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Заместитель главного редактора
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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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Rubric: Discussion

The Light Genre Blues

As this issue is focused on the light genre members of the editorial board of THEATRE have gathered at the roundtable to firstly give the definition of the light genre and secondly to find out which of the outstanding modern directors has had a chance to find this genre exploitable. Taking part in the discussion are Maria Davydova, Oleg Zintsov, Alla Shenderova, Valery Zolotukhin and Ada Shmerling.

ON STAGE

Rubric: Firsthand Experience

Russian Subconsciousness as an Entertainment

Text by Nina Agisheva

Mark Zakharov was the first of Russian directors who dared enter the previously keep-out territory of the rock-opera. THEATRE has undertaken to recall how the contemporaries accepted the celebrated production of “Juno and Avos” and to find out why the touching love story proved to be so much infused with social issues.

Rubric: World Backstage

Sequins and Stases of the Great White Road

Text by Tatiana Voloshina

Broadway has always been an epitome for the Russian theatre with its longing for big box-office revenues. Meantime it has always looked not so much as the gold standard as a sweet dream. THEATRE asked the habitués of New York premieres to speak about the structure of Broadway and the premieres they’re looking forward to seeing in the new season.

Rubric: Navigator

Inoculation with Broadway

Text by Marina Shimadina and Yekaterina Krotova

THEATRE offers its readers a guide the extensive and abounding in hills and brooks territory currently occupied by the Russian musical.

Rubric: Recess

The Wakening of Musical

Text by Alexander Popov

Can a musical be not just a high-quality entertainment but also a work of art? To answer this question THEATRE took a look at the fresh-out-of-the-can opus

“The Wakening of Spring” at Gogol-Center and recall in this connection one of the best musicals of the present day “Billy Elliot.”

Rubric: Playlist

Wake Up and Sing

Text by Alla Shenderova

It is impossible to talk about musicals without mentioning the role the chartbusters (both classical and pop) play in contemporary stagings and how they appeal to the collective memory to the effect of turning into its opposite. THEATRE has traced back the relationships between theatre and song — from Christoph Marthaler to Konstantin Bogomolov.

Rubric: Prominent Location

London Show on Raikin Plaza

Text by Natalia Kaminskaya

A concrete-and-glass structure marked as Raikin Plaza, now neighbors on the building of the Satiricon Theatre in Moscow, its poster featuring the brand-new production of “London Show.” Willy-nilly the name and the title rhyme. THEATRE recalls how Satiricon found the shortest way to the hearts of the well-to-do public.

Rubric: Cultural Hero

Text by Olga Gerdt

Mathew Bourne is the genius of the entertainment. Yet nobody knows how to define what he is doing. THEATRE has also undertaken to play “Bourne Identity.”

OFF STAGE

Rubric: The English Cuisine

West End: Not Quite a Commercial Theatre

Text by Alexander Popov

It is an obvious historical misunderstanding that “Broadway” and “musical” are considered synonyms. After all London’s West End is by no means inferior to its New York cousin and in many ways even outstrips it. THEATRE has undertaken to look into the artistic and organizational specifics of West End.

Rubric: Pro & Contra

Mikhail Shvydkoy:

Not a Chance for Broadway

Text by Yelena Kutlovskaya

Mikhail Shvydkoy has two offices: one at Moscow Theatre of Musical where he is the

artistic director and the other at the Russian Foreign Ministry where he serves as a roving ambassador. THEATRE correspondent visited the Foreign Ministry. His phone was ringing off the hook but Mr. Shvydkoy stood his ground: the Broadway standards will never strike roots in Russia.

**Dmitri Bogachev:
Not a Chance
for the Russian Musical**

Dmitri Bogachev is one of the pioneers of the musical and heads Russian Office of the international company Stage Entertainment. He has introduced to the Russian audiences such musicals as "Cats," "Mamma Mia," "The Beauty and the Beast," "Sounds of Music," "The Little Mermaid" and "Chicago." Unlike Mikhail Shvydkoy, Mr. Bogachev is convinced that musicals must be done exclusively according to the Broadway canons.

**Rubric: Personage
Yuri Kviatkovsky: Hip-hoppers on Fire
Text by Anton Khitrov**

The first Russian hip-hop opera "Cops on Fire" is a theatrical comic about super-hero cops that has been played to packed houses for over three years now. Director Yuri Kviatkovsky, one of the founders of the independent company La Cirque de Charles La Tannes, told THEATRE about the hip-hop culture and of how it can transform theatre.

**Rubric: Freak Show
The Unbearable Lightness of Triumph
Text by Anton Flerov**

There are genres of theatre that are focused on pure recreation. These include gala concerts of opera and ballet. THEATRE has undertaken to trace back the genealogy of these shows and to expose the deceptive lightness.

BEYOND THE STAGE

**Rubric: The Legend
The Offenbach Casus
Text by Vadim Gayevsky**

THEATRE has found out that the oeuvre of the pioneer of this genre of operetta is traceable to both the Mozartian element that the French composer brought from the heights of the Masonic wisdom down to the Paris boulevards and that he also foreordained Nietzsche's spirit of Dionysusism.

**Ä Rubric: Excursus
From the History
of the English Music Hall
Text by Yelena Haichenko**

Music hall emerged in Britain in the second half of the 19th century and in the mid-20th century John Osborn virtually sang "abi in pace" for it in his play "The Comedian." THEATRE traced back the origins of this genre and tried to find out how it, even having died, still remains part of the British national identity.

**Rubric: The Third Culture
On and Beyond the Edge of Kitsch
Text by Mark Kushnirov**

"The Third Culture" is an intermediate member between the low and high cultures, the cultures of the simpleton and the auteur. THEATRE offers a brief history of "The Third Culture" in Russia and a guide to its main genres.

**Rubric: Fringe
How to Grabble an Elephant
Text by Xenia Rozhdestvenskaya**

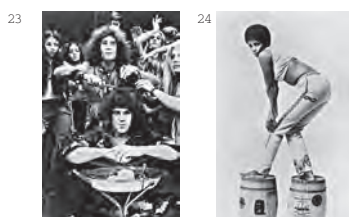
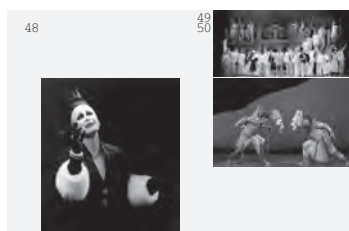
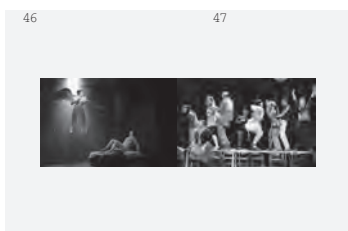
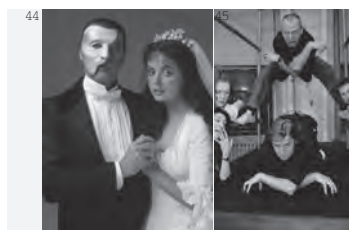
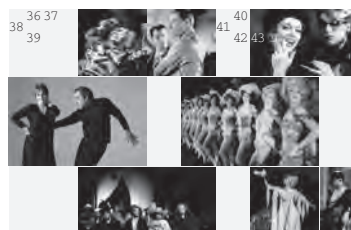
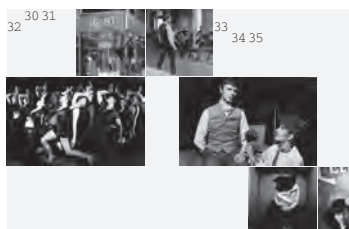
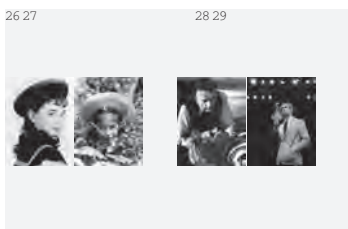
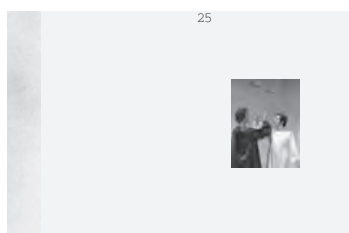
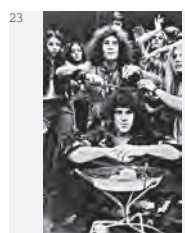
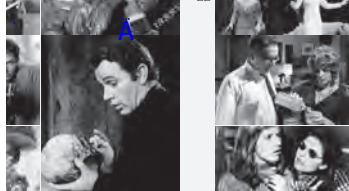
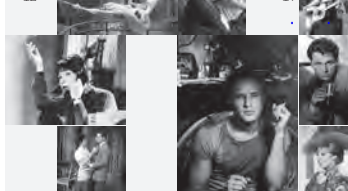
Burlesque is an elephant in the china shop of the light genres. It is essentially unseemly and crashes the salon adornments that have been laid out for sale to please customers. Today burlesque is acquiring a new lease of life. Which only means that it is getting less clear what burlesque is actually about.

**YELLOW PAGES
The Seven Fortieths Syndrome
or How Often You Sleep in a Theatre?**

Taking part in THEATRE-conducted poll were well-known critics, a director, a playwright and an arts historian. The agreed that sleeping in a theatre is useful from both the aesthetically (Maximilian Voloshin wrote about it) and physiologically (after a good sleep the perception of theatre gets better).

Selected Items from Theatre Menu

THEATRE has inspected theatre cafes in Moscow comparing prices with those in St. Petersburg, Siberia, average Russia and some countries of Europe.



- Дискуссия
 006 Тяжелые времена
 для легкого жанра
 Марина Давыдова,
 Олег Зинцов, Алла Шендерова,
 Валерий Золотухин, Ада Шмерлинг

ТЕАТР НА СЦЕНЕ

- Личный опыт
 024 Марк Захаров:
 Русское бессознательное
 как развлечение
 Нина Агишева
- Мировая закулиса
 030 Ромео-на-Бродвее
 Татьяна Волошина
- Навигатор
 042 Прививка Америкой
 Марина Шимадина
- Особое мнение
 053 Божественная комедия
 русского мюзикла
 Екатерина Кретьева
- Большая премьера
 056 Пробуждение Эллиота
 Александр Попов
- Playlist
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 068 Шесть песен о разном
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 070 «Лондон Шоу» на «Райкин-плаза»
 Наталья Каминская
- Культурный герой
 078 Мир от Борна
 Ольга Гердт

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