

SUMMARY

The very own poetic style of the directorial work of Alena Lelková was already visible in her production of Jurgá's Hana, loosely based on a short story by Ivan Horváth. Few of the young Slovak directors draw inspiration from Slovak classic literature, and even fewer master to give it a modern voice bringing the text closer to contemporary audience. Alena Lelková, is certainly one of them and she justly picked up the prize for the best performance at the New Drama festival. She discussed her ideas on theatre and her work with Ladislav Orišek. Divadlo Aréna presents an unconventional production capturing the life of the French writer Marguerite Duras, directed by a German director Hans Hollmann. Soňa Šimková, a theatre theoretician and translator from French, reviews the production and also offers a closer look at the social background of Marguerite Duras, her life and work. The text of *India Song* was originally written for stage. When Duras later decided to adapt it for film, it has accorded her a significant place among the most interesting cinematic works of all times. *India Song* is a play about loving and dying. Kamil Žiška directed *The Forgotten Devil* at the Old Theatre in Nitra. Theatre theory student Lenka Džadíková reviews *The Forgotten Devil* at the Old Theatre in Nitra directed by Kamil Žiška. She praises the fresh, stylish and inventive production, with great acting and clever use of stage design elements. Two different views on the production of *The Cripple of Inishmaan*, a Slovak National Theatre directorial debut of Michal Vajdicka, are offered by theatre theoretician Vladimír Štefko and the young publicist and playwright Peter Scherhauser. They both concluded that despite the

excellent acting and black humour, the production was lacking in cruelty which had been so often proclaimed by the authors.

Homer's hero, *Odyssey*, has become an inspiration for an eponymous ballet production directed by Ondrej Šoth at the Košice Ballet. Choreography professor Dagmar Hubová praises this bold multimedia project. The ballet production opened during the two-day conference marking the sixtieth anniversary of the State Ballet Košice.

The Festivals section brings you next series of reflections on The Nitra Theatre Festival. Projects *American Dream and Midentity* are assessed by a renowned German theatre theoretician Thomas Irmer. He is posing questions around the notion of identity and gradually comes to the original term *Midentity* which he finds almost „Joycean“. He offers a complex look at the project comprising seven monodramas by seven directors from seven different countries.

Mera Karolová brings information on the annual festival *Arteterapia*, which takes place every October in Banská Bystrica. The third year offered an interesting programme with contributions by international participants and opened the issues around community theatre.

The section dedicated to foreign trends and developments focuses this month on Latin American culture and theatre festivals. In her article *Festival Construction Iberoamerican Identity* by Czech theatre theorist and translator Martina Černá writes about the International Festival of Culture between three borders, Argentinean/Brazilian and Paraguayan, an important international festival

in Buenos Aires focusing on theatre, dance & music, whose theme was the world of technology. The festival preview also comprises articles on two theatre showcases in Spain: Festival of Iberoamerican Theatre in Cadiz and Festival of Spanish Contemporary Drama in Alicante.

The dramaturge Viki Janoušková, who is the head of the Dramaturgy board of the Festival of Radio Drama summarises the newly founded festival. Within the Theory/History/Critique section you will find general assessment of the festival and the judges of each category present their views on the works that have been awarded.

The drama collection for young audiences *Artur 2003 – 2007* has been recently published by the Theatre Institute, and it comprises 12 plays that have been awarded during the 4-year existence of the Artur competition. Theatre theorist Zdenka Pasuthova looks very positively at this effort, especially in the context of local absence of puppet theatre theory and critique. As the best of the playwrights whose work has appeared in the collection she considers Michal Ditte. You can find three of his texts in the book. (*Viola*, *The Princess of Suburbia*, *Wanted: The Sun Horse and Smarhan*).

The Extra section offers a look at two unconventional festivals. One of them is festival *New Eve* which was established within the platform of *ruzovayamodrysvet.sk* (pink and blue world) an art initiative focusing on gender sensitive theatre, literature, fine arts and gender education. Theatre theoretician Anna Grusková discusses the project and the festival with the festival director Iveta Škripková.

Darina Kárová, the director of the international theatre festival Nitra talks on the quality and

the context of the international festival *Dialog* in Vroclav, which according to her belongs not only to one of the most important festivals in Poland but is despite its young existence already one of the most interesting theatre events within Europe. In her piece *The Joy of a Successful Event* she concludes that the festival, showcasing 43 productions, introduced new names and presented new trends and contributed to creative dissemination of innovative ideas. All in all it was an invigorating and enriching experience for the festival audience.

In the Exit section you will find out that Ondřej Daniš picked up an award for his role of the shepherd Ján Kralovič in the Zvolen production of *Tall, Strong and Sharp-sighted* (directed by Branislav Matuščin). In December, the Studio of Dance will represent the Slovak contemporary dance in India.

The Slovak National Theatre and Opera learned with great sadness of the passing of the opera singer Margita Česányiová (96), a longstanding member and soloist of the Slovak National Theatre. Michaela Mojžišová pays tribute to her life and work.

