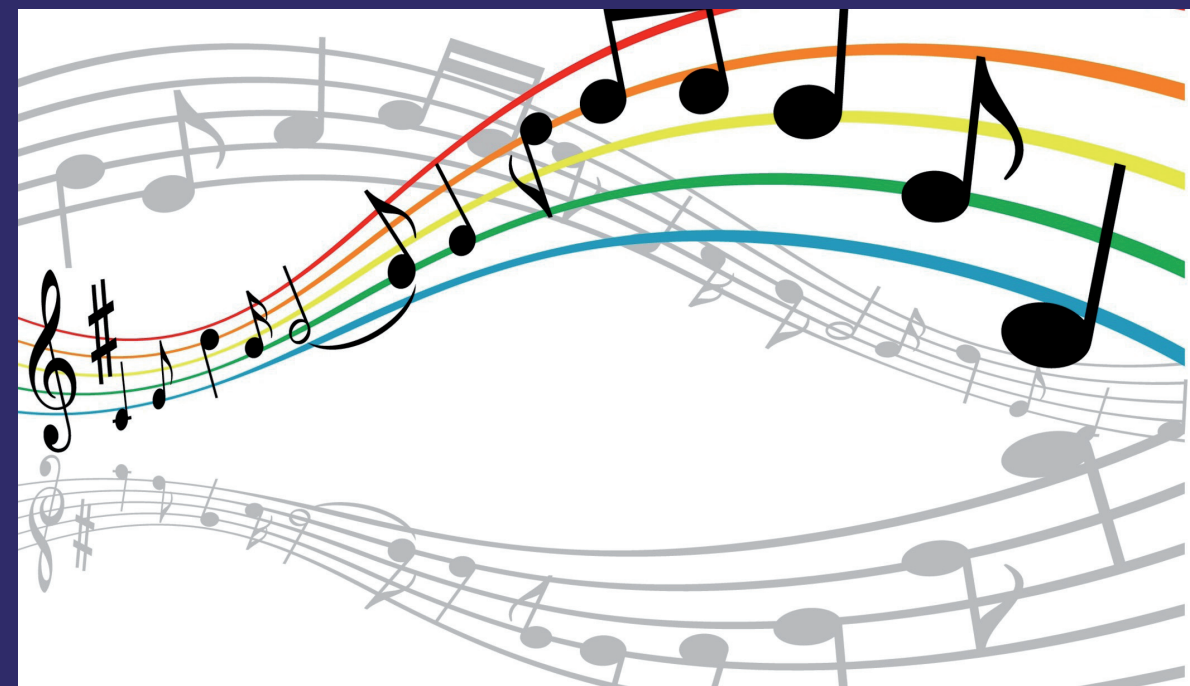


Not only soldiers fight against enemy in a war. Actors and singers do it, too. Many books were written about the World War II. Those books are devoted to the exploits of the soldiers on the battlefield and in partisan detachments, to the selfless labor of workers of the home front in the fields and factories... But there are not so many books that tell us about theatres in the war. And the enemy had been crushed not only by the soldiers but also by the artists. Here, in this book you will see how operetta fought in World War II. And even in ghettos, in hell, music helped people to survive and to stay People.



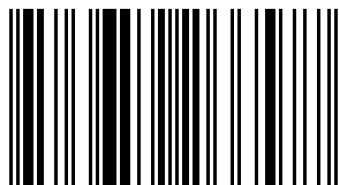
Regina Kurets

Operetta in the War: Feat in Hell

How Music fought in World War II. Monograph

Regina Kurets

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Operetta in the War. Author: Kurets Regina

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Dedicated to my grandfather Zelman Kurets, Soldier of the Great War.

The people is invincible,
When the soldiers laugh!
Vsevolod Azarov

Chapter 1. Operetta on the roads of the war

Many books were written about the World War II. Those books are devoted to the exploits of the soldiers on the battlefield and in partisan detachments, to the selfless labor of workers of the home front in the fields and factories... But there are not so many books that tell us about theatres in the war. And the enemy had been crushed not only by the soldiers but also by the artists.

Here are some books, and after reading them you will see the front-line life of the theatres of operetta and musical comedy:

1. Azarov Vsevolod "And the muses were not silent! Recollection".
2. Alyansky Uri "Theatre in the square of fire".
3. Vladimirskaia Alla "Hours of triumph for the operetta".
4. Vladimirskaia Alla "Leningrad Theatre of Musical Comedy".
5. Korolkevich Anatoly "And the muses were not silent".
6. Kron Alexander "Collection of the works" in 3 volumes.
7. Kryzhitsky George "The roads of the Theatre".
8. Kryukov A. "Musical life of the fighting Leningrad".
9. "Leningrad theatres in the years of Great Patriotic War".
10. "Music continued to sound. Leningrad. 1941—1944".
11. "Theatre of Musical Comedy in the years of blockade".
12. Yaron Gregory "About the favorite genre".
13. Dmitriev U. "Sverdlovsk Theatre of Musical Comedy", in the collection "Theatre", 1945.
14. Viks Maria "Thank you, memory".
15. Landau Simona "Alexandra Peregonets: the fate of the actress".

16. Gaidabura Valery "The Theatre that was hidden in the archives: performing arts in Ukraine in the years of fascist occupation 1941-1944."

Books of U. Alyansky, A. Vladimirskaia, A. Korolkevich and A. Kron are about Leningrad Theatre of Musical Comedy, and books of G. Kryzhitsky and G. Yaron tell us about theatres in different cities of Soviet Union. The book of M. Viks is generally devoted to Sverdlovsk Theatre of Musical Comedy. And S. Landau tells us about the life of Alexandra Peregonets, about struggle and death of artists of Simferopol theatre. But there are named only some books, while if you want to know more about Soviet theatres in War-time, you can read some other books, too. Valery Gaidabura tells us about theatres that work in Ukraine in the years of fascist occupation (as follows from the title of the book).

D. Belyaev, a newspaper satirist, in his work "Man in trendy clothes" (magazine "Crocodile", 1949, № 7) upbraided young people for their "knowledge by heart all arias from "Silva" ("The queen of the czardas") and "Maritsa" [1,277]. It turned out exactly as Yashka, a gunner, liked to say in "Wedding in Malinovka," "bang, bang and past"! In his zeal D. Belyaev forgot (for some reason) that in just a few years before that "Silva", "Maritsa" and their "sisters" also fought against the enemy, like tanks and air-crafts....

The book you are reading now tries to show you how the artists of operetta (that seems to be a genre of fun, incompatible with the cruel war), did crush the enemy with weapons of laughter, songs, and the merciless satire, and helped people to survive under the most difficult conditions.

Already in operettas by J. Offenbach and after in operettas by I. Kalman, F. Lehár and I. Strauss there appeared a subtext: "topical subject, response to modern problems, burning social conflicts, a parody of the old crusty form of official art". And an actor was to "to reveal, open up the inner topical content" in operettas, and that actor had to "ridicule, to kill by satire, to debunk the negative properties and qualities of the characters or situations" of the operetta. That is why an actor must have "a keen sense of modernity, sense of humor, insight, intelligence and imagination" [2].

And “topical theme” and satire were the very reasons why operetta became the powerful weapon in the fight against the enemy, as well as rifles, tanks, and aircrafts...

In the years of war “light performances were simply vital necessity” and people knew that “future happy life would come soon”. We can say that “operetta was a breath of happiness” also for actors and for people who watched the performance [3]. Some operettas were born (born like people. These operettas were born to live and fight like people): “The girl from Barcelona”, “A Story of Forest”, “The Sea threw about”, “Tobacco captain”, “Under the sky of Prague”, “Partisan Julia”, “Moscow girl”...

1.1. “The dark night over the Baltic sea”. Leningrad Theatre of Musical Comedy

The conversation about operetta theatres, that work during the Great Patriotic War, should begin with the story about the life of Leningrad Musical Comedy Theatre, how the actors of that theatre fought with the hated enemy during the blockade.

Already on the second day of the war, on Monday, June 23, 1941 there was a meeting in the theatre. And “the staff of the theatre swore to do everything to defeat the enemy”. And V. Vasilyev, the stage director, offered to make “concert brigades”. He said: “We will play in front of the soldiers, wherever possible - in military units, at railway stations, in the collecting points. Give our art to front-line soldiers” [4,8]. But the actors did not prepare the performances only – they also gave concerts in hospitals and extinguished incendiary bombs... (It should be noted here that concert brigades were made in many theatres of the USSR).

From the first days of the war Glyceria Bogdanova-Chesnokova entered together with her husband Semen Chesnokov “the operetta under the leadership of Valeria Bronskaya”. The actors “left, when it was dark, came late at night and did not know”, whether their families and their homes would be alive. People knew the only thing: “Next morning whatever it was you must get up and go to work. The people will go to the theatre, will sing and laugh in spite of the fascists” [5]. G. V.

“Bogdanova-Chesnokova started countless performances for the defenders” of Leningrad from the very first days of the war [6].

Let us look at one occasion that happened to Glyceria Bogdanova-Chesnokova at the front: “Once ensemble by Bronskaya came under fire. Artists moved across Lake Ladoga, and a shell exploded next to the machine. All people were distributed to the different trucks, and the Chesnokovs were in the same truck with the wounded and several singers of the corps de ballet. Moreover, Glyceria Vasilievna sat in the cockpit of the truck. But the fire was not over yet, and a bomb exploded on the road next to the truck again. The driver was wounded” (that were the words of Sergey Kapkov).

And here let us listen to Glyceria Vasilievna herself:

“- Grab the wheel! – He cried. I caught that wheel, hither and thither... "Put the foot on the pedal!" And I led the truck to the Mainland. Took away everybody - and the wounded, and my husband with the corps de ballet. And they did not know that the driver was wounded, and it was me who draw the truck. Senya all the way entertained the cocottes! On the shore of a military officer asked: - Who was behind the wheel? - Me. - Carry on, to the hospital! - But I'm an actress. - What actress you are?! Go further. And I did go. And there I heard: "Come back!" I would, of course, give ... But once was quite enough for me".

For this feat G. V. Bogdanova-Chesnokova was awarded with a medal "For service in battle". Then she got Order of Red Star, the medal "For the Defense of Leningrad" and "For Victory over Germany"... Glyceria Vasilievna and other actors thought those days that they “must be on the front and lift the spirit of fellow-countrymen in the most dramatic and dangerous moments” [5]. When Glyceria Vasilievna sang for soldiers, her mother and daughter died in Leningrad. Then she lost her husband. Theatre was the only life for G. V. Bogdanova-Chesnokova. The actress had many parts in operettas of Lehar, Kalman, Strauss, Dunaevsky, and Milutin... People in Leningrad, “after the blockade, were longing for the performances, especially for such light performances as operetta”. G. V. Bogdanova-Chesnokova said that she had acted all operettas: “I was acting during a day, at night,

day, night... and children's morning performances, and the replacement of other actresses... Replaced everybody! And then I came home and forced myself not to scream. Well, I am one. The Only One! I, God, and the theatre” [5].

...Already in July-September of 1941 Leningrad Theatre of Musical Comedy staged three new performances. They were: “Eve” (F. Lehar, text by M. Volobrinsky and V. Rozhdestvensky), “Princess of dollars” (L. Fall), and “Maritsa” (I. Kalman). And then “The three musketeers” (L. Varney, text by M. Zoshchenko) came on the stage [7, 50]. That performance became the last one for A. Abramov, an artist of the choir. The man died from utter exhaustion [8].

After the bombing on the fifth of November when the building of the theatre was wounded, the building of the State Academic Drama Theatre named after A. S. Pushkin (once it was Alexandrinsky theatre) was given to Leningrad Theatre of Musical Comedy “for the temporary use” [9,16]. New performances got their life in the new home: “The seaman's love” (or “Billy-golden sash”) by R. Benatsky, R. Frimml, and “Perikola” by J. Offenbach... And surely the theatre did stage “Silva” by I. Kalman, “Bondmaid” by N. Strelnikov, and “The three musketeers” that were already mentioned... We must not forget conditions the actors had to work in – it was the dark time of Blockade.

Speaking about operettas that were staged during the blockade, Alla Vladimirskaia remembered, how “at the time the thunder of the guns of World War I” people in Vienna were eager to watch “Silva”. In Leningrad, “quarter of a century later, under the sirens and the roar of long-range guns” people came to the theatre in winter too. But there was a great difference: “Silva” in Leningrad “not called upon to forget about the war”, on the contrary, “it was a challenge to the enemy: operetta sounded boldly in the besieged city” [10,121].

In 1942 the first performances were given in March (because since January, there was no electricity in the city). During those months the actors gave concerts to the soldiers. And “Silva” was staged “in the most terrible time of the blockade” on March 4, 1942. I ask my readers to forgive me but we must read here the words that Alla Vladimirskaia said about that Event (and it really was THE EVENT):

“...And again Leningrad people, who lost their relatives, swollen from hunger, quite forgotten what it was - a warm, light, peace – came to listen to “Silva”. Its music is passionate, fire, with the rhythm that helps faster treat blood. Talking about the beauty of the faithful and pure feelings of shame, those who wanted to prevent this love, who did not believe in fidelity. ...Perhaps, not quite perfectly sounded of the orchestra and the voices of the singers. Perhaps, technique of ballet artists weakened. Perhaps, and even probably, there were not enough in the chorus of male voice... But it was the same unfading, timeless “Silva”. And she now performs the same mission, which is not even dreamed of by its author. In the city, that trampled the death, it became a symbol of undying art” [10,123].

Also in March “The seaman's love” and a new performance “The bird seller” by K. Zeller were staged... And in June a new operetta was born: “A Story of Forest” about a student’s partisan detachment.

After the success of the play “A Story of Forest” Vsevolod Vishnevsky, Alexander Kron, playwrights and Vsevolod Azarov, a poet, wrote on request of Nickolas Yanet “a fun and heroic play”. “The sea threw about” (by the way do you know where these words are from? There is an old sad song with the same name. In that song a sailor was ill and died when his ship was at sea and “in vain, the old woman was waiting for her son home”). Alexander Kron wrote the first act of the play, the second act was written by Vsevolod Vishnevsky, and the poems were written by Vsevolod Azarov [11,479]. A. Kron wrote that “Baltic sailors were to live in that play, and it should reflect that thirst for the active action at sea, the thirst for exploits, which lived in those days, of our entire fleet”. The music was written by Victor Vitlin, Nicholas Minh and Lev Kruts. Also Nicholas Budashkin took part in making the music.

These are the characters of the comedy – a crew of the communication boat “The Eaglet”. Let us meet them: Kapiton Schekotihin, the old boatswain; Misha Chekrygin, the mechanic; Jora Bronze (from Odessa-city), the gunnery; lieutenant Constantine Kedrov, the commander of the boat; Elena, a Baltic scout – “a girl from Vyborg side” [12,65-83]. Elena was a young scout but she “had already worked in

Spain” (during the Civil war in 1936-1939). And there are some other people who also live in the play (yes, no mistake here – they do really LIVE). These people are: Evgraf (Eddie) Chizhov, Commandant of the coastal base of the compound (by the way, it turned out that Eddie Chizhov had a so-called copy – it was Chernov, and during the performances “the sailors of the public learned of their friend”, but the authors of the play and N. Yanet – the actor who played the part of Eddie did not know about “real Eddie”) [10,126-127]; then came two enemy spies - Kisa (Pussy) and Ardallion a hairdresser, and surely German soldiers. As A. Kron said “the plot was hovering in the air”. And this is the story how the crew of the communication boat was made: V. Azarov invented Jora Bronze (but it happened that after the premiere the real Jora called Korolkevich, the artist who acted as Jora, on the street (!), and that the real Jora said that “Svidersky plays a part of him» a little bit wrong). Let us listen to Jora: “Why do you stare at me? Don't you see your people? It's me, Jora! Svidersky acts as me. Tell him this thing — he acts there, you know, in this place not right... It is necessary to do this way...» And then Jora did act. The conversation took place on Nevsky Prospect, the main street of Leningrad! Korolkevich screamed with laughter. “Well, you see, you're laughing! You tell Svidersky, you say, he has to play me, Jora, so at this point like this. Got it? And then, you know, shame is a good place - and lost” [13, 187].

Vsevolod Vishnevsky invented Kapiton Schekotihin, the old boatswain (Kapiton Schekotihin had a patronymic Silych after Alexei Silych Novikov-Priboy, a writer whose books were about Sea). And as for the commander of the boat lieutenant Constantine Kedrov – it was N. Yanet who said that Kedrov “must have lyrical baritone and only Ivan Kedrov will sing this part” [11, 480].

Now let us imagine that we are in Leningrad and are sitting on a play.

“The boats come home after a campaign. There is a solemn meeting...” But seamen of the communication boat “The Eaglet” are sad – nobody thinks of their boat seriously... Suddenly... the commander of the unit comes and he orders to C. Kedrov and his people to put to the sea at night and to land a Soviet scout on the enemy's shore”. ...The enemy “waits for an agent 06” - Kisa. But it was not Kisa who did

come! Elena managed to come instead, she got secret papers, and everybody wants her to run away happily, but suddenly comes Kisa. German soldiers caught Elena and wanted to shoot her... But there was an operetta after all! The seamen saved the girl and took Kisa to a prison.

“And on the pier, according to the good traditions of operetta there begins a lyrical duet of Elena and Kedrov. Love does not die in war”. These words “**Love does not die in war**” were very important for everybody in the hall and also on the stage.

This operetta was staged in Leningrad for 168 times and then it went around the whole country. Everywhere people heard the song “For the death of our loved ones, for the tears, forward, sailors! For Leningrad!” And the audience thought not only about the play but most of all about their darlings who were on front [12, 65-83].

Let us listen to Victor Filippov. He watched the operetta at the front near Leningrad: “I remember the “take-off” impression that made the operetta “The Sea threw about”... It was staged by the only Leningrad theatre that did not close its doors during the blockade — Theatre of Musical Comedy. The people of that theatre were in the "bull's eye" topical character of the cheerful performance. Until now all of us remember from time to time this cultural outing on the front and atmosphere in the audience that was full with the joyous feeling of compulsory victory” [14]. Sorry for a great quotation but the quotation fully reflects the essence of this musical comedy and the feelings of the audience.



The words under the photograph of a little do not correspond to reality. Svidersky acted as Jora Bronze from Odessa as you know! Also Anatoly

Korolkevich wrote about that thing, and who could know better (Korolkevich acted as Misha Chekrygin in that very play)! [13,183]. By the way, Alla Vladimirskaia said, that “the audience of those years will never forget a wonderful, charming joker Jora - V. Svidersky, a colorful boatswain – A. Orlov, and fireful dance of Nina Peltser” [10,130]. Vsevolod Vishnevsky changed the destiny of Elena, the scout. He said: “The girl lived really. She did not come home ... The only thing that I allowed myself as a writer is to take” Elena “back to Leningrad alive” [13,183].

Look at the people who lived in the operetta [10]:



It was a character of M. Mikhailov whom Jora announced about: “Captain von Ditmarstein are serving in Leningrad!”, when the seamen released Elena and took Captain von Ditmarstein to prison. Jora said those words choking with laughter, and the audience “was groaning with laughter and applause” [10,129].

There are the actors and their characters: Ivan Kedrov as lieutenant Kedrov, Anatoly Korolkevich as Misha Chekrygin, Alexander Orlov as Kapiton Schekotihin, the boatswain, Lydia Kolesnikova and Valentina Christianova as Elena, Valentin Svidersky as Jora Bronze, Nicholas Yanet as Evgraf (Eddie) Chizhov, Claudia Astafieva as Maria Asafievna, Mikhail Mikhailov as Captain von Ditmarstein, Victor Katun as hairdresser Ardallion, Nina Boldyreva as Kisa, George Belnikevich as lieutenant Hoffman, Vladimir Artamonov as Gestapo corporal Schultz.

The authors of the play wrote to Nina Boldyreva:

“15/XI-42

To Comrade Boldyreva

Greetings.

A brilliant actress for her works in the military political show, the call for vigilance, for the daring blow to the enemies, bow.

Take our modest gift.

A. Kron, V. Azarov, V. Vishnevsky” [15].

And after all Nina Boldyreva acted as Kisa, an enemy's spy!



Nina Boldyreva acted as Kisa [10].

Even when there was a discussion what actor was to act as a character V. Vishnevsky said that Nina Boldyreva would be the only actress for the part of Kisa. “Only Boldyreva will be able to charm Chizhov, and therefore, the audience. We must show: see how the enemy can you get into the soul. Beware! Be vigilant!” [13, 185].

And this poem was written about the first performance of this operetta in Leningrad. The author is Vsevolod Azarov. Maybe you can feel and understand the poem:

Свет в зале гаснуть стал, Уже смычки запели,
Перепополняют зал Бушлаты и шинели.
Танцоры и певцы Блокадной оперетты,
Спасибо вам, бойцы, За представление это.
За музыку и стих, Наивные порою,
И что себя самих Здесь узнают герои.
Творили бытиё, Шутили в час тревожный
И авторы её И фронтовой художник...
Звучал оваций гром, Был людям страх неведом,
Мы нашу над врагом Предвидели победу.
Под небом грозовым Морские флаги выются.
Народ непобедим, Когда бойцы смеются! [16].

There is a translation:

“The light in the hall began to fade, the bows had already sung,
The hall is overcrowded with pea-jackets and overcoats.
Dancers and singers of the blockade operetta,
Thank you, soldiers, for this performance.
For music and verse, that sometimes are naive,
And that the characters can sometimes recognize them.
Created the life, joked in hour of alarm
and the authors of the play and the front artist...
Thunder sounded applause, was the fear unknown to people,
we have our victory over the enemy foreseen.
Under the sky lightning Marine flags are twisted.
The people is invincible, when the soldiers are laughing”

One more variant of music for that operetta was composed in the years of Great Patriotic War. In the winter of 1942 V. Vishnevsky sent to Alexander Tairov to Barnaul, where Moscow chamber Theatre was evacuated to, the play “The Sea threw about”. The readings of the play took place in the editorial office of the newspaper “Altayskaya Pravda”. Alexander Tairov wrote to V. Vishnevsky, that “it was a great

play – young, loud, funny... It is tearing the blockade with the ferocious onslaught and swipes the enemy as it wants...” (You know it is too difficult to say “it is tearing, it wants... as grammar rules demand because that play did really live and fight like a real soldier). Tairov asked to send him the music, but the music could not come from Leningrad (it was the second winter of the terrible blockade). Then Alexander Tairov entrusted George Sviridov to write music for the operetta. “The musical score of the performance was not large: only fifteen numbers, but it contained and high pathos of the play, and for a traditional lyricism of musical comedy and frank music “cascade“ On February 23, 1943 in Barnaul there was the first performance of the operetta “The Sea threw about”. A. Bogatyrev staged the play, N. Ginsburg was the conductor, the artists were E. Kovalenko and V. Krivosheina, and V. Romadin was the ballet master [17,114]. The operetta “The Sea threw about” with music by George Sviridov was staged in many theatres of our country [18]. Dmitry Vasilchikov acted as Kapiton Schekotihin, the boatswain, in Barnaul. And Alice Koonen said that “It seemed to everybody that V. Vishnevsky wrote the boatswain especially for unique comedic gift of D. F. Vasilchikov, so it coincided with his colorful and innate sense of folk humor“[19].

During the Great Patriotic War the operetta “The Sea threw about” was also staged in Novosibirsk and in Chkalov (now we call that city Orenburg), and in Irkutsk... Stalingrad Theatre of Musical Comedy staged it in Omsk in evacuation ... By the way Irkutsk Theatre of Musical Comedy staged the operetta “The Sea threw about” with the music of Leningrad composers.

...Breaking the chronology of the story, let us see the farewell show of the operetta “The Sea threw about” that took place in the Central theatre of Soviet Army “in November 1970”. The characters came on the stage and told the audience who invented them. V. Azarov and A. Kron were at that performance [15,130-131]. It was “performance of memory” about the first performance in Leningrad during the blockade. V. Azarov and A. Kron and those, who acted in the performance in 1942 “remembered with sadness ...the first performance, when the play was important itself” (Vishnevsky died in 1951). And the enemy realized the importance of the play

too: “fascists really wanted to break the first night and fired on that day on Leningrad especially violently” [10,131]. A. Kron said, that “when the play was being written everybody was deeply convinced that... the performance would never leave the besieged city and would remain a blockade phenomenon, uninteresting and unclear for people from the Mainland” and nowadays the play “had already died”. The play “had done its job and it died like an ordinary soldier” [11, 481].

In 1943 the theatre staged such performances as "Die Fledermaus" (J. Strauss), "Birdman" (K. Zeller), "The Circus Princess" (I. Kalman) ... In November 1943 N. Yanet put "Sorochyntskaya Fair" (A. Ryabov). And "Sorochinskaya Fair" has become a symbol of liberation of Ukraine. And in 1944 came on the scene, "The Violet of Montmartre" (I. Kalman), "Raven in peacock feathers" (N. Kulikov), "Drum-major's daughter" (J. Offenbach), and, of course, "Silva" by Imre Kalman. Prior to October 27, 1944 Musical Comedy Theatre has worked in the former Alexandrinka...

And many years after the war, Leningrad people reminded about how the performances of the theatre of Musical comedy helped them to survive.

Here is a piece from the memoirs of Vera Nikolaevna Vologdina: "Let Strauss, Lehar, Offenbach and other composers forgive artists if the characters of their operettas released on the label text is not a replica or sharp jokes about hapless Hitler and his henchmen, and all the fascists. The audience loved the reprise" [20,293].

Before you finish reading the story about the life of the Leningrad Theatre of Musical Comedy in the war, let us give word to Anatoly Vikentievich Korolkevich: "Someone said, "When guns speak - the Muses are silent". And with us, in the besieged Leningrad, the muse is not silent" [10.132]. Not only in Leningrad “were the muses not silent”. But in Leningrad muses every day were in the line of fire.

1.2. Moscow

1.2.1. Musical theatre named after K. Stanislavsky and V. Nemirovich-Danchenko

Musical theatre named after K. Stanislavsky and V. Nemirovich-Danchenko was the only Moscow theatre that never went to evacuation. On the contrary, the actors of that theatre made Front theatre of musical comedy. On October 16, 1941 there was a meeting and the actors decided to stay in Moscow. “The initiative group, which included: I. Tumanov, director and stage manager; people's artists of the RSFSR N. Kemarskaya and M. Meltzer; G. Bushuev, the principal; party organizer – A. Tomsy, a ballet dancer – was accepted by the Chair of the Council of People's Commissars of the USSR Alexei Kosygin”.

And here is an order to create the theatre:

“Arts Committee of the Council of People's Commissars of the USSR

21, Kuibishev Street, Moscow.

October 17, 1941. № 235

Under the direction of the Vice-Chairman of People's Commissars of the USSR comrade Kosygin A. N. Moscow State Musical theatre named after people's artists of the USSR K. Stanislavski and V. Nemirovich-Danchenko begins to work in October this year and will give the performances for civilians and units of Workers' And Peasants' Red Army. L. E. Shapovalov, Vice-Chairman of Arts Committee of the Council of People's Commissars of the USSR”.

And on October 19 the theatre gave the first performance. It was “Bells of Cornville”.

That's when Moscow State Musical theatre named after people's artists of the USSR K. Stanislavski and V. Nemirovich-Danchenko became a Front Theatre. Even at the first performance “there were too many people in the hall that there were no seats in the stalls and dress circle, many people were standing...” The theatre gave opera, too: “Eugene Onegin”, “Rigoletto”, “Mademoiselle Fifi”, “The Barber of Seville”, “Chapaev”, “Nadezhda Svetlova”, “Kashchei Immortal”, “Mozart and Salieri”; and ballets: “Straussiana”, “Merry Wives of Windsor”, “Lola”,

“Scheherazade”. The artists also performed on radio. On December 21 there was a performance “Heroes of the Russian people”. The staff of the theatre (and not just artists) was awarded medals "For the defense of Moscow." On February 23 the theatre performed “Suvorov” after S. Vasilenko, and the entire collection from this show was listed "for the construction of the tank”. But operetta also lived on the stage of that theatre. On September 8, 1942 there was “The Gypsy Baron”. On May 21, 1944 a telegram was published in “Pravda” (the main newspaper of the state): “Please convey to employees of the State Musical Theatre People's Artists of the USSR Stanislavsky and Nemirovich-Danchenko, who collected 155 thousand rubles to the defense fund of the USSR and the Foundation for Children veterans, my fraternal greetings and gratitude to the Red Army. Stalin I. V.” Opera “Mozart and Salieri” was staged on June 23, 1944. Our soldiers have long made it clear to Hitler, that “genius and villainy” are incompatible, (that bigot was sure that he was genius!). And on November 18, 1944, “Angot's Daughter” by Charles Le Coq became the thousandth (!) performance of the theatre. During the Great Patriotic War there were “770 concerts at the front, 270 concerts in the hospitals, nearly 200 concerts in Army units that were located in Moscow and Moscow Region. M. I. Voskresensky, the soloist and F. N. Guralnik, the accompanist”, were killed “in one of such trips”. And “one of the concert brigades of the theatre was surrounded and taken prisoners”. The actors did manage to return home but they were arrested and put to Soviet prisons [21], [22].

1.2.2. Theatre of Operetta

Gregory Yaron remembered: “Since the war began we had only one thought: to do everything to be useful in his native country in these difficult days”. In summer 1941 the performances were staged in Mirror Theatre in the Garden Theatre, "The Hermitage" [23]. In September the theatre of operetta gave “A Night in June”, потому были “A girl from Barcelona” (B. Aleksandrov), “A gay cock” (“a satirical image of occupied France”, M. Starokadomsky and L. Lench) and “3 meetings” (M. Starokadomsky and V. Tipot) [10,120]... And later – in September when

Moscow was bombed, the theatre moved into the building where the Music Hall had once played. In mid-October, the theatre moved to evacuation.

Let us listen to Gregory Yaron here: “It happened so that a core group of our employees went along with the Bolshoi Theatre by train, going to Kuibyshev and further into the city of Kuzbass, but S. Anikeev and M. Kachalov and their families, A. and I. Gedroits, A. Tsensor and me got a different train. We turned out among the nicest people, who knew us well, — People's Commissariat of the rubber industry workers. We arrived to Kasan with them there we were warmly accepted by local organizations. We began to give concerts at the club named after Dzerzhinsky, and then I mounted "Silva" (without choir)". (There were not many singers in Kasan that time). “V. Rostova, a singer... acted as Silva. We had an excellent opera orchestra (conducted by a young, very capable conductor Starzhiganov) and excellent scenery” but... from “La Traviata”. The actors asked to put them back to Moscow. On December 27, 1941 the group of actors, “almost crying from happiness, left the train in Moscow on unusually deserted Kazan station”. And the actors heard “the first words of greeting” said “by military personnel and the employees of People's Commissariat of Internal Affairs, checking passes.

— You have arrived! - They said happily - This is great! When do you start playing?”

The actors started playing in the branch of an operetta theatre that was created at the same time. S. Anikeev became a director, V. Venin became his deputy and Gregory Yaron became the artistic director of the theatre. Some actors were not evacuated: T. Bach, V. Volodin, M. Dneprov, T. Pustynina, “E. Sokolov, the artist, G. Shakhovskaya, the ballet master...” Some actors entered the theatre of operetta. They were: A. Malokienko and N. Nikitich (they had acted in Red Army theatre), K. Frolova, S. Vermel, K. Lapshin, I. Nikulina and the conductors M. Zhukov (opera conductor) and D. Peckarsky (operetta conductor).

And the first performance of the new theatre was “Wedding in Malinovka” by B. Aleksandrov. It happened on January 18, 1942. Dancers from Red Banner Song and Dance Ensemble of the Red Army took part in the performance [23].



This is G. Yaron as Popandopulo (a funny bandit) from “Wedding in Malinovka” (24).

Gregory Yaron said about the performance of “Wedding in Malinovka”: “Some phrases in “Wedding in Malinovka” resonated with the events of those days”. Eugeny Bermont wrote in his report that although “the play was written many years ago” it “not only outdated, but, instead, has become particularly acute politically. And in this respect one episode is which took place almost unnoticed previously is very characteristic. As you know, the events that are shown in “Wedding in Malinovka”, took place in 1918, the year of German occupation of Ukraine and orgy of bandit-Makhnovist that followed the occupation. Yashka, a merry artillery, who was with a wonderful sense of humor and great charm acted by Volodin, having learned that his home village with huts and dear to his heart since childhood acquaintances apple trees was burnt to ashes by the German occupiers, anger, and lights, shaking his fist into the distance, with a terrible hatred says:

— You... damn bastards... Wait...

In the room was tense silence. All followed Volodin clenched fists all lit up with a terrible anger and hatred is repeated:

— You... damn bastards... Wait”...

Those terrible days our people hoped that “damn bastards” would not stay long on our land. And people did repeat Yashka's words in every theatre where “Wedding in Malinovka” was staged during the Great Patriotic War.

And already in summer 1942 the theatre came back to Mirror Theatre in the Garden Theatre, "The Hermitage".

Gregory Yaron wrote that the theatre “renewed some more operettas but of course, the theatre sought to continue the main line - to create a new Soviet operetta and, of course, to devote them to the theme, which is close to the present moment. Though the theme of a war is extremely difficult for operetta, we thought that yet this possibility is not excluded. The experiment with “Wedding in Malinovka” and “On the bank of the Amur” reinforced us in this belief. The theme of” these operettas “was also far from operetta in the template sense of the genre”.

Subject was really not such as would be expected from the operetta, but the reaction of the spectators said about the topicality of the performance, on which the attention of the reader is paid from the very first pages of this book.

“A girl from Barcelona” (B. Aleksandrov) was written specifically for the Moscow Operetta Theatre. In this operetta lived contemporaries viewers (in the literal sense of contemporaries - the action took place during the Great Patriotic War – a Spanish girl fought as a partisan).

When “on October 1, 1943 the main part of the troupe came home from Kuzbass”, the theatre began to prepare a new performance. That time it was “Tobacco captain” (by N. Aduiev).

On July 8, 1944, there was the first night of “Stolen bride”. At the same time the newspaper "Pravda" wrote: “The theatre has created an interesting musical performance. Live performance of roles of Torop – S. Anikeev, Duleb – M. Kachalov, Nadezhda - Honored Artist of the RSFSR E. Lebedeva, boyar Vyshata – G. Yaron has contributed to the success of the play. Also P. Nikiforov was good as Vseslav, K. Lapshin as Stranger, N. Nikitich – Alexei, V. Alchevsky who acted as a funny kind wood goblin, A. Gedroits as his granddaughter Margalutka and others. Scenery of artist B. Volkov is successful. The conductor was M. Zhukov. He managed to convey the purity and integrity of folk music melodies of Verstovsky”. All is good, but the audience did not like the performance [23].

1.3. Stalingrad

On June 26, 1941 “Stalingradskaya Pravda” put the “letter written by art workers of Stalingrad with an appeal to dedicate the art of the great aim - fighting the enemy and liberate people from the fascist yoke”. The first performance of Music Comedy Theatre in August 1941 became “On the bank of the Amur” (M. Blanter). That performance was staged by Juri Erofeev, after the performance Juri Erofeev volunteered “to the front and was killed in the first year of the war”. Twenty-six people left the Music Comedy Theatre for the front.

On September 16, 1941 “Stalingradskaya Pravda” put the “announcement that on September, 22 Stalingrad regional theatre of operetta” would give “A Great evening of operettas”. That show “will go under the slogan “Workers of the arts - in Fund of the defense of the USSR”. The whole staff will take part in the concert”. On February, 1942 “there was a big gala concert “The heroic Russian people” (The glorious past of the country, The Civil war, The Great Patriotic War)”. Every leading artist of Stalingrad theatres took part in that concert.



This is a playbill of year 1941 [25].

It must be noted, that till autumn 1941 Music Comedy Theatre worked “in an old building of “Concordia”, the theatre that was on the bank of the river Tsaritsa”. But soon the Army took that building: “during the Battle of Stalingrad the headquarters staff of the Volga Flotilla, ensuring the delivery of ammunition and food to the units of armies 62 and 64, worked in that building” [26]. So Music Comedy

Theatre went to the building of Stalingrad Theatre for young people. And two theatres gave performances in one building – in turn.

On July 14, 1942, with the “Decree of the Presidium of the Supreme Soviet Stalingrad area has been declared in a state of war”. But “in August 1942” actors G. Paley, A. Ilyinsky, I. Mongarov, A. Kamsky, A. Arensky “gave the last concert” for the sailors of the patrol boats of the Volga Flotilla.

And on August, 30 Music Comedy Theatre was evacuated to Kasan. Later they came to Omsk... In the middle of September fighting was already in the center of Stalingrad. And in far Omsk Music Comedy Theatre, under the leadership of V. Chuckov, the artistic director; D. Palev, the music director and chief conductor and J. Egintov, the director, “successfully restored the old performances”. Such operettas as “Silva”, “Maritsa”, “Garter Borgia”, “Perikola”... were staged.

“With hope for the Victory of the troupe of the theatre listened to the voice of Moscow. Immediately, as it sounded message on the surrender of German forces in Stalingrad”, the actors sent a telegram: “Infinitely happy cessation of military actions in the native city. The next few days we will start the performances, and the first ten pay for the construction of the plane "Artist" in the squadron of the "Heroic battle of Stalingrad" [27].

On June 23, 1943 the actors of the Music Comedy Theatre gave the concerts. The concerts “began with saluting oratorio to Stalingrad people.” “B. Moiseev, the conductor, A. Ilyinsky, G. Paley, A. Sokolova, M. Uspenskaya, V. Perckovich, T. Gremina and S. Komarovskaya” took part in those concerts.

On July 1 Office of the Arts at the Council of People's Commissars of the RSFSR issued an order that Stalingrad Music Comedy theatre was to transfer “since September, 15... from Omsk to Astrakhan”. And it was only in the end of May, 1945, when the troupe came back to Stalingrad. In August the theatre got a temporary home – in “rebuilt foundry of the factory school of the tractor plant”. The city was in ruins, no building was undamaged in Stalingrad, but the building in the village near the Tractor Plant was restored for the theatre. And the Music Comedy Theatre gave the first performance already on November 7, 1945 [28, 7-11, 16, 24].

1.4. The Republican Theatre of Musical comedy of Karelian-Finnish SSR

In January in 1941, by special resolution of the Council of People's Commissars "Medvezhyegorsky theatre of People's Commissariat of Internal Affairs of Karelian-Finnish SSR was reorganized into the Republican Theatre of Musical comedy". The theatre worked in Vyborg [29].

"In the evening of June 22, with the last echelon, the theatre was immediately evacuated to Petrozavodsk". Then in 1942 the theatre worked in Murmansk, and British seamen became the spectators of the theatre, too. In operetta "Rose-Marie" Nicholas Ruban sang Jim's song "A flower of sweet-scented prairies" "in different languages, including English". Let us listen to the daughter of Nicholas Ruban (these words are worth to bring them here without any cuts):

"- Well, old fellows, today you can't play your American operetta to the end, - Ivan Dmitrievich Papanin, the polar, famous in the past, and during the war - the authorized person of Committee of the State Defense, the man who liked to come to the actors behind the scenes, said in these days.

- Why?

- Because fascists know that Nicholas Ruban will sing in English in this performance and many allies will be in the theatre. They will come to catcall Ruban".

And air-raid alarm did really start "during this performance. The play was interrupted, audiences were dispersed, but after the all clear signal "Rose-Marie" was always played to the end". In fact, "Americans have always booed of my father, as the whistle for the Americans, as we now know, is the highest manifestation of delight. They have often been on the performances with his participation, and assured my father that if he had gone with them to America, then there would have enjoyed huge success and became a millionaire".

The Karelian theatre went to the front-line cities. The performances were given "without week-ends" but moreover there were concerts in the hospitals. When on tour in Uralsk the theatre staged "A bondmaid", "there was a storm of applause" after the words "Again in Russia, again with you. A beautiful city, a native city!" and the actor

had to sing his aria three times. But surely “The girl from Barcelona”, “On the bank of the Amur river”, “The Sea threw about...” and “Wedding in Malinovka” were staged, too [30]. In September 1944 the Musical Comedy Theatre opened its first season in Petrozavodsk with “Pericola”.

1.5. Vorkuta

During the Great Patriotic War operetta was staged not only by professional theatres. It was staged on an improvised stage in Vorkuta prison camps. On August 8, 1943 “the order on creation of the musical-drama Theatre of “Vorkutstroy” was signed out by People's Commissariat of Internal Affairs”.

“Silva” was the first performance in Vorkuta. It happened on October 1, 1943 in a prison camp for political prisoners. At that time there was no such city, Vorkuta, it was named “city” in 1944 only. The theatre was initiated by Boris Mordvinov, Honored Artist of the Republic, the former chief director of the Bolshoi Theatre, a professor of Moscow Conservatory.



Boris Mordvinov [31].

It is well that the chief of Vorkutlag M. Maltsev realized that people needed the theatre. And so the first professional theatre came “beyond the Polar circle”. The theatre staged not only “Maritsa” and “The Landlady”, but also “The Barber of Seville,” “Faust,” “Eugene Onegin”, as well as plays of F. Schiller and A. Ostrovsky and also the dramatization of V. Kataev's story “A soldier was going home from the front” made by B. A. Mordvinov.

And now let us look at the people who acted in that theatre. They need to be called by name: “Among the first Gulag artists of the theatre were: K. Rutkovskaya, E. Mikhailova and N. Glebova, the dramatic actresses; B. Deyneka and T. Rutkovsky, the singers; T. Leshenko-Sukhomlina, the singer of love-songs and old songs; B. Kozin and V. Golovin, the actors; V. Ishenko, the opera singer from

Poltava; A. Stoyano, the concertmaster; A. Dubin-Belov, the ballet master; G. Zhiltsov, the choirmaster; A. Press, the cellist; E. Dobrosmyslova, the pianist; A. Bukhart, the violinist; V. Mikosho, the conductor and composer and V. Tokarskaya” [31].

1.6. Theatres of the Volga Region

1.6.1. Kuibyshev Regional Opera, ballet and musical comedy theatre

When the Great Patriotic War began, there were theatres of Operetta and Opera and ballet in Kuibyshev. But “after the decision to the executive committee of the Kuibyshev Regional Council of People's Deputies on July 13” those theatres were conglomerated to Kuibyshev Regional Opera, ballet and musical comedy theatre. In mid-October actors of Bolshoy theatre came to Kuibyshev and the building of Kuibyshev theatre was given to them. Then Kuibyshev Regional Opera, ballet and musical comedy theatre began to work in the building of the philharmonic society on M. Frunze Street. “The theatre was to raise a sense of patriotism, love and pride of Soviet art, Soviet culture by means of art”. The repertoire had to be created anew, as the disposal of the artists had only props for Operetta Theatre (just before the war Opera was going for a tour of Ordzhonikidze, and sent there "part of the scenery and costumes”).

In August-September the theatre had staged operas but after moving only operettas and musical comedies were in the repertoire. In 1941 the operettas “Mutual love” and “Gypsy baron” were shown to the audience. I. Prostorov, the former artistic director of the opera house, became the artistic director of the theatre. January 26, 1942 "Silva" was on the stage. On February 23 the theatre staged "the performance" Chapaevsky days, "to music by composer J. Feldman, conductor of the theatre." Moreover, "the text of the libretto was reworked by A. Bulgakov, together with the composer”. And that performance "was the beginning of collaboration of the theatre with composers and playwrights”.

But "Tobacco Captain" was still the main statement of the theatre. "The play as the music to it, were written by order of the theatre". And for the first time this

operetta was set in Kuibyshev. Music was written by Anton Eichenwald. "The play was staged by I. Prostorov, decorated by Honored Artist of the RSFSR P. Williams".

A few words must be said about the plot of the operetta. The plot is based on real events. At the time, Tsar Peter the First "sent several sons of the nobility abroad for training under the supervision of Akaky Plyuschihin, a clerk. One of those boys - Anton Svin'in who were a typical ignoramus, took Kalmykov, a serf servant, with him. This man was sold (being a child) for tobacco: one pan - tobacco, on the other - the child, as a child pulled, tobacco was poured ...Svin'in spends in Paris, engaged, and Kalmykov, instead of his owner, takes possession of the sciences". The most interesting thing is that "when they returned to Russia, Peter I, making sure in the knowledge of Kalmykov, appointed him captain of the Russian Navy," and redeemed it from the owner as the weight of tobacco. By the way, Gregory Yaron said about the play of N. Aduiev that "it is deeply patriotic play, it was written by a master there are many spectacular scenic regulations and humor in it" [23].

On February 23, 1943 "The Bondmaid" was on the stage. On July 2 the theatre staged "The Snow Maiden," and on September 12 - operetta "Drum-major's daughter." In the same year the play was produced, "Arshin Mal Alan", but the audience saw it only in 1944. Then, also in 1944, opera became the basis of the repertoire of Kuibyshev theatre. Were staged such operas as: "Eugene Onegin", "Rigoletto" and "The Tsar's Bride." But they did not forget operetta - "Silva" came on the scene again. This performance was very different from previous productions. There was also "Perikola". But, according to critics, the following experiment with the operetta - "Maritsa" - was unsuccessful.

In addition to staging performances artists of the theatre of Kuibyshev worked in hospitals and in the induction stations, collected funds "on the tank column, squadrons," Valerian Kuibyshev", "Soviet Artist", the fund of the High Command, the fund of Stalingrad". The theatre was a patron of "the wounded in one of the chambers of prosthetic Hospital" and the aviation brigade, a brigade of artists went to the front. The play "Arshin Mal Alan" staged at the front in the summer of 1944" by artists Bondarev, Chernobler, Kovalsky, Mamykin, Valerskaya, Konovalova,

Dementieva, Karabanova, Accordionist Fedorov, technical worker Chernobler. "The brigade had been working at the front for two months" [32].

1.6.2. Tatar State Opera and ballet theatre

Speaking of theatres, of the Volga region, we can not miss the important fact: that the Tatar theatres began to stage an operetta exactly during the Great Patriotic War. Tatar State Opera and Ballet Theatre staged in 1942 the musical comedy "Bashmagym" (if we translate the name from the Tatar language it is "Little Shoes") by D. Faizi, then there was the operetta "On the bank of the Volga," and in 1944 another musical comedy, written by D. Faizi was on the stage. It was called "Akcharlaklar" ("The Seagull") [33].

1.7. Theatres of Siberia

1.7.1. Irkutsk Theatre of Musical Comedy

Four days after the beginning of the war, on June 26, 1941 a meeting of people of the arts took place in Irkutsk. "A military-patron commission was created" on that meeting. The commission included "representatives of the Radio Committee of Irkutsk, Irkutsk Philharmonic Society, the Drama Theatre, Theatre for Young Audiences of Irkutsk, Irkutsk Theatre of Musical Comedy, Drama Theatre of Cheremkhovo." Boris Sitko, actor of Drama Theatre, was Chairman of the Commission. The military-patron "commission organized concerts of patronage in the units, in hospitals, while echelons were sent to the front" [34, 12]. In the very beginning of the war Theatre of Musical Comedy staged "Wedding with dowry", also I. Mosckovchenko, N. Gladkov and G. Gross sang "defense humorous rhymes" [35,410-413]...

In November 1941 opera by G. Bruck and D. Vasiliev-Buglay "Motherland calls" was staged. Money that the theatre got after the performances was given to the defense fund. By the way, not only Chorus and Orchestra of the Irkutsk Radio Committee and the ballet school of the Palace of Pioneers took place "in staging", also Chorus of the students of Irkutsk Medical Institute sang during the

performance. Some time before that those students took part in staging “Eugene Onegin” [36,204-205,215]. “On October 13, 1941” Theatre of Musical Comedy “contributed 2424 rubles – the one-day earnings of the collective to the State Bank” [37,395]. In 1941 Irkutsk Theatre of Musical Comedy staged “Matitsa”, “Columbine”, “Ball at the Savoy”, and also “Wedding in Malinovka” and “Mutual love”...



Semen Zaslavsky [21].

Semen Zaslavsky, the composer, Pavel Malyarevsky, the playwright and M. Varpeh, the artist “made an antifascist musical comedy “Under the sky of Prague”, it was staged on November 7, 1942 [38]. Surely, Irkutsk Theatre of Musical Comedy continued to stage classical operettas and musical comedies, too.

On January 1, 1942 the concert took place in Irkutsk Theatre of Musical Comedy, and all money that was got for the concert was given to the squadron “Soviet artist”. Not only Irkutsk actors acted in the concert but also the actors of Moscow Theatre of Satire. The program included “the works of soviet composers, satire, humor, parodies, grotesque, blitz-miniatures, scenes and arias, gypsy romances, Russian folk songs, dances, dancing, music” [39].

On January 17, 1942 the concert of Claudia Novikova took place. She sang the arias from the operettas: "Die Fledermaus", "Geisha", “Perikola”, “Cornvill bells” and "Madame Favard". Moreover, the audience was lucky to hear parts from operettas in Yiddish, "The Rebbe" (from the operetta "The three hired hands"), “Shilt a freilehs”, “Let's make peace” and “Bim-bom, bim-bom”. Also Ukrainian and gypsy songs and arias and duets" from the operettas of Imre Kalman: "Bayadere," “Silva”,

"The Circus Princess" were sung during that concert. The actors M. Snegov, M. Morozova and G. Noritsky took part in that concert, too [40].

Tatiana Alekseeva, a dancer that had been evacuated from blockade Leningrad, acted in Irkutsk Theatre of Musical Comedy. "She died on the stage during one of the performances. She was only 23 years old". In 1943 Irkutsk Theatre of Musical Comedy staged "Ball at the Savoy" by P. Abraham (there was the first performance of that operetta in our country). And nearly 60 years after Irkutsk Theatre of Musical Comedy (this time the theatre became Musical Theatre) came back to "Ball at the Savoy".

George Kryzhitsky was the chief director of Irkutsk Theatre of Musical Comedy in 1943-1945 years. In 1930-s George Kryzhitsky worked in Irkutsk Theatre "Soviet operetta" as a stage-director". And "he did not only stage the performances, but also lectured on the subject of: "Ways and tasks of the modern theatre"" [41], [42]. Maybe you know that George Kryzhitsky wrote some books about theatre: "The roads of the theatre", "Mamont Dalsky", "Exotic theatre", "Christ and Harlequin (Theatre and the church). The experience of the theatre and philosophical studies", "Charming theatre" and others. As George Kryzhitsky wrote in his book "The roads of the theatre", having arrived during the war in Irkutsk, he noted, that "the pulse of theatrical life beats well, is rich". So, the repertoire of the Theatre of Musical Comedy was the "most diverse", including "2-3 new Soviet operettas", which drown in the traditional flow". "The Wedding in Malinovka" lived "peacefully side by side with the "Fair of brides", and "Rose Marie" and "Maritsa" in the Theatre of Musical Comedy" [42,296].

In 1944 Irkutsk Theatre of Musical Comedy began to work at "Geisha" by Sidney Johnson. But that "Geisha" was not the "Geisha" you know. "V. Fink and E. Permyak had turned the plot". In the new operetta, "Geisha herself turned into a respectable Chinese woman". In Irkutsk Theatre of Musical Comedy the "make-up was done in the spirit of Japanese theatre" "Kabuki", masks and "techniques of shadow theatre", that is "the silhouettes of actors and puppets projected onto a screen in the back of the stage" were used in the play. Talented artists from Leningrad F.

Yaltseva and V. Kapustin, her husband, took part in decorating the performance. V. Yiorish, the composer from Kiev opera wrote music for or the ballet room: dance of the samurai, dance with ribbons... Dance with the fans was danced by a brilliant pair from Leningrad – V. Sergeeva and A. Taskin. N. Margolin, the ballet master staged dances. "Geisha" came to Irkutsk audience on July 6, 1944" [42].

On March 7, 1944 there was the first performance of the operetta "The Violet Of Montmartre" by I. Kalman. N. Smolich, people's artist of the USSR, the chief director of Kiev opera and ballet theatre was engaged for that. (By the way, N. Smolich worked in Leningrad Maly Opera theatre and staged "The Violet of Montmartre" there) [38]. George Kryzhitsky said, that "Smolich made his Leningrad performance again" [42,296].

On August 1, 1944 Irkutsk Theatre of Musical Comedy staged operetta "The Sea threw about": L. Maysel, the stage-director; music by Leningrad composers V. Vitlin, N. Minkh and L. Kruts. S. Zaslavsky was responsible for the singers and A. Khvostov, "the honored worker of arts", made the decorations.

Those actors took part in the performance: lieutenant Kedrov – Mikhail Snegov, Kapiton Schekotihin, a boatswain – Nicolas Zagursky, Jora Bronze – Gregory Murinsky, Elena – Augusta Vorobieva, Eddie Chizhov, the commandant of the port – Gregory Gross, Captain von Ditmarstein – Flavy Blits...

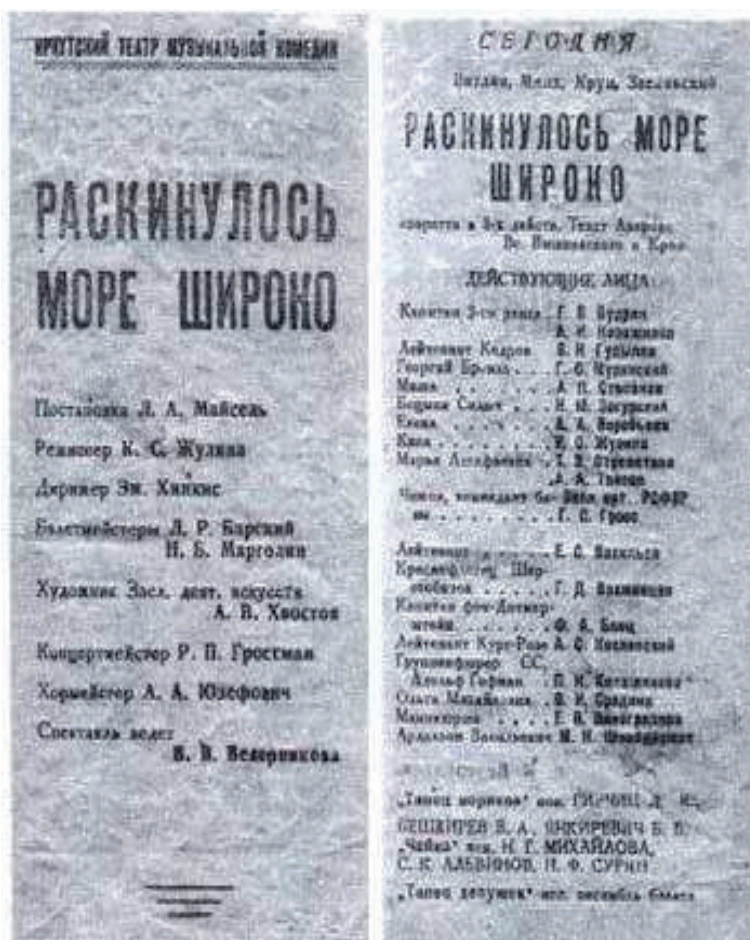
Irkutsk audience liked the operetta about Baltic seamen: "there was laughter and the sounds of loud applause" [38], [43].

This photo of Mikhail Snegov in the part of lieutenant Kedrov can be seen in the museum of Irkutsk Musical Theatre. And everyone feels as if lieutenant Kedrov himself looks at him, not the actor.



Mikhail Snegov in the part of lieutenant Kedrov [43].

There is the program of year 1948:



«РАСКИНУЛОСЬ МОРЕ ШИРОКО»
Постановка 1944 года, программа спектакля 1948 года

[38].

In 2008 on the tour in Minsk, the soloists now Irkutsk Musical Theatre named after N. M. Zagursky - Lubov Polyakova, Honored Artist of Russia and Vladimir Yakovlev, People's Artist of Russia, performed an excerpt from the operetta “The Sea threw about” [44]. Vladimir Yakovlev acted as Eddie Chizhov.

Nowadays operetta “The Sea threw about” is a memory about the Great Patriotic War, about the heroism of our people and how in the darkest days of the

blockade in the besieged Leningrad people were able to create a comedy that helped to fight the enemy.

Also in 1944 "Yutta, the Princess" was staged and "Bayadera" was renewed. "In addition to these operettas in 1945, Irkutsk Musical Comedy Theatre staged "The fair bride", "Trials of Love", "Tomboy" (or "Un-American Marriage"), "Sultan's Daughter," "Sorochynskaya Fair".

...On February 8-9, 1945, at the stage of the Irkutsk Theatre for Young Audience an ensemble of the Jewish operetta staged "The Sixth Wife" [45].

1.7.2. Novosibirsk Musical Comedy Theatre

The history of the operetta theatre in Novosibirsk, as well as in Irkutsk, dates back to Soviet operetta theatre of L. U. Sagaidachnyi. (We must note, that Soviet operetta theatre was created on the base of Musical Theatre "Sibgosopera", that staged "Cornvill bells", "Gypsy Baron" and "Silva" in 1923-1924). "Since May 6, 1933" for more than two months Soviet operetta theatre staged such operettas as "Rose Marie", "Birdman", "Bondmaid," "The Violet of Montmartre"...

The theatre of musical comedy was opened in March 1944. Operetta "Test of love" "by A. Razyanov and I. Rubinstein" was the first performance. (N. Volkov, the artistic director, S. Belogolovyi, the artist, N. Markova-Gerdt, the ballet master). Then there were: "Mirandolina" by V. Sidorov and B. Koval (after C. Goldoni), "Bayadere" and "The Princess of the Circus" by I. Kalman, Soviet musical comedy "The Sea threw about", "Tobacco captain" by V. Shcherbachov and N. Aduv... In March, 1945 "after the decision of the executive committee of the City Council of the Novosibirsk theatre was handed over to Kemerovo regional executive committee". That is why "the theatre moved to Prokopievsk, and in 1947 - to Kemerovo". In Novosibirsk the theatre of Operetta was opened in 1959 only [46].

1.7.3. Theatre in Krasnoyarsk

During the Great Patriotic War "actors from many theatres who came to evacuation" to Krasnoyarsk "could not stay without their beloved work", that is why

those actors created the theatre of Operetta. Operetta worked in the House of culture of railway men. "Maritsa", in 1944, was the first performance of that theatre. Then "Mademoiselle Nitouche," "The Merry Widow", "Sylva", "The Circus Princess," "Free Wind" and "Wedding in Malinovka" came [2].

1.8. Theatres of the Far East

1.8.1. State Jewish Theatre named after Kaganovich (Birobidzan)

The theatre was created in 1934... In an order for the theatre, published in August 1941, it was stated that "the theatre must rebuild its repertoire." It was necessary to eliminate from the repertoire of "plays, with no actual value," and "to the 18th of August" the theatre had to present "the repertoire of anti-fascist plays, plays in the military and patriotic themes, depicting the heroic past of the Russian people for freedom and independence, heroics present on the front and rear ..." "for approval of the regional department of arts. The theatre had tours in Khabarovsk and Komsomolsk-on-Amur. The repertoire had to be rebuilt what is called "on the fly."

As soon as the theatre came back in Birobidzhan, the actors along with local artists and writers organized a branch of the All-Union Theatrical Society "anti-fascist evening concert. M. Friedman, the director staged a one-act play "Solomon Levi" by Y. Galitscki. "At the party were "songs about Great Patriotic War, anti-fascist poems by Jewish poets." And the money was given to "Jewish Anti-fascist Committee in the fund of funds collected for the purchase of 1,000 tanks and 500 aircrafts for the Red Army."

The repertoire was really changed. Such performances as "A lad from our city" by K. Simonov – the play was staged in every theatre of the country then, "Front" by A. Korneychuck, "A winged generation" by A. Perventsev...

At the same time the theatre staged "Professor Mamluk" by F. Wolff "in Yiddish, translated by F. Arones" - it was "one of the most striking works, showing the horror that fascism brings to the humanity". Especially as the artists and the audience knew what the fascists were doing to the Jews in the occupied lands.

And only in 1944 the theatre did stage operettas and “comedies, that were showing the life-affirming power of the Jewish people”. All “performances were full of music forms of folk song were used, too”. In 1941-1945 the theatre staged "Professor Mamlok", "Bar-Kochba", "Spire-Foygl," "Bolshevik," "The Russian people," "A lad from our city," "In the mountains of the Crimea", "Servant of Two Masters," "Poor, but fun...



V. L. Gelfand, the Artistic Director of the Theatre [47].

Vladimir Berdichevsky remembers: “During the war the theatre worked to spare no effort. When in Central Asia, there were thousands of refugees - Jews from the western regions of the country, the government sent Birobidzhan theatre there on tour. In the heated goods vans for many days, with children, without basic amenities moved the theater, toured for six months in the Kyzyl-Orda, Chymkent, Kokand” [48].

Gregory Roshal watched the performances of that theatre in 1945. Let us listen to his words: “Looking at their acting, the viewer forgets some poor decoration and incomplete reversal of performances that had been designed for a big stage... It's marvelous, that in the tradition of Jewish theatre the colorful joy of people's attitudes when dances and songs cut through even the most tragic and heroic plays was preserved. When a holiday show is an essential quality of each performance. And how marvelous it is now in the great days of the Victory, to see and understand what it means to festive joy, grief that was carried through the horrors of war...” [47].

In September 1949 the theatre was closed.

1.8.2. Khabarovsk Theatre of Musical Comedy

In June 1941 Khabarovsk Theatre was on tour in Komsomolsk-on-Amur. In 1942 the characters of the play “The night in June” (A. Ryabov and M. Blanter) came on stage. Then there were such performances as “The Sea threw about” (we have already spoken about that operetta) and “A faithful friend” by V. P. Soloviev-Sedoy. Since 1942 the actors went to the units in the Far East to give concerts. When the war with Japan broke out, in August 1945, artists of the theatre "by going together with" the soldiers “through in Manchuria”, acted "on halts and in field conditions".

Matushevskaya, I. Voynarovsky and N. Enbe, the actors, “with Order of the Military Council of the Far Eastern Front for the exemplary service of front-line units of the Soviet Far Eastern Army have been awarded the Order of the Red Star”. And “other actors” of the theatre received the medal "For Courage". “With pride, they kept the front-line relic, a note written in pencil on a piece of the field of the scratchpad, gratitude to the historic outpost of soldiers Lake Hasan” [49, 30-31].

Let us listen to V. Razumov, the pianist, who worked in Khabarovsk Theatre of Musical Comedy during the war: “In 1943 a branch of the theatre was organized by a group of artists consisting of 25 persons: Enbe, a comedian; Matuszevskaya, a heroine, an actress; Voynarovsky, a simpleton; Lyubarov, the Prime artist; Klimov, Warsawsky, Dobrovolskaya, the artists and Zhilin and Engalychevskaya, the ballet dancers. The performances were accompanied by a piano - for my accompaniment. The group traveled to remote frontier areas, in military units. The performances were outdoors in the summer and winter - in a slightly warm room. May 9th caught us at the station Voroshilov in the Amur region. At the military hospital there was a big concert”.

In Europe the war ended, but "in August 1945 a branch was ordered to go to China. There was a war against the Japanese imperialists, and" the actors “had to follow the advancing Soviet army. First stop - the city of Changchun, where we worked a month. Then there was Harbin, performances were given in the local theater, "Modern" with a professional Chinese orchestra, directed by me. In Harbin, the Soviet Command awarded to distinguished actors of government awards. Enbe,

Matuszevskaya, Voynarovsky, Simonova were awarded with the Order of the Red Star. A group of artists got medals" [50].

On the performances of the artists of that theatre at the front, please read the article by Enbe "Artists at the front," published in the newspaper "Tikhookeanskaya zvezda" on February 24, 1954.

1.1.9. Theatres of Ural

1.9.1. Sverdlovsk Musical Comedy Theatre

In June 1941 the theatre was on tour in Moscow. The play "Paganini" by (F. Lehar was given on June 20. On March 25 that year, the operetta "Paganini" was staged by the theatre in Sverdlovsk. The newspaper "Ural worker" wrote about this statement: "For the first time in the RSFSR this operetta was staged in Sverdlovsk Musical Comedy Theatre. The vivid image of the maestro has been created" by Honored Artist "of the RSFSR Erast Vysotsky. Grim figure, majestic posture, contemptuous irony in dealing with the ducal court court, focused restraint and at the same time, passionate impetuosity, indomitable energy, iron will - these are the features of the image of Paganini created by Vysotsky. We can surprise to a great way of dramatic development of the image of Paganini in an operetta, one may wish to make this role more joie de vivre, but we need to recognize that a scenic image of Paganini in operetta performed by Vysotsky is extremely convincing".

The telegram from Franz Lehar came to the theatre those days: "I am unspeakably happy that my favorite "baby" that had been rejected by many theatres saw the light rail in an unknown to me and the distant city. Flatter myself to come to your country and conduct my music. Franz Lehar". But Lehar's dream never came true...

After coming back to Sverdlovsk the theatre staged operettas and musical comedies. There were both classic and Soviet operettas on its stage.

In 1943 "at the all-Union conference of the committee on the arts Sverdlovsk theatre of music comedy" got a name as the "laboratory of Soviet operetta".

That very year the people of the theatre got a thank-you telegram from I. V. Stalin: "To Staff members of the Sverdlovsk Musical Comedy Theatre with fraternal greetings and gratitude for the fact that to the defense fund has been transferred over two million rubles – Stalin". 3 tanks with the words "Artist of Sverdlovsk" were built with the money of the artists of the theatre [51].

In 1944 Sverdlovsk Musical Comedy Theatre staged the operetta "Tobacco captain" by V. Zherbachev, after N. Aduiev. And that operetta was born in 1942.

The performance was staged by Georgy Kugushev. And here are the actors: Ahmed – Lev Nevler, boyarynia Svinyina and marquise de Courcy – Maria Viks, Peter The First – Boris Korinteli, Akaky Plushikhin – Sergey Dybcho, madame Ninish – Polina Emelyanova, Hannibal – Mikhail Dneprovsky.

By the way, it was "Tobacco captain" that became the first performance of operetta that got the Stalin Prize in 1946. The winners of the Stalin Prize were Georgy Kugushev, Maria Viks, Polina Emelyanova and Sergey Dybcho.

Speaking about the performance of the role of Ahmed by Lev Nevler we must note that "the young actor was able to emphasize in his incarnation as a fundamentally important for the operetta features - romantic aspirations, the high patriotism of his character," but "he also gave the nature of" the character "in motion, in development".

And as for the image of Peter we can repeat the words of Julia Matafonova ("Portrait Gallery of the theatre"): "Here Korinteli proved himself a true master of historical portrait. It is important not only similar in appearance, that the actor achieved with the help of a wonderful make up of S. Levchin, the make-up artist. The complex inner world of Peter is the most valuable thing in this work of the actor"[51].



Georgy Kugushev, the chief director of the theatre in 1935-1937 and 1943-1961 [51].

L. Zhukova writes about the music of “Tobacco captain”, that in that music “compete and have fun arguing with one another Russian and French tunes, songs of the Paris streets with Dutch motifs, and the national theme of the character rises above it all, taken from original sources” [52].



Mikhail Dneprovsky as Hannibal [53].

It must be noted that Sverdlovsk theatre was not the first theatre that staged “Tobacco captain” – Moscow theatre of operetta staged “Tobacco Captain” in 1942. That show, directed by Joseph Rapoport, also had success. But it cannot even be compared with the glory that came to the operetta "Tobacco Captain" after the performance in Sverdlovsk. And the operetta "Tobacco Captain" was staged in Kuibyshev with the music written by Anton Eichenwald (we have already spoken about that performance).

In March 1945, in the end of the war, the theatre staged “The bronze bust” by I. Kovner, the play of N. Aduiev. That was the performance that showed how the winners come home. Maria Viks was brilliant as Matrena Bold and Polina Emelyanova acted as Milichka Krotova.

Talking about the importance of operetta for for the audience of wartime, we should mention the letter that Sergeant Pavel Kuznetsov wrote to Maria Viks. The author of the letter asked the actress “to send him the words of some arias from operettas — the duo "Bells" from the "Bondmaid" and another "Swing" from "The Merry Widow," "My favorite old grandfather" of "The Bird Seller", "Flower of fragrant prairie" from "Rose Marie". "The text of arias was needed for "Art Festival", organized by the soldiers "in the moment, free of combat missions - often to the accompaniment of exploding shells" [51].

1.9.2. Chelyabinsk Musical Comedy Theatre.

First, the theatre was called Theatre of operetta... During the war artists of the theatre went with concerts on plants, at the front in the front-line brigades. From the memoirs of V. A. Smirnova, a ballerina: "...We worked a lot, giving three shows a day: the play, a night concert then we immediately leave for the factory, shop or in the palace of culture. People worked day and night, and artists lived on the same schedule. The theatre constantly served for hospitals... Sometimes we did not come home for 3-4 days"... But the work was in full swing and in the Theatre: there were staged operettas and musical comedies. Moreover, not only those that were then on the stage of every theatre.

The musical play "Partisan Julia" was born in Chelyabinsk. The music was written by Semen N. Tartakovsky, a composer [54], head of the musical part and the conductor of the theatre. Text was written by "Alexander Goldberg, a poet and Schwartz, a writer" [55]. The first night was in 1942.

In 1943 the theatre staged "Columbine" by A. Ryabov. After this performance the theatre "got the status of the theatre of musical comedy." The theatre staged operettas that were born during the war: "The Girl from Barcelona», "The Sea threw about". Moreover, the operetta "The Sea threw about", which was staged in Chelyabinsk, was written by Sergei Germanov, a composer, in 1942 [54], [56].

1.9.3. Molotov Musical Comedy Theatre

On March 12, 1942 in Molotov (Perm nowadays) Theatre of miniatures and variety (Molotov Musical Comedy Theatre) was created. That theatre was born on the base of Moscow propaganda theatre of satire and interludes that "was evacuated to Molotov in October 1941". In 1942 Moscow propaganda theatre of satire and interludes changed its name and became Theatre of miniatures and variety. That time the theatre received the status of the Molotov regional theatre. The "first program was named "Moscow is speaking!" The authors, who wrote "skits, interludes, humorous pieces, verses," ... were "evacuated writers Osip Brik and Victor Arlov,

Sergei Strizhov, a journalist and poet" from Molotov, Anatoly D'Aktil, a poet (evacuated in August 1942 Molotov from the siege of Leningrad, he died the same year in Molotov), and literary critic Vasily Katanian . For "one and a half years of its existence the theatre has produced 14 programs" and "put more than 50 one-act plays". Moreover, "the theme for the theater program was not only the Great Patriotic War, but also some of the phenomena of everyday life in Molotov" [57, 16], [58].

1.9.4. Chkalov Musical Comedy Theatre

In the beginning of the war the theatre was transferred to Orsk. In spring of 1943 the actors came home to Chkalov (nowadays the city is called Orenburg). Classical operetta "Bayadera", "Maritsa", "Mademoiselle Nitouche"... and the Soviet operetta, written before and during Great Patriotic War: "Wedding in Malinovka" (in the war years, she went all the theatres of the country), "The Sea threw about", "Wind from the East", "Girl from Barcelona..." as well as "Love Sailor" - this was a "comic-opera version of" opera "Madame Butterfly" and also they staged "Talisman" [59], the "Bird seller" and "The Violet of Montmartre". When the theatre was working in Orsk they staged "Wind from the East" by V. Sidorov and L. Levitsky, "A year later" by Alexandrov, "Ganna" by M. Korchmaryov and S. Vetlugin, "Three meetings" by M. Starokadomsky and V. Tipot [60]...

1.10. Theatres of the Caucasus and Transcaucasian Republics

1.10.1. Tbilisi

The Opera House was opened in Tbilisi (Tiflis) on April 12, 1851... But operas written by Georgian composers came to stage in 1919. I mean such operas as: "Abesalom and Eteri" Z. P. Paliashvili, "Keto and Kote" V.I. Dolidze, "The Legend of Shota Rustaveli" D. I. Arakishvili. Then came other operas: "Daisi" ("Twilight," 1923), "Tamar Tsbieri" ("Insidious Tamara") (M. Balanchivadze (1926), "Deputy" Sh. Taktakishvili (1940, "the first Georgian opera based on the story of the modern life"), "Kako kachagi" ("Kako, a Robber") A. K. Andriashvili (1940), "Patara Kahi" ("Little Kakhetian") I. Gokieli (1943) ... Also the theatre staged ballets. Particular

note must be put to "Mzechabuki" A. Balanchivadze (1936, this was "the first national Georgian ballet", from 1938 that ballet was called "Heart of the Hills") ... The name of Z. P. Pavliashvili the theatre got in 1937 [56]. In 1938, the Theatre of Z. P. Pavliashvili staged the first Georgian operetta "Hadzharat" V. G. Kurtidi.

During World War II the theatre staged operettas by I. Kalman, U. Hajibeykov, J. Strauss... Besides them the Georgian theatre staged operas: "Patara Kakhi" I. Gokieli ... During the war such works as the opera "Mother and Son" by A. Machavariani, "Heroic Symphony" G. Kiladze, "Military Symphony" and symphony "Joy of victory" Sh. Mshvelidze were created... Also operettas by M. Y. Ferkelmam: "Serenade", "Child of Florida" and "Happy Bug, or Glass of Whiskey" were staged.

Actors of Georgian theatres went to concerts in military units, hospitals ...

1.10.2. Erevan



Artemi (Harutyun) Ayvazyan was the director of Erevan Theatre of Musical Comedy in 1943-1945. The theatre staged operettas by A. Ayvazyan: "Taparni-Kos", "Ashug Murad", "Happy Day", "Eastern Dentist" and other. These were the first Armenian operettas [61].

1.10.3. Baku

Theatre of Musical comedy was organized in Baku in 1938. The theatre staged musical comedies written by Azerbaijani composers: "Husband and wife" and "Not this, but that" by Uzeir Hadzhibekov, "Married Bachelor" by Z. Hadzhibekov, "Five-ruble Bride" by Rustamov, "Whose Wedding" by Meshadibekov... In 1944 there came one of the best musical comedies: "Heart Kidnappers" by Amirov [62].

1.10.4. Dagestan State Kumyk Theatre

In 1943 that theatre staged operetta "Arshin Mal Alan by Uzeir Hadzhibekov. People's Artist of Dagestan ASSR G. A. Rustamov was the Director of the show. Honored artist of the Dagestan ASSR G. Said-Nurov acted as Asker.

ДЕЙСТВУЮЩИЕ ЛИЦА:	
Аскер —	Д. Саид-Нуров, Засл. арт. ДАССР.
Хала —	Х. Магомедова, Засл. арт. ДАССР.
Сулейман	М. Рашидханов.
	А. Зайналов.
Волли —	Г. Бекбулатов.
Солтан-Бек	С. Джетере, Засл. арт.
	Т. Г джиев
Пульчохра —	Б. Мурадова, Засл. арт. РСФСР, Нар. арт. ДАССР, орденоносца
Асья —	Е. Легомениди, Засл. арт. ДАССР.
Толли —	П. Саид-Нурова.
	У. Джалиева.
Гости и гости	

[63].

1.11. Mobile amateur theatre "Hawk"

1.11.1. Theatre created by V. P. Soloviev-Sedoy

That theatre was created in Chkalov. V. P. Soloviev-Sedoy, a composer, was a director of the theatre [64]... There were two people who created mobile amateur theatre "Hawk" V. P. Soloviev-Sedoy and N. Dzerzhinskaya. Nobody needed to explain why the theatre had this name because "hawk" was a name that Soviet soldiers tenderly gave to "I-16", our fighters. The theatre "Hawk" began to act at Kalinin Front in February 1942.

"The first concert ... the artists gave to the village where there was the front military council. Night... An out-of-way snow-covered village. Soldiers closely watch the program". It was then, at Kalinin Front when the soldiers took the song by V. P. Soloviev-Sedoy "Evening in the roads" (the song was written in 1941).

Here is how the composer himself recalled it: "From the second verse the singing started along to me softly, tears welled in my eyes - so the song will live on! When I sang, they were all silent, no applause was not and could not be, because the Germans were a mile, but I felt that I liked the song. I was asked to dictate the words. "And then the author, along with the soldiers sang about how "the wave kisses the home-shore". That's how "Evening in the roads" did become a really folk song.



V. P. Soloviev-Sedoy [65].

“DIPLOMA

For honest and hard work of serving the existing parts of the 30th Army comrade Soloviev-Sedoy Vasily Pavlovich, an artist of theatre “Hawk” Chkalov region is being awarded a diploma.

Head of the political department of the 30th Army
regimental Commissar Shilov
March 20, 1942. Army in the field” [59].

Actors of the theatre “Hawk” were: “Lubov Vasilko and Valery Kotov (operetta), Jean and Zinaida Ruzanova (circus sketches), Petrusevich and Yarosh (ballet), Boris Strulev (opera singer), Alexander Sloboda (dramatic reading)”. 93 concerts were given by the actors at front (they gave concerts for 45 days) [64].

1.11.2 Moscow theatre “Hawk”

There was one more theatre that had a tender name “Hawk”. That very theatre was created in 1941 in Moscow at the militiamen club. The “parents” of the theatre were: Boris Fomin, a composer, and his friends. Boris Fomin wrote many songs for his theatre. “For many long months” “Hawk” had been the only theatre in Moscow,

besides that theatre gave “concert programs and performances that were in tune with the time”. And too many songs written by B. Fomin “flew around the country”. We can name some of those songs: “And not once and not twice”, “Wait for me”, “It is quietly in the hut”, “A letter from front” [21]... Ludmila Davidovich worked for the “Hawk” in 1941-1942. She wrote one program (there were 6 programs at all): “Beloved, darling”, that program was devoted to our soldiers [66]. According to some other authors there were 7 programs. The programs were also created by Leonid Lench, Naum Labkovsky, Yakov Ziskind, Vladimir Dykhovichnyi [67,177].

David Gutman was the director of the theatre.

Let us look on some programs:

There was one program named “Motherland, Beloved!” “Nickolas Pavlovsky who was the author and the stage-director of his numbers showed clowning” that had a speaking name “British anti-aircraft gunners”.

In another program “May wind” that was staged in 1942 N. Pavlovsky showed “Arena of Europe”. In that program N. Pavlovsky “acted as Antonescu, Laval, Mussolini” and Hitler. And here is the meaning of one of the spectators: “The things that Pavlovsky does on the stage, resembles work by Kuckryniksy, B. Efimov, U. Ganf. His talent is clever and wicked. His parodies... are really smashing and ruthless”. These are the words by E. Bermont (see “Soviet art”, May 1942) [68].

Let us read the article that Mikhail Polonsky wrote about the concerts of the “Hawk”. The article was published in “Gorkovskaya commune” (a newspaper):

“The traditions of this genre of theatre lead us to years of Civil war when the best part of artists, painters and musicians stood shoulder to shoulder with the Red Guard and Red Army and their weapons - stage, the brush, the song - calling for victory and helped defeat the enemy.

The Great Patriotic War, which required a wide scope and diversity of agitation and propaganda, has revived many of the proven methods from the arsenal of the Civil War including propaganda-theatre. Thus arose, and the Moscow theatre "Hawk", is now touring in our city. Once again we saw on the stage oratorio pathetic, satirical splints, topical old man-“raeshnik”, staged song theatrical poster - the

diversity of traditional content propaganda-theatre but in a more artistic form, with great mastery, because over the past few years is immeasurably increased the level of Soviet art in all its forms.

The opening of the theatre "Hawk" was held in Moscow on October 16, 1941. This date speaks for itself.

In the most violent days of the onset of the fascist hordes on our capital when the enemy was at her door, when the heroic Muscovites, from small to large breasts came to the defense of his native city, the theatre, giving itself the name of the favorite in our country, kind of weapons the enemy was stroke with harp satire, exposing the alarmists and talkers, called to fight, wake faith in victory. "Hawk" has become a welcome guest at Moscow's defense lines, the guards the front line, in defense plants - everywhere, where the Soviet people did one common cause - forged the victory over the enemy. "Hawk" is the child of the military era, the real theatre of war, and in this one fact is its great merit, and the source of our sympathy for it" [69].

1.12. Ivanovo Theatre of Musical Comedy

The war caught the troupe in Alma-Ata where the theatre was on tour. Only in 1942 the theatre managed to come back to Ivanovo. That time such operettas as "Muscovite" written by Oscar Sandler in 1942 (some sources say it happened in 1943) and "The Sea threw about" [70].

1.13. In Central Asia

Here we will see how theatres that came from occupied lands and local theatres worked together. During the war many theatres that were evacuated from the regions captured by the enemy worked in Central Asia. Let us speak about them first.

1.13.1. Kiev Theatre of Musical Comedy

That theatre worked in Kazakhstan in 1942-1944. (Before Kazakhstan the theatre had worked in Bashkiria). Kiev theatre staged not only classic comedies, such

as “Natalka from Poltava” and others, also they staged operetta by A. Ryabov “The blue stone” (“Maksim”) (libretto by B. Turovsky). By the way, Alexei Ryabov worked as the chief conductor of Kiev Theatre of Musical Comedy. Kiev theatre also staged his “Sorochinskaya fair” written in 1943 [71]. In 1944 already in Kiev Kiev Theatre of Musical Comedy staged operetta by Alexei Ryabov “Left in the cold”, that was written after M. Kropivnitsky.

1.13.2. Kharkov Theatre of Musical Comedy worked in Uzbekistan. In May 1942 the theatre began its work in Bukhara. Actors had to act in a teahouse. L. G. Ivashutich was the director of the theatre. First the spectators watched 3 programs that consisted of arias from operettas, sketches, patriotic songs... Not only classic “Bayadera”, “The Merry Widow”, “Silva” and “Maritsa”, but also Soviet operettas “The Wedding in Malinovka”, “Mutual love”, “Sorochinskaya fair” came on stage. The theatre also staged “The Russian people”, a drama by Constantine Simonov. Already in autumn 1942 there were 14 performances in the repertoire of the theatre!

In Samarqand “all conditions for successful work were given to the actors”. In that very 1944, the theatre together with Boris Arapov, a composer, made “a funny and witty musical comedy “Hodja Nasreddin”. The “parents” of the performance were: S. Solyaschansky, the conductor; I. Radomyssky, the director; N. Sobol and S. Ioffe, the artists. “Presidium of the Supreme Council of Uz. SSR gave diplomas to S. Solyaschansky, N. Sobol, N. Popova, 3. Mizinenko, N. Ivanov, K. Peredernikov” and “gave the title of People's Artist of Uz. SSR to L. Ivashutich and the title of distinguished artists of Uz. SSR to P. Umanskaya and D. Ponomarenko” for self-denying work [72].

1.13.3. Actors of Lvov Jewish theatre were also evacuated to Central Asia.

Let us speak about that theatre. In 1889 году in Lvov the Jewish theatre “directed by Yakov Ber Giml” began to work. The first performance of the theatre was “Shulamith” after Abraham Goldfaden. In 1939, in Soviet Lvov the Jewish theatre began to stage quite different plays: “In polish af der keit” (“In

the penitential chain") by Isaac Leib Peretz and "Die hate fun feter Tom" ("Uncle's Tom cabin") after Harriet Beecher Stowe. Henrik Luft, the director and Shlomo Prizament, the composer were the leaders of the theatre. Those people were in the troupe of the renewed theatre: "artistic couples from Lvov Jewish theatre: Shlomo Prizament and Gysi Geydin, Rachel and Yacov Reles, Shamai, and Tsilia Urich, Gershon Roth and Rose Fuchs, actor Isaac Valdborg", Malvina Yoles-Gimpl had been "the director of Lvov Jewish theatre before the war", in 1939-1941 she was only an actress... Also there were "theatrical artists Fritz (Peretz) Kleinman and Professor Sigmund Balk. And some people came from avant-garde theatre "The Mask": Blanca Altshuler, Esther Gruber, Yohanon Grosfeld, Natan Meisler and other". Also the members of the troupe were: "Leon Kasviner from the theatre "Goldfaden fareyn", that performed in Stanislav (now Ivano-Frankivsk), then Bernard Hart, former director of the Jewish Theatre in Drohobych and artistic family Amzel - Wolf and Genya and their daughter Leila from touring drama group in Galicia (theatre of Willy Goldstein). Later, in a theatre play actors: Raiké Bezman, Eta Hochberg, Leon Gerbst, Jacob Ginsberg, Michael Mesinger and other".

Ida Kaminska had come to the city after the fascists occupied Warsaw. Then she became head of the Lvov Jewish theatre. Also "Sonia Altbaum and Adam Damb, Yacov Mandelblit and Pearl Urich, the family of Nathan: Simha, Nemi and their children: Ida and Michael; Yacov Reinglass and Zisl Gorlitskaya, Isaac Krelman and Gela Mel, and also some actors: Isaac Inventage, Pesah Kerman, Yacov Kurlyander, Meir Melman, Isaac Rothman, Yacov Fisher", and then Simha Weinstock came from Poland.

I ask my readers to forgive me such a long quote, but I think we must remember the names of these people. The war and death were waiting for them on the way and only a few of them were lucky to be alive.

Lvov State Jewish Theatre of Sholom-Aleihem was opened in November 1939. The theatre staged plays: "My Son" of Sandor Gergeli (Sender Gergelis), "The Avadis Family" of Peretz Markish, "Sheep Source" by Lope de Vega, "Mirale Efros"

and “Asya, the Orphan” by Yacov Gordin, “The woman layer” by Louis Verneuil... In June 1941 part of the troupe went to Rovno. Those actors, who stayed in Lvov, were preparing the performance “Kol Nidrei” after Peretz Markish. Very few of the actors, who stayed in Lvov managed to survive after the occupation

The way of the actors who had gone to Rovno was too long. They went through Poltava and Baku, Ashkhabad, Tashkent and Samarquand to Frunze. There were no lodging and actors had to sleep in parks. That is why Isaac Waldberg, Carl Gimpl and Leila Amzel caught typhus and died. But nevertheless on the 1st of January 1942 the theatre did stage “Asya, the Orphan” in the building of Philharmonic Society of Frunze. The actors had to recreate the performance from memory. “Esther Zelyonaya, the director of Russian Drama theatre provided Lvov actors with props and costumes”. And in Frunze Lvov Jewish Theatre staged such performances as: “Carnage”, “The Kreutzer Sonata” by Y. Gordin and several theatrical concerts, and also the plays “My Son” of Sandor Gergeli and “The woman layer” by Louis Verneuil. We must say that not only actors we have already named acted in Frunze. There also were “Moshe Kosovsky, a cantor; Mikhail Applebaum, Clara Young, Anna Guzik, Sidi Tal with her partner and administrator Yacov Fisher”. Moreover “Yacov Fisher wrote operetta “Madam Lily” for Sidi Tal”. In 1944 Ida Kaminskaya and Meir Melman ”went to Moscow”. Then Simha Nathan became the director. He staged such performances as: “Bloody Joke” and “Enchanted Taylor” after Sholom-Aleihem, “Hershele Ostropoler” after Moshe Gershenzon. “3 new concert programs were made from the pieces of Jewish operettas”.

The theatre gave its performances not only in Frunze but also in Alma-Ata and Osh. On February 6, 1945 “Pravda Vostoka” put an announcement that in Tashkent, on “February 8-10, 1945 in the concert hall of Philharmonic Society” there would be “the performances of Lvov Jewish Musical Comedy Theatre with the participation of Simha Nathan, Moshe Gershenzon, “Hershele Ostropoler””.

On February 11 the same newspaper wrote that “in Russian Drama theatre of M. Gorky, on February 12”, there would be “the performances of Lvov Jewish Musical Comedy Theatre under the direction and with the participation of Simha

Nathan, Y. Gordin, “Mirale Efros”. And on February 13, 14, 17, 21” there would be “Mirale Efros”. On February 15, 16, 20, “Bloody Joke” after Sholom-Aleihem. And on February 18, 25, 27 “Hershele Ostropoler” after Moshe Gershenzon. On February 28 there would be the farewell concert "Evening concert of Jewish humor" in 2 parts".

Here are the names of those people who made their performances in Frunze and other cities of Central Asia: “Isaac Inventage, Zisl Gurlitskaya, Yacov Reinglass, Simha Nathan, Yacov Kurlyander, Isaac Krelman - from Lvov Jewish Theatre; Gersh Gart, Isaac Turkov-Grudberg, a brother of Sigmund, Iona and Mark Turkov, Grisha Ariel, Joseph Videtsky, the brothers Matthias and Sheftel Zack, Dora Pshepurka, Annie Liton, Esther Perelman, worker stage Haim Goldzader, make-up artists Shushana Levkovich and Renya Glikman - from Bialystock Jewish Theatre; Mendel Rabin from Jewish Theatre; of Baranovichy, directed by Moris Lyampe; Didier Epstein from Jewish Theatre of Miniatures of Shimon Jigan and Israel Shoemacher; and also the actors: Mordechai Abelman, Israel Zingman and Anna Stockfeder, the actress. The administrator of the theatre was Mendel Goldman., and Raya Zack was vice- administrator“ [73].

1.13.4. Local theatres.

During the war some performances were born. We had already named some of them. And here let us speak about others. Sergey Balasanyan wrote together with Ziyodullo Shahidi “Rosiya”, a musical comedy, staged in Tajikistan in 1942.



Sergey Balasanyan [74].

Also that very year Balasanyan made a musical drama “The song of anger”. We must note that in 1942-43 years Sergey Balasanyan worked as Artistic Director of Opera Theatre in Stalinabad (Dushanbe).

Also we should name here a musical drama “Golden kishlak”, written by I. Rogalsky after Mirsaid Mirshakar. That performance was made by theatre in Khorog.

1.14. Meetings at war

This meeting can only be described as a miracle. In mid-April 1945 on the wet from the drizzle outside Vienna, eighteen-year-old soldier, Vladislav Shvets met the King. That's right - the real King of operetta. Let us listen to Yuri Kirillov (after V. Shvets):

“-Komm! – shouted the sentry and waved... The old man came. He wore a long coat, a fancy cap with buckle and pompon on his head. Showed to a cigarette... - Help yourself, old man! – The soldier took from his pocket ...a whole pack and gave it to him. The stranger thanked”... The old Wiener “put his hand to his chest” and say: “Ich bin Kompanist”. And then he began “a quietly humming of a familiar tune”. The boy knew the tune just before the war he often played music by F. Lehár in an orchestra. The tune was: “You'll Find Me at Maxim's” (“Da geh' ich zu Maxim”) from “The Merry widow”. Then the composer and the soldier were singing together. And then the old Wiener named himself. It was a real Miracle for the boy to meet his favorite composer. Unfortunately they had no a chance to meet again [75]

Chapter 2. Theatres that worked in the occupied territory

The occupants stated that they were “saviors of Russian culture”. But the main task for them was not culture. At the same time the main thing for them in the “salvation of the Russian culture” was “cleaning it of the filth of Communism, Bolshevism, Judaism, and cosmopolitanism.” On the occupied lands there were “several kinds of theatres”. I mean “theatrical groups that worked together with German propaganda authorities” also there were so-called “folk theatres” that were made with the participation of Russian collaborationist administration from the professional actors and different amateur troupes. All those theatres worked only for German soldiers and “local people”. But it was forbidden to Jewish people “to come to the theatres, cinemas, libraries and museums” [76,243,343,353].

During the occupation all actors who had not managed to evacuate had to work for getting the worker's cards and escaping concentration camps. And "what should one do? Appear on the register - then go to work for the Germans. Do not go? If not today, but next week they will find that you do not have a working card and you will be shot on the street", wrote Nickolas Schensnovich in his book "Notes of the actor and partisan" [77].

As Valery Gaidebura writes in his doctoral thesis, "theatrical artists" of the Ukraine created "a range of musical-poetic performances". They staged "Gypsy Baron" by Johann Strauss "- that operetta was staged in eleven theatres in Ukraine and "Gypsy Love "by F. Lehar (that operetta was "in 13 theatres"). According to V. Gaydabura, "The people, who according to the doctrine of Aryan was was considered to be inferior and was doomed to oblivion, in the spotlight captivated audiences the physical beauty and spiritual poetry and exotic originality of their mentality" [78,6-7].

In occupied Stavropol in 1942 "musical theatre of Terek cossacks, theatre "Variety", puppet theatre, musical theatre, circus and casinos" worked. Also there was "a special concert-pop bureau" in Stavropol. That bureau engaged in employment, "the artists and those wishing to try their hand at the stage."

Boris Kovalev thinks that "German command considered places of entertainment by one of the most important components of the factors contributing to the recovery of wounded German soldiers". After capturing Stavropol, the fascists placed "in the city and its surroundings ... dozens of hospitals and health centers that these artistic groups and had to serve in the first place" [76,353]. In Rostov-on-Don in "Rostov maly theatre" – that name the quill-drivers from "Golos Rostova" ("Voice of Rostov"), a newspaper published by burgomaster – "on Tuesdays there were concerts of classical music, on Fridays – circus program, on Saturdays – variety". That very paper reported on the performances of "Secrets of the Harem" and "Priestess of Fire" [79].

2.1. Ghetto

I ask my readers to forgive me again but here we will speak not about operetta, we will see how Art and Music did help people to survive and to stay People even in hell.

For the Jews rounded up in ghettos, forced to survive out there in inhumane conditions and under constant threat of death, the theatre made it possible not only to recall the normal pre-war life, but also to confront the fascist monsters. “Where it was possible at least some temporary opposition, where there were warm embers of hope, the people of creativity supported the rest”.

As Zlata Zaretskaya writes, in **Kovno** (Kaunas) in 1942 “Mikhail Hofmekler, a conductor, and Boris Gerber, a head of vocalists organized” a real troupe. “35 musicians and 5 singers gave opera concerts”, they sang “parts of Jewish music by Engel, Levandovsky, Zeitlin, Rozovsky, Garber, and also masterpieces by Beethoven, Tchaikovsky, Grieg, Puccini”. There were 77 concerts! And we cannot forget that “Wolf Lurie, the director staged as an act of the demonstration and faith “Kabbalists” by Isaak Leibush Peretz in Yddish”. Also in Kovno “there worked a ballet school, chorus and courses for violinists for children under the guidance of Anchel Kriger”. Nobody was lucky to stay alive in the ghetto of Kovno, but “artistic and sport life were presented in the ghetto to the very end”. Here Zlata Zaretskaya gives a quote from the article of Joseph Gar “The death of Jewish Kovno”, that was published in the book “Theatre and concerts in ghetto and concentration camps, Jewish theatre in Europe”. That book was published in Munich in 1948 in English and in New-York in 1968 in Yiddish.

In **Riga** “in 1941 Jewish actors, that had been brought there from Germany”, staged as “the sign of their tragedy” the play about the destruction of the Temple of Jerusalem “Iermiyahu”. The singers had to sing Jewish songs in German. But nevertheless “Yakov Iofe, an opera singer did sing in Yiddish and Hebrew” and he sang not classic but religious prayers... In 1943 “Jewish actors from Lithuania” were taken to the ghetto of Riga. After that “Yiddish became the only language for the actors on stage”, for people in the ghetto Yiddish was “the natural sihn of their

nation". In concentration camp "Kaiserwald" there were Jewish people not only from Latvia, but also "from Poland, Lithuania, Czechoslovakia, Hungary and Germany". On Sundays "for workers of the electric factory" there were parties for women. "Reb Naftaly from Cologne" the head of Judenrat organized those parties.

And now let us give the floor to Zlata Zaretskaya: "Flora Rom from Vilno gave puppet shows here" (and Flora Rom made her puppets from scarves and robes). Texts were written by sisters Kotik and Apel and those texts were all "on current topics". The actresses performed "in a huge hall. The second stage was made from chairs and blankets. Adela Blai was the puppeteer. And Zirele Lipovska and Musya Alperovich spoke the texts. Ida Posvyanska sang. Musya Daikhes was the director". The situation was really hopeless but the actresses "sang not about sad things but about better times in the past, about things that gave strength to overcome". And the performance "got such a success that the actresses had to show it twice".

Not only puppet shows were staged. "Rivele Basman, a singer from Vilkomir, wrote her songs about things that she was told by the women. Her song "A free bird and we" became very popular" among the prisoners.

Also people sang arias from operas and staged satirical performances. "We build a new Europe" "sang everybody" after one of such performances. In January 1945 prisoners of Kaizerwald were killed. Musya Daikhes was lucky to stay alive and it was she who told the world about the courage of the prisoners.

In ghetto **Shargorod** children in the orphanage staged "plays from the life of the ghetto". Libby Sharf, who was "an actor and the director of those performances", told us about those performances.

In ghetto **Lvov** "theatrical scenes in Hebrew and Yiddish" were only a part of secret lessons for the young. "Henrik Grapp and Moshe Shimel organized informal readings, where they showed satirical plays". Those plays could be called "a mirror of the life in prison".

In **Mogilev**, as well as in **Shargorod**, the orphans did show the plays. And all the plays and songs were written by the children and their teachers. In those plays was not only "memory about traditions". The plays showed the dream about future:

“Coming back to the beginnings”, “Aria of a typhoid flea”, “Canticles for the food”, “Speculators”, “Shabat meeting”, “We come to Israel”.

And let us speak about ghetto **Vilno**. There the theatre was “a unique example of an open confrontation of the spiritual twin of fascist ideology”. The theatre was created after fifty thousand Jews were killed in Ponary (in January 1942). That is why no hope was spoken about at all. Everybody did know his future. The theatre in ghetto Vilno was born for fight. Max Viskind created that theatre. Here are his words: “We must make it ourselves. In spite of those who hate us. There is not a minute to be lost”. (Here Zlata Zaretskaya cites the memories of Abraham Sutskever “From ghetto Vilno”. The book was published in Moscow in 1945 in Yiddish).



This is a scene from “Golem”, February 1942 [80].

The first concert began with the words “Where are you going, children?”... by A. Reisen and V. Teitelboim.

Then came “People! Give me to weep!” by H. N. Byalik.

And the first concert ended with the words “Deliver my people!”

“Es shlogt di Scho, mir seinen do – Mir kukn in di weitr,
si wert der Heml wider blo, Si kumen neie zeit –

Un hotsch der wit is finzter stok – Wartn mir geduldik –

Es kumt der tog, es shlogt di sho – Dan falt der, wer si is schuldik” [81].

The hour goes, fights and confirms: we are here!

We look into the future the sky will be blue again!

New times will come...

And though darkness is around us,

We are waiting patiently

The day will come and the hour will confirm:

The one who is guilty will fall!

These are the final words of revue “Moshe, hold on!” by Katriel Broide, 1943.

Zlata Zaretskaya says that theatre in ghetto Vilno was “the highest expression of Art beyond Being” [81].

In ghetto **Shauliai** Hana Haitina wrote songs. There are her songs “I live in ghetto”, “The peat song”, but the most famous song was the song “A Jewish child”. The song tells us how one mother hit her child in the house non-Jews for her son was lucky to stay alive. And Hana Haitina was lucky to stay alive [82].

Our sisters and brothers! You were killed by cruel beasts and we do live now and we will always remember you.

2.2. Gaisin

That theatre was created in Belaya Tserkov. Then the actors went to Gaisin. In 1941-1943, during the occupation, Kozir, the director, staged such performances as: “Untalented” and “Hired hand” by I. Karpenko-Karyi, “Oh, Grits, don't go to get-together”, “Sorochinskaya Fair” and “Aza, a Gypsy” by M. Staritsky, “Vyi” after N. V. Gogol. Besides, they staged such things as: “Intrigue and Love” by F. Schiller and “Moral of Pani Dulska” by Gabriel Zapolska... And here are the actors of that theatre: Anna Nikolenko, Nonna Koperzhinskaya, Palladyi Bilokin, Nicholas Pishvanov, Eugenia and Nicholas Kochkiny, Pyasettskikh – a wife and a husband, Andreev – a singer. As for Andreev, he was not only a singer but also “a liaison the partisan detachment, and passed the information about distribution of fascist forces”. One bad day, “trying to get to the forest” Andreev “was attacked by policemen” and was killed [83]...

2.3. Simferopol

Simona Landau told the readers about the heroism of the actors of Simferopol Russian Gorky Theatre in her book “Aleksandra Peregonets: the destiny of the actress“. So here I will say only some words about the life of the theatre during the occupation. On June 21, 1941 the theatre was to go to Sevastopol. They staged “The Kremlin chimes” by N. Pogodin. The next day the war began. So the theatre came back to Simferopol. The actors gave concert programs in the city and villages nearby.

The programs were made from the “excerpts of the patriotic performances”, heroic poems and songs. The evacuation began in August but the theatre could not leave the city. The enemy entered Simferopol on November 2. In December Yakov Smolensky was killed after the report of Frike, a former actor of the theatre. Smolensky's only “fault” was the part of Lenin in “The Kremlin chimes” (the very last performance before the war). “Anatoly Dobkevich, Honored Artist of RSFSR, was offered the post of mayor. Surely he refused! Then he was tortured to death”. Then there was an order that said that “all actors had to be immediately registered and start to work”. It happened in April, 1942. On May 15, 1942 Simferopol theatre began to work. At the same time “the underground patriotic group” began to work at the theatre. The leader of the group was Nicholas Baryshev, the artist. His name was Falk [84].



Nicholas Baryshev [85].

In spring 1942, when fascists began to catch young people and to drive them away to slavery to Germany, the theatrical school was opened at the theatre. The pupils acted in operettas, vaudevilles, in classical things.

The links with partisans were established in the end of 1942. “They supplied the people's avengers with medicines, warm clothes. They gathered intelligence data, too. N. Baryshev made a map of the city” where he showed “fascist’s military objects that were in Simferopol”. That map “was passed to Mainland”.

On April 10, 1944, three days before the release of Simferopol, the people of Falk were executed [85].

This poem Vladimir Orlov devoted to “The actors and employees of the theatre, who died at the hands of German-fascist invaders: **Baryshev N. A., Peregonets A. F., Dobrosmyslov D. K., Yakovleva Z. P., Chechetkin P. I., Ozerov I. N., Efimova P. T., Savvateev O. A.**” (The words in “” are written on the memorial plaque on the theatre building):

(Here is the poem in original, and then the translation will come)

The last role

Упал последний занавес. Конец. А дальше не цветы, Не комплименты,
И загрохочут Не аплодисменты, А загрохочет Вражеский свинец.
Все дальше город... Пригород все дальше... Все дальше жизнь...
Все ближе смерть и кровь. А кровь и смерть - Они не терпят фальши,
Не терпят фальши Правда и Любовь.
А если так, То разве им пристало Просить пощады У врагов своих? -
Пред ними Многомиллионным залом Лежит страна, Взлелеявшая их.
Глядит страна Устало и тревожно. Пусть им не быть, Но ей-то вечно быть!
И перед ней Сфальшивить невозможно, Как невозможно Смерть пережить.
И этот зал Нельзя унизить ноткой, А только – возвеличить Всей душой.
Последней ролью - Самую короткой, И самую бессмертной И большой [84].

The final curtain dropped. The end. And then will be no flowers, No compliments.
And not applause will burst but enemy's fire. The city is farther and farther... The
suburb is farther and farther... The life is farther and farther... The death and blood
are closer and closer. And as for the death and blood - They do not tolerate falsity.
The Truth and the Love do not tolerate falsity. And is so, Ought they to ask for mercy
on their enemies? Before them like a multimillion hall Lies the country that had
cherished them. The country looks at them Tired and anxious. Let them not be, but
it will ever be! And before it is impossible to play out of tune, as it is impossible to
outwit the death. And this hall cannot be humiliated a note of, and only magnify by
the whole soul. By the last part – the shortest one, the most immortal and the greatest
one.

A play was written about Simferopol heroes and there is a film “Actors were they”.

2.4. Pyatigorsk

The occupation of Pyatigorsk continued from August 9, 1942 to January 11, 1943. “Only 16 people managed to leave the town – the director, the conductor and some leading actors. Fascists shot Constantine Gordenin, the commandant of the theatre” [86]. That time German club for officers, “Pyatigorsk town theatre” that staged operettas and dramas worked in the building of the theatre. Pyatigorsk town theatre” staged such operettas as: “Silva”, “Blue mazurka”, “Columbine”, “The priestess of fire”, “Merry widow”; and also dramas: “Emilia Galotti”, “Brazilian aunt”, “La Dame aux camelias” and “Dowerless girl”. Retreating, the enemy set fire to the theatre, but the locals managed to extinguish the fire. The building was restored and on March 17, 1943 “Pyatigorskaya Pravda” published that Musical Comedy theatre began to work again. “Geisha” was the first performance, G. P. Passon staged it. That was on April 6, 1943 [21].

...Those actors who had managed to leave the town gave concerts for soldiers in hospitals... And in summer 1943 those actors came home. L. G. Meissel, the director and V. V. Lebedev (he was a singing vice-director) made a new troupe. Some new people came to the theatre: I. M. Vinnitsky and D. T. Golik, the conductors, U. I. Zeldin, a violinist, V. Freiman, L. Rubina and L. Moskvitina, the dancers. “Matthew Bluvstein was the chief”. Many classic and Soviet operettas were staged, “The Count of Luxembourg” and “The Blue Mazurka,” “Columbine” and “Priestess of Fire,” “Sultan's daughter” among them [86]...

By the way, exactly in 1943 a young actor Mikhail Vodyanoi came to the stage of Pyatigorsk Musical Comedy theatre for the first time. He acted at that theatre till 1945 and then till 1953 Mikhail Vodyanoi was an actor of Lvov Musical Comedy theatre, but since 1954 he worked in Odessa Musical Comedy theatre. Now Odessa Musical Comedy theatre is named after Mikhail Vodyanoi. And everybody who watched the film “The wedding in Malinovka” is fond of his “Popandopulo from Odessa”.

Chapter 3. After the liberation

In places that were liberated from the enemy life was trying to restore. Theatres came home, and people could meet their favorite characters again. But that time people did know that songs and laughter are also weapon and they could beat any enemy. Operettas by Emmerich Kalman had been forbidden by fascists but after fascists were thrown away those brilliant operettas were staged again.

For example, Krasnodar regional theatre musical comedy began its work in 1944. They staged "Silva", "Maritza", "Bajadera", "The Gypsy Baron" [87].

Conclusion

...In 1943 Leonid Trauberg made the film “Actress”. The film shows the importance of music for our soldiers in the war. Let us read the words that S. Utkevich said about the film: “the story of Zoya Strelnikova, an actress of operetta which questioned the relevance of art in the years of war that went out from him to the hospital... and again returned to art, could easily have become a plain, didactic feuilleton on the subject of "roaring of cannon and silent muses" or barbaric anecdote about the benefits of music Kalman in front-line”. It could be so, but “through this simple plot stood out the contours of the great themes of the fusion of the front and the rear, on the place of the soviet patriot in the patriotic war, an honorable role of every intellectual or physical labor, inspired work of soviet man, steel and song for victory” (see Utkevich S. **At the first night. Letter from Stalinabad // Literature and Art. 1943. February 13 (№ 7)**).

In 2010 actors of Musical comedy theatre of Barnaul showed the performance “Bravo, emcee!” about actors in the Great Patriotic war. We must say that it was a play of G. Gorin “Farewell, emcee!” But Konstantin Yakovlev, the director, changed the name. He said: “We don't want to say good-by, we want to shout “Bravo!” to the emcee” [88].



This is a scene of the performance [89].

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