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PERSONS

- 010 The Theatre
of the Troublous Times
Text: Sergei Nikolaevich

Roman Viktyuk was the first to start grafting the poisonous flowers of the gay aesthetics to the mighty tree of the Russian theatre. Until the late 1980-s it was the modeling of the absolutely new and strange theatrical reality our viewers had been totally unused to. THEATRE undertakes to find out why this reality has become so much called for in our troublous times.

- 016 Alla Demidova's Male Parts
Text: Alla Shenderova

In making this gender-oriented edition THEATRE couldn't help talking to the actress whose career in theatre has been connected with a series of male characters.

- 030 How to Become Orlando
Text: Yelena Stafieva

Tilda Swinton is considered the icon of modern feminism. THEATRE explores the ways in which the actress breaks down all the clichés and breaks out of the traditional character formulas to undercuts all the expectations with regard to both theatre and her personal life.

- 034 Katie Mitchell: A Woman's Viewpoint
Text: Anna Ildatova

French feminist philosopher Luce Irigaray put forward a model according to which there is only one sex — male. As for the female it can only be identified in relation to the male sex. In the absence of the male the viewer presumes the presence of the female. THEATRE tries to find out to what extent this view is proved or disproved by the creative career of Katie Mitchell.

Ä

- 042 Elfriede Jelinek: the Universal
Formula of Freedom
Text: Yelena Kutlovskaya

Having found out that Yuri Muravitsky has started rehearsing Elfriede Jelinek's "Death and the Girl", THEATRE decided to talk about the sexual relations in the modern society that being one Jelinek's key subjects of interest.

- 048 Seventeen Moments of Monroe
Text: Kira Dolinina

THEATRE looks back at the way covered by participant in the famous Viennese exhibition Gender Check Vladislav Mamyshev-Monroe from the young man dressed as pretty Marilyn and taking a stroll up and down Nevsky Avenue to the actor in the role of bald Queen Elisabeth in the production of "Polonius".

PRODUCTIONS

- 084 How to Make a Cabaret
Text: Dmitri Renansky,
Kamila Mamadnazarbekova

The production of "The Warsaw Cabaret" was Krzysztof Warlikowski's and his troupe Nowy Teatr w Warszawie staging in the new venue. THEATRE offers two diametrically opposite opinions about the production and on what is haut ton in the arts.

- 092 The Exploit of the Play-Actor
Text: Natalia Kaminskaya

"Hamlet" has always been magnetizing for the makers of monoplays. Many outstanding actors in various times performed female parts and as many great actors played the male characters. THEATRE undertakes to find the difference between those efforts and Robert Lepage's and Evgeny Mironov's production of "Hamlet. Collage".

098 Chichikov and Bobok

Text: Gleb Sitkovsky

Ten male actors perform the parts of landlords, peasants, dogs, children, old women and sexy girls in Kirill Serebrennikov's stage version of Gogol's "Dead Souls". Meanwhile all these travesty escapades lack any erotic subtext. THEATRE tried to find out why the director needed all this.

118 Gays on Broadway

Text: Alexi Frandetti

THEATRE asked the actor who had appeared in the gay drama "The Winter Way" and initiated the staging of the musical "The Awakening of Spring" to make the hit-list of the musicals with main characters being gay.

PROBLEMS

130 Homosexuality in Modern

and Contemporary History:

from Persecutions to Equal Rights

Text: Alek D. Epstein

and Andrey Kozhevnikov

Nobody really knows what one means by "propaganda of homosexuality". THEATRE looks into this odd notion of the Russian legislation and the nature of the domestic homophobia in the context of the long way covered by the previous representatives of "gender freaks" in the struggle for their rights.

148 The French Experience:

the Solitude of Transgression

Text: Natalia Isayeva

Analyzing the creative experiences of the two 20th century's outstanding French playwrights THEATRE focuses on how their plays carry on the tradition of the quasi-Christian metaphysics and on how they bring out the theological meaning of the love passion.

156 Theatre Revolution and Gender

Text: Natalia Yakubova

The names of the 19th- 20th centuries' reformers of the arts are predominantly male. THEATRE tries to figure out the role (or rather roles) played in this revolution by women.

164 The Awesome Diva

Text: Inna Kushnareva

One of the most enchanting sub-cultural mysteries is the cult of Hollywood (and not only Hollywood) divas in gay communities. THEATRE tried to find out why gay parties have been so popular with Joann Crawford, Bette Davis, Judy Garland and other gorgeous women who largely personify the traditional and even conservative values.

176 Dancing the Gender

Text: Anton Flyorov

The modern Western philosophers' increased interest in the problems of sex and its social structure would have been impossible without considering dance as, just like gender, being very closely related to the notion of physicality. THEATRE has found out how the gender theories affected the dance practices.

182 The English Gender

Text: Mikhail Vigel

Rock music is the domain that has by and large attacked the gender standards. That started the first time the boys with long hair and electric guitars entered the stage. THEATRE reminds that firstly this is a very English story and secondly it began long before the British "invasion" in the mid 1960-s when Britain for a long time (if not forever) robbed the US of the title of the world's number-one rock-n-roll power.

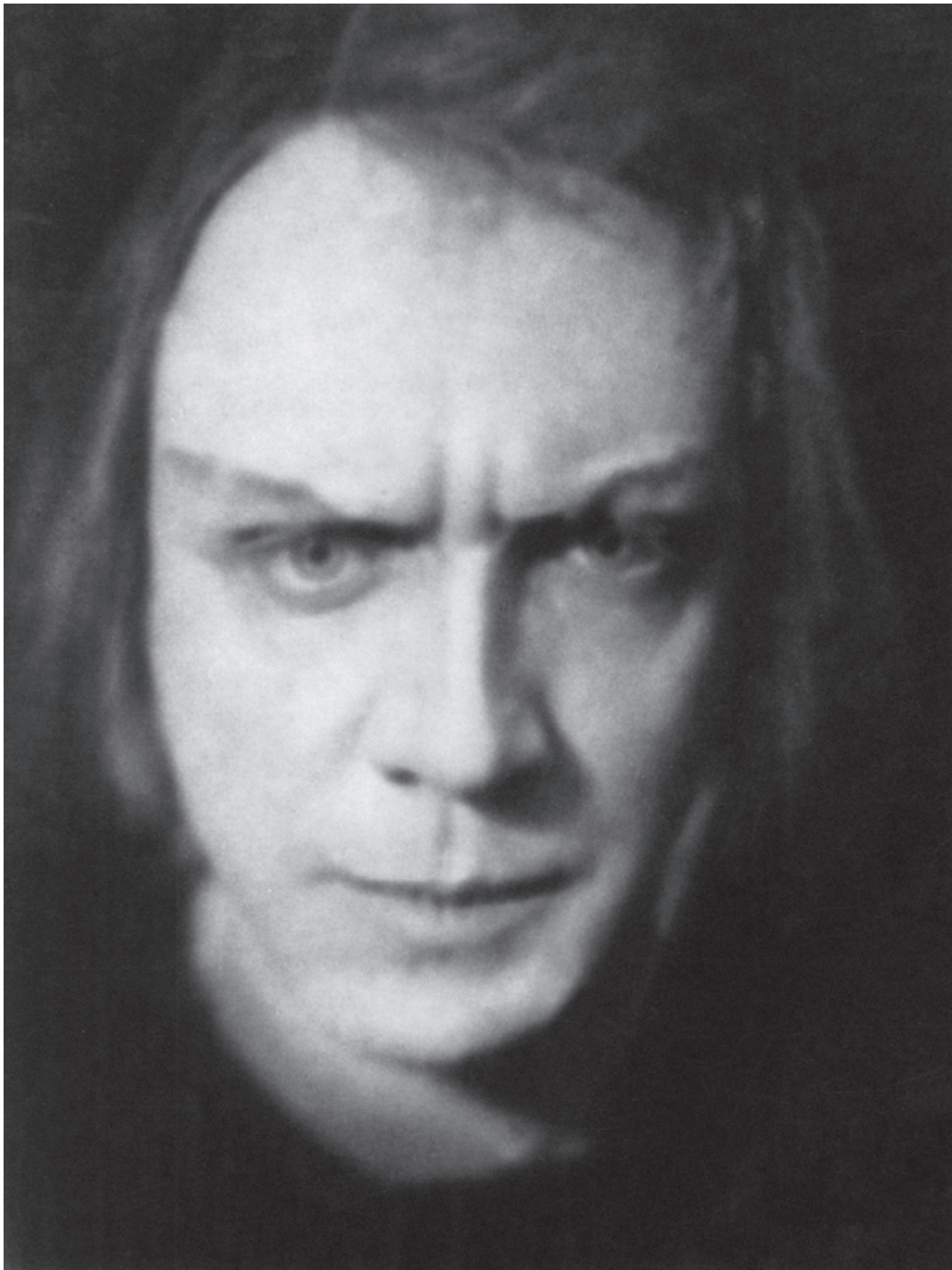
SPECIAL PROJECT

56 Mikhail Chekhov. Notes about

Audio Recordings of His Roles

Text: Valery Zolotukhin

"Mikhail Chekhov: the Sound Legacy" — such is the title of the disc that comes out as supplement to this edition of the magazine. Most of the fragments of Mikhail Chekhov's legendary roles in his blossom period of the 1920-s recorded thereon come out on disk for the first time. And so do the sound recollections about him by the actor's contemporaries Igor Ilyinsky, Mikhail Yanshin, Sophia Giatsintova. THEATRE highlights the story of creation of these unique recordings.



- 006 Про свободу и любовь
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- 010 Роман Виктюк.
Театр смутного времени
Текст: Сергей Николаевич
- 016 Алла Демидова:
«Чаще играйте женщину!»
Текст: Алла Шендерова
- 026 Роза Хайруллина.
Король, королева,
сапожник, портной
Текст: Антон Хитров
- 030 Тильда Суинтон.
Как стать Орlando
Текст: Елена Стафьева
- 034 Кэти Митчелл:
женский взгляд
Текст: Анна Ильдатова
- 042 Эльфриде Елинек:
формула свободы
Текст: Елена Кутловская
- 048 Семнадцать мгновений Монро
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Дмитрий Ренанский
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