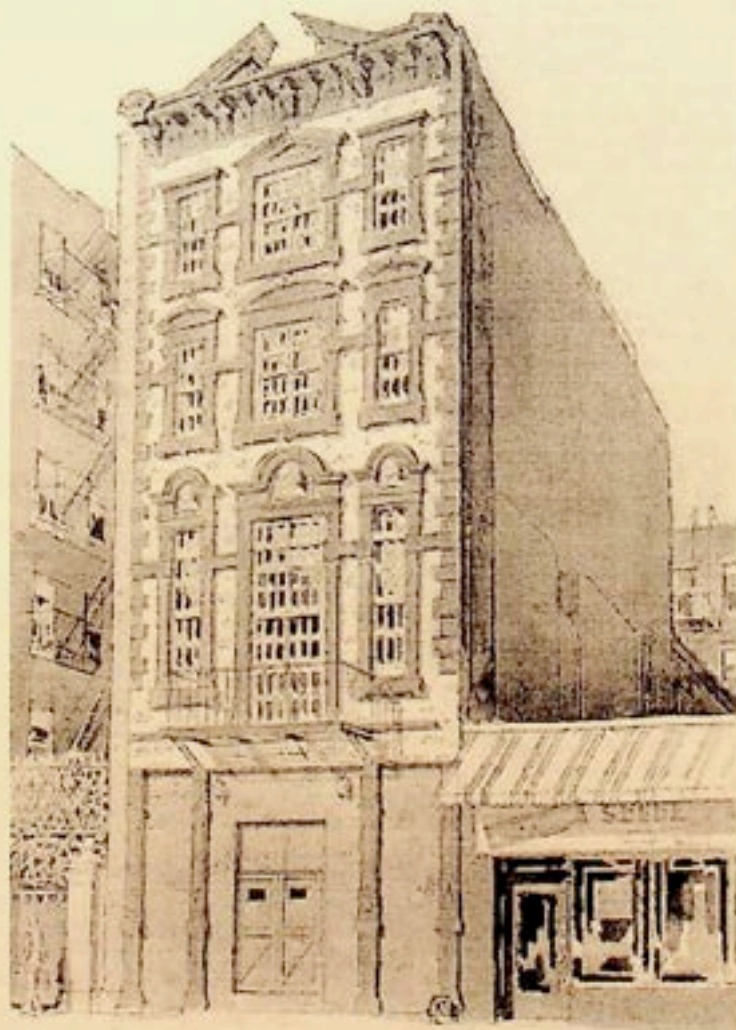


*La Mama* etc.

**44th Season**



**Theatre of the World**  
**74A E. Fourth Street, New York City**  
**[www.lamama.org](http://www.lamama.org)**

## ABOUT LA MAMA EXPERIMENTAL THEATRE CLUB

La MaMa Experimental Theatre Club, under the guidance of founder and artistic director Ellen Stewart, has for the past 44 years been the melting pot for creative risk taking, experimental exploration and challenges to artistic boundaries. We have grown from a small basement with 9 tables and chairs in 1961 to a multi-purpose art complex that includes 3 theatres, 6 floors of rehearsal space, an art gallery, non profit office space, a performance workshop space, an educational workshop space and an archive extensively documenting the beginnings of the Off-Off Broadway theatre movement and the history of the La MaMa theatre and its artists. We have been honored with over 50 Obie Awards, dozens of Drama Desk Awards, Bessie Awards and Villager Awards.

La MaMa enjoys international recognition as the home for theatrical experimentation. Here at La MaMa Art is a universal language. Cultural pluralism and ethnic diversity has been integral to the work of the past 43 years created on our stages. La MaMa is one of America's premiere presenters of international performance. In the 60's, with the help of the Ford Foundation and NYU's Ted Hoffman, La MaMa brought Jerzy Grotowski's first workshop to America. La MaMa introduced Tadeusz Kantor, Tadeusz Rosewicz, and Andrei Serban to American Audiences. We introduced contemporary theatre from India with Asif Currimbhoy and Gucharan Das, to the Japanese Avant garde theatre of the early 70's with Shuji Terayama and Higashi Yutaka (of the Tokyo Kid Brothers). We introduced Korean contemporary theatre Pagoon Wouk and Korean Drama Center La MaMa introduced Kazuo Ohno, the father of Butoh. We introduced Duro Ladipo from Nigeria, the Dance Theatre of Zaire with the Isiga Dancers, and Rose Marie Giraud from the Ivory Coast. La MaMa is the home of T.W.I.T.A.S.-Philippines with Cecile Guidote. Our companies have come from 70 different countries, the performances are strong, risky and often the only contact Americans have with this unusual work.

La MaMa was one of the off off Broadway theatres to support full time resident companies. La MaMa was one of the first off off Broadway theatres to tour Europe. In 1965 La MaMa introcued plays by 22 different playwrights. The list includes: The La MaMa Troupe directed by Tom O'Horgan; Mabou Mines directed by Lee Breuer; the ETC Company directed by Wilford Leach and John Braswell; La MaMa Plexus directed by Joel Zwick; The Great Jones Repertory Company directed by Andrei Serban & Elizabeth Swados; The East Third Street Workshop directed by Martine Barat; The Jarboro Troupe directed by Hugh Gittens; The Third World Theatre Institute (Philippines) directed by Cecille Guidote; Theatre of the Eye directed by Tom Egan; The Play-House of the Ridiculous directed by John Vaccaro; the American Indian Theatre Ensemble directed by Hanay Geiogamah; La MaMa Chinatown directed by Wu Jing-ji and Ching Yeh of Taiwan -- out of which grew The Pan Asian Repertory directed by Tisa Chang; Ping Chong and Company; East Coast Artists directed by Richard Schechner; Laughing Stone directed by Sin Cha Hong; The Trocadero Gloxina Ballet directed by Larry Ree; The Yara Arts Group directed by Virlana Tkacz which introduced artists from the Ukraine and Buryat Republic (Siberia) ; Slant created by Rick Ebihara, Wayland Quintero and Perry Yung; Otrabanda directed by Roger Babb; Skysaver Productions directed by Theodora Skipitares; Kinding Sindaw (Philippine Heritage Dance Theatre) directed by Potri Ranka Manis, Loco 7 directed by Federico Restrepo, The Shaliko Company directed by Leo Shapiro, The Theatre of a Two Headed Calf directed by Brooke O'Harra, and Watson Arts directed by Mary Fulham. These companies have served as ambassadors of experimental culture in all corners of the world.

La MaMa continues its original vision and mission of bringing artists, dancers, writers musicians, actors, directors and technicians together to investigate and create. In 1991 Ellen Stewart founded La MaMa Umbria, an international artist home tucked into the hills of Umbria, Italy in Santa Maria Reggiana. It is dedicated to the creation of activities which foster cultural exchange and international understanding. The Center provides the opportunity for culturally diverse artists to live together while working on productions or participating in workshops and to develop their artistic skills immersed in a creative, natural environment. In the past thirteen years, the Center's activities have included the presentation of theatre productions as well as workshops, art exhibitions, and conferences.

## LA MAMA THANKS OUR GENEROUS DONORS AND PATRONS

The New York State Council on the Arts, The City of New York/Department of Cultural Affairs, The Shubert Foundation, The Ford Foundation, The National Endowment for the Arts, The Asian Cultural Council, Andrew W. Mellon Foundation, The Lila Acheson Wallace Theatre Fund of the New York Community Trust by the founders of The Reader's Digest Association, The Trust for Mutual Understanding, The Troy Foundation, The Blue Man Group, Fan Fox and Leslie R. Samuels Foundation, The John Golden Fund, Van Itallie Foundation, Jim Henson Foundation, The Low Wood Fund, Lucille Lortel Foundation, Axe-Houghton Foundation, Carnegie Corporation, Alliance for Resident Theatres, JPMorgan Chase Foundation, American Theatre Wing, The North Star Fund, Harkness Foundation for Dance, California Community Foundation, Doran Family Foundation, Phaedrus Foundation, Ewing M. Kaufman Foundation, Puffin Foundation, Baumol Family Fund, Time Warner Foundation, The Mufson Family Foundation, Theatre Communication Group, Streaming Media Culture, The New York Foundation for the Arts, The James E. Robison Foundation, Materials for the Arts, Sequoia Foundation, Jerome Robbins Foundation, The Harold and Mimi Steinberg Charitable Trust, Japan Foundation, Total Information Center, "The New York Times Company Foundation Fund for Midsize Theatres, a project of A.R.T./New York", Foundation for Contemporary Arts, Tomorrow Foundation, Jewish Communal Fund, Leon Levy Foundation, IBM, and La MaMa E.T.C. is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/ The Andrew W. Mellon Foundation and administrated by TCG, the national organization for the American Theatre.

### AND OF COURSE

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### WE COULDN'T LIVE WITHOUT YOU!

The programs of La MaMa E.T.C. are supported by public funds from the National Endowment for the Arts, The New York State Council on the Arts, The Honorable Mayor Michael Bloomberg, City of New York Department of Cultural Affairs, and the Office of the Manhattan Borough President. Invaluable help is also provided by Materials for the Arts, NYC Department of Cultural Affairs, NYC Department of Sanitation, NYC Board of Education. **La MaMa wishes to give special thanks to Blue Man Group for its continued support.**

State of the Arts



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La MaMa participates in the TDF Voucher Program

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[www.lamama.org](http://www.lamama.org)

Oct. 18, 1961  
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Miss Stewart amount  
\$55- dollars. Payment  
For Basement at 3129, 1/11  
R. H. Adams

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La MaMa etc.

in association with  
the Polish Cultural Institute  
presents

**SCENA PLASTYCZNA KUL**

(The Visual Theatre of Catholic University, Lublin)

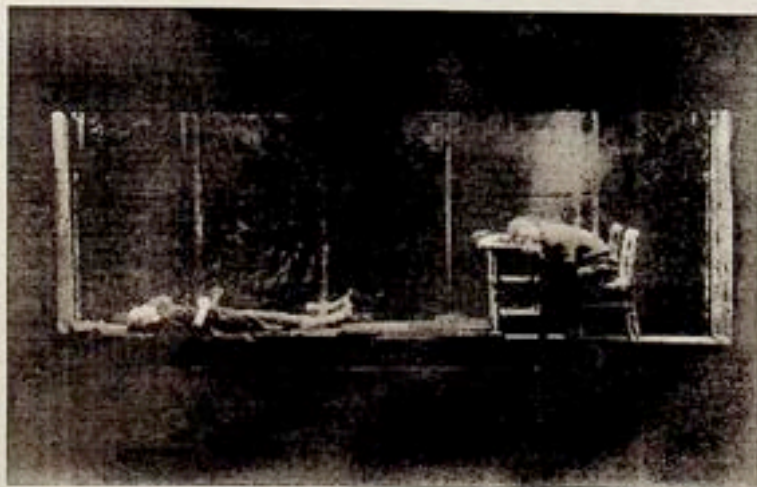
with its U.S. premiere of

***ODCHODZI (PASSING AWAY)***

based on the book by Tadeusz Rozewicz  
one of Poland's greatest playwrights and poets

directed by Leszek Madzik

live vocal: Urszula Dudziak  
world-renowned master of scat



**FEBRUARY 16 – MARCH 5, 2006**

Thursday - Saturday at 7:30 PM,  
Sundays at 2:30 PM and 7:30 PM

**La MaMa E.T.C. – The Annex**

74A East 4th Street, NYC, 10003  
tel. (212) 475-7710 or [www.lamama.org](http://www.lamama.org)

## ODCHODZI (PASSING AWAY)

Directed by Leszek Madzik

Based on *Mother Departs*, a book of prose and poems  
by Tadeusz Rozewicz

Live Vocal: Urszula Dudziak

Cast: Janusz Buchoski, Przemyslaw Dudek, Jaroslaw Figura,  
Pawel Horszczaruk, Liwia Madzik, Monika Michalowicz,  
Justyna Niezgoda, Tomasz Pluta, Tomasz Wentland,  
Tomasz Zoltak

Music: Marek Kuczynski

Lights and sound design and control: Leszek Madzik

*I could burrow through half a dozen dictionaries and still not find the words to describe Polish theatremaker Leszek Madzik and his company Scene Plastyczna: Madzik is breathtaking, purely imagist in a preconscious realm unapproachable through conventional language.*

- Justin Hayford, *Chicago Reader*, 1994

*Leszek Madzik has created an epitaph for a beloved one, written with the beautiful, radiant language of black and white images and the voice of Urszula Dudziak. The spectacle is shocking and movingly beautiful.*

- *Echo Dnia*, 2005

*Looking at the images I allow myself to be hypnotized, forgetting that there is life elsewhere. The darkness I am facing acquires the characteristics of a living being that swallows and spits out human silhouettes. I do not know whether this is what we see at the end. If I had my choice, I would ask the Almighty for "Passing Away".*

- Roman Pawlowski, *Gazeta Wyborcza*, 2004

## URSZULA DUDZIAK

*With her five octave range and aid of electronic devices, she does things in this album that even Al Jarreau never dreamed up in his wildest flights of fantasy*

- Clif Smith, *JAZZ*

*Yma Sumec of Jazz. A vocal performance unlike anything I've ever experienced.*

- Dick Saunders, *Chicago Sun-Times*



A major highlight of Madzik's production, especially for New Yorkers, is the live vocal accompaniment by the internationally renowned singer Urszula Dudziak, who, as a master jazz scatter, lived and performed in the city in the 1980s and is now living in Poland. She is a leading force among contemporary vocalists, in fact a force of nature, with a vocal range conservatively estimated at four and a half octaves, and a uniquely individual approach to the art of scat in which her extraordinary range is further enhanced electronically.

Born on October 22, 1943, in Straconka, Poland, Dudziak studied piano for several years, but became fascinated with jazz after hearing Ella Fitzgerald on the radio in 1959. She pursued a career as a jazz singer, appearing early on with jazz legend Krzysztof Komeda's band, and teamed up in 1965 with future husband Michal Urbaniak, jazz violinist, with whom she performed throughout Poland and abroad, especially in Scandinavia in the late sixties, incorporating Polish folk, rock, and classical influences as well as compositions of her own. She became one of the most popular of Poland's jazz artists, a big favorite at Warsaw's Jazz Jamboree Festivals from 1969 to 1972.

In 1973 Urszula Dudziak and Urbaniak went to New York, where her new album, *Newborn Light* (1973), recorded with Adam Makowicz for Columbia Records, offered a basic glossary of Dudziak's wordless musical language and won five stars from *Down Beat* magazine. This led to the Newport Jazz Festival, Carnegie Hall, performances throughout North America, a lifetime total of more than 50 albums, and collaborations with such world-class musicians as Dizzy Gillespie, Bobby McFerrin, Gil Evans, Herbie Hancock, Wynton and Branford Marsalis, Lionel Hampton, Lester Bowie, and Sting. In 1979 she was named "Jazz Singer of the Year" by the *Los Angeles Times*. A seven-year collaboration with Krzysztof Zawadzki's band, *Walk Away*, produced four albums between 1987 and 1994. In 2000 Dudziak was a featured soloist in the Vienna Art Orchestra's *Artistry in Rhythm -- A European Suite*.

She also sings Bach, Chopin, Paderewski – and Christmas carols.

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**The Polish Cultural Institute** is a diplomatic mission of the Ministry of Foreign Affairs of the Republic of Poland. Based in New York, the Institute is dedicated to nurturing and promoting cultural ties between the United States and Poland, both through American exposure to Poland's cultural achievements, and through exposure of Polish artists and scholars to American trends, institutions, and professional counterparts.

The Institute takes an active collaborative role in the organization, promotion, and in many cases the actual production of a broad range of cultural events in theater, music, film, literature, and the fine arts. With its extensive contacts in both America and Poland, the Institute is in an excellent position to help such initiatives in a variety of ways that include fund-raising, facilitating contacts in Poland, organizing concurrent panels of artists and scholars, generating press coverage, and developing public outreach.

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### **Very Special Thanks To:**

La MaMa Technical Crew: Peter Case, Momo Parra, Federico Restrepo

Ellen Stewart, Denise Greber, Beverly Petty, Mark Tambella, and all the staff at La Mama for their support in this production;


the Polish Cultural Institute, Trust for Mutual Understanding, and the Ministry of Culture of the Republic of Poland;

In addition we would like to thank Sam Rudy and the staff of Sam Rudy Media Relations.



[www.PolishCulture-NYC.org](http://www.PolishCulture-NYC.org)

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 **Ministerstwo Kultury**  
Kultura i Dziedzictwo

TRUST FOR MUTUAL UNDERSTANDING

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**Nowy =  
dzierwić**

**La MaMa E.T.C.** is renowned as a venue for the finest in Polish theater. This time it is the **Scena Plastyczna KUL** from Lublin, the most durable and consistent representative of the visual power of post-war Polish theater, which can not be compared to any other phenomenon in alternative theatre, either in the West or even in Poland. It is widely considered to be one of the finest theater groups in the homeland and is internationally acclaimed.

**ODCHODZI (PASSING AWAY)** is the 17th theatrical production realized by Leszek Madzik and Scena Plastyczna KUL. The creator and director of Scena Plastyczna KUL since 1969, Leszek Madzik is revered in Poland and acclaimed abroad as a unique and remarkably consistent artist who has refined his vision of theater as a place that without words – through the modeling of light and shadow in harmony with music and the use of silence and darkness – can transport each member of an audience through an intensely personal sense of escape from space and time into an individual experience of presence so deep that it seems to touch the eternal. Critics over the years have attested to this extraordinary effect of Madzik's productions, and his latest, *Passing Away*, is widely regarded as his most powerful to date.

In this extraordinary example of visual theatre, Madzik has managed to capture the spirit of the great poet **Tadeusz Rozewicz's** reflections on the passing of his beloved mother – without the use of a single spoken word.

Through the evocative use of shadow and light, photographs, haunting music by Marek Kuczynski, and live vocal accompaniment by Urszula Dudziak, Madzik creates a hypnotic moment in which each individual in the audience, tapping into personal memory, shares with Rozewicz and with Madzik himself the solitude and the mystery of a loved one's passing.

The vocal accompaniment, though beautifully integrated, is nevertheless an attraction in itself. The internationally renowned **singer Urszula Dudziak**, who lived and performed in New York City in the 1980s, is a master jazz scatter with a unique style and a vocal range that is conservatively estimated at four and a half octaves.



## Leszek Madzik & Scena Plastyczna KUL

(The Visual Theatre of Catholic University, Lublin)



Leszek Madzik, world-renowned theatre director and master of lighting and set design, was born in 1945 in Bartoszowiny, near Kielce, the son of a Home Army veteran imprisoned after WW II. He graduated from the History of Art at Catholic University in Lublin (KUL), where he discovered both theater and a talent for set design, collaborating as scenographer with a number of distinguished Polish directors on productions of the KUL Academic Theatre.

In 1969 Madzik founded the **Scena Plastyczna KUL**, a truly *"auteur"* theater, generating 17 productions over the years that have established Leszek Madzik as Poland's master of a uniquely visual and deeply spiritual theater experience.

Scena Plastyczna KUL can not be compared to any other phenomenon in alternative theatre, either in the West or even in 1970s Poland when it was emerging during a broad wave of creative student theatre that was mostly preoccupied with politics. Mr. Madzik created a new theatrical language, after his third production resigning from the spoken word altogether. Its functions were taken over by visual spaces, movement dynamics, and the expressiveness of visually transformed bodies. *Icarus* (1974) is thought to be a turning point in theatre history, a spectacle which, after eliminating words and plot, also reduced the role of the actor. Instead, Madzik employs the poetics of light and uses his "impersonal actors" as props. The Scena Plastyczna KUL is a "non-professional" theater in that the performers are students, and there is thus a regular turnover in the ensemble.

Tapping into his own memories of deeply-felt experiences as an artist or as a child, Madzik has dispensed with dialogue, deploying his actors as elements in the visual design of the production, and using the subtle manipulation of lighting and shadow, and the restrained addition of sound effects or music (often by such renowned composers as Jan A.P. Kaczmarek or Zygmunt Konieczny), to convey philosophical or existential truths that he feels are inadequately grasped in words. Seeking a form of catharsis for his audience, Madzik attempts to communicate on a level that would allow the viewers to reach into themselves and perceive the world pre-rationally.

The Scena Plastyczna KUL quickly gained an international reputation; its productions have been presented at several hundred theatre festivals

including Avignon, France, and received awards, among others in Racine, U.S.; Toyama, Japan; and First Prizes twice at the International Experimental Theatre Festival in Cairo. Leszek Madzik has led several theatre workshops abroad and organized his own and others' exhibitions. He is also the author of over a dozen set designs for theatres in Poland, Portugal, France, and Germany, teaches as visiting professor at art schools in Poland, Finland, Holland, and Germany, and constantly collaborates with KUL, Marie Curie-Skłodowska University in Lublin, and the Theatre Academy in Warsaw. He has published *Moj teatr* (*My Theatre*, 2000), and *Fotografia. Faktura. Czas. Sacrum. Postać* (*Photography. Texture. Time. Sacrum. Figure*, 2002), an album of his own photographs, with an introduction by Andrzej Wajda. Madzik's work has been the subject of numerous exhibitions and at least eight documentary films.

[www.kul.lublin.pl/scena/](http://www.kul.lublin.pl/scena/)



## Theatre workshops led by Leszek Madzik at La Mama

Mon-Wed., Feb. 27- March 1

Cost: \$ 100 for three 3-hour sessions

For schedule & detailed information,  
please call Tomasz Smolarski at 212-239-7300, ext. 3004

## TADEUSZ ROZEWICZ

The performance is the first in a program of events organized by the Polish Cultural Institute to provide an opportunity for Americans to become acquainted with the great poet, playwright, and novelist, Tadeusz Rozewicz. The events will include a theatrical presentation from Poland of the drama *Bite the Dust*, performed by Provisorium Theatre; an American stage adaptation of the drama *The Old Woman Broods*; a new book of poems published by Archipelago; and a panel discussion with Rozewicz himself participating.



Born in 1921, Rozewicz is among the most versatile of the world's pre-eminent living writers, but is still not widely known in the U.S. He is unanimously listed in the pantheon of the greatest Polish poets of the 20th century, together with Czeslaw Milosz, Zbigniew Herbert, and Wislawa Szymborska, and his dramas are constantly presented by Poland's best theatres along with those by Witold Gombrowicz and Slawomir Mrozek.

Rozewicz is respected worldwide as a writer of the highest moral authority. His work, translated into many foreign languages, has received both Polish and foreign awards. His book of prose and verse, *Matka Odchodzi* (*Mother Departs*), on which Leszek Madzik based *Passing Away*, won Poland's most prestigious literary prize, NIKE, in 2000. Rozewicz is a precursor of the avant-garde in poetry and drama, a grand solitary, convinced of an artistic mission that he regards as a state of internal concentration and alertness, and ethical sensitivity. He has provided his own answer to the question whether poetry is even possible after Auschwitz, by creating a new type of restrained verse that is known in literary Polish as the fourth versification system (*Anxiety*, 1947; *A Red Glove*, 1948). He is the founder of a movement in Polish literature that sees existence as a struggle against nothingness (*Conversation with the Prince*, 1960; *The Anonymous Voice*, 1961; *Nothing Dressed In Prospero's Cloak*, 1962; *The Face*, 1964.)

Rozewicz seeks new forms in poetic expression that abandon the avant-garde for straightforwardness and stunning short-cuts that are a metaphor for a life bounded by the act of birth and the act of death. Equal to Beckett or Ionesco in the renovation of theatrical forms, he is fascinated by "open theatre" and the means of expressing on stage the internal anxieties of contemporary man (*The Card Index*, 1968; *The Old Woman Broods*, 1969; *On All Fours*, 1972; and *The Card Index Scattered*, 1997). He is also an artist with an extraordinary "ear," who anticipated feminism and post-modernism (*White Wedding*, 1975).