

ENGLISH SUMMARY

The October issue of the **kø d** – konkrétne o divadle magazine focuses more on theoretical teatrological studies and other scientific essays.

In the main interview Štefan Bučko, the new director of the drama ensemble of the Slovak National Theatre, presents to us his aims and plans. Theatre theoretician Martin Timko spoke to him about his ideas, the functioning of the National Theatre as well as the next dramaturgy of the theatre.

Since the season just started, openings in September are rather rare. In the middle of September the Kontra Theatre opened its performance of play *Stones in Pockets*. Publicist Peter Scherhauser has been watching the work of this theatre for a longer time and therefore his comparative review brings a compact view on the work of the theatre. „Where as successful monodramas by the Kontra Theatre could seem quite static, despite the explosiveness of the characters, this sad „clothes-changing“ comedy does not allow it for its compositional base – the cadence of movements, acts and speech is not as far from sport exhibition.“

In the previous issue we brought you a play by Zora Durinová – *On a Padlock*. The production of this play was opened in June and how successful were its creators in putting it into stage is written by Soňa Smolková in her review: *“The fresh graduates of the Academy of Music and Performing Arts, Anna Petrželková and Zora Durinová, cooperated systematically during the whole their study, it is therefore quite understandable they are connected not only by the similar life feeling but also the need to express themselves in a similar artistic way. Their productions are typical for their playfulness, wit, creativity and dynamism.”*

Among four articles presented at the conference *Russian Drama in Theatre after 1989* within the Nová dráma / New Drama Festival the Teória / Kritika / História section brings also a review by Anna Sedláčková about the Estonian *Baltoscandal Festival*: *“They say it´s a crazy city! No surprise, it alone is a chapter itself. With 17 000 citizens it hosts a festival of a punk-choir singing (5000 singers), Sumo fights first time outside China, festival of purely male folk dances, the craziest rock festival in the country, etc.”*

The exhibition of the Theatre Institute dedicated to one hundred

years of the birth of one of the most famous representatives of Slovak art of the 20th century, the creator of the first national opera, composer Eugen Suchoň, was presented in both the Czech Republic and Slovakia. Through its photographic reportage the **kø d** magazine captured the visit of the exhibition in Paris and Berlin. The long-awaited publication about renowned Slovak director *Magda Husáková-Lokvencová* is introduced in a short interview by its author Nadežda Lindovská.

The Extra section is dedicated to the nominees and winners of the *Dosky Awards 2008* which were presented during the Divadelná Nitra International Festival. The prize for Best Production of the Season 2007/2008 went to *Canto Hondo*, best director became Kamil Žiška and Šárka Ondrišová for the same production, Robert Roth won the Best Male Actor category for his *Hamlet*, Best Female Actor prize went to Daniela Kuffelová for her *Mother* in the production of the same name. The SND production of *Leonce and Lena* won the prize for best stage design – Tom Ciller, Peter Čanecký was awarded for costumes in the production of *Piargy*. The prize went also to Kamil Žiška and Josef Vlk for music in *Canto Hondo* and the Discovery of the Season went to the Andrej Bagar Theatre for the dramaturgy – the cycle of plays *Family Silver*.

Vladimír Štefko´s article opens a new section called Na okraj [On the Margin] which opens a room for reflections, interesting observations exceeding the border of theatre.

During the summer the Pôtoň Theatre of Levice started its new educational project entitled Impulz consisting of three consequential workshops. The first two focused on the work with the body and movement, the third one was oriented on the voice. It was this workshop, entitled *Everybody can Sing*, which was led by a renowned singer and musician from the Czech Republic, Ida Kellarová, and one of the participants was also theatre scientist, playwright and director Anna Grusková.