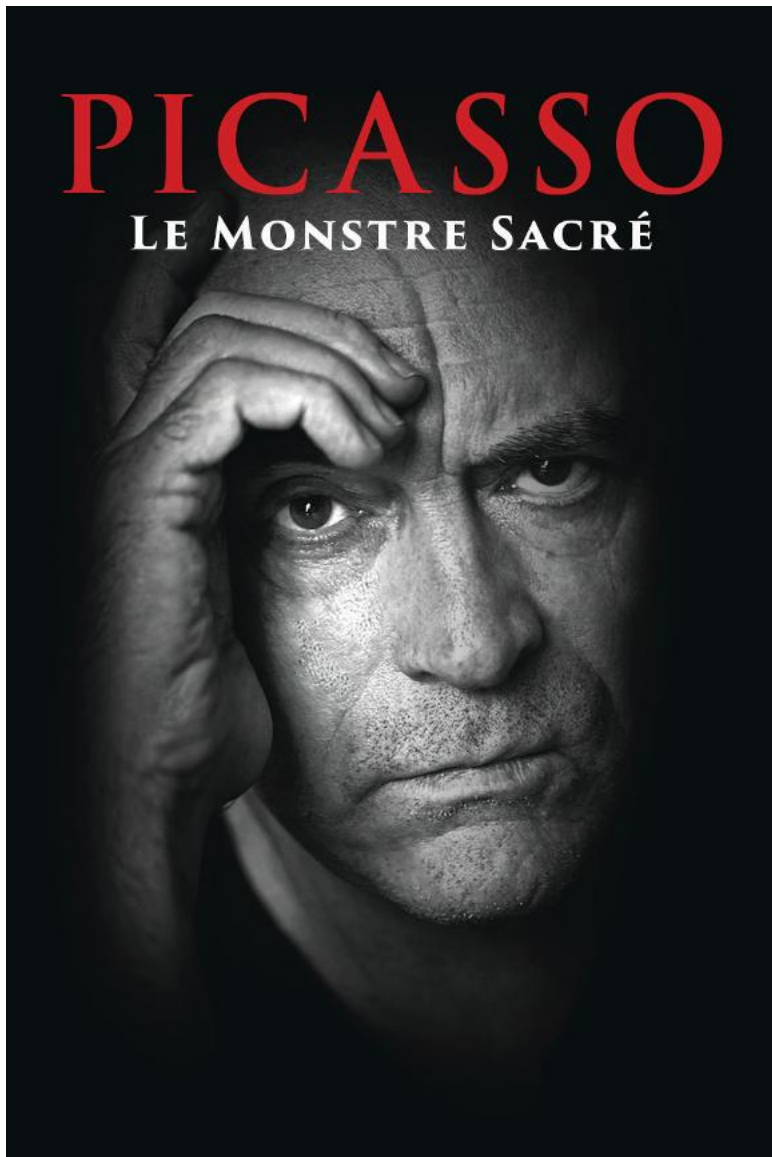


odyssey
THEATRE ENSEMBLE

PICASSO
LE MONSTRE SACRÉ



May 7 - May 17, 2026

Odyssey Theatre presents

PICASSO
LE MONSTRE SACRÉ

Adapted for Solo Performance
(from **Terri D'Alfonso's "The Loves Of Picasso"**)
by **Peter Tate** and **Guy Masterson**.

Directed by **Guy Masterson**

Starring **Peter Tate***

Actors on screen:

Milena Vukotic (Olga);
Margot Sikabonyi (Marie-Terese)
Claudia Godi (Geneviev Laporte)
Sandra Collodel (Dora Maar)

Set Design by **Eirini Kariori**

Lighting Designer **Michael Blendermann**

Stage Manager **Katie Chabot***

Photos by NUX Photography by
Brigitta Scholz Mastroianni

Produced for the Odyssey by
Beth Hogan and **Georganne Aldrich Heller**
Odyssey Graphic Designer **Peter Simpson Cook**

*Member of Actors' Equity Association, the union of Professional Actors
and Stage Managers in the United States.



The Odyssey is supported in part by a grant from the City of Los Angeles,
Department of Cultural Affairs, Performing Arts Equitable Payroll Fund,
Los Angeles County Arts Commission and The Shubert Foundation, Inc.

Running time: 70 minutes
There will be no intermission

A NOTE FROM THE DIRECTOR

I met Peter in 2022 in his beautiful home in Kensington with his delightful ballet dancer wife, Naomi. He had seen my recent production of *The Shark Is Broken* in the West End and we shared some friends in the industry. He knew of my multicharacter solo works *Under Milk Wood*, *Animal Farm* and *A Christmas Carol* and mentioned that he had always wanted a -- for want of a better word -- 'signature' solo work of his own, one that he could tour the globe with. My immediate thought was, "Well, you bear an uncanny resemblance to Pablo Picasso!" He laughed and said that not only had he already played Picasso three times (in New York, in London and in a movie, he also owned the rights to the late Terry D'Alfonso's play, *The Loves of Picasso*). I suggested that I read the work and if it was adaptable for the solo genre, his wish could come true.

Upon reading Terry's play, I soon realised that such an adaptation would require Peter to portray all the women. It would be a fun challenge on top of having to characterise Picasso himself!

A solo show is perhaps the biggest challenge there is for an actor, not only in the delivery of it, but the learning and the multitude of additional skills that need to be called upon, particularly if you are required to play multiple characters of all ages or, as in the case of *Animal Farm* animals! There is the responsibility of carrying all the elements of a live theatrical performance on your own shoulders, the lights and sound and video elements are cued from the words spoken, so accuracy is vital, the audience/actor relationship is purely of your own making, there is no one else on stage to help you out. The terror that befalls an actor making a solo debut cannot be underestimated! The fear of messing up, forgetting lines, cues, your place in the script -- it is a huge undertaking for the memory which, like anything, requires months of pure graft to get on top of.

And then, given that acting should be regarded as much a craft as playing an instrument, it requires the actor to practice equally as much; after all, you never see a concert level musician playing from music, and rarely, if ever, would you hear them make a discernible mistake in performance. There is no substitute for practice -- as my father who was a violinist for the New York Philharmonic in the fifties, used to say (and I'm sure he was by no means claiming that he coined this phrase,) "You know how to get to Carnegie Hall, kid? Practice, practice, practice!" There is no substitute for it.

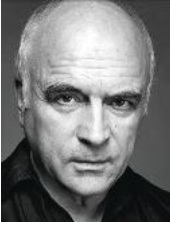
True artistry comes from being as one with your craft -- The only way to make it look like art is to stop trying -- merely to allow it. Then the art flows.

Picasso knew his craft better than possibly anyone. His brushes were an extension of his feeling. He knew exactly how and where to apply the paint and how to mix the colours that expressed it. But aside from being a great artist, Picasso was a fascinating character; he also became known as "Le Monstre Sacré" because his work was considered sacred while his personal life was considered monstrous. While he left the world with an extraordinary collection of artworks... he also left a string of broken hearts and lives. He claimed that he could not accept responsibility for his behaviour, given that all his "women" knew what they were getting into. His job was only to paint. Can this be true?

In *Picasso: Le Monstre Sacré* we present you with a man who also happened to be a great artist, talking about the women in his life. Is he justifying himself? Is he making excuses? Does he feel any compunction for his actions? You can decide for yourselves.

—Guy Masterson

ABOUT THE ARTISTS



PETER TATE*

Actor/Co-Adaptor

British actor Peter Tate was trained at Weber Douglas in London, and with Stella Adler in New York, where he began his career. Credits there included *The Bacchae on Broadway* directed by Michael Cacoyannis and *Richard III* with The American Shakespeare Company. Returning to London he played a leading role opposite Alan Bates in *Yonadab* by Peter Shaffer, directed by Peter Hall at The National Theatre. He was Invited by the Actor's Studio NYC to play the co-lead, *Prince Felix Yusopov*, opposite Peter Stomare, then Bergman's leading actor, in *Rasputnin*. More recent highlights include playing *Macbeth* in Poland with the acclaimed Polish director Henry Baronowski, *Tabloid Caligula* at the Arcola and *59E 59th St* directed by Lisa Forrell, *American Justice* at The Arts (West End) also directed by Lidsa Forrell, *Babylone* at The Belgrade Coventry, *Shylock* in *A Merchant of Venice* directed by Bill Alexander. At The Playground Theatre he recently played *Shylock* in *A Merchant of Venice* directed by Bill Alexander, *Paradise Circus* directed by Anthony Biggs and the opening production *Picasso* directed by Michael Hunt. His own play *One Man* premiered last spring as part of the Love and Destruction evening and has just completed filming of the adaptation of this play. Tate has won numerous awards for his stage version of *Odd Man Out* in Jerusalem, St Petersburg and Wroclaw to name a few. The film adaptation of *Odd Man Out* has garnered Tate numerous best actor awards at International film festivals.

TERRY D'ALFONSO

Writer

Terry was an American of French and Italian descent. She received a Bachelor of Arts degree in speech and theatre from Hunter College of the City University of New York, and completed graduate courses in film and television at New York University. She was assistant director to Giorgio Strehler at the Piccolo Teatro di Milano, Teatro d'Europa, and she remained professionally linked to Strehler for many year; and it is his "Teatro Umano" (Humane Theater) that has most strongly influenced her work. In London she attended a seminar on film and TV drama at the BBC where she worked as assistant director to Steven Frears (*Abel's Will*) and Kenneth Ives (*The Secret Army*) and directed *A Dangerous Game* based on Friedrich Dürrenmatt's novella "Die Panne." She received several major awards, including the Pirandello International Award for her innovative production of *La Favola del Figlio Cambiato* (*The Changeling*) with the internationally famous actress, Milena Vukotic. Terry subsequently adapted and directed Pirandello's *As You Desire Me* and co-authored with Enzo Lauletta, *Trovarsi...Oltre*, based on the magical and surreal works of Luigi Pirandello. This production was presented by the Piccolo Teatro di Milano Teatro d'Europa in 1995 at the New York Festival, Genius and Creativity in Italy in the 18th Century.

GUY MASTERSON

Co-Adapter/Director

LAMDA-and-UCLA-trained, actor, director, writer and Laurence Olivier Award-winning producer of 40-plus-years, Guy turned professional in 1986 in Hollywood before returning to the UK in 1989 to study at LAMDA. A 32-year veteran of the Edinburgh Fringe, he has presented over 150 predominantly new plays, and is associated with many of its biggest hits including *12 Angry Men* and *The Odd Couple* (starring Bill Bailey) and *One Flew Over The Cuckoo's Nest* (starring Christian Slater). He has performed 11 solo plays, including *Under Milk Wood*, *Animal Farm*, *Shylock*, and *A Christmas Carol*, and has given over 5000 solo performances globally since 1992. He won the stage Best Actor Award in 2001 for *Fern Hill & Other Dylan Thomas* and has received a further four nominations for his solo work. He has also directed 27 solos including the 2010 Olivier-winning *Morecambe*. Most recently, he directed the Olivier-nominated West End and Broadway hit, *The Shark Is Broken* and *The Marilyn Conspiracy* - the true story of the murder of Marilyn Monroe. He is 27 years married to Brigitta and father to Indigo and Tallulah.

EIRINI KARIORI

Costume and Scenic Designer

Eirina Kariori is a designer and maker for theater and performance, trained at London College of Fashion (UAL). Eirini has worked with designer Rhea Thierstein (Swarovski window display Vienna), costume designer Fotini Dimou (New Jibla, National Theatre of Kuwait) and wearable art designer Erevos Aether. She has collaborated numerous times with Theatre Lab Company, as milliner/assistant Designer for *Six Nights on the Acropolis* (Hellenic Centre), Set and Costume designer for the OFF COMM nominated for Best Production *Great Expectations* (The Playground Theatre), visual designer and editor for the online mini-series *Love Letters*, *Mrs X* and *Lord Byron-the Great Philhellene*.

MICHAEL BLENDERMANN

Lighting Designer

Michael Blendermann is a Los Angeles based lighting designer with previous works shown at the Odyssey. He has designed, operated and supported stage productions across the US and internationally in theater, concerts, dance, and contemporary performances.

KATIE CHABOT*

Stage Manager

Katie Chabot is excited and honored to be back working with the Odyssey Theatre Ensemble on *Picasso: Le Monstre Sacré*. Katie is a graduate of Vanderbilt University, where she received degrees in education and theatre. Other stage management credits include Odyssey Theatre Ensemble *Bluebeard's Castle*, *Just Another Day*, *The Way of the Peaceful Warrior*, *Heading into Night*, *Three Faces of Steve: Sondheim in Concert*, *Fear of Heights*, *Elephant Shavings*, About Productions *Adobe Punk*, and Florida Studio Theatre *The Last Acorn*, *Babel*, *What the Constitution Means to Me*. Special thanks to her family's endless and unwavering support, and all at the Odyssey.

BETH HOGAN

Producer for the Odyssey

Beth is the acting artistic director and staff producer at the Odyssey and has performed in over 30 Odyssey productions.

Remembering Georganne Aldrich Heller

A gargantuan champion of Irish theater's blinding light has gone out, with the passing of the Trojan "Godmother of Irish Theater in New York"—the extraordinary, quintessential New Yorker, Georganne Aldrich Heller. Wife, mother, grandmother, godmother, fairy godmother to many, friend and sister to many, fashion model, sportswear designer, PR guru, visual artist, theater and film producer, mentor, warrior, and novelist—yup, she even wrote a book in her nineties called "Midnight Ramblings." Indeed, it would be the length of a novel to list all her incredible achievements and accolades here, and knowing Georganne she'd say "Fuggedaboutit." But we must mourn her, so large a presence she was, her beaming inspirational light guiding and nourishing many of our lives. We feel such a deep loss, and hold tight to the memories we shared with her. She cherished working closely with Jim Culleton and Dublin's prestigious Fishamble: The New Play Company and Olivier Award-winning Pat Kinevane's solo shows; *Silent, Forgotten, Underneath, Before and King*. Georganne co-produced with Beth Hogan and Ron Sossi all of these plays at the Odyssey Theater. She passed away on March 23, 2026 at the age of 94.

—Laoisa Sexton, actor and company member of the Irish Repertory Theatre

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PRODUCTION STAFF

Publicist **Lucy Pollak**

Videographer **Patrick Braun**

Technical Support **Danny Felix**

SPECIAL THANKS

Mike Bundlie, JuliAnne DeChaine, Marjie Mautner

Eleanora Owen & Tim Byron Owen

PERFORMANCE SCHEDULE

May 8 - May 17, 2026

Thursday -Saturday at 8pm

Sunday, at 3pm

Pay-What-You-Can & Wine Night Fridays

May 15

Enjoy complimentary wine and snacks with the cast after the show.

ODYSSEY STAFF

ARTISTIC

Odyssey Founder/Artistic Director from 1969-2025 **Ron Sossi**
Acting Artistic Director/Producer **Beth Hogan**
Literary Manager/Staff Producer **Sally Essex-Lopresti**
Dance Festival Curator **Barbara Mueller-Wittmann**
Thresholds of Invention Curator **Tony Abatemarco**
Music Festival Curator **John Snow**
Writers' Odyssey Directors **Velina Hasu Houston, Sally Essex-Lopresti**
Student Outreach Director **Beth Hogan**

PRODUCTION

Technical Director **Danny Felix**
Assistant to the Technical Director **Lenny Felix**
Master Electricians **Danny Felix, Kevin Orellana**
Sound Technician **Ramiro Hermosillo**
Production Assistant **Rob Fox**

ADMINISTRATIVE

Box Office Manager & Head of Human Outreach
Heather Cunningham
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Development & Production **Joe Witt**
Assistant House Manager **Rob Fox**
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Publicist **Lucy Pollak**
Facility Manager **Juana Gomez**
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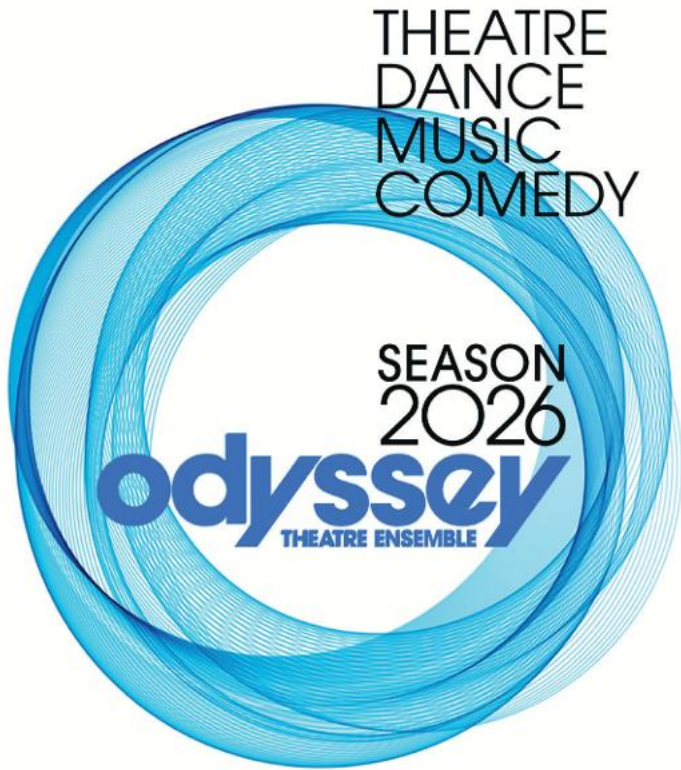
Volunteers:

Patrick Braun, Sheelagh Cullen, Julie Lebow, Dolores Plevnik,
Dr. Bob Kerns, Phyllis Solt, Georges Wiedem

A complete list of our donors can be found on our website.

As a not-for-profit organization, our work is only possible because of charitable donors like you. Together we can do great things. Thank you!

odyssey
THEATRE ENSEMBLE



MISSION

With a 56-year history as one of Los Angeles' most adventurous companies and a pioneer in the intimate theatre movement, the Odyssey continues to offer world-class live theatre experiences in its three-theatre complex. Whether it be an original new play, a bold re-envisioned classic, or something hot off the international theatre circuit, the Odyssey strives to be provocative, mind-bending and emotionally potent. As an artist-run venture, this unique company is always multicultural in both intent and practice, serving the wonderfully diverse ethnic mix of the Los Angeles community...both of artists and audiences.

SUPPORT US

We are so grateful to have you in our family. Thank you for supporting the Odyssey and making live theatre part of your life. Give a gift today and help us to continue to produce ambitious work, support daring artists and maintain low ticket prices.

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