

After two months break, theatres are being opened to start a new season that will hopefully bring around something interesting and stimulating. And yet, the September issue of the *kød* will have a look back on last performances of the previous season 2007/2008, as well as summer theatre festivals.

The theater critic and translator, Sylvia Huszár states: "We live in the age of adjusting to new reality, not in the age of personal rebellion". Although she is originally from Slovakia, it is 20 years since, she has been working at the Theatre Institute in Hungary and the most recently at the Department of Management. The interview with Sylvia Huszár presents a view on contemporary Slovak and Hungarian theater in European context. "Everything around us has changed in astonishing short time. The new countries with new laws and economic establishments replaced the old ones that had fallen apart. The new faces appeared and we can hardly remember the old. Those who were born on the verge of change are almost adults and they will shortly become parents. As life changed, so the stage did. The most important change for me was tearing down the walls. Today, there is no one and nothing that would keeps us from talking about topics we are interested in, talking honestly about the most dramatic stories."

The reviews section is dedicated to two performances from the previous season and the detailed analysis of June Presentation in the State theatre Košice. Dagmar Inštorisová acknowledges a creative approach, playfulness and even a conspicuous style of Kamil Žiška who with Ludus Theatre staged Rabelais' Gargantua & Pantagruel. "Although Rabelais' novel in Kamil Žiška's production follows original Renaissance style, it also differs in the same matter. It differs in terms of character's vocabulary, contexts that are used, but most importantly it follows rather than comes from the original motifs, so the whole frame of the storyline. Žiška works with an unusual device, at our provenance – Renaissance (and of course – Medieval) expression." Oleg Dlouhý's review of Genet's The Balcony on the stage of the J. Palárik Theatre in Trnava is tagged as Inspiring settling accounts with Modernism. "The substantial part of the 20th century's Modern drama bypassed Slovakia at a great distance. Even those twenty years when repertory theatres could freely compose their own plans have not brought any change. It looks like a stage-director; Viktor Kollár is trying to do something about this pitiful reality."

In Ján Jaborník view, the presentation that took place at the beginning of June was....

The end of season is traditionally rich in theatre festivals. In the review Dědictví Dostojevského aneb „Všichni jsme Karamazovci“ (Dostoyevsky's heritage or "All of us are the Karamazovs), Tereza Krčalová depicts aftermaths of the New Drama festival, especially Focus Rusko and workshop Verbatim in the context of phenomenon of New drama and Russian New Drama itself.

Dotyky a spojenia (Touches and Connections), the festival that presented the best from the previous season of Slovak theatre, has been popular from its very beginning among professional as well as amateur spectators. Miroslav Ballay, writing about the course of this year's event, considers a dance performance Canto Hondo (a deep song about her) from the production of the ElleDanse Theater, directed by Š. Ondrišová and K. Žiška

to be a high point of the season. "This year's festival's program drew an attention to the overall condition of professional theater in Slovakia that is not very optimistic. ...Slovak theatre might have to wait for a more fruitful theatre season with more mellow performances of higher quality and more compact artistic expressions of stage-directors."

The Theatre institute's successful DVD project Kiosk has become a starting point for the festival of the same name that was organized by Stanica Záriečie-Žilina together with the Theatre institute. Milan Zvada in his review Prvé radostné (ne)čakanie na stanici. (First (not) joyful waiting at the station) states: "The festival was not unique just because it was the first one of its kind in Slovak context. Besides presentation of contemporary Slovak theatrical, dance and musical art that formed the main part of the festival dramatics, there was also a significant attempt to create a place for discussion by those who organized the event."

Lenka Dzadíková is writing about new puppet festival in Žilina.

In the Extra section, Martina Vannayová from Council for foreign theater provides information about the program of this year's International theater festival in Nitra. Eva Kyselová attended a workshop for young theatre critics in Wiesbaden, where in June one of the most important European festivals, Biennale Neue Stücke aus Europa took place, focusing on performances of contemporary European dramatics. Michaela Zakuťanská (won second place in Drama 2008 with her play Havaj) represented Slovak New drama at the workshop for young dramaturges, led by Hans-Thies Lehman, Kat Rottger and Martina Gross as well as at the other workshop for young dramatists, led by Theresia Walser and Mark Ravenhill.

Zuzana Uličianska once again deals with the theme of violence in contemporary drama which was the main theme of the conference Theater and humanism in the current world of violence. The conference took place in Sofia (Bulgaria), in the context of the International Association of Theatre Critics congress (April, 14-16), that brought about vivid debate between participants.

In the Theater institute section, the kød magazine returns to the exposition dedicated to 90th anniversary of an important Slovak actress Oľga Budská that was installed throughout June in SND (The Slovak National Theatre). The personage of Oľga Budinská was presented by Ján Jaborník at the exposition opening.

Paul Claudel: Hry (Plays) anthology, one of anthologies published by the Theatre institute, was awarded for publishing translations of Claudel's plays by Slovak literary foundation.

In the conclusion of the kød, Ivica Ozábalová commemorates an outstanding puppeteer Anton Anderle who passed away on 16 May this year.

Under the project Mliečny zub (Baby Tooth) already third premier was staged at the Štúdio 12, which was a play Na závoru (On the bar) by Zora Durinová.