



By Yury Klavdiev

Translated by David M. White
with Yury Urnov

In the Marder Theatre

April 21 and 22 at 7:30pm

April 23 at 8pm

April 24 at 2pm and 8pm

April 25 at 2pm

April 26 and 27 at 7:30pm

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

www.newrussiandrama.org

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 21st** with playwright David White and Russian director and translator Yury Urnov on translating *Martial Arts*.
- April 22nd** with geography professor Natasha Fath on contemporary Russian life in relationship to *Martial Arts*.
- April 23rd** with director Yury Urnov and student actors and dramaturgs on learning about Russian society as depicted in *Martial Arts*.
- April 26th** with playwright David White on Yury Klavdiev.

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

Martial Arts

By Yury Klavdiev

I dedicate this play to Stanley Tookie Williams, founder of the Crips, convicted and reclaimed. On the decree of Arnold Schwarzenegger, the Governor of the State of California, Stan was executed in 2005. He wrote books for kids.

- Yury 'Strike' Klavdiev

Translated by David M. White
with Yury Urnov

Director	Yury Urnov
Set Designer	Jay Herzog
Costume Designer	Jessica Springer
Lighting Designer	Sara Morin
Sound Designer	Matt Gahs
Stage Manager	Jill Berman

Cast

Boy 1	Francis Cabatac
Boy /Abu	Edmond Cofie
Mother	Susan Stroupe
Father	Michael Perrie Jr.
Drug Dealer	Matt Jeffers
Grandmother	Janet N. Giacinto
Girl	Jessie McLaughlan
Black Guy	Anthony R. Conway
Police Man	Billy McHattie
Queen of Spades	Jenette Isaacson

Production Staff

Technical Director	Anthony Rosas
Assistant Technical Director	Ben Buhrman
Costume Design Adviser	Rebecca Eastman
Assistant Stage Manager	Laura Richard
Master Electrician	Matt Gahs
Costumiere	Cheryl Kitz Partridge
Costumiere Assistant	Julie Gerhardt
House Electrician	James Alfred Rose Johnson
Props	Heather Mork
Dramaturgy	William Dalrymple, Bridget Graham, Jennifer Scott, Bridget Sell, Sean P. Smith
Light Board Operator	Jeremy Raymond Garnes
Sound Board Operator	Charles Henderson
Deck Hands	Ripley Morgan Klapp, Carly B. Dreizen
Wardrobe	Ciara Rashadia Grant
Production Manager for Towson University's Russian Season	Cat Hagner

Dramaturg for the Towson
University Russia Season

Robyn Quick

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
Trevor Collins, Eric Gazzillo,
Brendan Leahy, Todd Staffieri, Eric Poch,
Justin Stockton

Scene Shop Staff

Scene Shop Crew

Qituawra Anderson, Brandon Beatty,
Adam Brooks, Edmond Cofie, Caroline Cole,
Ralph Denton Jr. Thomasine Dolan,
Jennifer Eddington, Melissa Hamm,
Charles Henderson, Kristin Hessenauser,
Stephanie Holland, Kaitlyn Howland,
Danilo Ligsay Jr., Samuel Lukowski,
Vonetta Massey, David Murphy, Lana Riggins,
Jennifer Scott, Kelly Snavely, 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, Stephanie Lynn Holland,
Kate Meredith Lilley, Timothy Paul Lorch,
Vonetta Sirena Massey, Kristen Prescott-
Ezickson, Molly Mckenzie Purcell,
Caitlin Irene 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 Yury Klavdiev’s *Martial Arts* that is directed by Yury Urnov and translated by theatre professor David White, along with Urnov. This is the first production of this play in any language. 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

Associate 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 Translators

Dramaturg Robyn Quick speaks with David White and Yury Urnov about the translation of *Martial Arts*.

David M. White is a playwright, director, founding member of Generous Company, and Assistant Professor at Towson University. David's plays have been seen in various regional, university and community theaters around the U.S. David works developing new plays as an Artistic Director of WordBRIDGE Playwrights Laboratory (www.wordbridge.org) and founder of the Towson Theatre Lab. David is currently directing Generous Company's production of Yury Klavdiev's *I Am The Machine Gunner*, which will premiere in September 2010 (www.generous-company.org/machinegunner).

Yury Urnov was born in 1976 in Moscow, Russia. In 2000 he graduated from the Russian Academy of Theatre Arts with an MFA. Since then, he has worked in professional theatres all across Russia and in Moscow. He directed a number of premiers of plays that are part of the Russian New Drama movement. He has collaborated with playwrights Maksym Kurochkin, Olga Mukhina and Vladimir Sorokin. Urnov also directed and taught in Europe, Africa and the U.S.

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

RQ: What attracted you to the work of Yury Klavdiev and made you want to bring this play to audiences in the United States?

DW: *Martial Arts* is a play that contains references and provides clear connections that will invite an American audience into the world of the play: references to cinema, characters that feel familiar, and the structure of a fairy tale. Klavdiev's work is steeped in American Cinema and popular culture, but it is uniquely theatrical and brings the pace and aggression of cinema to the stage. The subject matter of *Martial Arts* and young people living in criminal worlds really speaks to the situation of many children in the U.S. today and connections can be made through this very specific, but universal story. Klavdiev's work speaks to the U.S. audience because it challenges them and presents them with characters and ideas that demand something from all of us, intellectually, emotionally and he demands that we meet the work with our imaginations fully engaged.

YU: One famous Russian writers said that the writer should write either about something he knows very well or about something that nobody knows. Klavdiev, especially in *Martial Arts*, combines those techniques. He writes the street language he knows, about the environment he knows very well, and he writes about his personal experiences as a kid. I think he still remembers being a kid very well. That's why kids are very often the main characters of his plays. At the same time, he often and especially here, uses the element of the fairy tale and the folk story to depict the miracle that nobody knows for sure. But we all hope it does exist, especially in a society where hopes for reality have failed.

RQ: Yury, can you talk a bit about how Klavdiev's work in general, and this play in particular have resonated with Russian audiences?

YU: I think he's considered a new hope of contemporary Russian writing, for now, mostly within the theatrical community. But this theatrical community really thinks that he's the next and hottest thing. I think at least for the community it's very important that he's

A Conversation with the Translators (cont)

coming from this place never before considered in the land of playwrights. Togliatti is not exactly the place you would wait for the next great writer to appear.

I think he proposes a very open dialogue. The way he's different from many other writers of the previous generation is that he creates very simple stories with very recognizable characters and an obvious understanding for a Russian of what is good and what is bad. And that surprises the audience and wins them. A lot of people find him actually a naïve writer – almost an equivalent to the primitivist in visual art. I think that's something that Russian culture was lacking for the last decades – somebody saying simple things in a simple voice that are obvious and at the same time deep.

RQ: Could you elaborate on what you mean by a Russian understanding of what is good and bad?

YU: It's hard to argue with his morality. He says those guys died because they touched the drugs. These kids lived because they prayed. Let's call the Queen of Spades and get rid of all that crap – bad guys, corpses and heroin.

RQ: David, you have had the chance to speak with Klavdiev and to direct John Freedman's translation of Klavdiev's play *I Am the Machine Gunner*. How did that experience of the playwright and his plays inform your work on this translation?

DW: I've met Yury Klavdiev twice and similar to his plays, Klavdiev himself is a bit of juxtaposition of ideals: the punk and the intellectual, the tough and the compassionate. In his works, both *I Am the Machine Gunner* and *Martial Arts*, as well as other pieces of his I have read, there are many such binaries at play: the young and the old, the innocent and the corrupt, the realistic and the fantastic are often slammed together to create a new feeling, a new genre or a new way of expressing an idea. I've also spent a lot of time watching a film that Klavdiev wrote and studying the rhythms of speech in that work. Initially, I was introduced to Klavdiev's work by seeing a Russian production of *I Am the Machine Gunner* and I was seduced by the rhythms of his language and finding ways to not only translate his words, but also simulate his rhythms was a real challenge and goal for my work in translating *Martial Arts*.

RQ: Can you both describe a bit of your process? How did you work together to create this script?

YU: Most of the is actually David's. What I did was a literal translation and after that we had a number of meetings—funny ones, I believe. With the help of mimicry and gestures, I was trying to help David understand the nuances of language and humor of the play. From that point, David took over the process, and I believe he still continues to work, editing the text step by step up to the first reading, and through rehearsals.

DW: Yury and I met early on to go over his literal English translation of the first half of *Martial Arts*. This meeting helped to establish a lot of the underlying contexts for the language. We also had a Skype session to go over the 2nd half of the piece before I began my work bringing the piece into American English. I then worked each line, each word of the play looking for the appropriate American correlative to each turn of phrase or idea, while also considering the rhythms of the original -- was it long-short-short phrasing on that line or short-short-short -- in an attempt to bring Klavdiev to the U.S. stage as faithfully as possible. Yury and I have continued to talk about specific words and phrases throughout the rehearsal process and how *Martial Arts* can be honed as it is brought to the stage for the first time in any language.

RQ: In some ways this play is informed by Klavdiev's contact with U.S. culture. For example, characters make reference to films from our country. How did that element of the play inform your choices as translators?

YU: American culture in the 90s and 00s, and especially mass culture seriously effected everybody in Russia, including playwrights. It may be interesting for Americans to see their own reflection in the mirror -- although somewhat transformed by his vision. Of course, it made it easy to translate some things --for example the title of the film *Natural Born Killers* -- back into English.

DW: Klavdiev's specific connections to U.S. culture provided the freedom to not tie up loose ends or feel the demand to clarify his work. His work seems to echo writers/directors such as Tarantino and Alex Cox in how he constructs the world of this play and his characters, and neither of those men are writers or directors who are afraid of leaving questions in his work. Like these filmmakers, Klavdiev paints his characters in bold strokes, but also very specific strokes and it's fun to embrace the hyper-real world of this play and bring the familiar archetypes from U.S. culture and cinema to the stage alongside the very Russian characters of the grandmother and the Queen of Spades. Similarities to U.S. culture and media such as these provide the context by which the audience can understand the unexpected fantastical leap.

RQ: Despite these connections to our country, the play is quite specifically set in the suburb of a Russian provincial city and is very much about that world. Were there specific Russian cultural references that were a challenge to translate?

DW: I found the ideas and values of the Russian provincial city similar to the big cities of the U.S. Midwest. There were specific ideas from Russian culture, in particular the Queen of Spades, but her American analogue could be located in figures such as Bloody Mary from late nights at children's camp. During the translation process, it wasn't necessary to change the Queen of Spades to Bloody Mary, but to recognize that U.S. audiences could

A Conversation with the Translators (cont)

identify the ritual used to summon the Queen as similar to children in the U.S. scaring themselves by summoning Bloody Mary in a mirror. By presenting this world in very specific terms and not adapting it to the U.S., but keeping it in the Russian provincial city, I hope to get to the universal struggles of children to maintain their innocence in the face of corruption through the very specific lens that Klavdiev has provided. These are ideas and struggles faced by children in Russia, in the U.S., in all countries where the parents are children and the children must grow up before their time.

YU: The most problematic was, and still is, the first scene of the play, when the two boys decide to go to the cemetery and get “under-a-dead-body-dirt” for their unknown childish ritual. Klavdiev there is drawing from the specific non-logical childish language when they are imitating adults. They don’t finish sentences. They use slang and jargon. They misuse words in a very specific Russian manner

RQ: In this play, that world of childish language exists alongside other kinds of language, such as slang of drug dealers. How did you work to create those diverse worlds for U.S. audiences through your translation choices?

DW: These worlds may be diverse, but they are worlds that U.S. audiences are familiar with from our own lives, newspapers, television and film. These are languages and ideas that, at this point with the widespread influences of pop culture, are grounded in a global cultural identity. Each specific register of language brings specific poetry to the forefront, whether structural, rhythmic or rhetorical. It was my job to find the poetry in all of these language choices. The revelation of the specific experience through the clashes of different languages working in concert, or conflict with one another, is what creates the poetry of Klavdiev’s world.

About the Playwright



People everywhere are the same. We want the same things. We want to understand why the things we want are not happening and what we can do to make them happen.

-Yury Klavdiev

Yury Klavdiev was born in 1975 in Togliatti, a major center for automobile manufacturing in Russia. Although his grandfather organized the first theatre in Togliatti, Klavdiev himself felt little connection to this art form. He found acting difficult to believe and the aristocratic characters portrayed on stage seemed unconnected to

his life. Instead, he spent his youth with the street gangs of Togliatti, while he secretly composed poetry at home. In 2002, however, he attended a production of Ivan Vyrpaev's *Oxygen* when a traveling version of Moscow's New Drama Festival visited Togliatti. The experience of seeing characters and subjects from a life that he recognized convinced him to start writing plays.

Klavdiev, in his plays, seeks to capture the real lives of those outside of privileged spheres in Russian society. His characters, who are often homeless or involved in criminal activity, both endure and inflict emotional and physical violence. They struggle for survival and attempt to understand their fate in a harsh world that mirrors what Klavdiev sees in his society. Children and teenagers hold a special place in Klavdiev's imagination and he often depicts young characters caught up in a world that forces maturity on them too soon. At the same time, he believes that his plays are written in between the real and ideal worlds. His characters express both despair at the way they see the world in the here and now as well as hope for the way they would like it to be. Critic John Freedman writes that the playwright "examines volatile loners and outsiders who precariously, though nimbly, maneuver on tight wires stretched between the poles of violence and tenderness."

Klavdiev's plays include *I Am the Machine Gunner*, *Martial Arts*, *The Bullet Collector*, *The Slow Sword* and *The Polar Truth*. He and his wife, Anastasia Moskalenko, wrote the children's play, *Piggy and Carp: A M-m-m-Monstrous Vegetarian Drama*. Productions of his plays have toured and been produced throughout Russia and Europe. His U.S. debut came just last June in a workshop production of *I Am the Machine Gunner* by Generous Company at WordBRIDGE Playwrights Laboratory. Klavdiev, along with Vyacheslav Durnenkov, wrote the controversial Russian television series, *School*, which was recently cancelled after seventeen episodes.

Works Cited

Freedman, John. "Maksym Kurochkin: A Writer for Paradoxical Times." *TheatreForum* 32 (2008): 85 – 87. *International Index to the Performing Arts*. Web. 8 Oct. 2009.



Sketches by Jessie McLaughlan

Notes on the World of the Play



We are young, we must be happy and not part ways.
Why should we care about the wars our parents undertook?

Erich Maria Remarque
Time to Live and Time to Die

Yury Klavdiev's script for *Martial Arts* begins with this quote from a novel about two young people seeking comfort from each other amidst the turmoil and despair of Germany during World War II. The children in this play also find themselves navigating a violent and chaotic world that is not of their making. Klavdiev's creation reflects both the brutality of everyday existence within certain communities in contemporary Russia as well as the possibility of a different life that might be conjured by a new generation. The following series of reflections on the world of the play provide insight about the play's setting as well as the social and cultural influences seen *Martial Arts*.

From the Screen to the Streets: Hollywood and Russia

With the official dissolution of the Soviet Union in 1991, Russia opened its borders. The country that had been cut off from the rest of the world by the rule of the Soviet Union received a sudden, large influx of Western music, literature and film. Russians, who prided themselves as “the most literate people on earth,” seemingly devoured what Western literature was made available to them. With the arrival of popular fiction, from Stephen King thrillers to Harlequin romance novels, Russians were welcomed into the Western pop culture that had been closed to them for so long. At the same time, they were introduced to the world of Hollywood. Though Russian cinema has received considerable attention and prestige through its award winning productions, the citizens of a country where as little as twenty-four films produced in one year was the standard, were eager to indulge in the ever-expanding supply of Hollywood feature films now available to them.

After the fall of the Soviet Union, the country was faced with numerous crises. The fall of their economic and political systems, radical reforms initiated by bureaucrats, and an initial, gangland-esque approach to capitalism were a few of the problems faced by the Russian populace. The people affected by these societal afflictions searched for an explanation, and those who set the crises in motion sought justification for their actions. Some explanations and justifications appeared in the Western films that reached the Russian people.

There was an inherent sense of confusion that came with the institution of capitalism in Russia. For a country that had been steadfastly locked in a socialist regime, the free market system in the 90s became, quite literally, a kill or be killed business. The films of Quentin Tarantino in particular typify a way of life with which many Russians had to become familiar and acclimated. To quote Alexey Vdovin of the Yeterinburg State Theatre Institute: “Society after the 90s is built on criminal money. People need an excuse to accept that fact. *Pulp Fiction* and others provide a romantic image of the killer that gives an excuse to this style of life.” Tarantino’s films focus on characters that do not stand out as morally righteous or unjust people, but blur the lines between right and wrong in the simple attempt to make a living. Violence and corruption are not damning in Tarantino’s realm. They are necessary evils to get through life. Vdovin parallels Tarantino’s hyper-violent cinema to life in 1990s Russia: “If in U.S., people started perceiving Tarantino’s language as consistent with dark, violent films, in Russia it seemed like real life.” Therein lies the justification and explanation for which many Russians had been searching.

Rather than sweep the correlation between Russian life and American cinema under the rug, Yury Klavdiev, as revealed by his interview with playwright David White, embraces and takes inspiration from Hollywood. Influenced by American underground cultural mainstays like punk music and Quentin Tarantino (if anything can really be considered underground these days), Klavdiev melds his own cultural heritage with a world familiar and understandable by all in the U.S. with Netflix or iTunes accounts. His world is a world where trolls and drug lords live side by side, and no one can be sure who to trust more. Yury Klavdiev establishes a symbiotic relationship between the history, folklore and present quality of life in Russia and the popular, thrilling and unpredictable world of American cinema.

Works Cited

- Bressler, Michael L. *Understanding Contemporary Russia*. Boulder, Colorado: Lynne Rienner, 2009. Print.
- Gurevich, David. *The State of Contemporary Russian Cinema*. Images Journal. Web.
- Vdovin, Alexey. "Why do We Love Tarantino: The Phenomenon of Pulp Fiction in the Russian Context." *Urals Magazine*. (6) 2001. Trans. Yury Urnov. Web.
- White, David M. "The Atom-Smashing Playwright: The Work of Yury Klavdiev from a U.S. Perspective." 2010. Print.

Sean P. Smith

Senior, Philosophy

Togliatti, Russia

"Mono-cities" exist all over the world, where one industry moved in many years ago, gave the town life and purpose, but has begun to fail within the past decade (Kostomarova). Togliatti, located approximately 495 miles south east of Moscow, is a perfect example of this mono-city structure. Often referred to as the "Detroit of Russia" (Moberg) due to its identity as an auto-manufacturing center, Togliatti is smaller, with a population of just under 700,000 people (Paxon). The Soviet government, in partnership with the Italian manufacturer Fiat, built a large AvtoVAZ manufacturing plant in 1966, particularly known for producing the popular line of Lada vehicles. Because of the plant's construction, the relatively small town of Togliatti boomed in just a few years. For decades, the town and the business grew steadily alongside each other, but over the last twenty years, with competition from abroad and the global market weakening, Togliatti is suffering.

The auto industry has taken a huge hit over the last couple of years because of the global recession. Just over a year ago, in December 2008, the center for employment in Togliatti reported that their unemployment rate was down to the lowest it had been in over a decade, with just "0.45% of citizens capable of working. [That amounts to about] two thousand people" (Tanas). That figure is now out of date, as in the past several months, thousands have lost their jobs in Togliatti. New car sales in Russia decreased by 54% between 2008 and 2009 ("Lada Plant Jobs") and therefore, AvtoVAZ has cut manufacturing significantly. Those who kept their jobs have seen their salaries reduced dramatically over the past year to make up for the deficit. The Russian government also paid 25 billion rubles (approximately \$860 million dollars) to AvtoVAZ last year to save the company from bankruptcy and limit layoffs (Bland).

The laid off employees have not been able to find work elsewhere in the city, or even the surrounding areas because there is no other industry to offer work. For so many years, the factory supplied more than enough jobs for the residents in the area, and even encouraged people to move there to work. Now Togliatti residents are struggling to find the means to support themselves.

Since the fall of the Soviet Union, the auto industry has also been the source of another well-known feature of Togliatti: crime. "It is said that the Mafia and gangsters in Russia want to control four things: vodka, gambling, prostitution and transport. Lada cars, old as they are, are like gold" (Moberg). The mafia uses its wealth and influence to try and control the factory, but AvtoVaz is attempting to keep the mob out of their business: "the parking lot for new cars is protected like a prison camp" (Moberg). Those lots are "protected by soldiers with machine guns" (Moberg). Togliatti has no less than 15 street gangs operating within the city, and they want cars. "Cars in Russia are more important than rubles, vodka, or any other product" (Moberg). The tensions between the mafia and the city have escalated in recent years even receiving international attention when two consecutive editors of *The Togliatti Review*, the local independent newspaper, were murdered after extensive reporting on organized crime within the city (Paxon).

Togliatti is the hometown of Yury Klavdiev and bears many similarities to the town in *Martial Arts*. The script says that the play takes place in a "suburb of a provincial city

in Russia. A tough, cinder block and concrete neighborhood." Klavdiev then goes on to describe the setting as the: "backyard of a four-story apartment building. The grass is thigh-high and a rusted-out car rests nearby, all useful parts removed long ago." This description paints a picture of a forgotten place or, at least a place where there are much bigger issues at hand. The current economical and criminal conditions of Togliatti hint strongly at some of the motivations and reasoning for the characters' actions in the play. It is not completely out of the question that someone providing for their family might be enticed by the world of drugs and crime in order to make ends meet. As in many other cities today, people find ways to adapt to the new demands of life in a constantly changing world.

Works Cited

- Bland, Will. "AvtoVAZ Bumps up Against Kremlin." *Wall Street Journal*. Dow Jones & Company, 2 Nov. 2009. Web. 7 Mar. 2010.
- "Coordinates and Total Distance." Map Crow. Web. 4 Apr. 2010.
- Kostomarova, Anastasia. "Pikalyovo Touches on Plight of Russia's 'monocities'" *Russia Today*. 17 June 2009. Web. 28 Mar. 2010.
- Moberg, Knut. "Growing Pains Disrupt 'The Detroit of Russia:' Big Auto Money is Lure for Gangs. *Automotive News*. 12 Jan. 1998. Lexis Nexis. Web. 1 Apr. 2010.
- Paxon, Margaret. "Dying for the Truth in Russia." *The Washington Post*. 19 Oct. 2003, Editorial sec. Print.
- "Quarter of Lada Plant Jobs Axed." *The Scotsman*. 25 Sept. 2009, Buisness sec. Lexis Nexis. Web. 1 Mar. 2010.
- Tanas, Olga. "Russian Website Says Employment Situation Deteriorating Rapidly." *British Broadcasting Corporation*. 19 Dec. 2008. Web. 7 Mar. 2010.
- "Togliatti's AvtoVAZ Woes Typify Monotowns Plight." *Russia Today*. 4 Jan. 2010. Web. 7 Mar. 2010.

Bridget Graham

Senior, Theatre Arts

Drug Use in Russia



Martial Arts offers a glimpse of a very valuable narcotic, as well as a culture of drug use that is relatively recent in Russian history. “Drug addiction was nearly unheard of until the Soviet Union fell. But as borders opened and the economy collapsed, illicit narcotics gushed in” (Schwartz F. 5). The influx of drugs contributed directly to a growth of drug use that led to serious health problems in that country. Patrick Tyler notes that the opening of borders also “ignited a wave of illicit trade for everything for which there is a market in the world - arms, drugs and prostitution” (Tyler A. 4). A growing criminal industry that arose to serve these new markets further accelerated the supply and demand of narcotics internationally.

In a society where alcohol is already a leading cause of major health issues, lifestyle choices exhibited by these drug users have consequences that affect the Russian health status as a whole. Authorities estimate that over 30,000 Russians die each year as a result of drug use (Barry A 7). The decline in life expectancy is not only a direct result of exposure to the drugs themselves; it has been greatly impacted by intravenous drug users, who become easily weak and prone to further medical risks such as HIV/AIDS. As Ellen Barry reports, “Needles are the major source of infection; three-quarters of all newly infected people in Russia are intravenous drug abusers...” (Ideology and AIDS A. 14)

A major contributor to Russia’s steadily growing heroin addiction is Afghanistan’s opium poppy crop, which is said to produce cheap and plentiful heroin. Russia’s top drug enforcement official, Viktor Ivanov, claims “the Afghan poppy cultivation is feeding a devastating drug problem in Russia, and that 90 % of Russian addicts use Afghan heroin, which flows into the country freely” (Barry A 7). As a result of this ready supply and the growing demand, drug trafficking has been a major source of currency in Russia, and has fueled organized crime through the nation. “By 2003, the illicit Russian drug business was worth \$8 billion annually” (Glasser A. 20).

This drug problem continues to affect Russia as well as the rest of the world battling against addicted communities. "A number of dedicated and energetic individuals are working in the non-governmental sector through indigenous organizations such as Humanitarian Action, Stellit, and Doctors of the World...serving intravenous drug users, commercial sex workers, and people living with HIV/AIDS" (Frist 10). Although attempts to address the problem are constant, addictions are difficult to conquer with a drug trade industry this large. "The opium crop from Afghanistan is refined to produce 375 tons of heroin, which makes up the bulk of the trade worldwide" (MacFarguhar A.14).

Works Cited

- Barry, Ellen. "Russia, Plagued by Heroin Use, to Press U.S. on Destroying Afghan Poppy Crops." *New York Times*. (2009): A. 7. Web. 6 March 2010.
- Frist, William H. "Improving Russian-U.S. Collaboration on Health." *The Washington Quarterly* (2007): 7-17. *Project Muse*. Web. 6 March 2010.
- Glasser, Susan B. "Russian Drug Unit Criticized Over Dubious Tactics, Priorities" *Washington Post* 22 Sep. 2004, final ed.: A.20. *Proquest*. Web. 21 March 2010.
- "Ideology and AIDS." *New York Times* 26 Feb. 2005, Late ed. (East Coast): A.14. *Proquest*. Web. 31 March 2010
- MacFarguhar, Neil. "Reports Show Afghan Drugs Reach Deep In the West." *New York Times* 23 Oct. 2009, late ed. (East Coast): A.14. *Proquest*. Web. 6 March 2010.
- Schwirtz, Michael. "Russia Scorns Methadone for Heroin Addiction." *New York Times*. (2008): F. 5. Web. 6 March 2010.
- Tyler, Patrick. "Russian Vigilantes Fight Drug Dealers." *New York Times*. (2000): A.4. Web. 6 March 2010.

Jennifer Scott

Senior, Theatre Arts

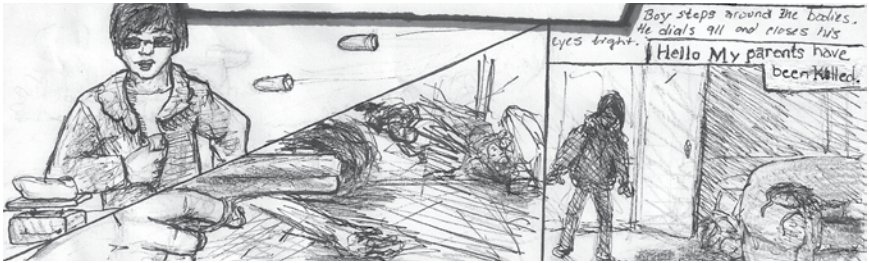
Violence and Criminal Culture in Russia

In their new book, *Performing Violence: Literary and Theatrical Experiments of New Russian Drama*, Birgit Beumers and Mark Lipovetsky analyze the ways in which plays by Yury Klavdiev and other young writers in Russia reflect and comment upon violence in their society. Beumers and Lipovetsky note that the brutality often seen in these plays demonstrates both the chaos emerging from the disintegration of the Soviet social order and “Post-Soviet social practices connected with the redistribution of authority, property, symbolic and economic capital” (43). As a result of such circumstances, violence also functions broadly within this world as “a means of social communication, which is destructive and self-destructive at the same time” (Beumers and Lipovetsky 59).

The breakdown of the Soviet political, social and economic order resulted in new structures in Russia. Law enforcement during the 1990s began to have such a relaxed authoritative command that gangs became a primary source of law (Beumers & Lipovetsky 51-62). The rise of organized criminal groups along with police corruption has been reported as the main reason behind violence in Russian society. In a 2002 article in the *New York Times* titled “Togliatti Journal: Gathering News in This New Russia Can Be Fatal,” the murder of Russian crime journalist Valery Ivanov is highlighted. The article mentions Ivanov’s reporting on criminal groups linked to corrupt law enforcement officials. Not very long after Ivanov released an article exposing a specific group’s activity, he was shot down in his own neighborhood. The community watched Ivanov fall to his death after he received seven bullet wounds (Tavernise).

Law enforcement officials have been linked to the misconduct of the criminal networks. For most of the 1990s, crime was considered a constant threat to the civilian population, while some law enforcement agencies turned their attention away from such activity or even actively collaborated with the criminals (Aervitz, “The Right to Bear Arms”). A decreasing amount of employment also prompted people to use violence for personal gain – some even took on the occupation of “murdering for hire.” These individuals are typically employed by criminal organizations that seek to terminate those who jeopardize their power. Criminal groups are always establishing their power through violent actions and groups are constantly competing for dominance over forces in society (Kvashin & Babaev 112). The activities of such organizations contribute to the continuation of crime problems into the present day.

Violence as a social phenomenon is closely related to Russia’s “gun culture” (Aervitz, “The Right to Bear Arms”). Gun laws in Russia have become a lot less strict since the demise of the Soviet Union in 1991. Now, military personnel, law enforcement officials, and certain regular citizens may own firearms. The civilians are given the right to own guns for the purposes of hunting, sports shooting and signaling, as well as self-defense. People who own firearms for “self-defense” are those who believe that a gun will protect them from the violent and unsafe nature of the area in which they live (Aervitz, “Handgun Ownerships”). But a thriving black market also contributes significantly to the number of guns in Russia. The illicit trafficking of firearms is partly fueled by corrupt military and law officials who have access to such weapons. These “misplaced” firearms can account for a high percentage of crime in Russia (Aervitz, “Handgun Ownerships”). Those law



enforcement officials who contribute to the trade of illegal firearms are not just confined to this type of wrongful association; they are also not impervious to the bribes and black-mailing that members of the criminal groups employ (Aervitz, "Handgun Ownerships").

In the 1990s, violence became a consistent feature of daily life for many Russians. The climate of *Martial Arts* reflects the physical brutality of this world as it continues today. The phenomenon of such a constant experience of violence that it perpetuates itself is a part of the modern condition. Sociologist Zygmunt Bauman described his view of the everyday in a way that the play makes no effort to deny: "Today we live in a constant carnival of cruelty... sightings of cruelty spilled over from the separated and isolated reserve into the mainstream of daily experience... The level of 'familiar violence', below which cruelty of cruel acts escapes attention, is constantly rising" (Beumers & Lipovetsky 37).

Works Cited

- Aervitz, Irina. "Handgun Ownerships and Police Corruption in Russia." *Moscow Times*. Gun Reports. 8 June 2009. Web. 10 March 2010.
- Aervitz, Irina. "The Right to Bear Arms and the Armed Bears." *Russia Profile*. RIA Novosti News Agency. 1 June 2009. Web. 2 April 2010.
- Babaev, Michael and Vitali Kvashis. "Crime in Russia at the Turn of the 21st Century." *Crime and Policing in Transitional Societies*. Jane Smuts House. Johannesburg (111-113) 1 September 2000. Web 10 March 2010.
- Beumers, Birgit and Mark Lipovetsky. *Literary and Theatrical Experiments of New Russian Drama: Performing Violence*. Chicago: University of Chicago Press, 2009. Print.
- Tavernise, Sabrina. "Togliatti Journal: Gathering News in This New Russia Can Be Fatal." *The New York Times*. 16 May 2002. Web. 30 March 2010.

Bridget Sell

Senior, Theatre Arts

The Tales We Tell

“I never used to be afraid of anything, but at camp, Sushka and me conjured a troll...”
(Boy in *Martial Arts*)

The power of imagination and storytelling is a staple of every human culture on the planet. Every nation has its own versions of various, similar myths. Carl Jung, among others, noticed patterns of recurring motifs or patterns among the stories of various cultures and the dreams of his patients. According to David Leeming, Jung observed that, “these patterns occurred without explainable reference to the patient’s personal experience, and in myths and the arts often without any known contact between particular cultures that shared the motifs such as the Great Mother, God, the Trickster, the Hero Quest, and the Descent to the Underworld” (Leeming 118). Such archetypes and recurring narratives may suggest common dreams, fears and values shared by human beings regardless of time, place and culture.

Among these common archetypes is the malevolent spirit returned from the dead to punish the living for acting selfishly, or even simply being at the wrong place at the wrong time. Such a figure may suggest the extent to which people fear unseen forces and want to understand what may trigger those forces. Many cultures have their own version of this punishing spirit. For example, here in the United States, we have the myth of the headless horseman, a ghost of a Hessian soldier who patrols a dark road at night searching for his severed head. He will kill any poor traveler who happens to be in his territory on Halloween night. The Horseman rides near the village of Tarrytown, New York and the most famous of encounters was told in Washington Irving’s *Legend of Sleepy Hollow*. According to Irving, the Horseman attacked a young schoolteacher named Ichabod Crane on his way home from a party. Crane steered his horse to the bridge, thinking he’d be safe from the Horseman on the other side. The unfortunate schoolteacher never made it to the other side, and according to Irving, he thought he saw the Horseman throw his severed head at him. The horse Crane rode that night was found at its master’s house without any trace of Crane. After an exhaustive search, the only evidence found of Crane was his hat and, a few yards away, a smashed pumpkin.

Half a world away, Russian culture provides a counterpart to the Horseman. *The Queen of Spades* is a Russian folktale recounted by in a short story written by Alexander Pushkin (1799-1837). In it, the Queen of Spades is the vengeful incarnation of a recently deceased Countess, who came back to destroy the life of the man who had killed her. A young Russian card player named Herman went to the Countess to ask her how to win the card tournament that she herself played in and won many years ago. After she refused to tell him, he drew a gun and literally frightened her to death. Her ghost came to him the night after the funeral and told him the three cards that would ensure him victory: 3, 7 and Ace. Herman returned the next day to the game, ready to unleash the strategy told to him by the ghost of the Countess. He first played the three, then the 7, but when he went to put down what he thought was the Ace, he was mortified to find that he had actually put down the Queen of Spades, the face of which took that of the Countess and winked at him. Herman lost everything he had. He bet all of his money on the game. The woman he loved wouldn’t marry a man without any money. And in trying to tell the world about his encounter with the Ghost of the Countess, his sanity finally gave out. He was institutionalized and spent the rest of his life refusing to answer any questions from the doctors but just repeating over and over again, “Three, seven, Ace! 3, 7, Queen! 3, 7, Ace! Three, seven, Queen!”



Works Cited

David A. Leeming "Myth and Therapy," *Journal of Religion and Health*. 40.1 (2001): 115-119. JSTOR. Web. 9 Mar. 2010.

von Franz, Marie-Louise. *An Introduction to the Psychology of Fairy Tales*. New York: Spring Publications, 1973.

William Dalrymple

Junior, 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 Yuri 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.

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.

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.

2009–2010 Friends of the Arts & Communication

We are deeply grateful to our donors for investing in Towson University's College of Fine Arts & Communication. Your generous support contributes immeasurably to the intellectual and cultural life of the university, helping to attract the people and support the programs that make Towson a distinctive institution of higher learning.

We recognize the following alumni, friends, students, faculty, staff, corporations, foundations and other organizations that supported the College of Fine Arts & Communication through the Towson University Foundation, Inc. with gifts of \$1,000 and above from July 1, 2006 through June 30, 2007.

\$50,000 and above

Ruth Carol Fund

\$10,000 to \$24,999

E. Rhodes & Leona B. Carpenter
Foundation

Barbara J. '76 & John G. Dreyer

Esther E. Heymann '72

& Benhardt R. Wainio

Barry Levinson & Diana Rhodes

James G. Robinson Foundation, Inc.

\$5,000 to \$9,999

Baltimore Community Foundation

CareFirst BlueCross BlueShield

Samuel J. Holtzman Family Foundation

The Ro & Marius P. Johnson

Charitable Legacy, Inc.

J. William & Helen Murray

\$2,500 to \$4,999

Karen Walker Lowman '69

& Ronald W. Lowman

Margaret A. Mitchell

The Presser Foundation

\$1,000 to \$2,499

Ahern Group Monumental Films

& Recordings, Inc.

Christopher J. A'Hern '94

James Muse Anthony

Associated Jewish Charities of Baltimore

Donald E. & Mary Louise Bowman

Yu-Wen & Rose L. Chang

Chi Shiang & Wan Yu Chen

Chinese Language School of Baltimore

Thelma B. '50 '69 & George S. Davis

Arno P. & Ruth Drucker

Carl L. & Judy A. Fredericks

Peggy & Yale Gordon Charitable Trust

Yao-King & Celia S. Hsu

The Jandon Foundation

The Japan Foundation

Daisy R. '70 & Dan L. Jones

Amy Macht

Donna Mayer

Christopher S.C. Mitchell

Stephanie B. Mitchell

Wendy L. Muher

Patrick H. & Norma S. O'Connell, Jr.

Padonia LLC

Renegade Productions, Inc.

Ropewalk, Inc.

Gary N. Rubin '69

M. Sigmund & Barbara K. Shapiro

Philanthropic Foundation

Steve Y. & Mei-Jung Shen

Douglas H. Smith & Patricia A. Wray

Christopher H. Spicer

& Mary I. DeFreest '05 '07

T. Rowe Price Associates Foundation, Inc.

The Associated: Jewish Community

Federation of Baltimore

Lorraine L. Thomas '79

Wyman K. & Alsona Wong

The Department of Theatre Arts gratefully acknowledges the Following gifts of scholarships:

The Askew Scholarship Endowment

Founding Patrons: Theda and Monk Askew

The Audrey Herman Memorial Scholarship

Founding Patrons: William Herman, Genevieve Nyborg

The Charles S. Dutton Theatre Scholarship Endowment

Founding Patrons: Charles S. Dutton, Twentieth Century Fox Film Corporation
Home Box Office, Inc.

The Christopher David Legg Memorial Scholarship Endowment

Founding Patrons: Catherine Behrent and friends of Christopher Legg

The Cooley Arts Scholarship Endowment

Founding Patrons: Franklin & Alice Cooley

The C.R. Gillespie and Maravene S. Loeschke Scholarship Endowment

Founding Patrons: Theatre Alumni Group

The John Glover Scholarship Endowment for Acting Majors

Founding Patrons: John Glover, Jack and Cade Glover

The Nina E. Hughes Memorial Scholarship Endowment

Founding Patron: Nina E. Hughes

The Liberace Foundation for the Performing and Creative Arts

The Steve Yeager Scholarship Endowment

Founding Patron: Steve Yeager

The Theatre Department Scholarship Endowment

Founding Patrons: Purchasers of Mainstage Seats

The Peter Wray Scholarship Endowment

Founding Patrons: Robin and Peter Wray.

The Walter F. Kramme Scholarship Endowment

Founding Patron: Joseph C. Tischer

Department of Theatre Arts Faculty and Staff

Philip Arnoult	International Theatre
Tom Cascella	Technical Theatre
Tomi Casciero	Movement/Voice
Rebecca Eastman	Visiting Costume Designer
Daniel Ettinger	Scenic Design
Julie Gerhardt	Assistant Costumière
John Glover	Distinguished Visiting Professor of Acting
Jay Herzog	Lighting & Sound Design/Chairperson
Brandon Ingle	Assistant Technical Director/Master Electrician
Michele Madden	Administrative Assistant
Naoka Maeshiba	Acting, Directing/Cultural Diversity
Stephen Nunns	MFA Program Director
Cheryl Partridge	Costumière
Robyn Quick	Theatre History/Dramaturgy
Marie Robertson	Administrative Assistant
Juanita Rockwell	MFA Associate Artist
Anthony Rosas	Technical Director
Diane Smith Sadak	Acting/Directing
Steven J. Satta	Voice/Acting
David White	Theatre History/Theories/Thesis
Peter Wray	Acting/Directing
Georgia Baker	Professor Emerita
C. Richard Gillespie	Professor Emeritus
Maravene Loeschke	Professor Emerita
John Manlove	Professor Emeritus

Department of Theatre Arts Faculty and Staff (cont)

Adjunct Faculty

Steve Bauer	Makeup
Marsha Becker	Acting
Rosalind Cauthen	Topics in Diversity
Margaret Cleland	Acting/Theatre Studies
Temple Crocker	Acting
Ryan Clark	Acting
Donna Fox	Acting
Meg Kelly	Acting
Mark Krawczyk	Acting
Michele Minnick	Acting/Theatre Studies
Peggy Penniman	Acting/Theatre Studies
Dian Perrin	Acting
Kyle Prue	Acting
Anthony Rosas	Technical Theatre
Susan J. Rotkovitz	Theatre Studies/Acting
Tom Shade	American Theatre
Barry Smith	Acting/Directing/Cultural Diversity
Natasha Staley	Acting
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:

US:

Mark Bly, Alley Theatre, Dallas

Linda Chapman, New York Theatre Workshop

Kate Loewald, The Play Company, NY

Christian Parker, Atlantic Theatre, NY

Russia:

John Freedman, author, translator, Moscow

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

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.

Towson University is in compliance with federal and state regulations regarding nondiscrimination on the basis of race, color, national origin, religion, sex, marital status, age, political affiliation, veteran status, disability, or other prohibited reason. The University does not discriminate on the basis of sexual orientation. For information, contact the TU Office of Fair Practices, **410-704-2361**.

Towson University is committed to ensuring that persons with disabilities are given an equally effective opportunity to participate in and benefit from the University's programs and services. Individuals with disabilities who require reasonable accommodations are requested to contact the Box Office at **410-704-ARTS** in advance and we will be happy to assist you.

**NEW
RUSSIAN
DRAMA**
VOICES IN A
SHIFTING AGE
www.newrussiandrama.org

