



NATIONAL THEATRE IN BELGRADE | THE ŠABAC THEATRE | season 2013 / 2014.

željko hubač

# *bizarre*

*stage director*

*snežana trišić*

VIDEO: <http://www.youtube.com/watch?v=HUAXbdgVMwA>



CO-PRODUCTION OF NATIONAL THEATRE IN BELGRADE AND ŠABAC THEATRE

Premieres: 1. October 2013. Šabac Theatre  
12. October 2013. National Theatre in Belgrade / "Raša Plaović" Stage

# ŽELJKO HUBAČ BIZARNO

Stage director **SNEŽANA TRISIĆ**

Dramaturge **SPASOJE Ž. MILOVANOVIĆ**

Set Designer **DARKO NEDELJKOVIĆ**

Costume Designer **MARINA MEDENICA**

Composer **SRĐAN MARKOVIĆ**

Stage movement **TAMARA ANTONIJEVIĆ**

Stage speech **DIANA MAROJEVIĆ DIKLIĆ**

Cast:

Martin, Riči, Dejan **IGOR ĐORĐEVIĆ**

Điđa, Saša, Gaga **NIKOLA VUJOVIĆ**

Voja, Milan, Biksa **MILOŠ ĐORĐEVIĆ**

Katarina, Majda, Svetlana **SONJA MILOJEVIĆ**

Mina, Ksenija, Iva **SUZANA LUKIĆ**

Producer **Jasmina Urošević**

Stage manager **Sandra Žugić Rokvić**

Prompter **Danica Stevanović**

Sound designer **Vladimir Petričević**

Assistant dramaturge **Dimitrije Kokanov**

Assistant Producer **Natalija Ignjić**

Assistant Set Designer **Ema Stojković** | Costume adjustment **Olga Mrdjenović**

Make-up **Dragoljub Jeremić** | Light operator **Dušan Pivač**

Set crew Chief **Zoran Mirić** | Sound Operator **Dejan Dražić**

Stage manager **Sofija Karajić** | Prompter **Zorica Stevanović**

Make-up **Gordana Barović** | Light Operator **Miodrag Popović**

Sound Operator **Kosta Pavlović** | Stage crew chief **Čedomir Vučinić**

Technical crew leader **Radivoj Kostadinović**

SETS AND COSTUMES WERE MANUFACTURED IN THE NATIONAL THEATRE WORKSHOPS





## ABOUT THE PLAY "BIZZARE"


**B**izarre is a bleakly funny fugue of death, set on several levels of an apartment building in Belgrade populated by junkies, hookers and mobsters, suggesting that the outcome for none of these desperate characters could be good...

**Nicole Estvanik Taylor**  
**Here's to you , or Bizzare**  
**American Theatre Magazine, New York, February 2010**

**W**e can formulate two basic conclusions regarding Željko Hubač's work: firstly, he is one of the most provoking phenomena in modern Serbian theatre and, secondly, the phenomenon, when compared to dominant and prevailing trends in Serbian dramaturgy, is seen as attractive, convincing and welcome – exception. (...)

Dialogue structure and individual plots of each of the three segments of Hubač's drama *Bizarre* indicate what is usually termed 'realistic convention'. The story about drug dealers and suicides turns into a history of hustlers (and suicides again), while the third segment ends in violence and murder: each of these stories is shaped, on a micro plan, in the direction of a dynamic alteration of positions and concentrated tension, with a juicy but equally functional language with precise idiomatic nuances (depending on the social class, cultural level, profession or inclination). Immediate thematic framework of the drama *Bizarre* is also defined in the domain of a recognisable – urban and transitional – current moment: unsuccessful returnees from (the western) abroad and other 'losers' (drug addicts, accidental 'legionaries', willing or unwilling 'gold diggers'), against the background of petty wheeler-dealers, political career seekers, fat ruffians or criminal 'bosses'.

Then where and with what does such a seemingly routine 'realistic convention' find the source of its uniqueness, and, what is more, its stylistic-genre penetrating power? The most important strategy of turning such a convention into something unusual is Hubač's treatment of realism as a sophisticated game with an open outcome. Realistic propositions – such as the conflict about a bag of heroin, the setup with the 'gold digger', even the misunderstanding with the tow-truck which takes the local mobster's jeep – are brought to the extreme not only by a consistent confrontation of the motives, but their ironical and cynical re-evaluation as well: 'dope' is more valuable than saving a body from harm, loneliness is more valuable than communication, consistency is more reliable than honesty (truth?).



Almost imperceptibly liberating the dialogue from pathetic elements layer by layer, but also the actions of characters from (the declared, visible) ethical principles, the author easily transforms the realistic code of events into the code of a certain demonic and empty carnival.

The thing that, in all three stories in the drama Bizarre, poetically validates this ritual play as exciting and authentic is, paradoxically, the fact that the bizarre element is generally well-founded: drawing his ellipsoid amplitude of the plot, the author offers us a grotesque in the focal point, continues with a farce, only to end it up in an absurd. However, death, suffering and loneliness are not absurd for his protagonists: moreover, death is an everyday event, a mere sight, a picture won and then discarded. We are witnesses to a completely opposite, dramatically effective setting, within which, the very possibility of life (hope, or at least comfort) is shown as the highest bizarreness. And when the inclination towards this bizarreness is rejected, Hubač's tight, denuded 'realism' from the other side of reason suggests, we are left with a suicidal leap into the freedom of nothingness; more accurately an entry into a play with an infinite number of possible (similar) outcomes.

**Svetislav Jovanov**  
Chairman of the Serbian Centre of the International Theatre Institute (ITI)



## THEATRE CRITICS ABOUT "BIZARRE"

**P**roduction Bizarre, performed on "Raša Plaović" Stage of the National Theatre, shall satisfy all aspects of viewers' expectations. This is a fine play, with superb direction, excellent acting... (...)

Play Bizarre, written by Željko Hubač, received the award for best modern play on 2010 Bosnia and Herzegovina Regional Theatre Festival, although the theatre production (by Zenica Theatre) was such that audience was leaving the hall when they performed on tour in Belgrade. However, now it is a production of new strength and sense when directed by Snežana Trišić and produced by the Šabac Theatre and National Theatre in Belgrade. (...)

The production mainly ignores stereotype of a Novi Beograd location and drama of an apartment building, from which somebody commits suicide at all times, and it opens door for wider social and psychological analysis. The 1990s in this country become any time and the fall into darkness becomes imminent. And possible from various reasons. (...)

There are three acts and three completely different roles for each actor. Miloš Đordjević, Nikola Vujović, Suzana Lukić, Sonja Milojević; it would be an understatement to say that they act with one hundred percent strength. Igor Djordjević goes up to one hundred and ten percent. (...)

Video: <http://www.youtube.com/watch?v=YjfjyHJ4Ucs>

**Branka Krilović**  
Serbian Broadcasting Corporation, News, 23rd October 2013







## THEATRE CRITICS ABOUT "BIZARRE"

**P**roduction Bizarre by stage director Snežana Trišić, based on a play written by Željko Hubač, is made of three tragicomic stories that happen in an apartment building in Novi Beograd. Both the text and the production are made in new brutality fashion of European style, developed in dramaturgy in 1990s, characterised by a specific design of marginal characters, drug-addicts, murderers, suicides, criminals, also by a direct approach to violence, fragmentary form, as well as based on significant influence of radical films by Quentin Tarantino or Danny Boyle. Snežana Trišić's direction did not stay away from cruelty on stage; on the contrary, the cruelty was given quite explicitly. The director introduces poetic scenes that bring in precious symbolical tones, which is particularly valuable in her reading of the play. For instance, non-verbal representation of Nikola Vujović's predicament while wriggling on a line in midair represents a forceful addition to basic rawness of the plot, its counterbalance and an intriguing poetic comment.

Outstanding cast is most deserving for positive impressions about this black humour production - Igor Đorđević (Martin, Richie, Dejan), Nikola Vujović (Điđa, Saša, Gaga), Miloš Đorđević (Voja, Milan, Biksa), Sonja Milojević (Katarina, Majda, Svetlana) and Suzana Lukić (Mina, Ksenija, Iva). They transformed from a character into a character and enthusiastically built psychologically ingenuous profiles of victims of the 1990s' wars, people who either emigrated or went down the irreversible path in the direction of violence and crime; the actors quite competently transformed in a way that fragmental text and separation of stories demand. The set is completely white and steep, with metaphorical suggestion of a fall, but optimistically coloured (set designed by Darko Nedeljković). Thunderous music by a brass band is in the root of rituals of horror; the music seems to invoke beast-like behaviour in characters, which alludes the horror of politically incorrect nationalist rhetoric (music composed by Srđan Marković).

Ana Tasić

The Politika Daily, 20th October 2013





## THEATRE CRITICS ABOUT "BIZARRE"

**W**ord bizarre is used for something unusual, strange or weird. *Bizarre* by Željko Hubač brings back the 1990s in Belgrade, a strange and weird place where everything is set against normal social life; criminals socialise with police commanders, people live on heroin and whiskey, or do not survive at all. One can die at any moment, either by suicide or by murder. Everything normal is either lost in some of surrounding fronts, or lost in emigration; only the worthless, a mixture of con artists and incapable weaklings, remained in the city to carry on with their lives. There are also women there, constantly wondering in a labyrinth between being a martyr and being a whore.

This is the setting from where Hubač takes fifteen characters and designs three parallel stories that connect in the very end. In the first story, two drug addicts meet on a roof of an apartment building, one is a suicide to be and the other is a bully; in the second one, a former soldier, not from any of the local wars but from the Afghan one, cannot recognise two of his best friends and a girl for whose green card he went to Afghanistan in the first place, nor does he understand what became of them; in the third story, a local mafia boss reveals his doings and, in the process, exposes a part of criminal milieu that cooperates with the police. The three stories result in six dead bodies, several broken people and a pregnancy. The child, if you do the calculation, belongs to the generation already knocking on our door. Banging on the door.

Hubač designs a clear picture; the reminder is frightening for all witnesses of those times because, of course, much has been forgotten. The story lacks media as a segment crucially responsible for creation of those dark times. The darkness would be difficult to grasp if Snežana Trišić, together with the superb cast, had not lifted it to the level of grotesque and with laughter, as a vent, she enabled rational acceptance. She also used five actors for 15 roles, which uplifted *Bizarre* from realistic level to the level of metaphor, because, more or less, they all are the same people who simmer in their own – the question is – what? The production does not give the answer.

However, we can recognise them all; political moral-lowlives and local mafia thugs; their helpers and their sluts; politicians' sluts, expensively dressed and working in prestigious state jobs; drug addicts and alcoholics; mislaid returnees who could never dream of what waited for them in the home country. In superb interpretation, especially when Igor Đorđević and Nikola Vujović are concerned, the actors seem to compete who can act better. Both of them interpret three characters each, the six characters are undoubtedly different, and they were all interpreted in an outstanding fashion. This was, simply, the excellence of acting. In addition, other actors showed remarkable accomplishments as well; funny Miloš Đorđević, and poignant Suzana Lukić and Sonja Milojević.

The set designed by Darko Nedeljković is clear and minimal, made of white panels suggesting dangerously slant roof, but also a luxurious apartment and ground floor coffee shop; costumes designed by Marina Medenica are modern and suitable for the occasion.

All things considered, this is an excellent and moving production, executed almost without error, after which we cannot but ask ourselves – what did happen to us, what kind of lives did we live back then? And then, undoubtedly, we ask – WHY? Since from this perspective, everything seems ultimately strange and weird, actually – bizarre.

**Aleksandra Glovacki**

**Serbian Broadcasting Corporation, Radio Belgrade  
Channel 202, Culture 18th October 2013**







## THEATRE CRITICS ABOUT "BIZARRE"

**R**egarding the genre and theme it is a multilayer, socially contemporary and informative performance, primarily owing to skilful and creative directing and compelling acting. Thus, the thematic and dramaturgical points were analysed and enhanced into a compact, convincing (...) theatrical unity.

**Slobodan Savić**

**Serbian Broadcasting Corporation, Reading of the Theatre,  
4th November 2013**

**W**hat makes this production interesting is, among other things, the acting, primarily the acting of Igor Đorđević. He is an actor who has a prolific engagement in the National Theatre in Belgrade; he interprets great roles and significant characters in numerous productions of the Theatre. However, the three roles he interprets in Bizarre enable Đorđević to shine in full splendour of his gift for comedy; the roles give him an opportunity to transform into three different characters while simultaneously succeeding in reaching the depth of abyss over which they float.

Bizarre also leaves a good impression owing to the expressive interpretation by Nikola Vujović, sharp interpretation by Miloš Đorđević, discrete sorrow given out by characters interpreted by Suzana Lukić and the charm of Sonja Milojević.

**Željko Jovanović**

**Blic Daily Newspaper, 30th November 2013**





<http://www.zeljkohubac.com/>

## ŽELJKO HUBAČ

Željko Hubač was born in Tuzla in 1967. He graduated from the Department of Dramaturgy at the Faculty of Dramatic Arts in Belgrade. His plays had 33 premieres in professional theatres throughout Serbia, Bulgaria, Croatia, Bosnia and Herzegovina and more than 1000 performances.

Productions of his plays and adaptations made it into the selection of 39 theatre festivals (Sterijino Pozorje, New Drama Festival in Saint Petersburg, City-Theatre Budva, Summer Festival Split, BiH Drama Festival in Zenica, Comedy Days in Jagodina, JoakimFest in Kragujevac, Puppet Theatre Festival in Rijeka, International Children's Theatre Festival in Kotor, etc.) and won more than 40 awards. Hubač won 10 awards for his plays, both in the country and abroad (Best Drama Text in the Professional Theatres of Serbia Festival "Joakim Vujić" in 1994; "Branislav Nušić" Awards presented by the Association of Serbian Playwrights in 1996 and 1998; Award for Best Text at the Serbian Puppet Theatres Festival in 2002; Award for the Best Comedy at the Comedy Days Festival in 2004, Award for the Best Modern Drama Text at the BiH Theatre Festival in 2010, etc.).

His dramas have been translated into English, German, Russian, Bulgarian and Polish languages. In addition, Hubač authored numerous TV shows, two series and one TV drama.

Hubač wrote theatre reviews for the Danas Daily; he was the editor of Serbian Museum of Theatre Arts Monograph and of theatre magazine Teatron, editor in chief in the Publishing Department of the National Theatre in Belgrade and a dramaturge in the Serbian National Theatre in Novi Sad. Currently, he is engaged as a dramaturge in the National Theatre in Belgrade. He is also professionally engaged in stage directing.



## SNEŽANA TRIŠIĆ

**S**nežana Trišić was born in Belgrade in 1981. In 2009, she graduated from the Department of Theatre and Radio Directing at the Faculty of Dramatic Arts in Belgrade, in the class of Professor Nikola Jevtić and Assistant Professor Alisa Stojanović.

Selection of her productions: Family Stories by Biljana Srbljanović (Faculty of Dramatic Arts, 2007); The Class by Matjaž Zupančič (National Theatre of Republika Srpska, Banja Luka, 2009); Samoudica by Aleksandar Radivojević (Theatre Atelje 212, 2009); Hedda Gabler by Henrik Ibsen (National Theatre in Belgrade, 2011); How Much is Pate? by Tanja Šljivar (Theatre Atelje 212, 2012); A Miracle in The Viper's Sweetheart by Ante Tomić / Maja Pelević (National Theatre in Subotica, 2012); The People's Drama by Olga Dimitrijević (Bora Stanković Theatre in Vranje, 2012); Pinocchio by Carlo Colodi / Jelena Mijović (City Theatre Podgorica, 2013).

Snežana directed public readings of modern plays: The Rockslide by Dora Delbianco (National Theatre in Belgrade, 2010); The People's Drama by Olga Dimitrijević (Har-tefakt Fund and Loud and Queer, Club Gun, 2011); How Much is Pate? by Tanja Šljivar (Theatre Atelje 212, 2011); Pixie Dust by Dimitri Kokanov (UK Steamboat, 2013).

The productions she directed were performed in numerous festivals both in the country and abroad, and received numerous awards. Some of the awards:

A Miracle in The Viper's Sweetheart – Award for Best Performance at the Fortress Theatre Festival in Smederevo, 2013;

Pinocchio – Award for Best Performance at 21st Children Theatre Festival in Kotor, as per decision of the Children's Jury and the Jury of the Town of Kotor, 2013;

Hedda Gabler – Award for Best Performance at the "Theatre in Single Action" Festival in Mladenovac, 2011;

Samoudica – "Ljubomir Muci Draškić" Award for Best Director, Atelje 212 and the City of Belgrade, 2009;

Family Stories – Award for Directing at SETKANI / ENCOUNTER 2008 (International Festival of Theatre Schools in Brno), Czech Republic, 2008.

As best in class in her generation, she won the "Hugo Klein" award, Faculty of Dramatic Arts, 2007.

As a recipient of Kennedy scholarship (John F. Kennedy Center for the Performing Arts, U.S. State Department), Snežana Trišić participated in the programme for stage directors and in numerous workshops in Washington D.C. and Chicago, 2010.

Since August 2013, she has been appointed a stage director with permanent engagement in the National Theatre in Subotica.







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