



# THE BEST THEATER PRODUCTIONS

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# FURTHER - SILENCE

## STATE ACADEMIC THEATER IM.MOSSOVETA

THE AMERICAN PLAY BY VINA DELMAR, "GIVE IN TO THE PLACE OF TOMORROW" AT FIRST DID NOT ATTRACT THE DIRECTOR ANATOLY EFROS TOO MUCH - MELODRAMA AND MELODRAMA. BUT, ON REFLECTION, EFROS IMAGINED FAINA RANEVSKAYA AND ROSTISLAV PLYATT IN THE LEAD ROLES - AND TOOK UP THE PRODUCTION. HE JUST RELEASED THE PLAY NOT UNDER ITS ORIGINAL NAME, BUT UNDER THE HEADLINE, IN HAMLET'S LACONIC: "NEXT IS SILENCE."

"SO YOU TELL HIM AND ALL THE EVENTS / OPEN REASON. THEN - SILENCE "- THIS FINALE OF SHAKESPEARE'S TRAGEDY LEAVES A SPECIAL IMPRINT ON THE AMERICAN MELODRAMA PRESENTED IN THE THEATER OF THE MOSCOW COUNCIL. BY ANALOGY, EVEN BEFORE THE OPENING OF THE CURTAIN, YOU EXPECT TO SEE ON THE SCENE THE HISTORY OF BETRAYALS AND DECEIVED ILLUSIONS. THIS IS WHAT HAPPENS.



RELEASED: 1978 GENRE: MELODRAMA DURATION:  
144 MIN.

- The action of the play takes place in the United States, when the once large family lives - elderly parents and their five children, each of whom has already got its own family. It all starts with a traditional family dinner: the children arrived to visit their parents in their cozy house, but during the meeting it turns out that the family nest is laid, there is nothing to pay, and within a week the old people have to leave their home. The old men want only one thing - the opportunity to rent a small apartment, but the children are denied this help under various pretexts. The only solution that occurred to the “kids” was to divide parents who had never been separated before, and settle the father with the daughter in California, the mother with the son in New York. But even this separation was not the last test.

- **In the hands of another director, this woeful plot in the stage embodiment would not have gone far from the melodramatic dramatic material. Anatoly Efros, along with Faina Ranevskaya and Rostislav Plyatt, on the stage, cluttered with all sorts of pieces of furniture, could play a crystal clear tragedy. Almost antique in its clarity and transparency. Two protagonist actors and a chorus, necessary only to set the desired action vector. It's no accident that even today this performance, despite the abundance of actors involved in it, is perceived as duet.**



- The duet of Ranevskaya and Plyatta is a subtle link of the quietest movements of feelings and emotions. So sincere, so real that more than once throughout the performance you find yourself embarrassed. It is embarrassing to peep, awkwardly to eavesdrop on something intimate that is not meant for other people's ears. This is the rare case when what is happening on the theatrical stage, bypassing the mind, reason, penetrates immediately into the heart of each audience.

- The performance ended with a farewell of the spouses at the train station before the train departed for California. Hugs, kisses, exhortations, tears. And the voice of Anatoly Efros (he was the one who read the text from the author) behind the scenes: “And then - silence ...”