

An M.F.A. Thesis Production in Directing

the breasts of tiresias

A Surrealist Drama

By Guillaume Apollinaire
Translated by Louis Simpson

Directed by Sara Jo Edlin
Set and Lighting Design by Linda Bredin
Costumes coordinated by Cindy Kunishige

Assistant Director--Sarah Moon

CAST(in order of appearance)

KIOSK.....	MARGARET A. SHADE
HUSBAND.....	CHUCK KATES
DIRECTOR.....	JIM HAYGOOD
THERESE-TIRESIAS.....	GAIL STEGMAIER
PEOPLE OF ZANZIBAR.....	KAY ANN YUMOTO
PRESTO.....	JIM HAYGOOD
LACOUF.....	DOYAL DAVIS
POLICEMAN.....	MEL GIONSON
REPORTER.....	DOYAL DAVIS
SON.....	JIM HAYGOOD
FORTUNE-TELLER.....	GAIL STEGMAIER

The entire play takes place in a market-place in Zanzibar.

There will be one ten minute intermission

" Without pleading for your indulgence, may I point out that this is a work of youth, for with the exception of the Prologue and the last scene of the second act, which were added in 1916, this work was written in 1903, that is to say, fourteen years before it was put on the stage. ...To characterize my drama I have used a neologism which, as I rarely use them, I hope will be excused: I have invented the adjective surrealist...[which]defines fairly well a tendency in art which, if it is not the newest thing under the sun, at least has never been formulated as a credo, an artistic and literary faith. ...However, I cannot possibly decide if this drama is serious or not. Its aim is to interest and entertain. That is the aim of every dramatic work. It also undertakes to emphasize a question of vital importance to those who understand the language in which it is written: the problem of repopulation. ...Moreover, there is no symbolism in my play and it is transparent, but you are free to find in it all the symbols you want and to disentangle a thousand meanings, as with the oracles of the sibyl. ...After all, the stage is no more the life it represents than the wheel is a leg. Consequently, it is legitimate, in my opinion, to bring to the theatre new and striking aesthetic principles which accentuate the roles of the actors and increase the effect of the production, yet without modifying the pathos or comedy of the situations, which must be self-sufficient. ..."

G.A.
1917

Les Mamelles de Tirésias(The Breasts of Tiresias)was first produced on June 21, 1917, at the Theatre Maubel in the Rue de l'Orient in Montmartre.

ABOUT THE DIRECTOR: Sara Jo was born in NYC but grew up in Florida where she attended the University of Florida and the University of Miami, Coral Gables, from which she received a B.A. as a double major in Drama and Radio-TV-Film. Sara Jo worked as professional actress in Palm Beach, Miami and New York. Her New York credits include road companies of FIDDLER and ZORBA, dinner theatre tours, Off-Off Broadway, films(BANANAS, GODFATHER, HARRY KELLERMAN), and TV(WNYC's FRONT LINE). Locally Sara Jo can be seen in several episodes of THE LITTLE PEOPLE. In Hawaii, Sara's horizons have broadened to include teaching acting (KAPIOLANI COMMUNITY COLLEGE, ACADEMY OF THEATRE ARTS, NEW COLLEGE), the original Drama Critic for THE HAWAII OBSERVER, and directing. Directing credits include THE SERPENT, AN EVENING OF TENNESSEE WILLIAMS ONE-ACTS, KAPAKAHI, THE BOAR, and COWBOY MOUTH.

PRODUCTION STAFF

Stage Manager: Sarah Moon.

Lighting: Linda Bredin, Keith Jenkins, Linda Popp.

Sound: Daniel K. Anderson, Renee Leton.

Props: Sarah Moon, Linda Popp.

Set Construction: Gerald Kawaoka, Theresa Wong, Leo Jones, Mary E. Lewis, Joseph Dodd, Donald Ranney, and the students of Drama 240 & 299.

Costume Construction: Dorothy Frank, Faith Kadota, Tomalee Waagi, Jody Feitera, Ruth Dorn.

Kiosk Design: Linda Bredin.

Kiosk Construction: Mary Olsen.

Beard and Moustaches: Mel Gionson.

Poster and Program Design: Picasso, Mel and Doyal.

Publicity: Sara Jo Edlin, Mary Olsen.

Photographer: Donald Ranney

House Manager: Aletha Worrall

Box Office: David Furumoto, Lester Mau, Terry Neilsen, Elsie Yamakawa, Karen Brilliande.

Hanging Lights: Daniel K. Anderson, Linda Bredin, Joan Gossett.

Running Crew: Keith Jenkins, Linda Popp.

Music Selections: Ibert, Milhaud, Satie, Poulenc, Ravel, Saint-Saëns.

Music Arranged by Sara Jo Edlin

DEDICATION: I would like to dedicate this play to my mother, whom I love very, very much, Leah Margulies Edlin, for reasons that we both know and understand. I would also like to thank her for her constant encouragement during the 32 insane years we have shared together.

AND A VERY SPECIAL THANKS TO: Terence Knapp, Richard G. Mason, Glenn Cannon, Judy Irwin, Anne Bach, Mary Olsen, Gail Stegmaier, and Nancy Takei for helping me through my deranged moments.

AND SPECIAL THANKS TO: My wonderful cast and crew without whom none of this would have been possible. You are all sensational people.

This play is produced by special permission with the Georges Borchardt Literary Agency, New York City.

Notice: Smoking is not allowed in the auditorium nor may photographs or recordings be made during the performance.