

## ENGLISH SUMMARY

The April issue of the magazine is focused chiefly on independent theatre makers and independent theatre projects. On its opening as well as final pages it brings a portrait of a multi-theatre artist, Ján Šimko, firstly in an interview with Dáša Čiripová, then the readers can read his script to his play – *Stories from Petržalka* (Petržalské príbehy). Except his newest play he speaks also of his experience as a director, dramaturg and of his view on theatre. All of this brings the interview named Moment vhládu.

A premiere of another production of the Family Silver cycle at the Nitra theatre took place in January. It is called *Piargy* directed by Roman Polák. A many-layer character, symbolism and elementary features of the production are described by Miroslav Ballay in his review called *Buried Piargy*. He uncovers several motifs director Roman Polák and dramaturg Dano Majiling took from short stories of the most important representatives of Slovak lyrical prose and put them into one story, into one place – Piargy.

In her view Zdenka Pašuthová is very positive about another Slovak classical piece, now on the stage of the Ludus Theatre – *Two Days in Chujava* (Dva dni v Chujave) by Jonáš Záborský. *“By staging Záborský’s play Two Days in Chujava they gave a birth to a project with a sympathetic name – Don’t be afraid of Classics. The start seems very promising. They were successful in presenting not very popular “obligatory reading” as a real classic – a piece that does not lose anything from its topicality – it is quite the contrary.”* Director J. Jenčo and his team were brave and inventive enough to produce an excellent production of a many-year-old text.

Brazilian writer Paulo Coelho is popular in Slovakia mostly for his novels. But not many of us know that he is also a dramatist and playwright. His dramatic quality was examined by the producers of play *Temptation* based on Coelho’s novel. It was directed by I. Blahút on the stage of the Prešporok Theatre. Frederika Čujová wrote: *“This production may be a sympathetic attempt to breathe into the characters of controversially successful Coelho strong features of humanity. The theatre piece positively draws many controversial themes.”*

*Rum and Vodka* is a title of a new production by the Kontra Theatre from Spišská Nová Ves, which last year drew attention with its production of *Howie and Rookie*. Also this year the producers chose contemporary Irish drama. Although Peter Scherhauser in his review reproaches an evident similarity of the production to the last year’s production as well as lack of dramatic quality due to acting and opaque talent of Peter Čižmár; the production is worth of seeing, and even though it will not exceed the last year’s success it will at least confirm it. *“Rum is drink distilled from sugar cane. Vodka is transparent alcohol consisting of water and ethanol which can be distilled from i.e. corn yeast. Rum and Vodka is a new production by the Kontra*

*Theatre. It is based on the play by Irish dramatist Conor McPherson who wrote it at the age of 21. Last but not least – alcoholism is a mental and physical addiction on alcohol, diagnostically signed as F10.”*

Soňa Smolková is exact in naming the positives and negatives of the new production by Vojtech Kolečák and Martin Bošanský entitled *Four Murders without a Victim* (Štyri vraždy bez obete) which is the first production of the Studio 12’s project – Milk Teeth. Through this project the Theatre Institute offers a place for presentation of young talented and ambitious dramatists and directors. *Four Murders without a Victim* is a pilot production full of enthusiasm and fervour. Sometimes the reviewer refers to a lack of experience and rashness of the makers concerning means and humour. *“The authors wanted to use intellectual humour and the elements of absurdity but for handling the first or the second principle thoroughly they need some time and a number of dramatic experiments. The story itself as well as the punch line of scenes is nevertheless quite hilarious. Kolečák and Bošanský can feel humour; they understand it but so far it has in their hands a form of a rough stone. There is a demanding and tough period of shaping and polishing ahead of them. Nevertheless, in their case it will not be a lost time...”*

In her evaluation Markéta Juzová uncovers how the Slovak Theatre Festival in Prague looked like. *“A miniaturist mosaic of contemporary drama during the second year of the Small Theatre Festival of Slovak Drama underlined the delighting fact that there are new, quality plays emerging able to easily find their way to creators as well as audience.”* In her article Ivica Ozábalová writes of the Solo Works for Children Festival which took place in Prague and at which the Slovak Neline Theatre presented itself.

The Theatre Institute section brings details about the upcoming New Drama festival which is to take place from 9 to 14 May. Director Manager Vladislava Fekete speaks of new elements of the festival, its direction, its meaning within the context of world’s festivals. The kód will bring you more details on the project and the programme of the festival’s section called Focus Russia.

The preparations are in progress also in the Martin Chamber Theatre where the Dotyka a spojenia festival is taking place in May. Oleg Dlouhý, a member of the dramaturgical board, kindly invites you there.

On the final pages of the April issue you can read the already mentioned script of Ján Šimko’s production, *Stories from Petržalka*, where hidden stories of a housing estate and anonymous people living there are uncovered.