***Oleg Tabakov and the Moscow Studio-Theatre***

 The idea of studios life as the most natural for actors – in Oleg Tabakov’s blood. Here is the genre’s memory. The founder of MKHT had studios; the ephremov’s “Sovremennik” was a studio in young years. Tabakov was formed in this belief, he had no other idea and theatrical belief. Having grown and later orphaned in “Sovremennik”, he tried to create studios theatre with the incredible persistence in different periods of his life. He was starting his first business even in the times of his directorship in “Sovremennik”, was selecting the talented striplings by the principle of an old imperial academies, having supposed that actor’s gift is not the vine, which is older the stronger. Gathering and issuing the Gitis’s courses he gradually formed the core of the future’s theatre. There was no only one component, which would unify everyone into the theatrical sect, being prepared to follow his or her leader. The time was not propitious for the idea of Tabakov’s studio. The kernels were sowed but couldn’t be grown for a long time.

 The Tabakov’s studio existed in the cellar in embryo for many years, basely on the money of its creator. Gradually the repertoire has being composed. The cellar was being covered with a growth of its authors, critics, adorers and certainly enemies, created its legends and myths but there was no theatre yet. It appeared when the time was broken. In August of 1986’s on the dawn of “Perestroika” he took the ministerial order of creation the theatre-studio. After broking free of the neighbours – an old “Bolshevik’s club in half-year the theatre was officially opened. Quickly end and going to ruin was predicted to “Tabakerka” (the apanage of all studios becoming theatres) but cellar not only survived but also obtained more convinced and well thought out look. For ten years Tabakov’s studio has grown up the constellation of first greatness actors. Vehemence of the opening and cultivation of the gift, feeling for the talent and unjealousy for the other’s success helped to increase the efforts. Tabakov invited Maria Moronova and Olga Yakovleva, Adolph Shapiro and Alexander Halin, Vasiliy Aksenov and Sergey Nikitin into the theatre. He acquainted his theatre with Peter Stein, gave his countless contacts to the theatre, led his small ship between the “Scilla” of the decrepit Soviet dragon and the “Charibda” of the insolent greedy Russian capitalism. The first artist of the company created by himself he faces the new time and new problems. The first ten years were very difficult but the second, I’m sure, would be more of that. The guys have grown, the cellar is too narrow for them, and the studio’s laws for many of them probably cause the indulgent smile. There are the common history, memory and pain in “Tabakerka”. They hold in the most difficult times off. I wish them to survive.

Performed by Moskalenko Anthony,

Student of the group И-3-4.

1998 year.