

**The Theatre of  
Western Springs  
Presents**



This program is partially  
sponsored by a grant from the  
Illinois Arts Council

***Hotel Paradiso***

By Georges Feydeau  
and Maurice Desvallieres  
Translated by Peter Glenville  
*Directed by William Pullinsi*

**Cast**

(in order of appearance)

**Boniface**

..... **Rob Cramer**

**Angelique**

..... **Mary Ellen Druyan**

**Marcelle**

..... **Laura Leonardo Ownby**

**Cot**

..... **Michael Williams**

**Maxime**

..... **Gonzo Schexnayder**

**Violette**

..... **Amany Ezeldin\***

**Marguerite**

..... **Cheryle McKay\***

**Paquerette**

..... **Jennifer Jermano Miller\***

**Pervenche**

..... **Mallory Whitlock\***

**Anniello**

..... **Bill Hurley**

**Georges**

..... **Jeff Miklos**

**A Lady**

..... **Kimberly Thompson\***

**A Duke**

..... **Philip Conway**

**Tabu**

..... **James Pusztay**

**Police Inspector**

..... **Dave Trzcinski\***

**Porters/Policemen**

..... **Andy Belda\***

..... **Leon Briick**

..... **Mike DeKovic**

..... **Tom Gess**

\*new to our stage

**Setting**

The play takes place in the room of a builder and in the Hotel Paradiso, Period 1910

There will be two intermissions.

**Acknowledgments**

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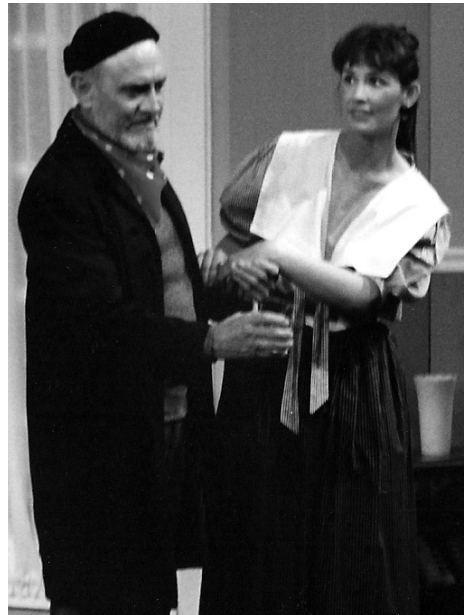
**Special thanks to:**

The Fruit Store, Western Springs and Hinsdale, for providing apple cider at cost with free delivery.

Starbucks, Western Springs, for providing decaf coffee for the Thursday performances.

Joe Savino for all his lyrical talent.

The photographs illustrating this program are from The Theatre of Western Springs' archives.



Joe Delaloye and Mary Harvey in  
*Noises Off*

TWS, September, 1988

## Director's Corner

By William Pullinsi

I acted in *Hotel Paradiso* many years ago when I was a student. It's always a fun show for audiences and especially for actors.

Feydeau is renowned for his farces – where people who should never meet each other do. His most popular plays include *A Flea in Her Ear*, *The Lady from Maxim's*, and of course *Hotel Paradiso*.

I saw *The Lady from Maxim's* performed in Paris; and although I do not understand French, it was still extremely funny. Feydeau is a master of the complicated plots with interesting characters caught in exaggerated circumstances. His plays are musical. They bubble like champagne and tick on like a well-oiled clock. Some elements of French Vaudeville can also be seen where characters address asides to the audience and sometimes talk in unison.

Feydeau wrote these comedies to make a living. He would be surprised today to see how his work is respected, and he is credited in part for creating the French bedroom farce.

Actors must be truthful in these plays, even when they are caught in rather bizarre circumstances. Pace, timing, and an ability to handle language are important. Though there are pratfalls and physical comedy in *Hotel Paradiso*, there are also a language style and rhythm that must be mastered. It's a challenge to any acting troupe. We are having fun tackling this challenge.

"A merry heart doeth good like medicine."

Proverbs, chapter 17, verse 22

## About the Director

**William Pullinsi** previously directed *Noises Off* at the Theatre of Western Springs. Bill was the Founder and Artistic Director of the Candlelight Playhouse from 1959 until 1997. He also served in the same capacity for the Forum Theater from its opening in 1971.



Bill has directed and/or produced more than 300 shows. The Joseph Jefferson Committee presented him with a special Jeff Award for "many years of innovation and quality, bringing the joys of live theater to hundreds of thousands of Chicago-area patrons." Pullinsi received eighteen Jeff Awards for direction and production. Shows for which he received awards for both Best Production and Best Direction include: *Follies*, *Into the Woods*, *Phantom*, *Little Shop Of Horrors*, *Nine*, *The National Health*, and *Man of La Mancha*. Pullinsi directed *Follies* for the San Diego Civic Light Opera; *Phantom* and *Singin' in the Rain* at Westchester Broadway Theatre in New York; *Into the Woods* at Marriott's Lincolnshire Theatre; and *Over the Tavern* at Northlight Theatre and the Mercury Theater. He was Associate Producer of *Trying*, a new play off Broadway in New York.

Bill is a longtime member of Actors Equity Association, and a member of the Society of Stage Directors and Choreographers. Bill has been the Artistic Director of the Theatre at The Center in Munster, IN, since 2005 where he has recently directed *Leading Ladies*, *The Producers*, *La Cage Aux Folles* and next will do *Crazy For You*.

Bill had a grand time working with the Western Springs cast of *Noises Off* and is looking forward to another exceptional experience with *Hotel Paradiso*.

## ***Dramaturg's Diary***

By Marion Reis

### **About the Author**

In his day Georges Feydeau (1862-1921) was an extremely popular and prolific French playwright, renowned for his humorous monologues and vivacious farces, which according to the conventions of French vaudeville and farce at the time were light and frothy. When, after 1890, he took a two-year hiatus to study the work of other dramatists in depth for dialogue, characterization, and plot construction, his farces emerged more theatrically mature, more meticulously crafted. His theatrical entertainments embodied the ebullient spirit of Paris of his era, known as La Belle Époque.

Feydeau was born in Paris, grew up and lived in the artistic and social milieu of Paris's *demi-monde*. He married Marianne Carolus-Duran, the daughter of a famous portrait painter. Their marriage endured for fifteen years, but finally grew hostile and led to divorce in 1916. According to his son, Feydeau's later plays were based on his own matrimonial experience. He had a taste for high living – a table permanently reserved at Maxim's – gambling and marital failure led him into financial difficulty. His creativity dried-up; and as the result of numerous affairs, syphilis led to premature senility. Eventually his dementia forced his children to put him in a mental home where he passed away in 1921.

During the 36 years of his career, he wrote 60 plays filling 9 volumes. In

the 1940s, Feydeau's plays enjoyed a revival, during the humor-starved Paris of the German Occupation of World War II. Their madcap antics attracted the interest of the post-war existentialists who saw his complex plots and the victimization of his characters by whimsical, circumstantial, coincidental, and indifferent forces a metaphor for the human condition. Today critics regard his work as foreshadowing Surrealist and Dada Theatre as well as the Theatre of the Absurd.

However, Feydeau is most valued as the master creator of mechanisms to produce laughter. Today, his plays are still frequently revived and widely produced.

### **About the Play**

Georges Feydeau's *Hotel Paradiso* had its debut on 5 December 1894. It is one of the best of his plays with a ganglion of cultural roots growing from various sources: raw farce, commedia dell'arte, and French vaudeville. Georges Feydeau is credited by the critics with originating the French bedroom farce, but adding the meticulous demands of the "well crafted play." *Hotel Paradiso* is an outstanding example.

The ridiculous farcical acting, the physical horse play, the choreographically rushing to and fro to avoid unwanted encounters, and the stock characters – the termagant wife, the seductive maid, the innocent naïf, the henpecked horny husband -- all stem from commedia dell'arte; while his inventive comic devices and trickery, and rhythmic cadenced choral responses spring from French vaudeville. All this is coordinated in a plot that meticulously demands a cause-and-effect plausibility and razor sharp timing, intertwining harrowing circumstances, barely missed

encounters, and embarrassing, awkward encounters as well.

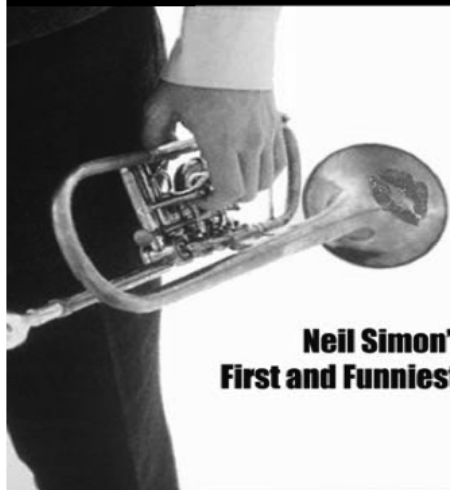
Feydeau contributes to our conventional image of Paris as city of salacious naughtiness. Our characters are ever apprehensive that their hanky panky is being or will be exposed and thus tear away the thin veneer of their bourgeois respectability and reputation for morality.

Feydeau's comedy is amoral, not

sentimental, and dependent on quirky twists of fate. It is sort of a parody of itself, a fantastic madness that propels the deception of one's wife, husband, and lover through torturous circumstances – coincidences, surprises, and threats – with a diabolical inevitability, an inexorable sense of consequence leading to a woeful outcome; yet in the end delivering his characters safely through it all.



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## ***Production Credits***

### **Director**

William Pullinsi

### **Stage Managers**

Jon Mills, Denny Wise

### **Assistant Stage Manager**

Patricia Huth

### **Box Office Crew**

Karen Arnold, Ed Barrow, Susan Cardamone, Danna Durkin, Jim Gary, Patti Roeder, Sue Valenta, Marilyn Wilson, Sue Wisthuff

### **Costume Designer**

Cindy Blaszak, Peggy Carlson, Lori D'Asta

### **Costume Crew**

Joanne Brychel, Linda Cunningham, Nicole D'Asta, Lynn Dieli, Karla Hudson, Andrea Imes, Martha Kirchman, Debby Mills, Martha Niles, Rachel Payne, Katie-Sarah Phillip, Debbie Phillips, Stephanie Rachford Stomberg, Julie Suarez, Stephanie Williams

### **Dramaturg**

Marion J. Reis

### **Hospitality Crew**

Dorothy Attermeyer, Rosemary Beale, Jan Benedict, Betsy Bennett, Hedy Bosch, Susan Cardamone, Ruth Cekal, Tom Frohnappel, Bonnie Hilton, Karen Holbert, Carol Hudson, Dennis Hudson, Karla Hudson, Ann Marie Hultgren, Elyse Hultgren, Harry Hultgren, Andrea Imes, Rick Kabialis, Donna Kanak, Eleanor Kanak,

Rich Kanak, Jason McCargo, Stacy McCargo, Debby Mills, Diane Oppenheim, Arlene Page, Janel Palm, Rick Pavia, Joan Roeder, Debbie Sampson, Donna Sauers, Kevin Slattery, Mary Smith, Jackie Snyder, Jane Stacy, Liz Steele, Carol Suda, David Valenta, Susan Valenta, Tom Viskosil, Susan Waldschmidt, Gini Welch, Stephanie Williams, Sue Wisthuff

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Dave Bremer, Susan Cardamone, Kathy Cawthon, Penny Choice, Carol Clarke, Joe Delaloye, Judy DiVita, Karen Holbert, Mike Janke, Heinz Karplus, Mike Mallon, Diane Oppenheim, Arlene Page, Mary Pavia, Rick Pavia, Bill Rotz, Susan Wisthuff

### **Lead Carpenter**

Rob Snyder

### **Lighting Designer**

Cal Turner

### **Lighting Crew**

Linda Bugielski, Paul Roach, Cathy Van Horne

### **Makeup Designers**

Darla Goudeau, Kimberly Thompson

### **Makeup Crew**

Dorothy Attermeyer, Eileen Crow, Mary Dempsey, Kelli Kopp, Ixtaccihuatl Menchaca

### **Program Production**

Denise D'Asto, Marion J. Reis

### **Properties Designer**

George Dempsey

### **Properties Crew**

Bill FitzGerald, Thad Hallstein, Dennis Hudson, Mike Mallon, Mary O'Dowd

### **Publicity Chair**

Rhonda Tefler

### **Sandwich Saturday Crew**

Dorothy Attermeyer, Cindy Blaszak, Jim Gary, Donna Sauers

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Tony Dina

### **Set Construction Crew**

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Thad Hallstein

### **Set Dresser**

Mary O'Dowd

### **Set Painting Chair**

Rob Nardini

### **Set Painting Crew**

Grace Abrahamson, Cindy Blaszak, Tricia Boren, Carol Clarke, Ren Fallon, Jim Gary, Roland Imes, Kelli Kopp, Mari Lamp, Jack McDermott, John Mueller, Diane Oppenheim, Sandy Squillo, David Valenta, Stephanie Williams, Sue Wisthuff

### **Sound Designer**

Janette Quinn

### **Sound Crew**

Mike Janke, Hank Miller, Betsy Stiles