



In the introduction of the first issue of **k ø d** Magazine Director of the Theatre Institute Vladislava Fekete and Editor-in Chief Romana Maliti present the aim and goals of the magazine. The editorial staff introduces the sections of **k ø d** – regular as well as sporadic.



In the opening interview director and dramaturgist Anna Petrželková introduces the work of one of the leading directors Viliam Dočolomanský. The work of the young director as well as his ensemble called *Farma v jaskyni* (The Farm in a Cave) is characteristic for its untraditional approach in producing, for which the director has been presented various prizes.



The Recenzie section brings an analytically critical and specialized view on current productions in Slovak theatres. Vladimír Štefko focuses on new dramaturgical challenges of the Slovak National Theatre, two Slovak premieres – *Popol a vášeň* (Embers) and *Valčík náhody* (The Waltz of Chance). The third premiere is of the *Astorka – Korzo '90* Theatre – Centaurs. Žuzana Bakošová-Hlavenková presents Roman Polák as the director of the Centaurs as well as the author of the play.



Events from theatres outside Bratislava are written of in three reviews. For the first time the Nitra's Andrej Bagar Theatre introduced Irish author Marina Carr, directed by Michal Vajdička. Theatrologist Soňa Šimková focuses on the production within social and psychological context. Dominika Začková names the positives and negatives of another production from Nitra, now it is a puppet production. *Kocúrko*, directed by Ondrej Spišák, was a bit illustrative and longish. Another Irish drama was played on the stage of the Spiš Theatre where Polish director Klaudyńka Rozhin staged *Howie and Rookie* by Mark O'Rowe. Peter Sherhauser appraises mostly the set and visual design as well as the work of the director.



Plyš (Plush) is originally a novel by Slovak writer Michal Hvorecký. Recently it was premiered in the Aréna Theatre, directed by Marián Amsler. In Zrkadlo section Zora Jaurová speaks of the work of the director as a positive element of the production because the original on which it was based on had not been a success. Director Marián Amsler describes each stage of the preparation of the production.

Summary



After the milestone production of *Tiso* the Aréna Theatre presents another controversial personality of Czech and Slovak history – Dr. Gustáv Husák. In his essay historian Ivan Kamenec shows whether the producers of this piece were faithful to historical facts. This you can find in the section named *Iný pohľad*. The essay by Ida Hledíková offers an outline of the history of the State Puppet Theatre which celebrates its 50th anniversary. The author remembers the personalities and periods that, in context of puppet theatre, belonged to those most important – from the beginnings of the theatre to the present days.



Russian theatrologist Pavel Rudnev introduces the current state of Russian theatre scene in Moscow. His looking back on the year 2006 unveils possible crisis of contemporary theatre in Moscow.



Lubomír Feldek, a translator, poet, writer, celebrates his 70th birthday. Martin Porubjak sees him mainly as dramatist and therefore he writes about Feldek's dramatic work.

Zora Jaurová from the Cultural Contact Point tried to answer rather difficult issues concerning the place of culture within the European Union and the perception of culture in Slovakia which is one of the EU members.



In November Martin Gregor, a distinguished Slovak actor, would have celebrated his 100th birthday. The exhibition presented by the Slovak National Theatre in Bratislava has been prepared by theatrologist Ladislav Lajcha. Through Gregor's dramatic world Ladislav Lajcha introduced also historical context.



After Aleš Votava and Ivan Hudák another great set designer and exceptional man passed away. It was Vladimír Čáp. Peter Čanecký says Goodbye for all his friends and colleagues.

The Theatre Institute in co-operation with the Academy of Music and Performing Arts and the Slovak AICT Centre prepared the information network Theatre.sk that aids in continual reflection of Slovak theatre. A new thing introduced by the Theatre Institute is an on-line book database on www.theatre.sk where you also may join discussion. There is also a new research going on concerning the History of Slovak Theatre and the History of the 20th Century Slovak Drama.