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Master thesis:

**DEVELOPMENT OF MUSICAL THEATER;
Potentials and Obstacles**

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Abstract

Given that there are only few works dedicated to question related to Serbian musical theater, the main aim of this research was to analyze aesthetic side of musical theater in general (starting from the analysis of the Richard Wagner's theoretical work, through analysis of musical theater forerunners, analysis of musical theater as a form of spectacle, up to explanation of the most famous and developed worlds musical theaters- Broadway), to explore, analyze and determine current state of Serbian musical theater, and give concrete suggestions for further development of this genre in local context.

This study basic hypothesis is that there is an objective need for development of musical theater, from the aspects of the demand in Serbia. Further assumptions are related to needs for adjustments of organizational and leadership models of Serbian musical theater, as well as for lack of inter-sectorial and interdisciplinary cooperation within it.

Research has shown that the basis, as well as need, for further progress of this genre exists in our society. Many have doubted the relevance of the musical theater (mainly the expert public), calling it 'a light entertainment', which produces 'frivolous' effect of laughter. Legitimization of this genre in our socio-cultural context required enthusiasm and resourcefulness of its followers, as well as commitment, devotion, willingness for lifelong learning, etc. Terazije Theater, which is the sole institution dealing with this type of theater, was, from its beginning, guided by turbulent circumstances ('subtenant life', public carelessness, lack of comprehensive education, etc.) and a lot of obstacles to handle.

This research describes development path of Terazije Theater, as well as basic characteristics of its audience; and its shown that a public attitude on *raison d'être* of Serbian musical theater is finally changed; new level of quality is achieved not only with great venue or technical conditions, but also with team functioning guided by common visions, and with great managerial efforts in terms of clear program orientation, artistic quality, personnel education, image building, etc. Furthermore, drama theater audience research, (done by the Center for Cultural development in 2010), has shown unexpectedly large percent of theater audience who would like to see more musicals on the repertoires of Belgrade theaters (and in addition further continuous growth of interest in this genre can be expected). As main obstacles for further development of this genre, I detected, *inter alia*, traditional, non-flexible organizational model, lack of comprehensive education which often causes challenging

personnel situation, as well as a primary reliance on budgetary funding, which disables enforcement of a thoughtful, innovative and dynamic PR & marketing strategy.

This work represents the view that the magic of theater does not look anywhere as powerful and intense as in the musical theater forms, since in its 'best edition' it could be identified with Wagner's Gesamtkunstwerk (German for total work of art, ideal work of art, synthesis of the arts, all-embracing art form), while in addition it represents unique blend of 'elite' and 'popular' culture. Syncretism, 'lightness', modernity and hybridity allow it to survive and advance in this 'market-oriented' world, while at the same time fulfilling its social and art mission. As for local musical theater, uniqueness of repertoire (characterized by artistic quality and general popularity), focused and unique, but broad enough form of theater, its gained adaptability, enthusiasm, commitment, resourcefulness and persistence of its staff, growing popularity, as well as uniqueness in regional context, are just some of its advantages. Therefore, I firmly believe that a good development direction of Serbian musical theater has been established in recent years, while I underline that further development requires knowledge and techniques of arts management, as well as changes in cultural policy directions.

This study has proposed some concrete suggestions for further development of this genre, and with carefully planned and creative projects, initiatives, and performances a positive outcome, as well as effect on the city, community and theater art in general is almost assured.

Résumé

Le présent document, intitulé *Développement du théâtre musical, les potentiels et les obstacles* représente une tentative d'examiner et de comprendre la situation actuelle ainsi que l'importance du théâtre musical, ses implications et ses perspectives. En tant que musicien, je suis tous les jours confrontée avec des problèmes de la musique et au travail artistique en général, donc j'ai senti le besoin d'examiner l'état actuel concernant cette sorte de spectacle et d'étudier les circonstances dans lesquelles cette forme artistique existe dans notre pays. J'ai voulu faire des recherches dans le domaine du théâtre musical dû au fait que ce genre n'est pas assez développé ni exploité dans notre société. Aussi, ce genre implique des formes artistiques diverses et cherche l'enthousiasme pour l'apprentissage tout au long de la vie, il présente un syncrétisme artistique spécial ce qui rend ce genre particulièrement intéressant pour moi.

Étant donné qu'il n'y a que quelques œuvres consacrées au théâtre musical serbe, le but principal de cette recherche était d'analyser le côté esthétique de théâtre musical en général (commençant par l'analyse du travail théorique de Richard Wagner, passant par l'analyse du précurseur de théâtre musical, par l'analyse de théâtre musical comme une forme de spectacle, jusqu'à l'explication du plus célèbre et plus développé Theater musical du monde - le Broadway), d'explorer, d'analyser et de déterminer l'état actuel de théâtre musical serbe et de donner des suggestions concrètes pour le développement du genre dans le contexte local.

Cette étude repose sur une hypothèse fondamentale selon laquelle il est réellement nécessaire que le théâtre musical se développe, du point de vue de la demande en Serbie. D'autres suppositions sont liées aux besoins de modification du modèle d'organisation et de direction du théâtre musical serbe aussi bien qu'à l'absence de la coopération intersectorielle et interdisciplinaire.

Le deuxième chapitre de ce travail est consacré à la présentation des formes de base, des caractéristiques et d'esthétique de théâtre musical. Il commence par un rappel historique des précurseurs de théâtre musical, suivi par la partie consacrée aux arts de spectacle et ses rapports avec le théâtre musical. Une étude historique détaillée commence par les considérations des théories de Wagner liées à l'art d'opéra. Les œuvres lyriques de Wagner représentent son héritage artistique principal et en fin de compte il a encouragé un nouveau concept d'opéra que l'on désigne souvent par "le drame musical", (bien qu'il n'ait pas utilisé ou sanctionné ce terme lui-même) dans lequel tous les éléments poétiques et dramatiques

musicaux devaient être fusionnés ensemble dans un *Gesamtkunstwerk*¹. Sans ses considérations, on pourrait à peine définir l'esthétique des comédies musicales.

La deuxième partie de ce chapitre est consacrée au développement de Broadway Théâtre en général, aussi bien qu'à l'héritage de quelques légendes de Broadway. La culture du continent américain a été développée simultanément avec la création d'identité de la nouvelle nation. De nouvelles conditions et modes de vie ont affecté le développement des arts et de la culture et donc du théâtre. Un grand nombre d'émigrants, la pauvreté, le besoin constant d'un nouveau, meilleur travail causeront une nouvelle sorte d'art - l'art amusant et insignifiant. Il devrait représenter un endroit sûr, une évasion des soucis quotidiens. Ce que je trouve surtout intéressant dans le Broadway Théâtre, c'est cette « changement de direction », qui se fait selon moi avec beaucoup de succès. Le double aspect de New York, l'endroit où nous pouvons sentir un clash entre des élites et des masses et donc entre "la culture d'élite" et "la culture de masse", pourrait être une raison et l'explication de la transformation de Broadway Théâtre dans un théâtre de renommée mondiale. En conséquence, j'ai présenté des spectacles et des légendes de Broadway qui, à mon avis, ont permis au Broadway à devenir la principale institution dans le sens artistique et en termes de la rentabilité commerciale. (J. Kern, Rodgers et Hammerstein, S. Sondheim, et les plus importants producteurs britanniques actuels).

La comédie musicale américaine a subi des étapes diverses dans la production ainsi que dans le sens esthétique. Dès lumières, divertissement populaire et flamboyant pour de larges masses, elle est devenue au fil du temps une comédie musicale qui dans certains cas atteint l'idéal de Wagner - l'unité de tous les genres théâtraux. En outre, au cours des années du développement, elle a continué à être une attraction pour l'audience, tout en restant commercialement rentable. Aujourd'hui, la comédie musicale a sa propre langue théâtrale spécifique et bien connue et elle a réussi à intégrer la musique, la danse, les costumes, le lyrique, la poésie, la scénographie, les comédiens, pour profiter de nouvelle technologie, elle a réussi à lancer des étoiles, acteurs et chanteurs, et finalement à créer des succès musicaux

¹ Un *Gesamtkunstwerk* pourrait être traduit comme l'œuvre d'art totale, l'œuvre d'art idéale, la synthèse des arts, la forme universelle d'art, ou l'œuvre d'art complète, etc. Ce travail artistique se sert de toute ou de beaucoup de forme d'art ou bien s'efforce de faire ainsi. Le terme est un mot allemand qui est fini par être accepté en anglais comme un terme dans l'esthétique.

Pour la première fois il a été utilisé par l'auteur allemand et le philosophe K.F.E. Trahndorff dans son essai de 1827, *Ästhetik oder Lehre von Weltanschauung und Kunst*. Néanmoins, Richard Wagner a utilisé le terme dans le cadre de son travail théorique (la première fois en 1849 dans l'essai *l'Opéra et le drame*). Le mot est devenu particulièrement associé à l'idéale esthétique de Wagner et il est peu clair si Wagner connaissait le travail de Trahndorff.

connus partout dans le monde. Après une phase de redéfinition expérimentale avec le travail de Stephen Sondheim, le Broadway a accueilli l'invasion britannique, qui a apporté des mégas comédies musicales et le grand succès commercial. Aujourd'hui, les critiques et les professionnels débattent de la qualité artistique d'accomplissements contemporains musicaux et en même temps ils soulignent qu'un grand succès commercial ne signifie pas un grand théâtre. En tout cas, le développement du théâtre musical est conditionné par les lois de la société de consommation, puisque tous les aspects de la société sont basés sur ces lois.

Le chapitre suivant est consacré à la recherche concrète de théâtre musical en Serbie et puisque le Théâtre Terazije est l'unique institution serbe traitant le théâtre musical, l'étude de cas de cette institution est mise en œuvre dans ce travail. Cette recherche décrit le développement de Théâtre Terazije, aussi bien que les caractéristiques de son audience. La recherche pour ce chapitre est basée sur la collecte de données externes - les documents légaux et financiers du théâtre, le site Web, des nouvelles en ligne, les publications et de données internes - les interviews à profondeur avec l'équipe dirigeante, la correspondance électronique ainsi que mes observations aléatoires du fonctionnement de cette institution. L'analyse de l'environnement externe est basée sur les documents juridiques, la situation politique et financière et sur les informations générales sur des acteurs principaux de la scène culturelle à tous les niveaux. Cette analyse offre un aperçu historique de l'institution, l'explication du modèle organisationnel, la politique de répertoire et les considérations de qualité du programme, l'explication des besoins en personnel et la sélection des artistes, aussi bien que la notion de public.

La recherche montre que le chemin du développement du théâtre musical serbe était turbulent et en comparaison du théâtre de Broadway, tout à fait différent. L'étiquette principale, attribuée à notre unique théâtre musical était « un divertissement léger », que produit l'effet « frivole » de rire. La légitimation de ce genre dans notre culture a exigé beaucoup de temps, un énorme enthousiasme et débrouillardise de ses partisans, aussi bien que beaucoup de travail et de dédicace. Suite aux grands efforts d'équipe managerielle, l'attitude de public sur la raison d'être de théâtre musical serbe a été finalement changée.

L'influence de la politique de théâtre et des fondateurs de théâtre comme des facteurs externes cruciaux se reflète sans doute sur le développement de notre unique théâtre musical. Bien qu'établi comme un permanent théâtre de ville et de répertoire, il ait été d'une certaine façon poussée aux marges d'intérêt public culturel pendant des années. Les raisons pour cela sont multiples et elles sont liées au manque de tradition cohérente et organisée de théâtre

musical ; négligence du marketing comme une philosophie globale du théâtre ; politique de répertoire non définie pendant des années et donc le fait que ce théâtre n'a pas réussi à s'imposer comme le seul théâtre de cette sorte dans les Balkans; structure financière inadéquate qui s'appuie principalement sur le financement de budget par les fondateurs.

Cependant, malgré les temps difficiles, les échecs innombrables au cours des années et l'aggravation de circonstances sociales, ce théâtre a prouvé au fil du temps qu'il y a des potentiels pour le développement du théâtre musical dans notre société, aussi bien que l'intérêt pour ce genre. La preuve se trouve dans de nombreux succès gagnés sur la scène renouvelée de Terazije théâtre et dans les réalisations qui ont été approuvées par l'audience et la critique (*Chicago, Grease, Producers, The Marathon Family, etc*). La meilleure preuve se trouve certainement dans l'étude de l'audience de théâtre de drame, faite par le *Centre de développement culturel*. Notamment, cette recherche a montré que la comédie musicale est le genre préféré de l'auditoire du Théâtre Terazije et du Théâtre Madlenianum, tandis que dans d'autres théâtres, la comédie et le drame sont dominants (Mrđa 2010:37). Cependant, la plupart de l'auditoire (37.7 %) voudrait plus de comédies dans le répertoire des théâtres en Serbie, tandis que 21.9 % d'audience sont intéressés par le drame. La comédie musicale suit avec 17.0 % de l'auditoire. L'intérêt pour la comédie et le drame est sur le haut niveau attendu, tandis que l'intérêt pour les comédies musicales est une complètement nouvelle tendance. Selon les données de cette recherche, l'on puisse s'attendre à la croissance continue de l'intérêt dans ce genre.

Beaucoup ont mis en doute la pertinence du théâtre musical, basé sur les spectacles qui n'étaient pas dignes des épithètes de qualité et de succès commercial. Cependant, deux ou trois dernières saisons, aussi bien que le succès réalisé par les projets remarquables dans un bâtiment rénové, témoignent le contraire. L'auditorium complet est l'indicateur le plus efficace de l'acceptation de la comédie musicale comme un genre (le pourcentage de billets vendus par spectacle pour les trois dernières années avait une moyenne de 93%)², ainsi que son potentiel qui peut encore être récompensé et enrichi. "Le théâtre Terazije confirme bien que, dans notre société, il y a un besoin pour un tel théâtre, qu'il a sa raison d'être, et qu'il vaut la peine de se battre pour la survie du théâtre musical dans les Balkans"(Medenica: 2003). Donc, l'exemple du théâtre avec un répertoire spécifique comme le théâtre Terazije nous a montré qu'il y a un

²J'ai collecté ces données ainsi que d'autres similaires pendant le période de recherche au théâtre Terazije

besoin d'amélioration de l'unique théâtre musical, ainsi que la nécessité de poursuite du développement de ce genre dans notre pays.

D'après l'analyse de notre unique théâtre musical, les principaux obstacles qui empêchent la poursuite du développement de ce genre du point de vue d'aujourd'hui, sont liés à: (1) Modèle traditionnel d'organisation, pas assez flexible et basé sur une division sectorielle du travail sectoriel d'un autre temps; (2) situation personnelle. L'exigence de base du théâtre musical, un idéal plus ou moins rempli, c'est d'avoir les deux, les solistes et l'ensemble capables de jouer, chanter et danser; (3) financement budgétaire qui s'appuie principalement sur les fondateurs. Le théâtre musical est un genre très cher; il exige la participation de grands ensembles et des solistes étoiles, l'équipement riche et un nombre énorme de costumes, une scènotechnique hautement perfectionnée et un système d'éclairage et de sonorité parfaite. Ainsi, les exigences financières de la comédie musicale, en plus des exigences budgétaires nécessaires, exigent aussi le développement des relations de partenariat, aussi bien que des investissements de sponsor plus sérieux; (4) à cet égard, une stratégie marketing pensive, innovatrice et dynamique est nécessaire.

Cette recherche a aussi montré certains des avantages principaux du théâtre musical serbe. Ce type de théâtre a un large champ de possibilités, qui garantissent des programmes riches et divers, selon lequel il n'y a aucun risque de chevauchement et de correspondance avec d'autres types de théâtre. Il est clair que, chaque fois que la sensibilisation au caractère unique a existé, notre théâtre musical s'est affirmé comme nécessaire, unique et de préférence dans le monde local de théâtre. De plus, Terazije Théâtre est la seule institution exclusivement consacrée au genre du théâtre musical dans les Balkans et ainsi il pourrait devenir l'une des marques de Belgrade, ce qui est certainement un grand avantage. En outre, d'une part, nous avons un théâtre qui contient l'art et le divertissement, et de l'autre il réalise l'idéal de Wagner de synthèse de toutes les factures expressives. Par ailleurs, c'est une forme contemporaine, qui accueille et exploite tous les bienfaits et des avantages de la société moderne. Ces caractéristiques donnent la possibilité au genre d'être attrayant pour un public aussi large que possible, et donc il est «responsable» pour la popularisation de l'art du théâtre / music. D'autre part, ce type de théâtre représente une «forme hybride», car il contient en même temps des éléments de la populaire et haute culture, donc il a un plus grand impact, car il est commercialement rentable. Par conséquent, je crois fermement que le théâtre musical pourrait combiner avec succès les concepts humanistes et commerciaux de la politique culturelle. De plus, l'adaptabilité est l'un des plus grands avantages du théâtre musical serbe, qui en dépit des

conditions défavorables au développement au cours de son histoire, arrive toujours d'endurer et de continuer (plus ou moins) son progrès. L'Enthousiasme et l'engagement ainsi que la persistance incroyable sont également un atout important de notre unique théâtre musical, car ses artistes et ses créateurs ont toujours cru en utilité de l'existence de cette forme dans notre culture, qui était (et qui l'est toujours) le principal facteur de développement de ce genre. C'était juste cette persistance incroyable, l'enthousiasme, l'énergie et l'engagement inébranlable qui a permis aux ensembles artistiques de résister à toutes les circonstances turbulentes, à la marginalisation et aux pauvres conditions (technique, spatial, artistique, etc.), qui a permis de cultiver le développement artistique, professionnel et personnel, la tendance d'idées créatives et l'accomplissement de qualité artistiques. Comme déjà mentionné ci-dessus, cette forme artistique est caractérisée par la récente popularité grandissante et les remerciements. L'intérêt pour les formes de théâtre musical est la complètement nouvelle tendance parmi l'audience de théâtre et, on peut s'attendre à la nouvelle croissance d'intérêt dans ce genre. Le public du théâtre musical appréciait toujours la qualité de fonctionnement et l'expérience artistique, tandis que des experts du domaine soulignent eux aussi la qualité artistique.

La qualité excellente et le développement complet de ce secteur d'art signifient la participation d'art différent, mais aussi des disciplines scientifiques comme l'esthétique, la théâtrologie, la musicologie, des études culturelles, la sociologie, la direction, le marketing, etc. En plus de cela, la connexion de la communauté de théâtre avec la communauté académique et le public professionnel (éducatif, artistique, scientifique) contribuerait certainement, non seulement à l'étude, mais aussi à la découverte des solutions les plus appropriées et pratiques pour le développement du genre. Les obstacles remarqués pour le développement du genre dans notre pays peuvent être liés au manque des objectifs clairement définis de la politique culturelle. "Les concepts préliminaires des politiques culturelles contemporaines en Serbie devraient être basés sur l'établissement d'un équilibre entre la créativité, l'efficacité et l'efficience du marché et la satisfaction des besoins sociaux et culturels de la société"(Đukić 2010:402).

Il est clair que cette forme d'art, qui est très rentable, peut contribuer au développement de la culture en général, mais aussi à l'augmentation du nombre d'employés et à la création de nouveaux emplois, améliorant ainsi la qualité de vie. Diriger une telle institution exige des compétences visionnaires, des connaissances relatives aux stratégies ainsi que les instruments qui peuvent aider à définir et réaliser les visions, selon les besoins de la

société dans son ensemble, mais aussi de l'artiste et de l'art qui s'en nourrit. Les créateurs et les responsables de la politique culturelle doivent reconnaître et encourager les besoins de développement de la culture et l'art, et conformément, conduire des réformes nécessaires (dans notre cas, ils sont principalement liés à la réforme du modèle organisationnel, la solution au manque d'établissement d'enseignement, mais aussi l'élaboration d'une législation stimulante pour le modèle mixte de financement). Le plus grand risque des modèles culturels et politiques existants en Serbie concerne le rôle décisif de l'état (basé sur le vieux principe de la pyramide de politique culturelle, "top-bottom"), qui ne reconnaît pas la possibilité d'inclure d'autres intervenants du secteur privé et d'ONG et d'autres secteurs (éducation, tourisme) dans le développement de la culture (qui comprend les genres du théâtre musical). Je crois que cette forme d'art syncrétique pourrait se développer beaucoup plus rapidement et avec plus d'efficacité si ce développement soit basé sur une coopération interdisciplinaire et intersectorielle.

Une bonne direction du développement de théâtre musical en Serbie a été établie ces dernières années (le nouveau niveau de qualité est réalisé non seulement avec un site excellent ou de bonnes conditions techniques, mais aussi avec le fonctionnement d'équipe guidé par des visions communes et avec de grands efforts gestionnaires en termes d'un programme clairement orienté, la qualité artistique, l'éducation de personnel, la création de l'image, etc.), tandis que, je souligne de nouveau, le développement exige la connaissance et les techniques en gestion des arts, aussi bien que le changement de direction en politiques culturelles. Cependant, je crois fortement qu'un vrai développement et l'importance de théâtre musical en Serbie restent à venir.

1. Introduction

After silence, that which comes nearest to expressing the inexpressible is music.

Aldous Huxley

This paper entitled *Development of musical theater, potentials and obstacles* represents an attempt to investigate and understand present situation and importance of musical theater, its implications and perspective. Also, I will try to sum up my gained experience in the field of music performance.

Musical theatre is a form of theatre combining songs, spoken dialogue and dance. The emotional content of the piece, which could include humor, pathos, love or anger, as well as the story itself, is communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole. Although music has been a part of dramatic presentations since ancient times, modern musical theatre emerged during the 19th century. Musical theatre overlaps with other theatrical forms such as opera, but it may be distinguished by the equal importance given to the music as compared with the dialogue, movement and other elements of the works.

In Serbia, musical starts its true development only after the opening of new building of the Terazije Theatre. Of course, even before this event, different forms of musical performances were present in our society, but it is essential to distinguish different forms of musical theatres and musicals. Forms of musical theatre were nurtured through turbulent history of Terazije Theater with performances of operetta, revue and musical comedies. Over time, operetta performances declined, while musicals began dominating the repertoire with special attention devoted to the pieces based on significant world literature i.e. 'book musicals' (*My Fair Lady, Oklahoma!, West Side Story, Fiddler on the Roof*, etc.). Musical in Serbian had a difficult development path in terms of space, personnel, production, technical conditions. In addition, critique did not often support this kind of artistic expression, calling it 'light genre'. However, musical endured and continued to develop (more or less) continuous, even during its 'refugee status' in chaotic spatial, financial and organizational circumstances in "Dom Kulture Vuk Karadžić". At the end of this period gradual consolidation and comeback of the smaller and bigger forms of the musical theatre happened, and was marked by, among many others, performances of *Girl on the Magazine Cover, Kiss me Kate*, and *Gypsies Go to Haven, Grease*, etc. A great turning point was returning to the old-new space at

Terazije. With new elite venue and excellent technical conditions, musical in Serbia finally gains deserved settled status, judging by the written records, media content, statistic and impressions. The new level of success is not only marked with great venue or technical conditions, but also with great efforts of management in terms of defined program orientation, artistic quality, personnel education, image building, etc. Repertoire policy clarifications have been made in this past few years, and nowadays program is primary oriented toward grand musicals i.e. musical of high quality, so-called book musicals (one must not forget the performance of first successful Serbian musical *The Marathon Family* in 2008). With all this efforts this theatre became representative Belgrade theatre in program, performing and production aspect.

Musical is defined like a syncretic art, which includes balanced blend of spoken dialogues, dance, music and spectacle (represented through visual art) and because of that is especially interesting for me. This artistic form is an art of spectacle in terms of performance, as well as scenes and costumes. Having in mind that the Terazije Theater is the only existent institution that deals with musical theater, I find this field not exploited enough, but also suitable and attractive for further development of art, culture, cultural policy, international cooperation and cultural tourism, since this commercial theatrical form is a blend of “elite” and “popular” culture.

We live in consumer society, a society directed towards the laws of offers and demands. Every aspect of society is based on these laws, including the matter of culture and arts. “The cultural sector is treated in international law and international economic relations in the same way as any other sector. The demands of the World Trade Organization for the liberalization of national markets will determine the rules of business operation in this domain, which has long been protected by the specific measures of each state.” (Dragičević-Šešić, Dragojević 2005:21). Social phenomena such is globalization³, liberalization of national markets, cosmopolitanism have become a reality in today’s society. Mass consumption,

³ "Globalization indicates increasing interconnectedness of peoples and the world, growing world trade, the spread of products of culture and exchange of ideas in culture, the connections between the peoples of the world established by international travels and means of communication (telegraph, telephone, fax and Internet), and the rise of transnational organizations (such as the United Nations or World Trade Organization) and multinational corporations. The globalization is discussed as a part of the production of culture, since the main trial refers to whether a global culture is becoming homogeneous, more accurately, Americanized, because of the actions of multinational culture industry”(Alexander V. D. 2007: 250).

impact of new technologies, orientation towards economic profitability, cultural⁴ and creative industries⁵, etc. certainly affect contemporary culture and art.

Theater can no longer be studied only from the perspective of aesthetic and teatrology (and in the case of music theater, musicology). In contemporary art and culture, so in theater as well, art of spectacle is dominant. “In societies where modern conditions of production prevail, life is presented as an immense accumulation of spectacles/.../ Understood in its totality, the spectacle is both the result and the goal of the dominant mode of production. It is not a mere decoration added to the real world. It is the very heart of this real society’s unreality. In all its particular manifestations — news, propaganda, advertising, entertainment— the spectacle represents the dominant model of life. It is the omnipresent affirmation of the choices that have already been made in the sphere of production and in the consumption implied by that production. In both form and content the spectacle serves as a total justification of the conditions and goals of the existing system. The spectacle also represents the constant presence of this justification since it monopolizes the majority of the time spent outside the production process.” (Debord 2002:6). Therefore, this work will relay on theories from the field of aesthetic, teatrology, and musicology, and will also include cultural theories, sociology, cultural management and marketing management.

1.1. Conceptual and theoretical distinction

Since, the subject of this thesis refers to musical theatre, its development and its position in modern society; I think it would be useful to some terms in this at this point.

Musical theatre represents a syncretic form. Svetozar Rapajić is engaged with the question of musical theatre, and he stresses that musical theatre could be described as equality and equability of three expressive voices: voice (speech), music and dance. At the same time,

⁴ Culture industry as a term is coined by theorists Theodor Adorno (1903–1969) and Max Horkheimer (1895–1973), in their book *The Culture Industry: Enlightenment as Mass Deception*. Adorno and Horkheimer saw this mass-produced culture as a danger to the more difficult high arts. Culture industries may cultivate false needs; that is, needs created and satisfied by capitalism. True needs, in contrast, are freedom, creativity, or genuine happiness. According to these theorists, the products of cultural industries are valued by means of market value. Earnings are main motive of production, and art is produced for an unknown consumer. The cultural needs of the widest - mass audience are primary taken into account and general aim of cultural industries is to create as much as possible homogeneous structure. In addition, they contribute to overall globalization and do not foster cultural diversity.

⁵ There is often a question about the boundaries between cultural industries and the similar term of creative industries. Historically, roots of creative industries are associated to the Frankfurt School and the term “cultural industries”. The first definition of creative industries is given by the UK Government Department for Culture Media and Sport. “Creative industries are those industries which have their origins in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”(Creative industries Mapping Document, DCMS, 2001:4)

all three invoices are closely related, they originate from each other, they are supplemented to each other, and they create a unique line of action. While in operetta and opera spoken and sung components usually present separate sections, musical most frequently uses overlapping. Therefore, the musical theatre seeks that the change of invoices should be carried out with logic, psychological credibility and unique in a terms of style.

Since the subject of this work involves both theoretical and empirical research, some terms such as spectacle and management should be explained.

Spectacle – Etymologically the word spectacle (lat. *spectaculum*) derives from the Latin word *spectare* and means: to observe, to watch, focus attention on certain things; or ‘comprehensive view’ (Dictionnaire historique de la langue française 2000: 3613).

According to the vocabulary of theatrical concepts entitled "Key terms of theatrical analysis" (by Anne Ubersfeld), the word spectacle has dual meaning. In the first case it refers to any situation in which human beings perform in front of other human beings, which are enjoying it self. Spectacle could be dance, football match, theater performance, etc. Film or television show could be considered as distortion of concept of spectacle, since they do not include live presence of the performer. We can distinguish spectacles that cover fiction and those that are pure performance, like sports matches. Dance is somewhere in-between, since fiction could have significant share. Furthermore, everything visually realized in a theatre play could be regarded as a spectacle, and in the acting work that means performance: décor, costume, lightning, gestures and speech of actors, music and dance. Aristotle in his Poetics emphasis that this is the least interesting side of the theatre: “Finally, theatrical apparatus provides entertainment but this element is the least artistic, and least important to the poetical art.” However, things are very much changed from the Aristotle time.

Management - The verb *manage* comes from the Italian *maneggiare* (to handle - especially tools), which in turn derives from the Latin *manus* (hand). The French word *mesnagement* (later *ménagement*) influenced the development in meaning of the English word *management* in the 17th and 18th centuries.

Management in all business and organizational activities is the act of getting people together to accomplish desired goals and objectives in accordance with certain policies, using available resources efficiently and effectively. Management implies planning, organizing, staffing, leading, directing, and controlling for the purpose of accomplishing a goal. According to Peter Drucker (1909–2005), the basic task of a management is twofold: marketing and innovation.

1.2. Methodological approach

1.2.1. Motives for choosing this theme

Being faced on every day basis with the problems of music work and artistic work in general, I felt the need to investigate present condition regarding these kinds of performances and study the circumstances in which this artistic form exists in our country today. Being first of all a musician and piano teacher was for me the main motive to choose my master thesis theme from music field. Furthermore, my recent engagement and insight in National Theater functioning inspired me to choose subject related to theater performance, to research similar subjects, but focused in a genre such as musical theater, since I feel that in this kind of genre changes and initiatives are more welcome and possible. Having in mind that this genre involves various artistic forms and seeks lifelong learning enthusiasm, and that it isn't developed and exploited enough in our society is maybe the greatest motive for me.

Furthermore, I noticed a lack of theoretical and empirical studies related to Musical Theatre, its development in our society and culture. This is the reason why this subject is more appealing and challenging for me. Also, I must add that this genre could be studied from various aspects (aesthetic, sociology, cultural theories, musicology, theater, etc.). Therefore, its multidisciplinary and interdisciplinary characteristics are one of the reasons for choosing this topic.

My primary goal is to find some modes for more successful development of this genre and, in order to do that I must first of all understand how musical theater functions, how it attract audience, how it fits to the current socio – cultural context and into the wider landscape and after all how it could contribute to the overall development of culture in our society.

1.2.2. Main aims of master thesis research

First of all, through my theoretical work, I will try to determine and explain musical theater as a significant genre of exploitation and development and will try to sketch its “place under the Sun” in worldwide (primary American/Broadway) and Serbian social context. It will include musical aesthetic and musical development in contemporary culture and theatre.

Objectives of the research could be divided into three categories, which provide a better methodological approach, especially in terms of finding answers to core questions and hypothesis of this work. Thus, main objectives could be formulated as descriptive (they provide a theoretical definition of broad research), analytical-explanatory (they determine

conditions) and project-modeling (they establish new models for further development of this genre in Serbia).

Descriptive goals:

- Explore ways of functioning and organization of musical theatre in Serbia;

Analytical-explanatory goals:

- Analysis of aesthetics of musical theatre through theoretical work of Richard Wagner
- Analysis of musical theatre genres;
- Analysis of musical theater as a form of spectacle;
- Analysis of development of musical theater on Broadway in 20th century, through historical approach and program orientation and aesthetic;
- Analysis of musical theatre in Serbian culture and society through the work of Terazije Theater. This involves analysis of theater's organization, repertoire policy and audience characteristic and its present acceptance and possible demand.

Project-modeling goals:

- Determine current situation of this genre in our society and culture;
- Determine largest possibilities and obstacles for development of this genre in Serbia through case study of Terazije Theater;
- Provide best suitable strategies and recommendations for further development of this genre. I will also try to perceive enthusiasm, willingness and interests of professionals in this field for further personal investments in development of musical theater;

1.2.3. Subject of research

The field of research is primary connected to various aspects of musical theatre; teatrology, sociology, aesthetic, musicology, cultural and management point of view. Subject of research include review of musical theatre genres, as well as Wagner's contribution to development of this form will be taken into account within this research. Moreover, this work will include analysis of work and legacy of some Broadway legends, which were most responsible for outstanding artistic quality of American musical theatre and its popularity. The intention is to display development path of most commercially developed musical theatre in order to research and learn some formulas applicable in Serbian socio-cultural context. In order to prove some of the following hypothesis, subject of the research will also be place of

the music theatre in our society and its influence on city development and development of culture in general. Field of research also includes the audience of the musical theatre, since this is an important question of development of this genre.

1.2.4. Hypothesis

This study will be based on following basic hypothesis:

From the aspects of demand in Serbia, there is an objective identified need for development of musical theater.

Specific hypothesis would be:

- Serbian Musical Theater will have to make adjustments and modifications in their organizational and leadership models in order to ensure its further existence and development;
- Mechanisms of inter-sectorial and interdisciplinary cooperation are inexistent, but are highly important and necessary for development of musical theater specifically and theater art in general;

1.2.5. Methodology and instruments of research

My methodological approach will be based on both quantitative and qualitative research strategy, with the advantage given to the qualitative. All of this hypothesis will be examined from the perspective of the current socio-cultural context, the economic and politic situation and present cultural policy state. The methods I will use for my research are empirical, since I will collect data about the existing situation and then derive a conclusion. Then, I will use descriptive method because I will describe the nature of the situation that exists at the period of time of my study. Also I will use structural method.

Although, I have intention to collect both qualitative and quantitative data through my research work, accent will be on qualitative apparatus.

In order to prove my hypothesis I will base my research on methods such as **observation, content analysis, and deduction from the literature, legal framework analysis, and in-depth interviews.**

In order to accomplish majority of my project-modeling goals, this work will have to rely on previous results and experiences of the only institution that is devoted to musical theater in the region, the Terazije Theater, and thus will include a kind of case study of this

institution. This is important since I need to determine present state of this genre in our society and for this I will use qualitative research.

Main focuses of this case study will be analysis of organizational and management structure, repertoire policy, selection of artists, audience analysis, etc. Inter alia, for this part I intend to use monograph of Terazije Theatre issued in 2009 on the occasion of sixtieth anniversary and PhD study of Maja Ristić concerning musical theatre audience (“Musical theater audience in Belgrade (Terazije Theater and Madlenianum Opera and Theater)”).

In depth interviews will be an important part of this study and will be used with Terazije Theater’s management and technical support, as well as with the artists engaged in this institution during this research period. After this research method is carried out, I will be able to give answers to majority of main specific hypothesis. In order to obtain information from the theatre I intend to investigate, I should apply semi-structured interview as an instrument of research. The questionnaire will be introduced with an introduction letter explaining the purpose of the master thesis and the following questions. This letter also contains information about the confidentiality of the results and interviewees. Furthermore, questions have to be neutral and objective and not suggestive or manipulative. The interviews will be transcribed afterwards. I will send the transcribed versions to the interviewees for eventual correction. The questions that should be focusing on their mission and vision, repertoire, marketing and PR, audience development, management, administrative and legislative structure, cooperation etc. Maybe this represents to wide pallet of questions, but by my opinion they are necessary in order to get best possible image.

Comparative analysis will be based on comparison of Terazije Theater to another related musical theater in Europe and region.

Content analysis will be based on press clipping, marketing and organizational plans of events analysis in order to define current offer of this genre in the country and in the region, but also to determine attitude and approach of existent initiatives.

According to the data gathered from the interviews I should form an opinion about the position of musical theatre and I will be able to confront this data with my hypotheses.

Furthermore, I will try to perceive enthusiasm, willingness and perception about benefits and shortcomings of development of musical theater of professional form this field and to establish how they have been managed, treated and supported. Since I was originally educated in the field of art, and not economy or law, the legal framework analysis will be just

sketched out if necessary. Deduction from the literature will be also used in this study, as well as my personal analytical observations and insights.

Since this study is dedicated to detecting problems and finding solutions for development of musical theatre in Serbia, we must first of all consider is this development needed at all. In this sense, acceptance and demand in the terms of art is more than important, as well as notion of audience⁶. Naturally, this issue raises questions such as “Who makes the audience of musical theatre?” and “Is the audience always the same and is it the closed circle of people?” Baring this in mind, this work should also provide an answer to these questions and the answers to the similar issues such is audience development.

My original intention is not to design and use survey to analyze the audience, but I will strive to use and analyze already existent studies written on the subject of theater audience. Therefore, this study will refer on existent research of Center for Study in Cultural Development entitled “Theatre public in Serbia” from 2010. Also, a PhD study of my mentor Maja Ristić entitled “Musical theater audience in Belgrade (Terazije Theater and Madlenianum Opera and Theater)” will be a significant literature regarding this issue. However, if it turns out that these studies do not contain enough relevant data concerning this issue specifically; this research method will also be implemented.

My intention is to try to prove that new opportunities that arise from gradual transition towards market economy, must be used and exploited and that the use of new management techniques, alternative sources of funding, inter - sectorial cooperation and propaganda activities may ensure survival and further development of this genre and audience development as well.

After I identify present state of this genre in Serbia through my theoretical and research work, I will try to provide some strategies which will enable its dissemination, development and significance.

⁶ The Arts Council of England developed a definition that attempts to embrace the broad term of audience development: “The term Audience Development describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts [and cultural] organizations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution.”

2. Development of Musical Theatre

Where do we go from here? Towards theatre. That art more than music resembles nature. We have eyes as well as ears, and it is our business while we are alive to use them.

John Cage, "Experimental Music" (1957)

This chapter has purpose to understand and present first of all musical as a genre. Detailed historical review and analysis will begin from considerations of Wagner's theories related to operatic art. Wagner's operatic works are his primary artistic legacy and ultimately he urged a new concept of opera often referred to as "music drama", (although he did not use or sanction this term himself) in which all musical poetic and dramatic elements were to be fused together—the *Gesamtkunstwerk*⁷. Without his considerations, one could hardly define aesthetic of the musicals. Historical review of forerunners and different genres of musical theater will be just sketched afterwards, since I think that this isn't so relevant for existing hypothesis.

2.1. Wagner's contribution

Relation between spoken word and music opens the number of theoretical considerations throughout the history of theater. Friedrich Nietzsche in his book "The Birth of Tragedy Out of the Spirit of Music" sees theatrical creations as a special union of Dionysian and Apollonian principles. Nietzsche believes that the tragedy emerged from the spirit of music: music has Dionysian origin according to its deepest essence and music is the true idea of the world, while the drama is only a reflection of this idea. (Nietzsche1983:125). Nietzsche assesses Wagner's impact and importance to the interpretation of the theatre as a connection of orchestra, human voice, and drama action, space for performance and time for performance.

⁷ A *Gesamtkunstwerk* could be translated as total work of art, ideal work of art, synthesis of the arts, all-embracing art form, or total artwork, etc. This artistic work makes use of all or many art forms or strives to do so. The term is a German word which has come to be accepted in English as a term in aesthetics. For the first time it was used by the German writer and philosopher K.F.E. Trahndorff in his essay from 1827, *Ästhetik oder Lehre von Weltanschauung und Kunst*. However, Richard Wagner used this the term throughout his theoretical work (first time in 1849 in essay *Opera and drama*). The word has become particularly associated with Wagner's aesthetic ideals and it is unclear whether Wagner knew of Trahndorff's work.

Wagner's theory of "complex art form" comes from unity of all arts. In order to achieve unity of all elements, Wagner introduces the term "music drama", which enables synthesis of poetry and music. In his own special way, Wagner carried out the reform of German opera: he point out that "no Form was more balking and unfit for achievement of the genuine Drama, however, than the Opera-form with its once-for-all division into vocal numbers, quite heedless of the dramatic matter: however much our opera composers might toil and moil to stretch them out and multiply them, the unyielding, disconnected botch-work could only fall to rags and tatters in the long run" (Wagner 1852: 170).

Wagner ideas and their basic and precise explanations are contained in two of his earliest prose works "The Art Work of the Future" and "Opera and Drama".

In the essay "The Art Work of the Future", art is defined as an immediate purpose in life, and it's divided in two large sections. First, refers to dance (movement), poetry and tone, originates directly from the men, while the second section includes art shaped by man of the materials from nature (architecture, sculpture and painting).

The foundation of any art is movement; body movement involves rhythm, and rhythm is a soul of dance and backbone of tone. "Rhythm is the natural, unbreakable bond of union between the arts of Dance and Tone; without it, no art of Dance, and none of Tone. If rhythm, as her regulating and unifying law, is the very Mind of Dance—to wit, the abstract summary of corporeal motion,—so is it, on the other hand, the moving, self-progressive Skeleton of Tone." (Wagner 1849: 32)

Dance is the most realistic art; Its artistic 'stuff' is the actual living Man; and in troth no single portion of him, but the whole man from heel to crown, such as he shows himself unto the eye (Wagner 1849:31). The arts of Tone and Poetry become first understandable through art of Dance and its boundaries are obvious; mere movement could include only ballet and pantomime.

Music separates two opposite poles of human art, the arts of Dance and Poetry, like "the ocean binds and separates the land" (Wagner 1849:36). Through rhythm and melody, united in the art of Tone, Dance and Poetry regain their true essence. Rhythm and Melody are "the *shores* through which *the sea*, herself, unites two continents" (Wagner 1849:36). Harmony is that sea, which is in eternal motion throughout the history of music. Christianity puts the word in power; the word *faith* was the only compass.

When the limit-setting might of Speech was broken the art of Tone turned to Harmony as its only purpose. In these times the laws and canons of *Counterpoint*⁸ were in charge. “Counterpoint, with its multiple births and offshoots, is Art's artificial playing-with-itself, the mathematics of Feeling, the mechanical rhythm of egoistic Harmony.” (Wagner 1849:39)

However, the art of Tone continued its path with folk tune. “The Folk-tune, that had rested faithful to its own untarnished grace; the simple, surely outlined Song, close-woven with the poem, soared-up on its elastic pinions to the regions of the beauty-lacking, scientifically-musical art world, with news of joyous ransom” (Wagner 1849:39). This world wanted to paint man again, to hear human voice, not pipes, so it took the folk-tune for its purpose, and constructed out of it the opera-air. This Operatic tone-art didn't take entire artistic structure of the folk art, but only its singing parts; “merely the melodic Tune, abstracted from the poem, to which she set conventional and purposely insipid sentences, according to her pleasure”. (Wagner 1849:40) Composers took this folk tune and turned it into Aria—“for truly it is nothing but a mutilated folk-tune, and in no wise a specific fresh invention—such as, in entire contempt of Nature and all human feeling, and severed from all basis of poetic speech, now tickles the imbecile ears of our opera-frequenters with its lifeless, soul-less toy of fashion” (Wagner 1849:40).

On the other hand, Symphony becomes the ultimate realization of instrumental music. Beethoven leads instrumental music and just when he couldn't go any further he introduces the word in his 9th symphony. “The Last Symphony of Beethoven is the redemption of Music from out her own peculiar element into the realm of *universal Art*. Beyond it no forward step is possible; for upon it the perfect Art-work of the Future alone can follow, the *universal Drama* to which Beethoven has forged for us the key” (Wagner 1849:43).

The art of Poetry is “creative process by which the Art-work steps into life” (Wagner 1849:47). Poet must have “something”, and that something represent a whole artistic man, “who proclaims in the arts of Dance and Tone the physical longing become a longing of the soul, which through its force first generates the poetic purpose and finds in that its absolution, in its attainment its own appeasing” (Wagner 1849:47). This Art comes first to consciousness, and the other arts contain unconscious necessity that forms poetry purpose.

⁸ Counterpoint is the term that originates from the Latin *punctus contra punctum* meaning "point against point". In music, this term refers to the relationship between two or more voices rhythmically and harmonically independent. It was most present during the Renaissance, and especially in Baroque music.

Poetry raised itself from the spirit of the people; that spirit keeps it alive (lyric, epic, tragedy). Tragedy in Greece had its purpose fulfilled as long as it was inspired with the spirit of nation.

According to Wagner, Shakespeare was the mightiest poet of all time, but his Artwork was not yet the work for every age. Beethoven's and Shakespeare's art works made of them a universal Man, and they found the language of the Artist-manhood of the Future.

“The three chief artistic faculties of the entire man have once, and of their own spontaneous impulse, evolved to a Trinitarian utterance of human Art; and this was in the primal, earliest manifested art-work, the Lyric, and its later, more conscious, loftiest completion, the Drama” (Wagner 1849:28).

The Arts of Dance, of Tone, of Poetry, exist within their bounds and in contact with these bounds each feels herself un-free. However, across their common boundary, one should reach out hand to her neighboring art in unrestrained acknowledgment of love. This lifts her above the set-up barrier and casts down the fence itself. When every barrier falls, there are no more arts and no more boundaries, but only the universal, undivided Art.

In this process of reunion all other arts (which were shaped from the materials of nature by men) will find their place here. Each art could be used in the creation of Wagner's Art Work. Architecture in construction of theatre, sculpture bears significance of human respect towards the body beauty and importance of groping of people and their movement on scene, while the painting is involved in creation of scene.

Essay “Opera and drama” was created shortly after the essay “The Art Work of the Future” in Zürich. At the very beginning Wagner declares the fundamental error in the art genre of the Opera:” **a Means of expression (Music) has been made the end, while the End of expression (the Drama) has been made a means**” (Wagner 1852: 23). Author tries to explain the reasons why this error happened, its consequences and to provide a solution for entire artistic world.

Wagner indicates the relationship between human voice and orchestra in order to show lack of development of drama (word) and music, as an expressive unity of music drama. (Wagner 2003:208). An orchestra is expressive to the ear much as movement is expressive to the eye. When both are combined, they are equivalent to the expression of poetry i.e. what melody/verse expresses with words.

In order to achieve a true unity of form and content, music and poetic element should not only stand side by side. Unity is ensured only when the expression transmits content

continuously in all of its fullness. Music and lyrics should be a part of one unique art; poet and musician should cooperate in order to accomplish this common aim; orchestra should adjust harmony with the poet's ideas; and music in this "musical theatre" must be associated with the dramatic action and action of performers on stage.

"Let us once more sum up this whole matter in one exhaustive definition, and denote the most perfect Unity of artistic Form as that in which a widest conjuncture of the phenomena of Human Life—as Content—can impart itself to the Feeling in so completely intelligible an Expression, that in all its 'moments' this Content shall completely stir, and alike' completely satisfy, the Feeling. The Content, then, has to be one that is ever present in the Expression, and therefore the Expression one that ever presents the Content in its fullest compass; for only Thought can grasp the absent, but only the present can be grasped by Feeling.

Time and Space, as abstractions from the real living attributes of the Action, could only chain the attention of our drama-*constructing* poets because a single, a completely raising Expression did not stand at their service for the poetic Content planned by them. Time and Space are thought-out attributes of actual physical phenomena; and as soon as the latter are thought about, they have in truth already lost their force of manifestment: the body of these abstractions is the Real, the Sense-appealing, of an action which displays itself in a definite spatial surrounding, and in a period of motion conditioned thereby" (Wagner 1852: 173).

In this unity of the *Expression*, ever making present, and ever embracing the full compass of the Content, there is at like time solved, and solved in the only decisive way, the whilom problem of the *unity of Time and Space*.

2.2. Musical Theatre as form

2.2.1. Forerunners and genres

Some may claim that the musical theater is as old as history. Long before language and records, our prehistoric ancestors chanted prescribed rituals in dark inaccessible places. However, scholarly speculation about the primitive ritual theatre aside, the idea of musical theatre as we know it begins much later with the deliberate union of drama and song in opera. Florentine students managed to develop an alternative to spoken drama, a viable musical drama. Audience since then have enjoyed in alternative theatre forms like operetta, ballet,

pantomime, minstrelsy, vaudeville, burlesque, extravaganza, revue, musical comedy and musical play.

Operetta (It., diminutive of 'opera'; Fr. *Opérette*; Ger. *Operette*; Sp. *opereta*) is a light opera with spoken dialogue, songs and dances. The form flourished in Europe and the USA during the second half of the 19th century and the early part of the 20th. In the 17th and 18th centuries the term 'operetta' was applied in a more general way to a variety of stage works which were shorter or otherwise less ambitious than opera, such as vaudeville, Singspiel and ballad opera. The most celebrated stage works of Franz von Suppe determined this genre; Johan Strauss and Franz Lehar perfected it. Like comic opera, operetta employs music, spoken dialogue, light subject matter, comedy elements and romance. The difference is one emphasis and tone. Comic opera pursues its humors in a distinctly light and airy fashion, while operetta admits to greater ambition. It exploits all the ingredients of 19th century romantic theatre: love, adventure, color, music, dance and all else that allows us to escape from everyday routine. In an exotic and picturesque locale, hero and heroine fall in love, suffer complications, and reunite. Virtue triumphs; evil suffers; life imitates and all-consuming romantic fantasy. Where comic opera exploits plausible situations, farce or verbal wit, operetta abandons everything to unfettered imagination. In the early 20th century operetta enjoyed temporary but spectacular success, when lavish and melodic productions stroked a public eager for escapist entertainment (Kislan 1995:99).

The **minstrel** show, or minstrelsy, was the most popular form of entertainment in US during the middle decades of 19th century. It consisted of comic skits, variety acts, dancing, and music. Maybe more important, minstrelsy was the personification of Negro life and manners performed by white people in blackface (Kislan 1995:19).

Called "the heart of American show business," **vaudeville** was one of the most popular types of entertainment in North America for several decades. Although the concept of vaudeville may have originated in 15th century France where the villagers of Val de Vire entertained themselves with ballads and satirical songs, the American stage form began form 1865 when a former minstrel showmen Tony Pastor opened a theater for variety entertainment in Paterson, New Jersey. Pastor's enterprise removed all objectionable or suggestive elements from performance material, and directed the entire commercial operation to appeal woman and children. Each performance was made up of a series of separate, unrelated acts grouped together on a common bill. This theatrical genre of variety entertainment included popular and classical musicians, dancers, comedians, trained animals, magicians, impersonators,

acrobats, illustrated songs, jugglers, one-act plays or scenes from plays, athletes, lecturing celebrities, etc. (Kislan 1995:40-42).

Music Hall is a type of British theatrical entertainment. British music hall was similar to American vaudeville, featuring rousing songs and comic acts, while in the United Kingdom the term *vaudeville* referred to more working-class types of entertainment that would have been termed burlesque in America.

A particular form of **variety show**⁹ entertainment involving a mixture of popular song, comedy and specialty acts. The vocal content of the music hall was, from the beginning, accompanied by many other kinds of act, some of them quite weird and wonderful.¹⁰ Over time, this form moved to the large halls where very wide program is displayed.

Burlesque is a literary, dramatic or musical work intended to cause laughter by caricaturing the manner or spirit of serious works, or by ludicrous treatment of their subjects. The word derives from the Italian *burlesco*, which itself derives from the Italian *burla* – a joke, ridicule or mockery. Burlesque overlaps in meaning with caricature, parody and travesty, and, in its theatrical sense, with extravaganza, as presented during the Victorian era. American burlesque evolved from one-act parody English burlesque where dialogue in rhymed couplets pursued humor through a relentless sequence of puns. American producers made less aristocratic productions by eliminating the couplets and retaining the satire (Kislan 1995:61).

An **extravaganza** is a literary or musical work characterized by freedom of style and structure and usually containing elements of burlesque, pantomime and parody. It sometimes also has elements of cabaret, circus, revue, variety, vaudeville and mime. Extravaganza may more broadly refer to an elaborate, spectacular, and expensive theatrical production. There is no doubt that management in US used the name burlesque, extravaganza and spectacle

⁹ A variety show, also known as variety arts or variety entertainment, is an entertainment made up of a variety of acts, especially musical performances and sketch comedy, and normally introduced by a host. Other types of acts include magic, animal and circus acts, acrobatics, juggling and ventriloquism. The variety format made its way from Victorian era stage to radio to television.

¹⁰These were known collectively as *specialty acts*, which, over time, have included: circus acts (aerial acts, cycling acts, knife throwing and sword swallowing, ventriloquists, juggling and plate spinning acts, feats of strength by both strongman and strongwoman, fire eaters, trampoline acts, animal acts, stilt walkers, etc.), adagio acts (essentially a sort of cross between a dance act and a juggling act, consisting usually of a male dancer who threw a slim girl around. Some aspects of modern dance choreography evolved from adagio acts), magic acts and escapologists, electric acts, using the newly discovered phenomena of static electricity to produce tricks, drag acts (female entertainers dressed as men, or male entertainers dressed as women), wrestling and jujitsu acts, mentalism acts (mentalism is a performing art in which its practitioners, known as mentalists, appear to demonstrate highly developed mental or intuitive abilities like: telepathy, clairvoyance, divination, precognition, psychokinetic, mediumship, mind control and hypnosis), mime artists and impressionists, puppet acts and shadow puppet acts, comic pianists, etc.

interchangeably, although the original distinction was that extravaganza and spectacle offered no satiric elements but were more inclined to fantastic material derived from mythology or fairy tale (Kislan 1995:77).

A **revue**, from the French *Revue*: a satirical entertainment of fashionable Parisian life that features music, specialty acts and pretty girls. In 19th century America, this word applies to a similar form with American character and energy, a fast and lively non-book show with musical numbers, comedy, sketches and specialty routines. The basic ingredients of an American revue correspond to those in minstrelsy, burlesque, extravaganza and spectacle. The revue brings unity to variety where before was only a variety. It stresses vital interrelationships among parts, the cumulative development of the program, and the overall effect of the production (Kislan 1995:83).

During the 20th century, genres such as melodrama, vaudeville and minstrel have developed a new genre- **musical comedy**. In Europe, this genre represented an Americanized version of operetta. Musical comedy has similar characteristics as operetta regarding choice of themes and storyline. From melodrama musical comedy takes sentimentalism, while tendency towards cynicism, comical and parody is taken from ballad opera, opera buffa and opera comic. From minstrel show it inherits a need for special purpose composed music, and from vaudeville and variety shows, variety of acrobatic skills. This genre also brought new ideas by fostering “star system” and glamour of all kinds (Romić 1991: 36).

Musical theater, during time and through development of all above mentioned genres gains its theatrical legitimacy. Operas and operettas like completed and in some sense historical forms, persists and are still dominant and popular Central and Eastern Europe theaters. Simultaneously, musical develops as typical Anglo-American product, wins over new grounds and areas, themes, expressions and constitutes its vitality and necessity.

With development of modern musical and its aesthetic (which involves Wagner’s ideas about Gesamtkunstwerk), term musical no longer implies musical comedy, but represents an acronym for the term **musical play**. Music play addresses issues seriously, departing from superficial glamour and comic plot. Every part of the performance is now connected with the story and doesn’t present banal decoration on the stage and audience attraction.

Also, one of the genres related to musical theatre is ‘**book musical**’. Today it stands for conventional musical show, although its original meaning referred on musical with the story, as opposed to then popular revue, made up of sketches and songs (Romić 1991: 37).

The three main components of a book musical are the music, the lyrics and the book. The *book* of a musical refers to the story, character development, and dramatic structure, including the spoken dialogue, and could also refer to the dialogue and lyrics together, which are sometimes referred to as the libretto¹¹. Mainly, material for book musical is adopted from the significant world literature (*Man of La Mancha*), or play (*Hello, Dolly!*), but it could be also based on classic legends (*Camelot*), historical events (*Evita*) or films (*The Producers*).

Different as these forms may be in content, structure and origin, each shares basic assumptions about what the art of musical theatre should represent.

2.2.2. Musical theatre and spectacle

In the early Middle Ages (XIII) the spectacle meant a set of events and occurrences which had the aim of attracting views and arousing certain emotions. In Renaissance and Baroque spectacle had been especially developed. At the very beginnings the elements of theater¹² were recognized in celebrations (e.g. Dionysius festivities) and rituals in order to fill the town squares and streets.

Different celebrations (comic games, idyllic, pastorals, solemn entry of the ruler into the city, chivalrous competitions, carnival parades, and even funerals) were the expressions of the need to present the life visually. Jean Duvignaud stresses that this social experience is gradually transformed into a theatrical experience, as well as the codification of a "solemn theatricalization of life" (Duvignaud 1978:95).

Theatre and spectacle in the early Middle Ages were the profane public meetings, depending on whether they were the gatherings in the squares or within the church liturgy. "More than any other types of society, medieval society could be represented as civilizations which relied on the Sense of sight" (Duvignaud 1978:137).

In the Renaissance spectacle was actually exposing the *déjà vu*; from the beginning of the sixteenth century (or more precisely with the appearance of the stage), the spectacle started to have the meaning of the theater. With the appearance of the stage, the spectacle was no longer an event which was given or presented, but it served to foster within the audience

¹¹ *Libretto* as a term comes from Italian language, and is the diminutive of the word "libro" (book). A libretto is the text used in an extended musical work such as an opera, operetta, masque, oratorio, cantata, or musical.

¹² Lat. *Theatrum*, in addition to the theater has also the meaning of "the places for public fights"; "audience, listeners, gathering, sphere, theater." (Bogdanivć, Ristić 1996: 439). In Greek *theomai* means "to see" and *tehatron* means what you see, the theater. (Duvignaud 1980:1)

the 'déjà vu' ideas. In medieval times, the stage was made by a temporary wooden structure; its bottom symbolically represented hell, and the raised part was symbolically consecrated to heaven (Krstanović 2010:86).

Baroque (16th century) made a milestone in the historical development of the scene, and thus the spectacle. Shakespeare's "Globe" theatre and Sabbatini's stage space design represent the first guidelines in the development of the classical theater, with elements of spectacle (Krstanović 2010:86). Technical achievements converted scenic area not only into the representation of dramatic actions; it is also a field of series of surprising actions (Duvignaud 1970:356).

Theatre is a collective experiment of hypnosis and reality, illusion and a case that still represents the key of the spectacle. The spectacle developed from the featured Baroque decorative stage, up to the Rococo, that builds the more refined style of the audience.

The Enlightenment of the 18th century brings the world of light and darkness, and the development of the stage implies the increasing use of technical means. Also the forms like opera buffa, ballad opera and singspiel, were fostered as forms of social parody. Under the influence of the French Enlightenment (second half 18th century), appeared the emphasized fight against the closed and petrified scene, so as the turning point we can consider Rousseau's "Letter of D'Alembert" ("La lettre de d'Alembert"), which indicated the confrontation of two basic views on the theater, and thus the spectacle - "theatre as a closed area of regulated morality, and theater feast as an open space for leisure activities" (Krstanović 2010:86). For Voltaire and D'Alembert theater is an expression of civic sophistication, which ought to be nurtured. This was in conflict with Rousseau's aspirations of "magnificent street scenes", the feast that celebrate "national unanimity", which corresponded to the spirit of Romanticism (Duvignaud 1970:489).

Until the 19th century spectacle was associated with theaters and several forms of cultural models, such as open stage on boulevards and squares, theaters, music halls, burlesques, etc. (Krstanović 2010:87).

Next turning point in the development of the spectacle was the appearance of film (movies), but also of Cubism and abstract art. In her book "Spektakli XX veka, muzika i moć" ("Spectacles of the twentieth century, music and power") Miroslava Lukić Krstanović designates the direction as a new organization of stage space which replaces the passive decor with a new decorative order in which all forms of the scenes play an active role. Therein she

refers to the Layac's study "Chalon dans la rue", urban spectacle declared as "a theatrical revolution of the twentieth century" (2010:87 Krstanović).

In the twentieth century spectacle takes on the characteristics of the ideological spectacle with scenes of mass hysteria and charismatic leaders. It all starts with the creation of Thingspiel¹³, large auditoriums, open-stage, which could accommodate over 10 000 spectators.

Voice oratorio choirs will become the basis of Nazi spectacles, but also of the communist parades for the masses. "The spectacle is increasingly becoming an expression of rigor and imperativeness. Or, as Baudrillard notes: "in every spectacle of gigantism there exists inevitability of disaster" (Attali 1983:119).

The 20th century is also characterized by decentralization of spectacle. Different forms of artistic spectacle gain greater autonomy for they separated to the musical spectacle, theatrical spectacle, film spectacle, biennials and exhibitions of visual arts, as well as multimedia projects. Festival events and performances became the leading forms for the creations of spectacles. Festivals and artistic installations are intended to present a creative picture of the spectacle in the formation of "street art". "The special festivals such as the "Chalon on the street" (Chalon dans la rue), Festival d'Aurillac, Fire in the Chalon, and others, represent the art of short spectacle, registered in the urban scenery, and include theater, dance, mime, poetry, music, kermis arts, plastic arts with audiovisual effects "(2000:74 Layak)

Thanks to the development of digital media, spectacle found its place in the information network, installed itself in its monitory reality. In the era of show business spectacle enters into everyday life, where during work and leisure time it reflects the situation of everyday life and show business, which confirms the theory of Debord. Digital and cyberspace spectacle gave new identity, and its illusionism replaced for virtualism (Krstanović 2010:89).

Thus, the spectacle has gone its way of development from sight, over the scene to get to the technology. In the twentieth century it indicates a good cost-performance. The time in which we live is totally institutionalized and commercialized spectacle, making it the main carrier of all forms of public representations.

¹³ A Thingspiel (plural Thingspiele) was a kind of outdoor theatre which enjoyed brief popularity in pre-war Nazi Germany during the 1930s. A Thingplatz also known as Thingstätte was a specially-constructed outdoor amphitheater built for such Thingspiele. They were constructed in considerable numbers during the early 1930s. An estimated 200 to 400 were at least in the planning stage in the period of 1933 to 1939.

The spectacle's main purpose isn't just the aesthetic pleasure; it isn't reserved for stage representation only. The spectacle has also the other side, financial and bureaucratic, which is so powerful that the full effectiveness of a music event often depends on it. Attali links the music with the economic systems and interprets it as a creator of the political order. According to him, the music is spreading within the four networks: ritual sacrifice, play performance, repetition network and composing. The music is the sacrifice (that is, the ritual), before it becomes the merchandise; via the ritual order, it controls the imaginary, and thus confirms that one society is regulated. In the other network (the performance) the music is no longer unsystematic, but it has its own audience and price, that is its own use value. The repetition is a way of preserving the performance and it creates the music economy, where each audience member establishes his own solitary connection to the subject, makes his own stock (the invention of the music record). This derives from the mass production and the repetitive stadium of social relations. The last network is composing and, according to Attali, it occurs as a deed of a personal enjoyment and satisfaction. It isn't directly connected to the production, so it precedes the general evolution of the general spiritual structure (Attali: 1983:58).

The development of the musical spectacle has mostly been manifested through the festival and concert forms. According to Habermas, the music had a representative function, through the religious and royal ceremonies, and generally through the glow of the 'festive scenes'. The private music societies were the first ones to be emancipated, and they subsequently developed further into the public concert societies (Krstanović 2010:90). Miroslava Lukić Krstanović includes festivals and concerts, but also operas, musicals and revues in the forms of the musical spectacle.

Musical is a syncretic form of art, which is characterized by "equality and uniformity of the three expression factors: speech, music and dance. Thereby, all three factors have a unique line of action"(Rapajić 2006: 129).

„There are three types of musical – movie, comic and rock. When they are listed like this, the variety of shows is impressive. However, when you go down deeper into the essence and try to define the phrase 'musical-stage theater', you come to the conclusion that there are only three genres that correspond to its definition – that musical-stage theater is the one where the music represents the language of expressing the dramatic narrative. According to the above mentioned, it is clear that only the operetta, musical and opera correspond to this definition. Other theater performances could primarily be classified into certain dramatic

forms, in which the music is incorporated into the drama tissue, regardless of whether it is the principle taken from the film industry, where the music is in the background, or whether the music is a commentator, connective segment or a controversial participant“ (Paladin 2009: 134).

The musical includes the three forms: dramatic plot, music and ballet. As the trends changed, the stage design and the content of the musical improved as well. Under the influence of the rock & roll music in the 70's, musicals such as *Hair*, *Jesus Christ Super Star* and *Tommy* originated. Some of them were made into movies (*Hair*, *Cabaret*). Although in their form and content, musicals usually have an entertaining character, but because of their lyrics and messages, they are also socially engaged and satirical works. They bring a critical attitude towards the society and the public, so they require a beneficial interpretation of the roles and a richly nuanced psychological treatment of the characters. Characters that require a deep analysis, similar to the analysis of a drama text, are very common in musicals. “This also applies to the analysis of the musical numbers. The sung parts of the musical, whether they are in the form of arias and have a function of the direct communication with the partner or are in the form of duet and have the function of a dialogue, have their own logical course, but they also take over the features of an irrational inner monologue. The actors sing not only that which they would communicate to the partner, but also something that, in given moment, is a part of consciousness and subconsciousness. The best example of the overlapping of external and internal flows can be found in the quintet in the musical *West Side Story*, where the all five characters' stream of consciousness is expressed complementary and simultaneously, before the crucial fatal conflict. This complex view of the stream of consciousness was achieved only in some excellent novels, (written in that technique), but even then, not simultaneously, which is only possible in a music work” (Rapajić 2009: 16).

The complexity of the musical is reflected in the harmonious blend of the musical numbers, dramatic (speech) narrative and dance, but one of the characteristics of this genre is also the visual attractiveness. So, if we refer to the Antonin Artaud's theater theory¹⁴, the

¹⁴ In his book entitled “The Theater and Its Double” Antonin Artaud sees the theater through syncretism, as a dynamic mixture of music, dance and visual elements. He is a great opponent of Western naturalistic theater that is dominated by dramatic text and psychological nuances of characters. Artaud promotes a new vision of art, and fully rejects the concept of Renaissance theatre, calling it ‘a minor brunch of literature’, since it solely relies in ‘power of words’. In contrast, he sees the contemporary theater as solely stage-happening theater based on spectacle, which allows it to take place in different spaces with a lot of noise, color and costume (masks and requisites should emphasize the visual appeal of the theater). “Then the stage itself will no longer be just mere presentation, if the presentation means an illustration of the text, written and survived beyond it, the text that is just being repeated on the scene. Stage will be some sort of initial presentation, if the presentation

musical theater represents a type of the contemporary theater, which is based on a bright magnificent sight, the spectacle. Moreover, the musical theater represents a complex phenomenon, which includes art and entertainment, while at the same time achieving Wagner's ideal of the synthesis of all expressive factors. According to E.G. Craig, this synthesis is in such extent necessary for the theater art, that it can be considered, as Maja Ristić states, a 'total' theater (Ristić 2009:51).

2. 3. Broadway Theatre or development of American Musical Theatre

The musical theatre in America became an American musical theatre when exclusive dependence on European models ended with the emergence of minstrelsy, vaudeville, burlesque, spectacle and extravaganza. To the musical entertainments already common on the stage in the 19th century, these indigenous forms added show of American origin that reflected the character, will, and taste of the American public.

It is difficult to separate appearance of American musical theatre from other forms of theatre in that time and especially from the impact of European theatrical tendencies. Studying American history in the Broadway theatre, Dragana Romić in her master thesis ("American History of the 19th century in the Broadway musicals") states some circumstances which had positive impact on further development of art: young nation which produces a variety of cultural forms; most diverse traditions of immigrants and their great affinity towards music; the lack of separation between high and low culture, etc. (Romić 1991:11).

The first professional theatres appeared in Philadelphia and Charleston. Although New York had been in British hands since 1664, the city retained the spirit of its mostly Dutch populace, who considered theatre sinful. So, professional acting troupes did not appear in Manhattan regularly until the 1730s.

According to contemporary scholarship, the first full length musical play performed in America was *Flora (or The Hob on the Wall)*, a ballad opera presented in Charleston as early as 1735. Parody and cynicism are the main characteristics of this genre, which mocks current political situation and Italian Baroque opera, as an aristocratic and antinational opera.

means a creation of its own space, creation of a multidimensional environment, development of a volume. Not one word will be able to present this space, the truly space of theatrical spectacle" (Artaud 1992: 15).

New York's first-known professional musical production was a five performance run of John Gay's satirical British ballad opera *The Beggar's Opera*, offered by Walter Murray and Thomas Kean's traveling theatrical troupe in 1750.

At first, the new Republic's stages remained dependent on British plays and comic operas. Native born musicals began appearing in the 1790s, but it would be some time before they matched the popularity of imported works. The earliest American musicals were comic operas (satirical operas with original scores and libretti), while every known American theatre company of the post-Revolutionary era presented a wide range of musical works.¹⁵ For example, in 1796, New York City's prestigious American Company staged 91 performances of 46 different musicals.¹⁶ Almost every theatrical performance seen in America in the late 18th and early 19th centuries offered interpolated musical numbers, or threw in musical "specialties" (song & dance acts) between the two or more featured plays seen in a given evening.

In the early 1800s, Broadway was New York's main thoroughfare, making it the most desirable location for all businesses, including theatres. The city's expanding population was more diverse than in the past, and exhibited a newfound passion for theatre. Melodramas became increasingly popular, offering forgettable stories enlivened by mood-setting background music, interpolated popular songs and lavish stage effects. There were also musical romances, original works which were more sentimental than comic operas but written in much the same musical style.

While the European influence on the American musical theatre was pronounced and inescapable, tentative efforts were being made to achieve a musical entertainment basically American in style, spirit and format. The minstrel show represented such an attempt through the exploitation of the humor, dance and song of the American Negro. White performers had been blacking up their faces and doing "colored" song and dance acts since Thomas Rice introduced the song (and character) "Jump Jim Crow" on variety stages in the early

¹⁵ One interesting fact I came across during my research of this subject is that the American Revolution had a crippling effect on all forms of theatre. In 1774, the new Continental Congress passed a resolution discouraging theatrical "entertainments," and the individual states quickly passed laws forbidding all stage performances. As a result, professional troupes were forced to either disband or leave the country. Most of these anti-theatre laws remained in effect until the early 1780s. However, theatrical entertainment gradually reappeared, helped in part by the support of such prominent citizens as President George Washington, who regularly attended performances in both New York and Philadelphia. Source: The Cyber Encyclopedia of Musical Theater, TV and Film, created by John Kenrick.

¹⁶ Source: The Cyber Encyclopedia of Musical Theater, TV and Film, created by John Kenrick.

1830's. In 1842, a group of four unemployed actors who had experience doing blackface routines in circuses banded together to present a full-length evening. Calling themselves "The Virginia Minstrels", their 'plantation songs' and shuffling dances caused a sensation. Minstrel troupes soon toured the country, giving performances that usually included rudimentary one act musicals as part of an evening's entertainment. Horrifying by today's standards, minstrel shows were the first American-born form of musical theatre. As Maja Ristić states, this kind of entertainment was mostly visited by families in order to fulfill their spare time (Ristić 2006:85). So Minstrel show influenced the creation of musical theater as a family theater, and in terms of genre, it reinforced the creation of American songs and dance. After the Civil War, minstrel advocates the abolition of slavery. Due to rapid industrial development, minstrel suffered deep changes and turns to some more urban issues.

In spite of racial, ethnical, cultural and religious heritage, the US managed to develop into a powerful state. Zuck Barbara in his study "A history of musical Americanism" notes that the American cultural life has been the subject of debate in country and abroad, and that many intellectuals of the 19th century believed that America became a world leader in fields, excluding the field of artistic creativity. However, the beginning of the 20th century for the first time in the history, bring chance to make a significant artistic contribution in the form of new musical direction- jazz. Jazz was long considered as music of the ghetto and disapproved by the whites. It was only during the '40 this folk music gained the status of artistic music. With this direction Afro-American experienced its peak. Barbara explains that the reason for increased popularity of jazz music in comparison to music of Native Americans was the fact that jazz and ragtime were the products of intersection, while the Indian music remain pure folklore music (Nedeljković 2006:8).

Racial barriers are essential element of American history, and have long been burdening factor in artistic development. During the first half of 19th century Afro-American participation in any kind of artistic expression was restrained and even in some point forbidden. Finally it came out that precisely music of Afro-Americans became the first authentic expression of American people.

It is undeniable that the complete musical heritage of the musical is based on jazz, more than on any other music style. Jazz is very suitable form, which is proved by composers whose works have become classics in the field of musical theater. Example could be Gershwin's *An American in Paris*, or Porter's *Kiss Me Kate* and off course Bernstein's *West Side Story*.

By 1850, musicals were commonplace fare on Broadway, but no one was calling them "musicals" yet. A play with songs might advertise itself as a burlesque, extravaganza, spectacle, operetta, comic or light opera, pantomime or even parlor opera. These classifications were so vague that *The Magic Deer* (1852) advertised itself as "A Serio Comico Tragico Operatical Historical Extravaganzical Burletical Tale of Enchantment" - just to make sure potential ticket buyers got the point.¹⁷

At the end of the nineteenth century New York was flooded with popular works of European composers: Suppe, Johann Strauss, Oscar Straus, Rudolf Friml and Sigmund Romberg. After some forty years of operetta domination, a new trend was born. Musical abandons superficial themes, shallow romance and simplified reality and turns to contemporary issues and sarcastic and cynical view of everyday life.

During the 20th century the differences between all mentioned genres will become less certain. Out of all these forms, musical comedy takes the following elements: sentimentalism and dramatic simplicity (melodrama), the tendency towards parody and cynicism (ballad-opera, opera comic, opera buffa), satire and chorus girls¹⁸ (burlesque), the need for especially composed music (minstrel), acrobatics and dance (vaudeville), eye-catching costumes, massive stage design and spectacle (extravaganza), glamor and "star" system (revue). The changes that occurred during the 20th century brought differences between musical comedy and musical piece. Separation from meaningless and absurd plots, gorgeous costumes and scenography, musical comedy gradually grew into a piece of music which isn't based only on the elements of comedy. All three categories fostered in Americans theater (musical comedy, musical piece and book musical) use the term musical. In the use is also the term musical show.

As Mark Lubbock states, the parent of American musical comedy was George M. Cohan - librettist, lyricist, and composer. Although from today's perspective, Cohan's methods and techniques were ingenuous and naïve, as well as much of his material was, he was nevertheless a powerful influence in creating an indigenous musical production. Not only were the settings and characters of Cohan's musicals thoroughly American, but his dialogue, lyrics and melody were colloquial and native (Lubbock 1962:755-756).¹⁹

¹⁷ Source: The Cyber Encyclopedia of Musical Theater, TV and Film, created by John Kenrick.

¹⁸ Female dancers in the front row

¹⁹ Cohan also established some of the procedures henceforth governing musical-comedy writing. Any plot, however far-fetched and improbable, was serviceable just so long as it could be the frame for songs, dances,

In those years a musical comedy rarely came into being because a text was found lending itself for musical treatment. The more usual practice was for a producer to have a star, or a group of stars, under contract and then fabricate some kind of a play which would highlight the special gifts of performer or performers. The important thing in musical comedy was the kind of business that was assigned to the stars, and it did not matter at all if much of this business was irrelevant to the story. A pattern was for a long time was: the rise of the curtain with chorus girls chanting an opening number; mammoth production sequences had to end each of the acts; the girl always captured the boy, and the villain always met his just due. Within such a rigid formula, however, some creative figures were able to bring some distinction and personality of style: composers like Friml, Romberg, Herbert and Jerome Kern; lyricists and librettists like P.G. Wodehouse, Guy Bolton, Otto Harbach and Oscar Hammerstein II; performances by stars like Anna Held, Marilyn Miller, Vernon and Irene Castle and many others.

From time to time efforts were made to break loose from the bonds of rigid formula. In the 1920s the Princess Theatre Shows (texts by Guy Bolton, lyrics by P.G. Wodehouse and music by Jerome Kern) represented for the times a radical departure from the kind of musicals then popular on Broadway. The Princess Theatre Shows dispensed with a large apparatus to concentrate on intimate and informal entertainment with small casts and no stars.

The tendency away from routine was followed with even greater courage in the 1920s by Rodgers and Hart (with Herbert Fields as their librettist). Material long considered taboo in musical comedy was tapped by these inventive and courageous writers: dream psychology, American history, and American literature. However, the greatest revolution in the American musical theatre up to that time came in 1927 with *Show Boat*, by Oscar Hammerstein II and Jerome Kern. Here we come to a completely new *genre*--the musical play as distinguished from musical comedy. Now, at long last, the play was the thing and everything else was subservient to that play; and now, at last, we have complete integration of song, humor and production numbers into a single and inextricable artistic entity. Musical finally has a consistent and credible story line, authentic atmosphere and three-dimensional characters.

The musical play made further forward strides with *Of Thee I Sing!*, the brilliant political satire by George S. Kaufman, Morrie Ryskind and Ira and George Gershwin; with

routines and humorous episodes. Not the play was the thing, but the elements within the play. And for many years American musical comedy was governed by this principle (Lubbock 1962:755-756).

two more musicals by Jerome Kern (*Cat and the Fiddle* and *Music in the Air*); several more musicals by Rodgers and Hart (most notably *On Your Toes* and *Pal Joey*); and most of all with the first of the Rodgers and Hammerstein masterworks, *Oklahoma!*, with which the musical play finally became a significant American art form.

After *Oklahoma!*, Rodgers and Hammerstein were the most important contributors to the musical-play form - with such masterworks as *Carousel*, *The King and I* and *South Pacific*. The examples they set in creating vital plays, often rich with social thought, provided the necessary encouragement for other gifted writers to create musical plays of their own, men like Lerner and Loewe, Frank Loesser and Leonard Bernstein among others.

But while the musical play was thus being solidly established as a basic form of the American musical theatre, the musical comedy had not been neglected. On the contrary, through the years musical comedy, dedicated to escapism and entertainment, grew increasingly sophisticated, subtle, and imaginative even while pursuing long-established patterns of behavior. With musical comedies like *Guys and Dolls*, *Wonderful Town*, *The Pajama Game* and *How to Succeed in Business Without Really Trying*, musical comedy became drawing to itself the best talent the American theatre had to offer in every department.

The musical play and musical comedy are today the two major branches of the American musical theatre.

After the economic crisis in 30's and WWII, America becomes one of the most powerful countries in the world. During this period, numerous changes happened in the music world: the development of mass media, expansion in the field of American dance and theatre, and artistic maturity in every way. Of course, numerous changes happened in the social sphere, as well, which can be seen through themes nurtured within the libretto of the musicals. Libretto of the American musicals primarily addresses current problems of their society (Đuričić 1998: 125).

On the stage of Boston's Colonial Theater in 1935 first African-American opera *Porgy and Bess* was performed. Gershwin uses African- American heritage present the tragic story of love, and to depict the place of women in black and white culture. Furthermore, Leonard Bernstein with his *West Side Story* wanted to show that utopian vision of the world is unsustainable. This time racial issues immortalized among the population of Central America, which seeks a better life in New York pointed out the seriousness of social conflicts. Events in Vietnam and the emergence of the hippie movement gave birth to a new kind

of musical theater-rock musical. A revolutionary piece of *Hair* (1967) once again places the issue of class and racist. From these examples it can be concluded that one of the most important feature of the American musical theatre is transposition of reality into the scene. The most quality shows were shows that carry a message about the world in which we live. Such were the musicals: *Of Thee I Sing*²⁰, *Oklahoma!*, *Kiss Me Kate*, *Evita*, etc.

In new millennium, the musical continues its transformation and innovation, confirming its place in the theatrical world.

Performances with the accent on technology and visual innovation, expensive design and demanding technical operations, along with dazzling tricks, became a hit during the 80s and remain the trend to the present day (*Cats*, *Jesus Christ Superstar*, and *Phantom of the Opera*).

Original music, except it serves a dramatic purpose, became so popular that it can survive independently. This imposed new aesthetic values and standards. During the 80s and 90s British were dominate on Broadway, after which follows US production domination based on joint financial and theatre interests and visions. Currently Disney musicals corporations rule on both sides of the Atlantic. An example could be *The Lion King*. John Kenrick believes that this musical experienced incredible success due to today's audience who is trained to prefer style over content; and this piece has style in abundance. Musicals like *Moulin Rouge* (2001) and *Chicago* (2002) showed that creative directors can make a musical profitable, and at the same time fresh and exciting.

For the New York City, musical has a great financial importance. According to the reports of The Broadway League, Broadway attendance in the 2010/2011 season reached 12.53 million and the season grossed 1.08 billion USD for 1,242 playing weeks.²¹ If we take into account the money that Broadway guests spent on hotels, restaurants, shops, etc. it contributes to the New York City economy a lot more. Broadway contributes 9.8 billion USD to the economy of New York City and supports 84,400 local jobs.²² Earnings from the shows performed outside the Broadway's scene (so-called Off-Broadway) are not taken into account.

The American musical has undergone various phases of the aesthetic, production and commercial development: from light entertainment and attractions, up to the musical which

²⁰ Gershwin's piece *Of Thee I Sing* (1931) was the first musical in history who won the Pulitzer Prize for drama.

²¹ Source: The official website of the Broadway theatre industry.

²² Source: The Broadway League Research Department; Broadway's Economic Contribution to New York City 2008–2009 Season

achieves Wagner's ideal of unity of all theatrical genres. Although every phase of development of musical is different and has its own characteristic, according to John Kenrick, the best musicals have three essential qualities: (1) Brains – intelligence and style; (2) Heart – genuine and believable emotion; (3) Courage – the guts to do something creative and exciting.

2.3.1. The legacy of Broadway legends

Culture of the American continent was developed simultaneously with the creation of identity of the new nation. New ways and conditions of life affected on the development of arts and culture, and therefore theatre. Large number of emigrants, poverty, constant need for new and better jobs will cause a new kind of art – entertaining and trivial art. It ought to represent a safe place, an escape of everyday worries. What is interesting form me at Broadway Theater is its 'change of direction', and I must say, as a musician, successful one.

American musical has undergone various stages in production and aesthetic sense. From light, popular and flamboyant entertainment for broad masses, over time it became a musical which achieves Wagner's ideal – unity of all theatrical genres. In addition, during the years of its development, it continued to be an attraction for audience, and thus it remains commercially profitable. Today, musical has its own specific and well-known theatrical language and managed to integrate music, dance, costumes, lyrics, poetry, scenography, performers, to take advantage of new technology, and to lunch acting/singing starts, and finally to create music hits know throughout the world.

Dual aspects of the New York City, a place where we can sense a clash elites and masses, and "therefore elite culture" and "mass culture", could be some reason and explanation for transformation of Broadway Theatre towards the worldwide renowned and famous theatre.

In that sense, I will try to present the legacy of some of the Broadway giants, who continuously promoted this theatre in the terms of production and programing. In my opinion, their work enabled Broadway to become the leading institution both in the artistic sense, and in terms of market profitability. Purpose of following section is to analyze methods of development of this theater, and hopefully some conclusions could be adopted and applicable in our socio-cultural context.

Jerome Kern

Jerome Kern lunched a theatrical revolution precisely when the popular musical theatre needed to change. Musical comedy falls into a low creative state characterized by atmosphere of limited talent and resources; imitation ruled the day, shows were designed almost exclusively to accommodate the unique gifts of celebrated performers. Score, lyrics, design and performance served the star, the hit song, the quick laugh and the favorite routine with the healthy profits vindicated procedures that built and maintained theatrical empires on the safe ideas, audience approvals and distaste for risk. According to Jerome Kern antidotes for a weak scene consisted of following premises: (1) Bring on the girls, (2) Hire the leading comic with his bagful gags, (3) Reprise the hit song, and (4) Rush the stars specialty (Kisal 1995:115).

For too long time in European and native forms, music dominated the musical theatre. Kern became America's first great theater composer because he attempted to immerse his musical talent in the characteristic of the story. He claimed: "I am just a musical clothier. I can only write music to fit a given situation, character or lyric within a play or motion picture the way a good tailor fits a garment to a mannequin" (Kisal 1995:115).

Despite his own considerable accomplishment of composing songs for over 1000 stage and screen productions from 1904 to 1945; Kern insisted throughout that a musical theater must be a *theater*, an art form meant to be performed on stage by actors who employ the elements of dramatic literature joined to song to reveal some aspects of human life. A goal of this theater is to create a unified artistic creation, which was achieved in collaboration with Guy Bolton and P.G. Wodehouse at first, and later with Oscar Hammerstein II and Otto Harbach. He demonstrated how the play generates the forces of music, lyrics, design and performance previously regarded as separate fragments glued together in rehearsal with enough attractive decoration to conceal the cracks. Within the play, no elements were intended to function without the others. Character, situation, mood and theme were placed ahead of hit songs, stars, gags and formula. Kern drew on the example of "leitmotif" theory from Wagner's opera compositions. The song now became an essential part of the drama and music began to personify character, foreshadow mood, echo emotion, underscore dialogue and parallel the libretto's emerging patterns of action and rest. He created song that embodied simultaneously the finest elements of the "old" European and the "new" American musical traditions, meaning that "each song was based on simple American style joined to the European light opera "feel" for glorious melody" (Kislan 1995:116). Kern's secret, hallmark

and legacy are simple and direct musical statement, which he successfully maintained throughout a forty-year period. Song like *They Didn't Believe Me* (1914), *Look for the Silver Lining* (1920), *Make Believe* (1927), *Smoke Gets in Your Eyes* (1922), *Long Ago* (1944), *You Are Beautiful* (1958), etc. might serve as an example for this claims.

Style and quality of his song, which were mainly based on traditional AABA or ABAB song patterns, on the standard 2/4, 3/4 or 4/4 time signatures and on typical thirty-two measure refrain, influenced other composers. Since this practice created hit song, and hit song meant lines at the box office, the policy ran headlong against the prevailing currents in Broadway musical production. Kern's intention to enhance the story without usurping dramatic priority soon won over the critics, and many of them called it the new musical comedy. But, in reality it was a new form, a musical play.

Fortunately, talent, intelligence, and craft supported these innovations and Kern's solid artistic methods. Collaborators rejected the conventional process of assembling the parts of musical show for the more dramatically sound concept of integration of all its parts placed in the service of story's natural development; and it all began the Princess Theatre. This New York City theatre launched such innovative shows as *Nobody Home* (1915); *Very Good, Edie* (1915); *Oh, Boy!* (1917); and *Oh Lady, Lady!* (1918). Kern, together with Guy Bolton and P.G. Wodehouse discovered a precious, valuable, and entirely new species of musical show: the intimate, simple, adult, intelligent, economical, small-cast musical show; an alternative to the tired conventions of romantic escapism embodied in operetta, spectacular revues and the Broadway star vehicles.

So, how did this theatre shows an alternative? First of all, according to Kislán, this team gave the American audience a dramatic stage experience comparable to their own. Shows bridged the chasm between stage life and real life, which brought American musical theatre closer to its public than ever before (Kislán 1995:117-118). It is inaccurate to claim that Princess Theater introduced realism into American musical stage. They just demonstrate the stage power of a natural treatment of everyday people and situations in popular art.

Secondly, the Princess Theatre shows excellence in two important areas of musical theater integration: comedy and lyrics (Kislán 1995:119). Comedy in the early musicals was generated by hired comedians and it was extraneous to the story, inconsistent in effect and difficult to sustain. On contrary, the Princess Theatre aims for humor that flows directly from believably funny characters put into a logical succession of laughable situations.

Regarding lyrics, Kern and his collaborators inherited a musical theater so dominated by the tune that words needed only to provide acceptable vowel-consonant patterns that reflected the melodic phrase. P.G. Wodehouse made lyrics free form clichés, predictable rhymes, obvious subjects and forced meanings.

What Kern and his associates began at this theatre would continue in Kern's mature work, which could be seen at the example of one of the foremost popular musical theater achievements of the 1920s - *Show Boat*.²³

Show Boat originated a new type of musical, called the musical play, a form that is neither opera, comic opera, operetta, musical comedy or straight play with music. With *Show Boat* a musical play as distinguishes itself from musical comedy. Here was a rich, colorful, nostalgic chapter from the American past filled with humor, gentle pathos, tenderness and high drama. Here was something unique for the musical stage of that day: an American musical comedy with dramatic truth; a plot with a logical, believable line; a love story that rang true. Here were three-dimensional characters in place of the cardboard images previously populating the musical stage. Here were authenticity of background and atmosphere. Here were dialogue and lyrics that were supple, fresh and imaginative - capable of soaring to poetic heights without abandoning the native and the idiomatic. And, finally, here was a musical score which was an extravagant outpouring of the most wonderful melodies.

Jerome Kern explains that in a musical play audience senses a distinct personality achieved by certain attributes: (1) musical play invites the audience to take the story, characterization and performance seriously; it avoids light and frivolous content for and admixture of comic interludes between serious and tragic incidents, (2) musical play unfolds through dialogue that approximates the sounds and rhythms of natural speech, while in musical comedy dialogue comes from lines with excessive wit, jokes, or zingers and operetta dialogue is the complete opposite with its extreme, sentimental, pseudo-poetic, unreal and remote expression, (3) musical play organizes everything around an interesting, well-motivated story; lyrics, song and dance carry the story forward and are never interpolated for

²³ Oscar Hammerstein II wrote the lyrics and adapted the book from the Edna Ferber, while Florenz Ziegfeld produced the show. Jerome Kern did more than compose the score; he functioned on all levels of theatrical collaboration. When Edna Ferber expressed grave reservations about the sustainability of her novel for stage entertainment, Kern and Hammerstein set a goal to avoid the inanities of the contemporary light musical stage simply by making all the musical and dramatic elements of a show evolve organically from the spirit of novel.

diversion or effect and (4) since the play always go forward, musical show must express and develop the story in linear and dramatic progression(Kislan 1995:123-124).

Jerome Kern worked for over three decades to draft the plans for a serious and mature American musical theatre. When he left Broadway, he also left an important message: serious musicals can deal with serious subject matter and still be enjoyed as musicals. This artistic heritage inherited from Kern was celebrated by Rodgers and Hammerstein and redefined by Stephen Sondheim.

Rodgers and Hammerstein

The collaboration between Rodgers and Hammerstein was established in 1942 and lasted until Hammerstein's death in 1960. It produced nine musical plays including: *Oklahoma!* (1943), *Carousel* (1945), *Allegro* (1947), *South Pacific* (1949), *The King and I* (1951), *Me and Juliet* (1953), *The Sound of Music* (1959), the film *State Fair* (1945) and the television musical *Cinderella* (1957).

Rodgers²⁴ and Hammerstein²⁵ as a team were important for American musical theatre because they formulated and demonstrated principles about their craft that elevated the popular musical stage from entertainment to art and that art into a highly profitable business.

First, they supported conviction that the song was the servant of the play. With a few notable exceptions, such as *Show Boat*, *Paul Joey* and perhaps *Of Thee I Sing*, a definite concern for "context" in musical comedy production was not common practice before *Oklahoma!* Problems of dramatic concept never arose because there was no dramatic context. The song avoided dramatic function in music and lyrics, and when talent failed to generate

²⁴ Rodgers carrier before Hammerstein was based on cooperation with Lorenz Hart (collaboration produced 27 stage musicals and 8 motions picture scores). They were leaders in their field, not followers, and every show had its own idea, strategy, plan and execution. Their only formula was not to have one ad they carried the spirit of experimentation into the theatre with the task to eliminate all gaps between story and song. Rodgers and Hart introduced the device of rhythmic dialogue with musical accompaniment to ease transitions from scene to song (Kislan 1995:137).

Rodgers and Hart as a team were always searching for new ideas, structural formats and production methods. For instance, in *On Your Toes* they explored the role classical ballet might play in Broadway musicals, while in *The Boy from Syracuse* they adopted Shakespeare to serve the interest of popular musical stage 10 years before Cole Porter and Sam and Bella Spewack wrote *Kiss me Kate*. This team grew apart gradually during the late 1930s when Hart succumbed to his self-destructiveness caused by alcoholism.

²⁵ Before Rodgers, Hammerstein had success with two very romantic, pseudo-European shows, *The Wild Rose* and *The Desert Song*. In this period his was consistent in his aims to integrate elements of musical comedy with the opera. The lyrics writer had a position well behind composers, and was forced to fit the words to a refrain written mainly to be danced. According to Hammerstein it is easier to write the lyrics to fit a composer's melody rather than to force some Middle European or Viennese composer to understand the subtle complexities of English language. Oscar's experience led him to concentrate on operetta as a form, and by 1941 it had become apparent that except *Show Boat*, he didn't succeed in creating celebrated art work outside operetta form.

suitable material, writers and composers dragged anything appropriate from their files. As a result, shows were played as revues; songs, dances and scenes could be transposed just about anywhere. *Oklahoma!* challenged all that. They were the inconsistent practitioners to regard the book as dramatic architecture; the play became “an all-inclusive umbrella under which to gather in close proximity all the creative, interpretative, and administrative elements of a musical theater project” (Kislan 1995:149).

Furthermore, it is important to understand that they believed sincerely in what they wrote and that they applied their philosophy of life to creative work in the theater (Kislan 1995:142). Artistic integrity allowed collaborators to focus on the direct, the honest and the natural instead of precedent expectation or “sure bet”, so they liberated the creative musical theatre community from tyranny of formula (fancy and clever rhymes, foolish jokes, imitative phrases and full-in materials). The show became a prime generator of a production and everything flows out of its unique and special stream. In that stream everything should effortlessly with the current, song become servant of the play, lyrics assume a critical role and a greater balance must be achieved between music and drama. Oscar Hammerstein told Lewis Funke of the New York press: “There are no magic formulae/.../we don’t know what the public wants. /.../we decide on what we want to do and then we hope the public will want it” (Kislan 1995:142). *Oklahoma!* remains the outstanding example of this spirit, since it refused to acknowledge the pressures of prevailing “showmanship”.²⁶

Finally, they maintained a professional union for theatrical production that involved all allied talents connected with musical production. Rodgers and Hammerstein production achieved a total collaboration between producer, writer, composer, director, choreographer, actor, scenery, costumes, lightning, orchestration, management and public relations. This collaboration was realized through a careful definition of roles, was born out of a deep respect for musical play and theater.” Just as a choice of words had to relate to the choice of notes to express a proper emotion, so too did an orchestration have to relate to a plot or character elements, or costumes to choreography or lightning to the special facial contours of an actor . The constant objective was always dramatic musical expression (Kislan 1995:143).

Many 20th century musicals aimed for and achieved a homogenous synthesis of dramatic, theatrical and performance elements (The Princess Theatre or the best of Rodgers

²⁶ For instance, the first act is almost over before the female chorus makes its entrance, and gorgeous girls have been the glorious privilege of musicals. Serious conflict between dramaturgy and traditional showmanship was avoided by simple being true to an original concept, by agreeing to start a play in a manner suitable to its content, meaning that the decisions were always consistent with the best interest of the material.

and Hart for example). However, integration implies more than synthesis; it implies the successfully coordinated ability of all elements of a musical show to push the story out of proportion to the individual weight of each element. Each element fit perfectly into an integrated show and every element functions dramatically to move the play forward. Kislán states that the *Oklahoma!* is an example of the integrated musical, as thus it represents a revolutionary manifesto (Kislán 1995:146).

The joint responsibility of composer and lyricist to the planning of song and the story that encases it has always been a feature of the Rodgers and Hammerstein philosophy. They chose to operate on an honest veto basis, since they have some knowledge of the materials of each other's craft (Kislán 1995:146). Their collaboration brought the maturation of the American musical. Their prescription for a serious musical theater led to a consistently distinguished popular art based on a genuine affinity between honest collaborative principles and cherished American values.

Rodgers and Hammerstein used very practical means to achieve their artistic ends. For instance, in *Oklahoma!* both men supervised the casting; Rodgers himself labored with orchestra, and personally held four or five hour singing classes to train the cast to sing Hammerstein's lyrics "carefully and clearly (Kislán 1995:150).

Furthermore, their capacity for practical doing was also extended into the production aspects. When in production, no detail escaped their attention. They were among the first producers of their time who fought to bring about a fair regulation of expenditures so necessary in industry plagued by rising costs. According to Kislán, they met frequently with the Committee of Theatrical Producers to conceive methods for reorganizing elements form entire theatrical profession into a structure with a more modest and efficient economic balance (Kislán 1995:150). And yet, they felt responsibility toward other theatrical interests. On example, both of them would participate in any serious meeting or conference affiliated with affairs of the theatre; during every season they kept themselves informed about the bookings, proposed projects, and cast changes. With this team the role of the producer became essential figure of the American musical theatre organizational system.

Rodgers and Hammerstein had genuine faith in the qualities espoused in their shows – goodness, fairness, romance, etc. Now dismissed as sentimental, such things meant a great deal in the mid-20th century, and they keep the works of Rodgers and Hammerstein popular today.

Stephen Sondheim

Protégé of Oscar Hammerstein II, Sondheim got his start writing the music and lyrics for *Saturday Night*, a charming project which was filed away after the unexpected death of its producer. He next wrote the lyrics for Leonard Bernstein's *West Side Story* (1957)²⁷ and Julie Styne's *Gypsy* (1959). Had Sondheim never worked on another score, these two classics would have guaranteed him a place in theatrical history. Luckily, they were just the beginning of a brilliant career. Sondheim's lyrics for *A Funny Thing Happened on the Way to the Forum* (1962) got a warmer critical response than his melodies, and the failure of *Anyone Can Whistle* (1964) led to one of his most frustrating assignments – writing lyrics for *Do I Hear a Waltz?* (1965) with Richard Rodgers. After that show proved as disappointment, Sondheim spent years searching for his next project. During his career Sondheim cooperated with director/producer Hal Prince²⁸, as well as with director/librettist James Lapine.²⁹

Sondheim's musical comedy *Wise Guys* was revised and re-titled *Bounce* (2003), then closed after regional try-outs. Further revised and re-titled *Road Show*, it had a brief off-Broadway run in 2008. The 2000s have also brought major London and New York revivals of Sondheim musicals and his works are still discussed passionately by fans, critics and scholars. Sondheim is the undisputed dean of theatre composers; described by Frank Rich of the New York Times as "the greatest and perhaps best-known artist working in musical theatre" (Rich 2000:38). He is the winner of an Academy Award, multiple Tony Awards (eight, more than any other composer) including the Special Tony Award for Lifetime Achievement in the Theatre, multiple Germany Awards, and Pulitzer Prize.

²⁷ *West Side Story* is an American musical (script by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, and choreography by Jerome Robbins) and represents an adaptation of William Shakespeare's play *Romeo and Juliet*. Set in New York City in the mid-1950s, the musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The dark theme, sophisticated music, extended dance scenes, and focus on social problems marked a turning point in American musical theatre. Bernstein's score for the musical has become extremely popular; it includes *Something's Coming*, *Maria*, *America*, *Somewhere*, *Tonight*, *Jet Song*, *I Feel Pretty*, *A Boy Like That*, etc.. The original 1957 Broadway production, directed and choreographed by Jerome Robbins and produced by Robert E. Griffith and Harold Prince, marked Sondheim's Broadway debut. It ran for 732 performances, before going on tour. The production received a Tony Award nomination for Best Musical in 1957, and it won a Tony Award in 1957 for Robbins' choreography.

²⁸ Cooperation between Sondheim and Prince began a decade long series of musicals that dominated the Broadway musical scene with *Company* (1970), *Follies* (1973), *A Little Night Music* (1974) and *Pacific Overtures* (1976) were "concept" musicals – multi-character shows that center around a particular event rather than a more traditional plot. With the neo-operatic *Sweeney Todd* (1979), these Sondheim masterworks form one of the most impressive bodies of work in the history of musical theater – adventurous, moving shows with intense theatrical power. The Sondheim-Prince partnership ended with the failure of the backwards musical *Merrily We Roll Along* (1981).

²⁹ Teaming with director/librettist James Lapine, Sondheim composed *Sunday in the Park With George* (1983), *Into the Woods* (1987), and *Passion* (1994).

Before Sondheim, a Broadway musical evolved from stories audiences wanted to hear, of how everything turn out all right in the end and how being human and alive is worth it all. That approach worked for Rodgers and Hammerstein because they believed in it and Sondheim doesn't. His musical theatre trades the world of emotions for the world of intellect, sweetness for bite, warmth for detachment. A lesson learned from Oscar Hammerstein II: Write only what you believe.

With Sondheim the play must focus on characterization, which could be explained with principle: "people matter in life, people matter in art" (Kislan 1995:156). His songs rarely achieve popularity outside the context of their shows because composer creates material exclusive to context. Recognizing that drama is character and that the principles of dramatic writing apply to theatre songwriting, Sondheim composes by maneuvering subject, development, meter, rhyme, rhythm, melody and harmony to reveal in song particularized complexity of character. The people on the stage assure his total creative allegiance, not the people in the audience, the record companies, or sheet music business. Here we have a songwriter whose career parallels the top pop-rock revolution from Elvis Presley to Madonna, but whose sound remains unaffected by. Theater composers like Andrew Lloyd Webber prosper by writing scores for the music industry, with the leading idea: first the record - than the show. With Sondheim is different: "First the show; always the show" (Kislan 1995:164).

Furthermore, content dictates form, meaning that what songwriter has to say determines how it would be said. *Oklahoma!* opened with the uncommon scene of old woman churning butter while a young cowboy serenaded offstage because the text generated that kind of opening. Consequently, Sondheim determined that all *Company* songs would function as comment and counterpoint because he felt that the librettist did not write the characters that sing. Or, for *Sunday in The Park with George*, he invented music and lyrics as an aural pointillism to illustrate the visual pointillism Georges Seurat brought to the canvas of his painting *A Sunday Afternoon on the Island of La Grande Jatte*. To achieve acoustic pointillism, Sondheim repeated words and notes, like Seurat repeated dots of color, particularly in songs like *Color and Light* and *Sunday*. When the label "concept musical" is applied in Sondheim show, it means that music, lyrics, dance, direction, dialogue, and design integrate in production to support a thought; that thought dictates everything. In his case, lyrics and score develop in the same way and climax at the same time; the individual song becomes the specific content of a dramatic moment on stage and the entire score reflects the concept of the show. He composes highly personal music, with the knowledge (or sense) that

the contemporary sense demands contemporary sound, which is achieved through inventive meters, unusual melodic intervals, and complex surprising harmonies. An example could be a striking tonal color comprised of modal harmonies and dissonant chromaticism which creates a sound for *Sweeney Todd*.

The individuality of each score is ensured by Sondheim's personal method of composition, which insures. Since words precede notes, the act of composing begins by selecting such short phrases or abbreviated lines of dialogue that the composer decide to explore as "sound bites" of what the song is to be about.³⁰

Sondheim philosophy regarding lyrics comes from two fundamental assumptions. First one is that all lyrics exist in time. Poetry, verse, and other literary forms exist in space and could be enjoyed according to the will of the reader and could be read, reread, or put aside, while a theatre song lyric must be grasped and understood the first time through or you risk losing the thought for the rest of the performance. So, a writer of theatre lyrics has a lot in common with the public speaker, since the criteria for effective communication are the same. Sound symbols provide basic communication, and there is no second chance once a statement is sounded, since nothing escapes time, tempo and rhythm.

Second, lyrics live on the sound of their music and must be underwritten. Lyrics burdened with lush images, and robust rhetoric is inconsistent with music, already rich with the sound of melody, harmony and rhythm. "Important lyricists who understand this principle, work form thoughts in language, that can appear conventional on the page, only to soar on the wings of song" (Kislan 1995:159).Lyrics from "Summertime" (*Porgy and Bess*), "Oh, What a Beautiful Morning" (*Oklahoma!*), "Maria" (*West Side Story*), "Do You Love Me?" (*Fiddler on the Roof*) illustrate this point.³¹

We must acknowledge that the musicals of Stephen Sondheim preserve and renew the tradition of the American musical theatre, and are based on principles which guided the

³⁰ In addition, some of the instructions are also: (1) Compose songs chronologically; (2) regard each song as drama through music. Esteem the songwriter as playwright; (3) Search the script for clues for a song, appropriate ideas and lines. Condensed dialogue may provide sound bites suitable for development; (4) Avoid predictability; (5) Aim for surprise

³¹ According to Kislan, some Sondheim principles are based on following assumptions. (1) A good song in musical must generate a type of theatrical moment that cannot be duplicated in the non-lyric theater. Music ignites lyric's tight and rigid form resulting with stage explosion of character, thoughts or emotion. These are the moments which audience anticipate and remember (e.g. the overwhelming final of the *Follies*). (2) A good lyric reveals to the audience the characters that couldn't have the omniscience to know or explain themselves with total accuracy. Dramatic motion, tension, interests, conflict and suspense emerges when the audience knows something that character does not. Sondheim calls them "inner monologue songs" because characters sing their deepest, most personal thoughts to the audience but not to each other., etc.

serious American musical theater from the beginning: the complete integration of all elements of the musical show into an artistically homogenous form.

The British invasion

American musical theater in the 20th century began as pure entertainment, passed through a great period of accomplishment, endured a reactionary phase of experimental redefinition, and then Broadway welcomed the British invasion. From the mid-1980s on, British mega-musicals flew across the Atlantic season after season like an implacable invading force. Relying on pop rhythms, stage hydraulics and high-tech special effects, these shows came to be known as mega-musicals. Substance took a backseat to spectacle. These tech-heavy presentations came with a high price tag, but the best mega-musicals ran for decades, selling tickets to millions of people.

According to John Kenrick, few noticed that these British mega-musicals were direct pop-flavored descendants of a form thought long-dead - operetta. It was no accident that these shows almost always replaced their pop-voiced original casts with singers who had operatic credentials.³²

Time was right for foreign invasion, since big budget disasters happened with the shows like *Grind*, *Rags*, *Smile*, *Nick and Nora*, etc. The production of these and similar musical brought a down cycle in the number of shows, theater occupancy and total attendance. Kislán states that 10 years after the unprecedented success of *A Chorus Line*, the number of show running on Broadway dropped from 32 to 19, while attendance dropped from 6 to 4.6 million. American showmen struggled unsuccessfully with Broadway's "hit-or-miss syndrome, while British developed a formula for success. Formula is: Produce heavily capitalized shows in London at an estimated 1/3 New York production costs, test market the product abroad for quality, then position the production for a low-risk go at Broadway (Kislán 1995:269-270).

Three British showmen working in a variety of collaborative combinations secured the success of imported musicals on Broadway. One: Cameron Mackintosh becomes one of the world's most powerful theatrical producers with international success of *Cats*, *Les Misérables*, *The Phantom of the Opera* and *Miss Saigon*; two: Trevor Nunn who showed considerable directing skills from drama to (*Nicholas Nickleby*)the musical stage (*Cats*, *Les Misérables*, *Sunset Boulevard*); and, three: Andrew Lloyd Webber, one of the most

³² Source: The official website of the Broadway theatre industry.

successful composer of hit musicals on the contemporary scene and the unquestionable superstar of the British invasion.

Lloyd Webber has achieved great popular success in musical theatre, and has been referred to as “the most commercially successful composer in history.” Several of his musicals have run for more than a decade both in the West End and on Broadway. He has composed 13 musicals, a song cycle, a set of variations, 2 film scores, and a Latin Requiem Mass.³³

Critics noted the melodic invention, the theatrical imagination and the ability to carry away an audience on a tide of strong emotion expressed in song. When it became clear that Weber understood popular taste and was inclined to put his considerable talent to its service, theater music becomes popular music once again. Of course, shrewd marketing strategies were helpful. According to Kislán, Lloyd Webber launched the “first-the-song-then-the-show syndrome” by releasing the songs internationally before putting them on the stage (e.g. “I Don’t know How to Love Him” - *Jesus Christ Superstar*, “Don’t Cry for Me Argentina” - *Evita*, “Memory” - *Cats*) (Kislán 1995 272).

Audiences love his shows. They appreciate the songs that speak to them directly and without complications. At the time of undisputed demand for special effects, over-design, and lavish adornments, his productions bind sound to spectacle. Also, young admirers respond favorably to the rock music element in his scores.

The critical consensus falls far below the level of his commercial success. Reviewers point out that while his choice of subject matter betrays grand ambition, the show themselves fail to display adequate artistic achievements. For them, great box-office success does not mean great theater.

“Lloyd Webber is unquestionably a skilled craftsman, manipulating theatre technique in precise, complex, extraordinary detail, but he has not shown much original creativity. He depends heavily on the tricks of composing, using the fundamental and simplistic ideas of each category /.../ When Sondheim writes pastiche, and he does so for dramatic effect t/.../ Andrew Lloyd Webber doesn't bother with dramatic justifications - he quotes from a wide range of musical sources, often anachronistically /.../ Sung-through shows lack

³³ Andrew Lloyd Webber has also gained a number of honors, including a knighthood in 1992, followed by a peerage from the British Government for services to Music, 7 Tony Awards, 3 Grammy Awards, an Academy Award, 14 Ivor Novello Awards, 7 Oliver Awards, a Golden Globe Award, and the Kennedy Center Honors in 2006.

the integration that makes the American musical the great and original art form it is” (Flinn 1997:474-475).

Nevertheless, hero, villain, savior or scoundrel, Andrew Lloyd Webber is responsible for a collection of musical that have changed the face of Broadway, including *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Evita*, *Cats*, *Song and Dance*, *Starlight Express*, *The Phantom of the Opera*, *Aspects of love*, *Sunset Boulevard*, etc.

3. In Focus: Serbian Musical Theatre

Fun is not a characteristic of the genre, but above all quality.

Marija Grgičević, Croatian critic
(Form the review of the performance of *The Story of a Horse*)

3.1. Case Study: Terazije Theatre

In order to get clear picture concerning present position and state of Serbian musical theatre, as well as to identify best possible strategies to overcome acute obstacles, I will try to analyze internal and external factors which are specific for this institution.

The research for this chapter is based on external data gathering from theatre's legal and financial documents, website, on-line news, publications, and internally by conducting in-depth interviews with managerial team, e-mail correspondence and my random observations of the functioning of this institution. External environment is analyzed based on state legal documents, political and financial situation and basic information about main actors on the cultural scene on all levels.

Primarily, this part aims to research and portray the current state of the Terazije Theater – its capacities and abilities, organizational structure, operational functioning, notion of audience, repertoire policy and quality of program.

3.1.1. History background- circumstances of a birth

After a period of strong centralization of cultural policy after the Second World War, the beginning of the 50s marks the start of a trend of cultural modernization and democratization. At the time there was a common belief that the socialist society has to take special care of raising the cultural level among the people (ranging from literacy to getting to know high forms of art classics, paying attention to idea check at start, of course), which resulted in numerous new cultural, art, educational and scientific institutions being founded. Belgrade started to turn into a metropolis similar to other European metropolis. The National Theatre in Belgrade kept pace with global theatrical trends at the time; the National Theatre's opera was a common guest of opera houses around the world and gained prestigious reputation. This trend led to a real explosion of theatre life, which reflects itself in a fact that more and more professional and semi-professional theatres emerged. It was realized that Belgrade, like other cultural metropolis, has to have more than one theatre. Besides the

National Theatre, two new theatres were founded in 1947: the Yugoslav Drama Theatre , “as an elite specimen of our art theatre” (Rapajić 2009:16) and City Theatre, which was shortly thereafter named Belgrade Drama.

Belgrade Drama Theatre represented true refreshment for the cultural life in Belgrade and the Balkans, precisely because of the subject matter it nourished. During the 50s this theatre steps away from the subject connected to a classical socialist repertoire and stages contemporary works based on subjects such as family relations, taboos, psychological frustrations³⁴. “In such theatrical ambience, we are impressed by the awareness of that time’s cultural-political top, who reached all the relevant decisions in the cultural domain, e.g. that Belgrade needs one more boulevard type theatre. Especially surprising is the program concept of this new, Comedy Theatre³⁵, which was of course intended for comedy repertoire, but also musical theatre genres such as operetta, musical comedy, revue and the like” (Rapajić 2009: 16). In accordance with that, this theatre also represented a domestic variety of a “off/Broadway” theatre center, intended for the promotion of contemporary forms, trends and artistic youth forces.

A trend of cultural modernization and democratization leads to liberalization of the society and the influence of the western civilization grows more and more, which in its turn results in the spirit of mass consumer society. In such atmosphere, when the world is talking about the importance of urban/city/town cultural policy, democratization of culture and establishing international cooperation and exchange, it does not surprise that a boulevard type

³⁴ In the 50s this theatre starts to stage work of contemporary American and European playwrights: Tennessee Williams and Edward Albee. The famous performance of *Cat on a Hot Tin Roof* by Tennessee Williams from 1956 became a favorite with the audience. Various sources claim that this performance was so popular that the audience formed long queues outside the ticket office of Crveni Krst theatre in hope to buy tickets to this performance (Ristić 2009:109).

³⁵ Until the moment the Comedy Theatre and its musical scene were founded, operettas could be seen in our theatres only in certain periods and under certain theatrical circumstances. Before post-war founding of the Belgrade Opera, operettas were from time to time staged in the National Theatre in Belgrade, but only as a transitional form that was to prepare both ensemble and audience for more serious musical-theatrical repertoire (i.e. opera, which was still waiting for the right conditions). Since the beginning of the Belgrade Opera, operettas were almost entirely wiped out from the National Theatre’s repertoire, although they could be seen in smaller theatres between two world wars (Rapajić 2009:17).

Operettas found their place also in short-lived pioneer attempts at creating privately initiated musical theaters. The first of these was Žarko Savić’s Opera (1919-1911), which as accommodated in Balkan Cinema’s building. This opera had, besides opera and operetta repertoire, a drama section entirely devoted to vaudeville, managed in the beginning by Branislav Nušić (Rapajić 2009:18). A second attempt was the Belgrade Operetta which occupied the Kleridž Hall in Terazije (1927-1930) and which worked under the name of “New Theatre, Comedy, Revue, Operetta” (Novo pozorište, komedija, revija, opereta) in its final years.

theatre was founded in Belgrade/here. After all, this theatre did come into existence with general enthusiasm of its members and good-will of the authorities.

An idea about theatre entertaining, musical play appeared in 1949 when Isak Admar (who was later art director of Belgrade Comedy and director of the Contemporary Theatre) was given the task of organizing preparations for one revue play, which was probably some kind of test that preceded the founding of the theatre. In the theatre in Crveni Krst, Isak Admar organized in 1949 the very first staging of a musical play (directed by Jozo Laurenčić), with leading actresses, comedians, ballet dancers, musicians and visual artists of the time. This play was performed eighteen times in only one month and was a success with the audience. Therefore, this 'test' was successful.

“This attempt initiated in autumn 1950 the forming of the Comedy Theatre, led by the writer Dušan Kostić and Radivoje Lola Đukić, as art director. The theatre shared the premises on Terazije together with 'Belgrade' cinema. This theatre represented refreshment in city's theatre life, and its ensemble was comprised of our best comedians, musicians, choir, opera singers and ballet dancers of the time, all of them concentrated on contemporary revue performance. The goal was to provide the audience with a moment of entertainment and laughter. That is why the repertoire policy was aimed at comedy and musical theatre work” (Čolić-Biljanovski 1997: 9).

The concept of the Comic Theatre was defined by its very name, and everything was in service of entertaining the people in difficult and sparse post-war conditions. The influence of socialist realism from the soviet states dropped, so no theatre's aim was to propagate that period's politics. Although country's comic scene was first and foremost based on the work of one great satirist (Sterija), as well as one milder society critic (Nušić), this newly gained 'freedom' wasn't an invitation to criticize the authorities and the regime (Ćirilov 2009: 111).

However, elite culture was still dominant, which can above all be seen in the attitudes of the cultural public and theatre critics that nourished the traditional bilious or ignorant attitude toward that which counted as 'light theatrical genres'. There was an opinion in these circles that operetta and comedy as genres produce 'frivolous' effect of laughter and can therefore have legitimacy only if strongly socio-critically oriented. Maybe this is a little bold, but I dare write that the whole cultural elite's attitude can be characterized as 'provincial pretentiousness' that has always followed Terazije Theatre. I find justification for this statement in the fact that in other great world cultures these genres were treated entirely differently. For example, the French chose their writers of boulevard comedies to be

members of the French Academy (Feydeau); some of the authors of anti-drama circle acknowledged the fact that the roots of theatre of the absurd lay in vaudeville dramaturgy; among our theatre intellectuals only Jovan Hristić recognized legitimacy of “light” genres, often repeating: “Why do our intelligent plays have to be boring, and our entertaining plays stupid?” (Rapajić 2009: 20).

“I ask for the stage to be in Terazije” – that was the condition Lola Đukić requested at the moment this theatre was founded. “Comic or boulevard theater that Belgrade is missing must be there where the homeless and friendless are walking, where people kill time, and that is when we come and offer them kill time with laughter” (Rapajić 2009: 19). The theatre had a status of subtenant and was working under improvised conditions: “rehearsals had to be finished by half past twelve, and setting up scenery couldn’t begin before seven o’clock in the evening” (Rapajić 2009:19).

As Maja Ristić says in her doctoral dissertation thesis, the opening of this theatre was the performance of Branislav Nušić’s comedy *Dr.* in 1951. Its program policy in the next couple of years was based on entertaining plays (Ristić 2009:110). In the program, idea, but also production sense, this theatre’s driving force was Radivoje Lola Đukić. During the first couple of years after the founding, Lola worked as art director, but he was in fact the Comedy Theatre’s “all and everything”, i.e. its soul (Rapajić 2009:19).

This theatre was celebrated by the comedy *Common Apartment* (directed by Marko Fotez, Ph.D.) and in the season 1945/55 the Comic Theatre changes its name into Belgrade Comedy and stages Nušić’s comedy *Mister Dollar*, directed by Fotez.

“When we today look at the profile of the theatre in the days it was called Belgrade Comedy, we can say that it was markedly profiled. In the hierarchy of ambitions, the highest goal was to conquer operetta genre in the highest possible performance level. At the same time, the management didn’t want to and ought not to renounce the genre of comedy for wide audiences. On the other hand, the theatre was gradually opening up to the world comediology’s ambitious repertoire. Hence the repertoire now included our classical operettas: *Boccaccio*, *Green Valley*, *Beautiful Jelena*, directed by Anton Koren, Slovenian master of the genre, with best singers that could be found in that period’s Yugoslavia. Among plays for wide audience, first on the list was of course Branislav Nušić, after plays *Dr.* and *A Journey Around the World*, but also Ljubinka Bobić with her pre-war hit *The Blo Family*, directed by herself. If we take a closer look at who directed plays in Belgrade Comedy during the late 50s, it is not hard to notice that some of the most important names of Yugoslavian

Theatre between two wars sat behind the directing table, and the most important of them was the great figure of the interwar period, Josip Kulundžić” (Ćirilov 2009: 113).

By the decision of Belgrade National City Board the Contemporary Theatre was founded on July 10, 1959. Within one institution two ensembles were in function – drama and musical. Those two parallel theatres developed independently of one another, but with many financial and personnel limitations. Predrag Dinulović was the manager, Soja Jovanović was the director of Terazije Scene, and Crveni Krst Scene was managed by Minja Dedić.

On September 14, 1975 this hybrid was finally separated into two integral parts. After many years’ “subtenant life”, the theater finally gained its residential legitimacy and acquired the name Terazije Theater.

The Contemporary Theatre came into existence by an artificial fusion of the two theatres with completely different ‘poetics’ and ‘opposite’ repertoire characteristics. Unfortunately, this theatre with two scenes and two ensembles couldn’t possibly become a homogenous, wholesome and clearly defined organism. “The Contemporary Theatre is affected by a new crisis: financial and personnel.” It was impossible to sustain and manage the two theatres with different concepts under the same roof, so in the beginning of the 70s, during the marking of 25-year-anniversary, the management reached the decision that this theatre should operate under the name Belgrade Theatre (Čolić-Biljanovski 1997: 13).

In the first twenty years, the Terazije scene functioned under various names (The Comedy Theatre, Belgrade Comedy, The Contemporary Theatre, Belgrade Theatre and finally Terazije Theatre) and gained reputation as the only ensemble in the country that worked with musical scene forms such as operetta, musical, musical comedy, revue.

However, this theatre faced another difficult period which would slow down the development of conceptually and productionally designed musical, because during the period from 1991 and 2004 it was urgently moved to the culture center “Vuk Karadžić” due to very bad conditions of the Terazije Stage. The theatre changes its name once again, this time into Theatre T, which created problems with defining its identity with the audience. Nevertheless, Jovan Ćirilov thinks that this name change was justified and necessary. “If the name Terazije Theatre had been kept, the audience would have been confused, because it would find after unnecessary wandering, find this Terazije Theatre on Boulevard of Revolution or (newly named) Boulevard of King Aleksandar” (Ćirilov 2009: 115).

During the 90s Theatre T’s work was marked by turbulences, rambling, inflicted crisis; the management’s and ensemble’s insufficient experience with the musical genre;

inadequate space, as well as financial problems slowed down musical theatre's breakthrough into our environment.

And finally, on October 15, 2005, with a revival performance of *Lights of Stage* (based on a script by Milenko Zablacanski) the new, renovated building of Terazije Theatre was opened.³⁶ "After four decades of subtenants status in 'Belgrade' cinema and after one decade of forced exile into the culture center 'Vuk Karadžić', after uncomfortable and dark Terazije stage which hosted glamour, while the hall hosted seats in tatters /.../ after small and unequipped stage that was supposed to simulate mass spectacle /.../ this new hall blazed – esthetically shaped, allowing the audience a clear view, acoustical, with a stage equipped with all technical innovations that are necessary for the musical genre, and with all required accompanying comfort behind, around and above the stage, in its own facilities, at last. Instead of a poor and neglected hall in the city center, Belgrade has acquired one new, representative theatre, which was also very quickly recognized as a place for elite gatherings, but also as a prestigious bait for gathering of the widest, but also the most sophisticated audience" (Rapajić 2009:67).

A lot of time was supposed to pass before this musical theatre could show its force, which lay not in the ideas, but in performance and representation. Scene, facility, technical and technological conditions were finally created and that enabled to the management and the ensemble to devote themselves seriously to creating syncretic musical and introducing the concept of Broadway stage to Serbia as a form that deserves respect. One can notice that, as a consequence of these changes (concerning the program, facilities, technology, personnel and the desire for articulate, highly professional art and professionalism in staging plays), a changed attitude towards this theatre emerges in the social and cultural public. It receives a significant place on the city's cultural map and follows social and cultural trends.

³⁶ Maja Ristić, says that Terazije Theatre's stage space got a big hall with capacity of 545 seats and a small one with 200 seats (this facility is still being used for rehearsing), as well as theatre appreciation club with stage plateau for more than 100 visitors. The project encouraged also an organizing of summer stage at Nikola Pašić's Square. After the reconstruction, the theatre was also, within the same building, provided with: audience seats, stage technical facility (the stage and orchestra space with stage elevators), a space for technical play preparation, rehearsal space (ballet, choir, orchestra, and directing), artist's space, offices, technical facilities, as well as new stairway with passenger elevator, service platform for transporting stage equipment (from the level of Nikola Pašić's Square to the stage level), with total area of 5088 m². Furthermore, a solution was found for the hinter stage by acquiring pizzeria Belgrade's facilities and that enabled a building of a huge platform for transportation of scenery and costumes (the platform was accessed from Nikola Pašić's Square).

3.1.2. Organizational model

Terazije Theatre is in terms of repertoire only Broadway-type musical theater on the Balkans. Founder and financier of this theatre is Assembly of the City of Belgrade, it appoints the General Manager of the institution and thus controls the theatre.

Statute of Terazije Theatre determines goals and objectives of this theatre and according to this document core activity of this theatre include³⁷:

- Identification and realization of programs and the annual business plan;
- Preparation, performance and public presentation of premiere and reprise theater plays and programs created by contemporary, classic, foreign literature and musical works;
- Fostering and development of theatre art through choice of repertoire, creation and performance of plays;
- Maintenance of permanent artistic ensemble;
- Establishment of modern work and business organization;
- Establishing cooperation with authors of literary, musical and other stage works, as well as with other artists and creators of theater plays;
- Establishing cooperation with local and foreign theaters in order to exchange experiences and achievements and to organize guest performances;
- Establishing cooperation with faculties of arts (drama, music, fine and applied arts) in order to approve stage and musical-stage activities, as well as to achieve systematic renewal and training of personnel and artistic ensemble;
- Organize and conduct affairs related to stage techniques for personal use;
- Providing theater services and organizing and performing other activities and tasks that improve work and organization of theater.

These goals from the statute define the mission of Terazije Theatre in general, but clearly defined mission and vision does not exist.³⁸ Mentioned goals are too wide and general and do not distinguish this theatre and its repertoire as specific and unique in our culture.

Based on my research within this theatre, I would say that the mission of this theatre is to impact audience, theater experts and public opinion by producing a range of classic,

³⁷ Terazije Theatre Statute, Belgrade, 1992.

³⁸ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

contemporary and domestic musical productions that engage and enhance the overall experience and at the same time provide legitimacy to musical theatre in Serbian socio-cultural context. This mission could also involve an educational role, which inspires and encourages musical theatre artists (with special emphasis on younger ones), engages and educates them with productions of high artistic value and with commitment to engage best possible artistic experts from this field.

Vision could refer on creation of nurturing environment that ensures performance excellence, creative experiences, and educational opportunities, as well as development of theatre as a leading institution for this genre in Serbia and region.

Current goals, according to the words of general manager of Terazije Theatre are commitment to perform outstanding artistic productions, with the aim of further raising artistic standards of performances through auditions, by involvement of experts and people who understand and support this artistic form.³⁹ So, they are dedicated to present a variety of musical and dramatic expression recognized for their distinction and quality. Highest level of artistic quality will be maintained and promoted primarily by choice of appropriate repertoire and through adaptation of that repertoire and performing style according to modern trends. Aim is to select appropriate plays which bring freshness to our culture scene and a sense of lightness in viewing for audience. However, these criteria do not apply to the selection of titles, preparation and performance. Also, one of the goals includes fostering of already initiated educational cooperation and establishment of new ones.⁴⁰

Organizational model of Terazije Theatre is based on premises of classical organization characterized by traditional forms. Organization relies on hierarchical principle of operation and vertical structure is divided by sectors. Conceived and defined as organizational units, departments maintain a rigid scope of work and responsibility, through the traditional division into artistic, technical and general sector. Structure within sectors consists of internal organization units that are divided by the nature of the business into ensembles, offices and workshops.

One could not predict outside factors, nor significantly control them. Social, cultural and educational conditions⁴¹, as well as legal normative that did not sufficiently take into

³⁹ This claim is taken from the article "Belgrade needed and still needs a musical theater" which is actually a Tatjana Nježić's interview with the theater manager Mihailo Vukobratović.

⁴⁰ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

⁴¹ The question of fully educated staff is one of the constantly present problems of this theatre. The requirements of musical theatre are high and imply the existence of soloists and ensemble that equally good

account the specific nature of organizing a musical theatre, brought to this theatre unsolved organizational status. Adequate facility solutions didn't exist, managers were frequently replaced without any continuity in how the theatre was managed and program was conceived and all of that together affected negatively on how one such complex organizational mechanism functioned in the past. Despite limitations of cultural and economic policy, which can in great extent serve as an excuse for inadequately organizing a musical theatre, this theatre opened enough space for internal construction, consolidation and changes. In that way, the organization model starts to exist as a transitional form toward marked-based business management, more because of the effort of management structure and team of authors (creative team) to accommodate to current trends, then because practical use of management. Terazije Theatre's main problem is precisely that neglecting of musical theatre as an organizational whole. In the past, the main problem was that sectors functioned separately, and they were in fact naturally striving to unite only in repertoire, but not in clearly defined goals and action plans. In that sense, the work of the general manager Mihailo Vukobratović stands out. He strived to place this theatre into real frames, frames that would be appropriate to current economical, legal and political situation, but also possibilities of the theatre and performing ensemble itself. Firstly the space problem is solved, which required a lot of effort and lobbying the city management. After that questions were raised in the plan of solving theatres personnel condition, clear definition of repertoire policy, stabilizing and unobstructed undertaking of organizational and artistic projects.

One fact is crucial for setting up higher standards, and that is that the manager itself has developed producing skills and affinities and that he in accordance with that had an ear for and was ready to improve general organization. In order to connect sectors and for them to function uniformly and under control, each of the sectors' manager were to meet on a weekly basis, from accounting to operational manager, ballet, choir, orchestra and drama. These meetings were devoted to analyzing the following and planning the next week. Information flow was two-sided, and decisions were made by the manager and art director in cooperation with sectors' managers.⁴² Therefore, hierarchy does exist, but the structure itself has become more flexible in the last couple of years, since all the sectors in 'cohesion' are strongly

handles acting, dance and singing invoices. This ideal is sometimes fulfilled, and the problem certainly does not lie in the fact that our young artists are not talented for this kind of theatre. Lack of educational conditions refers to inexistence of comprehensive education for this type of theatre, which on contrary represents long practice in the west.

⁴² From an interview with Mihailo Vukobratović, done by Aleksandra Protulipac, June 2001.

connected. Management of this theater stresses that they intention is to maintain unified personnel, since they depend on one another. So practice is that all employees (including also box office employees and ushers) are familiar with happenings inside the house and that various documents are available for them (selection of repertoire, financial reports, season statistic, etc.).⁴³

In accordance with all the previous facts and earlier hypothesis, Terazije Theatre's organizational model can be described as:

- A model that has for decades functioned mostly on the principle of bureaucratic outdated organization with sectorial division, and that has however survived all these years thanks to increased efforts and indisputable enthusiasm, gradually building its reputation;
- An organization with insufficient structural flexibility;
- A model that didn't experience any fundamental organizational transformation, and persists therefore in market economy as a traditional model, inadequately equipped for the market completion.

Complexity of a musical theatre such as Terazije Theatre is not matched by an efficient management on the theatre level, despite evident efforts. Such efforts would contribute not only to a better material situation, but also to its optimal functioning. In conclusion, this theatre represents an organization that did not position its goals, activity and organizational model in an exact and long-term way.

3.1.3. Repertoire policy and program quality

Terazije Theater's repertoire was changing during the years, so we can conclude that it matured in accordance with the theater's conceptual and esthetical changes. Numerous forms of musical theater were nourished on Terazije Theater's stage: operettas, comedies, vaudevilles, musical comedies, cabarets, 'literary (book) musical'. This theater has therefore gone a long way from comedy (humoristic) theater to Broadway type musical theater.

Maja Ristić describes in her PhD thesis entitled "Musical theater audience in Belgrade (Terazije Theater and Madlenianum Opera and Theater) development phases of Terazije Theater's repertoire conception:

- Cultivation of comedy and revue repertoire;

⁴³ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

- Performing operettas, “musical theater piece” and vaudeville;
- Formation of repertoire based on musical comedy with everyday contents;
- Early development of “literary musical”;
- A first rock musical in this region;
- Fusing of dance, music, story and creating of “total theater”;
- Musical commercialization under the influence of Broadway;
- Cultivation of chamber and cabaret forms;
- Experimenting with ballet dance;
- Creating a “grand” national musical (Ristić 2009:135).

To define a repertoire profile was crucial for an institution like Terazije Theater, because it actually acquired its legitimacy in society through definition of repertoire. I have to mention again that, main goals of this paper are based on describing current state of affairs as far as this genre is concerned, and pinpointing main obstacles to its further development, and finally proposing a solution for overcoming them. I will therefore give only general view of each phase, and instead try to explain the path which led to this genre’s developing into one syncretic, wholesome spectacle.

“In the first twenty years, operettas were a regular part of Terazije Theater’s musical repertoire. If we look at the list of staged, we can conclude that choice of works for the repertoire was made carefully, in order to show operettas of various periods, as well as works adjusted to ensemble’s capabilities “(Rapajić 2009:25). The very first operetta and comedy performances were created by Radivoje Lola Đukić, who transformed literary comedies into musical comedies ‘searching’ for a model of permeating through ensemble and expression (literary, singing and dancing). A cooperation between these two great theaters in Terazije starts on December 9, 1953 with Carlo Goldoni’s *A Servant of Two Masters* directed by Marko Fotez. Fotez directed numerous most popular comedies in Terazije, but his biggest contribution lies above all in the music repertoire. According to Rapajić, he worked also as art director and left mark in the future repertoire profile with his knowledge and authority (Rapajić 2009:23).

This theater’s most performed and most successful operetta was *The Merry Widow* in 1965, directed by Marko Fotez. The director adapted the original operetta thoroughly, placing the story in “the Paris embassy of an imaginary south African stat of Ponteverdo, and thus

avoiding the process a caricature of Montenegrin environment” (Rapajić 2009: 27).⁴⁴

Terazije’s *The Merry Widow* was on a very high level as a whole, and Fotez directing brought about a spectacle that seemed glamorous in modest conditions (Rapajić 2009:27). Careful and thorough musical preparation, well-rehearsed orchestra, visually attractive scenery solutions, as well as meticulous directing, had an effect on audience and made it accept future operetta performances with ease and curiosity.

Vaudeville, but also ‘a piece with singing’ had their own place in the repertoire of the local musical theater during its first seasons. In 1952 Lola Đukić directed a famous English vaudeville, *Charley’s Aunt* by Brandon Thomas. “As a director, Đukić hired already proven associates. This was an opportunity for Belgrade theater audiences and critics to meet for the first time, in the role of Lord Fancourt Babberley, a theater artist and a comedian Miodrag Petrović Čkalja, whose popularity would surpass the borders of one theater and one city (Čolić – Biljanovski 1995: 44). Some popular pieces with singing were *Dorćol Business* by Čiča Ilija Stanojević (1952, directed by Dušan Antonijević) and Nušić’s *A Journey around the World* (1956, directed by Marko Fotez).

In the period of the Contemporary Theater the line of musical scene repertoire shifted towards “musical scene adaptations of popular classical Yugoslavian works” (Rapajić 2009: 31). *Majstori su pravi ljudi* (1962, based on Kosta Trifković’s work, libretto and directing by Jovan Putnik) was the most successful show from this period. “Critics were especially praising the harmonious dramaturgy and the exploding energy of directing, as well as ambitious, yet understandable and appealing music. This created a prime quality folk musical comedy, which in many ways represented a transitional phase of development toward a specific genre of our comedy opera” (Rapajić 2009: 31).

The theater gradually starts to reform; operetta is gradually removed from the repertoire, and through ensemble improvement a kind of “modern musical revue theater, which will dramaturgically be Western European oriented” (Ristić 2009:120) would be created. A significant share in the reform (through the performance and scenery approach) was made by director Soja Jovanović. Performances directed by her: *Goodnight, Bettina* (by Italian author trio Garnei-Giovanni-Kramer, 1961) and *Sweet Irma* (Breffort-Mono, 1964)

⁴⁴ The prince and heir to the throne of Montenegro received compensation in the trial against Metro-Goldwin-Mayer for offending the Montenegrin dynasty in this play. Stroheim’s film version of *The Merry Widow* was forbidden in the Kingdom of Serbs, Croats and Slovenes.

were met with general approval of the audience and critics. There performances are also significant because of the roles played by Vlasitimira Đuza Stojković.

In his text Svetozar Rapajić stresses: “The reform of Terazije Musical Theater’s repertoire included also an attempt to create a modern musical revue in which ballet would be in the forefront⁴⁵. The performance of *American Stories* (1962, directed by Jovan Putnik) was also moving in this direction and was supposed to bring the audience closer to the greats of the international musical theater. Jovan Putnik is very significant due to his tendencies for a syncretic “total theater” (Ristić 2009:51), achieved through separation of the musical genre from comedy. Inspired by the classics of the Spanish literature, he directed the play *Between Two Games* (1963, based on Cervantes’ works), and soon afterwards *Love of Don Perlimplín* (1963, based on a poetic piece by Lorca).

Rogers’ and Hammerstein’s *Oklahoma!* (1966, directed by Svetozar Rapajić) was a turning point in establishing musical as a “serious” genre on our theater scene, which this play after all meant also at the time of its creation in 1943 (it marked the beginning of the modern musical’s development internationally). “After *Oklahoma!* the musical genre becomes more and more important in Terazije Theater’s musical repertoire. In our environment, where an actor receives only an incidental musical and dancing education, a pioneering path for this new genre was gradually paved. Despite a cramped stage and poor technical capabilities, that are necessary for the appeal of this genre, every musical performance meant a new success. In the end it was proven that this ensemble was able to cope with every aspect of this technically and artistically complicated genre. After *Oklahoma!* each of the following musical performances meant a great effort, but also a great success (Rapajić 2009: 37).

According to many, the high point of this period of Terazije scene was marked by Bernstein’s *West Side Story* (1968, directed by Anton Martij). This tragic musical set in New York suburbs, a modern story of Romeo and Juliet, was performed in harmony and in accordance with the musical genre’s basic demand – syncretism. With this performance, musical as a genre was finally adopted. Technical and creative scene and scenery, as well as performance and music requirement of the ensemble were finally fully fulfilled (Rapajić 2009:37).

⁴⁵ The collage revue *The Unprecedented Show* (1961, based on a text by Vasa Popović, directed by Predrag Dinulović) was the first performance in that spirit. The audience was entertained by Miodrag Petrović Čkalja i Žika Milenković.

That was followed by successful performances of American musicals: *Kiss me, Kate* by Cole Porter (1969), *Hello, Dolly!* by Jerry Herman (1971), both directed by Anton Martij, and after them Jerry Bock's and Joseph Stein's *Fiddler on the Roof* (1972, directed by Aleksandar Đorđević).

In the 60s and 70s, the main direction in repertoire development was performing revues and musicals by Yugoslavian authors. Besides reprising the plays performed in the beginning of Belgrade Comedy's formation (Nušić's *A Journey around the World* in 1983, directed by Josip Lešić, and *Dorćol Business* in 1972, directed once again by Čiča Ilija Stanojević), there were several important performances: *Kill or Kiss* (1977) directed by Radivoje Lola Đukić, while the very first rock musical set on this stage was *Skyscraper* (1980) by Vesna Janković and Sanja Ilić, directed by Oliver Viktorović.

A step forward in the revival of contemporary issues, which bring the ideas and content of musical closer to the audience, was provided by the musical *The Heart of Ruby* (1989, based on a novel by pre-War writer Mirjana Jakovljević – Mir Jam, directed by Nenad Ilić), as well as Slobodan Novaković's and Vojkan Borisavljević's musical *Three quarters of Belgrade* (*Tri četvrtina Beograda*, 1992, directed by Jovan Ristić). "Such a repertoire can also be interpreted as a tendency to 'promote' Yugoslavian urbane musicals, which was certainly a good move in creating the identity of this theater" (Ristić 2009:123).

Despite difficult stage conditions, which did not meet the necessary requirements for staging expensive spectacle performances, in "Vuk Karadžić" Culture Center, the theater managed to make a solid repertoire while maintaining the image from the glorious 70s and 80s.

An interesting novelty in the repertoire was the first comic book – musical *Alan Ford – The Bearded Bandit* (1994), which was based on an episode from the popular comic strip and a text by Mirjana Lazić, accompanied by Neša Galija's music and directed by Kokan Mladenović.

Another repertoire novelty was *Grease* (1995, directed by Mihailo Vukobratović), an international hit by Jim Jacobs and Warren Casey, turning this theater towards this commercial genre recognizable to the general audiences.

The first big musical premiere after a four years' break was *Girl on the Magazine Cover* (1999, directed by Mihailo Vukobratović). "Using a melodramatic musical form, the authors tried to express the pain of transition and struggle of an ordinary person to survive and

not to be abused in the lack of future and an atmosphere of criminalization” (Rapajić 2009: 60).

The play *Jubilee* in 2000 was a great success. It was directed by Mihailo Vukobratović, musically arranged by Vojkan Borisavljević, while the story was compiled by this theater’s actors, Rade Marjanović, Milenko Zablaćanski and Dragan Vujić – Vujke, and it represented a kind of homage to the theater’s fifty year anniversary. This play is a witty story about the theater, and follows the formula “theater in the theater”, which was hailed by the critics and the audience. This performance led to the ensemble’s ‘waking from the dead’ and continuing to create musicals. “On the one hand, *Jubilee* pointed to the situation in which the theater itself was, and on the other that there is an enormous human potential within the house, but it wasn’t at all joking gently on its own account. This performance made indeed a first, important step. The very essence was to show that we were able to make something that had quality and that would be well received, and all that with almost no money. A musical was an absolute imperative. That was the step which determined from where we start and where we want to go. Of course, to immediately create a musical theater is impossible, even after all these years... It is a process that must take time. There are many reasons why we cannot clean the repertoire quickly and seriously, but that does not bring our serious commitment into question. So, that is a path we are following, with the idea that the repertoire be musically profiled in the near future. That is the goal to which I aspire as a manager, and to which more and more theater employees now aspire, I would say. That goal is a very serious thing even from the managerial point of view” (Nježić 2009: 184)⁴⁶.

In the culture center “Vuk Karadžić” a theater profile in the direction of a musical character started to emerge. The managers that were a product of the theater itself determined considerably its current tendencies towards musicals. Therefore we can from this point on talk about managing personnel aware of the specific demands of this theater. There are many drama theaters in Belgrade and Serbia and a clear repertoire profile is thereby missing. Terazije Theater’s management points out that they notices an empty space in the range of theater offerings, a space that nobody touches, and that it is because of this that their noticing and converting that empty space into their own profile a perfect management success. Svetislav Gončić, and shortly thereafter Mihailo Vukobratović, directed the repertoire in two directions: towards remakes of the classic Broadway musical (*Grease, Kiss me, Kate,*

⁴⁶ This quote is taken from the article "Belgrade needed and still needs a musical theater" which is actually a Tatjana Nježić’s interview with the theater manager Mihailo Vukobratović.

Cabaret) and towards remakes of local hits and themes (*Girl on the Magazine Cover, Jubilee*). All of that will bring about the creation of Serbia's first national musical in 2008. With musicals such as *Kiss me, Kate, Gypsies Go To Heaven* and *Golje* this new repertoire and performer profile sets off. "When the authorities saw that, even in the two years we spent in the culture center 'Vuk Karadžić', we can make several good and well-received musicals, the support grew stronger and it was decided to go back to Terazije. /.../ In preparing for the year 2005, that is for returning to Terazije, we made a concept, let's call it self-education. We took a couple of titles from the history of musicals that represented fundamental points and brought about groundbreaking things. /.../ *Kiss me, Kate* showed that musical was not a light genre, that is to say it doesn't necessarily have to be that. Because of that orientation of ours towards musicals, we made several repertoire decisions, or moves. We decided to stage *A Chorus Line, Chicago...* and that required on the one hand to get educated as a theater house, and on the other, to educate the audience that it is not only *Grease* that is a musical, or that musical is in no way an easy genre" (Nježić 2009:185,186).⁴⁷

The musical *Kiss me, Kate* (2002, libretto by Samuel and Bella Spewack, music by Jerome Kern, directed by Dimitrije Jovanović) revived yet again an exciting and for the audience compelling story of actors' live "behind the scene". The play *Pop Ćira i pop Spira* (2003, directed by Jug Radivojević), based on the novel by Stevan Sremac, sparked the interest of the audience, but also gained critical acclaim and won festival awards, all of which contributed to the theater's good reputation and recognition of the musical genre's dignity. The last premiere before returning back to the reconstructed Terazije stage was a new performance of *Gypsies Go To Heaven* (2004, based on the story by Maxim Gorky, music by Yevgeny Doga, directed by Vladimir Lazić and dramatized by Ivana Dimić) was extremely popular with the audience, thanks to a movie of the same name. The reason for the success of this musical was an excellent interpretation of traditional Russian folk melody and effective music, which often overpowered the story and became its own purpose. With this performance Terazije Theatre (which was still Theater T at the time), returns to staging "book musicals" and mixing the classic and the contemporary.

By opening a new, reconstructed building, the theater gets the favorable conditions for "restoration" of new musicals, as well as the creation of new and in the production sense

⁴⁷ This quote is taken from the article "Belgrade needed and still needs a musical theater" which is actually a Tatjana Nježić's interview with the theater manager Mihailo Vukobratović.

richer performances. “The theater was officially opened by a revue performance by Milenko Zablaćanski, *Lights of the Stage*. The very title of the play points to its thematic backbone – the eternal story about the conditions of stage, about the contrast between illusion and glamorous appearances on one hand and trivial reality underneath it on the other” (Rapajić 2009: 67).

The already proven form of “theater in the theater” enabled Milenko Zablaćanski to introduce the audience to the theater’s future repertoire concept, which moves in the direction of supporting the Broadway musical model.

A big step forward towards the Broadway style musical took place with the performance of *A Chorus Line*, which was based on a text by James Kirkwood, Jr. and Nicholas Dante (2005, directed by Mihailo Vukobratović). This is a story of the modern world of competition, setting your opponents up and ambitions where only the best and toughest win. A theatrical atmosphere is present on the stage, showing the harsh rules in acting auditions. “In this production there is a new concept present, a concept that was primarily based on the energy of youth, so that even here, in a unique ensemble, we have a whole bunch of impressive young performers, some of whom are on the stage for the very first time” (Rapajić 2009: 68).

Terazije scene’s first science fiction musical was *Drop to the Ground* (*Spusti se na zemlju*, 2006, based on a text by Gordana Gončić, directed by Jug Radivojević). Another performance was a musical comedy entitled *Heroes* by Predrag Perišić (2006, musically arranged by Vojkan Borisavljević, directed by Slavenko Saletović) an emotional and ironic comedy with choral parts. “This mixture of sentiment and irony, fairy tale and demystification, proved to be a successful matrix, which led to festival recognition and good audience reception” (Rapajić 2009: 69). Unfortunately, Milenko Zablaćanski’s tragic premature death broke off this play’s successful running, since he played its title role.

The musical *Chicago*⁴⁸ (based on a text by Fred Ebb and Bob Fosse, music by John Kander, directed by Kokan Mladenović) resulted in a great shift in performing and content sense. “*Chicago* is a bitter pill wrapped in cotton candy”, says the director himself, while

⁴⁸ The original Broadway production opened June 3, 1975 and ran for 936 performances. Bob Fosse choreographed the original production, and his style is strongly identified with the show. *Chicago*'s 1996 Broadway revival holds the record for the longest-running musical revival on Broadway and is its fifth longest-running show. As of April 2011, it has played for more than 5,900 performances. The musical was produced in London's West End and on several tours and international productions. The Academy Award-winning film version (2002) of the musical was directed by Rob Marshall and starred Catherine Zeta-Jones, Renee Zellweger, Richard Gere and Queen Latifah.

Rapajić thinks that *Chicago* is the most ambitious project ever in Terazije Theater's music production. "This refers primarily to the performing ensemble. As with every international production that is expected to be a big hit, all the major roles were cast twice. In that way, not only was the old rule ensured, that show must go on in case something suddenly went wrong, but more importantly the former practice of equal alternation was revived and it enabled to perceive some roles with a different view, using different creative means and in the unique concept of the play. The interpretation of the play could thus be enriched, new opportunities and approach layers were discovered, but without disturbing the coherence of the whole show. In addition, this production materialized in a great deal that which was necessary for getting closer to a synthesis of means of expression and ensemble unity, all through a mixture of acting, vocal and physical facture" (Rapajić 2009: 69). With this musical the Terazije scene approached big commercial Broadway musicals, but also gained social importance due to the production's involvement. It got closer to traditional theatric values and created an image of being a significant, representative theater.

A significant milestone in the development of our musical theater was reached in 2006 "because with the help of the U.S. Embassy in Belgrade and the art dance magazine *Orchestra* Chet Walker, a longtime dancer and collaborator of the legendary Bob Fosse, entered Terazije Theater's ballet room⁴⁹" (Milovanović 2009:122). During the two-week workshop, Chet Walker brought elements of jazz dance to Terazije Theater. "Wisely established cooperation with Chet Walker brought the spirit of Broadway to Belgrade theater scene. Almost imperceptibly, Terazije Theater's dance ensemble started to sing and dance very harmoniously, and the actors started to dance well. The theater has really made a step forward and opened its door to the original musical, which has become an indistinguishable part of our artists' theatrical experience" (Milovanović 2009: 122). Chet Walker directed in

⁴⁹Director and choreographer Chet Walker has been on Broadway since he was sixteen. His musicals are *On the Town*, *Lorelei*, *The Ambassadors*, as well as Bob Fosse's musicals *The Pajama Game*, *Pippin* and *Sweet Charity*, etc. He is perhaps best known as author and co-choreographer of the musical *Fosse*, written in honor of his mentor Bob Fosse (in 1999 it was won a Tony Prize and was named the musical of the year). Walker's work is recognized on Broadway, London's West End, and the theaters in the Netherlands, Mexico, and Japan. His international work includes the musical *Singing in the Rain* in Madrid, *The Dancing Man* in Norway, as well as *The Producers* in Argentina and Israel (it was nominated for an ACE Award for the best choreography). As a manager of jazz dance workshop in the school "Jacobs Pillow", he has been traveling around the world in the last couple of years, awarding scholarships to young performers. The New York based school "Jacobs Pillow" was founded 75 years ago and is known for the exchange of ideas and experiences and for bringing together renowned artists from around the world as lecturers.

December 2007 the musical *Cabaret*⁵⁰ by John Kander, Fred Ebb and Joe Masteroff. As a result of his efforts, the audience got a chance to see, as Muharem Pervić described, “a dynamic, vigorous, economical, but also uplifting and energetic show, with clear, readable lines and well-coordinated, fiery dance ensemble” (Rapajić 2009:70).

Chet Walker and Mojica Horvat arrive in Terazije Theater somewhere around the same time. Her *Chicago* clearly defined the standard of musical’s choreographic performance, and after these two musicals nothing was ever the same. Their own knowledge will be put into new musicals by directors Mihailo Vukobratović, Kokan Mladenović and Jug Radivojević, showing that a choreographic performance cannot be valid without good directing. After this, entirely naturally and casually the setting of musical *The Marathon Family* and revival of musical *Grease* followed.

The setting of the musical *The Marathon Family* (2008, directed by Kokan Mladenović, choreography by Mojica Horvat) was an important event for the development of our musical scene. After six decades of developing the musical scene, we finally got a “big, true Serbian musical that can stand besides successful quality world’s book musicals, which allows a combination of commercial attractiveness, high artistry and conceptual and inspired relevance” (Rapajić 2009: 73). According to the theater’s manager, the future repertoire policy was to be directed exactly towards favoring national musicals. “We are trying to stage a national musical once in two or three years, although they are actually more expensive and harder to produce and require a much longer process and more work” (Nježić 2009:186)⁵¹.

The Marathon Family has in some way become a modern mythic motive because it had gone through a formation in a comedy, film and opera by Isidora Žebeljan and finally Terazije’s musical. The reason this work is so popular are to be sought in the film adaptation, directed by Slobodan Šijan, for which the characters and lines and catch phrases became a permanent part of our urbane culture and gained a modern classic status in our society. In addition to its innovative and imaginative concept, Kokan Mladenović’s *The Marathon Family* raised grotesque and morbidity to a level of frightening proportions, and the so called

⁵⁰ *Welcome to Berlin* is actually the original name of the musical *Cabaret*, which was by John van Druten’s *I Am a Camera*. This play tells a story of two love couples: the first couple was Sally Bowles, who works in a cabaret club “Kit Cat” and the American writer Cliff Bredino, and the other one were a German woman, Mrs. Schneider and her Jewish suitor, Schultz. The story of *Cabaret* takes place in the 30’s Berlin... The Broadway premiere of this musical, directed by Prince and choreographed by Ron Field, was in 1966. The play was revived in 1987, and based on it a film was made in 1972, with Liza Minnelli in the title role.

⁵¹ This quote is taken from the article "Belgrade needed and still needs a musical theater" which is actually a Tatjana Nježić’s interview with the theater manager Mihailo Vukobratović.

“macabre grotesque” became genre’s main characteristic. The story line is followed directly and comically by Maja Pelević’s morbidly written songs. “In an almost postmodern composing of various provenance elements, a sort of experiment is made in making of the musical structure. The show’s music (together with Maja Pelević’s song lyrics) does not result from a single author’s manuscript, as one would expect to be a condition for the show’s coherence. The task of music composition was divided between as many as three composers. Zoran Hristić composed the musical performances of the undertakers’ family Topalović’s, led by the traditional melodies and chant in the spirit of transformed domestic evergreen (starogradska muzika). Irena Popović dealt with the musical line of action of Đenka Đavo, that is his desire to revive the spirit of Hollywood’s glamorous and unrealistic musicals and revues, while Bili Piton’s aggressive and brutal world of a modern gangster was musically painted by Marko Grubač. Such a complementary combination of three authors’ style, has proved to be highly efficient from musical dramaturgy’s point of view and significantly contributed to the production’s success” (Rapajić 2009: 72).

Grease by Jim Jacobs and Warren Casey, directed by Mihailo Vukobratović, and was renewed in 2009. This musical was actually celebrated by the 1978 movie (title roles: John Travolta and Australian actress Olivia Newton John), which is one of the most popular movie musicals of all time.⁵² *Grease* staged on Terazije stage is one of the theater’s most popular productions and was also very important strategically. “Let us not forget that the musical most often functions through the energy of youth. In this Terazije production, *Grease* gave chance to a whole range of very young actors to gain their first great experience and to try themselves, to see if they have the skills required by a true, big musical. To constantly revitalize the energy and research a fresh, youthful sensibility has become a constant practice of the Terazije scene and not only of this production” (Rapajić 2009: 73)⁵³. Igor Barberić’s choreography contributed to the special dynamics of the latest production of *Grease*, and that choreography is characterized by “playfulness, modernity, freedom, but also revitalization of the spirit of disguised conservatism in the seventies” (Ristić 2009:133).

Cooperation with Igor Barberić continues into the 2010/2011 season, which will see one more Broadway hit on the stage of Terazije Theater: *The Producers* (directed by Jug

⁵² Music from the film was sold in millions of copies, and was nominated for Academy Award and Golden Glob Award.

⁵³ In the latest production of *Grease*, the youngest generations of actors were casted, also chosen through an audition. Those are: Žarko Stepanov, Marjan Apostolović, Ivana Popović, Teodora Živanović, Marko Janketić, Marjan Apostolović, Nebojša Đorđević, Milan Tubić, Lazar Jovanov, Milan Bosiljčić, Nebojša Đorđević, Dušica Novaković, Sanja Mladenov.

Radiojević). This musical had its premiere on Broadway in 2001 and it was based on a Mel Brooks' film of the same name from 1968.⁵⁴ The 2010/2011 season was opened by the Belgrade premiere of the musical *Gloria* (directed by Iva Milošević). This musical was based on a well-known drama text by Ranko Marinković and adapted by Jovan Ćirilov, in a coproduction with The Festival *Grad Teatar* in Budva, Montenegro. The cooperation with this festival continues throughout this year, with the production of musical *Zorba the Greek*.

Terazije Theater continues to grow by expanding the musical theatre genre, experimenting, bringing new artists to the stage. This ensemble's dance component was improved in both quantity and quality by introduction of Bob Fosse's jazz ballet. At the same time the setting of all-ballet performance *La Capinera* (2007, choreography by Michele Merloa, music by Kiril Džajkovski) is an experiment and this theater's concept change under the influence of Bitef Festival. The second play in which the ballet element was dominant was *The Earth* (2008, choreography and music selection by Joe Alegado). "Although these shows are some type of repertoire digression, they showed the potency of Terazije's ballet ensemble, as well as its ability to discover new opportunities as far as dance and technique, but also drama and expression are concerned" (Rapajić 2009: 74).

*Na slovo na slovo*⁵⁵ is the first musical for children in the recent history of Serbian theater. Stage adaptation of Dušan Radović's famous scenario (for the cult TV series) was done by Vladimir Andrić and the musical itself was directed by Darijan Mihajlović. An interesting fact is that the director had waived his fee for charity, so that the whole amount went to Belgrade institution for children without parental care.

In addition to improving "book musicals" and Broadway type of shows, Terazije Theater has also been "experimenting" with chamber musical forms of cabaret type, in which only one performer is on the stage, usually this theater's star. The very form of performances such as these creates a more intimate atmosphere, which affects the perception of what is

⁵⁴ The film *Producers* (1968) is an American satirical dark comedy film, and is set in the late 1960s; it tells the story of a theatrical producer and an accountant who want to produce a sure-fire Broadway flop. They take more money from investors than they need and plan to abscond to Brazil after opening night, only to see the plan probably go awry when the show turns out to be a hit.

Since it had been described as a "cheeky satire", big movie studios were afraid of standing behind of this project. The film was the light of day as an independently produced art film and shortly after its release it won over the audience, primarily the younger population. An Oscar for best original screenplay was just a confirmation of the quality of this film achievement. The American Film Institute (AFI) placed the film *The Producers* at 11th place on the list of the best comedies of all time, and the song "Springtime for Hitler" was listed by the same association as one of the best 100 songs of all time.

⁵⁵ "Na slovo na slovo" or in English "I spy" is a children's guessing game usually played in families, partly to assist in both observation and in alphabet familiarity.

being displayed and creates a direct contact with the audience. These plays had been performed in Terazije stage's foyer (the only available space in Terazije Theater during one period of its renovation), and later on the Fifth Belgrade High School's stage. In that was Rade Marjanović showed his first cabaret *Good Old Times* (2003).⁵⁶ Apart from that, some plays that were performed were new, but shared similar characteristics: *Imagine Life* (2003) by Milenko Zablaćanski and Veselin Stijović's cabaret *Love, Oh Love* (2004).

Upon returning to the renovated premises chamber forms continued to be performed, like *Hamlet and Hamlet – Eurotrash* (2008, written and directed by Filip Vujošević and Maja Pelević), which was not a cabaret, but a chamber play, a parody of the unification of Europe expressed by the history of Eurosong competition. Vladan Savić's cabaret *How to Understand Serbs* (based on a concept by Željko Jovanović and Mihailo Vukobratović) was symbolically dedicated to this theater's champion, tragically deceased actor Milenko Zablaćanski. The cabaret scene still bears his name.

Terazije Theater tends to gain a prestigious status in the environment in which it operates. "All the changing of circumstances (space, technical equipment, personnel and program), as well as striving for synthesis and a cultivated articulation and artistry in production process finally resulted and still results in a changed relationship in the public eye towards Terazije's repertoire and towards the artistic relevance of its musical genres, and especially musical. Legitimization of musical in our theater environment has finally been confirmed also by including Terazije musical performances into the selection of Sterijino Pozorje Festival" (Rapajić 2009: 79).

By looking back we look at the history of one musical theater in Serbian. Data presented in this paper are a witness of the musical theater form diversity that the audience had the opportunity to see. This theater began its life modestly, with a tendency to quickly start to keep pace with European and global trends. According to the presented data it can be concluded that, Terazije Theater caught rapidly with the world shortly after being founded. The audience was the first musicals right after the first operettas, and after that many other musical theater forms that followed with the contemporary theatrical "light genre" scene.

Because I come first of all from 'the world of music', I believe that this theater's repertoire development can be followed from the musical perspective too. The development

⁵⁶ In November 2005, Rade Marjanović celebrated thirty years of his work as an artist with this play. This cabaret has been performed more than a hundred times in the Terazije foyer, and it was also shown at many guest appearances, which is in the nature of cabaret as a theatrical form – that it is adaptable to different locations.

of musical theater can also be seen through the development of key forms it cultivated, which in our case would refer to operetta and musical. These forms meet the requirement of this genre's formal definition, at the same time being modern in the chronological aspect of the theater, which has, thanks to them, grown into a special theater, having changed 'light entertainment' into real art.

Perhaps this is a right moment to address the question of whether this form of theater is in fact 'light entertainment' (i.e. 'light genre'). An attitude towards theater that fosters light entertainment has probably caused the negative attitude towards a kind of theater nurtured on this stage. However, the very phrase 'light genre' is highly questionable if we consider the musical components that make up the music of this type. Above all, an author's effort to 'stand up to' the form which includes voice and dance in addition to music is at least worthy of our respect. Sublimation of all three components is extremely demanding in dramaturgic and compositional-technical sense. The fact that every form of musical theater (operettas, revues, cabaret, vaudeville, musical, piece with singing, musical melodrama, musical comedy, hybrid forms such as opera-ballet etc.) has its own esthetics because it perceives certain cultural values and also attests to their quality.

Having mentioned complexity, a question is raised – whether the Serbian cultural environment, in these more than sixty years, has had artists who would carry the repertoire based on musical theater productions? It is certain that this form requires exceptional readiness and competence of the performing apparatus itself, as well as its flexibility and comprehensive art education. If we also take into account costume design, stage design and directing, it is clear that the Terazije scene has justified its existence, which is supported by the fact that throughout its existence (in its original, main location or elsewhere) Terazije Theater always had the auditorium filled.

3.1.4. Personnel issues and selection of artists

Because the theater's organizational and artistic nature is based on the four organizational units, it is essential to equally take into account the existence of the drama, ballet, orchestral and choral ensemble. Each of them is highly specific both in its needs and work process, so the personnel issue is one of the most important factors in theater activity planning. Through this, the main task and objective of the musical theater focus on forming, forcing and dimensioning of each individual according to his needs, with the aim of fitting the

individual into collective work, that is, collective action, where all four ensembles are participating.

Return to the building in Terazije brought also quality to scenic, spatial, technical and technological conditions, which carries an additional responsibility in terms of stage realizations. Things such as improvisation and inconsistencies in orchestral and ballet performance must no longer take place, so some changes in the personnel structure had to be made. Decision to concentrate mostly on musical meant also restructuring within the theater itself, personnel education, cooperation with authors whose knowledge will be helpful for the further development of the musical theater, engaging young talented dancers, singers and actors, selecting them through auditions, etc.

The fact that the institution operates under the authority of the valid legal and normative regulations which primarily protect the worker and the working place, hinders the natural fluctuation of people in the institution. By its orientation, musical is a genre which requires unlimited performing energy and personnel that is capable of meeting the given requirements.

Personnel problems exist within the ballet ensemble because of the great discrepancy between the legal provisions⁵⁷ and the actual needs of the musical theater. So, even though the musical requires relatively young performers, the reality is that, especially in the ballet and choral ensemble, there are artists who are in that age when it's impossible to demand of them the kind of active participation the musical requires. The theater is trying to solve these issues at the Ministry of Culture, but also via examples of the National Theater, where this problem is also emphasized.

Therefore, the law, through the accelerated retirements plan, protects also those dancers who have passed their dancing peak, which makes that part of personnel to a great extent unusable in the musical. Furthermore, there is a similar problem with the drama ensemble, which consists of around 30 performers. One part of these performers has crossed the age limit when they objectively no longer can give an adequate contribution to the musical. In order to solve this problem, as well as to engage the personnel carefully, humanely and properly, the theater

⁵⁷ The Labor Law sets the condition for the dancers that they have to be 50 years-old before they can retire and they fulfill all the conditions at the age of 42, and they are really too old to fulfill performative demands of musical. So, there are many artists employed as freelancers.

strives to balance by using smaller chamber forms which are also present in the repertoire (particularly referring to cabaret performances on the "Milenko Zablaćanski" stage).⁵⁸

The personnel issue is further complicated by the fact that the selection of artists in the past was done on the basis of 'personal taste' without taking in account the needs of the musical theater. Since Svetislav Gončić and, after him, Mihailo Vukobratović took over the management function, significant improvements were made in profiling the ensemble, its narrowing, rationalization and merger by the principle of versatile talents and skills, following the western model of smaller and more mobile organized personnel.

In order to form versatile active personnel, the introduction of the auditions system is of a great importance. During the earlier period there were three or four actors (Rade Marjanović, Predrag Laković, and Danica Maksimović) who with their acting and vocal abilities, as well as with their beautiful and attractive appearances carried the theater's repertoire. However, nowadays it is possible to see the new forces on the 'Terazije' stage (young actors, good dancers and singers), due to the introduction of the audition system. This influence of the Broadway theater model caused a greater competitiveness among the young actors, therefore inspiring them to pursue the professional training in contemporary dance and vocal techniques, and acting articulations. During the last five years, the Terazije Theater has been successfully implementing the audition concept, through which it is selecting the artists for its performances, which makes it the only theater in Serbia following that concept. The theater's management points out that the auditions are held in the most cases, while there are only a small number of cases where the actors are also selected on the proposal of the play's director.⁵⁹

As this theater's management points out, both theater audience and the experts agree that during the last couple of years Terazije Theater has achieved a great success and made a unique artistic breakthrough. The assessment is that the plays are more modern, done at a high technical level, and, which is most important, the artistic quality of performance is remarkable. Therefore, the theater management has carried out some sort of personnel needs analysis, which is directly conditioned by the musical as a genre. The focus of the analysis is on the artists' versatility, their professional training and retraining.⁶⁰

⁵⁸From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

⁵⁹From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

⁶⁰From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

One of the most important elements that contributed to the overall raising of the performance level, as well as its redesign and appearance is the Ballet ensemble. One can conclude that this theater's weakest point, which prevented it from reaching the total syncretism of all its elements, was, until recently, the element of dance. After the choreographers such as Mojica Horvat, Chet Walker and Igor Barberić began collaborating with this theater, the dance received its conceptualization and modernity, according to the characteristics of contemporary musical theater. Also, on Chet Walker's initiative, the cooperation with the New York school "Jacob's Pillow" was established, so since 2007 there is a practice of sending an artist (usually one or two) for further training. Unfortunately, in 2011 there was break in this practice, because the theater, due to the economic crisis, couldn't gather enough funds for scholarships for their artists. However, the management plans on trying to continue this practice as early as next year.⁶¹

From the position of the integral, and sometimes only the accompanying element, the Ballet sector reached the point that it often takes the leading role in the play. Shows such as *La Capinera* by Michele Merola and *Earth* by Joe Alegado were something completely new for our ballet scene. Merola has brought the spirit of the Italian ballet scene and aterballetto to Belgrade, while Alegado introduced our scene with the Lehman style of dancing. As they point out in the Terazije Theater, the only thing harder than achieving success is maintaining it. That is why the theater has the constant practice of engaging the most eminent experts in choreography, which can be seen, for example, by the constant engagement of Igor Barberić. The main goal is maintaining the quality, as well as its improvement.

Moreover, establishing of the cabaret scene has proved to be a successful move by the creative team. This scene, in my opinion, can contribute even more to the development of musical theater's experimental, modern and satirical expression⁶².

Development phases of musical theater in our country show in which extent the personnel with high expressive and artistic abilities is needed in order to form some of the demanding forms (in terms of performing and production), as well as how much the theater depends on the social factors. In the more recent conditions, the program orientation has

⁶¹ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

⁶² I came across an interesting fact during my research on this scene – that the idea of establishing a cabaret as an experimentally-educational scene is not really new. "This tendency is not new in the theater thinking. It existed already in the 70's, when the establishing of the Cabaret and Studio was ordered, where the graduates of the Faculty of Dramatic Arts would receive musical education, while graduates of the Faculty of Music would complement their knowledge with acting skills." (Borba: 1975).

definitely been established, primarily focusing on musical repertoire, and above all on the great musical, with an accompanying part of the smaller musical and theatrical forms (cabaret, musical comedy, ballet projects). The professional staff is a priority and it is conditioned by the personnel planning process, done by the theater's management. The position of the musical theater's manager requires a person with a developed awareness of the differentiated needs and specifics of the musical theater, the types of ensembles which are a part of it, as well as the importance of formulating the repertoire that would maximize the potential of people performing in the theater. So, "the manager should take into account the amount of work performed by his ensembles, and conduct all the necessary activities in order to achieve equal 'burdening' of the personnel" (Protulipac 2003:126).

"While suffering traumatic experiences, /.../, the Terazije Theater's music scene experienced blows, it stumbled and fell, only to surprise us with its vitality and energy over and over again – in cases where the material was the right one, and the team was creative, persistent and patient" (Rapajić 2009:42).

3.1.5. Notion of audience, target groups and audience development

Basic hypothesis of this study is that there is an objective need for further development of this genre in Serbia. In that sense, one of the relevant questions is the notion of audience and question who makes the audience of musical theater. Therefore, in order to show the basic characteristics of the musical theater's audience, this part of my thesis will be based on the data collected during the drama theater's audience research, done by the Center for Study in Cultural Development (author Slobodan Mrđa), which included all of the Belgrade's theaters, as well as some other Serbian theaters⁶³.

Terazije Theater has, in order to better define its target groups and get the information about the attitudes of the audience in terms of repertoire and other segments related to the work of musical theater, conducted a research of its audience during 2009, with help of Maja Ristić, Ph.D. The research was conducted on a sample of about 570 respondents.

⁶³ The research was conducted in 2010 and included the following theaters: "Atelje 212" Theater, The Belgrade Drama Theater, BITEF Theater, Yugoslav Drama Theater, "Madlenianum" Opera and Theater, Theater in Kragujevac ("Knjaževsko – srpski teatar"), Kraljevo Theater, Kruševac Theater, National Theater "Bora Stanković", Šabac Theater, National Theater "Nepsinhaz", National Theater "Sterija", National Theater "Toša Jovanović", National Theater Belgrade, National Theater Kikinda, National Theater Leskovac, National Theater in Nis, National Theater Pirot, National Theater Pristina, National Theater Sombor, National Theater Užice, "Slavija" Theater, "Újvidéki Színház" Theater, Youth Theater, Terazije Theater, "Zoran Radmilović" Theater, Serbian National Theater, "Boško Buha" Theater, Zvezdara Theater.

Terazije Theater's management points out that they are familiar with the audience who visits their theater, based on the research data. Since management of the theater is well informed with the characteristics of its regular audience, base for further audience development exists. Furthermore, they are planning to conduct a new audience research every three or four years.⁶⁴

Socio-demographic characteristics

Variable	Category	Percent
Gender	Female	74%
	Male	26%
Age	Up to 18 years old	5.2%
	19-30	42.2%
	31-45	27.1%
	46-55	20.3%
	Over 65 years old	5.2%
	Education	Primary school
	Secondary school	22.9%
	University level education	44.8%
	B.A.	13%
	M.A.	8.3%
	Ph.D.	1.6%

So, we may conclude that more than a half of their audience consists of women, mostly with high level of education and that they have mainly young audience (between age of 19 and 30 and between age 30 and 45).

Attitude towards Terazije Theater; question of repertoire and tickets

Variable	Category	Percent
Frequency of visits	Once or twice a week	12.5%
	Once or twice a month	26.6%
	Twice quarterly	39.6%
	Two/three times per year	15.1%
	Once a year	6.2%
Reasons for visit	Emotional experience	33%
	Education	28%
	Entertainment	25%
	Filling free time	1%

⁶⁴ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

Satisfaction with the attitude of employees	Very satisfied	60,9%
	Satisfied	37%
Familiarity with the repertoire	Familiar	31,9%
	Partly familiar	54,1%
	Not familiar	14,1%
Ways of informing about the repertoire	Internet	34,4%
	Through friends	26,9%
	Daily press	10,8%
	Theater advertising space	9,7%
	Radio and TV programs and commercials	12,4%
	Flayers and printed material	3,8%
	Other	2,2%
Satisfaction with repertoire	Very satisfied	21,7%
	Satisfied	65,1%
	Do not know	12,7%
	Not satisfied	0,6%
Methods of play selection	Recommendation	23,8%
	Genre	20,4%
	Play	19,3%
	Actors	13,8%
	Media	6,1%
	Critique	3,3%
	Random selection	3,3%
Favorite genre	Musical	35,5%
	Comedy	31,7%
	Drama	15,6%
	Contemporary comedy	7%
	Political drama	1,6%
	Tragedy	1,1%
	Monodrama	0,5%
Manner of procuring tickets	Box Office	38,5%
	Through a friend	29,8%
	Billet service	8,8%
	Internet	6,3%
	“The theater fan club”	5,4%
	Through company	4,9%
Ticket price	High	34,8%

Real	52,4%
Low	2,1%
Do not know	10,7%

According to this research, public who visits this theater once or twice quarterly is most numerous, and they can be considered as occasional musical theater audience. From this data we may conclude that this theater has relatively permanent audience. “Given the current situation in a society characterized by value disorientation in all social spheres, including the area of culture, the existence of such a relatively large group of potentially permanent theater audience, means that the professional theaters in Serbia have space to improve their work and communication with the audience and thus ensure better attendance” (Mrđa 2009:20).

Audience of the Terazije Theater is mostly either very satisfied or satisfied with the repertoire of the theater, while only 0.6% doesn't share this attitude. They are partly familiar with the repertoire, while selection of the play mainly depends on recommendation and genre. Management points out that the choice of repertoire dictated development of audience in the past five (or six) years. *Chicago* was a kind of turning point and with it a lot was changed, especially in a terms of attracting younger audience. One of the short terms goals of the theater could be defined just through audience development. Namely, with selection of appropriate repertoire this theater in the future aims to attract young, ambitious, employed people, but also foreigners who are increasingly present in our capital. According to the management of this theater, pallet for audience development is very broad, and that they seek to collaborate with many including on example schools, student associations, Infostud, various companies and cultural centers, banks, posts, etc.⁶⁵

The ways of informing about the repertoire show that, in the case of the Terazije Theater, the most dominant way is through the Internet (34.4%), while a significant percentage of the audience (26.9%) informs about the repertoire through their acquaintances and friends. So, this shows that the Internet is becoming the dominant way of informing about the theater's repertoire and work. Even the comments given by the Terazije Theater's audience, listed at the end of the research done by the Center for Study in Cultural Development, can be related to this. They are mainly related to the introduction of reservations over the Internet (which is yet not made possible) and the introduction of special benefits for loyal audience and students. When asked if they planned to do something about

⁶⁵ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

the online booking of tickets, the theater's management gave me an answer that they generally had a bad experience with reservations. Also, they feel that online booking and online shopping is something not yet developed in our society. They are frequently cooperating with Ticketline, Bilet Service and The theater fan club, so they believe that this is sufficient for now. As for the benefits for the loyal audience, there are numerous actions, such as New Year's discounts, Easter discounts, and discounts at the end of the season. Also, cooperation with student organizations at various universities was established, as well as with Infostud, and the group visits to the theater were enable⁶⁶.

Large percent of the Terazije Theater's audience is satisfied with the attitude of the employees towards them. Knowledge of foreign languages for box office employees and ushers is required, as well as watching each show from the repertoire.

The Terazije Theater has, after the reconstruction of the building in Terazije, obtained a prestigious place in the cultural life of Belgrade. Tickets sold out one month in advance, a significant increase in visits, the availability of the theater, which is now located in the city center, a representative look of the auditorium – all of this speaks in favor of this thesis. Maja Ristić points out in her Ph.D. thesis "Musical theater audience in Belgrade (Terazije Theater and Opera and Theatre Madlenianum)" that of the total number of respondents 21% answered that they prefer that the Terazije scene is located in the city center, 19% of the audience prefers, and comes into this theater for the actors play, while 18% of them prefers the messages they receive from the performances. The largest percentage of this theater's audience is coming from the central urban core (Vračar 10%), but also from Belgrade's big municipality of Novi Beograd (19%), and Voždovac (12%), which have rapidly been developing in recent years and are becoming business centers of the capital city (I primarily think of the municipality of Novi Beograd).

According to the data obtained from the theater management, on the total number of viewers annually, we can conclude that each year the number of visitors grew. So in 2008 this theater had 62 000 visitors, in 2009 – 69 000 and in 2010 even 73 278 visitors. Also, the percentage of tickets sold per show for the last three years had an average of 93%.⁶⁷ Taking into account the economic crisis, and therefore less interest in sponsorships and donations, public and civil sector, increase in the number of visitors only speaks in favor of the thesis that there is a need for the further development of this genre in our society.

⁶⁶ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

⁶⁷ I collected this and similar data during my research period in Terazije Theater.

However, the Terazije theater director Mihailo Vukobratović says that theaters in Serbia are in a very difficult situation and that the economic situation in the country does not allow them to work normally. "I do not want to dramatize more than it's necessary, but Terazije Theater is on the very edge of existence, not because it operates badly, nor because there is a lack of audience interested, or because it produces bad plays, but because the whole economic situation does not allow us to continue working stable and reasonably."⁶⁸ Besides the years of budget cuts for culture by the founders – the Assembly of the City of Belgrade, the situation has further been complicated by the fact that this year theaters have not yet received any notifications from the Secretariat for Culture about the funds they are allowed to use.⁶⁹

We must bear in mind that marketing activities are certainly conditioning the economic effects of the theater, which are extremely important for its functioning, especially when it comes to musical, as a very demanding and 'expensive' genre.

In the Terazije Theater, marketing activities are done by the marketing service, but the marketing budget doesn't exist. Economic issues of the marketing presentations for the shows are reduced to such lines as "I have an idea, so I would need, if it's possible..." which requires improvisational, ad hoc skills of the marketing team⁷⁰.

"Up to the year 2000, the marketing was organized in an outdated form, unrelated to the functioning of the whole theater, which required radical changes in the modernization of the overall activities. Critical points of operating of the Terazije Theater were based exactly on a lack of awareness about the importance of marketing functions, which would allow intensification of planning of new forms and instruments of advertising, as well as finding more adequate methods and ways of researching the audience. /.../ In such situation, the financial vacuum was inevitable, debts were inherited and there were some unresolved gaps between the program planning and its realization. The situation was the same in the field of the theater's actions towards the external environment, which was responsibility of marketing sector. This sector was also organized in an old-fashioned way and it reduced the marketing to the purchase and eventual sale of the tickets. So, we are talking about an inert sector, traditionally profiled by the personnel who weren't qualified for the implementation of

⁶⁸ This data is derived from newspaper article *Terazije Theater on the edge of existence*. (Glas javnosti 2011).

⁶⁹ According to the data obtained from the Terazije Theater, 70% of this theater's funds come from the city budget, while only 30 % comes from theater's own resources.

⁷⁰ From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

modern marketing, the modern action on the market and the audience research” (Protulipac 2003:132).⁷¹

Since 2000 many things have been done in this field. First of all, the reform of the marketing sector personnel has been carried out and now we can no longer talk about the incompetence of the employees. Detailed specification of jobs in this department has also been done, thus avoiding the ‘everybody does everything’ principle. The priority of the service was established, so the key task of the service is sales, that is, improvement of the sales, but also the improvement of the status and reputation of the theater in the eye of the public. Research on the performances is done in a better way, and the creative ways of promotion, as well as the marketing of the plays are far more modern and better. One part of the promotion includes providing basic information about the performance by the team of authors with the aim of acquainting the public with the project. The press conference at the beginning is highly important, followed by a small break during the reading rehearsals, but as the end of the setting process is approaching, the media is included. They are invited to attend rehearsals and take statements. Possibly, before start of the work, the promotional material is sent to all interest-related institutions, potential partners and sponsors, with the aim of developing cooperation and finding additional funding. If they are “lucky enough” to find sponsors, advertising on billboards, TV stations etc. is included.⁷²

When the current manager became the head of this theater, press clipping almost didn’t exist, recognition of the theater in the media was negligible, and when it comes to material, the only thing available was the monthly repertoire. Today, theater’s press clipping includes a large number of published articles, and in 2001 a web site was launched (although unrepresentative and outdated, from this perspective). Great attention is paid to creating (or participating) in humanitarian campaigns, which in recent years represent an important segment of this theater’s policy. The Terazije Theater nurtures the practice of humanitarian action, so for the past four years they have been cooperating with the “Laguna” publishing house, in order to raise money for both the Children and Youth Shelter and the Safe House. Each month, 30 to 50 tickets are sold together with the books from this publishing house, while the proceeds from sales go to the above-mentioned purposes. Also, in cooperation with “Laguna”, the ticket-bidding action was carried out, and the entire proceeds went to charity.

⁷¹ From an interview with Mihailo Vukobratović, done by Aleksandra Protulipac, June 2001.

⁷² From an interview with Ivana Nedeljković, the PR manager of Terazije Theater. June 2011.

We can conclude that, in the recent years, this theater's performances have had better marketing, the certain space in the media was 'conquered', the work on promoting members of the ensemble is being carried out, as well as the work on building a recognizable image for the theater. In the management's opinion, this theater can't follow and implement the successful western 'recepties', first of all because of the unrealistic ticket prices. In order to arrange one musical, significant financial investments are needed, much higher in comparison with any other type of performance, which requires establishing the adequate ticket prices.⁷³

Therefore, the current situation tells us that the only musical theater in our country, as well as in Balkans, has an enviable number of visits, so it can be concluded that there definitely is a demand for such theater in our society. However, the outdated and insufficiently flexible system of organization within the theater, prevents the full realization of the creative marketing functions that would help the musical theater approach and position itself on the market. Also, it can be concluded from the above facts that the mechanisms of networking and cooperation with other institutions, relevant to the musical theater in terms of ratings and business, are existant, but are made ad hoc, according to the current needs and opportunities, without a long-term plan.

3.2. Place of Musical Theatre in contemporary culture in Serbia

The influence of the theater politics and the theater founders as crucial external factors was undoubtedly reflected on the development of our only musical theater. Although established as a permanent city and repertoire theater, it has been in a certain way moved to the margins of cultural public interest for years. The reasons for this are multiple, and are related to the lack of coherent and organized tradition of musical theater; neglecting of the marketing as a comprehensive theater philosophy; years of undefined repertoire policy and therefore the fact that this theater hasn't imposed itself as the only theater of that kind in Balkans; inadequate financial structures and primarily relying on the budget funding by the founders.

However, despite the difficult times, countless failures over the years and aggravating social circumstances, this theater has proved over time that there are potentials for the development of the music theater in our society, as well as the interest for it. Evidence of this

⁷³ Ticket prices range from 600 to 1000 dinars, with an exception of "Producers" (1200 dinars), because it is a new production, which has yet to be paid off. These ticket prices, although characterized as expensive by the audience, are, however, not that high, if we take into account that the real price of a musical "based on the concept of the play, epoch, copyrights, etc. ranges from 15000 to 58000 Euros" (Protulipac 2003:134).

can be found in numerous successes on the renewed Terazije-scene, and achievements that met the approval of both the audience and the critics. In that sense, it might be suitable to once again refer to the drama theater audience research, done by the Center for Cultural development. According to this research, musical is the favorite genre of the audience of Terazije Theater, and Madlenianum Theatre, while in other theaters comedy and drama dominate (Mrđa 2010:37). However, most of the audience (37.7%) would like more comedies in the repertoire of the theaters in Serbia, while 21.9% of audience is interested in drama. Musical follows with 17.0 % of the audience interested in it. The interest in comedy and drama is on the expected high level, while the interest in musicals is a completely new trend. According to the data from this research, further continuous growth of interest in this genre can be expected.

Many have doubted the relevance of the musical theater, with their opinions based on the plays that weren't worthy of the epithets of quality and commercial success. However, a couple of last seasons, as well as the success achieved by the remarkable projects in the new, renovated building testify to the contrary. The full auditorium is the most effective indicator of the acceptance of the musical as a genre, as well as the potential that can further be rewarded and enriched. "The Terazije Theater clearly confirms that there is a need for such a theater in our society, that it has its full *raison d'être*, and that it is worth to fight for survival of the only musical theater in the Balkans" (Medenica: 2003). So, what is shown on the example of the theater with a specific repertoire such as the Terazije Theater is that there is a need for improvement of the only musical theater, as well as the need for further development of this genre in our country.

The main obstacles for further development of this genre from today's perspective, based on an analysis of our only musical theater, are related to:

- The organizational model that is traditional, not flexible enough and is based on an outdated sectorial division of labor;
- Personnel situation. To have both the soloists and the ensemble who are equally capable of coping with the acting, singing and dancing invoices is the basic requirement of the musical theater, an ideal sometimes more and sometimes less fulfilled;
- Primarily relying on budgetary funding by the founders. The musical theater is a very expensive genre; it requires the participation of large ensembles and soloist stars, rich equipment and a huge number of costumes, sophisticated stage

technique and the perfect lightning and sound system. So, the financial requirements of the musical, besides the necessary budget requirements, require also the development of the partnership relations, as well as more serious sponsor investments;

- In this regard, a thoughtful, innovative and dynamic marketing strategy is necessary.

However, according to Svetozar Rapajić, the formula for success is simple and “familiar to every western production worker in this genre: valuable material (literary, dramaturgical, musical), plus the first class associates, plus the concept (an ambitious and a demanding one, but to the extent of feasibility and legibility for a wider audience), plus the appropriate division of casts with a star, plus the investment of money (we shouldn’t forget that the musical theater is the most expensive one everywhere), and, of course, the careful work on preparing the show, on the principle of training and stage discipline” (Rapajić 2009:55).

High quality and comprehensive development of this area of art means involvement of different art, but also scientific disciplines, such as aesthetics, teatrology, musicology, cultural studies, sociology, management, marketing, etc. Besides that, connecting of the theater community with the relevant academic community and professional public (research, educational, artistic, scientific) would certainly contribute, not only to the studying, but also to the finding of the most appropriate and practical solutions for the further development of this genre. Noticed obstacles for the further development of this genre in our country can be linked to the lack of clearly defined objectives of the cultural policy. "The preliminary concepts of the contemporary cultural policies in Serbia should be based on establishing a balance between creativity, market efficiency and effectiveness, and satisfaction of social and cultural needs of the society" (Đukić 2010:402)

The fact is that this form of art, which is very profitable, can contribute to the development of culture in general, but also to the increasing of the number of employees and to creating new jobs, thus improving the quality of life. Leading one such institution, but also the cultural policy in its whole, requires visionary skills as well as knowledge on strategies and instruments that can help define and achieve the visions, according to the needs of the society as a whole, but also the artist and the art that is nurtured. The creators and implementers of the cultural policy must recognize and encourage the development needs of culture and art, and according to that conduct the necessary reforms (in our case, they are

primarily related to the reform of the organizational model, the solution to the lack of comprehensive educational institution, but also the establishment of the stimulative legislation for the mixed funding model). The biggest risk of the existing cultural and political models in Serbia is concerning the decisive role of the state (based on the old pyramid principle of cultural policy, 'top-bottom'), which doesn't recognize the possibility of including other stakeholders from the private and NGO sector and other sectors (education, tourism) in the development of the culture (and thus the genre of musical theater). I believe that this form of syncretic art could develop much faster and more effectively if it, among other things, were based on an interdisciplinary and intersectorial cooperation. The following chapter aims to find ways of action that could lead to the desired vision for the future of this genre in Serbia, to the future that efficiently and effectively responds to the needs and problems of its artists, creators and audience.

3.2.1. Overcoming difficulties, taking advantages of opportunities

“Since the nineteen-eighties, knowledge and techniques of arts management have come to be recognized as a precondition for progress - indeed, as a precondition for the very survival of cultural and arts organizations, of better quality and more demanding programs, and to ensure the careers of individual artists and producers ” (Dragičević-Šešić, Dragojević 2005:17). According to these authors, many art managers of the state-funded cultural institutions in the region still struggle with transforming their organizational structures to be ready to meet the demands of the future. As it has been stated earlier, organizational structure of Serbian musical based on sectorial division could be characterized as conventional and outdated. Cultural policy of European countries sets new demands to cultural institutions, believing that the ‘institutional’ character should be replaced with modern organizational, and even with project principles.

So, what should be done in order to replace outdated elements and to successfully deal with transformation of organizational structure? First of all, routine annual planning should be replaced with perennial cycle planning, and strategic thinking and evaluation of achieved results should be introduced. Aleksandra Protulipac in her MA thesis entitled “Projekat novog organizacionog modela mjuzikla na beogradskoj sceni” (“The project of new organizational model of musical on Belgrade scene”) offers analysis of Broadway organizational model and also proposes new organizational model for Serbian musical theatre. According to her (and based on her research of Broadway example), the producer should be the leading figure in the

new organizational model, since he is the main responsible person for creation of the show. Her organizational model could be realized through implementation of project principles, and it has similar characteristics as market-oriented American musical theatre.⁷⁴

Redesign of existing organizational models in theater is not a dilemma, and does not refer only to the Terazije Theatre. After moving to market oriented business conditions, new opportunities have been created in terms of organization, management, and means of financing.

According to Milena Dragičević Šešić and Sanjin Dragojević autoevaluation and organizational diagnosis represent the first step in the analytical approach⁷⁵, and their aim is to increase the managerial efficiency and functioning of any organization (artistic as well). These authors gave a detailed overview of techniques of internal and external analyses appropriate for artistic organizations (Dragičević-Šešić, Dragojević 2005: 61). In order to get a clear picture about present position of Serbian musical theater and to identify possible strategies to overcome acute problems, managerial team, headed by general manager of the theatre should do their institutional positioning, as well as auto-evaluation and organizational diagnostic, independently or with the help of experts in this field.

After using the methods of diagnostic and after the analytical repositioning, the next step that managerial team should undertake is thinking about possibilities of organizational development. “Interest in organizational development as a separate topic of arts management has grown over the last twenty years. /.../ Organizational development is a process that involves complex educational strategies designed to increase the capabilities of organizations and institutions to operate successfully over a given period of time, adapting to changes and initiating them “ (Dragičević-Šešić, Dragojević 2005:51).

⁷⁴ Since, the main idea of this work is to identify leading obstacles, as well as to offer concrete useful suggestions for further development of this genre, new organizational model suggested by Aleksandra Protulipac will not be further considered. For further explanation you may consult already mentioned MA thesis *Projekat novog organizacionog modela mjuzikla na beogradskoj sceni* written by Aleksandra Protulipac, p.g.142

⁷⁵ These authors identify the following analytical methods, as well as their expected reports (Dragičević-Šešić, Dragojević 2005:62): Individual and team auto-analysis, genealogical diagnostic of the organization, analysis of the organizational structure and flows, analysis of the decision making process and, delegation of responsibilities, analysis of the informational flows in the organization. After gaining a basic understanding of the organizational characteristics followed by the establishment of an appropriate ‘diagnosis’ of how the organization functions, the next step is to apply the method of functional strategic analysis (FSA). Functional strategic analysis can embrace a variety of methods, but the one most frequently used is the SWOT analysis in combination with the ‘positioning’ method (Dragičević-Šešić, Dragojević 2005: 80).

This process is used as a response of cultural management to recent changes in the surroundings and to the new cultural policy demands. The very definition of organizational development shows that this method is of utmost importance for overcoming problems and exploiting the possibilities, in terms of adaption to changes in the environment, both expected and unexpected. This process relies on the conditions in which organizations continue to learn and build their capacity in all domains of work and methods of management. Introduction of professional management in theaters could cause a number of changes, which imply process of changes in organization of culture, while the issue of management becomes first-rate question. The meaning and main goal could be described as learning and developing capacity for strategic thinking within an organization, which means that it could more easily become a center of excellence (in the program-artistic, and managerial sense), while ad hoc intuitive orientation in organization decreases, meaning that it is more actively involved in designing and reaching goals, and good level of self-sustainability could be more successfully accomplished.

The authors of the book "Arts Management in turbulent times" suggest a formula, which sums up what has just been said and represents the most effective process of organizational development:

$$\text{organizational development} = \frac{\text{capacity building} \times \text{strategic planning}}{\text{selection of strategies} \times \text{implementation and evaluation}}$$

(Dragičević-Šešić, Dragojević 2005:52)

The capacity building refers to the inherent ability of an organization to change itself according to its mission and vision, developmental goals and priorities, to apply this changes at the right moment, to fulfill the demands of self-sustainability and needs of the relevant surrounding (Dragičević-Šešić, Dragojević 2005:56-57). The importance of this method can be understood if we bear in mind that the best and fastest results are achieved through strong focus on human resources development in all sectors, and especially in the public sector. Since Terazije Theatre and thus musical theatre in Serbia belong to the public sector, it is necessary to introduce the practice of permanent education of the employees, and especially the leaders, so that they could be able to critically review themselves and their teams and to identify the dangers and changes in these turbulent times. At this moment, artistic organizations in Serbia show tendency to stick to the common procedures, which are most probably unsuccessful or even dangerous to use in present conditions. In the case of the only

Serbian musical theatre, reliance on only one source of financing (from the city budget) could be taken as an example, and the recent statement of the general manager concerning economic situation of this institution confirms this claims.⁷⁶ The reasons for this are often found in the fact that the staff members are not qualified to perform the organizational diagnostic, institutional positioning and strategic planning. In order to find the most appropriate and applicable solutions, burning problems and areas must be defined first.

The practice of long term planning was abandoned in Serbia in the beginning of the 1990's as a consequence of the hyperinflation and crisis on all levels of society. Maybe now is the right moment (at this point of the development of Serbian society and culture) for re-introduction of strategic planning as an integral part of the future development of artistic organizations, but unfortunately this is not the reality. Ok, seen from the entire socio-political aspect, one may say that this isn't the priority, since the future of the Serbia is still unclear and impossible to predict. My point is that the purpose of strategic planning is exactly to precisely set the development of organization in such way that the organization can quickly adapt to the changes in order to survive. However, organizational development must go step by step, and serious problem lies in the fact that the practice of auto-diagnostic and self-positioning is not developed in Serbia. The reason for this situation, as observed by Dragičević-Šešić and Dragojević, is that the field of culture belongs to the broader concepts of tradition and identity, and artistic organizations are understood as a guarantee of their preservation, thus the contents and direction of their work is not a subject of questioning (Dragičević-Šešić, Dragojević 2005: 94).

There is another reason why strategic planning is seen as meaningless in the countries where the cultural policy does not prescribe the necessity of strategic or any other type of planning as well. Main dilemmas refer to questions of strategic plan user (who is the user of strategic plan?) and timing of its implementation (When will it be used?). So, the most difficult task refers to development of strategic thinking within the organization, since the organization is its primary user (Dragičević-Šešić, Dragojević 2005:96).

The arguments that stand in favor of long-term strategic planning are: (1) it contributes to the stability and safety of an organization, (2) organization is better prepared to react quickly to the unexpected challenges from the surrounding, (3) it provides greater flexibility and readiness for changes in the course of action (creation of the systemic preconditions for

⁷⁶ Source: *Terazije Theater on the edge of existence*. (Glas javnosti 2011).

the ad hoc changes), (4) it provides better negotiation position for the organization; (5) the company is increasingly credible and recognizable in its community; (6) it implies higher quality of the program. For public institutions strategic plan is especially important, since it imposes on them the questioning of their usual programs and practices, and requires from them to look towards the future and search for some new, innovative strategies.

Preparation of strategic plan is a part of the process of capacity building; it is a direct continuation of the processes of self-evaluation and organizational diagnosis. The organization wishing to start work on a strategic plan must form a team (consisting of the representatives of the relevant categories of employees), which should have an opportunity to focus exclusively on the key developmental questions for the organization and their activation through the strategic plan. At each important step in the preparation of the strategic plan, the team must have an opportunity to share opinions and debate the proposed options. The team will conduct the necessary research and prepare the required reports based on autoevaluation process (formulae of managerial skills, chronological maps, organization charts, and the matrix of the decision-making process, a diagram of information channels, the analytical SWOT table, a map of the area of operation, and the institutional positioning map). This method must encompass all levels of the organization and its activities, meaning the organization and its partners, the networks it participates in, boarder social policies and programs, supporters, funders, etc.

The strategic plan is usually designed as a series of tables, each showing one aspect of the organization's activities in the given period. This period may refer on short-term planning (one year), middle-term planning (up to three years) and long-term planning (5 years or more). The plan may be realized in different ways, but the only important thing is that is comprehensive. For the purpose of suggesting some strategies for further development of musical theatre in Serbia, and creation of drafts of strategic plan, I will "borrow" some of the tables developed by M. Dragičević-Šešić and S. Dragojević. I was especially interested in strategies referring to capacity building in a terms of development of human resource, financial planning, and PR and marketing activities, since earlier I marked these areas as problematic ones. Furthermore, I believe that planning of these activities is essential for further development of musical theatre and that it helps understanding how this genre may use new social circumstances for its own prosperity and growth. The last two activities in the strategic plan (the strategic evaluation of the program and evaluation of achieved organizational development, *ibid*: table no.7 and table no. 8) are carried out after the end of

the planned period, but it may be possible to predict some sort of “check points” after a shorter period of time, in order to make the necessary corrections possible.⁷⁷

The first step in strategic planning is the discussion, analysis and selection of developmental scenarios and corresponding strategies. “This is the crucial task, requiring a great deal of creativity and joint, multi-dimensional thinking. To make the best use of the advantages and to find solutions for the weaknesses and threats, the organization must be able to choose from a number of very precise strategic options” (Dragičević-Šešić, Dragojević 2005:102). Dragičević-Šešić and Dragojević identified 23 possible strategies to be applied by the artistic organizations, and they involve: **programming and organizational competitive strategies, quality achievement strategies, strategies of linkage, strategies to engage the public, strategies to secure sustainability, ‘sunsetting’ (exit strategy).**⁷⁸

Based on knowledge I gained during my research period in Terazije Theater, I must point out that some strategies are already being used. For instance, implementation of program focusing strategy (a strategy which belongs to the category of programming and organizational competitive strategies, Dragičević-Šešić, Dragojević 2005: 106-107) is one of the main contributions of the current general manager. In Cultural center “Vuk Karadžić” this theatre finally gained clear program orientation and profiled itself as a musical theatre, which was not a case till then, since significant attention was devoted to comedy. Repertoire development was already described in the part dealing with repertoire policy, so it will not be elaborated further. However, this kind of focusing doesn’t damage to the quality or diversity of program, on the contrary, with focused repertoire policy this theatre started to gain in artistic quality, which improves the competitiveness of the organization, as well as further education of personnel. With this ‘move’ musical theater is seen as a special form of theater in Serbia, and existence of Terazije Theater finally became justified. Already described genres of musical theater prevent a monotonous repertoire, so this theater has a lot of space for development of program diversity and experiments within the program. In that sense,

⁷⁷ After the completion of planned strategic period, it is necessary to perform evaluation of achieved results and to design further development i.e. the next cycle of strategic planning. Dragičević-Šešić and Dragojević (2005: 189-190) use the term ‘adaptive quality management’ to point out the fact that an artistic organization must not rest once it has achieved quality, but it must regularly evaluate its achievements and plan future development. These cycles must not be approached with routine, and is necessary to achieve a qualitative step forward with each new cycle.

⁷⁸ Detailed overview of these strategies will not be presented here, with the exception of the ones important for the subject of this work. For further explanation you may consult already mentioned book written by M. Dragičević-Šešić and S. Dragojević, pg. 103.

experimenting with the ‘smaller forms’⁷⁹, as well as with other forms of art and technical achievements of today (which open unimagined possibilities)⁸⁰, is something that is already being done.

Orientation towards partnerships/co-productions (one of the linkage strategies, Dragičević-Šešić, Dragojević 2005: 109-110) has also been used in the past two years. Already mentioned cooperation with Budva festival “Grad Teatar” is a new trend in this theater, but they intend to foster it. In this case, this strategy is implemented in order to facilitate financing, but also in order to get better public response, and to gain international recognition. Also, carefully selected complementary partnerships and cooperation may result in the transfer of knowledge, which was the case with cooperation with leading international choreographers such as Chet Walker (also cooperation with the school “Jacob’s Pillow must not be forgotten) Michele Merloa, Joe Alegado, etc. So, this strategy can also contribute to better quality work in the organization, and bring support for new fields of operation (in this case, plays with expressed elements of dance and ballets).

The question of artistically educated staff was already mentioned in previous part, as well as the problem of education for this kind of art, which doesn’t exist in Serbia. In that sense I think that strategy of education and transfer of knowledge (one of the quality achievement strategies, Dragičević-Šešić, Dragojević 2005: 108) could be useful, and could also open up new fields of action for the staff of this institution. Education and transfer of knowledge assumes the general orientation of the institution towards the systematization of knowledge, developed through practice, and confirmed by achieved results and by the corresponding respect and reputation gained. This strategy supports the development of the organization’s reputation and position in its environment, which is more than desirable in the case of Terazije Theater, since they are the only institution in the region dealing solely with musical theater, and thus have an opportunity to become the unique Belgrade brand.

Cooperation with the University of Arts in Belgrade (this especially refers to faculties of music and drama art, which belong to this university), could provide continuous education through series of workshops organized in the theater and in these faculties. Also, practice of experimentally-educational cabaret scene, which existed back in the 70’s, could be reintroduced. In this Cabaret or Studio, graduates from faculty of music could gain acting

⁷⁹ This refers to plays with expressed element of dance (ballet), as well as chamber music forms, such as cabaret.

⁸⁰ For instance the play called *The Awakening* from 2010 is a play which aims to enrich the element of dance with new technologies by introduction of 3D animation, digital scenography and interactive stage space.

skills, while graduates from drama faculty could improve their music education. Cooperation with music schools and with ballet schools (“Lujko Davičo” is at this moment the only school for ballet in Belgrade) could be taken into account. Master classes and workshops, as well as summer schools, could be introduced in regular program activities. There are numerous examples, for instance Jacob’s Pillow is the organization primarily known as summer dance festival in the USA, and over time it grew into a dance center, which includes school and performance space. I don’t suggest that this has to be future development scenario, but I’m just pointing out so far neglected possible activities, which could contribute to the development of this genre, its popularity and audience enlargement.

I’d like to point out the question of the “board of directors”, which should be completely reformed in the future. It is very important to recognize potential value of this board for musical theater, and other artistic organizations as well. The role of the board in Western European countries and the USA should be the role model, since in this country the board is the highest governing organizational body (Adizes 1999: 47). In Serbia, the role and the function of the boards is to confirm program and financial decisions suggested by general, artistic or administrative directors of institutions. My point is that the board members should assist the artistic organization in some more practical way, and it is not enough to be a part of that board solely by name, which is the present case.

According to Adizes, and based on his experience in the US, the main responsibility of the board of an artistic organization is to provide the funds for its functioning (Adizes 1999: 47). Further duties of the board would presuppose its attempts to include wider community into the organization’s goals, as well as application of the marketing strategies (Adizes 1999: 49). Of course, this statement implies that the board of directors becomes the highest governing body, which means that the authority of administrative or artistic director is endangered. Therefore, this relationship should be clearly defined and ideally the board could intervene only in the case that the survival of the artistic organization is endangered. Adizes thinks that the board should use its authority in preparation of the short term and long term plan and that it should insist on improvement of communication among different employees in the organization (Adizes 1999: 51, 52).

Further on, Adizes suggests that the board of directors should consist of the representatives of the following professions: educational institutions (in order to improve educational public relations), lawyers, bankers specialized in investments, leading experts in marketing and advertising, psychologist, professors of literature, music, drama or dance and

representatives of mass media (Adizes 1999: 53,54). People coming from the world of commercial business, especially those from the companies that might become big sponsors are also going to be needed if the organization wants to get financial assistance of the community. Of course, financial moment must not be the only reason to enter the board, the very combination of arts and business sector could be most helpful. Furthermore, professionals from the business sector may instruct the artistic managers how to run their companies more effectively and more efficiently. Adizes points up that it is not even impossible to have an artistic director appointed as a member of the board of directors of business cooperation, since he (or she) can give them an additional insight into the needs of the community (Adizes 1999: 61, 62) and can also recommend more creative solutions. New board members should be appointed by an independent board that would work continuously on finding best possible candidates, who should be selected by criteria of what they could do for the organization, and not by their past accomplishments. Administrative director of the institution should be a member of this board, and should have influence on the selection of the members, since he needs to cooperate closely with board's members in sake of the organization's benefit (Adizes 1999: 54, 55).

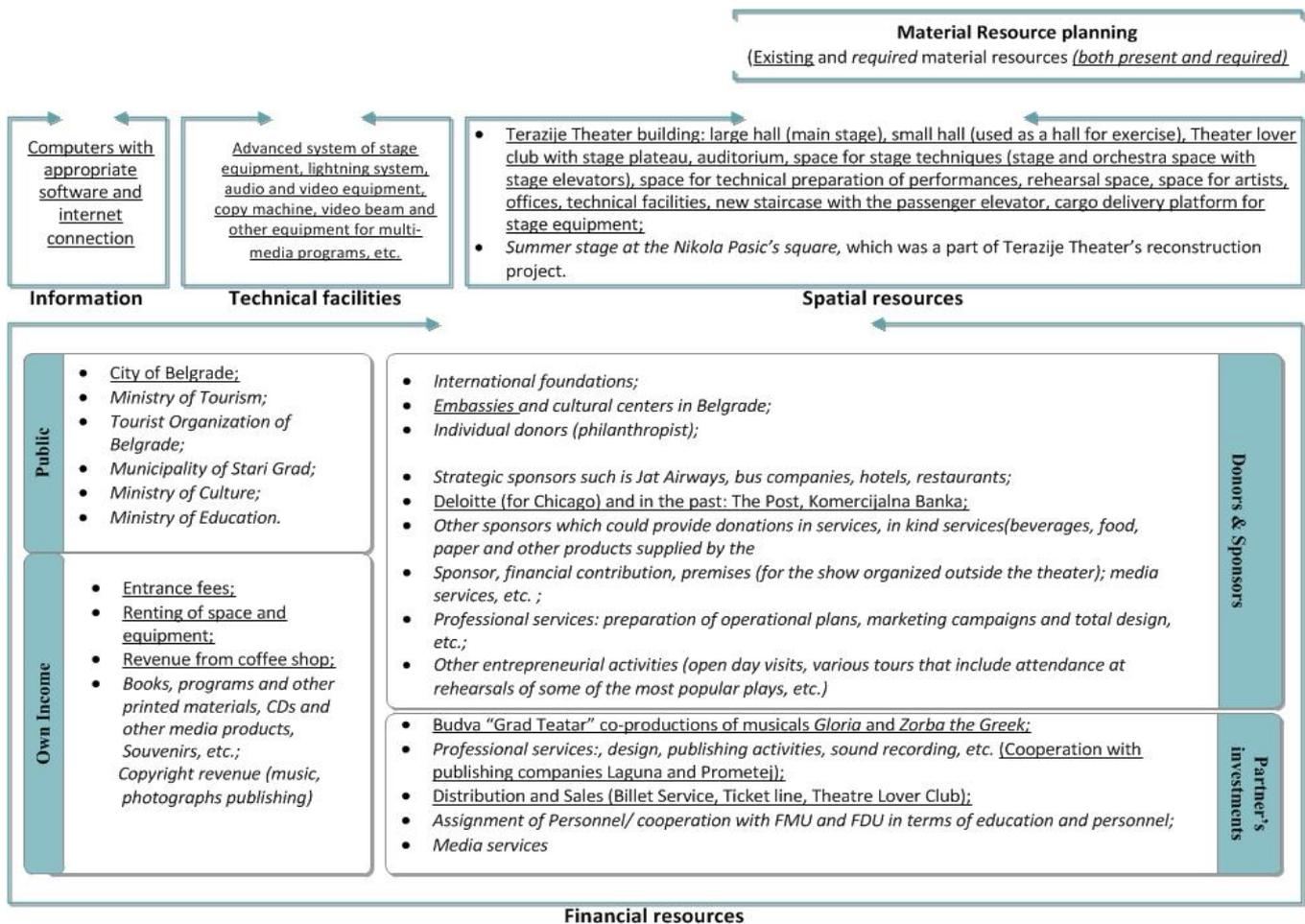
Establishment of several other smaller boards could also be useful, since they could cover some specific aspects such is fundraising, program, public relations and marketing, relations with universities, question of volunteers, financial planning, etc.

One of the key strategies for further development (and maybe in turbulent times like this, for survival) of musical theatre in Serbia should be diversification of resources. There is a tendency to reduce the public funds for culture, therefore the artistic organizations are forced to try to find new, alternative sources of financing⁸¹, and to focus on marketing and bigger box office income, to foster partner relations in order to reduce individual costs of the program, to cooperate with tourist sector, etc. "The diversification of resources is a new requirement caused by changes in cultural policy due to the unstable economy of turbulent environments. In such environments it is extremely dangerous to rely on a single source of funding, as this can easily lead to the demise of a given organization" (Dragičević-Šešić, Dragojević 2005:105).

⁸¹ The publication named *Alternativno finansiranje kulture. Adresar fondacija* (2004), edited by Center for Cultural Development, provide addresses of 44 international foundations (some of them have offices in Serbia) that may fund different projects in the field of arts and culture, according to their programs and priorities.

The move towards a larger number of sources of funding would increase the independence of the organization, and it would have direct responsibility for its own development, as well as better understanding of the environment and its needs. This strategy applied in long period of time, brings improved organizational dynamic, faster assimilation of new knowledge and change of organization's financial foundation. "This is the reason why the public authorities in most Western European countries have deliberately started to develop mechanisms that will force institutions and organizations to adopt such a strategy" (Dragičević-Šešić, Dragojević 2005:105).

Following table shows possible way of material resources planning of Terazije Theatre:



The question of sponsorships is one of the most recently asked questions among the cultural managers. Companies from private sector should be recognized as key stakeholders for artistic organizations in general and of course for this kind of art as well. Musical Theatre could certainly represent a form of spectacle, and it could be highly commercially viable, and

commercial Broadway theatre just proves this fact. Sponsorship should be understood as bilateral agreement for the mutual benefit (Adizes1999: 51): for private companies, it is a part of their marketing strategy, while for the theater the benefit could be in money or in kind. The management of the theater should seek for the companies whose objectives could be connected with the ongoing activities. For instance, market is overwhelmed with foreign companies (for instance there are a lot of foreign banks operating in Serbia), for which it would be useful to distinguish themselves from the crowd. For the show *The Awakening* Michele Merola was hired, and as he is of Italian origin, maybe some Italian company operating in Serbia (e.g. Banka Intesa, Benetton, Fiat etc.) could be a potential sponsor. Furthermore, a simple logic says that many services could benefit from the theater (restaurants, hotels, shops, etc.), and this form of art is especially appealing for foreigners and tourists as well, who are increasingly present in Belgrade. Through investing in artistic events, investors could establish a good reputation and approach certain groups of citizens (on monthly basis, more than 7 000 people visits Terazije Theater), and that could justify their investment.

American musical theater is one of the most developed musical theaters in the world, which also applies to their fundraising system. Funding reasons are numerous and inter alia include: (1) potential investor wants to risk in profit making, (2) investor is interested in subject or message of certain musical, (3) cultural policy provides strong stimulus for investors, (4) investor is a theater lover, (5) social contacts with other investors are appealing and could be useful, etc. (Protulipac 2003:185).

Besides private companies, international foundations also gain importance as a resource of financing of arts in Serbia. Several important foundations have the offices in Serbia as well (Pro Helvetia, Open Society Fund, etc.). However, it is important to understand that they cannot replace public funds, since they have to fulfill their own objectives and priorities.

Economic sustainability is nowadays closely related to marketing and PR activities. While planning public relations and market activities one must always think about those for whom these activities are intended (audience or community). According to Diggle, audience could be divided into two large groups: available and unavailable audience.⁸² Artistic

⁸² Available audience represents a population which has a positive attitude towards a particular art, and could be also divided into two smaller units: the actual audience and potential audience. Unavailable audience

organizations should develop very different methods of approach for these two categories: for available audience propaganda⁸³ activities are being used, while for unavailable audience appropriate method is educational PR.

Public relations can rarely do the entire job of persuasion on their own, but they represent a powerful means because they can direct attention of the existing audience to a certain topics and create an impression that it is something that the audience must experience; at the same time, they are tempting the potential audience to become the actual audience.

“The mission and vision of the organization and its organizational culture determine the concept of public relations and the target groups, as well as priorities in communication” (Dragičević-Šešić, Dragojević 2005: 142). Keith Diggle divides the public relations activities in two categories: (1) institutional public relations; and (2) public relations devoted to a work of art (Diggle 1998:170).

The purpose of institutional public relations is to create a good image of the organization in its surrounding. Presenting artistic organization at its best, they give a chance to the propaganda activities to make the biggest possible effect (Diggle 1998:170). However, institutional PR must not be directed only to the actual audience, but must also reach wider groups of potential audience by various means of communication (Diggle 1998:178). The key for success is to establish a good business relationship with journalists, who are the most of all interested in finding a good and interesting story for their daily newspapers, periodicals, and TV and radio programs.

The public relations devoted to an artistic work take the form of a campaign, which means that they have the beginning and the end, unlike the institutional public relations which are carried out permanently (Diggle 1998:194). The better image of an organization in the society, the lesser investment in the campaigns for the individual artistic works will be required – and vice versa.

The power of media should not be underestimated in both cases of public relations, and they must be treated as strategic partners. Continuous work on the institution’s public relations is not present within the Terazije Theater managerial team and marketing sector. The

gathers together the members of the community who have a negative attitude towards a certain art, and reasons for that may vary (Diggle1998:27-28).

⁸³ The propaganda is a term used to describe a combination of the public relation (which create a positive attitude in the minds of available audience) and advertising (which transmits a particular message, with a goals to provide concrete, precise, cellar, and convincing picture about the artistic product. The most common mean of persuasion is advertising). The goal of propaganda is to create a desire to buy a ticket in the largest possible number of people belonging to the available audience (Diggle1998: 40, 41).

main problem for the weak and unsystematic development of PR and marketing activities is (naturally) financial. However, they are working hard in nurturing present relations, since they represent the potentially constant ones in the future. PR devoted to an artistic work begins with research period on the play (with the goal to find the most interesting story related to particular show)⁸⁴, and afterwards calls are sent to the variety of media. Cooperation with media exists, and they are trying to interest them as much as possible (they invite them to come to the theater, to attend the rehearsals, to interview the actors and producers, to make reportages, etc.) in order to promote this genre and the theater as well.

Unavailable audience was mentioned above, and according to Diggle, the essence of the institutional public relations activity lies in hard work to change negative attitude towards the art that the organization presents. This group of citizens cannot be reached with the same propaganda activities which bring success with available audience, so it is necessary to find the way to give them a *taste of the art outside the venues* where performance usually takes place (Diggle 1998:225).

To illustrate this fact, I will point out to some activities of The Broadway League. The League produces various special events for Broadway fans throughout the season and these events help promote member shows and raise the profile of Broadway in general. These events include: (1) organization of Tony Awards in cooperation with American Theatre Wing, which is one of the most prestigious American theater awards. Organization of this event also includes “Tony Awards Preview Concert”, a cabaret-style concert featuring songs from Tony-nominated shows (this manifestation was not held in 2010) (2) organization of manifestation called “Broadway on Broadway”, the annual free outdoor concert, in Times Square each fall (produced with the Times Square Alliance), (3) “Starts in the Alley”, was organized until 2008, and was free annual outdoor concert in famous Schubert Alley, usually held the week after Tony Awards, with a goal to mark the official end of Broadway season, (4) “Broadway Under the Stars”, an annual evening concert that was first held in 2002 and was held until 2006, (5) “Kid’s Night on Broadway”, a nationwide audience development event designed to introduce a new generation to the experience of live theater.

⁸⁴ Interesting fact is that this method is used even with the revivals. For instance, revival of the musical *Grease* in 2009 brought an interesting story of its origin. The idea of *Grease* occurred back in the 1970’s at a party, through casual conversation of authors of this musical (Jim Jacobs and Warren Casey). Inspired by the party music of the fifties, they spoke about the opportunities to write a musical about the life of teenagers such as those from their school. Soon after Warren got fired from the current job, and since he had a lot of spare time, he sat down at the typewriter and wrote the story for *Grease*. That’s the creation story of one of the most long-running Broadway musicals.

In that sense, maybe our musical theater could copy/paste some ideas of promotion adoptable in our society and under current political-economic circumstances. For instance, cabaret-style performance could be organized. Reconstruction of Bezistan, a famous passage just near the Terazije Theatre, which begun this year, could be a great opportunity. Cabaret-style promotion show could be organized in cooperation with the City of Belgrade and Tourist Organization of Belgrade, for a grand opening of the reconstructed passage. According to the plan of reconstruction, this passage should represent a place for relaxation with sophisticated benches in the very city center. The plan is to transform this place into a public performance space, as well as souvenir area of the Belgrade city⁸⁵. Since this theatre doesn't have a souvenir shop, and considering the fact that this is a unique type of theater on the Balkans, so it could represent a kind of Belgrade "brand", Bezistan passage is the perfect space. Also, opportunity for public space performance (which will be considered in the following parts of this paper) could be more than useful for the promotion of this theater and animation of potential and unavailable audience.

According to Diggle, the unavailable audience consists of two clearly distinct groups. The first group is the one which can be accessed directly, while the second represent all other people who are not available audience. A first group is composed of the school youth, and the teachers can help us in reaching them, because their goals match our own (educational and artistic organizations have social responsibility, which is backed with influence on community). So here artistic organizations could have a considerable influence, and they must establish direct relations with schools through educational programs, or in some other way. Of course, only big artistic organization can delegate people from their own staff to exclusively cooperate with schools, to maintain contacts and work together on the programs that would introduce young people to art in a way that will make it appealing to them. The example of "Kid's Night on Broadway" was already mentioned, as well as Terazije Theater's production of children's musical *Na slovo na slovo* (pg. 74). Besides that, organization of various workshops and educations in schools could be a good method of impact, as well as the organization of games, quizzes and contests in the theater, in cooperation with Belgrade elementary schools, music and ballet schools. For those a bit older (high-school students) dances with the music from the most famous musical could be arranged.

⁸⁵ Source: *Bezistan u novom ruhu* (Press 2005)

We must have in mind, that it is not easy to be involved in these types of activities, knowing that the public subventions are continuously reducing and that the dictation of the market measures results with box-office success. However, a chance to create an impact where possible must not be missed, and the benefits may be considerable in terms of both social and financial gain.

Following table offers the yearly institutional public relations of the Terazije Theater:

Concept of public relations and organization's identity

General concept	Target groups	Instruments	Collaborators and agents	Expected results
Maintaining a unique and recognizable image in the country (and abroad)	Journalists, editors, critics, politicians, leaders of public opinion, diplomatic representatives, non-governmental organizations, teachers and university lecturers, financiers	Name of the institution, program Logo, lettering, business cards, invitations, envelops, postcards, New Year and Christmas cards, badges, bookmarks Calendar	Professional associations (marketing agencies, with their designers and PR experts) Professional media (magazines, radio and TV programs, etc.)	Public reputation Reputation in professional circles Recognition in international and professional circles Presence in the media
Making Terazije Theater visible to tourists	Tourist organizations, tourists, journalists	Brochures, programs, catalogues, posters, flyers, photographs Webpage (which should be reconstructed), Facebook profile	Networks and international organizations Mass communication	Presence in the cultural guides Presence on web portals Presence on city maps
Attracting potential sponsors, donors and friends of the Theater	Politicians, diplomatic representatives, financiers, non-governmental organizations	Maps Mailing lists (creation of users database), newsletters Specific events, ceremonial occasions Theater fan club	Media	Co-operation with different sponsors, donors and friends of the Theater

The purpose of arts marketing is to bring appropriate number of people from the widest possible social circles, defined on the basis of their social position, income and age, in contact with artists, and by doing so, to achieve the best possible financial result (Diggle 1998:18).

According to Adizes, the primary goal of marketing is the increase of own incomes of the organization, through bow offices, or other selling products offered by artistic

organization. Off course, becoming more and more popular, more visible in the media, introducing the audience into the wide spectrum of the organizations' activities is important, but these activities belong to the domain of public relations (Adizes, 2002: 145). It is important to note this difference, since in Serbia marketing is more often described as working on the image, promotion or popularization that will bring the audience in the theater, but the audience won't necessary pay for the tickets (Dragičević-Šešić in Diggle: 1998: 249-250). The same author rightfully says that both of the extremes (Serbian and Anglo-American) isn't good; neither our validation of marketing according to the number of texts in the press and number of media editors sitting in theater, or the other one where the earned program income is the only measure of success (Dragičević-Šešić in Diggle: 1998: 249-250).

The marketing concept of an organization relies upon the general concept of the visual identity and organizational culture, while in some cases distance from these concepts could be created through addressing specific target groups (Adizes 2002: 145).

Fundamental questions of marketing are: (1) who is our target group? , (2) What is its purchasing power? , (3) What are its cultural habits and lifestyles? , (4) What are its values and orientations?

The arts marketing must not use this knowledge to influence the content and essence of its products, or change the organizational culture and program policy of the organization, which is the case with business marketing. On the contrary, arts marketing must develop new forms and methods of operation and new service in order to make present program more communicative and thus more attractive for possible new audience (Dragičević-Šešić, Dragojević 2005: 45-46).

Planning of the advertising dynamics and budget for marketing are two important factors of its success, and in the field of culture often neglected (just to remind, Terazije Theater, as well as majority of theaters in Serbia, doesn't have a budget for marketing). The reason for this could lie in the fact, that the very core of the marketing - to increase income by attracting more people to performances - is often overlooked.

When creating the advertising plan, it is necessary to make a precise media plan, and determine key moments in the campaign (which is a present method in the only Serbian musical theater) and to carefully choose media which will address certain target groups (Diggle 1998:148), for instance, daily newspapers or periodicals, electronic media (including the Internet as well!), distribution of brochures, posters and billboards, etc. The process of 'creation' of audience is not only about increasing the number of visitors, but also about

necessity to turn the potential and occasional visitors into permanent audience, and also about provoking interest within the group of people who were never interested in this particular art form.

According to Diggle, a marketing director should have a significance influence within the organization and should possess a right to decide and to influence other decision makers in the organization (Diggle 1998: 14). The sales should be in his hands, and this aspect is often underestimated in artistic organizations, especially ones with outdated and inflexible organizational structure. As a concept and an activity, the sale is absolutely fundamental to the arts marketing, just as it is in the world of commercial business. Here we have a simple idea: all people belonging to the group of potential audience (i.e. available audience, with positive attitude towards this art form) should be converted into actual audience, by using a means of persuasion – advertisements and other marketing messages. Since we are not able to reach unavailable audience with these messages, the potential of existing potential audience should be used to the maximum, and the biggest possible number of them should be faced with the art work, in order to gain some profit.

Diggle also thinks that it is very important to remove the shopping obstacles in order to persuade people to purchase the tickets. These obstacles may vary; for instance, there is the time and distance required to get to the box office, and also price of the tickets could be an obstacle, as well as available methods for ticket purchase, etc. For the first and last example, author suggests that the theater should receive reservations by phone or by post, as well as online reservations, which is something that Terazije Theater doesn't offer.⁸⁶

Another important obstacle to the purchase of tickets for performances is the price of the tickets – and indeed, in Serbia this is a major problem, especially when it comes to the musical theater, since it is one of the most expensive art forms to produce, and ticket prices should be formed according to this, which isn't the case. This is the reason for the present situation of Serbian musical theater – the hall full of audience, and the theater on very edge of survival. The ticket price should express the value of artistic event that is being offered. The problem of the price is often resolved by determining several different prices. Diggle considers this practice contra-productive, and he claims that several different prices create

⁸⁶ Except in some rare case reservations are accepted, for instance, when visitor is not from Belgrade and thus not possible to purchase ticket(s) earlier. As for online reservations, the only Belgrade theater that will in the near future offer the possibility of online reservations is BDP (Belgrade Drama Theatre). The system of online reservations is off course well developed in American musical theater, as well as in Western European theaters. An example of EXIT festival in Novi Sad sets a great example, since this method gave excellent results in their case.

confusion in the minds of the potential buyers – ‘are we being offered one event or several ones’ (Diggle 1998: 77-78). I agree with Diggle, when it comes to this question; it is absolutely naïve to try to determine different prices according to the purchasing power of the audience, especially in our country where the average purchasing power of the citizens is very low. This is not a good method and it suggests questionable attitude of the organization towards the value of the performance. From organization’s point of view, every price of the ticket is too low (considering the production costs, as I already mentioned before), while for the visitors the price is usually too high (at least for 34.8% of them in the case of Terazije Theater). In addition to the ticket price, the average visitor almost never comes to the performance alone, and there are also further costs such is transport (public transportation, taxi, private car and in that case parking space), as well as other inevitable costs of going out (Dragičević-Šešić in Diggle 1998: 253).

According to Diggle, the main goal of the arts marketing is to sell as many tickets at the biggest possible price as possible (Diggle 1998:67). Nevertheless, categories of audience with smaller income and those unwilling to spend big amounts of money for satisfaction of their cultural needs should not be neglected. So, solution could be the creation of special offers which give an additional values for same price, and at the same time don’t do damage to the value of the artistic product. This type of marketing is called the promotional marketing (Diggle 1998: 90-91), and could be described as ‘offering more for the same price’. For instance, we use this type of marketing when we want to persuade people who have decided to buy tickets for one show to buy tickets for another show, or to buy more tickets for the same show if we have ‘3+1 gratis’ promotional sale going on’ or something similar, etc.

Diggle identifies another form of the promotional sale: gifts and offers (Diggle 1998: 112). These gifts should be in harmony with the primary product, they should have a value of their own, and they should fit into the marketing budget of the institution. First, obvious choice of the gift is the primary product (i.e. tickets), since the best promotional sale is to offer the bigger quantity of the product that we sell (Diggle 1998: 115). Possibilities of gift-offers are numerous and we can ‘borrow’ some ideas from the commercial marketing. For instance, an artistic organization could make some sort of the ‘bonus card’, similar to those offered in some coffee shops: for each purchased ticket, a customer gets a stamp or a sticker on his (or hers) bonus card, and when the card is filled he (or she) gets a free ticket for the show by own choice. Or maybe, a game of chance could be organized, where the prize is also

the ticket for the next performance. This practice is sometimes present in Terazije Theater, for instance the *Chicago*'s eighty-thousandth viewer got free tickets for all June performances).

Some organizations have developed a big business out of selling the merchandise which is directly linked to them and their artistic production (CDs or DVDs). The product which is for sale has a value and it can represent excellent gift for the promotional sale, as long as that their cost fit into the marketing budget of the organization. Unfortunately such gifts (or entrepreneurial activities) are not possible for the licensed musical since legal obstacle exist, but there are no excuses in the case of domestic production. Let us return once again to the example of Broadway. Records of original music from the musicals on LP records or CDs considerably populated this genre. This idea first occurred in Weber/Rice (Andrew Lloyd Webber and Tim Rice) production of the musical *Jesus Christ, Superstar*, and it influenced the entire marketing philosophy of this genre. The musical was first produced as an album before being staged on Broadway and later in London's West End. On the original album, the part of Jesus was sung by Ian Gillan, the lead singer of Deep Purple. The title song, "Superstar", sung by Judas (Murray Head), and "I Don't Know How to Love Him", sung by Mary Magdalene (Yvonne Elliman) were both big hits. In April 1971, the musical, known only to fans of rock music from its original album, was presented for the first time in a live, concert performance by the Ravenswood Rock Group, and the Broadway premier was organized in October 1971.⁸⁷ Weber/Rice team repeated this process with the musical *Evita*, as well as many others after them.

Diggle devotes a lot of space to the method called dynamic promotion of subscription, which could be described as 'packing' of different performances into a single offer. In this 'package'⁸⁸, tickets are cheaper than those purchased individually, and that should provoke the audience to buy tickets for several different shows at the same time. The whole idea is simple: the most attractive shows in the package attract the audience to the shows which are less attractive. The dynamic promotion of subscription will not be successful without an aggressive propaganda campaign. Even then, selling packages of tickets is not

⁸⁷ This musical also became a benchmark in copyright law, since some unauthorized productions occurred, causing lawsuits by the authors, and ultimately shutting down several hundred productions before the official premier.

⁸⁸ Speaking of 'packages', one Broadway story could be a good example of inter-sectorial packages, as well as good use of the Internet, as a source of promotion: Musical *Producers* on its official website (Producers.com) offered a two day travel package called "The Producers Vacation", which includes: 2 nights in a four star hotel in Manhattan's famed Broadway district, tickets for the play, a free visit to the Empire State Building and Rockefeller Center, free admission to the Metropolitan Museum of Art, shopping discount in the famous New York boutiques, gifts, parking discount, etc. (Protulipac 2003: 75).

going to be easy, since there are two important problems: (1) the buyer is required to spend a lot more money at once, and (2) he is also expected to spend a lot more time to visit all these performances. Therefore, this marketing technique has limited outreach and will attract only the most devoted ‘musical lovers’.

What is also important is the fact that successful artistic organization must cherish relation with the audience, especially with permanent one. The organization needs to create a database of its customers (telephones, addresses, emails), and inform them regularly about the program and special offers, and even create something extra exclusively for them (the good web presentation could be helpful in this case!). For instance, surprises for ‘A customers’⁸⁹ (it could be a free birthday ticket) or some kind of practice of sending ‘musical emails’ with the most popular tunes from the musical could be introduced, etc.

Artistic organizations are more and more faced with a need to survive on the market, which is still barely developed in the field of arts in Serbia (which doesn’t come as a surprise, having in mind that many citizens in Serbia are struggling to provide for their very basic needs). So the only solution for artistic organizations is to give their maximum, in terms of quality of the production, marketing and promotion of programs, careful fundraising and education, in order to enlarge the market and become more self-dependent (Dragičević-Šešić in Diggle 1998: 254).

Finally, after this research, analysis, thinking and rethinking, I dare to say that I am optimistic about future development of Serbian musical theatre. Maybe the statement of Muharem Pervić at this moment best characterizes situation of the Terazije Theater: “keep your chin up because things get serious” (Rapajić 2009:70). A lot of things have already been made, but there is still much left, especially in terms of capacity building so essential in order to achieve skills necessary to adopt present and future changes (changes which are so common and regular in our society). One could say that this theater grew out of general enthusiasm of its members; enthusiasm is in fact one of its key determinants, the main reason to blame for the achieved changes. After all, as a result of the achieved managerial efforts (spatial, technical, profiling of repertoire, partially educational, striving for artistic quality and synthesis) changes happen in cultural public’s attitude towards Terazije Theater’s *raison d’être*. Musical genres and especially musicals, achieve full meaning only when they are brought to a high level of artistry, invention, cultivation and discipline. The events in the past

⁸⁹ In commercial business term ‘A customers’ refers to those people who purchase tickets regularly or occasionally

few years (six or seven) in Terazije Theater justify my hopes that this direction has been established and that it will progress along its path. However, I will underline once again, a further development of this genre in Serbia should (or must) be based on the knowledge and techniques of arts management, since these methods are being recognized as a precondition for progress; as a precondition for the very survival of cultural-artistic organizations, for better quality and more demanding programs, and for ensuring the careers of individual artists and producers.

4. Conclusion

Per aspera ad astra

Seneca

This research has shown development concept of musical theatre, both in Broadway and in our culture. Broadway theaters have crossed the path from light folk entertainment and attractions, up to the musical which achieves Wagner's ideal of unity of all theatrical genres. After a phase of experimental redefinition, Broadway welcomed the British invasion, which brought mega-musicals and great commercial success. Nowadays, critics and professional public debate on quality of contemporary musical artistic achievements, and at the same time highlighting that great box-office success does not mean great theater. In any case development of musical theatre is conditioned by laws of consumer society, since every aspect of society is based on these laws.

With Serbian musical theater, development looked a bit different. The main label, attributed to our sole musical theatre was 'a light entertainment', which produces 'frivolous' effect of laughter. Legitimization of this genre in our culture has required a lot of time, great enthusiasm and resourcefulness of its supporters, as well as a lot of work and dedication. As a result of great efforts of managerial team (described in previous chapter) public attitude on *raison d'être* of Serbian musical theater was finally changed. I firmly believe that a good development direction of Serbian musical theater has been established in recent years, while I underline that further development requires knowledge and techniques of arts management, as well as changes in cultural policy directions.

Nowadays, development studies are more and more often and influencing and directing development of all domains in life is desirable in modern society, since process of changes can have both positive and negative effects. Cultural-artistic development can be a consequence of great many things, such as technological development, economic prosperity, changes in the socio-political structure, etc. Technological development and changes in the socio-political structure are important determinants of cultural changes, especially when we seek to achieve desired, and suppress unwanted components of development.

According to Aleksandra Protulipac transformation of musical theater organizational structure into a project model of work is the key for further development of this genre. Organizational model of Broadway is based on project model of work, and this kind of structure is dictated by the laws of market. In many European countries, including Serbia as

well, the state still subventions numerous cultural institutions, such as opera houses, national theaters, symphony orchestras. Vesna Đukić stresses that in recent years, cultural policies of many countries are led by market economy which insists that cultural institutions must accept responsibility for their business results. This is the reason why project oriented business became a trend among the cultural-artistic organizations (Đukić 2010:181). In today's society artistic organizations are more and more faced with a need to survive on the market, which is still barely developed in the field of arts in Serbia.

Ichak Adizes explains why artistic organizations have difficulties to advance in the market. In order to attract audience and purchasing power, the 'high' art today is force to compete more and more with the commercial business companies, which have flooded the society with the mass entertainment of very poor quality. If the high art adjust to the commercial market oriented society, it could lose ability to perform its vital social role – to act against the very often low taste of popular art, to give a critical insight into the society's achievements and to share with audience new perspectives and perceptions of reality (Adizes 2002: 64).

The difficulties that artistic organizations are faced with in their contact with the market can be observed if they are compared with exclusively commercial art forms, such is for instance 'turbo folk' music, or soap operas. The starting point for this kind of production is to discover what the audience wants, to interpret the general (very often low) taste and to deliver 'artistic creations' according to these findings. This means that in general commercial art uses the existing level of need, while the high art enriches the needs.

What about musical theater, since it could be represented as a unique blend of 'elite' and 'popular' culture? Is that an advantage, a potential for easier breakthrough in the open market? I think it is.

Musical theatre embrace values of both cultures (high and popular), which inter alia proven by Edgar Morin thesis that 'high' and 'mass' culture are not in dichotomy, although it doesn't look like that at first. This two terms stand in harmony, thanks to banal aristocracy of one, and to simplicity (which seeks social status) of the other (Morin 1979:18). With separation of values and taste of working class, musical theater gains in social and artistic importance. In that time elements of musical theater plays (content, themes and dramatic action) are being associated with the works of classic literature (Shakespeare, Gorky), putting the emotive, human, philosophical, political and historical elements in the main frame. As a result *Oklahoma* (Rodgers and Hammerstein) and *West Side Story* (Bernstein) were created,

and musical finally accepted as 'serious art form', which represents a milestone in musical theater development. After these achievements, musical became, inter alia, a representative of 'elite' or 'high' culture. "Musical is hybrid form, which incorporate in itself elements of 'entertaining theater', popular culture, and characteristics of 'high' culture. With institutionalization of the musical, theatrical critics which tracks the performances of this theater, deep content and thematic interference with social and psychological phenomena of specific environment, dealing with national dramaturgy musical becomes a part of 'elite' culture" (Ristić 2009: 374).

However, this genre, which stands between elite and popular culture, couldn't be labeled as solely amusement genre. Furthermore, musical theater could be described as a form of spectacle, while the spectacle represents the dominant model of life in today's society. I find this fact very interesting, and in some terms useful, but not exploited enough.

One of the important things to have in mind is that boulevard theater, through its repertoire, and excellent artistic results, may popularize theater arts. This type of theater, maybe more than any other type, could attract new (general) audience, and by this I think those audiences who shy away from opera performances, Shakespeare; those audiences who find, for instance, Bitef art as mere extravagance, elite, and overpriced. Therefore, the mission of 'entertaining theaters' could be described as humanistic, enriching and enlightening; this theater, among other things, ought to educate the public, to prepare audience for other theater genres, forms and aesthetics, but also to learn the audience how to truly understand, appreciate and enjoy the perfection of 'light' genres.

Characterize me as supporter of Wagnerism, but for me the magic of theater does not look anywhere as powerful and intense as in the musical theater forms, which provides a perfect synthesis of its arts. Let me paraphrase Wagner, who claims that the Arts of Dance, of Tone, of Poetry, exist within their boundaries and in contact with these bounds each feels un-free. However, when every barrier falls, there are no more arts and no more boundaries, but only the universal, undivided Art. This philosophy represents an essence of musical theater, a thing which makes it visible, and beneficial, which is proven by examples such as *All That Jazz*, *A Chorus Line*, *Cabaret*, *Phantom of the Opera*, *Some Like it Hot (Sugar)*, and many others.

As we come to an end of this paper, maybe is preferable to explicitly list some of the major advantages and strengths of the Serbian musical theatre:

- Uniqueness of repertoire - there is a huge range of repertoire options appropriate to the concept of musical theater, and thus the Serbian musical theater has a wide field of possibilities, which guarantee rich and various programs, whereby there is no risk of overlapping and matching with other types of theater. The fact is, whenever awareness of uniqueness existed, our musical theater affirmed itself as necessary, unique and preferably in local theater world.
- Wide-ranging theater - on one hand, we have a theater which contains art and entertainment within it, while also achieves the Wagner's ideal of synthesis of all expressive invoices. Moreover, this form is contemporary form, which welcomes and exploits all benefits of modern society achievements. These features empower this genre to be appealing to the widest possible audience, and thus it's 'responsible' for popularization of theater art, and music art as well. On the other hand, this type of theater represents a 'hybrid form', since it contains elements of both popular and high culture, and thus it achieve greater impact, since it is commercially profitable. Therefore, I strongly believe that musical theater could successfully combine humanistic and market concept of cultural policy. Syncretism, 'lightness', modernity and hybridity allow it to survive and advance in this 'market-oriented' world, while at the same time fulfilling its social mission;
- Adaptability - despite of unfavorable development conditions during its history, this artistic form somehow always endured and continued (more or less) its progress;
- Enthusiasm and commitment/ incredible persistence - musical theater artists and creators always believed in purposefulness of the existence of this form in our culture, which was (and still is) the main driving factor for development of this genre. It was just this incredible persistence , enthusiasm, energy and unwavering commitment that enabled artistic ensembles to withstand all turbulent circumstances, marginalization, and poor conditions (technical, spatial, artistic, etc.), which led to cultivation of personal professional artistic development, and trend of creative ideas fostering and artistic quality achievements;
- Growing popularity and acknowledgment - interest in forms of musical theater is completely new trend among theater audience, and, in addition further continuous growth of interest in this genre can be expected. Musical theatre audience has always appreciated the quality of performances and artistic experience. Nevertheless, from recent period

experts from this field also emphasize artistic quality and capability, which means that this genre finally gain its legitimacy in our culture;

- Uniqueness – as highlighted many times before, in the Balkans, only Belgrade has institution solely devoted to musical theatre genres, thus it could become one of the Belgrade brands.

To conclude, I am certain that foundation for further development of this genre exists, and its further progress may encourage further development of arts and culture, artistic education, interdisciplinary cooperation, cultural tourism, and contribute to creation cultural city identity. Nevertheless, this research has shown that mechanisms of inter-sectorial cooperation are very weakly developed. On the other hand, Broadway example is just opposite and it has proven that these mechanisms are more than useful and desirable, and could influence on development of this art form, to market efficiency and effectiveness of arts, as well as to satisfaction of social and cultural needs of the society.

Noticed and already mentioned obstacles for further development of this genre in our country are primarily related to the reform of the organizational model, to problem of fully skilled personnel, since there is an absence of comprehensive educational institution, but also to the establishment of the stimulative legislation for the mixed funding model. Therefore, people responsible for development of this form (and arts in general) should be oriented towards creation of 'mixed model' of both organization and funding model, which would create a balance between creativity, market profitability and satisfaction of socio-cultural needs.

Additionally, this research has shown me that trustworthy dedicated experts exist; enthusiasm and commitment proved to be the only constants, and also the greatest virtues, in Serbian musical development (turbulent) path. This fact supports my hopes that this syncretic, 'total' art could and will develop much faster and more effectively. Musical theatre could be very profitable, and could contribute to the development of culture in general, but also to the increasing of the number of employees and to creating new jobs, thus improving the quality of life, which is more than obvious if we look at Broadway example.

Probably the best way to conclude this paper is to quote Stephen Sondheim: "Musicals are by nature theatrical, meaning poetic, meaning having to move the audience's imagination and create a suspension of disbelief, by which I mean there's no fourth wall." And finally, on the very end of this work, I feel the need to highlight my opinion that truly development and significance of musical theater in Serbia is yet to come.

5. Appendix

Babylon, Jerusalem, Rome, Paris, Istanbul, Moscow, New York... Belgrade? Since the ancient times the world had its metropolis, places that were appealing, worth visiting and remembering.

In order to satisfy artistic and visionary (one may say enthusiastic as well) part of my being, one of my personal goals was to research the possibilities of development of musical theater in an open public space. I decided to locate this fragment of my work in the appendix part since this thinking represents just a draft, but not a fully developed plan of action. The goal was to provide an image of my future vision of this genre in the context of its development in public space, since I strongly believe that relocation of performances outside the usual venues (i.e. into public space) could contribute both to overall creation of city's cultural identity, as well as to further development of this genre.

5.1. Musical theater and open space

Initial question might be why is this form of artistic expression (arts in public space) desirable and important? This question refers to arts in general, and therefore to musical theater as well, but also to questions of cultural city identity and spectacle.

This part is based on the postulates that effective and successful music theater projects and performances in public space may improve the quality of life and visual identity of the city, making it more attractive, enrich the lives of residents and visitors, create a sense of fun, engage and foster a community, develop this genre, promote interdisciplinary integration through cooperation between artists, architects, urban designers and city authorities. Furthermore, it can create an unique and involving public space, put a site on the map (both nationally and internationally), stimulating tourism, new jobs creation and investment etc.

Cities and countries in Europe, United States of America and Australia have introduced a program called "Percent for art", and it represents a kind of global standard for the large scale construction projects to allocate 1% of their budget for public art. Details of such program are different from area to area, and are usually regulated by the city administration. Furthermore, the Arts Council (national development agency for the arts in England, distributing public money from the Government and the National Lottery) published a handbook entitled "Percent for Art: a review (Arts Council, 1991)" in order to convince the

local authorities to adopt the policy, “setting out a case for commissioning public art “. The reasons are, among others:

- To make contemporary arts and crafts more accessible to the public;
- To highlight the identity of different parts of a building or community;
- To increase the city’s/county’s/or company’s investment in the arts;
- To improve the conditions for economic regeneration by creating a richer visual environment;
- To create employment for artists, craftspeople, fabricators, suppliers and manufacturers of materials, and transporters;
- To encourage closer links between artists and craftspeople and the professions that shape our environment: architecture, landscaping, engineering and design” (Miles, 1997).

Therefore, the main goal of art in a public space (referring also to musical theater) is to make art more accessible and available to the public (particularly to people who usually do not have any contact with art), to improve and change the environment and its image through the arts, engage a community encouraging its involvement, to raise public awareness concerning investments in arts, to foster inter-sectorial cooperation, as well as to make the ordinary extraordinary.

Art in a public space is increasingly being recognized as a vital element in the creation of successful public spaces in our cities and, as said by the artist Charles Quick, “it is essential that artists are supported and encouraged to have a creative input into the regeneration of our cities. If you look at the other successful cities across the world you recognize the ones that are proactively encouraging artist activity. Those are the cities that people want to visit and remember visiting”⁹⁰

“The cultural identity of a city is increasingly being recognized as the most important element of distinction in relation to the other cities. “/.../ today we have certain ideas about the cities, based primarily on their cultural history, but also on their cultural policy, that is, on the image they would like to show of themselves, either through the art works or through the realization of large art projects (major festivals, conferences, events, etc. – various forms of spectacle)” (Šešić 2002b: 183).

⁹⁰ Source: Public Art Online Resources. Viewpoints

Cultural policy can be defined as “the organized care of the community for the cultural development (nurturing the spirit of the individual and the cultural prestige of the gravitating social group)” (Šešić, Stojković 2007: 46). There are two basic concepts of cultural⁹¹ policy: (1) humanistic principle, which is based on the belief that culture is important for determination of the individual and society, as well as the city as a whole. If a city can't determine itself culturally, it loses its identity. The society and the city are obliged to enable the most efficient flow of cultural contents, as well as to create the best possible conditions for their creation. (2) The market approach, which values the cultural content as consumer goods subjected to the laws of the market. This approach favors the current, whether or not it's the case of the authentic cultural content (Vujović: 1997).

Today, the investors, banks and chambers of commerce have the primary role, as well as the city administrations which are determined to attract these organizations by creating the positive image of the city. A city should have (or build) a competitive, positive position in relation to the other cities, so “the cultural policy is understood in the function of economic development, city marketing⁹² or possible urban renewal” (Šešić 2002b: 179).

Jean Baudrillard's idea that the modern city is “a spectacle of spending and spending of the spectacle” very well expresses the tight connection between the city and the spectacle, as two important and complex socio-spatial formations. The position of the spectacle in the process of forming the modern city's identity is also determined by the thesis that “the history of spectacle in the city is at the same time the history of the city's origin” (Šešić 1996: 13).

Even since the ancient times, cultural events occurred in the urban spaces: whether the Dionysius festivities and street parades and processions were organized, or the theater performances and other spectacles held in open venues (arenas, summer stages, coliseums). During the Middle Ages, streets and town squares became the important places for the cultural events. Stages were often placed on these spots, which helped the development of the folk culture. Later in the history, celebrations, events, demonstrations etc. were organized on the town squares. Their purpose was, among others, to promote the political ideas and events, because they developed and stimulated the sense of belonging and community in the citizens.

⁹¹ The cultural politics of city administrations changed during the second half of the twentieth century, oscillating from: (1) the traditionally organized care about the urban cultural institutions during the 50's, when its significance was marginal or ideologized in socialist countries, (2) through socio-cultural policy during the 60's, when it came to democratization, decentralization, and rehabilitation of the environment and facilities, (3) the prestigious and glamorous cultural policy of the late 80's, (4) to the market-oriented cultural policy, where the culture serves the local economy and its image (Šešić 2002b: 179).

⁹² The city marketing, since the 80's, has been a trend and a characteristic aspect of the cultural policy on the global level.

At the same time, the spectacles support a certain vision of the city and its identity, not only in the eyes of the citizens, but also in the eyes of those living outside the city. “The wealth of the contemporary social and artistic life also implies a wealth of scenic forms: from the traditional performances by the street artists, through the theater performances in open venues, to the actions by the visual artists and musicians, advertising street actions, celebrations and events of a spectacular – theatrical character.” (Šešić 2002b: 177).

So, what kind of open venue could be appropriate for musical theater performances? Not every public space is necessarily and automatically successful and a good-quality public space.

According to Stephen Carr public places should be responsive, democratic and meaningful. “Responsive spaces are those that are designed and managed to serve the needs of their users”, primarily comfort, relaxation, active and passive engagement with others promoting individual well-being and community. “Democratic spaces protect the rights of user groups. They are accessible to all groups and provide freedom of action but also of temporary claim and ownership”, since public space is owned by all and can be changed by public action. “Meaningful spaces are those that allow people to make strong connections between the place, their personal lives, and the larger world” and only “spaces that satisfy people’s needs, protect their rights, and offer them meaning will be attractive and are therefore quite likely to be economically successful” (Carr, 1992). Furthermore, since musical theater is a highly demanding form, the open stage should involve a proper space for the orchestra, and should be functional and large enough and most importantly it should have a good acoustic quality.

Festival “Theater City” in Budva could use as an example for the development of the city’s cultural identity, which is connected to the nurturing of the art in open venues. The “Theater City” festival in Budva⁹³ nurtures the cult of open space performances, which is realized in the combination of artistic creativity and the landscape, characteristic for this city. Since the first festival to the present, the programs take place at the Citadel, which has in time become the symbol of the stage, the open stage overlooking the sea. The adaptability of the stage makes each performance look special, with minimal scenographic interventions, while all the other, smaller spaces (terraces, corridors, alcoves) are used for smaller theatrical forms and different performances. The staging of *Gloria* was a great success with the festival

⁹³ As already mentioned, the Terazije Theater has, in co-production with the “Budva Grad” festival produced the musical *Gloria*, as well as the musical *Zorba, the Greek*.

audience, and this drama proved to be “adaptable” to the musical genre. The play has a clear plot, the conflict of principles, ideologies and love, and yet it managed to “sound” in a Mediterranean environment. Therefore, on the example of *Gloria*, we can see that one musical can in its own way contribute to the city’s cultural identity.

So, does Belgrade have this kind of space?

Belgrade’s spectacle spaces (Hajdučka česma, Filmski grad, Gardoš, Kalemegdan, Ada Ciganlija, Park Topčider, etc.) have periodically been used (Bitef, Belef), but “it’s the duty of the new cultural policy of the city to find the ways of permanent reanimation and creative use of these spaces, both by the already established institutions⁹⁴ and by the associations, NGOs and private cultural institutions” (Šešić 2002b: 186). In order to experience the urban space, we need the ability to perceive the city scenographically, and the question is could you imagine the performance of *Hair* or maybe *Grease* at the stadium Tašmajdan, or maybe performance of children’s musical *Na slovo na slovo* at Ada Ciganlija, *Girl on the Magazine*

Cover at ski slope on Košutnjak, *Gloria* at Topčider summer stage, etc. In this way, the spectacle (in our case musical spectacle) becomes one of the important elements of the city life and an important factor that characterizes the contemporary city.

One of the neglected areas that deserves special attention, and falls into the category of facilities for cultural and artistic activity and entertainment is the summer



Figure 1 Summer Theater Stage (taken from Blic Magazine, photo M. Ilić, June 2006)

stage in Topčider. It covers the area of 800 m², with 1.800 seats for the audience. The stage is located in the limestone cliff, on the place where “Mašin majdan”⁹⁵ used to be – a quarry which provided the material for the first villas in Dedinje and Topčider. In these sedimentary

⁹⁴ Institutions ought to be regarded as an important segment in creation of cultural identity, and their importance shouldn’t be neglected, but on the contrary, it should be used. However, a problem of competitive relations between two different forms of urban space (open venues and institutions) nowadays occurs. My point is that different nature of these spaces should not be in conflict, but rather they should be intertwining, which should also be the case with economic and humanistic concepts of cultural policy. Thus, I strongly believe that the musical theater (which is the only existing theater of this kind in the Balkans) could become an important factor in the city’s cultural identity building, since this art, inter alia, represents highly commercially profitable and popular form. The example of Broadway, which fosters open air manifestations (pg. 102) and thereby promotes its work and this art proves this claims.

⁹⁵ This quarry also provided stone for the construction of the railway and related facilities in Topčider Valley.

rocks the fossil remains of fish from the Mesolithic era are also preserved, so this place is also an archaeological site.

During the first years after the WWII, the priority task was the reconstruction and building of the land, with the special emphasis on the city of Belgrade. Special attention was

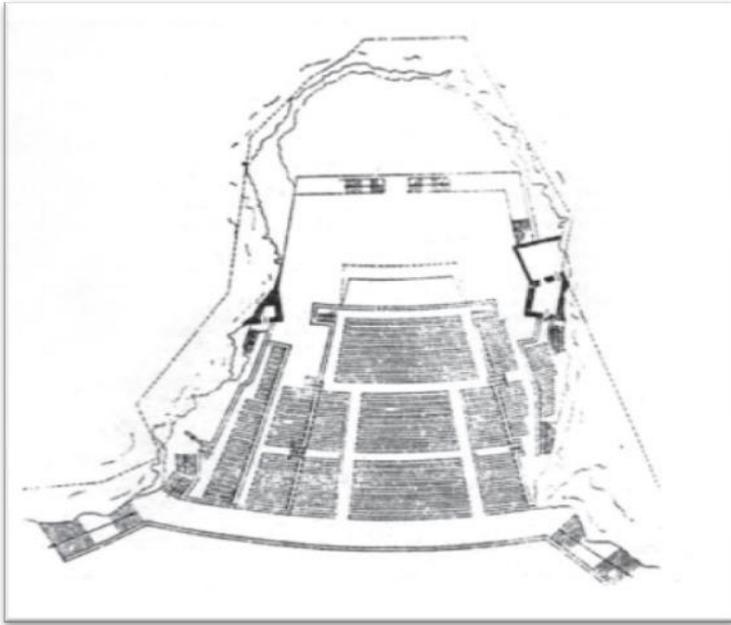


Figure 2 Summer Theater Stage, ground floor plan (taken over from the magazine Arhitektura, 7–8, Zagreb 1950)

directed towards the economical, but also the cultural development of the city. The first five-year plan, adopted in 1947 defined the basic goals of the reconstruction and building of Belgrade as a political, economical, cultural and administrative center of the state⁹⁶. In addition to low budgetary construction of residential buildings, major public tenders were organized for public facilities, which were actually used to point out the power of the new political elite. (Mihajlov2009:119).

The objective of building the facilities intended for culture was to "enable faster and more diverse cultural awareness of the urban population" (Mihajlov2009:119). For this purpose it was decided to establish the city theater in Belgrade, music and ballet schools, to build a network of cultural centers, to raise new cinema halls and a summer stage.

The building of the Summer Theater Stage was one of the first public building activities in Belgrade after the end of WW II. The works began in May 1947, after the design by the architect Rajko Tatić. The program planned comprised a whole complex of buildings beside the Summer Theater Stage⁹⁷. The design itself was a new architectural and town-

⁹⁶ A parallel can be made with the object built in the city center, with similar architectural and landscape values, stadium "Tašmajdan". This stadium was designed by the architects Mihajlo Janković and Uglješa Bogunović in the early fifties. As the basis of design layout of the stadium the amphitheater shape of the former Turkish rock quarry was used. The designers of the stadium, like the author of the Summer Stage, used the benefits of terrain and natural environment and sought to visually unite the object and its surroundings. At the end of the twentieth century, the Tašmajdan stadium suffered the degradation in a similar way as Topčider stage, with the exception that this sports facility is still in its function.

⁹⁷ The building plan included: construction of the summer theater with about 2,000 seats for the audience, with a stage area of 800 square meters; the construction of hotels for guest artists, with a restaurant for the audience, a buffet and terraces for dancing; administrative building to accommodate storage of the equipment and wardrobe for the actors; open platform for the waiting rooms, ticket offices and shelter for the audience during sudden rain with stairs and transitional ramps; a separate building for toilets; a dairy restaurant with a

planning problem, both with reference to the environment, the form, its purpose and importance. It was conceived that performances should follow the usual practice of closed space stages.

The Summer Stage was built on the location of an old quarry, with the idea that the ambience would be preserved and the natural shape of the quarry adapted to the new function. Special attention was paid to the stage itself, located in the conch of the quarry, and to the axis of the auditorium. Everything was built in stone, to match the natural environment as well as the configuration and picturesque qualities of the terrain. Dramas, operas and ballet were successfully performed on the stage, which confirmed its usability and the high acoustic quality in open venue. The stage has not been used since 1975.



Figure 3 Summer Theater Stage (Legacy of Rajko Tatić)

The first acoustic rehearsals showed that the natural acoustics remained intact. That was crucial for building of the auditorium, breadth and depth of the stage. Therefore, the special attention was paid to the orchestra scene, which is located in a hollow rock, and the choice of axes for the auditorium, in relation to the relatively asymmetric slopes of rocks between which the summer stage is placed. The position of the main axis was chosen, so that it also became the axis of the architectural composition and a place with a series of acoustic focal points from which the sound comes equally and under the same intensity to all seats in the auditorium. Thus the stage got its character: it was made possible to perform musical and theatrical works in an open venue, but under the conditions of a good theater hall. Moreover, the tunnel was designed to accommodate the scenography and at the same time it served as an auxiliary stage. (Mihajlov2009:119).⁹⁸

pastry shop; tram, trolleybus and bus waiting areas; leisure facilities with the artificial lake, waterfall and fountains; decoration of terraces, walkways, parks and places for children and sports playgrounds (Mihajlov 2009:122).

⁹⁸ More about the architecture of the summer stage, as well as about the architect's solutions can be read in the text written by Saša Mihajlov *The Summer Stage in Topčider*, available in magazine *Nasleđe*, published by Cultural Heritage Preservation Institute of Belgrade in August 2011.

According to the project of further construction of the summer stage, the two towers surrounding the stage were to be used as a support for the special gate that would close the stage. The gate was designed by a system of flexible elements, but it was never constructed. Also, the tunnel which was supposed to be used for installation of the scenography and at the

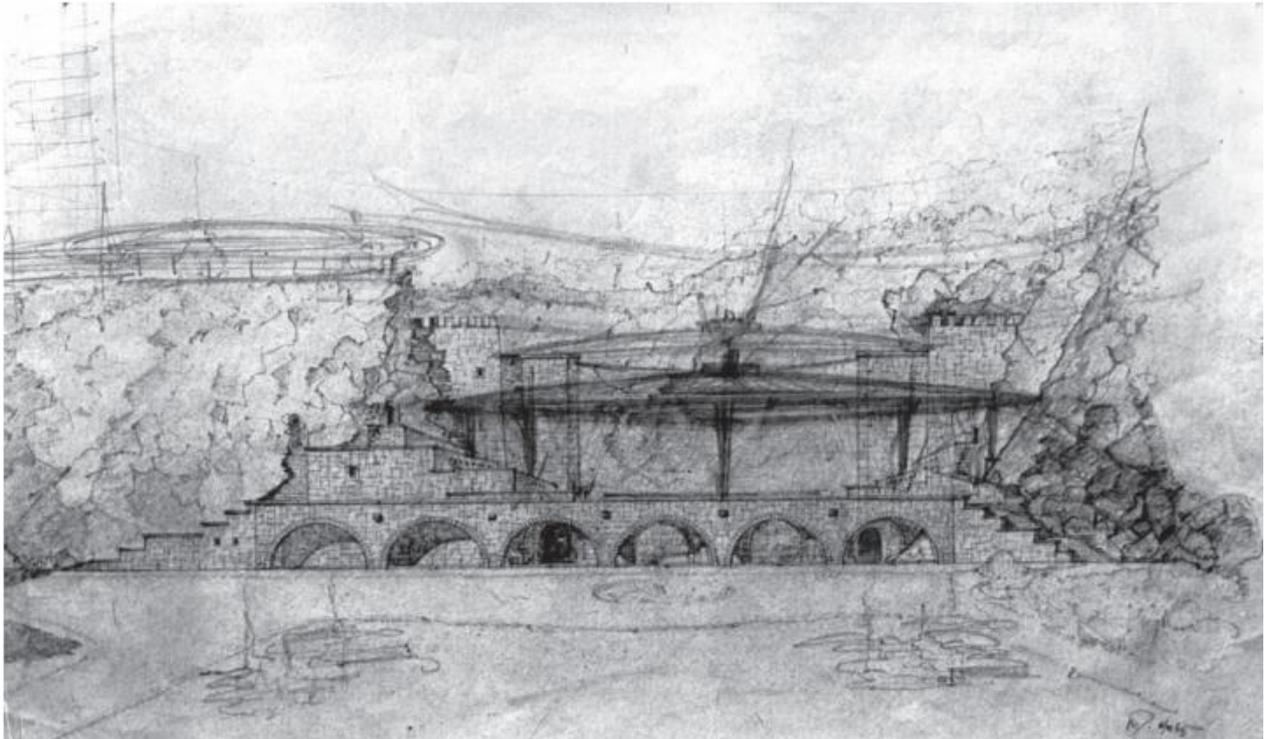


Figure 4 Summer Theater Stage, proposal for the covering of the stage (Legacy of Rajko Tatić)

same time connect the stage and the administration building⁹⁹ was never built. The same thing happened to the hotel and the restaurant. In the 60's Tatić made a project regarding mobile protection from the atmospheric precipitation.¹⁰⁰

On this stage, some of the major plays, operas and ballets were performed (*Ero s onoga svijeta*, *The Legend of Ohrid*, *Aida*, *Tosca*, etc.), which in the best way verified and proved the excellent acoustics of this open venue stage. During the time these works were being performed, the summer stage in Topčider belonged to the Council for Education and Culture of Belgrade up until 1953, when it became a part of the City motion picture

⁹⁹ The administration building was planned to accommodate requisites and acting equipment storage, as well as the snack bar for actors and technical staff.

¹⁰⁰ "According to the project, there were two possibilities for mobile covering: first, the so-called umbrella system, that is, two umbrellas – one above the auditorium and the other above the stage, and the second – the UFO system, in the form of a flying saucer" (Mihajlov 2002:124). Architect Tatić planned the expansion of the auditorium and adding a gallery above the arches, which would increase the number of seats to about 2,400, but this gallery was never constructed.

company¹⁰¹. A very interesting fact is that the summer stage was taken over the following year by the Belgrade comedy¹⁰², which means that this stage actually belonged to the Terazije Theater. The Topčider stage belonged to the Belgrade comedy up to its closing (after that the period of the Contemporary theater follows) in 1957, when the authority over this stage goes to the municipality of Savski Venac. Because of the high maintenance costs, the stage was closed down 31 March 1964, but it definitely stopped being used in 1975. Since then it has been forgotten and left to continuously deteriorate. At the beginning of this century, the reconstruction and revitalization of the Topčider summer stage was initiated. According to the preserved project documents of the architect Rajko Tatić, the restoration proposal was made, which provides great opportunities for this specific stage, while at the same time adapting it to the modern requirements¹⁰³.

Certain parts of this complex have over the years been inadequately used (rave parties, i.e.). Murals were painted over the reflector stone towers, auditorium seats were destroyed, while the only remaining facility of this complex is the restaurant "Topčiderska noc". The people working in the municipality of Savski Venac point out that this space is certainly going to become the place for cultural events, especially the musical ones, because the acoustics of the stage placed in the limestone rock is such that it is possible to hear the sound even in the last rows. Also, the bus line 49 that runs directly to the summer stage has recently been introduced, and after the completion of the bridge over Ada, this part of the city will become more easily accessible to the residents of Novi Beograd (just to remind you, 19% of the musical theater audience comes from this Belgrade municipality).

Architect Rajko Tatić realized an important work of organic architecture by fitting a voluminous building into natural surroundings with an overall effect of minimal and spontaneous architectural interventions. The Summer Theater Stage in Topčider is a unique venue of this kind in Belgrade, both in relation to its architectural design and its function.

¹⁰¹ The cinema was opened in 1951, when the projection stage was built. (Mihajlov 2002:124).

¹⁰² The Terazije Theater has, during its turbulent history, carried the name Belgrade comedy (1954-1959)

¹⁰³ According to author of the article *The Summer Stage in Topčider*, Saša Mihajlov, the proposal of the restoration and revitalization was published in the text *The Topčider Stage*, by M. Čanak, in the magazine Art Review No.30, 2004.

Organizational and program aspect of the Summer Theatre Stage in Topčider

The last 20 years in Serbia have been, apart from the economic crisis and war activities, marked by a complete degradation of the cultural life. These turbulent times have formed entirely new values and viewpoints, where, unfortunately, culture and arts very often come in the last place. In these uncertain times it is difficult to think about some more humane vision of life in the cities, about culture and art and their role in urban regeneration, about city's cultural identity. However, the visionary part of my being does not allow me to ignore my belief that setting of musical theatre in open venue may improve the quality of life and identity of the city. Musical theatre as a form combines different types of expression; it is a contemporary form, which is constantly changing, developing and monitoring trends. In that sense, it is attractive to the wide audiences and easy to understand, and it can therefore enrich the lives of residents and visitors, create a sense of fun, engage and foster a community, create unique and involving public space, put a site on the map, stimulate tourism, new jobs and investment etc. Because of this I will not 'give up' on this matter, marking it as an unimportant thing. As a result, the next few paragraphs will be devoted to the following questions: What would happen if the Topčider Summer Stage is reestablished? What if its former user, Belgrade Comedy (which is today Terazije Theater) gets authority over this stage? How it would be organized and which sort of repertoire would be performed there?

A valid and comprehensive realization plan of open venue musical theater stage should start with clearly defined:

- **Vision** i.e. what could be set as a long-term effect.

It would probably enrich cultural-artistic and educational value of musical theatre in Belgrade; it would provide nurturing environment which ensures performance excellence and educational opportunities, and develop this stage as a key cultural and artistic resource dealing with music theatre in the region.

- **Mission** i.e. why this is important, why we are working on this.

The mission could be to make musical theater art more accessible and available to the public by fostering creative expression and artistic excellence in musical theatre (singing, dancing, acting); to engage and educate musical theater patrons and public and both private and civil sector with productions of high artistic value as a viable component of the Belgrade

(Serbian) cultural environment; as well as to create opportunities for art students to explore skills unique to this kind of theatre.

- **Strategy** i.e. which are the ways for making it possible, how to contextualize our ideas. It ought to define: (1) Personnel plan with form of their engagement (permanent or freelance), (2) Funding plan – quarterly, annually and perennial, with a developed strategy of fundraising activities (ways of addressing donors, sponsors, co-production partners, investors), (3) Marketing Plan, which would involve an audience research plan, as well as a comprehensive plan of product placement.

- **Goals**, which includes both long-term (approximately defined, meaning that it is flexible and adaptive) and short-terms (carefully planned and defined) goals. This implies: (1) creation of five-year strategic development plan; (2) creation of general program concept; (3) creation of short-term (i.e. one season plan) work plan, which would include planning performance (one or few) in this period, and its exploitation.

Organizing musical theater at open venue requires the use of management and its focus on the activities of planning, preparation and performance placement. Perhaps it would be best to base the organizational model of such a musical theater on the principles of project management¹⁰⁴, because a model like that makes fund raising activities easier, encourages competition, and is also suitable for one scene that is not operational during the entire season.

A conceptual picture of the project is usually made by an individual or a small group of creative authors. Projects are however usually carried out within institutions, i.e. institutions are its official carriers. If we assume that the art reconstruction project within such a stage should be linked to a musical theater, then the authorized institution would be Terazije Theater itself. In that case the job would certainly be a lot easier, because this institution is after all an established, experienced body which, despite the shortcomings already identified, somehow always managed to survive and overcome almost dead-end situations and ‘rise from the ashes’. Similar to Rodgers and Hammerstein, this theater’s team has always believed in the relevance of the existence of this type of artistic expression in our environment, and has

¹⁰⁴ This project idea was conceived as a process that leads to a certain result. Due to changes in cultural policy trends, and also the spirit of the age, cultural activities are today increasingly turning to the project itself, and less to managing of the usual activities. The main characteristics of the project are: (1) they are focused on the realization of certain goals, (2) the project is a system – it includes undertaking actions related to each other, (3) they have a precise duration, (4) each project is in some degree unique and special, (5) each project includes both process and result – and the process itself is often the result, (6) a project implies an equal importance of an effective managing and an efficient management. There are basic forms of cultural projects (which includes plays and spectacles), as well as complex forms (where, among others, manifestations can be founded – festivals, parades, etc.) (Đukić 2010:181-190).

therefore paid most attention to the tasks of their development. However, creating solutions and decisions in achieving the most favorable work conditions would require a more flexible approach that is creative, but also rational and at the same time non-conformist and stereotypical. This stereotype approach refers primarily to the sole existence of budget funding, traditional organizational structure that includes among other things marketing and PR activities, which are in its turn a crucial factor in finding alternative funding sources.

Planning of one such scene is a complex and dynamic process, which includes all artistic and business theater functions and lasts from the very preparation process to the performance itself. In addition, the delicacy of art sphere brings with it a number of unexpected changes and events, which actually causes more flexible organizational structure, as well as a more flexible planning. Since the form of musical theater unites drama, music and ballet art, the complexity of musical theater creates significant needs for management and coordination.

In this regard, perhaps it would be the most appropriate action to introduce work of the teams, as suitable form for starting and developing a variety of artistic activities. The efficiency of teams could be enhanced by the introduction of managers within each artistic group, which would further enable a more professional work of theater management (both individually and as a team), and a better connection of expert groups and their undisturbed joint work. The formation of teams is in this case suitable for achieving high-quality interactive permeation of the groups, its mobility, cooperation and adaptability to changes.

Management of such a scene can be divided into several phases:

I Preparation of conception	Operationalization of the general and programming concept is the basic action area of such a scene. Concept development includes a preliminary analysis of existing similar art scene forms. In accordance with the concept, other important elements are determined, too. These are, for example: (1) strategic analysis of the environment, (2) evaluation of one's own possibilities, (3) the pace and type of realization (long-term project, festival, parade, (4) determining the objectives of the project, (5) development of the pilot or experimental phase.
II Preparation of organizational model	This phase would include: (1) determination of managing and team structure, (2) determination of the correct program orientation of the season, its duration, as well as global distribution and the selection of tasks, (3) developing an action plan (of the season's development, but also of all the specific activities, i.e. plays)

The planning phase includes the elaboration of legal status, as well as the selection of basic strategic options and implementation methods. That is when all the available means (regarding personnel, finances, space, and time) should be defined. Certain obstacles and ways to overcome them should however also be predicted at this point.

III Planning

To begin with implementing the project, it is necessary to obtain the funds – that is, to make a plan of the fundraising project. Project manager is the most responsible for this, and it is his/hers task to write down numerous requests (to the Ministry of Culture, city government, foundations, etc.) and sponsorship letters to potential donors.

Expanding musical theater's field of activity would also require intensification of marketing and PR activities, and they ought to be planned in detail. Well-planned marketing actions include designing the informational material, advertising and implementation of public relations plans and programs. The primary goal of these actions would be improvement of the overall status of musical theater in the general public and the region, but also bringing about positive financial effects on the market.

IV Realization

These two phases take place simultaneously. Implementation of the project includes a culmination of team work, and it also contains control of the implementation itself. It is especially distinct in the final phase of the project

V Control

(a few days before the premiere) in the form of briefing team meetings, which are one of the ways of permanent control of the realization process.

VI Evaluation

The work does not end with a premiere, but moves to the project evaluation stage. The goals of evaluation are to assess, as systematically and impartially as possible, the project's relevance to the culture and art life in which it was implemented. At this stage is necessary to examine in detail the impact of the project in relation to its objectives, as well as its impact on the desired target group.

Evaluation of cultural and artistic projects is primarily concentrated on the quality of the project and its effectiveness, and only after that on the effectiveness of the management and achieved economy.¹⁰⁵

A remodeling of policy can occur after this phase, as can changes in organizational and program model, if these things prove to be inefficient and therefore necessary to be changed for the next season.

¹⁰⁵ Program evaluation refers to: (1) artistic and aesthetic merits of the program, (2) cultural quality – inventiveness of approach, (3) quantity and balance of the program with regard to what was planned, (4) effects of the primary target groups – audience analysis, (5) effects on the secondary target group – analysis of echo in the media and PR appearances, (6) realization of specific objectives of the project. Evaluation of management refers to: (1) planning – time efficiency, (2) budget – cost effectiveness, (3) diversity and security of fund sources, (4) teamwork, its efficiency and quality, (5) adequate distribution of roles and tasks, (6) satisfaction in the work, (7) contribution of teams members (Đukić 2010: 187-188).

When creating an open venue stage, the most important thing is certainly the play selection, i.e. creating the program policy. If this summer stage were to belong to the Terazije Theater, the first thing that comes into mind is musical. However, the musical theater as a form of theater doesn't necessarily mean only the nurturing of the musical form, but some of the smaller forms as well, which would possibly be more suitable for such an open venue stage. Musical with high production standards are certainly much admired and influence the popularity of the genre, but are difficult to achieve in the real terms of domestic production and in open venue. However, this doesn't eliminate the selection of certain Broadway hits, as well as insisting on the development of domestic creativity in this area, but also the application of their own innovative solutions. Furthermore, when selecting a play, it is also highly important to consider its commercial side, because the interest of investors, sponsors and donors inevitably dictates the survival of this scene. So, in the selection of a play, the theater shouldn't be led only by the artistic, but also by the commercial goal, which would be able to raise the interest in potential investors.

When it comes to designing the repertoire policy, the creative team can really be left to their imagination, because there are numerous possibilities which don't have to be final, but can only refer to one theater season. The musical theater is a very thankful form of theater to work with, because it includes a wide range of forms, as well as topics that are covered. It is a form that is constantly developing by using the benefits of technological development, but it's insufficiently 'exploited' in both Serbia and in the Balkans. Of course, the preliminary concept of the season should be based on the research of trends and the audience preferences, as well as on fulfilling the staged goals. For example, the repertoire policy could be based on:

- **Classics of world Musical Theater.** I think that with this form of repertoire tendencies the theater can't go wrong. If there is a play that already became a hit in the western world, it means that it either possesses a great artistic quality or that it very skillfully follows the global trends, which makes it highly commercially viable (of course, the combination of these two factors is not excluded).

One of the examples, which would be very suitable for performing on this stage, considering that it isn't very demanding in terms of production and that it has long been one of the most popular shows in the Terazije Theater, is the musical *Some like it hot*.¹⁰⁶

¹⁰⁶ The musical *Some like it hot* had its premiere in February 2007 in the Terazije Theater. The musical was produced according to the original direction by Soja Jovanovic, but it was reestablished by: Svetislav Bule Gonicic and Rade Marjanovic; musical arrangements: Predrag Vasic; conductor: Vesna Šoun; the choreography

In the means of genre and aesthetics, Terazije Theater's musical *Some like it hot* is developed from the Hollywood musical movie in the 60's. This simple and grotesque story follows the adventures of two poor musicians, who cross-dress as women, in order to get a job at a women's orchestra and escape the gangsters, whose crimes they've witnessed. The central comical frame of this musical, which describes the life in 1930s USA, is actually the replacement of the 'roles', the travesty and the men who pose as women¹⁰⁷. While watching this musical, the audience is usually reacting to the motif of a man cross-dressing as a woman, as well as to the numerous confusions and twists (Ristić 2009: 206).

The joyful rhythm, as well as the purity and simplicity of expression are one of the characteristics of this playful musical, in which the ensemble scenes, main characters' solos, and duo scenes take turns, giving it the much needed warmth and the impression of a melodrama. This musical takes place in an elite resort environment, and the scenographic solution is very simple and 'classical' (the staircase, and the main characters – Sugar and her admirers who are coming down the stairs, to the sounds of jazz and the scene of step dancing), which makes this musical very suitable for performance on the summer stage. Off course, this suggestion is just one of the examples of plays which would be possible to perform on the summer stage.

- **Domestic classics as musical theater forms.** “ If Shakespeare can be adapted into musical, then Nušić certainly can as well./.../ Considering the Anglo-Saxon repertoire, which is dominant in the musical, it's our idea to also concentrate on the domestic titles in that form. At that moment we said: If that isn't possible with Nušić right now, how about Duško Kovačević? And it turned out to be possible. Which is great” (Nježić 2009: 186)¹⁰⁸.

Perhaps one of the seasons on the Topčider stage could be dedicated to Dušan Kovačević? *Balkan Spy*, *Radovan III*, *Who's That Singing Over There* are just some of his popular works. For instance, *Who's That Singing Over There (Ko to tamo peva)* could be a good choice. This

was reestablished according to the original choreography by Miljenko Štambuk by: Snežana Vesković; set and costume design: Miodrag Tabački.

¹⁰⁷ *Some Like It Hot* is an American comedy film, made in 1958 and released in 1959, which was directed by Billy Wilder and starred Marilyn Monroe, Tony Curtis, Jack Lemmon and George Raft. The film is a remake by Wilder and I. A. L. Diamond of a 1935 French movie, *Fanfare d'Amour*, from the story by Robert Thoeren and Michael Logan, which was itself remade in 1951 by German director Kurt Hoffmann as *Fanfaren der Liebe*. Both the French and German films were without the gangsters that are integral to the plot of *Some Like It Hot*. In 2000, the American Film Institute listed *Some Like It Hot* as the greatest American comedy film of all time. More info on *Some Like it Hot* plot is available at Wikipedia article about this musical.

¹⁰⁸ This quote is taken from the article "Belgrade needed and still needs a musical theater" which is actually a Tatjana Nježić's interview with the theater manager Mihailo Vukobratović.

1980 Yugoslavian film written by Dušan Kovačević and directed by Slobodan Šijan was screened at the 1981 Cannes Film Festival. The story starts on April 5, 1941, one day before the Nazi invasion of the Kingdom of Yugoslavia, when a colorful group of random passengers on a country road, deep in the heart of Serbia, board a tumbledown Krstić & Son bus in order to reach Belgrade.¹⁰⁹ Although a comedy on the outer level, the movie's layers reveal many observant details that indicate the Serbian society's structure and atmosphere at the time. In 2004 this film was turned into a ballet by the National Theater in Belgrade (music by Vojislav Kostić, choreography by Staša Zurovac).

The movie became an instant classic all over SFR Yugoslavia immediately upon its release. To this day, three decades later, it endures as one of the most quotable movies ever to come out of the Balkans. Different scenes and dialogues are almost a part of the general knowledge, with many entering public vernacular. I believe that this Serbian classic would be appropriate for musical theater adaptation in open venue, since it's interesting enough, it doesn't involve a large acting group, demanding stage or technical solutions, and thus it could represent a cost-effective project.¹¹⁰

- **Original domestic productions.** Through its repertoire policy, Topčider stage could start a job on an original musical theater plays creation by inviting applicants (young composers and playwrights) to produce an original stage piece.

This proposal and the previous one are maybe more practical and commercial regarding the market orientation and image acquiring, since they do not involve licensing questions (which isn't the case with the world classics). Furthermore, the original production activities would have a positive effect regarding the present lack of comprehensive education for this kind of genre. Such use of this stage could enrich cultural-artistic and educational value of musical theater by developing this stage to be a key cultural and artistic resource dealing with musical theater (referring to creation of opportunities for young artists and art creators to explore skills unique to this kind of theater).

The possibilities of repertoire development are numerous and open different opportunities for the further development of this genre. Also, through nurturing of the 'smaller' (chamber) forms (which are followed by a reduced ensemble, stage design, costumes and stage requisites) an opportunity is opened to place, through aesthetic

¹⁰⁹ More info on *Who's That Singing Over There* plot is available at Wikipedia article about this movie.

¹¹⁰ It could be useful and interesting to underline the data I came across, regarding the movie budget. The whole movie was made on a budget of 130 000 US \$, and the shooting only took 21 days.

minimalism, dancing, singing and acting skills in the foreground, which, on some level, is the basic task of this genre.

The role of this summer stage project would be to raise attention and interest in the society, but also to, through a creative approach, offer the theater management solutions for the further development of this genre and to point out its positive sides in the best possible way. In order to realize this idea, it is necessary to strategically determine and realize a separate fund which would encourage consistent and experimentally oriented artistic endeavors, within the Belgrade City Council's budget review. So, it is necessary to construct a system in which the results from this field would be evaluated, valued and awarded in a more adequate way, whether they are a result of the institutional politics or the private initiatives.

The urban culture and art have included the spectacle, festivity and dance since the ancient times. Belgrade could, through alternative spectacle spaces, create a new identity, renew the old one and create an image of a warm city with a distinct spirit of the Balkans. Our city has lost its spectacular features in "destruction and interruption of visions, while the traditional spectacle spaces, as well as those temporary ones haven't been used further. They have even been made pointless by poor or nonexistent production" (Šešić 2002b: 187). I strongly believe that activation of Topčider stage could contribute positively to the creation of city image, making it extraordinary, and more memorable. Moreover, it could contribute to the richness and diversity of Belgrade cultural life and the musical/theater offer. In that sense, this stage can be a part of a city's regeneration and community development strategies. Projects and initiatives do not have to be too ambitious and complex – every contribution, even the smallest one, is desirable.

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Biography

Sara Mandić was born on February 12, 1986 in Mumbai, India. In 2005 she finished secondary music school “Dr. Vojislav Vučković”, as well as Third Belgrade High school. She graduated from the Academy of Arts in Novi Sad (Department of the Piano) in 2006 and then pursued Interdisciplinary Postgraduate Studies of Cultural Policy and Management in Culture in the Balkans, at the University of Arts in Belgrade and Université Lumière Lyon 2.

As a concert pianist, Sara Mandić has performed at various concerts all over the Serbia (solo, and in chamber ensembles). She has won numerous awards at national and international piano competitions and attended several master-classes with renowned professors and pianists. Since 2010, she works as piano professor in the elementary music school “Božidar Trudić”, and is involved in organization of various projects and concerts in Belgrade and other cities in Serbia.

During her elementary and high school education, she was an active member of “Otpor!” movement, and “Children to children” group within the Child Rights Center. Due to these circumstances she was inspired to become supporter and activist for children’s rights issues in Serbia. In March 2001 Sara Mandić participated in the Republic of Serbia Consultation Program for the young’s, which was a preliminary course for the forthcoming special session of the United Nations on children. During the same year she take part on the Seminar on children's rights named "Europe 2000_Let's speak up and build our future together Young People Take Action" in Tulle, France. In May 2002 Sara was government representative in the United Nations General Assembly Special Session on Children, and was chosen to be representative of South-East Europe.

Sara Mandić education also includes various seminars and conferences. In 2002, she has undergone complete training at the School of Media under the auspices of the Children's Information and Culture Center, after which she became a member of OPA (Omladinska Press Agencija- Youth Press Agency). Within the group “Children to children”, she participate in the establishment of the youth magazine DX, and was a writer of a regular column entitled “Belgrade-love it, and yet don’t know anything about it ”.

Media and journalism, music, marketing and PR, theater, ethnology, anthropology, and mythology represent her areas of interests, while literature, books, sports, numismatics and phaleristics (coins and medals related to music), etc. are her hobbies.

Language skills: English (fluent), German, (basic).