

From January 2009 the readers of the *kôd* magazine will receive more information on Slovak as well as international theatre, n numerous teatrological and cultural articles, which causes the magazine will be expanded by new pages. Besides this we hope that in the upcoming year we will be successful in deeper cooperating with Slovak theatres in order to offer you broadened information concerning the events in Slovak theatres.

The interview of Dária Fehérová with director Iva Jurčová brings a portrait of this all-round theatre professional who has been systematically and successfully working in theatres outside Bratislava. Her home Pôtoň theatre has recently moved from hired theatre club in Levice into their own place in the cultural house in Bátorovce. "In the Pôtoň we have cumulated functions, the actor is not only an actor, the manager is not only a manager, the director is not only a director. Sometimes it is quite tough but at the same time it gives you a lot. I am happy that from time to time I can change director's seat for drawings (costume design), sewing machine (preparation of costumes), ladles (preparation of opening night parties) or just go for a walk (with parallel platforms under my arm). For me there is an important difference between this theatre and established theatre in the fact that here I can decide whether I want or not to join some project" Jurčová says. She also speaks of gender differences in director's approach: „I as a woman-director understand the woman-actor better. But I assume that the man-director better understands the man-actor. It's natural. Perhaps the negative thinking about women-directors sources in the fact that it is a different way of working. It brings in the woman-mother. It is so in ma case. These are two functions for me which intermingle and soak into my work. The motherhood cannot be cut off. As we already mentioned the ensemble is for me like a family. “

In the Recenzie section Rudo Leško brings his article entitled A Portrait of the Artist as Young Man (Portrét umelca ako mladého muža) in which he focuses on the new ambitious project of the Slovak National Theatre (SND) – Gluck's opera Orpheus and Eurydice, directed by J. Treliški in co-operation with Warsaw Opera. "By its new production the SND offered the precious opportunity to meet contemporary theatre aesthetics, which is, regarding the preferred (non)taste of the last of the long line of SND Opera's directors, almost a miracle."

What lies behind „behind“? Ľubica Krénová asks this question in her thorough examination of Slovak production of Václav Havel's play Leaving (Odchádzanie) on the stage of the SND. She compares it with Prague's (world's) opening of this play: "The main difference lies in the fact that Radok's production solves the existential situation of man as a visually-philosophical anthropological experience whereas Mikulík's production concretely deals with a concrete "courtyard" where gradually a "human menagerie is hatched". Radok's scenes have metaphorically-symbolical interferences, Mikulík's have sharp, grotesquely realistic punch lines. Both opuses are original views on artificial world of emptiness of words (phrases and clichés), attitudes and acts." Her search of the work of the last president of Czechoslovakia Krénová ends with a review on Brno Na provázku Theatre's production entitled as Patchwork Havel (Zlátanina Havel).

I've been thinking that people stopped writing... (Už som si myslel, že ľudia prestali písať...) Such is the title of Martin Timko's sympathetic view on the newest production of Frank Houtappels's The Killer Whale (Vorvaň). "This Dutch playwright brings easy view, satire and plot which is not about drugs,

addictions and violence. The only violence present in the text is the one the characters create themselves by their insensitive acting.”

Slovak theatre creators are in Prague quite often. The successful result of the cooperation of the Dejvické Theatre and Slovak playwright Viliam Klimáček, entitled *Dragon's Den* of Viliam Klimáček *Oscillates between Fiction and Reality*, is reviewed by Markéta Jůzová: “The oscillation between fiction and reality is at the Dejvické Theatre the strongest side dragging in the viewer into the action on the stage.”

The Festivaly section offers the view on various international stages. Diana Selecká visited the sixth year of contemporary Croatian drama festival *Croatian Showcase 2008*, organized by Croatian ITI.

“Contemporary Croatian drama has its distinctive personalities such as the Bobo Jelčić and Nataša Rajković tandem, or actors, playwrights and directors like Saša Anočić or Oliver Frlić, Ivana Sajko, Darko Lukić, Borivoj Radaković, Asja Srnc Todorović, Slobodan Šnajder etc.” We also bring you articles on the International Exposure of Israeli festival and festival of contemporary drama in Budapest. The title *Interviews About the Previous at the Festival in Budapest (Rozhovory o minulom na festivale v Budapešti)* speaks about the atmosphere of the festival and the themes which dominated. And what did Israel offer? “The Ministry of Foreign Affairs of Israel in cooperation with embassies in other countries invites every year to Tel Aviv dozens of international guests, representatives of festivals, theatres, theatre agencies and schools. The festival offers a complete view on the events in the field of drama, independent theatres and site specific projects.” Martina Vannayová’s article on Romanian drama is the final from the three international theatre scene views. The Festivalul National de Teatru offered several interesting productions.

Contemporary theatre is more and more inspired by the new media. This is why theatre professionals need and are interested in theoretical impulses of theatre-related spheres such as modern television theory. The fragment from Sabine Prokop’s article entitled *TV-Texts & Readers* is based on her book *Before Big Brother Comes*, published in 2008, dealing with the television phenomenon at the end of the 20th century. The article deals mostly with recipients and the construction of their realities by different elements and aspects of production of the text. Among them are the texts themselves and the study about textual forms which participate in the production of the text. “The popularity of television does not lie only in the far-reaching social consensus but mainly in the fact that it can offer various ways of delights for quite a heterogeneous audience because „characteristics of its texts and of its modes of reception enable an active participation in that sense-making process which we call ,culture’(Fiske 1987: 19). The popular and successful – i. e. a long period of broadcasting or frequent repeating – is in television only such thing which offers different ways or levels of comprehension and enables also the comprehension against the grain” Sabine Prokop stresses in her essay.

The Scéna section presents, among the moved Pôtoň Theatre, another interesting and multi-functional cultural place which is already known to many of you – Kulturpark in Košice, the former barracks. On 5 December there was a presentation of the *Interface 2013* project.

Recently the Theatre Institute opened in the Slovak National Theatre an exhibition entitled Three Ladies of Slovak Costume of which you can read in the article of the curator of this exhibition, Miro Daubrava. The Theatre Institute's director, Vladislava Fekete, will evaluate the activity of the year 2008. "The main priority of the Theatre Institute in 2008 was a complete mapping of theatrical events in Slovakia, processing of information and documentary materials and the following first-stage informatization and digitalization as well as making them accessible to the professionals as well as broader public."

Jean-Luc Lagarce belongs to the most played modern authors in France, from small stages of fringe theatres to the most prestigious stage - Comédie Française. His name can be seen in theatre dictionaries and theatre-science essays as well as in the school-books of secondary schools and universities, his works were translated into around twenty languages and played around the world, from Argentine to India. Using fragments from his texts, dramaturg and translator Beata Panáková presents us his life and work.