



Core Document

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Witkacy 2009.

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Account Number: 23983129
Sort Code: 20-79-73

Witkacy 1939 2009

®



Events to Date

This is a new Artistic Festival which will take place in London and the U.K. during September 2009.

The time to celebrate Witkacy and the genius of Poland and its culture is now.

In the recent past Poland has become a truly dynamic bourgeoning economy in the centre of Europe.

Her citizens are now able to move freely throughout Europe and the world.

Prejudices against Poles and Polish culture are truly disappearing and the true magical value of the country of Poets and Revolutionaries is beginning to be seen

This will both celebrate and commemorate the life and death of Stanislaw Ignacy Witkiewicz 1885-1939 at the same time to commemorate seventy years since the outbreak of WWII and the Russian Invasion of Poland.

Witkacy 2009 will be based on the life and output of one of Poland's most colourful creatives. Whose work posthumously helped change the course of European history.

A dramatist, poet, novelist, painter, photographer, art theorist and philosopher, Witkacy will be comprehensively celebrated in the U.K. for the first time in this major event comprising more than twenty carefully thought out elements mystically enshrined within seven groupings.

Further details will appear on this site shortly.

Suffice to say that Witkacy 2009-Cultural Education is already active.

As the Artistic Director of this event I can point to activity over twenty years in the realm of Polish culture covering; acting, directing, pedagogy, presenting, programme making and translating.

During this period I have both participated in and contributed to a number of similar events outside the U.K. The first of these took place in St. Petersburg in 1993. I therefore have the kind of experience required to guarantee the highest possible quality for this sort of event.

Indeed discussions are underway with a number of Universities and theatre schools both in the U.K. and abroad who are very interested in adding their weight and prestige to this event.

This programme of; exhibitions, plays, broadcasts, seminars and educational projects has already received the broad support of the Polish Cultural Institute of London and the active interest of other important national bodies.

In addition to this; the three self financed pilot events; one workshop, one educational event for the young and a radio broadcast have already been met with great enthusiasm and public support.

Witkacy 2009 is bound to attract attention from a broad range of cultural audiences both in London and continental Europe.

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Foreword

Dear Ladies and Gentlemen!

It gives me great pleasure to submit here with the details of the project known as Witkacy 2009.

I trust that those who read this document will understand the degree of commitment to the subject matter and the deep reverence felt towards the memory of Witkacy in particular and Polish culture and general. It is believed that this is the first time that an event of this nature and on this scale has been endeavoured in the United Kingdom to-date.

At the time of writing the author is aware of just how significant this examination of the life and death of Witkacy may well turn out to be.

Clearly it is has not been possible to include every detail in this document. Some financial and organizational aspects are not yet known. Some aspects are still to be negotiated and established.

Nonetheless, it is hoped that the figures shown under section will be treated with due respect being result of quite vigorous financial investigation.

There will be the addition of a section which focuses would be sponsors' attention on particular areas.

The concluding figures are shown under the heading Overall Financial Statement for Witkacy 2009.

Kevin Hayes 1.9.2008

Kevin Anthony Hayes

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1. GENERAL INFORMATION

Date of Birth: 7-8-56

Fluent Polish Spoken
(professional translator & interpreter)

Full Clean Driving Licence

Nationality: British

2. EDUCATION & PROFESSIONAL AFFILIATIONS

Full professional status as a theatre director conferred by ZASP (Polish Association of Theatrical Artists) ~ affiliated to the Federation of International Actors.

BA (Hons.) Social Administration, Leeds Metropolitan University.

Msc Transport Planning and Management (Referred).

PGCE, Drama & Media Studies, University of Reading.

2 Years Study in the Faculties of Acting and Directing at the Higher National Theatre Schools of Warsaw & Cracow in Poland.

Diploma in Film Production, Hollywood Film Institute.

Member of the Directors and Writers Guilds of Great Britain and Equity.

Green Card on basis of being considered an 'Alien of Exceptional Ability' in the realm of Polish Theatre.

3. OVERVIEW

Kevin Hayes interest in Polish Theatre stems back nearly fifteen years when he first worked in Poland as Assistant Director to Jerzy Jarocki ~ Poland's foremost Stage Director. Building on his experiences he has consistently been invited back to Poland, developing his knowledge on Polish Theatre, and also as a Director in his own right. This is strengthened by his translational skills, which have enabled him to promote Polish works in Britain, and indeed visa versa, even to the extent of successfully popularising British plays such as "THE IMPORTANCE OF BEING EARNEST" to Polish audiences ~ an achievement crossing not just language, but also humour barriers.

Always looking to fresh challenges, Kevin Hayes now looks to promote Polish Theatrical Literature to wider international audiences, working with established Polish Theatrical names, and contacts he has already built up over his years of experience.

4. BIOGRAPHY

Kevin came to directing through acting and a fascination for Polish theatre in all its dimensions, visual, textual, historical and literary. When he first went to Poland he had already performed in four Polish plays, embracing the range of twentieth century works. This he did through a college based company, performing in Reading and then at the Edinburgh Festival. He then went on to co-found, "The Random Pact Theatre Company", which commenced with a series of performances and workshops in west London.

During this year, 1986, he successfully obtained a Post-Graduate Scholarship provided by Poland's Ministry Of Culture and Art and administered by the British Council. This led Kevin to attend the Warsaw Theatre School. Here he attended directing and acting classes. At the same time he was able to attend rehearsals at the famous Studio Theatre in Warsaw and observe the rehearsals of one of Poland's most outstanding theatre directors, Jerzy Grzegorzewski. During this time he started making contacts with authorities on Witkiewicz. At the same time he commenced a nationwide search, meeting and interviewing Poland's leading theatre directors known for their work on Witkiewicz. This resulted in Kevin conducting interviews with ten outstanding theatre directors. The aim being to 'unlock' the secrets of directing the work of Stanislaw Ignacy Witkiewicz.

Throughout this time, with an increasing command of Polish and continual contact with Polish theatre, Kevin was beginning to evolve his own vision of theatre. At the same time he was undertaking his initial research for his first play, "A Polish Artist Departs", based on the life of Stanislaw Ignacy Witkiewicz (Witkacy)

During the following year, 1987-88, Kevin transferred his studies to Cracow, to absorb the influences of the beautiful city and explore the rich theatrical traditions of this historical city; by working as an assistant director at the Stary or Old Theatre and working as an assistant director to Jerzy Jarocki, one of Poland's foremost theatre directors.

Kevin's presence at the Stary Theatre enabled him to make a constructive contribution to the work proceeding there. The play "Ivanov", by Chekov, directed by one of Poland's leading film directors was to prove hugely successful, due to its inventive staging and having in its cast one of Poland's leading actors, Jan Nowicki.

Running concurrently, his work on "The Suicide" by Mikolaj Erdman was to give Kevin even greater scope to work with actors. He pitched in and worked very successfully with them. He had an opportunity to develop his own propositions and shape actors roles to his own design. He was permitted to work on his own unsupervised. The results of his work were very much appreciated by the 'master' Jerzy Jarocki.

Following in the wake of these productions Kevin turned his attention once again to his own work; a biographical monodrama based on the life of Stanislaw Ignacy Witkiewicz, called "A Polish Artist Departs". This was based on original research into Witkacy's life and life's work. Thus covering; novels, plays, philosophical works, photography portraits poetry and letters. The idea was to look at all these aspects of Witkacy's creative output and compress them into an intelligible artistic form. A thorough investigation into all of Witkiewicz's work was undertaken, entailing original translation.

The resulting production was staged at the Rotunda Theatre in Cracow. It was presented during the Polonia Summer Cultural Course. It met with a popular response.

The Polish play was to be performed in the Autumn at The Stary Theatre, but it clashed with a large scale work to be directed by Poland's leading director Jerzy Jarocki. Instead the next stage in Kevin's directing career was to be; "The Importance of being Earnest". This was a difficult time in Poland. Many changes were afoot in the U.S.S.R. and neighbouring countries and Poland itself made it clear that society was about to go through a phenomenal and cataclysmic change. Actors were very tense about their future

"The Importance.." was decided upon, because it was felt that it would be an excellent exercise for the actors as well as a filip for the repertoire of the Stary Theatre. It represented an attempt to bring an influx of English Culture into Polish society. The result was a fantastic success. The production ran for 139 performances and for nearly three years, and won awards for best young actress and best actress at the Kalisz Theatrical Meeting of 1989.

On his return to England Kevin, while teaching theatre students, set up a company whose aim was to promote Polish Theatre in the U.K. This commenced with "Conversations with The Executioner" , by Kazimerz Moczarski. This was the first production staged at Sutton House, a hunting Lodge from the time of Henry VIII.

At this time Kevin's acting career received a boost with a minor but promising role in the Mark Forstater/Zodiac Films co-production, "Paper Marriage". Meanwhile, the idea of translating and producing a socially provocative work from the West was mooted. This led to the selection and translation of "Once a Catholic", by Mary O'Malley.

The production was a great success and ran for a whole season, it was very popular among the young.

On completion of this play Kevin was to take up work as a translator and presenter on Polish Radio. He also took up an additional position as Senior Lecturer at The Institute of Applied Linguistics, part of Warsaw University. Kevin was to retain working contact with this institution for two years.

Upon the suggestion of a number of experts on Polish Theatre, Kevin was invited to prepare a piece for Cracow's International Month of Culture. The piece Kevin prepared was "I Witkacy!", an additional biographical piece on Stanislaw Ignacy Witkiewicz, based once again on original source material which Kevin translated. This piece was seen by Professor Daniel Gerould, the American world authority on Stanislaw Ignacy Witkiewicz. It received a very positive appraisal from him.

Very soon after this a number of film directors became aware of Kevin's ability as an actor. He was therefore invited to appear in quite a number of feature films. His command of Polish also led him to be invited to present the weather on the Polish national news programme; "Teleexpress". This was something of Kevin's invention since it entailed mixing the actual prognosis of the weather with Polish proverbs and comic situations. Nonetheless, eager to move onto more serious territory, Kevin then had an opportunity to make his own television series for the Warsaw Television Centre. This was to be V.I.P.'s, based on interviews in English with people from the world of Film. Thus Kevin's programmes included interviews with; Filip Bajon, Agnieszka Holland and Krzysztof Zanussi. All leading film directors with an international reputation. This gave Kevin an opportunity to combine his directing and presenting skills with his extensive knowledge of Polish culture. While working at The Warsaw Television Centre, Kevin also translated and narrated a ten part series on the history of Warsaw architecture.

On his return to England Kevin wrote ten documentary film projects covering various aspects of Polish life, including theatre, economic and social change and popular music. Other projects he has been involved with have included the adaptation for the stage of a novel by the Hungarian writer John Rety. In addition to teaching theatre studies and media presentation Kevin has also been engaged in a number of workshop projects on Polish Theatre with young actors entailing the preparation and presentation of plays by Mrozek and Stanislaw Ignacy Witkiewicz.

In 1999, Kevin was invited to represent England at the University of Szczecin Conference, "Witkacada" devoted to celebrating the 60th anniversary of the life and work of Stanislaw Ignacy Witkiewicz. Kevin presented his paper, The Vision of Homo Sovieticus as it Appears in the Dramas of Stanislaw Ignacy Witkiewicz. The paper met with a very positive response at the conference. The paper was first presented at the first Russian Conference devoted to the life and work of Stanislaw Ignacy Witkiewicz in St. Petersburg in 1993.

Throughout the latter part of 1999 and the first half of 2000, Kevin was to prepare for and undertake examination for the attainment of full professional status as a theatre director organised by the Polish Association of Theatrical Artists (Z.A.S.P.) This entailed presenting full documentation of at least two productions, the presentation of a stage production and an interview by an examining commission. In addition references from those who knew of Kevin's work had to be supplied, this from authorities on Polish theatre and those who had collaborated with Kevin on his productions. So in February 2000, "Harry's Christmas" was presented at the Theatre Dramatyczny in Warsaw, having been translated, produced and directed by Kevin. The production was a great success and satisfied the examiners requirements.

Presently Kevin is contemplating literary work and translation on an unfinished operetta by the Polish composer Karol Szymanowski, for presentation to American audiences in association with the Polish Theatre Institute of New York.

5. THEATRE DIRECTING CREDITS

HARRY'S CHRISTMAS

Feb 2000

(Teatr Dramatyczny, Warsaw)

This play was chosen because of its interesting and provocative treatment of the contemporary evils of loneliness and isolation. Steven Berkoff is a little known playwright in Poland. He generally deals with problematic issues in a refreshing and frank manner. He is a writer who is attracted by taboo issues. It was felt worthwhile to translate and present this piece. There is not a very strong tradition of 'discussion drama' in Poland. In particular, it was felt that a discussion of institutions of such a highly revered as Christmas, would prove worthwhile.

As a one-man play it required very intensive preparation. During the rehearsals, non-essential elements of the text were discarded. The result was a clear and refined rendering of the text, which was to engage the entire attention of the audience for the duration of the performance. This effect was also helped by the quality of the acting and indeed the directing. With a combination of light and music, notwithstanding the simplicity of the set, a stunning effect was achieved. The action of the play rhythmically unfolded to lead to its tragic conclusion.

I WITKACY!

June '92

(Podrozka Theatre, Cracow)

This play was written, produced and directed, especially for the International Month of European Culture in Cracow. It was realised under the aegis of The English Language Theatre Company, established by the author.

The basic idea of "I Witkacy!" was the evolution of an English language project which would provide an interesting and informative picture of one of the most important figures in Polish culture of the twentieth century. The author of some thirty plays, several novels endless articles of a philosophical and aesthetic nature and thousands of portraits and hundreds of photographs. The play was evolved and developed from

an earlier text. It covers the last few days of Witkacy's life on the eve of the outbreak of WWII and just days before his suicide.

This it seems was in anticipation of his inevitable murder by the invading Russian forces. The action of the play takes place with Witkacy contemplating his material resources. Importantly, Witkacy also contemplates his intended course of action upon reaching Warsaw. This includes his intention 'join up' upon reaching Warsaw. At the heart of the play Witkacy muses and contrasts his position in the world as an artist, author, playwright and philosopher. The play provides a vehicle for an examination of the various creative phases of Witkacy's life.

In all, the whole piece draws extensively on biographical; material and literary and philosophical oeuvre weaving together diverse sources such as personal correspondence, philosophical polemic, theatrical text and theatre review to present a seamless whole. All in all a well rounded account of the complex figure of Stanislaw Ignacy Mickiewicz is presented. The action of the play entails Mickiewicz reflecting on his life. He spends the action weighing up what was most significant for him in his life. Witkacy's recollections concern his attempt to evaluate what was the most significant in his life for him, Art, Philosophy, Theatre or the Novel.

ONCE A CATHOLIC

Oct '91 (prem.) ~July '92

(Jan Kochanowski Theatre, Opole)

Directed and co-translated the play for performance to Polish-speaking audiences. The production was acclaimed by the press. Given the rather clerical atmosphere of the times, this play was chosen because it provides a vehicle for recalling of the majority of anti-clerical themes which have shaped themselves since the time when Luther nailed his anticlerical thesis onto the doors of the Cathedral in Wittenburg. The net result of the work was that it certainly did provoke lively discussion. Apart from this the text provided an interesting vehicle for the acting talent of the theatre. The cast handled the pointed witty dialogue with aplomb. They were able to respond to the short powerful scenes with skill. The music of the period was used to enhance the atmosphere of the piece. It was used to mark provide an atmospheric introduction as well as to mark the breaks between scenes.

CONVERSATIONS WITH THE EXECUTIONER

May '90

(Sutton House, London)

This play was the first project undertaken by the New Horizon Theatre Company, established by the director for the purpose of performing projects from Eastern Europe. This was also one of the first plays to be performed at this now-established venue. This play is based on a true story of a meeting between three men on the occasion of the closing days of WWII. It takes place in the cell where the three men are imprisoned together. The three men are a resistance fighter and journalist, Kazimierz Moczarski, Major General Von Stroop, Head of the S.S. in Warsaw and responsible for quelling the Warsaw Uprising with the subsequent loss of so many Polish lives. Also present was a Nazi War Criminal, one charged with rape and murder. This explosive trio with their very different persuasions engage in what becomes a chilling discussion. The Polish journalist wishing to unearth the real truth of the matter about the 'Uprising and the Nazi tactics used therein.

The play also hinges on questions of innocence and guilt. Major General Von Stroop, argues that he was 'simply following orders' and that civilians and their houses had to be destroyed. The Nazi War Criminal argues that he should be able to get away with what he likes during war. For him war is just a 'free for all.' Whereas the journalist knows that he will be released and that his imprisonment is a temporary political ploy. The production took place in one of the larger halls in the venue, a former hunting

lodge from the time of King Henry VIII. The play was well-received, stimulating widespread interest.

THE IMPORTANCE OF BEING EARNEST

March '89 (*prem.*)

(*Stary Theatre, Cracow*)

~ July '92

The basic challenge here was operating on three levels. Firstly, the enterprise here was to bring to Polish audiences a play that would lift their spirits and remind them of the lighter side of life. It could not be sure that it would work. Secondly, it was also to be a project that was to challenge the skill of the actors too. For not only did the actors rarely perform English works in general, they had little expertise precisely with the plays of the likes of Wilde and Shaw. The final challenge was to adapt what is a very British play, with a very British sense of humour, to Polish tastes, whilst retaining its distinctive character. This was made all the more difficult as the play was unknown to audiences in Cracow, because it had not been staged since the mid' 60's.

The production met with great success, winning awards and running for nearly 3 years. Interestingly, those three years were to cover one of the most remarkable revolutions in twentieth century history, the so called 'velvet revolution', entailing the collapse of communism across Central and Eastern Europe. The set designers for this piece were the outstanding Edward and Lidia Skarzynski, who working on set and costume respectively were to celebrate fifty years at the top of the profession with this piece.

A POLISH ARTIST DEPARTS

Aug'88

(*Rotunda Theatre, Cracow*)

This was the director's first venture into playwriting. It was prepared on the basis of lengthy research entailing the translation of original source material from extensive sources. Not only was much of this material previously unpublished it was also located in various places throughout Poland. The net result was a modestly long piece for one actor, which expressed the basic life story and human condition of this intriguing character.

Stanislaw Ignacy Witkiewicz it must be remembered was an Artist, Novelist, Philosopher, Playwright, Poet and Photographer. Moving from field to field he proved himself to be very prolific in many areas. Yet at every turn he seemed to draw more and more criticism. His portraits were however famed. He was a person of both tremendous energy and talent. This talent, it seems extended to qualities of prophecy. Yet as a person of both extreme sensitivity and perceptiveness he suffered from profound and extreme psychic states. These became progressively worse, and the last ten years of his life were a period of almost uninterrupted depression. This monodrama in contrast to the later play attempts to explore the artistic world of 'Witkacy' as he was known through his psychological states. The production incorporated music from times contemporary to Witkacy, and changes of lighting to evoke the various moods required to support the action.

IVANOV

Jan '88

(*Stary Theatre, Cracow*)

~ July '91

This piece was the first theatre production to be directed by the very successful film director Filip Bajon. Therefore the opportunity to work with this well-known and talented film director was a great event. 'Ivanov', alternatively known as 'Platonov' and in its' most contemporary adaptation, 'Wild Honey', was Chekov's first play. The key themes, property, boredom with provincial life and ennui with tired marriages were all to recur in Chekov's major works. Though in the case of 'Ivanov' they were not dealt with as clearly as they were in later plays.

Put simply, the play is over long and its' themes are not as clearly worked out as in later works. It was therefore necessary that the production be cut and adapted to bring out and strengthen its' dramatic tension. For this reason, this production was completed in keeping with the Polish tradition of 'directors' theatre', whereby the text is manipulated and adapted to in accordance with the director's vision. It was therefore a lengthy project some three months in development. Given the cast of Poland's leading actors, Jan Nowicki, Edward Lubaszenko, Anna Dymna, Dorota Pomykala, and later to become very successful Dorota Segda, the result was really quite phenomenal. The production was a major success, running for a number of seasons. A unique opportunity was given for a true insight into the workings of Polish theatre. It was possible to become truly involved in the creative process.

THE SUICIDE

Dec '87 (prem.)

(Cracow)

A great deal has been said of the genius of Jarocki. It has been said of him that his productions achieve there dazzling effect by consummate stage craftsmanship, theatrical imagination and a wealth of ingenious ideas. All of this is orchestrated by Jarocki, into compositions of ideal harmony which rather explore the inner layers of reality than give a surface image. The opportunity to work with Jarocki was clearly a great experience, particularly on such a fine production, Mikolai Erdman's 'The Suicide' has been considered to be one of the most remarkable plays to emerge from the strangeness of the Constructivist Period which swept through every branch of Russian art. This provided an opportunity for involvement first hand, guiding and directing Polish actors and coming to grips with Polish theatrical techniques and language. The piece went on to tour nationally for 6 months and was also taken to other countries.

6. FILM, TELEVISION & RADIO CREDITS

Over the period 1987-1994 was employed regularly in Film, on Polish National TV and Radio, in a variety of capacities; initially as a translator moving on to **directing**, **voice-overs**, **writing** and **presenting/acting**. A selection of these credits is listed below.

A number of the productions worked on as a writer were comedies; additionally, have produced treatments for around 10 documentaries.

| <u>Production</u> | <u>Capacity</u> | <u>Company</u> | |
|--|---------------------------|--------------------------|------|
| POLISH DEATH | <i>English Victim</i> | Scorpion Films | 1995 |
| A TIME FOR WITCHES | <i>John Higgs</i> | Film Contract | 1995 |
| THE DINOSAURS EGG | <i>Prof. Doubleday</i> | Kaczmarick Films Ltd. | 1995 |
| POLISH COOKING | <i>English Journalist</i> | Polish National TV | 1995 |
| BETTER TO BE BEAUTIFUL. | <i>Pierre</i> | Dom Film Group | 1994 |
| VIPS | <i>Author/Director</i> | Channel 51.W.O.T. | 1994 |
| <i>(Programme interviewing noted film directors)</i> | | | |
| RETURN OF THE | <i>Narrator</i> | Film Contract | 1993 |
| ARISTOCRATS | | | |
| MAN OF BLOOD AND BONES | <i>BBC Journalist</i> | Figaro Films | 1993 |
| NONSENSE | <i>Comic figures</i> | Figaro Films | 1993 |
| NATIONAL NEWS | <i>Director/Presenter</i> | State Information Agency | 1993 |
| ALBATROSS | <i>American film</i> | Capital Films - | 1993 |
| | <i>Director</i> | Germany | |
| HISTORY OF WARSAW | <i>Narrator</i> | Channel 51.W.O.T. | 1993 |
| <i>(10 part series)</i> | | | |

| | | | |
|----------------------------|-----------------------------|---------------------------------|------|
| POLISH COOKING | <i>English Journalist</i> | Polish National TV | 1993 |
| HOLLYWOOD FUN | <i>Stage Manager</i> | Piotr Polk Films | 1993 |
| GROUP OF ADVOCATES | <i>Businessman</i> | Black & White Films | 1993 |
| MAGIC BROTHERS | <i>Narrator</i> | Magic Bros Film | 1992 |
| ENGLISH PROGRAMME | <i>Journalist/Presenter</i> | Polish Radio | 1991 |
| PAPER MARRIAGE | <i>Photographer</i> | Mark Forstater/ Zodiac Films | 1991 |
| FLIGHT TO THE NORTH | <i>Pilot</i> | Lost Horizon Films | 1987 |
| SCHOOL'S OUT | <i>Class Clown</i> | K. Lange/Virgin Records | 1987 |

7. THEATRE ACTING EXPERIENCE

| <u>Production</u> | <u>Role</u> | <u>Director</u> | <u>Production Co./Venue</u> |
|--------------------------------|------------------------------------|--------------------------|--|
| THE LOW MEADOWS | <i>Protagonist (In Polish)</i> | Waldemar Krzystek | Contemporary Theatre Wroclaw, Poland |
| THE ALCHEMIST | <i>Face</i> | Basil Abbott | Minack Theatre, Cornwall |
| OUT AT SEA | <i>Fat</i> | Jon Dickinson | Random Pact Theatre Co. |
| THE PARTY | <i>"N"</i> | Jon Dickinson | Random Pact Theatre Co. |
| THE PRAGMATISTS | <i>Von Telek</i> | Jon Dickinson | Bulmershe Revival Theatre Co. |
| THE HAMLET MACHINE | <i>Ensemble</i> | Robin Emery | Bulmershe Revival Theatre Co. |
| THE MADMAN AND THE NUN | <i>Dr. Grun</i> | Jon Dickinson | Bridge Theatre, Reading |
| HOTEL PARADISO | <i>Boniface</i> | Peter Muschamp | Bridge Theatre, Reading |
| LOCK UP YOUR DAUGHTERS | <i>Justice Worthy</i> | Peter Bridges | Thameside Theatre, Grays |
| ANTHONY & CLEOPATRA | <i>Alexas</i> | Mike Fry | Focus Theatre |
| THERE GOES THE BRIDE | <i>Paul</i> | Dulcie Moore | Focus Theatre |
| THE DANCING YEARS | <i>Lieutenant Weiss</i> | Peter Bridges | Civic Theatre, Chelmsford |
| PALACE OF VARIETIES | <i>Curly</i> | Peter Bridges | Thameside Theatre, Grays |
| JOKING APART | <i>Rev. Hugh</i> | John Smith | Leigh Community Theatre |

8. RADIO / VOICEOVER EXPERIENCE

"RETURN OF THE ARISTOCRATS"

Narrator on the full length documentary film, directed by Natalie Gruz.

"CIECH INTERNATIONAL"(Corporate Films)

Provided the voice-over for a series of 15 minute training films, aimed at the industrial sector.

"ENGLISH PROGRAMME" (Polish Radio programme 5)

Prepared and broadcast journalistic material, including feature length items for international transmission.

9. TEACHING WORKSHOPS AND CONFERENCES

Periodic involvement in the teaching of Drama, theoretical and practical at various institutions.

1985 - present

Absurdism in Polish Theatre Weekend School, Riverside Studios, Hammersmith, London

2008

Contributor to "The Sands of Time: Children's literature, culture politics and identity". University of Hertfordshire. Paper presented; "The World of the Child in the Works of Stanislaw Ignacy Witkiewicz (1885-1939): A Theatrical Exploration of Childhood and Adult Plays written by Witkacy".

2008

Leader of Practical Workshop on Polish Theatre, Basildon College, Essex.

2001

Contributor to "Witkacada", Symposium to mark the 60th Anniversary of the death of Stanislaw Ignacy Witkiewicz. (1885-1939) Held at Szczecin University, Poland.

1999

Paper presented; "The Vision of Homo Sovieticus as it Occurs in the Dramas of Stanislaw Ignacy Witkiewicz"

Leader of Practical Workshop on Polish Theatre, Southend College, Essex.

1995

Leader of Practical Workshop on Polish Theatre, Basildon College, Essex.

1994

Contributor to the First International Conference on Stanislaw Ignacy Witkiewicz, (1885-1939) at The Actors Institute, St. Petersburg, Russia. Paper presented; "The Vision of Homo Sovieticus as it Occurs in the Dramas of Stanislaw Ignacy Witkiewicz"

1993

Senior Lecturer in Practical Phonetics, The Institute of Applied Linguistics, The University of Warsaw, Poland.

1991-3

Stanislaw Ignacy Witkiewicz Weekend School, Riverside Studios, Hammersmith, London

1990

Participating Leader of Practical Workshops on Polish Theatre at North Westminster Community School.

1986

10. PUBLICATIONS TRANSLATIONS & AUTHORSHIP

1. "The Vision of Homo Sovieticus as it appears in the Dramas of Stanislaw Ignacy Witkiewicz in "Witkacy in Poland and the World" (Ed.) Marta Skwara.
(Pub.) *University of Szczecin* 2001.
2. "Harry's Christmas" (2000). Translator into Polish from original of same title by Steven Berkoff (1983)
3. "My Meetings with Witkacy" in "Pogranicza", The Szczecin Cultural Bi-Monthly, 1994, Nr. 4 [21]. "What about Witkacy?"
(Pub.) *The 13th Muse. Szczecin.* 1999.
4. "Supersozzled Nights", (1997). The play based on the book of the same title by John Rety.
(Pub.) *Rubicon Press, London, 1953.*
5. "Studio Matura". Series of interviews based on the T.V. Programme of the same name.
(Pub.) *"Zycie Warszawa", ("Warsaw Life") Translations of broadcast series of interviews with Polish film directors.*
6. "The Undivine", (1994) translation of the film script by Jerzy Skolimowski, based on the play by Zygmunt Krasinski; "The Undivine Comedy".
7. "A History of Warsaw Architecture", (1994). Translations of the scripts for the ten part television series. Broadcast by; W.O.T. (The Warsaw Television Centre).
8. "Hollywood Fun", (1993) translations of T.V. Script by Piotr Polk. Broadcast on T.V.P. 2. (The 2nd Programme of Polish Television).
9. "I Witkacy" (1992). Author. Play written for presentation at the International Festival of Culture, Cracow, Poland.
10. "Jeseli Jestes Katolikiem", (1991) Translator together with M. Olejnicka, from the original, "Once a Catholic" by Mary O'Malley. London 1976.
11. "A Polish Artist Departs", (1988) Author. Play based on the life of Stanislaw Ignacy Witkiewicz (1885-1939).

11. REFERENCES

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Absurdism in Polish Theatre As Seen In The Work Of Witkacy and Mrozek

Workshop Leader: Kevin Anthony Hayes

Kevin Anthony Hayes is an actor and director and Polish theatre specialist with over twenty years involvement in Polish theatre. He had the pleasure of living behind the 'Wall' for almost three years from October 1986, as a Polish Government and British Council Scholar. He then worked as a theatre director at Krakow's famous Stary Theatre, alongside such luminaries as Andrzej Wajda, Krystian Lupa and Jerzy Jarocki. As the first Englishman to direct at the Stary he was responsible for a very successful revival of 'THE IMPORTANCE...' which ran for well over a hundred performances through the whole transitional period in Poland. All in all he has directed and produced quite a number of plays in Poland. The emphasis has always been on confronting relevant social and political realities with the mystique of artistic and literary subtlety.

In 2000 he was awarded the 'Uprawienia' or Qualification as a Polish Theatre Director by the Polish Association of Theatrical Artists (Z.A.S.P.). He recently spent a season at the prestigious Contemporary Theatre In Wroclaw acting in Polish in Waldemar Krzystek's production of 'THE LOW MEADOWS' based on the bestseller of the same name by Piotr Siemion.

He has worked as a Senior Lecturer in Practical Phonetics at Warsaw University's Institute of Applied Linguistics. Whilst he does not claim to be an academic his controversial paper on; 'The Vision of Homo Sovieticus as it Appears in the Dramas of Stanislaw Ignacy Witkiewicz' was banned from publication in Russia following the author's presentation of it at 'The First International Conference devoted to Stanislaw Ignacy Witkiewicz' at The Actors Centre St. Petersburg. He has worked for Polish Radio and Television, presenting and making programmes at The National News Service in Warsaw. He has appeared in a number of Polish feature films. He has translated classic Polish work for the film director Jerzy Skolimowski, collaborator with Roman Polanski on 'KNIFE IN THE WATER'. In his time he has interviewed leading Polish film directors such as; Filip Bajon, Anieszka Holland and Krzysztof Zanussi, in English for Polish television.

This two day workshop is aimed at Theatre Practitioners. 12th -13th April 10AM - 6PM

DAY 1 will comprise historical and artistic consideration of Polish Theatre with additional introduction of the scripts to be worked on the following day.

DAY 2 Participants will work on segments of plays by Witkacy and Mrozek. By the end of the day a closed workshop style performance will be presented.

Numbers limited to 20. The total cost of the TWO DAY Workshop is £100 with a 10% discount for Professionals & Concessions

For more information, visit <http://www.kevinanthonyhayes.com> or contact him directly via kevinhayes@op.pl or 07805 758788

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BOOKINGS THROUGH RIVERSIDESTUDIOS

<http://www.PolishCulture.org.uk>

Standard

RAYLEIGH/ROCHFORD

CASTLE POINT

W/E Friday, July 11, 2008

southendstandard.co.uk

30p where sold

Friday July 11, 2008

15



Foreign affairs – the pupils who took part in the workshop

Learning about the culture of Poland

CHILDREN at a school in Rayleigh have been learning about Polish culture through art and drama.

The FitzWimarc School hosted workshops by Kevin Hayes, a drama teacher

from Westcliff who has devised a schools programme about Polish culture.

Mr Hayes lived in Poland for 20 years and aims to introduce the culture and

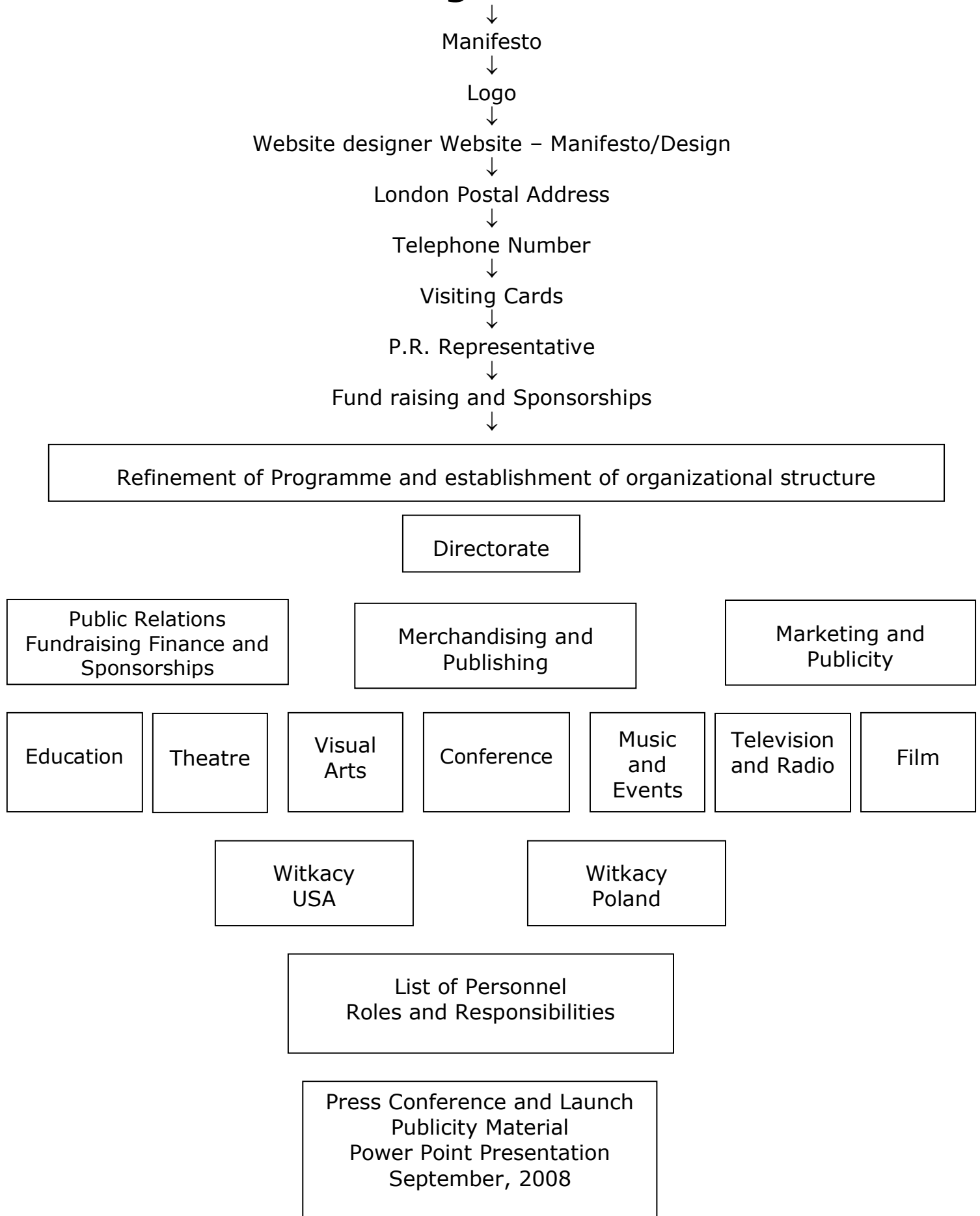
history of the country through interesting mediums to both adults and children.

He held pastels portrait classes and theatre workshops for Year 8 pupils.



Witkacy 2009 Programme

© Kevin Anthony Hayes



Director
Kevin Anthony Hayes
Deputy
T.B.A.

Consultant Accountant
John Purkis
of
Parlane Purkis & Co.

**Public Relations
Fundraising Finance
and Sponsorship**

Co-ordinator
Jonathan Rush
of
Rush Communications

**Merchandising
and
Publishing**

**Marketing and
Publicity**

Co-ordinators
Bozena Adamczyk
and
Magdalena Plewa

**Cultural
Education**

Co-ordinator
Kevin
Anthony
Hayes

Theatre

**Visual
Arts**

Consultant &
Co-ordinator
Dominik
Czechowski
Barbican
Centre
London

Conference

Consultant
and
Co-ordinator
Prof.
Janusz
Degler
of Wroclaw
University

**Music and
Events**

Co-ordinator
T.B.A.

**Television
and Radio**

Co-ordinator
T.B.A.

Film

Co-
ordinator
T.B.A.

**Witkacy
USA**

Spokesman and Co-ordinator
Edward Robinson
of Capacity Building Solutions Inc.

**Witkacy
Poland**

Spokesman and Co-ordinator
TV Presenter and Journalist
Maciej Orlos

**Press Conference and Launch
Publicity Material
Power Point Presentation
September 2008**

Jonathan Rush and Kevin Anthony Hayes

| |
|---|
| <p>List of Personnel Roles and Responsibilities</p> |
|---|

Artistic Director: Kevin Anthony Hayes

Director of Communication and Fund-Raising: Jonathan Rush of Rush Communications

U.S.A. Spokesman: Edward Robinson of Capacity Building Solutions

University of Westminster Representative: Dr M.Guzkowska Pro Vice Chancellor & Provost Regent Campus

Event Consultant: Dr. Steven Barfield

Polish Event Consultant: Professor Janusz Degler University of Wroclaw

U.K. Artistic Consultant: Dominik Czechowski of The Barbican Centre

Literary Consultant: Magda Sztot of The British Library (Provisional)

Publicity and Promotion: Bozena Adamczyk and Magdalena Plewa

Intern: Rafal Walewski

Academic Consultant: Professor Lech Sokol of The Warsaw Theatre Academy

Polish Side Spokesman Journalist and Presenter: Maciej Orlos

Details of Proposed Westminster University Event



Westminster University – Regent Street Building



Foyer



Fyvie Hall



The Deep End Gallery



The Gym



The Theatre

| | | September 2008 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|--|--|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| | | Mon 01 | Tue 02 | Wed 03 | Thu 04 | Fri 05 | Sat 06 | Sun 07 | Mon 08 | Tue 09 | Wed 10 | Thu 11 | Fri 12 | Sat 13 | Sun 14 | Mon 15 | Tue 16 | Wed 17 | Thu 18 | Fri 19 | Sat 20 | Sun 21 | Mon 22 | Tue 23 | Wed 24 | Thu 25 | Fri 26 | Sat 27 | Sun 28 | Mon 29 | Tue 30 |
| Directorate | | Appointment of Coordinators | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Public Relations Fundraising Finance and Sponsorship | | Press Conference and Commencement of Sponsorship Drive | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Merchandising and Publishing | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Marketing and Publicity | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Education | | Comments Operations in Essex and London | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Theatre | | Conduct Negotiations and Refine Costing | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Visual Arts | | Investigate and Check Space | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Conference | | S.C.U.D.D. Release | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Music and Events | | Appoint Director | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Television and Radio | | Negotiate with TV and Radio Production Companies | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Film | | Finalise Selection and Agreements | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Cultural Education

- Three Types of Workshops covering various topics including; Theatre, Performance, History, Literature, Art and Politics and Language and Cuisine.
- A. Secondary School Workshops.
- B. Senior Secondary School Workshops
- C. Mature Professional and Drama School and University Level Workshops.

Theatre

- The presentation of a biographical piece of theatre at the Regent theatre based on redevelopment of an existing script and work with theatre schools.
- The presentation of a relatively mobile biographical one man play about S.I.W.
- English and Polish language performances of S.I.W.'s most significant plays in London and possibly other large urban areas. Here the thought is mainly of "The Madman and the Nun".

Visual Arts

- Exhibitions of Students' Work based on the concept of; 'In Response to Witkacy...
- Exhibition of Photographic Work based on the concept of; 'In Response to...
- An exhibition of a National School Competition based on Portraits in the style of Witkacy.

Conference

- A major conference on Witkacy. This to be based at Regent Street.
- Contributions would be invited through S.C.U.D.D. International contributions would be solicited.
- Working titles at this stage include; 'Witkacy as a Social and Political Visionary'.

Music and Events

- A Witkacy Masked Ball. Supported by Performance of Polish Music from the 'Inter-War Period.
- A Fashion Show of Students' Work Inspired by, 'In Response to...'
- Smaller scale Improvisation Blagist Type events including Jazz and Musical Improvisation!
- Performance and Presentation based on; 'In Response to...'

Television and Radio

- A documentary programme on S.I.W.
- The broadcasting of English Language versions of works of S.I.W. on Radio 3 and Radio 4.
- A documentary programme on Radio 3 and or Radio 4 about S.I.W.

At the time of writing this area is still under development, however a number of projects are being discussed with BBC Independent Producers.

- 1) Saturday Night – Archive Hour (Radio 4)
- 2) Monday to Friday 15:30 Afternoon Reading (Radio 4)
- 3) Monday to Friday Book at Bedtime 22:45 (Radio 4)
- 4) Biographical Drama (Radio 4)
- 5) Previously Unpublished Letters to Wife
- 6) Reading of Selected Place and Dramas' by Witkacy

Film

- The showing of the most significant feature films based on the work and life and work of S.I.W.

The agreement to do this has been offered on very favourable terms by TVP.

In addition through personal contact, agreement has been extended to show the work of Andrzej Kotkowski.

There is a great deal of interesting material and the plan of subtitling of this work on Witkacy 2009 would render it accessible to English speakers for ever.

Further more plans are afford to approach UK Broadcasters about showing some of this work.

In addition at the time of writing the Film Studio "Czolowka" are shortly to respond to a request to screen/broadcast "Farewell to Autumn" Dir. M.Trelinski and "Masquerade" Dir. J. Kijowski.

Extracts from Document Submitted to Westminster University 21.08.08

BENEFITS TO WESTMINSTER UNIVERSITY IN SUPPORTING WITKACY 2009

Above all it is believed that the support of Witkacy 2009 would be wholly consistent with the Mission statement of the University of Westminster which I understand is; 'to provide high a quality education and research in both a national and international context and the intellectual social and professional development of the individual and to the economic and cultural enrichment of London and wider communities. Therefore the support of this project would further enable Westminster University to do achieve its' broad aims.

In addition I see it as particularly important to draw out the connection with cultural diversity. Clearly, it is to state the obvious to say that London is an extremely culturally diverse cosmopolitan environment. This cultural diversity has increased considerably since May 1st 2004. I would like the University, consistent with its ethos of multiculturalism and internationalism, to respond to and be in step with the fast changing; social, economic and political European scene.

I sense instinctively that Westminster University, based as it is in the London Borough of Westminster, which is home to; Polish Embassy and Consulate, the Polish Cultural Institute, The Houses of Parliament, The very 'seat of government', watched by the world, is absolutely the ideal location for this project.

We live in tense times. Yet we all know that it is the nature of the world that conflict of faith and ideology exist. Indeed the life of Witkacy himself is somehow a window into the political history of the twentieth century. The century characterised by mechanised war and political polarisation.

This project will entail significant considerations of the maintenance of national boundaries, democracy, traditional freedoms and personal liberty.

I feel that it may prove of great interest to Westminster University to host Witkacy 2009 since it may place itself at the heart of discussions surrounding such profoundly important issues.

When this project was devised more than a year ago it was decided to not only commemorate the life and death of Witkacy but also to solemnly reconsider Russian incursion into Polish territory at the outbreak of WWII. This is an issue which ran through Witkacy's work. Perhaps it is to reiterate somewhat but I consider that it will do a great deal for the international standing of Westminster University to be part of such considerations.

I have examined the curricular activities of Westminster University. I think that given the historically and currently diverse nature of learning at the 'University, the planned programme of activities will provide the University with an opportunity to glow iridescently

Thus permitting the student body and the academic staff to show the world their best and, glorious talent. Indeed since it is the intention that this project be part of The Polish Season in Great Britain 2009-2010 the support of Witkacy 2009 would place Westminster University at the heart of this programme in London and the U.K.

The amount of publicity that Westminster University would derive in Poland by hosting this event is I believe immeasurable.

LINKS TO THE MAINSTREAM ACTIVITIES OF THE UNIVERSITY

LINKS TO THE SCHOOL CURRICULUM

At this stage let it be said that perhaps the most important link is to the Mission Statement of Westminster in University; this in relation to; 'national and international contexts for the intellectual, social and professional development of the individual and for the economic and cultural enrichment of London and the wider communities.'

Essentially, it is the intention that Witkacy 2009 be realised in such a way that each of the elements in the programme is affected by undergraduates and postgraduates creating projects under the quasi autonomous supervision of a school nominated supervisor. I think the French would suggest such a person be named an 'animateur'. The idea is that such activity be supported by outside speakers who have expert knowledge and experience of the relevant fields will this.

Taking each of the seven elements of the Witkacy programme I have set out how each of these will relate to curricular areas of W.U.

Cultural Education

This aspect of Witkacy 2009 is to operate as an entirely separate entity. Two events in this field have already taken place. A forward-looking Secondary School and the Sixth Form College has agreed to host this part of Witkacy 2009. It is felt and indeed perceived in the broader political and educational circles that this element of the overall event will have a life of its own and will hopefully feed into the educational system of this country at K.S.3, K.S.4 and 5.

There have been discussions about access to the formal aspects of this element being available through a 'Virtual Learning Platform', it may be interesting for I.T. New Media Students could be involved in this.

It is hoped that it will be possible to undertake Type A Workshops on Regent Street Premises.

There are serious opportunities here for undergraduate and postgraduate students; Administration, Business and Marketing students could be actively involved in this project on an 'Internee' basis.

Theatre

There are ample opportunities for students of Westminster University to become involved and utilise their talents and skills here. From the point of view of performance it is

intended that drama students and professional actors provide the mainstay of performances.

Nonetheless, fashion students may wish to become involved in costume design. Students of architecture may wish to contribute to set design. Students of Marketing and Business Administration may wish to investigate and execute promotion and development programmes.

There are a great many avenues for the involvement of the student body here.

This is an exceedingly exciting aspect of the project. The aim is to utilise and revive the Regent Theatre.

In addition there will be numerous opportunities to be involved in the development of the literary aspects of the project along with, so to speak, off-site activities and developments.

Visual Arts

The used for contact with the curriculum year are immense. The details of this part of the project have been given already. It is felt that what is proposed here are will be of immense interest to students both undergraduate and postgraduate from the School of Art and Design. Likewise it is hoped that students of Photography will be very interested in responding to the challenge which is set out in this area. A number of very serious conversations have taken place concerning what it is hoped the students in this area would achieve.

Guest speakers from Krakow, Warsaw and the Barbican are ready and waiting to contribute.

I tentatively propose that the proposed idea of a fashion show inspired by the work of Witkacy belongs here.

Conference

The area and scope of the conference is already being indicated. It is intended that students of Westminster University will be given the opportunity to contribute to the conference. This opportunity would be extended on a competitive basis. Those students who submitted a paper within the parameters set down which displayed sufficiently strong virtue in intellectual, academic and creative terms would be invited to present their papers to the conference.

It is felt that the appropriate schools would include; Journalism and Mass Communication, Social and Political Sciences along with Politics and International Relations.

This is very fertile ground for the formulation and expression of original thought within these disciplines.

It is felt that five contributions may be selected and presented.

Likewise the skills of able students of Business Administration and Marketing may be equally utilised to great effect and satisfaction.

Music and Events

Clearly the aim of the year would be to involve students from the Harrow campus. Awareness exists of just how much talent is there. The possibilities here are enormous. Once again the underlying precept would be the notion of; 'In response to...'

The involvement of external bodies like; Trinity and Laban or indeed the L.S.O. at St. Luke's has been contemplated.

There is much to be discussed here and a great many details to be considered.

Television and Radio

With respect to Television and Radio there are many organisational questions to be discussed. The most sensible way to proceed here is for the establishment of a 'hybrid' kind of organisation which enables the marketing of audio and visual products emerging from the involvement of students of Westminster in the evolution of these projects.

The specific ideas have been detailed earlier.

Film

The initial idea here was to organise the showing of the most interesting and relevant films on, about or relating to Witkacy. This would take place at the Regent, Riverside or The Curzon.

It may be, however, that there is interest in creating something new or indeed documenting everything that we would wish to achieve for Witkacy 2009. What a film that would be!

RELEVANCE OF WITKACY 2009 TO THE STUDENT BODY

Of the 22,000 students at Westminster University 5000 are of International origin. The University, as far as can be established, has the largest percentage of Polish students of any institution of higher education in the UK.

In keeping with the University's status as a recipient of the inaugural Times Higher Education award for outstanding support for overseas students I would posit that support for Witkacy 2009 is entirely consistent with a serious response to the cultural orientation of the student body.

A favourable response of Westminster University would be extremely beneficial for the strengthening and raising of the profile of the University in Poland.

It should be perceived that reinforcement of the present contact with the Socrates exchange partnership could be enhanced.