

ENGLISH SUMMARY

The February-March issue of the *kód-konkrétne o divadle* journal presents in an interview director Marián Amsler who belongs to the most significant talents of young Slovak directing. He caught attention already at the Academy of Music and Dramatic Arts in Bratislava, where he studied theatre dramaturgy, with productions of Russian classical and contemporary pieces (Anton Chekhov, Olya Mukhina). Presently Amsler works mostly on Czech stages – he gained success among critics with his production of Chekhov's *Three Sisters* in the Drama Studio in Ústí nad Labem, the Czech Republic, and his activities with his recently founded Letí Theatre are also very interesting. From this year he works as a director in the HaDivadlo in Brno. Interview with unique and progressive director Soňa Ferancová is dedicated to her come-back on theatre scene and her new projects - *Fetishits* in Slovak National Theatre and *God Massacre* in Theatre Aréna.

The review section brings a reflection of a Shakespeare's play in Košice's State Theatre, Yasmina Reza in Bratislava's Aréna Theatre or Burlas in the Opera of the Slovak National Theatre Barčlvan in Andrej Bagar Theatre, Shakespeare in Slovak National Theatre as well as a dance project called *Canto Hondo* in the new ElleDanse Theatre. In his review, critic Oleg Dlouhý is not very positive about relatively conventional directing of guest director Imre Csiszár as well as acting in a production of *Love's Labour's Lost*: *"The basic element of this cheerful comedy is comical acting through which the versed text is played with lightness of physical as well as verbal performing. After a long period of the ignoring of linguistic culture the ensemble was caught unprepared. A lack of experience with verse resulted in increasing voice intensity by the actors. In such a racket the plasticity of the characters, lightness of the story and many comical punch lines vanished."* Reza's *God Massacre* is a representative of a lighter genre in the Aréna Theatre. Reviewer Martina Ulmanová appreciates the dramaturgical profile of this theatre. In the case of this production she considers even the text by Yasmina Reza very problematic: *"...under the words of the play by Reza there is no other world, no disturbing, fascinating associations..., simply, 'we have time'. We quickly understand everything, evaluate it and also immediately forget – even the jokes or 'moral appeals', and that*

is, I think, too little for a real artistic piece." The Opera of the Slovak National Theatre delighted fans of contemporary classical music and alternative drama by presenting an opera entitled *Coma* by Martin Burlas, directed by Rastislav Ballek. Three music theoreticians – Miro Tóth, Róbert Kolář and Barbora Tóthová – recognize artistic qualities of the production despite some critical remarks about motifs in the story. Only recently a new fringe theatre called the ElleDanse was opened in Bratislava. The opening production entitled *Canto Hondo* brought together interesting people (Š. Ondrišová, K. Žiška, J. Vlk, C. Kassai, S. Vlčeková) who guaranteed a quality artistic experience. A dance critic, Eva Gajdošová, does not consider the production choreographically innovative but she appreciates its expressivity and appearance: *"The agglutinative element between the performers is their expression – rarely informal and natural, without exaggeration and big gestures, expressing the depth of emotions mostly by movement. The choreographer, taught by previous experience from stone theatres, brilliantly 'cut' individual scenes, watched their optimal time and brought into each episode thrill and a little bit of humour. The creators were successful also in synchronising the dancers with the actors of different experience."*

In his review Oleg Dlouhý writes about a Slovak musical – *Francis of Assisi* – produced by the Jonáš Záborský Theatre in Prešov. In the Other View section theatre theoretician Martin Timko compares the base points of the libretto with historiography and theological references to this saint.

In her excellent study entitled *A Few Words to Disappeared Species* Czech dramaturg Marta Ljubková analyses and compares two productions of Chekhov's *Three Sisters* which she considers the top productions in recent period in Czech theatre. She demonstrates a plastic picture about the trends of contemporary theatre in the Czech Republic on an independent project, *Dronte etc.*, which was considered an artistic disappointment.

In its section named A Play, kód –konkrétne o divadle magazine publishes the text of the production called *Reduction* (Redukcia [azas]) written and directed by Blaho Uhlár. The text is published together with a short interview with Blaho Uhlár and pictures from the production.