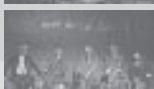


# Summary



In the second issue of kod magazine you will find an interview with the artist, stage designer, playwright and director Miloš Karásek. He talks about his creative approach and also his personal views which are so strongly present in his work.

In the Review column we offer an overview of the latest additions to the domestic theatre stages within the last few months. Opera critic Pavel Unger points out the pitfalls of *Faust* and *Margarita* produced in the Košice Theatre and he also pinpoints directorial flaws and limitations of the Czech guest director Zdeněk Troška.

The Slovak National Theatre production of *Intrigue and Love* (dir. Martin Čičvák) was, according to the theatre critic Vladimír Štefko, not much more than a mere tragedy and a show of caricatures of power. The production was neither poetic nor psychological, focusing on current status quo and the lack of moral values.

*The House Made of Playdough*, a new play by Karol Horák, was produced by the Prešov Theatre of Andrej Duchnovič. The play is inspired by the Greek myth of Phaedra and its various dramatic interpretations. Director Ján Šimko opted for a very civil mode and suppressed emotions in his interpretation of the myth. Theatre theorist and historian Jan Jaborník offers a detailed review of the programme of Brief Theatre Stock-taking festival organised by the Theatre of Jonáš Záborský in Prešov. He focuses his attention on particular productions and examines the overall directorial and dramaturgic concept of the festival.

Theatre Thália has recently produced a very interesting production of *Tótovcí*, according to Géza Hísznyan an inventive, contemporary production which has thanks to its hot topicality ended up being cen-

sored. I. Ozábalová reviews the 5th annual Festival of Solo Productions for Children which takes place in Prague.

The April Mirror offers a reflection on Kafka's play *America* directed by Viktor Kollár, produced in the Trnava Theatre. The theoretical analysis of the play is accompanied by the director's creative view and his appreciation of the timeless currency of Kafka's work.

Poverty is an often heard term today. Sociologist M. Tížik examines how poverty is reflected in theatre. The Production of *News of Poverty*, does not actually belong to social drama or critical reflexion of poverty in post-modern society. What the production aims to deal with is spiritual poverty of an individual and of society as such which is partly brought by media attention to anything and everything. As a consequence, knowledge is often swapped for nonsensical and empty phrases and the facts are being twisted by media power play.

After several years of uncertainty around the new venue development of Slovak National Theatre, the new site is finally being opened this month. There is an extensive photo documentation on display, gradually witnessing the development of this mighty construction over two decades.

Polish theatre critic J. Derkaczew likens the state of contemporary Polish theatre to theatre of an ongoing war conflict. Continuous conflicts between different generations of directors and their artistic views also affect the younger generation of directors in their thirties, whose productions are characteristic by an engaged approach and inspiration by modern life and current issues. There is a lot happening on

regional level, with small town now becoming more central to the latest theatre development. Maja Kleczewska and Jan Klata are among the most fascinating new Polish theatre artists.

In his column *Resurrected Translations*, J. Štrasser focuses on passages from tragicomedy Grogorij Gorin – „A Plague o' Both Your Houses!“, a play which is peculiar sequel to *Romeo and Juliet*.

More of a theoretical discourse is covered by articles contributed by Patrice Pavis and Bang-Ock Kim, which were originally presented at a congress marking the occasion of the 50th anniversary of AICT in Soul.

The Theatre Institute has organized a New Drama festival which will take place in May. Anna Grusková a member of its artistic committee, will discuss the programme of the festival in the context of current tendencies within Slovak Drama and Theatre. An exhibition dedicated to life and work of Ladislav Vychodil opened in Phoenix and Arizona in USA in March.

The writer, playwright and translator Ľubomír Feldek pays a tribute to the late director Karol Spišák.

The back side of the magazine has a full programme schedule of Studio 12 and the VŠMU Chapel. The Dekoder section is dedicated to mapping theatre festivals and workshops.

