

ENGLISH SUMMARY

The November issue of the *kød* magazine carries on in the festival atmosphere of late September and October. The sixth year of the Banská Bystrica Dance Festival "4 (+1) Days in Movement" is spoken of in our profile interview. *Zuzana Hájková* is one of the most distinguished personalities of the Slovak dance scene. She belongs to the generation of those dance creators who were at the beginnings of contemporary Slovak dance and its professionalizing. As a teacher and choreographer she has influenced several generations of dancers. After years of searching she knows now she doesn't have and want to make any compromises. Ten years ago she left Bratislava for Banská Bystrica and her originally temporary stay turned into a permanent. She is a leader of the Studio of Dance, organizes the above-mentioned festival and is opening new premises.

The Slovak National Theatre's performance of *Leonce and Lena*, directed by Martin Čičvák, was recently awarded a theatre prize which went to Tom Ciller for the stage design. Vladimír Štefko speaks of its positive and negative sides: "*Čičvák's production is a production about nothing. But no in the sense it speaks of nothing. It is the theme of the production – it deals with nothing – the nothingness, emptiness, decay, stupidity and hypocrisy. As if Büchner with Čičvák and Kubran spoken of the pathetic feature of the life and generation rebelliousness which evaporate as quickly as the steam from a pot.*"

Dominika Zatková writes of the 16th year of the Bábkarská Bystrica International Festival as of the Festival of Human Values. "*The eventful festival programme was compact, well-balanced, there were not big differences between the competing – main and accompanying programme. The main motif of this year was the relationship between history and present.*"

The theme of responsibility of this year's Divadelná Nitra Festival, taking place in late September, offered an interesting programme. Besides the events of the accompanying programme there was also the Mobile Lab workshop. At this workshop, Slovakia was represented by some Theatre Sciences students, Miriam Kičiňová being one of them. You can read her view on the Divadelná Nitra in the article entitled Acts in Nitra. "*The most democratic thing in this year's programme was the form. The productions offered to the viewers freedom to choose what was important for them in a particular moment. They disintegrated their views and therefore allowed them to decide on the best from various perspectives.*"

In her article dealing with the Divadlo 2008 Festival Anna Grusková focuses on three different productions. *Obludárnum* by the Forman brothers, Veronika Švábová and Petr Arsenjev brings the poetry of vaudeville halls where one did not have to be politically correct and physical oddities were presented as the source of mocking and satisfaction of primitive voyeuristic instincts. The documentary opera – *Tomorrow there Will Be...* [Zíttra se bude...] by Jiří Nekvasil and Aleš Březina showed a terrific acting and singing

performance of dominating Soňa Červená. In the space of a former railway station the Archa Theatre presented dramatic as well as poetical stories of emigrants who look for a dignified place to live in the Czech Republic.

The Tea of a Stage Designer (Čaj u pána scénografa) – this is the title of the exhibition its supervisor Miroslav Daubrava devoted to six distinguished personalities of Slovak stage design. Mona Hafsaht, Miroslav Matejka, Tomáš Berky and Ján Zavarský were strongly influenced by Ladislav Vychodil. The work by Vladislav Rostoka and Svetozár Mydlo focuses mainly on the theatre poster.

The Tória/História/Kritika column brings two studies. Dramaturg Viki Janoušková names the problems of radio terminology and tries to define particular radio genres. "*When I say 'a radio play', are you able to find out whether I speak of a text, audio play or an artistic piece in general? It is worthless to try. Each of the three possibilities is correct. And this is only a beginning of the jungle of theoretic views on a radio play.*"

In his essay Czech theatre professional Bohumil Nekolný tries to reconstruct the meaning, content and function of the Czech cultural policy from November 1989 with a look on Slovakia. He maps basic cultural and political documents and deals with the issues of cultural legislation, relationships between culture and economy, position of culture in the work market, strategy of more effective state support of culture, cultural policy of the city of Prague and he also makes comments on the strategy of the cultural policy designed for 2009-2014 and other subjects.

The ITI Theatre Institute celebrated 60 years of its existence during the 32nd world's congress which took place on 22 – 28 September in Madrid, Spain. Diana Selecká, the Slovak ITI Centre Secretary, writes of the atmosphere of the event.

The Bratislava Puppet Theatre's actress, Jana Sovičová, was given an award at the 7th International Festival of Theatres for Children in Banja Luka, Bosnia and Herzegovina, for the character of Maruška in the production "*Salt over Gold (Soľ nad zlato)*."

The aim of the project Donaudrama, or the *Danube Drama*, is to initiate and support the cooperation between Austrian and international authors. The project is attended by ten authors. This year, Slovakia was represented by Anna Grusková.

Only recently the GUaGU Theatre opened a performance of a new play by Viliam Klimáček. This time the author dramatized a theme quite important for the Beat Generation and the Lonely Runners poetic group – the visit of poet and Beat Generation representative *Allen Ginsberg to Bratislava*. The play entitled *Ginsberg in Bratislava (ginsberg v bratislave)* is dedicated to the mentioned Lonely Runners group whose memories Klimáček based the story on. We issue the play on the occasion of the 50th birthday of the author, a distinctive playwright, director and founder of the GUaGU Theatre.