

In the extended summer issue of the *kød* we bring Jana Hanzelová's interview with theatre scientist, playwright and director Anna Grusková who speaks about the situation of theatre science and critique, her practical and theoretical experience and about Slovak theatre in comparison with world's theatre: „*We still have an awfully low number of theatres, there does not exist any healthy competitive rivalry, there is not any generation exchange, the important places are occupied by people without any artistic results or leading abilities. Comparing with the neighbouring theatre cultures our theatres differ only slightly.*“

This issue's section called *Recenzie* is dealing with ballet, opera and drama. The recent opening performance of the Slovak National Theatre's Ballet called *KY-TIME* paid tribute to famous choreograph Jiří Kylián. It consisted of 5 dance opuses. Despite a few small critical remarks on some choreographies reviewer Dagmar Hubová eventually admits that “*as if the ensemble came to live, they danced with fervour, joy, the dancers were very well oriented also in, for them quite unknown, movement constructions, their movements became lighter.*”

There was also an opening performance by the Opera ensemble of the Slovak National Theatre. The review called *Musorgsky's Parable on Power and Powerlessness* by Michaela Mojžišová is dealing with the return of the opera of Boris Godunov on the stage of the Slovak National Theatre. “*It is after thirty years that this monumental work requiring extensive solo cast, a big choir and well disposed orchestra appeared on posters of the first Slovak stage. The return was outstanding – not only because of famous Sergej Kopčák in the title role but also thanks to affectionless conception of Marián Chudovský and most importantly thanks to musical arrangements by Stefano Lano.*” A classical and politically problematic text of *The Lowest Depth* by Maksim Gorky inspired Svet'o Sprušanský who staged it at the A. Duchnovič Theatre in Prešov. Oleg Dlouhý is asking already in the title of his review *Objavovanie klasiky, či provokácia? (Exploring Classics or Provocation?)*. He tries to answer this question. “*The line of Sprušanský's preparation of the performance emphasises universally valid values of Gorky's text and the director confirms that also those texts that were once ideologically clearly defined can today bring broader connections. Great contribution was also in the translation by Valery Kupka. It sounds naturally and currently even though it does not have to work with the elements of vocabulary of these individuals.*”

For their graduate performance students of the Academy of Music and Performing Arts chose Shakespeare's play *Eye for an Eye* premiered in the newly created space called *Arteatre* which is located in the former venue of the Čierny havran Theatre. The fact that the production caught an interest is evident in reviews by M. Timko. The reviewer is of the opinion concerning the positive receiving of the production, the suitable selection of the title and adequate playfulness, energy and joy.

In her review *Falstaff nenabízí povrchní zábavu (Falstaff Does not Offer a Shallow Enjoyment)* Markéta Jůzová introduces her view on the recent premiere of the National Theatre in Prague which was also the premiere of Martin Huba as an opera director. “*Martin Huba projected his exceptional gift for acting, talent and abilities into his directing approach. It resulted in fresh, lively and dynamic work with the entire opera ensemble.*”

After a long time the *Zrkadlo* section appears again in the *kød*. It offers space for a creator and critic. The June *Zrkadlo* belongs to a musical and dramatic poem called *Pod rozkvitnutými sakurami (Under Sakuras in Bloom)* - a theatre début of renowned composer Vladimír Godár. He presents how the work was created and how the co-operation between its creators looked like. Dáša Čiripová uncovers *The Secret of Sakura Flowers* from the viewpoint of a spectator as well as theatre critic.

The theatre events in May are usually connected to the *Nová dráma/New Drama Festival*. Students from Nitra gave their opinion on what the festival brought in its accompanying programmes called *Dramatically Young* and *Focus Russia*.

Nitra's V4 Theatres Encounter celebrated the tenth year of its existence. In her article *Festival s kompasom (A Festival with a Compass)* Lenka Džadíková brings her views on festival's atmosphere and productions presented. "The opening ceremony was presented as a short puppet sketch played by the members of the theatre. After speeches of city and region representatives Ondrej Spišák, the director of the theatre welcomed the guests. In order to express he feels in the Old Theatre like at home he entered the stage in slippers."

Croatian city of Osijek presented a zero year of the *Dionysia* Festival which focuses on student productions. Slovak puppeteers were also presented. Whether they were successful you will be informed in the article by Ivica Ozábalová.

Within the *Year of Eugen Suchoň*, which is held to commemorate 100th anniversary of the composer's birth, the Theatre Institute together with the Museum of Music, a part of the Slovak National Museum, prepared an exhibition entitled *Eugen Suchoň – the Creator of National Opera*. The authors of the exhibition are Michaela Mojžišová and Danica Štilichová, the author of architectural conception is Eva Ráková, graphic is made by Ján Triaška. The kød presents it in a short photographic reportage.

The foreign drama is in this issue represented by Croatian contemporary drama and theatre. The author of the article, Croatian theatre critic and dramaturg Jasen Boko, gives a complete view on theatrical situation in Croatia. "Recently a plenty of foreign directors have been establishing on Croatian stages. This trend reached its climax in this season when there is no theatre in Croatia without a foreign director. Moreover, in some theatres there are directors exclusively from abroad."

The Extra section is dedicated to Slovak radio works. The selection of radio plays from the project called *The Second Part of the 20th Century. Five Biographical Snapshots x Six Authors* was prepared by Viki Janoušková, a dramaturg and the author of the project.

Miriam Kičiňová and Anna Sedláčková participated in Mobil Labs meetings – Anna Sedláčková in Helsinki, Miriam Kičiňová in Krakow. The festivals are introduced in the *Teória/história/kritika* section. Here you can find also an article by Zuzana Uličianska about the AICT meeting in Sofia, Bulgaria.

The summer issue brings also reviews on two books. Miron Pukan's attention was caught by the book by Dagmar Inštitorisová about Slovak playwright Karol Horák. The book is called *Čítanie v mysli dramatika (Karol Horák) (Reading in the Playwright's Mind (Karol Horák))*. Martin Timko writes about the book entitled *Ako sa vám páči Shakespeare? (How you Like Shakespeare?)*

Hlbinné porušenie epidermy (Deeply Affected Epidermis) is a text of the production by Petra Fornayová who is sarcastic and hilarious about the cult of the body, fashion and current trends.