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в редакции.

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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/ 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 Diaghilevs»
in Perm / the night club «Dyaghilev»
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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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Gerard Mortier.

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
How the former manager of Moscow
Academic Music Theatre Vladimir Urin
got accustomed to the Bolshoi,
and the Bolshoi's former deputy
director Anton Getman did it in Moscow
Academic Music Theatre. And what will
come out of it.

064 Nikolai Kolyada
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.

070 Nika Parkhomovskaya
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?

084 Nika Parkhomovskaya 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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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.

098 Oleg Loevsky The way of enthusiasts

THEATRE. notes the places of power in provincial Russia, resulting from the new theater management.

102 Zhenya Berkovich Working off for absenteeism

The activist of social theatre explains why it is important sometimes for a director to be a producer.

106 Marina Andreikina Electrotheatre Stanislavsky. Case Study

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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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.

130 Alexey Kiselev, Anton Khitrov, Elena Gordienko, Elena Smorodina What determines independence

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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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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