

Acknowledgements / Thank you's:

'To Robert Jankowski (1905-1975), who told me the story of Katyń; my wife Joanna Daly (née Jankowski), and all those who have lent their support— Terry Clark (NIDA) and The Australian National Playwrights Conference, Polish community members in Adelaide, Melbourne and U.S.A; supervisor Dr Stuart Grant and other academics and library staff at the Monash Centre for Theatre and Performance. Co-performer Natalia Novikova (2017 development).' Jim Daly 2/3/21.

MONASH
ACADEMY OF
PERFORMING
ARTS



Office Phone: (03) 9347 6948
Office Hours: Mon – Fri | 10:30am – 5:30pm
349 Drummond, Carlton VIC 3053
www.lamama.com.au | info@lamama.com.au

La Mama Theatre is on traditional land of the people of the Kulin Nation. We give our respect to the Elders of these traditional lands and to all First Nations people past, present and future. We acknowledge all events take place on stolen lands and that sovereignty was never ceded.

We are grateful to all our philanthropic partners and donors, advocates, volunteers, audiences, artists and our entire community as we work towards the La Mama rebuild. Thank you!

La Mama is financially assisted by the Australian Government through the Australia Council – its arts funding and advisory body, Restart Investment to Sustain and Expand (RISE) Fund - an Australian Government initiative, the Victorian Government through Creative Victoria, and the City of Melbourne through the *Arts and Creative Partnerships Program*.



LA MAMA
PRESENTS

K A T Y Ń

A Play Inspired by a Grotesque World War II Massacre



M a r c h 2 - 7 , 2 0 2 1

Photograph by Darren Gill

K A T Y Ń

Written & directed by **Jim Daly**

Designer: **Peter Mumford**

Lighting Design: **Jim Daly, Shane Grant, Giovanna Yate Gonzalez**

Music Composition: **Scott Griffiths**

Stage Manager: **Shane Grant**

Assistant Stage Managers: **Julian Adams & Giovanna Yate Gonzalez**

Videographers: **Tatiana Doroshenko** (producer), **Huw Jennings** (camera), **Sarah Tarr** (sound)

CAST

Carolyn Bock

Actor, Stalina, Pilot Lt Janina Lewandowska, the Beetle, Major Zbyszek Kowalewicz, Ventriloquist/Forensic Pathologist

Jim Daly

Vocal background mash (voice), Actor, Starving Ukrainian Woman, 'Kombrig' Zarubin, Krylenko (voice), German Pathologist (voice), Lavrenty Beria, Doll/Corpse, Wanda Wasilewska, Stalina's Mum

Sully Daly

Czes (The Major's son) – voice

This production is part of Jim Daly's PhD research (Monash 2012-2021) *Performing the Grotesque from Hybridity and Excess: An Investigation Sited in The Katyń Massacre*. He has also written a screenplay with the same title, and an earlier workshopped play, *The Katyń Project* (1983).

THE KATYŃ STORY

A fortnight after the Nazi invasion of Poland at the beginning of September 1939, the Soviet Union occupied that nation's eastern lands in the application of a secret protocol in the Molotov-Ribbentrop pact, rounding up a large number of Polish officers and other élite whom they detained in several camps in Belorussia. When attempts at indoctrination failed, the Soviet security police (NKVD) executed early in 1940 over 21,857 of the prisoners, one-by-one at four sites (including in Ukraine); the NKVD relocated 400 of the prisoners during the process of evacuation from the camps, for further (fruitless) testing of sympathies. In April 1943, the Nazis discovered the burial place of 4,123 of the dead in the Katyń forest in Soviet Belorussia. Many were in a grotesque, mummified condition. The evidence from subsequent official inquiries and ongoing forensic and other examination which has pointed to the USSR as the perpetrator is clear and overwhelming, despite continuing efforts at obfuscation and withholding of further information among the guilty party to this day. In the early 1980's, under the influence of Solidarity, Poles worked to have Katyń discussed openly; admissions, without full disclosure, have since been made by a reformed, non-communist Russian government.

Katyń remains a live and influential event, replete with a contemporary fatal irony and, some suggest, possible dark intent. On 10 April 2010, a Tupolev Tu-154 aircraft of the Polish Air Force crashed near the Russian city of Smolensk, killing all 96 people on board, including the President of Poland, Lech Kaczynski. The group was arriving from Warsaw to attend an event commemorating the 70th anniversary of the massacre, which took place not far from Smolensk. Suspicions in Poland about the cause of the crash remain. 2021 is the 81st anniversary of Katyń.

THE PLAY

'The play is an imagining which proceeds from a response born in shock at the meaningless grotesque of the Katyń massacre. Like all plays, it is an entertainment, but one which includes two important ingredients of the grotesque—hybridity and excess. I express these essences through a grotesque 'performative', or way of acting gesturally and vocally, from a random schema. It comes and goes. While the grotesque is often baffling and uncomfortably humorous, it sometimes includes a pronounced feeling of animality, invasion, and of the presence of a nameless thing at work— an 'It'. My research aims to know and describe these and other things from the inside, phenomenologically.' Jim Daly 2/3/21.

CAROLYN BOCK

Carolyn is a graduate of the Victorian College of the Arts and her diverse career over 25 years has encompassed dance, theatre, television and film. Recent theatre credits include title roles as Medea and Hecuba in *Women of Troy* for Complete Works Theatre and *When The Rain Stops Falling* by Andrew Bovell for Clovelly Fox productions. Carolyn is co-founder of the Shift Theatre (2009), and co-writer of two original works for it, *The Girls In Grey* and *Hallowed Ground*. She has worked with Rollercoaster Theatre for actors with disabilities, and teaches and creates dance-theatre experiences for students in rural areas.

JIM DALY

Jim began his acting career of (to date) 125 stage productions at the age of 11, with Dame Joanne Priest's Studio Theatre in Adelaide in 1955. He pursued theatre alongside a teaching career, moving to Melbourne in 1986. He holds postgraduate degrees in Educational Administration and Applied Linguistics. Recent TV includes *Rake* in 2018, and in theatre *Tchekov at the House of Special Purpose* and *The Ghetto Cabaret*.

TATIANA DOROSHENKO

Tatiana is a screen artist and film maker. Her short films and multi-media projects have screened and won awards at festivals in Australia, Europe and the US. She has a Master's from the VCA School of Film & Television. She has worked with Jim on many projects across a decade. She has studied performance as an actor, including the grotesque *bouffon* comic genre with Philippe Gaulier. The NKVD murdered her grandfather Waclaw Cichowski, a doctor serving in uniform, at Pyatykhatky (Ukraine) — part of the 'Katyn' operation.

GIOVANNA YATE GONZALEZ

Giovanna is a Columbian contemporary, professional dancer and teacher taking a Bachelor of Fine Arts (Lighting) at the VCA.

SCOTT GRIFFITHS

An awarded keyboardist, guitarist, singer and composer, Scott has worked with James Reyne, Daryl Braithwaite, Glenn Hughes (Deep Purple) and Christine Anu.

HUW JENNINGS

Huw is an actor and filmmaker. Recent work: *Tchekov at The House of Special Purpose*, *The Gizmo* (national tour), and, for film, *Miss Fisher and The Crypt of Tears*.

PETER MUMFORD

Peter graduated from Flinders University with a BA (Hons). He has designed for dance, drama and opera companies across Australia. He was a founding member of The Torch Projects, and resident designer with Red Stitch Actors Theatre 2005-2013. He received the Green Room Award for best design for *Foxfinder*. He has designed plays by playwright R. Johns including *Black Box 149* (at La Mama and in Germany). Peter has had a long association with Rodney Hall, including designing the 2018 world premiere of *Dry River Run*, (composer Paul Dean) at the Queensland Conservatorium.

SARAH TARR

Sarah Tarr is a passionate sound recordist. She has a postgraduate Diploma in Sound Design from the V.C.A, a Bachelor of Audio Engineering (S.A.E) and a Bachelor of Creative Industries (QUT).

SHANE GRANT

Shane is an accomplished lighting designer, having worked extensively with companies like Ranters Theatre, The Torch Project, NYID and many others. He has a BA in Dramatic Arts (Production) VCA (1994). A writer and theatre maker, and Artistic Director of Metanoia Theatre, he sat on the Green Room Awards Association Theatre Companies panel 2014 – 2017. He has recently enjoyed success with *Hard boiled bush Noir*, three tales of ice crime in the outback, and an adaptation of George Arnaud's novel *The Wages of Fear*. Shane has written and performed monologues at Gasworks theatre, La Mama and the Mechanics Institute, Brunswick. He continues to write and light in venues around Melbourne.