

ENGLISH SUMMARY

Martina Vannayova interviews a young actor and director Robert Csontos in the May issue of *kød* magazine. Csontos has recently introduced his staging of *The Bacchantes* by Euripides and has opened new theatre premises – The Meteorit Theatre. In the interview he talks about his beginnings as an actor, about his present work and about theatre in general.

Baron, OMON and the Three Sisters in Chechnya – that is the title of a review written by a drama theorist Vladimir Stefko. Its readers will find out how much has been left there from Chechov's original in Roman Polak's staging in the Slovak National Theatre in Bratislava. Stefko wrote: *„Whatever is good in the play comes from Chechov's original. The Chechen wrapping doesn't actually change the inner world of the play at all. It possibly adds some colouring to the undertone, but nothing more. It is thus only obvious that everything „Chechen“ in Polak's play is deliberately placed out of text.“*

Martina Ulmanova evaluates the Curious afternoon of Dr. Zvonko Burke staged by Astorka Korzo '90 Theatre. Ulmanova wrote: *„Farkas' directing grasps those levels of Smocek's play, which enable the spectators, willing to be entertained by other than situation gags, to open entirely new chambers of burke-like humour.“*

Visiting director Viktor Kollar blows fresh breeze into the Drama of Slovak National Theatre by his staging of two plays by Ionesco (one-act plays). Two critics – Zuzana Uličianska and Martin Timko have more or less agreed on the same, independently. Timko wrote: *„Ionesco's Lesson appears like a miracle in the theatre of Kosice. Just as abruptly as there appears a conflict and atmosphere of absurdity in drama. At last, finally dramaturgy returns to the theatre in Kosice. Hopefully, new days have arrived not only for actors, but for drama audience as well.“*

BDnR Banská Bystrica has been staging a remarkable play since February entitled Here, in the Village of New Hont, directed by a visiting director Miklos Forgacz. Drama theorist Vladimir Predmery wrote an article called Kocurkovo in the Village of New Hont, where he appreciates staging of three novels by Lajos Grendel in Banská Bystrica. He wrote: *„Theatre of Banská Bystrica has prepared a play that reflects problems of our days. It would be a pity to leave it locked up only on local theatre's stage.“*

The actress Zuzana Kronerova presented herself in Prague's Jezerka Theatre in the role of Eva Mear in Neil Simon's *The Gingerbread Lady*. The fact that her acting has been popular with the Czech audience is emphasised in an article by Lubica Krenova. In her Personal Solo in a „Folding Picture“ Genre she guides the reader through the context of creating Eva Mear character in Czech drama. *„The expressive role of Eva Mear demands an impressive actress. It's the transformation of*

complicated social relations as well as emotional bonds and balancing it with the common in one's life, while leaning over the edge of an abyss, that calls for an actress with multi-layered approach, with an ability to express straining emotions. One, who is capable of grasping not only the inner world of her character but also the assigned spacial expanding. One, that can fully rule the stage.“

In the traditional section Different Point of View Darina Karova returns to the staging of the Three sisters in the Slovak National Theatre. This time she goes deeper into the subject of a role of a dramaturg in Slovak theatre. The title of her article itself – Polak's Three Sisters or the End of Dramaturgy in Slovakia suggests that readers will come across with an interesting and quite a defined contribution by the author. She wrote: *„Today's repertoire of Slovak theatres instead of being a result of continuous conceptual co-operation of playwright editor with the author; director; translator; architect and last, but not least with audience, it is merely an expression of will and taste of a director only or maximum that of the management of a theatre. Theatres seem to follow their own interests, fulfill their own ideas while focusing only on their particular sample of the audience, without reflecting the general milieu and the wider context of drama in Slovakia, let alone the context current abroad.“*

New section Theory / History / Critique aims to present selected chapters from the book Hubertus Butin. DuMonts Begriffslexikon zeitgenössischen Kunst. translated by Martina Vannayova. The upcoming May issue focuses on The Artistic Identity and the Problems of Selfstaging.

It's been four years already since May signals that New Drama Festival is approaching. It is traditionally organized by the Theatre Institute in co-operation with the Slovak National Theatre and Astorka Korzo '90 Theatre. Find the programme in the upcoming issue of the *kød* magazine. One of the most significant Slovak theatre directors Jan Jamnický unfortunately haven't lived to celebrate his 100th anniversary this year on May 20. His works however have remained significant in Slovak 20th century drama as sharp, break-through and avantguard stagings. *kød* presents his versatile and educated personality in a passage from one of his several volumes published by the Theatre Institute where Jamnický analyses questions of acting.

Peter Dravec's review of a new book by Miloslav Blahynka – *Chapters on the Aesthetics of Musical* ranks highly its contribution to the Slovak drama theory, since the genre of musical has been apparently neglected so far.

Vladislava Fekete reflects the European Drama Awards she attended in Thessaloniki.