A Flea in Her Ear

Follow this and additional works at: http://digitalcommons.chapman.edu/theatre_programs

Part of the Acting Commons, Other Theatre and Performance Studies Commons, and the Performance Studies Commons

Recommended Citation
"A Flea in Her Ear" (2016). Theatre Programs. 1.
http://digitalcommons.chapman.edu/theatre_programs/1

This Program is brought to you for free and open access by the Theatre Productions at Chapman University Digital Commons. It has been accepted for inclusion in Theatre Programs by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.
A NEW VERSION OF GEORGES FEYDEAU’S FARCE BY DAVID IVES

A FLEA IN HER EAR
Tamiko Washington, Director
February 18 - 20,
25 - 27, 2016
SPRING 2016 calendar highlights

February
February 5
University Singers Post-Tour Concert
Stephen Coker, Conductor

February 18-20, 25-27
A Flea in Her Ear
by David Ives
Tamiko Washington, Director

March
March 19
Musco Center for the Arts Grand Opening

April (cont’d)
April 29
Chapman University Wind Symphony
Christopher Nicholas, Music Director and Conductor

May
May 3
Jumpin’ with Stan Kenton
The Stan Kenton Legacy Orchestra
Mike Vax, Director
Chapman University Big Band & Jazz Combo
Albert Alva, Director

April
April 8
University Choir & Singers in Concert
Stephen Coker, Conductor

April 15, 16, 23
The Merchant of Venice
by William Shakespeare
Thomas F. Bradac, Director
Starring Michael Nehring as Shylock

April 22-24
Opera Chapman presents:
Gianni Schicchi and Suor Angelica
Peter Atherton, Artistic Director
Carol Nebbett, Associate Director
Daniel Alfred Wachs, Conductor

Follow us online!
@ChapmanCoPA

May
May 4-7
Spring Dance Concert

May 6
University Women’s Choir in Concert
Chelsea Dehn, Conductor

May 14
42nd Annual Sholund Scholarship Concert
The Chapman Orchestra
Daniel Alfred Wachs, Music Director and Conductor
Chapman University Choirs
Stephen Coker, Music Director

For more information about our events, please visit our website at chapman.edu/copa, call 714-997-6624 or send an email to CoPA@chapman.edu
**Invest** in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

With every gift to the College of Performing Arts, you are helping to build and sustain a dynamic learning environment that nurtures the creativity of our students, ensuring they master their craft. Exceptional performances like what you are about to see are only made possible with support from people committed to excellence in performing arts. People just like you.

Your investment is a vote of confidence in our faculty, staff and programs, and, most importantly, it provides a meaningful difference in the lives of our talented students as they transform into tomorrow’s professional artists.

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Bobby Reade, Development Coordinator, at (714) 289-2085 or reade@chapman.edu.

---

**Chapman University**

**Department of Theatre**

**Presents**

**A Flea in Her Ear**

A new version of Georges Feydeau’s farce

by David Ives

Directed by Tamiko Washington

February 18-20; 25-27, 2016

Scenic Design: Jeanine A. Ringer

Costume Design: Karen Curry

Lighting Design: Taylor Maurer

Audio Design: Rachel Deering

Production Stage Manager: Margot New

The College of Performing Arts would like to thank The Waltmar Foundation for its generous financial support to maintain the Waltmar Theatre

“A Flea In Her Ear” is presented by special arrangement with Dramatists Play Service, Inc.
Director’s Statement

David Ives is known for his infamous plays about wacky characters that transform the stage into a world of comic bits. His new version of George Feydeau’s play *A Flea in Her Ear* is no exception to his theatrical comic genius as actors tackle unusual subject matter that unveils the various cracks that can occur in the fragile relationships between men and women. I hope you enjoy *A Flea in Her Ear* as a production that compliments Mr. Ives’ belief that actors deserve more credit than playwrights and the thought that, “I can sit comfortably in the back of the theatre, while they’re up there risking everything.”

Professor Tamiko Washington
French playwright Georges Feydeau (1862-1921) penned over sixty works, gaining fame at the height of the Belle Époque era. Though not a serious social critic, he capitalized on satirizing every new fashion while continuing to exploiting all the more traditional forms of that age’s comedic characters – the female, the foreign, the old, the deformed, etc. His plots are improbable, usually dependent on far-fetched cases of mistaken identity, and worked out in great detail without any consequent loss of speed. His comedic style took farce to new heights on the French stage. Farce began in France in the 15th century, where the term was first used to describe the combination of clowning, acrobatics, caricature, and indecency into one form of entertainment. Feydeau’s *A Flea In Her Ear* is considered a bedroom farce, which is heavy on indecency without ever giving too much away. Bedroom farces are centered on the sexual pairings and antics of characters as they move through improbable plots, and slamming doors. The comedy arises not from what we see on stage, but what we can only assume is taking place behind such doors.

David Ives (1950-), a contemporary American playwright, screenwriter, and novelist, was perfect to translate *Flea* because of his reputation for writing comic one-act plays. Theatrical farce survived into the early 20th century and found new expression in vaudevillian films with Charlie Chaplin and the Marx Brothers. Both farce and vaudeville use easily identifiable “stock” characters, trickery, and physical comedy. By infusing Feydeau’s farce with vaudevillian elements, Ives brings to light the nuances of the original script, and even, perhaps, reveals a bit more of what is behind those closed doors. Isn’t that what we all want to know more than anything?
About The Cast


Peter Haston (Etienne): Freshman, BFA Screen Acting. Chapman debut. Other: Man in the Chair, Drowsy Chaperone, Caldwell Cladwell, Urinetown: The Musical.


Restroom Locations

Several restroom locations are available:

Exiting the theatre to the north door and then to the right is Moulton Hall. Restrooms are located on the first and second floors.

Between the outside lobby entrance doors are stairs leading to two unisex bathrooms on the second floor.

Across the walkway facing the lobby entrance is Bertea Hall. Restrooms are located straight ahead in the hallway.

Accessible restrooms are located in Moulton Hall, first floor and in Bertea Hall.
About the Creative Team

Tamiko Washington (Director) holds an M.F.A. in Acting from the University of California, Irvine. Her twenty-year history as an accomplished actor, voice, and movement teacher lead her to originate American Noh Theatre based on the traditional movements of Japanese Noh Theatre and Suzuki Master Tadashi Suzuki. Her directing credits include Kintu, A Night of Noh Theatre (Aoi No Uye and Take No Yuki), Experiment, Skirt, Dirt and Its Harp in Its Mouth, The Indian Wants the Bronx, Myth of the Cubicle, Rizzoli Returns from the Mall, Hedda Gabler, The Waiting Room, Trojan Women, A Night of Noh Theatre (Kantan, Hagoromo), He Who Gets Slapped, Ragged Dick, Marisol, Elizabeth Almost by Chance a Woman, Waiting for Godot, A Streetcar Named Desire, A Night of Noh Theatre (Atsumori and Ikuta), Estranged (Choreographer). Film Co-Director: The Case of Conrad Cooper. Performance: (Los Angeles Women’s Shakespeare Company) Merchant of Venice, A Winter’s Tale, (South Coast Repertory Theatre) Our Country’s Good, Happy End, (Garden Grove Theatre Center) Romeo and Juliet, (Shakespeare Orange County) A Midsummer Nights Dream, Twelfth Night, Julius Caesar. She has performed her one-woman show, Incidents in the Life of a Slave Girl, throughout Orange County, Kanas City, MO, Logan, MO, and Independent Kansas to sold-out audiences. Her performances also received the height of recognition through excellent reviews. TV credits include co-starring and recurring roles on Vanishing Son, Silk Stalkings, High Tide, Pensacola, Extreme Blue, Kidnapped, Two Voices. She is the Artistic Director and founding member of the theater company Actors Circle Ensemble (ACE), as well as the Artistic Director of OC Centric Orange County’s New Year’s Play Festival.

Jeanine A. Ringer (Scenic Designer) received her MFA from the UC Irvine in 2009. Since then she’s had the opportunity to work in theater, film, television and live events both as a designer and a decorator. Currently she is working in UCI’s art department on a variety of projects and recently closed the West Coast premier of “The Kill or Dies” by Ovation winner Meghan Brown. Past shows include (A Noise Within) Pericles, Euridice, End Game, A Christmas Carol, (LA Fringe) The Fire Room, (LA Operaworks) The Discord Alter, (Chapman University) Machinal, Present Laughter, Stage Door.

Karen Curry (Costume Designer) has a degree in Theatre Arts from CSU Fullerton. She has worked as a costume designer and coordinator throughout LA and Orange Counties for the last 11 years. Credits include: (3-D Theatrical) Ragtime, (Lewis Family Playhouse’s RCCCT) Miracle on 34th Street, Annie, The Wizard of Oz, The Man Who Came to Dinner, To Kill a Mockingbird, A Christmas Carol, (San Diego State University) Evita, Willy Wonka and the Chocolate Factory, Jesus Christ Superstar, Seusical the Musical, A Chorus Line, Into the Woods. Other recent credits include (Candlelight Pavilion Dinner Theatre) The Producers, (Ophelia’s Jump Productions) Euridice, Boston Marriage, (Courage Theatre Co) Romeo and Juliet, Balm in Gilead, Translations. Karen has also helped McCoy Rigby Productions on Seven Brides For Seven Brothers, Sylvia, Lost in Yonkers, Too Old For The Chorus, Plaid Tidings, Last Mass at St. Casimir’s. Karen is currently working on Chapman University’s upcoming production of The Merchant of Venice.

Taylor Maurer (Lighting Designer): Senior, BA Theatre Technology, Journalism minor. She is currently a stage technician at The Disneyland Resort and has done extensive design work for Chapman Greek Life events. Design credits include: (Chapman) Delta Queen 2015, Student Produced One Act Plays: Chicago, A State of Innocence. Other: (Top Hat 8 Repertory) Sweeney Todd, Willy Wonka and the Chocolate Factory, (CYT Riverside) The Wizard of Oz, You’re a Good Man Charlie Brown, Cinderella, Annie, Willy Wonka.


