

FROZEN TIMES

By Vyacheslav Durnenkov

Translated by John Freedman
Directed by Peter Wray

In the Main Stage Theatre

April 30th at 8pm

May 1st at 8pm

May 2nd at 2pm

May 5th and 6th at 7:30pm

May 7th and 8th at 8pm

Towson University's Department of Theatre Arts will present an entire season of contemporary Russian drama in 09-10, developed in collaboration with The Center for International Theatre Development, Philip Arnoult, director.

www.newrussiandrama.org

NEW
RUSSIAN
DRAMA
VOICES IN A
SHIFTING AGE

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Conversations After the Play

Please join us for a series of post-performance conversations about the play and contemporary Russian society. Discussions will begin shortly after the performance and last for approximately thirty minutes.

- April 30th** with Towson University professors, Natasha Fath, Alexei Kolesnikov, Gala Duckworth, and Yury Urnov.
- May 1st** with Russian director Yury Urnov on *Frozen in Time* in the U.S. and Russia.
- May 5th** with political science professor Alison McCartney on the political and economic issues in *Frozen in Time*.
- May 6th** with director Peter Wray and student actors and dramaturgs on learning about Russian society as depicted in *Frozen in Time*.

Towson University Department of Theatre Arts, in association with the
Center for International Theatre Development, presents

Frozen in Time

By Vyacheslav Durnenkov

Translated by John Freedman

Place: The rural town of Ragweed.

Time: The Present.

There will be one ten minute intermission.

Director

Set Designer

Asst. Scenic

Lighting Designer

Costume Designer

Sound Designer

Fight Choreographer

Stage Manager

Peter Wray

Daniel Ettinger

Kristen Prescott-Ezickson

Heather M. Mork

Melanie Lester

Brendan Leahy

Steven J. Satta

Caitlin Quinn

Cast

Lina

Roman

Klim

Sasha

Grandpa

Yura

Olya

Valya

Misha

Grandma

Voronko

Chernovitsky

Pate

Old Tolya

Alyosha

Hannah Lewis

Jesse Herche

Christopher H. Zargarbashi

Eric Poch

Joe Miller

Alex Kafarakis

Lauren Leone Baker

Maddie Hicks

Allen O'Brocki

Kaitlyn Huffman

Will Dalrymple

Ben Buhrman

James Alfred Rose Johnson

Bob Harris

Sean Perry

Technical Staff

Department Technical Director

Department Electrician

Technical Director

Costume Shop Manager

Assistant Costume Shop Manager

Assistant Stage Manager

Assistant Stage Manager

Props Master

Props Assistant

Anthony Rosas

Brandon Ingle

C. Justin Stockton

Cheryl Partridge

Julie Gerhardt

Lene Hardy

Sean Smith

Heather M. Mork

Mitchel Lee Troescher

Frozen in Time Cast and Crew (cont)

Master Electricians	Brandon Ingle and James Alfred Rose Johnson
Production Manager for the Towson University Russia Season	Cat Hagner
Dramaturg for the Towson University Russia Season	Robyn Quick

Run Crew

Light Board Operator	Vince Constantino
Sound Board Operator	Todd Herman
Deck Hand	Bridget Sell
Deck Hand	Troy Jennings
Wardrobe	Jessica Springer
Wardrobe	Kaitlin Solomon
Makeup	Kaitlyn Huffman
Dramaturgy	Rich Buchanan, William Dalrymple, Bridget Graham, Lauren Guy, Asal Khashimova, Crystal Luberecki, Jennifer Scott, Bridget Sell, Sean P. Smith

Crews and Staff

Costume Shop Staff	Kathy Abbott, Elizabeth Chapman, Ciara Grant, Abby Grimsley, Kaitlyn Huffman, Alex Li, Jessica Springer, and Phoebe Troiani
Costume Construction Crew	Qituwra Anderson, Rachel Blank, Christina Clark, Edmond Cofie, Caroline Cole, Ciara Grant, Kristin Hessenauer, Brendan Leahy, Danilo Ligsay, Crystal Luberecki, Vonetta Massey, Morgan Mosley, Todd Staffieri, Phoebe Troiani, Emily Vere Nicoll, Shavonney White, Rebecca Wyrick
Scene Shop Staff	Trevor Collins, Eric Gazzillo, Brendan Leahy, Todd Staffieri, Eric Poch, Justin Stockton

Scene Shop Crew

Qituawra Anderson, Brandon Beatty,
Adam Brooks, Edmond Cofie, Caroline Cole,
Ralph Denton Jr. Thomasine Dolan,
Jennifer Eddington, Melissa Hamm,
Kristin Hessenauser, Stephanie Holland,
Kaitlyn Howland, Danilo Ligsay Jr.,
Samuel Lukowski, Vonetta Massey,
David Murphy, Lana Riggins, Jennifer Scott,
Kelly Snavelly, Katie Strike, Rebecca Ways,
Amanda Wesley, Dana Woodson,
Bryanna Eckhardt, Beau Peregrino

Lighting Crew

Siobhan Beckett, Ashley Rebecca Bryner,
Caroline M Cole, Jennifer D Eddington,
Eric Joseph Gazzillo, Blake Henry Gershman,
Bridget Sigaty Graham, Abby Jean Grimsley,
Rachel Ashley Harrell, Kate Meredith Lilley,
Timothy Paul Lorch, Vonetta Sirena Massey,
Kristen Prescott-Ezickson,
Molly Mckenzie Purcell, Caitlin Quinn,
Michael Anthony Rasinski, Kaila Marie Ricciardi,
Jennifer Lynn Scott, Bridget Christine Sell,
Rebecca Jane Wyrick

Sound Tech Crew

Matt Gahs and Liam O'Hanlon

The New Russian Drama Season

By the end of the 1990s, young people who were raised in the Soviet Union and discovering themselves as adults amidst the promise and chaos of a society undergoing a similar process of discovery, started bringing their unique generational perspectives to the stage. In a wave of writing that was soon dubbed “new drama,” playwrights created work that blends frank discussions of contemporary social issues with bold experiments in theatrical style. For much of the twentieth century, such writing was not seen on stage in Russia. Dramatic texts were censored and only theatrical production could hint at a potential critical spirit or individual sentiment beneath the approved language. Thus the new drama rang out a startling and inspiring note to fellow Russians. The playwrights have been greeted by their peers as the heroes of a new era who are following in long line of Russian literary figures by bringing new artistic vision to the 21st century in much the same way that authors like Anton Chekhov spoke to the dawn of the 20th century. Throughout the first decade of the 21st century, playwrights like Maksym Kurochkin, Yury Klavdiev, Olga Mukhina and Vyacheslav Durnenkov, have continued to create diverse and compelling visions of life in this shifting age.

For students and audiences in the United States, those visions offer an exciting experience of a life that is at once familiar and unknown. The search to find one’s true path amidst a deluge of conflicting influences, the struggle to create a new community when the one we were promised unexpectedly and cruelly dissolves, the longing for a love that continually eludes our grasp – these narratives will resonate for us in the sardonic wit of Kurochkin, the vibrant imagery of Klavdiev, the lyrical poetry of Mukhina and the idiosyncratic characters of Durnenkov. Yet the plays also take us into everyday experiences of people whose lives most of us have not had the opportunity to encounter. Given the historic tensions between the Soviet Union and the United States, as well as the environment of misunderstanding that still permeates our country’s relationship with Russia, insights we might gain about this culture from the plays seem particularly timely and necessary.

The desire to engage with these plays, and through them with the people and the culture that created them, gave birth to our New Russian Drama Project. Inspired by the work of Philip Arnoult’s Center for International Theatre Development, which has been building bridges between theatre artists in the U.S. and Russia for over a decade, students and faculty in the Department of Theatre Arts have been learning about contemporary Russian theatre and its people for the last three years. Seven members of the theatre faculty visited Russia. We attended performances, we conversed with fellow artists, and, yes, we even drank a little vodka. Over that time we developed this project in collaboration with CITD and partners in Russia, Moscow Times Arts Editor John Freedman and director Yury Urnov. In order to help bring new Russian drama to audiences in the United States, we commissioned translations of new plays. We studied the work in classes and brought in guest artists from Russia – including Yury Urnov, who is here as a Fulbright scholar for the entire school year. In May, CITD will host a professional conference at the university.

Yet the plays, of course, are designed to live before an audience. We’re delighted to have you join us for our production of *Frozen in Time* by Vyacheslav Durnenkov. We hope this encounter with a contemporary play from Russia will make you curious to learn more about the experiences of people in that country. The notes in this program, our website and our post show discussions may help to start you on that journey. There’s much to discover . . .

Robyn Quick

Professor, Department of Theatre Arts
Russia Season Dramaturg

The New Russian Drama Season 2009–2010

Towson University's Department of Theatre Arts will present an entire season of contemporary Russian drama in 09–10, developed in collaboration with The Center for International Theatre Development, Philip Arnould, director.
www.newrussiandrama.org For Reservations call 410-704-ARTS

Main Stage Productions

Tanya-Tanya

By Olga Mukhina
Adapted by Kate Moira Ryan
Directed by Yury Urnov
In the Studio Theatre

December 4th and 5th at 8pm
December 6th at 2pm
December 9th and 10th at 7:30pm
December 11th and 12th at 8pm

Martial Arts

By Yury Klavdiev
Translated by David M. White
with Yury Urnov
Directed by Yury Urnov
and Stephen Nunns
In the Marder Theatre

April 21st and 22nd at 7:30pm
April 23rd at 8pm
April 24th at 2pm and 8pm
April 25th at 2pm
April 26th and 27th at 7:30pm

Frozen in Time

By Vyacheslav Durnenkov
Translated by John Freedman
Directed by Peter Wray
In the Main Stage Theatre

April 30th at 8pm
May 1st at 8pm
May 2nd at 2pm
May 5th and 6th at 7:30pm
May 7th and 8th at 8pm

Workshop Productions

Vodka, F***ing, and Television

By Maksym Kurochkin
Translated by John Hanlon
Directed by Stephen Nunns
In the Dreyer MFA Studioe

October 21st and 22nd at 7:30pm
October 23rd and 24th at 8pm

The Polar Truth

By Yury Klavdiev
Translated by John Freedman
Directed by Joseph Ritsch
In the Marder Theatre

November 12th at 7:30pm
November 13th and 14th at 8pm

The Natasha Plays:

I Won and Natasha's Dream

By Yaroslava Pulinovich
Translated by John Freedman
Directed by Stephen Nunns
In the Dreyer MFA Studio

February 3rd and 4th at 7:30pm
May 3rd, 4th, and 5th At 7pm

Staged Readings

Playing Dead

By The Presnyakov Brothers
Translated by Juanita Rockwell
with Yury Urnov Directed by Yury Urnov
In the Main Stage Theatre

November 16th at 7:30pm

The Schooling of Bento Bonchev

By Maksym Kurochkin
Translated by John Freedman
Directed by Yury Urnov
In the Studio Theatre

February 3rd at 5 pm

Associated Productions

Workshop production of

I Am the Machine Gunner

By Yury Klavdiev
Translated by John Freedman
Produced by Generous Company
At Towson University

Friday, December 4th at 6pm
Saturday, December 5th at 3pm
Sunday, December 6th at Noon

www.generouscompany.org/machinegunner

Playing Dead

By the Presnyakov Brothers
Translated by Juanita Rockwell
with Yury Urnov Produced by Single Carrot Theatre

February 17th – March 14th

www.singlecarrot.com

Reading of Tanya-Tanya

By Olga Mukhina
Adapted by Kate Moira Ryan
Directed by Yury Urnov
Produced by New York Theatre Workshop

October 8th

A Conversation with the Translator

Robyn Quick conducts a transatlantic email interview with John Freedman about the translation of *Frozen in Time*. John Freedman, theater critic of The Moscow Times, has published nine books on Russian theater. His play translations have been performed in the United States, Australia and Canada. He is the Russian director of The New Russian Drama Project.

Frozen in Time was commissioned for the Russian Season at the Towson University Department of Theatre Arts, developed with the Center for International Theatre Development.

RQ: How did you start translating plays for performance?

JF: If the truth is to be told, I starting translating plays merely because I wanted to. I had vague hopes that whatever I did would find its way into theaters, but, frankly, I wasn't thinking that far ahead. These first translations were begun in the late 1980s when I was writing my PhD dissertation on the playwright Nikolai Erdman. I didn't like any of the existing translations of his plays and so I went that age-old route – "If I don't do it, who'll do it right?" There's hubris in that, of course, but who would ever do anything without hubris? Translation became serious for me in the early 1990s when I was named editor of a book series called the Russian Theater Archive. I translated and edited numerous plays for slim anthologies in the series. By then I was clearly thinking about theaters, not libraries or classrooms. My first translations of Olga Mukhina grew out of this period. Then in 2001 Olga and I spent a week at the Lark Theater in New York, workshopping my published version of her play *YoU*. In the early 2000s I translated Oleg Bogaev's *The Russian National Postal Service* for the Studio Theater in Washington, D.C., for a Russian season that theater conducted in 2004-05. Throughout the 2000s I continued translating the occasional play, but there was usually something haphazard about it. Towson's New Russian Drama project gave me an opportunity to expand and focus my efforts. I'm thrilled to have helped make Vyacheslav Durnenkov, Maksym Kurochkin, Yury Klavdiev, Olga Mukhina and Yaroslava Pulinovich accessible to Americans. Be that as it may, I must say that my most "popular" translation continues to be Erdman's *The Suicide*. This year alone it is being performed in three cities in the U.S. and England.

RQ: How do you select plays that you would like to translate?

JF: "All You Need is Love" is not one of my favorite songs, but it sure fits here. I can't imagine translating a play I didn't love. Sure, love comes in varying degrees, but without commitment and faith, I would never translate a word. The vast majority of my translations are plays I fell for when seeing them on stage or, at least, at readings. I see something I connect with it, something I can get inside of. I almost wanted to write, "something I can make my own," but I hesitated. It's true that at some point I make a play "mine" in translation, but that's the final step. The first 47 or 48 steps are to reveal the original playwright as fully as you possibly can. Of the two dozen or so plays I have translated, I think I have only done three on the suggestion of someone else. Two of those were done at the request of authors. I have lots of requests from authors to translate plays, but I almost always turn them down. In a couple of instances I have taken a liking to the plays offered me and I've gone ahead and done them. In one case a theater wanted a play translated and I did it. But that was easy because I loved the play – Bogaev's *The Russian National Postal Service*.

RQ: Can you describe your process? Since you know many of the playwrights whose work you translate, how do your interactions with them figure into your translation process?

JF: This is a particularly interesting question for me. It's shrouded in mystery. Indeed, I become extremely close to every writer I translate. Please note that I say, *I* become close to *them*. I have no idea what *they* think about *me*. That's something else entirely different! But as I work on a play, the author – or, at least, the author I imagine – becomes a part of me. I begin to feel as though I think, feel and react as he or she might in specific situations. When I see an author I have translated, I can be extremely familiar and informal, perhaps even impolitely so. I wouldn't be surprised to hear one say sometime that Freedman is very strange and rude. "I hardly know him at all," I can imagine them saying, "and he acts like we're old friends." But, you see, from my point of view, we are. We're more than that. I have *become* them in a certain small way. They have nothing to do with that and they know nothing of it. It would probably irritate the hell out of them to hear that. It makes for a potentially weird and awkward situation, although I frankly don't worry much about it. It is what I do in order to get the best possible translation. I have to worm my way under the author's skin, find ways to wriggle into their brains. In a sense, it's like being an actor. Actors put on different masks for as long as it takes to rehearse and perform a role. I do something similar with my authors. I inhabit them. They become very close to me and I love them all.

What perhaps isn't clear is that in most cases everything I have mentioned happens before I get to know the authors in a real, "life" sense. Ninety percent of the time I make my connection with the play first, create my early drafts as a translator, and only afterwards build some sort of personal relationship. What this means is that my real connection is with the work, not with the person. When I now sit down to talk with Slava Durnenkov, I know almost nothing about his real biography – I have to go to the Internet to find out where he was born, grew up, what jobs he worked at before he started writing. But his play *Frozen in Time* is there with me word-for-word. I hear echoes of his characters in his speech patterns, see shadows of their movements in his gestures. I see justifications for their actions in the way he comments on politics or sports. The relationship of a translator and an author – or, at least, such relationships in my experience – are very unorthodox and quite stimulating.

RQ: How did you work with Durnenkov on this play?

JF: We met twice when the work was still fresh in my mind and in my computer. Then, after I had polished the work to some degree, we met again to discuss questions I had not been able to answer on my own. Of the first two meetings, one was also attended by Peter Wray. Peter came to Moscow with one of Philip Arnoult's groups in order to meet

A Conversation with the Translator (cont)

Slava and familiarize himself with the background of the work. That was a very interesting meeting for me. I was a passive player, usually just translating for Slava and Peter, sometimes just listening as Yury Urnov translated. But the questions Peter asked and the descriptions Slava offered were quite revealing. They got to talking about the tone of the work as it might look on stage, and that helped bring the play into better focus for me. Even more than Slava's specific answers, I was impressed by his manner of speech, his diction, his sense of wise nonchalance that buried any sense of urgency that one might expect from an author talking about a play that is as dramatic and full of conflict as *Frozen in Time*. That told me a lot about the characters. I could see the way things smolder in them, only rarely bursting out in open flames.

RQ: This play brings together two entrepreneurs from the city with inhabitants of a small provincial town. How does the language of the original text help to distinguish between these two populations? How did you work to make this distinction in your text?

JF: I'll give you a roundabout, but quite clear, answer on this one. I recently translated Maksym Kurochkin's *Kitchen*. It's a play I had put off doing for a decade, because I wasn't sure I was up to it. *Kitchen* mixes all kinds of styles and voices. Most daunting to me were the sections in verse, written by Maksym in a kind of Shakespearean manner. I called him and asked how to go about doing this. Were there any specific Shakespeare plays I should read? Were there any that particularly influenced him, etc.? Very heavy, serious questions. Max simply said, "I wouldn't worry about it. The lexical elements will take care of it themselves." I trusted the author – that's a key moment for any translator – and I set to work. To my amazement, Max was right. Any author's word choices are a major limiting factor already. They create a narrow circle of possibilities for a translator, whose job it is then to choose the ones that work best in the given situation. This is an oversimplification, of course, but not by much. The fact of the matter is this: The author has already determined what roads you will go down as a translator. Your job – my job – is not to find new roads, but to navigate the one that's there.

My story about working on *Kitchen* fits my work on *Frozen in Time*. It would have been impossible to translate the Moscow city slickers so that they sounded like the rough types from the town where the play is set. Vyacheslav determined that already. He gave all of them – the city slickers, the drunks, the thugs, the romantic boy, the tough-minded girl – he gave them all their own words, their own way of speaking. He gave them their own hesitations and doubts. By trusting Vyacheslav and following him, I almost automatically arrived at a similar place, with similar mannerisms, for the English-language versions of his characters.

As always, a caveat is necessary here. I am not saying I did this well. What I am saying is that I did it as I did it, and that I arrived at the result you will hear in the theater tonight. But any translator, including those who are better than I, will be subject to the same forces and laws as I was.

The harder work happens in another place – in making it sound natural in American English. I'm constantly on the lookout for turns of phrases or intonations or lexical elements that irritate or sound "foreign." Those have to go. I might end up changing a phrase drastically; I might use completely new references, in order to have that phrase go down smooth in "American." Still, the choices I have in making that change are predetermined by the author.

RQ: I know you played with a few different options for the title in English. What considerations did you make in settling upon your final choice?

JF: This was a pretty technical thing. I didn't feel that the original title of *Exhibits* said much in English. In Russian it's obvious that the title refers to people who are being dehumanized and turned into objects against their will. I didn't, and still don't, think that comes out in an English title of *Exhibits*. So I wanted to find something that pointed to the predicament facing the people of this town. During one of my trips to Towson I floated a couple of variants and asked people for suggestions. I was never quite satisfied with any of them until *Frozen in Time* popped into my head totally unexpectedly. This does not express the same thing that the Russian title does. But this is part of translation – you don't translate word-for-word, you seek parallels that are capable of having a similar impact. My feeling is that *Frozen in Time* is an evocative title that gives an audience the feeling of a place trapped in a time warp. It is important to me that this title seems to promise a big event. We all know by our life experience that when anything or anyone is trapped, an explosion or rebellion is bound to occur soon. So this title not only describes the situation of the play, it hints at what is to come. There is danger lurking in this title, just as the peril of dehumanization lurks in the Russian title. That is a connection I am pleased with.

About the Playwright



Vyacheslav Durnenkov (b. 1973) currently resides in Togliatti, a major center for automobile manufacturing in Russia. He has worked as an auto worker, a graphic artist, a playwright and a screenwriter. He, along with his brother Mikhail Durnenkov, Yury Klavdiev and others, came to the theater through the May Readings festivals run by the playwright Vadim Levanov in Togliatti at the beginning of the century. When the May Readings connected with Moscow's New Drama Festival, Durnenkov and his Togliatti compatriots came to the attention of Moscow and the rest of the world as the leaders of the so-called "Togliatti phenomenon."

Vyacheslav has written a number of plays with his younger brother Mikhail. Their best-known collaboration was staged at the Moscow Art Theater in 2005, under the title *The Last Day of Summer*. That play continues to be performed in the company's repertoire. Their most recent joint effort, *The Drunks*, which is their 5th or 6th play together, was commissioned by the Royal Shakespeare Company and premiered at that theatre in the fall of 2009. A collection of plays by the Durnenkov brothers was published in Moscow in 2005. Vyacheslav's plays written alone and produced in Moscow include *Three Acts in Four Paintings* (Praktika Theater, 2007), *The Woman of the Questionnaire* (Yermolova Theater, 2007), and *Frozen in Time* (Teatr.doc, 2009). Vyacheslav and Yury Klavdiev are on the team of screenwriters of the controversial Russian television series, *School*.

Like many writers of the new drama, the Durnenkov brothers do not write their plays out of long-standing theatrical traditions in their country. Vyacheslav was 24 years old before he even attended a theatre performance. Instead, they create theatre based upon what they observe in the life around them. Their first collaboration was a play about their fellow workers in a factory where they were both employed. Mikhail said about that play, "We were writing what we would want to see ourselves in the theatre but wasn't available" (Rees). The range of perspectives about contemporary Russia seen in their work may also be informed, in part, by their experiences growing up in an isolated village in the far north that was constructed to support the building of a railway. They recall that place as a kind of utopia that attracted people who believed they were building something positive for the future. With the kind of nostalgia often expressed by characters in their plays, Vyacheslav concludes: "That was one of the best things about the Soviet times." But his observations from this life, like his plays, offer some insight into the frustrations many felt when their world changed dramatically: "When everything started to collapse, they understood that they weren't building a new life, but were actually at the back of beyond doing they didn't know what" (Rees).

Work Cited

Rees, Jasper. "The Long and Frozen Road to Stratford." *The London Times*. 8 Aug. 2009, national ed.: 6 – 7. LexisNexis Academic. Web. 11 April 2010.

Notes on the World of the Play

A piece of earth beneath the sky,
The air so fresh and pure.
And on the lips, like crumbs of bread,
The eyes of heaven: fiery stars.
I lean against an old barn wall:
There's not a sound and not a soul.
The earth is always dear to us:
The less you're worth, the more it means.
May someone bury me here someday,
Where happiness I once knew.
I'll rot beneath the silent soil,
And again I will be close to you.
So when this dream one day returns,
I'll say, with nostrils flared,
"A piece of earth beneath the sky,
The air so fresh and pure."

Boris Ryzhy

Vyacheslav Durnenkov introduces the action of *Frozen in Time* with this excerpt from the poetry of his contemporary, the late Boris Ryzhy. The poem's fond recollection of happiness in a remote rural setting resonates throughout the play as well. But those sentiments in the play are made more complex by a diversity of perspectives from multiple characters and by conflicting demands of life in contemporary Russia. The following reflections on the world of the play provide insight about the play's setting as well as the social and cultural dynamics at work in *Frozen in Time*.

Visions of Rural Life in the Provincial Town

Frozen in Time opens with a young woman named Valya showing tourists the landmarks of her small provincial town and attempting to describe for them something of the town's life before 1917, the year of the Russian revolution. Her tales of the former glory of now-decaying buildings and of significant events, such as a concert by the famed singer Chaliapin in 1910, are used, in part, to evoke an idealized image of this *uyezdny gorod*, or district town. A significant feature of Russian society at the dawn of the last century was this provincial town. At the time over 85% of the population lived in rural settings in and around these towns (Fodor 20 – 1). These communities provided the setting for many classic stories and paintings; that artwork and literature in turn crafted a notion of life in such rural settings as “essentially Russian.” But events in the Soviet era, particularly Stalin's industrialization and collectivization depopulated these places. Now, the majority of Russian citizens live in large urban areas. Yet for many in the post-Soviet era, the pre-Soviet provincial town holds special appeal as a romanticized vision of Russian life.

Images of the beauty and simplicity of provincial Russian life appear throughout the painting and writing of the nineteenth and early twentieth centuries, and contribute to a nostalgic image of this experience as distinctly Russian. Christopher Ely notes that the appearance of scenes from rural life in the stories of Pushkin and Gogol, and in the paintings of Savrasov and Shishkin, may have helped to shape an image of the Russian countryside that made it an attractive site for travelers at the time (667 – 9). The towns that served as the centers of these rural districts provided a particular focus of this writing and of the current longing for an idealized image of Russian community in the past. According to Vladimir Tolstoy, the great-great-grandson of the famous nineteenth century writer, “The phenomenon of the district town is very important in 19th-century history. In a very confined space nobility, merchants, clergy and peasants coexisted; it was a special environment” (Lebedev).

One such community that has received special attention in recent years, in part due to its physical proximity to the Tolstoy estate and to rumors that Tolstoy's characters were inspired by some local residents, is Krapivna. Like most such towns, its population decreased over the course of the twentieth century. Recently, Krapivna lost its administrative designation as a town and was reclassified as a village (Lebedev). Now, like the fictional Ragweed of *Frozen in*

Time, about 2,000 people live in this community. Despite the diminished size of the community and the significant decay of the cathedral and other major structures, the town has inspired nostalgic feelings for a vision of the past. Vladimir Tolstoy, currently curator of his family's estate, says of Krapivna, "everyone who loves Russian literature can feel the atmosphere in such towns" (Lebedev). Michelle Moore, a partner at PricewaterhouseCoopers, has involved her company in an effort to restore the town to its early twentieth century appearance in order to make it a cultural and historical landmark. She said of Krapivna, "It has this old romantic Russian atmosphere about it. Those of us who are Russophiles, we came to Russia with a notion of romance and elegance and the beauty hidden away in this country that used to be here. You see a hint of it in Krapivna" (Lebedev).

Works Cited

- Boym, Svetlana. "From the Russian soul to Post-Communist Nostalgia." *Representations*. 49: Special Issue (1995): 133-166. JSTOR. Web. 15 April 2010.
- Ely, Christopher. "The Origins of Russian Scenery: Volga River Tourism and Russian Landscape Aesthetics." *Slavic Review*. 62.4 (2003): 666-682. JSTOR. Web. 15 April 2010.
- Fodor, Alexander. *Tolstoy and the Russians: Reflections on a Relationship*. Ann Arbor: Ardis, 1984. Print.
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Bridget Sell

Senior, Theatre Arts

Russian Life in Three Generations

The diverse attitudes and personalities presented by the characters in *Frozen in Time* may be partly influenced by the equally diverse experiences in their lives. The grandparents, their children, and their children's children grew up on the same soil; however they lived very different lives due to changing atmospheres in the world in which they were born and raised. Although each era represents significantly different experiences, all carried unmistakable hardships.

The grandparents in each family were born into, and experienced through early adulthood, two terrors. Life under the control of Josef Stalin, leader of the Soviet Union from 1929 to 1953, and the travesties of World War II dominated their upbringing. With a shift toward a rapidly growing industrial society, families moved to urban centers and shared small living spaces in communal apartments with no rights of ownership. People were deprived of any freedom of expression and were forced to obey Stalin's orders or suffer fatal consequences. Through Soviet social control and political repression, the country's leader "used ruthless methods to consolidate his power and ruled the Soviet Union by terror... those who opposed him were exiled to Siberian labor camps or executed" (Phelps 292-93). Though the exact numbers are still difficult to determine, millions were killed under his regime. Stalin's control and power were absolute, since he practiced the theory that the ends justify the means. "Wherever they were, believing themselves to be under surveillance, they spoke in whispers" (Paperno 594). The stillness of this generation is reinforced through the personalities of the grandparents during the play. Not only were they controlled by an authoritarian leader, but they survived through the poverty, mass murders of the Second World War, battles fought in Ragweed, and Hitler, "who considered all non-German peoples racially inferior and was killing Russians and Ukrainians, Belarusians and Poles" (Berkhoff 68).

Historian Vincent Barnett describes life under the leadership of Khrushchev, who ruled from 1953-1964, as the 'thaw' "of de-Stalinization, improved living standards, some democratization and hopeful vistas for the future" (160). These changes meant that members of the play's middle generation, born in the late 1960s, were spared the persecution of the Stalin era. The leader of their early years was Leonid Brezhnev, who ruled from Khrushchev's death until his own in 1982. Within this reform era, the economy was stable and parents had job security, as "consumer prices were kept low, health care was free, employment and old-age pensions were guaranteed, and enforcement of rules at the workplace was minimal" (Bressler 73). This period was also known as one of stagnation, largely because "price controls resulted in shortages that required the average citizen to spend hours everyday in long lines to buy the most basic items" (Bressler 73). The youth were safe and educated in the town in which they were born in school systems that supported Soviet ideology. However, restrictions on travel left desires of exploration unfulfilled, and society confined.

The youngest members of the Zuev and Morozov families represent the generation born at the collapse of the Soviet Union. At a time of no government structure in place and a lack of police protection, or secure economy, Russian citizens experienced drastic

change. A sudden shift in political regime resulted in a state of economic chaos. An entire social, political, and economic system was experiencing extreme transformation. Protests, riots, and violence came as a sudden reaction. In 1993, there was a fight between the Russian people and the new president's political agenda of Russia's new president, Boris Yeltsin. "As tension between the two sides mounted, violence broke out between rioting demonstrators and the police on October 2" (Bressler 97). There was no longer job security, with its accompanying assurance that life's basic needs would be met, and the reversal of this comfort instilled fear in many. The loss of jobs, combined with the inability for old workers to acquire new skills, contributed to further economic struggle. For others, this was the opportunity for exploration. Amid the chaos came the freedom to travel, no longer bound by borders, able to venture into a bold new capitalist enterprise. While the last generation born would only experience the aftermath of the Soviet collapse, the first generation lived through it all.

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Jennifer Scott

Senior, Theatre Arts

The Cost of a Free Market: Capitalism's Growth in Russia

Boundless optimism led to the fall of the Soviet Union. Mikhail Gorbachev, CPSU general secretary, eagerly sought to save the ailing economy of the Soviet Union with large economic reforms. The majority of Gorbachev's reforms resulted with the opposite effect. Attempts at an anti-alcohol campaign led to illegal "home brews" of *samogon*. Reduced authority and power of central economic ministries resulted in inflation, shortages, decreased tax collections, and increased debt. Legislation permitted private enterprise, but such business ventures produced scarce retail goods and disgruntled citizens. Drastic changes were in the works when, in 1991, Boris Yeltsin, president of the newly established Russia, with the aid of Yegor Gaidar, enacted a shocking new approach to economic reform in Russia: they turned Russia into a capitalist free market. Immediately.

Russia's free market appeared to be a world of promise. As exemplified by the success story of Nikolai Shilin, owner of Three Fat Man, a company that retailed plus-sized suits, literally anyone could make a living in the new Russian market. Shilin acquired his first store when a friend borrowed his car, so Shilin went around Russia purchasing plus-sized suits and selling them at a higher price in his store. His company grew to be a multi-million dollar business within the first few years. With freedom to trade with other countries now available, Shilin expanded his business even more by importing from America. His yearly earnings rose from 11-million dollars to 18-million dollars (Tavernise). At first glance, it would seem the time of Yeltsin's reform was a golden age for the common Russian citizen. Small family businesses like the Morozov's store in Vyacheslav Durnenkov's *Frozen in Time*, the Russian equivalent of a standard American Mom and Pop shop, flourished across the country.

Upon closer inspection, the obstacles faced by any sort of businessman in this new Russian market were formidable and, often, life-threatening. As the necessary supplies flew off store shelves within hours of their delivery and there was little widespread understanding of how to calculate the cost of goods, a serious danger arose in this new world of business. The term "cutthroat businessmen" was taken literally. In 1994 alone, more 500 businessmen were murdered by competitors (Mellow). Buying a good bullet-

proof vest to wear under a good suit was smart investing. Paying protection fees to the mob was standard practice. What's more, all businesses faced a serious, unexpected shock in 1998. The ruble, the Russian form of currency, went through a rapid decline in value. Russians could no longer afford to import from other countries and numerous businesses could not afford to keep their doors open.

In December of 1999, Vladimir Putin became acting president of Russia. Putin used the economic crisis to his advantage. With the import of goods declining, sales of Russian manufactured goods and the value of oil exports rose. Business itself became less dangerous as Putin improved laws regarding labor, administration, crime, and civil procedure. The major problem faced by Russia now is, if oil were to decline in value and the ruble were to rise in value, the economy could conceivably revert back to that of the 1990s. There's still a chance the current economy could go up in flames.

William Dalrymple

Junior, Theatre Arts

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Sean P. Smith

Senior, Philosophy

Musical Legacies of Russia

Russian history has many heroes who have been glorified and idealized in Russia, and yet at the same time rebel against the establishment of their time. Russia's political history of the past hundred years is saturated with people who were, at one point, idolized by Russia for their talents and then, not too much later, those idols were disillusioned with Russia. Two such individuals are Vladimir Vysotsky and Fyodor Chaliapin. These two Russian cultural icons, separated in history by almost fifty years, had very similar relationships with the Russian establishment. Their stories are particularly significant in the culture because Russians have a very deep connection to their art and artists. As Yevgeny Yevtushenko wrote in *Bratsk Station*, A poet in Russia is more than a poet."

Fedor Chaliapin was born in 1873 and to this day is considered one of Russia's greatest operatic singers. His first breakout role came in 1893 when he played the title character in Charles Gounod's *Faust*. In 1895 he joined the Marinsky Theatre and in 1898 he became a member of the Moscow Private Opera. Here is where his classic roles as Varlaam, Mephisto and Ivan the Terrible were portrayed. The beginning of the twentieth century was the best period of his career; it was the most prolific and yielded his best-loved performances, such as his recording of *The Song of the Volga Boatmen*, in 1936, which would be not only his last recording, but also his best selling. It has also become the iconic performance of this classic Russian song. Chaliapin would go on global tours and receive great acclaim all over the world. However, he became disenchanted shortly after the Bolshevik Revolution in 1917. He did not agree with the restrictions being placed on artistic expression by the government, even after being named the People's Artist of the Soviet Union. In 1922, Chaliapin finally left the Soviet Union for France ("Chaliapin"). The Russian government tried many times to persuade him to return, but to no avail. Chaliapin settled in Paris and was stripped of his title in 1927. He died of leukemia in Paris on April 12, 1938 at the age of 65. He was buried at the Batignolles Cemetery until 1984, when his remains were disinterred by the Soviet government and reburied in Moscow's Novodevichy Cemetery ("Chaliapin"). Ultimately, Chaliapin would return to the Motherland.

The year of Chaliapin's death, 1938, was one of the darkest periods of Russian history, as Josef Stalin was conducting purges of dissenters from the party and thousands were sent to reeducation camps or even executed. It was in this year on January 25, that Vladimir Vysotsky was born. He began a career as an actor in the Alexandr Pushkin Theatre. Five years later he joined the Tangka Theatre Company where he received critical acclaim for his roles as Hamlet and Galileo among others. His successful, yet unofficial, music career originated from his guitar-playing portrayal of Hamlet ("Vysotsky"). He eventually began making recordings for his friends, which began circulating to the public at large and spread like wild fire. He sang in a deep, hoarse voice and played a slightly out-of-tune guitar, a symbol widely associated with American rock and roll. He made scathing commentaries on topics of contention like war and the establishment of the time, in songs such as *Tin Soldiers* and *What the Hell You Viper*. Despite his use of allegory and metaphor, his songs made him unpopular in some political circles. But to the vast majority of Russians, he was exceptionally popular. He began touring western countries including Britain, Canada and the United States. He gained many fans as a result of his concerts in Boston, New York and Philadelphia. He died prematurely of heart failure at the age of 42. Vysostsky has often been considered a Russian version of American singer/songwriter/poet Bob Dylan, taking on the mantle of being the voice of a generation and standing against the injustice he saw woven into the system surrounding him.

William Dalrymple

Junior, Theatre Arts

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One for the Holiday, One for the Host...

Americans may know that Russians are fond of vodka, but rarely think about why this drink is so important to the culture. The tradition of distilling vodka dates back to the late 15th century. Tsar Ivan III quickly monopolized the production and sale of vodka, opening the first *kabak*, or tavern. Under Peter the Great in the late 17th century, the Russian people were given the freedom to distill vodka. However, it was mostly the nobles who took advantage of that privilege. When Catherine the Great ruled in the mid 18th century, certain high-ranking noblemen were allowed to produce and distribute vodka free of tax (Russian Vodka). Until 1894, there were few or no standards to control the alcohol content placed on any vodka produced. So, vodkas from different distilleries and regions differed in strength, taste and quality. At that time, Russian chemist Dmitry Mendeleev presented the model for the perfect vodka. These regulations stated, "classical Russian vodka must contain 40 percent of spirit, be transparent, colorless, and have a peculiar slight flavour and a soft taste of spirit" (Russian Vodka). The drinks that fit these criteria were patented by the government and called Russian national vodka. These same criteria still exist today.

Because of its long heritage in Russia, vodka is the drink of choice when celebrating in a traditional Russian manner. Russia is famous for boisterous celebrations which revolve around weddings, funerals, births, anniversaries, state holidays and countless other occasions. Along with these celebrations comes a generous dose of vodka. It is important to know that a guest should not drink before the first toast is made and shots are often accompanied by salty food to cut the taste of the alcohol (DeLaine).

For generations, many traditions and social rules have dictated the way in which vodka is drunk. The first and most simple rule is not to drink alone, which often encourages people to make new friends and become more familiar with others. Another important tradition is that one should, ideally, have a reason to drink, a reason to celebrate and a reason to toast. Toasting is a very important aspect of Russian culture because it is customary to toast every shot. These toasts range from the traditional first three: one for the holiday or celebration, one for the host and a third for the love of a woman. Beyond these, any toast becomes acceptable. Upon taking his or her first drink, every Russian learns the following rules: once a bottle is opened, it should be finished, don't leave an empty bottle on the table, don't put your glass down until you have finished your shot to the bottom, whoever is toasting pours the drinks, and as always, cure a hangover with more drinking! (Russian Culture).

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Bridget Graham

Senior, Theatre Arts

The Drama of the New Russia

Russia in the first decade of the century has done little to change the world's perception that it is a riddle wrapped in a mystery.

After a period of comparative irrelevance in the 1990s, Russia once again is a major player in international politics. Its leadership and influence is felt in virtually every key issue facing the global community. It is a nation whose leaders have learned to talk "democracy and freedom" as skillfully as any.

This all happened, meanwhile, as Russian authorities closed down independent news outlets; looked the other way when prominent "dissenting" journalists and politicians were murdered; provided tacit support to nationalist thugs; and found ways to jail or silence business leaders and social activists who dared to disagree with government policy.

Will the real Russia please stand up?

In fact, one generation of Russians – or, more precisely, a group of playwrights from that generation – has already stepped forward. These individuals were teenagers or pre-teens when Mikhail Gorbachev sought to reform the Communist Party, and entered their 20s while Boris Yeltsin led Russia through awkward battles with poverty, corruption and infrastructural collapse. They attained personal and professional maturity in their 30s as Vladimir Putin established social stability and presided over the onset of affluence and a contingent spiritual stagnation. They continue to create as Dmitry Medvedev leads Russia through the global financial crisis and struggles with hidden dilemmas left over from all the previous eras put together.

These writers, of which we selected six to participate in the **New Russian Drama: Voices in a Shifting Age** project, were instrumental in raising the status of Russian drama to heights unheard of for decades. Each of their compelling voices stands alone, and their visions are unique. They are not members of any club or movement, but taken together, they offer striking examples of a nation struggling – often clumsily, often cruelly, but always sincerely – to renew itself. Moreover, they represent the diversity of contemporary Russian drama not only in style, but in geography and background.

Olga Mukhina grew up in Russia's Far North in a family of geologists but reflects Moscow's ultra urban sensibility. Vyacheslav Durnenkov and Yury Klavdiev grew up in working neighborhoods in the tough southern city of Togliatti, occasionally known as the "Russian Detroit." Klavdiev, incidentally, has relocated to St. Petersburg and is arguably now that cosmopolitan city's most progressive playwright. The Presnyakov brothers, both of them university professors, hail from Yekaterinburg in the Ural Mountains region, a genuine hotbed for gritty new dramatists. Maksym Kurochkin, educated as an ethnologist and historian, was born and grew up in Kiev, Ukraine. Yaroslava Pulinovich, the youngest of the batch at 22 years old, also hails from Yekaterinburg and is a former playwrighting student of the famous Nikolai Kolyada.

The Drama of the New Russia (cont)

All have been translated into the major languages of the world and produced throughout Europe and the New World.

Russian writers are not as overtly political as some of their counterparts in the United States, but that does not mean they avoid issues of political and social significance. On the contrary, Klavdiev, Durnenkov and the Presnyakovs all deal in one way or another with the corrosion and breakdown of social norms, a painful process that inevitably leads to confusion, chaos and violence. The plays of Kurochkin and Mukhina, in vastly divergent ways, reflect the paralysis that plagues cultured people as the world changes and tosses ever new challenges at them. Pulinovich offers a uniquely personal vision of what it is like for young women, specifically, to grow up in a Russian provincial city in the early 21st century.

Anyone wanting to know where Russia stands today and where it might head in the future would be well advised to take note of what these and other Russian playwrights are saying. We live in an age when Russian newspapers and television are telling only part of their nation's story. In the arts, poets and prose writers have slipped into the background. The film industry has been in a state of flux and crisis for over two decades.

Not surprisingly, theater and drama have emerged as the most vital and responsive media of social discourse and communication. Thanks to Mukhina, Klavdiev, Durnenkov, Kurochkin, Pulinovich and the Presnyakovs, the mystery that is Russia has become a little less enigmatic.

John Freedman

Theater Critic, *The Moscow Times*

Translating Russia for America

I once met a man who could not understand why anyone would need more than one translation of *War and Peace*. "It's just words transposed into English," he said incredulously. "Once it's done it's done."

It is probable that everyone reading these notes – written, after all, for a university-based project in a prestigious theater program – recognizes that as a radically uninformed statement. What not everyone may realize, however, is the profound degree to which fuzzy thinking penetrates general opinions about translation. Respected producers and directors have told me, "Oh, we'll clean that clumsy translation up before we go into rehearsals."

I have also heard tell of ancient mariners saying, "We'll just plug that little hole," before heading out to stormy seas.

Translation is an art. In fact, a translator is a director, a playwright, an actor and an audience member all rolled into one. He or she constantly must hear the questions of the actor – "Can I say this?" – even as the spectator in the mind's eye is wondering, "What does this mean?" while the segment of the brain thinking about how to direct this slowly emerging text is pondering what gestures and intonations the chosen words will call into being. All of this while the original author's voice – with its unique rhythms, diction and melodies – must be singing in perfect pitch in the translator's head.

No one in the theater is more sensitive than actors and spectators. It is one of the reasons why we love them so. Metaphorically, each must be invited to embark on a journey lacking hazardous obstacles and treacherous turns *not planted there by the author*. If an actor speaks a word that sticks in his or her craw, it must be because the author willed it, not because the translator was lazy. Every time an audience member is distracted by questions or doubts *not envisioned by the author*, communication has broken down. And the translator is to blame.

A play making the transition from Russian into English is threatened by a myriad of potentially catastrophic misunderstandings. As languages, Russian and English are structured differently, and so provide vastly different cadences, stores of information and electric impulses. That is nothing, however, compared to the pitfalls involved in translating cultural phenomena. Did you know, for example, that the contemporary Russian word for "red" is the same one the language still employs for "beautiful" in fairy tales? "Red Square," in other words, has nothing to do with the place where the Red Army used to march. That gives the notion of "seeing red" a whole new sensation, doesn't it?

In other words, much in a translation must be interpreted as well. But it must be done inconspicuously and in a way that is organic to the original text. So, yes, you may add scholarship to the jobs a translator is called upon to do well.

Translating Russia for America (cont)

English is another problem. The British have been good at sniffing out new plays in Russia, translating, publishing and staging them. But as George Bernard Shaw said so famously: “England and America are two countries divided by a common language.” Indeed, many British translations done in the last decade look and sound as foreign to us as any Russian, German or French play might.

The **New Russian Drama: Voices in a Shifting Age** project was established to bring the riches of contemporary Russian drama to America in the American idiom. We believe this is the only way that such major contemporary writers as Olga Mukhina, Maksym Kurochkin, Yuri Klavdiev, Vyacheslav Durnenkov, Yaroslava Pulinovich and the Presnyakov brothers can fully be appreciated in the United States.

We also believe there is no one way to create a translation that will allow a play to speak clearly and breathe fully in a new language. As such, we experimented with various methods.

We engaged playwright Kate Moira Ryan to create a new American adaptation of Mukhina’s *Tanya Tanya*. Playwrights Juanita Rockwell and David M. White worked closely with Russian director Yuri Urnov to fashion American variants of the Presnyakovs’ *Playing Dead* and Klavdiev’s *Martial Arts*, respectively. John Hanlon, with Kurochkin’s *Vodka, F***ing, and Television*, and I, with Durnenkov’s *Frozen in Time*, Kurochkin’s *The Schooling of Bento Bonchev*, Pulinovich’s *Natasha’s Dream* and *I Won*, and Klavdiev’s *The Polar Truth*, took the traditional route of a lone translator rendering an author’s text.

All of us, working with the writers and production teams, endeavored to help six unique Russian voices “speak American” without losing their native flavor, points of view or insights. Each production in this season-long project is confirmation of our belief that American theater will be richer when it embraces what a new generation of Russian playwrights is writing.

John Freedman

Theater Critic, *The Moscow Times*

Theatre Arts at Towson University

The guiding principle of the Department of Theatre Arts is that its energies and resources remain devoted to the development of its students as creative, cooperative and humanistically educated theatre practitioners and scholars.

The undergraduate program is designed to provide, in cooperation with other departments, a broad liberal education as well as rigorous professional training in which emphasis is placed on skills as well as knowledge. The faculty works with each student to create of an artistic point of view and a professional work ethic appropriate for the theatre, and other endeavors. The department offers the B.A. or B.S. in Theatre with tracks in Acting, Design and Production, and Theatre Studies. The various degree programs and areas of study within the department work cooperatively to give students a rich education in the diverse aspects of theatre as well as focused training that will help them cultivate their individual talents and potential.

The Towson MFA Program in Theatre Arts—now in its 16th year—is unlike any Masters program in the United States in that it trains the total theatre artist/scholar. Every year, a small group is hand-selected to embark on a rigorous three-year journey that nurtures each member's individual artistic vision.

The curriculum is designed for the artist who is not content working within a single discipline: It is for the actor who is also a playwright; the designer who is also playwright; the director who is also a puppeteer; the choreographer who is also a historian.

Students work with faculty and guest artists in a diverse range of disciplines, styles and techniques. In most cases, this informs the students' work, as they create projects both on their own and in collaboration with one another.

The program is open to all forms of experimentation; it is doggedly interdisciplinary; and it is designed for the kind of person who is a self-directed and self-producing artist, trying to work from his or her own aesthetic.

The Towson graduate theatre program has a long history of international engagement. Philip Arnoult, director of the Center for International Theatre Development (CITD), was a part of the team that originally created the program, and since that time students have participated in festivals and projects in Egypt, Poland, Hungary, Slovakia, East Africa, and now Russia. Two MFA students went on for work internationally under the auspices of Fulbright Fellowships. Last summer, a group of MFA students did a Study Abroad Program organized by CITD to Wroclaw, Poland where they attended the Grotowski Institute's festival, "The World as a Place of Truth," a celebration of the life and work of the famous Polish theatre director Jerzy Grotowski. The students also participated a five-day workshop with the internationally acclaimed company, Teatr ZAR, which was held in the space in which Grotowski rehearsed and presented some of his most famous pieces, including *The Constant Prince* and *Apocalipsis cum Figuris*. This coming summer, thanks to CITD, students are slated to attend and participate in the 18th international Summer Varna Theatre Festival in Bulgaria.

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Marianne Wittelsberger	Makeup
Steve Yeager	Film Acting

College of Fine Arts and Communication

Christopher Spicer	Dean
Trudy Cobb	Associate Dean
James Hunnicutt	Senior Assistant to the Dean/Operations
Louise Miller	Marketing Manager
Sedonia Martin	Publicist
Heather Sorenson	Box Office Manager

Center for International Theatre Development (CITD)

Philip Arnoult, founder and director

CITD Advisory Board:

Chris Coleman, Portland Center Stage

Jim Nicola, New York Theatre Workshop

Rob Orchard, American Repertory Theatre/Emerson College, Cambridge/Boston

Molly Smith, Arena Stage

New Russian Drama Project Advisory Board:

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Linda Chapman, New York Theatre Workshop

Kate Loewald, The Play Company, NY

Christian Parker, Atlantic Theatre, NY

Russia:

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Yelena Kovalskaya, critic, Moscow

Oleg Loevsky, Ekaterinburg Young Spectator Theater

Pavel Rudnev, The Meyerhold Center, Moscow

Yury Urnov, director, Moscow

Project Support

The New Russian Drama project is a joint project of Towson University Department of Theatre Arts and The Center for International Theatre Development.

CITD support comes from:

The Trust for Mutual Understanding, NY

CEC ARTSLINK, NY

The New Drama Festival, Moscow and St. Petersburg

The Golden Mask Festival, Moscow

Towson University support comes from:

Council for International Exchange of Scholars, a division of the Institute of International Education

The Maryland Humanities Council

The Rosenberg Distinguished Artist Endowment

Towson University Faculty Development Research Committee

The Literary Managers and Dramaturgs of the Americas



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The National Committee for the Performing Arts
Dr. Gerald and Paula McNichols Foundation

This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and selected students and faculty are invited to participate in KCACTF programs involving scholarships, internships, grants and awards for actors, directors, dramaturgs, playwrights, designers, stage managers and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of 2010.

Last year more than 1,300 productions were entered in the KCACTF involving more than 200,000 students nationwide. By entering this production, our theater department is sharing in the KCACTF goals to recognize, reward, and celebrate the exemplary work produced in college and university theaters across the nation.

The photographing or sound recording of any performance without permission from the University is strictly prohibited. Eating and drinking are prohibited in the Theatre. Smoking is prohibited in the Center for the Arts Building. If there is an emergency, please WALK TO THE NEAREST EXIT. The house staff will assist you.

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