

ENGLISH SUMMARY

The *kød* magazine has reached the second year of its existence. Every time it brings information regarding contemporary Slovak theatre in the form of interviews, reviews, theoretical analyses etc. It is not otherwise also in the December issue.

Ivica Ozábalová interviewed multi-talented young director Kamil Žiška shortly after the opening of his production of Roma fairytales at the Puppet Theatre in Žilina, Romaldino and Kamila. Apart from this, Kamil Žiška was also a co-creator of *Canto Hondo* which was awarded three Dosky Awards. *"When doing direction the associations come to you without you knowing when and where. And it does not have to be only the text, it can also be an image, whatever. It is in you and it is up to you how, together with your colleagues, to make those associations to sound."*

A close analysis of the new production of the original Slovak opera by Eugen Suchoň, *Whirlpool (Krúťava)*, is brought by Michaela Mojžišová. Apart from her review in the form of a prologue, the author, a music journalist, enlightens the historical background and the spinning of the Whirlpool from its beginnings. *"The ups-and-downs of Suchoň's Whirlpool are perhaps the most thrilling story of the short history of Slovak opera. Despite the fact that ideological reservations have not been topical for almost twenty years, the 100th anniversary of Eugen Suchoň's birth has at last become an impulse to stage the original partiture of the work which, with an old blessing of the composer himself, was reconstructed by Vladimír Bokes. The presenting of the opera itself is an act deserving all possible attention and respect."*

The State Opera in Banská Bystrica is in the kód replaced by the Košice Ballet where the experienced tandem - Ondrej Šoth and Zuzana Mlstríková staged *Tristan and Isolde*. What they offered is written in Dagmar Hubová's review where she, again, pays respect to the dancers of the ballet ensemble. *"Ondrej Šoth was successful in creating remarkably musical, reeling, technically uncomplicated choreography which requires not only technical but also expressive - acting ability of the interpreters. Dancers from Košice have in this respect a good preparation from previous Šoth's productions in which he always used only pure theatrical means."*

The T/H/K section focuses on alternative theatres and their spaces. The name of the article by Maja Hriešik suggests the theme of the section when the author asks *Until when will the fringe Slovak theatre be a squatter? "... Slovak independent organizers and cultural managers have only to dream about whether they will successfully "survive the winter" of yet another season in the same place and offer perhaps "patchy" but momentarily the only independent and non-commercial cultural programme."*

Opera director Martin Bendik deals with the phenomenon of opera audience which is quite specific because of the genre. *"An operatic performance is attended only by a small number of people, percipients who own a certain cultural capital. This fact is well known everywhere in the world, it is not a Slovak specific feature. Their habitus expects European cultural environment which partly depends on interdisciplinary education and a relatively high musical and theatrical potential of perception."*

The Theatre Institute is preparing a project called *The Key Slovak Drama*. Its aim is to join together more than twenty Slovak playwrights and writers of around forty years of age who would write short plays reflecting today's Slovak reality with the stress on the post-November development of our society.

On the back side of the magazine there is a new Theatre Institute event advertisement for the annual Drama competition and the *Nová dráma/New Drama Festival*.

The Extra section, also due the annual meeting of the IETM network in Zürich, deals with the activities of this network.

Mocad(r)amas (Gynohra) are authentic stories about life in a female skin written by Iveta Škripková based on confessions of the actresses of the T.W.I.G.A Studio (Theatre - Women - Improvisation - Gender - Action). Stories of different skins of different ages were created during emotional gender exercises of the actresses of the Na Rázcestí Puppet Theatre and students of the Academy of Arts in the T.W.I.G. A. Studio and they deal with the gender-sensitive theatre. The TWIGA Studio focuses on a demythologization of the images and visions of women and their life today. *"It is said women live in words"*, writes Iveta Škripková. *"This is why we decided for female autobiographical narration."* The key factor of this narration is the age and experience of the women. Then there are the circumstances and surroundings they were brought up and socialised in. And also the speech patterns, word formulations by which the rules of behaviour and acting of people are doubled. The stories touch various situations affecting the life of today's woman and which we consider normal. Yet... we do not live normally. The studio offers movement, voice and emotional acting workshops. In 2008 the gender actors' workshop were attended by Eva Blašková, Mária Danadová, Veronika Fekiačová, Slávka Fulinová, Ivana Kováčová, Marianna Mackurová, Nina Mullerová, Alena Sušilová and Mária Šamajová. The Moccadramas were premiered on 30 April 2008 at the Na Rázcestí Puppet Theatre in Banská Bystrica, directed Iveta Škripková.