsa, OK. Favorite past CCCT productions include *It's A Wonderful Life*, *Murder's Bad But Monday Can Kill You* and Cole Porter's *You Never Know*. He has also been seen in *Guys & Dolls* and *The Ragman*, which was performed in Paris, France.

Mark Stanley (Rugby) was most recently seen here at CCCT playing Antonio in the Summer Shakespeare production of *Twelfth Night*. And before that, as Jack "Ernest" Worthing in *The Importance of Being Ernest*. He's excited to be a part of such a fun cast and great show. He'd like to thank his director, Aprille for another great experience on stage here at CCCT.

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PRODUCTION

Director        Aprille Meek
Lighting Design  John Meek
Set Design       Aprille Meek
Stage Manager    Thomas Meek
Asst. Stage Manager Matthew Phillips
Costumes         Micaela Cornett, MaryEllen Blystone
Millner          Katie Reed
Light & Sound Tech John Meek, Roger Cochrane, Kay Lunn
Set Construction Jeff Coletta, Kay Crockford, Micaela Cornett, David Blystone, Jeff Drager, Tom Meek, Kay Lunn, Bill Low, Matt Grabowski, Rick Peeples, Bob Peeples, Steve Sarp, Mark Stanley, Angela Reader, Kay Lunn, Bill Low, Matt Grabowski, Rick Peeples, Bob Peeples, Steve Sarp, Mark Stanley, Angela Reader
Lighting Crew    Tom Meek, David Blystone
Dramaturgs       Jake Fiedler and Troy Loftin
Photography      James Crossman
CCCT Box Office  Mary Ellen Blystone
CCCT Technical Advisor John Meek
CCCT Prop Master Julie Mattheaus
CCCT Webmasters  John Meek, Leanne Rambin
Banner Design    Thomas Meek
Banner Printing  FastSigns, Webster

More about CCCT’s A FLEA IN HER EAR

On our website          Clearcreekcommunitytheatre.com
On our YouTube channel  youtube.com/CCCommunityTheatre
and pictures on         Instagram - CCCTheatre
French Life at the Time
By the end of the nineteenth century, the Industrial Revolution was in full swing, France’s Second Empire of Napoleon Bonaparte III had been replaced by a republic, and Paris was the world’s center of culture. The dismantling of Napoleon III’s rule brought forth a surge of growth in France’s bourgeoisie, or middle class. The final years of the century were known as the *Belle époque*, a time when money—and not bloodline—defined an individual’s fortune.

Hotel and Restaurant Culture
As the advances of railway technology collided with the rise of the new middle-class, a greater number of Parisians began to enjoy holidays, vacationing, and tourism. Being able to travel was once a privilege reserved only for the aristocracy; when members of the middle-class suddenly found themselves with more money to spend, they sought to capture the romance and luxury that were previously unavailable to them.

For travelers who chose to stay in the city, hotels were the newest option available. Until this time, visitors in town were often put up with friends and family, but this changed near the end of the century. By 1871, Paris had over 4,000 hotels which catered to middle-class clientele.

Unfortunately, the quality of the average Paris hotel was very, very poor. Karl Baedeker, a renowned travel writer, found latrines repulsive even in grander hotels. Eugene Weber describes an incident in which one hotel guest sued over a hotel seat breaking while in use, causing him to fall and fracture his arm. When it was pointed out that the seat had broken because the man had stood on it when he should have sat, he replied that he had done as everybody else had—the latrine was so disgusting.

Restaurants were also a new feature of Parisian life which emerged alongside hotels. Also popular at the time were café-concerts and nightclubs; these venues featured cheap nights out for the popular classes, with social drinking, satirical skits, and music.

Notes written by Jake Fiedler and Troy Loftin, BFA Playwriting/Dramaturgy majors at the University of Houston, School of Theatre and Dance.
Our Director

Aprille Meek - is delighted to have found a path back to her dramatic roots through CCCT. She has a Theatre Fine Arts degree from the University of Iowa and a Master of Arts in Television Dramatic Production from The University of Texas at Austin. She is President of the Board of Directors here at CCCT and spends many administrative and creative hours both in and outside of the theatre walls. In her other life she is an Executive Producer for FOX 26 News.

She first became aware of *A Flea in Her Ear* many years ago when her parents came home from a performance and continued laughing for days. “At the time I was clueless why my mother would burst into giggle when my father would say the unintelligible ‘ho ha he here’, one of Camille’s lines.” It has been on the “plays-I-want-to-direct-list” for some time. Abandon care and enjoy the laughter!

Her thanks to: this terrifically talented, fantastically funny cast, a true ensemble of creative excitement; to Bill Low for bed design assistance; her wonderfully talented family -husband John, whose lighting design always brings that “je ne sais quoi” to any production; son, constant supporter and very efficient Stage Manager, Thomas and continuing creative support from son Robert.

Thanks also to all the fabulous patrons and friends that support the creative work being done here at CCCT. Love your theatre!

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Want to join in on the fun? Volunteers are always welcomed!
Front of house, on stage, back stage, between shows, there’s always lots to do!
Just fill out the form on the center table in the lobby and someone will get in touch with you soon!
Or e-mail teddi@clearcreekcommunitytheatre.com
Clear Creek Community Theatre is a non-profit organization, exempt under the provisions of IRS 501(c)(3). Our continuation and growth is dependent upon tax-deductible contribution from individuals, businesses and corporations. We welcome all donations.

Contributor Categories

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GEORGES FEYDEAU

Feydeau wrote his first “real” monologue, *La Petite révoltée* (“The Small Revolt”), in 1880. The monologue was popular in many salons throughout Paris and prompted Feydeau to begin his career in playwriting. His first professionally staged play was *Amour et piano* (*Love and Piano*). Written when he was twenty, the play received praise from critics but suffered from low ticket sales. In 1886 Feydeau wrote *Tallieur pour dames* (*The Ladies’ Dressmaker*), a play which brought him critical and commercial success. *Tallieur pour dames* would prove to be the last of his successes for seven years.

In 1889 Feydeau married Marie-Anne Carolus-Duran, the daughter of a wealthy portrait painter. Feydeau was not making any considerable money, but this marriage alleviated his financial troubles for a time. With the help of Marie’s father—and his funds—Feydeau was able to take two years off to study the great comic playwrights of the day. This brief sabbatical produced two of Feydeau’s greatest plays, *Champignol malgré lui* (*Champignol in Spite of Himself*) and *Monsieur chasse!* (*Monsieur Has Gone Hunting*). *Champignol malgré lui* gave Feydeau instant popularity and sent his career into the stratosphere. For almost two decades, he reigned as the preeminent writer of farce.

While Feydeau wrote he did not hold a steady job. He would direct at night, but during the day could be found at his favorite cafés and restaurants. In fact, Feydeau had a table permanently reserved for him at Maxim’s, a restaurant which catered to the rich and privileged. He would sit and smoke while observing the demi-monde (the morally lax bourgeoisie) of Paris. These real-life characters would find their way into Feydeau’s plays and unwittingly provide the world with untold laughter.

*L’Hôtel du libre échange* (Paradise Hotel) was written in 1894 and became an immediate hit. Five years later he wrote *La Dame de chez Maxim* (*The Woman from Maxim’s*), a play that many critics consider his best farce. 1907 saw *La Puce a l’oreille* which quickly became Feydeau’s most popular play in America. Commonly translated as *A Flea in Her Ear*, the play was a hit in the States and enjoyed a Broadway revival in 1982.
While Feydeau’s career was flourishing, his marriage was failing. His long nights and seemingly unproductive days put a strain on the couple, and in 1909 Feydeau left his home to live at the Hotel Terminus. He would reside there alone for ten years with only his books, paintings, and perfumes to keep him company. In 1916 he divorced Marie and the flow of plays was brought to a trickle. He wrote five more short plays but nothing else.

Feydeau was famously known for being “sad” in public, but soon his friends began to notice an increase in his depression, and something greater than ordinary moodiness was to rear its head. Feydeau began to dress in a fashion similar to Napoleon III, one of his rumored fathers, and later claimed that he was Napoleon III. In 1919 his family moved him to a sanitarium. He remained there in partial lucidity until his death in 1921. He was fifty-eight years old. It is believed that Feydeau had contracted syphilis, which led to his insanity and untimely death. His death deprived not only France, but the world, of a great playwright.

**The Theatre of Feydeau**

The theatre of Feydeau is essentially a theatre of madness. The genre within which his work is most often considered is skillfully constructed comedy that plays on ridiculous situations. But Feydeau’s plays are more than clever vaudevilles. There is serious social criticism hidden beneath the waves of laughter.

At the height of Feydeau’s career, it was not unusual for two or three of his plays to be featured in multiple theaters in Paris. Often, when he completed a play, it was translated and put on abroad just as soon as it reached the French stage.

Two of Feydeau’s actors: Torin (the original Camille in *A Flea in Her Ear*) and Colombey (the original Paillard in *Paradise Hotel*)
The Adultery Taboo

Another evident rift at the time was the one between men and women. In the years before the women’s suffrage movement, women’s lives were tied to the home: running a household, supervising servants, monitoring a child’s education, perhaps volunteering for an anti-alcohol or anti-prostitution cause, but little else. Women typically received less education than men, and educations of lesser quality. In the labor force, most jobs displaced by industrialization were those belonging to women. Marriage was crucial because of the difficulty of finding work, and if a woman did hold a job, she would most certainly have been paid less than a male employee. Laws were ultimately instituted limiting the amount of hours a woman could work. It was believed that this would ensure a woman’s role in the domestic sphere.

Marriages of the time were typically made not out of pleasure or love, but for couples to live and work together as best they could. Divorce was reinstated in France in 1884, but to attain a divorce was an incredibly lengthy and difficult process.

Adultery as a habit has a long history ingrained in human society, and France is no exception. Due to the laws at the time, for a married woman to commit adultery was considered a crime by law. However, for a married man to commit the same crime was barely a misdemeanor.

Notes written by Jake Fiedler and Troy Loftin, BFA Playwriting/Dramaturgy majors at the University of Houston, School of Theatre and Dance.
Moulin de la Galette
Painting by Henri de Toulouse-Lautrec, 1889

“Rue Mouffetard, Paris”
Photograph by Eugène Atget, 1900
Coming Soon

Charles Dickens’
A Christmas Carol
December 6 - 22

The classic holiday tale of Ebenezer Scrooge, a miserly man who greets each Christmas with a “Bah, humbug!” Scrooge’s story of redemption remains as powerful and uplifting as it ever was. Don’t miss your chance to share this holiday favorite with your whole family.

Visit with Santa Claus before the matinee performances!

It’s never too early to think about Christmas.

Wait Until Dark
By Frederick Knott
October 25 - November 10

A Broadway hit, this masterfully constructed thriller moves from one moment of suspense to another as it builds toward an electrifying, breath-stopping final scene. A trio of criminals use lies & deception, but when their hoax fails they become deadly and a blind woman turns her greatest weakness into her greatest strength in outwitting her would-be killer.