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 — Дмитрий Лисин
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 107031, Москва,
 Страстной бульвар, д. 10, комн. 38
 тел.: (495) 650 28 27, 650 95 22
 e-mail: info@oteatre.info
 teatr.moscow@gmail.com
 www.oteatre.info

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On Stage

PROTAGONIST

9 DAYS OF ONE

LOYEVSKY

<Alla Shenderova>

There is a person in whose absence the Russian theatre landscape would have been different. In the past few years alone he has helped bring new artistic directors to five major Russian theatres. He sees about 300 productions a year and monthly spends over 40 hours in airplanes. But he likes to speak only about the Inner Mongolia — the place he'd never leave unless he has to. THEATRE has undertaken to find out how the godfather of the Russian provincial theatre had come to this.

CITIES AND THEATRES

Tatiana Jurova, Vadim Rutkovsky, Alexander A. Vislov, Alexei Kolobrodov, Lev Zaks, Tatiana Tikhonovets, Yelena Konovalova, Irina Alpatova, Valery Zolotukhin, Dmitri Bavlisky... THEATRE has decided to put on the map of Russia the distinctive power points. The result has been that our attention was focused on eight cities: Yaroslavl, Voronezh, Saratov, Yekaterinburg, Perm, Krasnoyarsk, Novosibirsk and Kirov. We believe that theatre practices in these cities every now and then burst the conventional banks. And one more city, Chelyabinsk, described as the

place of non-existence of theatre. In the provincial sketches, presented by different authors, theatre studies border on the studies of local history. These are feature stories about the present-day Russian stage and about life in modern Russia in general.

Off Stage

PERSPECTIVES

ABOUT THREE CITIES

<Xenia Zorina>

We have asked a Moscow director to share his private experiences of working with provincial troupes. However the text turned out to be not so much about the private as about the common: if theatres are like families they are happy in different ways and unhappy in more or less the same way. The farther from the capitals the more obvious it seems.

MNEMONICS PARK

THEATRE IN THE TOWN
OF CHILDHOOD

<Oleg Zintsov>

The term «amateur activities» hasn't got completely out of use as applied to theatre. Yet it acquired a distinctly negative if not disdainful inflection. This attitude not only hurts feelings but is essentially wrong. An amateur theatre can speak about «little town blues» with much greater eloquence and profundity than a professional troupe. These troupes are

unknown outside their towns. They stay in the places that we have forsaken. Therefore an account of an amateur theatre in a small town can only be a private story. In order to tell this story the editor of THEATRE traveled to Volgograd, the town of his childhood.

DICTAPHONE

VERBATIM IN TOWN
AND COUNTRY

<Sasha Denisova>

How to create a verbatim in the province? Why should it be created in the province? Will this make anyone happy? One of Russia's best hands at this fashionable overseas genre shares her experience of work in the province and explains why verbatim is what fate wills.

CULTURAL HERO

LEV DODIN:
SOVIET REPERTORY
THEATRE

<Dmitri Tsilikhin>

While we were working on the issue dedicated to the provincial theatre in Russia, political life and theatre scandals in Moscow were boiling. Theatre decided to ask outstanding director and artistic manager of the Maly Drama Theatre to speak about the crisis of the notorious repertory system and to what extent he and his company have been involved in the turbulent events of the recent years.

THE CAST OF CHARACTERS

IRINA PROKHOROVA:
WITHOUT TOO
MUCH BLOODSHED
<Camilla Mamanzabekova>

The Mikhail Prokhorov Fund supports the best theatres in the two capitals but also the companies in the places where annual temperature is seldom above minus 30. The institutor of the Fund and editor-in-chief of the New Literary Review Publishers Irina Prokhorova told THEATRE about the Taimyr cactus and of how to enlighten without spilling blood.

Beyond the Stage CONTEXT

NON-METROPOLITAN
FILM
<Maria Kuvshinova>

Russian film-makers have been falling in love with the Russian provinces. The action in most of our art house movies is set precisely in these non-glamorous, unfriendly, and repulsive and at the same time engrossing parts of this country. THEATRE has undertaken to find out what the film-makers from the two capitals find so attractive about the non-metropolitan Russia and at the same time to reckon what kind of films are made in the provinces proper.

EXPANSION

ARTIST BEYOND
THE MOSCOW RING ROAD:
GELMAN AND SOME OTHERS
<Valentin Diakonov>

Having mapped the points of strength in the Russian provinces and outlined the more typical problems faced by the modern (i.e. with modern thinking) directors operating outside the Moscow Ring Road, THEATRE couldn't but try and look into the experience of developing centers of modern art in provincial cities, namely the Marat Gelman's Perm Museum, and State Centers of Modern Art in Nizhni Novgorod and Yekaterinburg. It seems that the problems facing these centers are basically the same. And the answers to many of the arising questions haven't been found either in the provinces or in the two capitals.

BEHIND-THE-SCENES WORLDWIDE

THEATRE WITHOUT CAPITALS:
THE EXPERIENCE OF FRANCE
<Vita Khlopova>

Provincial arts have basically ceased to exist in France. And not because everybody has moved to Paris but just the other way around: the cultural policy of decentralization has had the result that drama and dance feel perfectly comfortable in the regions. THEATRE presents a brief excursus into this successful experiment that seems to be particularly topical for Russia.

Yellow Pages

THE ENLIGHTENED
BACKWOODS:
ESSAYS ON
PRE-REVOLUTION
LIFE IN THE PROVINCES
<Mark Kushnirov>

Having described the theatre landscape of the present-day Russian provinces, THEATRE looks into the past with the hope to comprehend how provincial theatre carried on in pre-Revolution Russia, where the points of strength were situated then and what were the stage morals in the backwoods of those times.

Text

THE NEW RUSSIAN DRAMA GEOGRAPHY

It has so happened that most of the Russian Modern Drama writers were born in the provinces. THEATRE asked the participants in «Lyubimovka-2012» to answer one question: «How I became a playwright in my native city?» All in all, 16 playwrights took part in the inquiry. Some of their answers are published in this issue. The full results of the inquiry are available on our site at www.otheatre.info