

PRO PRESENT

IN MEMORY OF TATIANA SHAH AZIZOVA

«Ours are leaving...»

Tribute to the recently deceased Tatiana K. Shah-Azizova, prominent theater critic and expert on Chekhov's plays.

Keywords: Tatiana K. Shah-Azizova, A. Chekhov

FATE OF FORBIDDEN PLAYS. THE RETURN

Vadim Shcherbakov

The Passions of young Podsekalnikov

Review from the production Nikolay Erdman's play The Suicide staged by Sergei Zhenovach in the Studio of Theatre Art. In parallel to the deployment of the analysis of the production the author suggests that The Suicide could occupy the same place, which formerly belonged to the Woe from Wit by Alexander Griboyedov.

Keywords: N. Erdman, The Suicide, Woe from Wit, Studio of Theatre Arts, S. Zhenovach, V. Evlantiev

Marina Timasheva

«I want to be, just to be...»

Review from the production of The Suicide directed by Sergei Zhenovach in the Studio of Theatre Art. The Director arranged a play Erdman not in the list, which includes the satirical works of Gogol, Saltykov-Shchedrin, Sukhovo-Kobylin, Zoshchenko, Ilf and Petrov, but in other one, where are the plays of Anton Chekhov.

Keyword: Studio of Theatre Art, The Suicide, S. Zhenovach, N. Erdman, V. Evlant'ev

Vadim Shcherbakov

A Cockroach Races around the Iron Curtain

Review from the production of The Run, staged by Yuri Butusov in the Theater named after E. B. Vakhtangov. The author believes that its main content is director's experience of the emigration idea.

Keywords: Yury Butusov, The Run, Mikhail Bulgakov, Arthur Ivanov, Ekaterina Kramkina, Viktor Dobronravov

Marina Timasheva

«Emigration, or a life as a dream»

Review from the production of Mikhail Bulgakov's play The Run directed by Yuri Butusov in The Vahtangov's theatre. The director determines its genre as "a dream in eight parts".

Keywords: The Vahtangov theatre, The Run, M. Bulgakov, Y. Butusov, A. Shishkin, F. Latenas, A. Ivanov, E. Kramkina, S. Epishev, G. Balpeisova, V. Dobronravov, V. Ushakov

Dmitry Trubotchkin

A Picturesque Cloak, Covered the Nakedness of

Modernity: A Roman Comedy in The State Academic Theatre named after Mossovet

The article provides an overview of the first productions of the play A Roman Comedy by Leonid Zorin in the 1960th in the BDT and Vakhtangov's Theatre. In this

historical context it considers the recent premiere of the play staged by P. Khomsky in The state academic theatre named after Mossovet (December 2014).

Keywords: L. Zorin, A Roman Comedy, P. Chomsky, The State Academic Theatre named after Mossovet.

Marina Timasheva

The Old-fashioned Comedy

Review from the production of A Roman Comedy based on the play by Leonid Zorin Dion directed by Paul Chomsky in The State Academic Theatre named after Mossovet. Georgy Taratorkin's Dion doesn't believe that he can change the world, but do not change himself as well.

Keywords: The State Academic Theatre named after Mossovet, A Roman Comedy, L. Zorin, Dion, P. Chomsky, G. Taratorkin, V. Sukhorukov

THEATRE'S DIARY

Marina Timasheva

Mosaics of Stage

The next issue of theatre journal. It consists of reviews from 17th performances of state theatres and enterprises. There is a curious trend of the last season: the servants of Melpomene suddenly show us their public temperament, which is not expressed directly, as in Aristophanes, or Brecht, but reveals in the style of the late USSR. Such a theatrical interpretations are established on the notion that modern Russia somehow reproduces the USSR in Brezhnev's era.

Keywords: Moscow drama theatre named after Pushkin, The Cherry Orchard. Studio Of Theatrical Art, The Suicide. Theatre Peter Fomenko's Workshop, A Modern Idyll. Theatre The Satyricon, A Kitchen. Theatre Et Cetera, Boris Godunov. Moscow drama Theatre named after Pushkin, A Profitable Position. Theatre named after Mayakovsky, Fathers and Sons. Moscow Art theatre named after Chekhov, 19.14. The Sovremennik theater, Devoted to Yalta, A Mysterious Night Shooting of the Dog. A Theatre Business Company, The Lost World, Todd. Theatre Peter Fomenko's Workshop, Fariatiev's Fantasies. State academic theatre named after Mossovet, Woe from Wit, A Roman Comedy. The State Theatre Of Nations, A Marriage. Theatre Lenkom, A Walpurgis Night.

Elena Gorfunkel

In Italics

The article tells about one of the last productions of Valery Fokin's The Third Choice based on the Leo Tolstoy's drama The Living Corpse. It focuses on the originality of the director's interpretation of the classic play, the most striking actor's works, and the advantages of scenography.

Keywords: Alexandrinsky Theatre, The Living Corpse, The Third Choice, V. Fokin, P. Semak, L. Tolstoy, A. Borovsky.

Alekcandr Kolesnikov**Why are you so as you are?**

The article examines in brief the play *The Children of Vanushin* by well-known Russian writer Sergey Naydenov staged in Maly Theatre of Russia. The author concentrates his arguments on the idea that this work reached up to the long and deep realistic traditions in our theatre.

Keywords: Maly Theatre, *The Children of Vanushin*

Nina Shalimova**On the Actors, Directors and Politicians**

Review from Y. Solomin's production *Youth of Louis XIV* based on the play by Alexandre Dumas. The author writes about traditions of so-called a costume comedy and about the director searches for the contemporary sense in the old genre.

Keywords: Y. Solomin, The Maly Theater, Louis XIV, Molière.

NEW THEATRE, OLD STAGE

Ella Mikhailiova**The Two Brechts of Moscow Stage**

Reflections on two performances of the plays by Bertolt Brecht premiered in 2013/2014 in Moscow. The author speaks about the problems related to modern interpretation of Brecht, the search for ways of understanding and interpretation of his drama.

Keywords: B. Brecht, Theatre. Mayakovsky Theatre. A. Pushkin, M. Karbauskis, Yu. Butusov, H. Eisler, R. Hayes, L. Feichtwanger, M. Filippov, A. Lobotsky, "The Good Person of Szechwan", "Mr Puntila And His Servant Matti"

Natalia Skorokhod**Narrative and illusory.****Analysis postdrome: Part II**

The article explores the question of the Brechtian theory influence on modern Russian drama, and - in particular Ivan Vyrypaev's plays. The author introduces and examines the concept of "boundaries" between action and narration in drama.

Keywords: B. Brecht, V. Nemirovich-Danchenko, boundary, I. Vyrypaev, Oxygen, Dance named "Delhi".

Ilya Smirnov**A Cardiology from Grishkovets**

The review for the new show *Whisper of the Heart* traces archaic (up to ancient Mesopotamia) origin of the unusual art that Eugenie Grishkovets delivers to the audience today. Separately it considers the problems of genre definition and institutional (legal and economic) model applied to Grishkovets' theatre.

Keywords: E. Grishkovets, a solo performance, conversational genre, recitation, modern dramaturgy.

TIME TRAP

Dmitry Trubotchkin**Aristophanes in the Era of Global Tourism.****About Lysistrata by Nina Chusova**

The article provides an overview of the productions of the Aristophanes' comedies in Europe and in Russia during XX century. In this historical context author considers the production of *Lysistrata* in The Satira Theater (premiere in November of 2014). The article stays on the point of view of the General style (special attention to the kitsch), scenography, sound design, director's decision and acting work.

Keywords: Aristophanes, *Lysistrata*, the ancient Greek Comedy, N. Chusova, The Satira Theater, kitsch in the theater.

Dmitry Trubotchkin**Terzopoulos, the Director, in ElectroTheatre****(Thoughts after watching The Bacchantes)**

The article provides an analysis of the play *The Bacchantes* of Euripides (premiere in the ElectroTheatre Stanislavsky in January 2015), which is placed in the context of Theodoros Terzopoulos' creative work. The author analyses of director's aesthetics and seeks to understand the role of specific acting training in the creation of his productions. There is question aroused: how the artistic decisions of Terzopoulos corresponding to our knowledge about ancient tragedy. The author distinguishes two points of view: someone who meets the creativity of Terzopoulos for the first time, and someone who had repeatedly seen his work, and explores how they differ and overlap.

Keywords: Theodoros Terzopoulos, the ancient Greek tragedy, *The Bacchantes* by Euripides, the ElectroTheatre Stanislavsky.

ATTEMPT AT WRITING

Barbara Ivlieva**Lev Dodin. The theater, which isn't exists**

Impressions and reflections caused by performances of L. Dodina *The Possessed*, *The Three Sisters*, *The Cherry Orchard*. The article searches for the components that make up the philosophy of the productions and their moral sense.

Keywords: L. Dodin, MDT, Dostoyevsky, Chekhov, *The Possessed*, *The Three Sisters*, *The Cherry Orchard*, E. Kochergin, A. Borovsky.

ANNIVERSARIES

Alexey Bartoshevich**Peter Brook**

Peter Brook is the director, whose name is connected not only with English, French, and Russian cultures. He is the cosmopolitan in the highest sense of the word, and his artistic and philosophical strivings are associated with the desire to show in theatrical action the humanity as a whole. An Orghast production was staged in the ruins of

Persepolis; it was an attempt to find the “mother language” of all people. A Mahabharata turned to the eternal images and the main rituals of human life. A special place in Brook’s works takes a production of Hamlet, that “main play of mankind”. It was shown on the stage of the theater Bouffes du Nord in Paris.

Keywords: P. Brook, Hamlet, An Orghast, A Mahabharata, A. Lester, Bouffes du Nord.

Nina Shalimova

Yuri Solomin: The art of self being

Yuri Solomin is presented in the article as the heir and the plenipotentiary of the art of The Maly Theater. The many facets of his theater work (artistic director of The Maly Theatre, directing and acting work, theatrical pedagogy) is seen in the unity of the person of this great artist. Parts of Russian intellectuals stand out as central in his work. The author sees the originality of Yuri Solomin’s art in the crossing of the two methods of creating an image, that are strong root system of acting in The Maly Theater and the precise psychology of acting cultivated in Moscow Art Theater.

Keywords: Y. Solomin, The Maly Theater, performing arts, intellectual

BOOKSHELF

Olga Egoshina

«Extract from the darkness of nothingness and restore in details».

Book review of Mnemosyne 5th Issue. Edited and compiled by V. V. Ivanov.

Collected together “heterogeneous” sections of the anthology provide the crucial sense of shared theatrical and historical space. The sections would be calling to each other, engage each other in debate. Change of “camera angles” gives the required volume of historical figures and events.

Keywords: Mnemosyne, K. S. Stanislavsky, V.I. Nemirovich-Danchenko, A. Tairov, A. Koonen, V.E. Meyerhold, V. Sakhnovskij, F. Komissarzhevsky, S. Mikhoels, Kamerny Theatre, Moscow Art Theatre, The State Theatre named after Meyerhold.

Ekaterina Belova, Andrey Galkin

Pages of Memory

Review of the almanac Mnemosyne, the part dedicated to the art of ballet. Highlighted articles and publications, revealing the “white spots” in the history of theater and choreography.

Keywords: Mnemosyne, ballet, choreography, A. Gorsky, M. Petipa, N. Sergeev

Lyubov’ Oves

Elena Strutinskaya. The Stage Designers of The Maly Theater. XX century

Review of the book, which reveals the significance and magnitude of the research undertaken by Elena Strutinskaya, and highlights the amazing breadth of

database sources, exceptional rarity and value of the collected materials.

Keywords: The Maly Theater, E. Strutinskaya, set design, costume, The Maly Theatre Museum

ON THE THEATER’S FRONTIER

Smolev Daniil

Dogme 95. Video as aesthetics of cinematograph’s new realism

Many films of Dogma 95 were pictorially based on aesthetics of video. Due to realistic positions, which the group’s manifest declared, aesthetics of video was powerfully cultivated in space of cinematographic language in 1990-2000-s. This article analyses ontology of video, characteristics of its perception by spectators and semantic value for realistic tendencies in cinematograph.

Keywords: Dogma 95, aesthetics of video, realism in cinematograph, ontology of cinematograph, Lars von Trier

PRO MEMORIA

«IN SEARCH OF THE LOST...»

Elena Gorfunkel

In Search of the Lost

The study focuses on career and personality of one of the greatest directors of the twentieth century – Georgy Tovstonogov. It shows in details the main stages of his activity and peculiarities of his ideology as well as the evolution of political philosophy of the director. The article also reveals the history of creation of the famous production – The Story of a Horse.

Keywords: G. Tovstonogov, BDT, N. Akimov, M. Rozovsky, The Story of a Horse, rhythm, genre, theatricality

THEATRE OLDEN

Nadezhda Efremova

The First Production of School Theatre in The Slavonic-Greek-Latin Academy, 1701

13th of November 1701 in the walls of the Slavonic-Greek-Latin Academy in Moscow the first in the history of Russian theatre “school” performance was played. The article makes an attempt of historical reconstruction. It tries to establish the exact date of the premiere, to reveal the features of a stage, to define the place of the author of the play in a theatrical performance. It shows some stylistic features of the Russian “school” theater, which combined the experience of the Jesuit theatre brought to the capital by scholars and monks from the Ukraine with the realities of Moscow life at the beginning of the XVIII century.

Keywords: The “school” performance, The Slavonic-Greek-Latin Academy, Jesuit theatre, realities of Moscow life at the beginning of the XVIII century

Antonina Lebedeva-Emelina**The Court Ball as a Mirror of Cultural and Political Processes of the Era**

This research is a detailed restoration of the Court festivities organized by Potemkin in the Tauride Palace on April 28, 1791 on the occasion of the capture by Russian troops the fortress of Izmail. Music, singing, poetry, dance, decoration of the Palace, and elements of dramatic performance are considered as components of the festival.

Keywords: G. Potemkin, Catherine II, G. Derzhavin, O. Kozlovsky, C. Le Peak, O. Mitrofanov, Tauride Palace

LERMONTOV'S KNOT

Alexandra Tuchinskaya**«The Romantics» by D. Merezhkovsky in Vs. Meyerhold's directing. Alexandrinsky Theatre**

The article is dedicated to Vsevolod Meyerhold's work on «Romantics», drama by Dmitry Merezhkovsky in Alexandrinsky Theatre in 1916. Together with this play Meyerhold penetrated into a host of the ideological and aesthetic problems which concerned him during these pre-revolutionary years. The search for a new ideological and creative community of young people on the basis of new prospects in all spheres of life was the actual motive of many art initiatives of 1910-ies.

Keywords: V. Meyerhold, D. Merezhkovsky, «The Romantics», Alexandrinsky Theatre, M. Bakunin, Yu. Rakitin, A. Golovin.

AT THE TURN OF THE CENTURY

Carina Vengerova**The theory principles of Russian formal method (1910–1920 years) in comparison with the russian avant-garde.**

The article focuses on the philosophy in Formal method research. Today is the obvious impact of the formalists (whose innovative research activities focused mainly in the research and literature), also in the field theory of performing arts. Text is about parallels the plot and dialogue between formalism and representatives of avant-garde theater.

Keywords: OPOYAZ, formal method, avant-garde, theater of the beginning of XX century

FROM KAMERNY THEATRE'S HERITAGE

Elena Strutinskaya**A. Tairov and V. Ryndin. In Search of Style of the Era**

The article devoted to those reflections of The Era styles (Expressionism and Art Deco), what one can found in productions of the Kamerny Theatre. Expressionism of Salome and The Pathetique Sonata had been changed by the style of Art Deco, manifested in The Optimistic tragedy.

Keywords: A. Tairov, V. Ryndin, Kamerny Theatre, Expressionism, Art Deco

Vadim Shcherbakov.**The Magic of Trick (on poetics of Kamerny Theatre's capriccio A Princess Brambilla)**

Exploring the poetics of the work of Alexander Tairov on the short story by E. T. A. Hoffmann, the author comes to the conclusion that its molecule was a theatrical metamorphosis. Therefore, the performance was a triumph of theatrical demonstration of a stage trick.

Keywords: Kamerny Theatre, Alexander Tairov, E.T.A. Hoffmann, A Princess Brambilla, grotesque, theatrical trick

AN ANTIQUE VESTIGE

Galina Zhernovaya**Chorus and hero as a problem of character in Aeschylus' late tragedies ("Choephoroi")**

The article reviews the subsystem "chorus – hero" in Aeschylus' tragedy "Choephoroi". It analyses functions of the chorus in the protagonist's character formation, reveals the aspect of the chorus' symbolic comments on the hero's behavior. It also exposes effectual opposition of the chorus characters – Ata (Deception) and Dika (Truth).

Keywords: character, ethos, pathos, chorus, man-god, fate, chorus character

CHOREOGRAPHY

Galkin Andrey**Classical dance in the performances of Marius Petipa and Lev Ivanov in 1890's and the turn of 1900's.**

The article is devoted to classical dance particularity in St.Petersburg Imperial theatre in 1890's–1900's.

The author analyses particularities of techniques and aesthetics classical dance art of the specified period with reference to materials of Stepanov dance notation scores and other sources.

Keywords: classical dance, St. Petersburg's ballet of 1890–1900, Stepanov dance notation system

PEOPLE, YEARS, LIFE

Anatoly Adoskin**«My highly estimated wardrobe!..»**

The publication presents excerpts from the memoirs of actor Anatoly Adoskin devoted to the years of his studies in the studios of K. N. Voinov and Yu. A. Zavadskiy, meetings with young Anatoly Eφος. The actor recalls his teachers Elizabeth Eφος and Dmitry Zhuravlev, The State Academic Theatre named after Mossovet, with which he had linked the most of his creative life. On the pages of his memoirs we meet with Rostislav Plyatt, Osip Abdulov, Faina Ranevskaya, Serafima Birman.

Keywords: K. Voinov, A. Eφος, Yu. Zavadsky, R. Plyatt, F. Ranevskaya, S. Birman, The State Academic Theatre named after Mossovet, V. Kyuhelbeker.