

# ENGLISH SUMMARY

>>>> The February issue of the journal *kød* brings you an interview with the producers of an unconventional and unique theater in Slovakia the *Theatre without home*. Anna Grusková asked Patrik Krebs and Ursula Kowalyk about their beginnings, work with

the homeless and other activities conducted within the theatre. "I was fascinated by how our homeless suddenly changed into actors/actresses and acted with enthusiasm... On the stage they looked truly real, sometimes rough – reminding a punk concert in a garage. Then it came to me how acting changes them; at least for an hour they became somebody else – a rich man, a beauty or a wise man. Nobody would enable them such an exchange or roles, but the theatre can do it. They were happy. For a moment. And I realized this heals their souls."

>>>> The Review Column dedicates two critical reviews by Rudo Leška and Jan Jaborník of the performance of the Mozart opera *The Magic Flute* (*Čarovná flauta*) in the Slovak National Theatre Opera house. The reviews differ in point of view selected by the authors. Rudo Leska assesses the opera as not very fortunate, though according to him it offers numerous inspirations, yet they remain unutilized. "Effort to install references to pop culture seems to me as an attempt to add a broader aspect to the staging. However, it appeared hollow, since it is not enough to just quote and fabricate new ideas."

>>>> Theatre critic and historian Jan Jaborník, on the contrary rates the opera performance directed by S. Sprušanský positively, his review being detailed, observant and ample. "If we understand the opera

performance as harmony of individual sections, yet we ascribe the musical element the most important and leading role, then from this perspective the latest staging of *The Magic Flute* (*Čarovná flauta*) in SND provokes true satisfaction."

>>>> T. Prachett and his fantasy novels, especially *Discworld* belong to cult books and he gained fans all over the world. His texts *Wyrd Sisters* (*Súdne sestry*) captured the attention of director V. Kollár and dramaturge M. Gazdík from Trnava. Dária Fehérová regularly follows the Trnava stage and poetics, thus she is well acquainted with the script of the two. "As the story stratifies, new actions are revealed though many of them with no further meaning in the plot. The director plays with the action details... An observant spectator will enjoy the numerous trifles, yet these do not lead the plot anywhere nor describe more the characters or explain relations. These are actions for the actions, amusing and ostensible".

>>>> Samuel Beckett is one of such writers, dramatists, who represent a great challenge for theatre directors. Beckett with his tight, absurd dramas is hard to grasp more originally than his own original text. A "beckettmania" broke out in two Slovak theatres – in the Theatre a. ha in Bratislava and Theatre Kontra in Spišská Nová Ves. The Bratislava theatre produced his two one-act plays *Footfalls* and *Krapp's Last Tape*, the Theatre Kontra presented three other one-act plays – *Fragment for Theater I.*, *Act Without Words II.*, and *Fragment for Theater II*. Peter Scherhauser compares the two productions "From the imaginary duel – thanks to the suggestive *Footfalls* – the Theatre a. ha's performance *2x Beckett* turned out to be the

better one. The production worked more theatrically with the author's topics and language as well as went deeper into the play. Theatre Kontra only partially succeeded in the attempt to introduce the jovial side of Beckett's work."

>>>> We introduce the producers of the *Theatre without home* not just via an interview, but also via a review written by Miro Zwiefelhofer *Theatre without home found its home in Japanese poetry* (*Divadlo bez domova našlo domov v japonskej poézii*), in which he focuses on the recent premier of the theatre performance *Haiku*. The play is not just a successful performance of a community theatre, but displays a full theatrical work of what neither professional theatres should not be ashamed. "On top, the producers managed to transmit one the most characteristic features of East Asian culture into the play, which vitally helps actors: peace, self-possession and thrift of movement".

>>>> You can find three different contributions in the theory and critique column. Such as the transcript of the *kødek* discussion taking place every three months in the Štúdio 12 under the auspices of the *kød* journal. The first *kødek* dealt with documentary theatre. Theatre director R. Ballek, theatre critic E. Knopová, film director I. Ostrochovský discussed this phenomena's trend, position and perception in Slovakia. We took over the second contribution from the publication *Theater and humanism in a world of violence*. It is a study and reflection on the topic of violence in Iranian theatre as well as in Iranian society. Author of the article *Violent Theatre in a Violent Society* (*Divadlo brutality v násilnej spoločnosti*) is K. H. Salmasi.

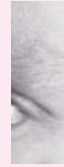
>>>> The column's last article is devoted to the topic dramaturgy and author. Theatre and radio dramaturge Viki Janoušková openly and critically assesses the situation and position of dramaturge in contemporary theatre. "In theatrical circles it is often forgotten, that the dramaturge in the theatrical organism is a bearer of dialogue. Otherwise said, he is that "gad-fly", the constant irritant. Crowding out the dramaturge from public discourses can be felt as the fading of dialogue, respectively discussion as a common means of cooperation, means of coexistence and communication."

>>>> Theatre Actores from Rožňava is established on the Slovak theatrical platform for already 15 years. On this occasion, the theater recently presented a sample of its work. Oleg Dlouhý in his contribution claims also as the title indicates – *Good theatre is played also far from the busy city ... (Aj ďaleko od rušného miesta sa hrá dobré divadlo...)* – that the Theatre Actores has its style, its audience. "The small sample of the results from the past 15 years shows where the power is of the town theatre ACTORES: in the original dramaturgy and unusual and intensive interlinking of all sections of theatrical synthesis. Definitely it deserves more frequent and regular attention by the theatrical community".

>>>> Towards the end of last year, the Theatre Institute published a publication devoted to dance in Bratislava in the 18<sup>th</sup> century – *Terpsichora Istropolitana – Dance in Presburg in the 18<sup>th</sup> century* by M. Vojtek. Reviewer Eva Gajdošová describes: "The book consists of twenty chapters with outstandingly broad view.

Geographically is bound to Bratislava and "surrounding baronies", where dance was presented and Vienna, too. The author vividly describes the dancing life within the residences of former nobility, Pálffy, Esterházy, Grassalkovich and other families, where art and dance had a significant status".

>>>> In the Ja a divadlo section, you can learn about the current life inspiration of director and dramaturge S. Spušanský and director and playwright I. Škripková.



>>>> After a longer break, we again renew the column Exit offering space for Slovak producers, who have been introduced abroad or cooperate with some foreign performing groups. In January, at the international festival of independent theatre in Singapore, the dance group Debris Company with the performance *Dolcissime Sirene* presented itself in front of the Singapore and foreign audience.



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