

>>> Viktor Kollár belongs to those directors who were given the opportunity to work in a repertory theatre right after graduating from the Academy of Performing Arts (VŠMU) and therefore to make directions on regularly basis. He accepted the offer of the Trnava theatre and during several seasons he created a new producing team and modern and original dramaturgy.

"Now, when experiencing joys and troubles of the practice I can say that the VŠMU gave me a lot because it is a perfect simulator of the practice. After graduating you don't enter an ideal world, nevertheless you have to do and search for right ideas. At school, I had the feeling that all of it wasn't sufficient, that teachers do not work with us as they should. Of course, as far as I'm concerned, they had it difficult with me – a was a troublemaker", says Viktor Kollár to Martin Gazdik in the article entitled *We Are Concerned Less With the Soul (Menej sa dotýkame duše)*.

>>> Choreographer Ondrej Šoth was given an offer to stage *Carmen* at the Nová scéna Theatre in Bratislava. It is his second *Carmen*; he developed the first one for the ballet in Košice in 2001. Ondrej Šoth only confirmed what his audience knows about him, that he is successful in working with dancers, stage and light effects. Barbara Brathová analyses Šoth's *Carmen* within the context of his whole work: "In the case of *Carmen* I have to admit the fragmentary relation to stirring dance spectaculars such as *Strange Joy of Living (Zváštna radosť žiť)*, *Bolero* and mostly Verdi's *Requiem*. It

is from this very piece he as if shelled some of the stage gesture tricks: a complex knot of a quartet, impressively combined duets, a gesture based on tension and impulsive relief, accurate musical visualization of a detailed movement, a literary "sliding" of the body to the music."

>>> Milan Zvada, a young theatre critic, compares the Finnish play by Väinö Linna *The Unknown Soldier (Neznámy vojak)*, directed by Kristian Smeds, and Slovak production *Terra Granus* by the Pôtoň Theatre: "Whereas the Finnish producing team worked with the "story of an unknown soldier" deeply rooted in the mind of the nation and showed its shadowy side through the multi-media production, the Pôtoň team chose a riskier but more authentic way. It did not count only with the collective memory of its audience or visual brilliance of the production, but it wanted to develop a peculiar work which should communicate the past in such extent which is needed for the understanding of the spectator from eastern or northern Slovakia. The stories of the River Hron Land have a great potential to touch not only those directly affected by the mentioned events but also broader public, mainly within the Slovak-Hungarian context and dangerous manifestations of patriotism in today's society."

>>> In her article *As Easy as It Can Be (A Translator - Dramaturg and Their Dialogue)*, dramaturgy Viki Janoušková writes about the dialogue between a translator and dramaturg. She examines their

mutual relationship: "In the first part I tried to outline the essential communication points of collaboration between a translator and dramaturg. In the second part I present a (simplified) view on the fundamental features of theatrical language and the importance of the change process, i.e. the themes needed in the mutual dialogue of a translator and dramaturg. The third part is an attempt to clarify the view of theatre professionals in which they understand as primary the language used by individual characters with the emphasis on the speech expression."

>>> Richard Scherner and his *Performance Theory* belongs to the essential works of theatre science, similarly like Pavis's *Theatre Dictionary* or Lehmann's *Post-Dramatic Theatre* etc. The Theatre Institute is publishing this famous Schechner's work, translated by Zuzana Vajdičková. The kod magazine brings the excerpt from this translation, entitled *Ideas* (Konceptie).

>>> In the article *Only a Step from a Fairy-Tale? Chance to Deal with Children in French*, Iveta Škripková writes about the 9th year of the International Festival for Children and the Young in Dijon, France. "By all means, A pas contés Festival offered a space for the generous reflection of this joint festival place of seven countries. Whereas for Dijon audience it means every year a big step to children and a step to childhood, for invited guests it means yet another step. The step to the understanding of the work for children and

young people, a way to communicate and know each other," says the author about the contribution of her participation at this festival.

>>> The year 2009 is the International Year of Grotowski. It is not only Polish theatre culture which commemorates the tenth year of the death of renowned Avant-garde theatre professional Jerzy Grotowski and fifty years of the establishing of his Theatre Laboratory. On this occasion, the organizers prepared a presentation of individual events taking place during this year, paying tribute to Grotowski. One of them was the presentation of theatre venues in Wrocław and Legnica and it is written by Diana Selecká.

>>> In the section presenting the activities of the Theatre Institute you can find an invitation to the *Sarcophaguses and Cash Machines (Sarkofágy a bankomaty)*, staged readings of contemporary plays of Slovak authors made within the project entitled The Key Slovak Drama (Kľúčová slovenská dráma). In four sections, it presents 16 short plays by 18 playwrights of the generation of inner emigrants as well as Communist Youth Unions members, the generation which grew up in the time of the so-called Normalization period, the generation between the 1968 generation and the Husák's Children generation.

>>> Vladimír Predmorský presents two publications which should not be left unnoticed. The first of them is about a voluminous, more than 1500 pages long work of Marin Držić and brings also complete translation of his play *Uncle Maroje (Dundo Maroje)*. The book is comprised of 18 translations and the list of productions of this play on Slovak stages.

The second publication is a translation of Henryk Jurkowski's book *The World of Edward Gordon Craig*. It is the third of Jurkowski's book in Slovak, bringing also a great number of photographs.

>>> One year ago, the Theatre Institute and the Theater Forum Schwechat organized in the Studio 12 two parts of staged readings of plays by contemporary Austrian playwrights. The selection of the texts and their adaptations were made by Johannes Hoflehner and Marianne Vejtisek of Austria, Slovakia was represented by Ján Šimko who organized and presented the event. There were six translations of representative Austrian plays of young authors presented in the form of staged readings, directed by Zuzana Ferenczová, Anna Grusková, Alena Leľková, Anna Petrželková and Ján Šimko. We bring you excerpts of the translated texts which were selected for this event as an inspiration for local playwrights and readers. There are plays by Ewald Palmetshofer – *wohnen unter glas*, Manfred Schild *Abgetaucht*, Volker Schmidt *Die Mountainbikers*, Johannes Schrettle *fliegen/gehen/schwimmen*, Gerhild Steinbuch *schlafengehen* and Bernard Studlar *Me and You and the EU*.

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