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DISCUSSION

006 Is it dangerous to be a theater manager?
In the roundtable discussion, which was held at the initiative of the editorial board of the journal THEATRE., participated professor of the Institute of Economics Alexander Rubinstein, the manager of RAMT Sofia Apfelbaum, the manager of the Pyotr Fomenko Workshop Andrei Vorobyov, the former manager of the Novosibirsk opera and ballet theatre Boris Mezdrich and the manager of the Gogol center Aleksey Kabeshev. Moderator– the chief editor of THEATRE. Marina Davydova.

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From Alexander Sumarokov to Vladimir Telyakovsky
THEATRE. decided to find out why the Russian repertory theatres have so much in common with the tsarist regime Imperial ones.

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Diaghilev as an exemplary producer
Diaghilev square near Grand Opera / Diaghilev's bust at the theatre «Chatelet» / Diaghilev festival in Perm / Festival «Diaghilev P. S.» in St. Petersburg / the school named after Sergei Diaghilev in Perm / the lyceum of arts named after Sergei Diaghilev in Yekaterinburg / the school of arts named after Sergei Diaghilev in Zelenograd / the ship «Sergei Diaghilev» / his stature in the museum «House of Diagilevs» in Perm / the night club «Dyagilev» in Moscow. THEATRE. tries to understand how the man became a myth.

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The outstanding director and co-founder of the Moscow Art Theatre had a gift of a producer. THEATRE. analyses how it helped him before the revolution of 1917 and how it had to be adjusted after it.

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The art to burn down gunpowder
Gerard Mortier opened the doors of European opera into the twenty-first century. It brought on world stage Dmitry Tcherniakov, Theodor Currents and many others of today's newsmakers. Mortier does remain a role model for new generations of theatre managers

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Theatre of ideas of Vincent Bodrie
The legendary Vincent Bodrie, head of the Avignon festival from 2003 to 2013, who has headed the theatre Vidy in Lausanne since 2013, managed to make of the respectable Swiss theatre with a huge budget an outpost of avant-garde in three years. THEATRE. offers a brief overview of the activities of a prominent theatre manager, and explains what we all owe former manager of the Festival d'Avignon.

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Vladimir Urin, Anton Getman:
the castling with two knowns
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Do not wear out pants
at the knees
Nikolai Kolyada is well known as the famous playwright and charismatic director, but Nikolai Kolyada is also a person with a unique experience of theatrical management. THEATRE. decided that no one could tell about this experience better than he himself.

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Stefan Kaegi: most of all in theatre
I hate rehearsals
One of the founders of the group Rimini Protokoll has long been closely cooperating with Russia, bringing here its performances. They are made in such ways that make many viewers wonder, is it a social experiment, a psychological game or something else? THEATRE. interviewed Stefan Kaegi about the management of these awesome projects.

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What happened to the legendary Berlin theatre? And could anything similar happen in our country?

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New management of new theatre

Times have changed, and theatre has changed with them. Immersive theatre, documentary theatre, site specific theatre or verbatim, require new forms of management. THEATRE. looks what they could and should be.

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A few words about how theatres are managed in Germany

What allows the Germans, who save often criticized repertory model and permanent companies, to surprise the theatrical community every year with new artistic discoveries? THEATRE. analyses this paradox.

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The transformation of the theatre named after Stanislavsky, which had long been on the margins of theatrical life, into a fashionable «Electrotheatre Stanislavsky», was often considered to be a miracle. The THEATRE. thinks it's time to see this miracle not only through the eyes of the artistic director or critics, but through the eyes of a theatre manager as well.

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Festival NET: how I was learning to swim

Evgeniya Shermeneva tells THEATRE. as she worked as an assistant director, prompter, manager, and director of the festival, and comes to the conclusion

that to teach theatre management is very difficult, but to learn to be a manager is still possible.

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The producer of «Kamchatka» Daria Shadrina, the head of the «Theatre of work» Elena Lazko, the creator of Transformator.doc Vsevolod Lisovsky, the director of Post theatre Dmitry Volkostrellov and its manager Kseniya Volkova, the creator of Pop-up theatre Semyon Alexandrovsky, the head of the company «Impresario» Fedor Elyutin and the producers of the immersive show «Black Russian» Daria Zolotukhina and Elena Novikova on how to do theatrical projects without state participation.

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Dina Khuseyn: «It may be different»

The Space of Performative Practices has lasted only three months, but it managed to become one of the most important sites in Moscow. THEATRE. met with its curator, choreographer Dina Khuseyn, after the closure of the project and asked how it all began, how such spaces exist in France and what is a performance.

YELLOW PAGES

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Selection «What does a producer do?», which we publish here with a kind permission of the author, Ken Davenport, was born as a response to a letter from a high school student. Ken asked his colleagues, members of the League of Broadway producers, to answer the question of a schoolgirl in one sentence and promised them complete anonymity

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