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MUSIC AS A MEDIATOR OF IDENTITY TRANSFORMATION OF DRAMATIC CHARACTERS IN THE DIRECTORIAL WORKS OF MIROSLAV BELOVIĆ*

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МУЗИКА КАО ПОСРЕДНИК ИДЕНТИТЕТСКЕ ТРАНСФОРМАЦИЈЕ ДРАМСКИХ ЛИКОВА У РЕЖИЈСКИМ ОСТВАРЕЊИМА МИРОСЛАВА БЕЛОВИЋА

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ABSTRACT

This comparative study examines the scores for two theatrical productions of the play *Mister Dolar*, the first of which premiered at the Yugoslav Drama Theatre in 1973, and the restaged production at the Belgrade Drama Theatre (1997). The two productions are rare examples of an almost identical re-staging with minor changes (different casts, theatres, and musical authors), which aimed to re-examine the themes of greed and hypocrisy in this play by Branislav Nušić (1864–1938) within a new social context. The aim of this paper is twofold: firstly, to understand the peculiar position of the musical collaborator in the process of staging the play, and secondly, to examine how music helps communicate the identity transformation of one of the characters, the waiter Žan/Jovan Todorović. To achieve this, the author applies

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the reconstructive-analytical method to the available documentation on the aforementioned productions.

KEYWORDS: Miroslav Belović, theatre music, Branislav Nušić, Yugoslav Drama Theatre, Belgrade Drama Theatre

АПСТРАКТ

У овој компаративној студији разматра се музика у два позоришним продукцијама представе *Мисџер долар*, које је режирао Мирослав Беловић – премијера, играна 1973. године у Југословенском драмском позоришту и обновљена поставка из 1997. године у Београдском драмском позоришту. Реч је о једном од ретких примера поновног извођења представе с мањим изменама (попут другог глумачког ансамбла, позоришта, као и музичког сарадника), с намером да се у новом друштвеном контексту преиспитају теме похлепе и лицемерја из драмског текста Бранислава Нушића (1864–1938). Два су циља ове студије: први је разумевање специфичности позиције музичког сарадника у процесу рада на представи, а други је идентификовање начина на који музика посредује идентитетској трансформацији келнера Жана/Јована Тодоровића. Истраживању је приступљено применом реконструктивно-аналитичког метода на доступну документацију о наведеним продукцијама.

Кључне речи: Мирослав Беловић, музика у позоришту, Бранислав Нушић, Југословенско драмско позориште, Београдско драмско позориште.

INTRODUCTION

The subject of this study is the scores for two *Mister Dolar* [*Mister Dollar*] theatrical productions directed by professor, director, writer, and actor Miroslav Belović (1927–2005), the first of which premiered on April 27, 1973, at the Yugoslav Drama Theatre (Teatroslov n.d.-c), and the second premiered on February 22, 1997, at the Belgrade Drama Theatre (Teatroslov n.d.-d). With his usual satirical genius, in this play, the playwright, novelist, journalist, and diplomat Branislav Nušić documents and investigates the behaviors and characteristics of the patrons of an elite club. The play, which director Belović brought to the stage, has lost little of its appeal or relevance with the passage of time.

The aim of this article is twofold. First, it aims to explain the peculiar position of a musical collaborator working on a play. In the first production, the composer Vojkan Borisavljević composed the musical score; in the *restaging* (Novaković 2025, 270) of this play, the musical numbers were selected by the

sound engineer and music designer Zoran Jerković, who was guided by the director's and former composer's vision of the soundscape. Secondly, the paper seeks to trace and identify how music mediates the identity transformation of the play's protagonist, the waiter Žan/Jovan Todorović [Jean].

In my doctoral dissertation, I analyzed the 1997 version of *Mister Dollar* (Novaković 2025, 269–281). Here, I add some new findings by comparing the more recent version (with minor revisions) with the 1973 version, as these particular theatrical productions have never been researched before. Belović's books *Rediteljska dilema* [*The Director's Dilemma*] (Belović 1986), *Umetnost pozorišne režije* [*The Art of Theatre Direction*] (Belović 1994) and *Kako se stvara predstava* [*How to Make a Theatre Play*] (Belović 1997), present the basis of my analysis and are included in my reconstructive-analytical method (Novaković 2025, 30–55). I introduced this method in my doctoral dissertation on incidental music in Belgrade theatres at the turn of the twenty-first century. It relies on reconstruction as the foundation for recreating the theatrical context in which music exists and operates. The method draws on Michel Foucault's notion of *the document*, which “was always treated as the language of a voice since reduced to silence, its fragile, but possibly decipherable trace” (Foucault 1972, 6). To find and hold on to this decipherable trace, in this case a theatrical production, I reconstruct it using available documents (audiovisual material, scripts, directorial notes, stage directions, programs, scores, and other types of archival documentation). Once the reconstruction is completed (to the extent that it can be completed), auxiliary theories and concepts, often required by the material itself in the case of incidental music in theatre, are needed to interpret the corpus of the documents gathered, organized and selected during this phase. These are necessary if one is to understand the reasons behind particular ways of functionalizing the music in the soundscape of the theatrical production in the director's pursuit of a particular result. These theories and concepts in regards to the case studies in my doctoral dissertation included:

1) *musicality dispositive* and in particular, *intermusicality* as a vital part of this dispositive, as proposed and developed by David Roesner (Roesner 2014);

2) Erika Fisher-Lichte's *history of events/event-ness* (Fischer-Lichte 2014, 41–42);

3) *classification of didascalía* [stage directions] introduced by Sava Anđelković (Anđelković 2022);

4) Bolter and Grusin's *remediation* (Bolter and Grusin 2000) and Vesna Mikić's musicological view of the concept of remediation (Mikić 2014, 28–33) (more in: Novaković 2025, 6), included because several composers whose music I analyzed in the dissertation reused and repurposed musical material that was once part of the theatrical production in pieces for the concert stage.

To demonstrate the adaptability of my reconstructive-analytical method for

this particular article, the contents of this methodological “toolbox,” as it were, are tweaked slightly and include: a) *musicality dispositiva* and *intermusicality*; b) *history of events/event-ness* and *classification of didascalie*. Furthermore, I utilize Belović’s books (and interviews) as documents that can reveal how he understands Nušić and help reconstruct the theatrical productions from an insider’s perspective. It is also important to note that Belović did not devise (nor did he aspire to develop) a specific theoretical or methodological framework for a deep understanding of Nušić’s *Mister Dollar*. Rather, he performed an analysis that would function as a “blueprint,” a collection of profound insights and observations on the piece that would bring the future staging he has envisioned to life. Belović’s analysis of Nušić’s work and, in particular, the nature of the characters who inhabit Nušić’s world, shows remarkable precision and attention to detail in preparing the play for the stage. In addition to the director’s notes, this study draws on his press interviews and reviews by critics who recognized the essential role of music in Belović’s stagings. When it comes to audiovisual material, I rely on video recordings of the 1973 (RTS Kulturno-umetnički program 2017a) and 1997 (RTS Kuturno-umetnički program 2017b) performances, both available online. The analysis takes into account Nušić’s stage directions, in which he suggested specific dance forms and music genres, as they reveal what the playwright considered to be the tastes and preferences of the morally corrupt elite, simultaneously (intentionally or not) documenting the era’s *Zeitgeist*. All insights harvested from this corpus of material are then subjected to the reconstructive-analytical method, enabling an in-depth understanding of the vital role of music in these theatrical productions.

RE-STAGING, RE-ENACTMENT, DIRECTORIAL RECONSTRUCTION... RE-SOUNDING?

In any discussion of a restaging or re-enactment of a play, it was important to include the theoretical insights of the director Patrice Pavis (Pavis 2021, 294) in the researcher’s methodological toolbox. Pavis distinguishes between a revival and a reconstruction of a stage production, underlining that a revival is “the continuation of a *mise en scène* after a more or less long interruption, with the same or different actors. In theatre, a revival is common [...]” (Pavis 2021, 294). However, he also notes:

The reconstruction of a performance is, given its difficulty, something exceptional. Reconstruction arises from very strong motivations: an anniversary or celebration, the desire to make known to new generations a work that marked its time, whose aesthetic shaped an entire school, or, on the contrary, one that

has never been surpassed. This is the case of *Einstein on the Beach*, Robert Wilson's performance, which was created for the Avignon Festival in 1976 and reconstructed in exactly the same way in 2013, by the same artist, but with new actors-performers (Pavis 2021, 294).

To emphasize the point he is laboring towards, Pavis also brings the viewer into this equation as a valuable recipient of this reconstructed performance. The viewers who had the opportunity to experience the previous staging do have the ability to judge the reconstructed performance more strictly, accepting or rejecting the new version. In his observations on reconstructed performance, Pavis does not, however, elaborate on one important element that is always subject to change, irrespective of whether a certain performance was reconstructed to the highest degree of accuracy or merely offers some preliminary insights: *sound in theatre* (Pavis 2021, 362). He explains:

In the theatre, *sound is never pure music*. [...] In theatre, sound is always imbued with precisely what its public manifestation seeks to spirit away: the corporeality of the performers, the unpredictable circumstances of the performance, the more or less noisy and physical attention of the listeners. Together with this sonic apparatus comes the entire visual apparatus: their acting, the ballet of their moving bodies. This choreography of bodies, shapes, colors and lines gives sound its color, its identity. It welcomes all sonorities, all noises (Pavis 2021, 362–363).

The sound in a reconstructed performance is the only element defying constancy and accuracy. In view of this, had Belović demanded from his musical collaborators a *verbatim* copy of the first staging's soundscape or managed to find every single musical number he once used, he would have still failed to reproduce the sound of the original staging: he would not have been able to reproduce the sounds made by the audience, the rustling of the evening gowns worn by the dancing actors, the laughter of the audience and so on. In addition, the sound layer of the latter 1997 staging of *Mister Dollar* includes tracks not featured in the original performance, which were inserted as a modern element to make the play more familiar to a contemporary audience. Alternatively, these tracks may have been used as replacements for the musical numbers Jerković was unable to find. The insertion of modern musical elements familiar to a more contemporary audience showcases Belović's intention to reexamine the play from a new angle while still drawing on the "updated," refreshed, and more polished world of the previously conceived staging (Novaković 2025, 270). This re-enactment (Novaković 2025, 38) can be understood as "an interpretative gesture that never produces a real repetition, but always an opening of meaning, a variation that denies the action of merely copying" (Sacco 2022, 131–132). With this in mind, we are to conclude that through this

“variation on a theme,” Belović’s restaged performance allowed Nušić’s text to address a new audience in a new cultural and socio-political context. Of course, there may have been other reasons to restage the play, possibly of an economic or artistic nature, and in particular, the director’s right to revisit a work from his oeuvre (Hamon-Siréjols 2008, 307) and revise the dramatic flow.

NUŠIĆ’S *MISTER DOLLAR*

Branislav Nušić explained in a press interview that his intention with this play was to ridicule people rather than “to make them laugh. If a scene, situation, or word does cause laughter, it will not be the same kind of laughter as in *Gospođa Ministarka* [*The Cabinet Minister’s Wife*]. There is even bitterness in *Mister Dollar...*” (Đ. and Nušić 1932, 7). This bitterness comes from Matković, a member of the wealthy elite club “Rolls Royce,” who decides to undertake a social experiment to test the hypocrisy of his fellow club members because his marriage with the President’s daughter was thwarted by a wealthier gentleman. Matković chooses the waiter Žan (Jean, with the French pronunciation used in the Serbian original) as the guinea pig for this social experiment and fabricates the story that Jean inherited a fortune from a cousin in America. To successfully put his plan in motion, Matković provides the naïve Jean (oblivious to Matković’s ploy) with the comforts and skills of an affluent gentleman, leading him to believe his life has changed for the better. The club members start treating Jean as a person of consequence: the gentlemen rush to get acquainted and befriend him, and the ladies court him; Jean himself behaves differently, at times overwhelmed by the sudden privilege. At the last moment, however, Matković takes it all away, revealing Jean’s true net worth and proving his point that greed and hypocrisy know no bounds and that he himself is part of this hypocritical self-proclaimed elite. In this dramatic work, there are thirty-seven characters (including minor roles, e.g., unnamed guests, journalists, reporters and others [Nušić 1960, 7–8]) who form various groups, the largest being the group of elite members. As Svetozar Rapajić remarks, none of these characters are individualized, having no unique identities or biographies and, in many cases, no personal names either (Rapajić 1998, 90). Of course, this led Belović to make necessary adjustments, revisions, and cuts while preparing the play for the stage. The director chose to highlight particular characters (Matković, Jean, Advisoress with a Reputation, Marishka...), which will be addressed in more detail in the following analysis.

This bitterness and “unfailingly satirical undertones” (Belović 1986, 265) piqued the director’s interest. During his career, Belović staged Nušić’s plays several times

– *Mister Dollar* (the two productions under discussion), *Gospođa Ministarka*,¹ *Ujež* (or *The Society of Emancipated Women of Yugoslavia*),² *Vlast* [*Power*],³ and *Ne očajavajte nikad* [*Never Despair* (Teatroslov, n.d.-d).⁴ However, the available sources fail to mention that Belović had previously directed *Ožalošćena porodica* [*The Grieving Family*] in Russia in 1964 at the Mossovet Theatre in Moscow, which the director revealed in an interview for the show *Među nama: Miroslav Belović* [*Among us: Miroslav Belović*] (RTS 3 2017) in 1992 and had previously written about in his book *The Director's Dilemma* (Belović 1986, 265). With its broad spectrum of interpretations, *Mister Dollar* captivated Belović, who noted:

What has drawn and continues to draw me to *Mister Dollar* is, above all, the feeling that the theme of this comedy is extremely topical, allowing both the actors and the director to express their sharp observations about the ever-lasting nature of human greed, stupidity, and crudeness. Sometimes it seems to me that those ridiculous parvenus from the pre-war Belgrade elite club still play their grotesque games [...] once we get to the essence of the comedic approach, the work sounds modern even though it harks back to a bygone era (Belović 1986, 263).

The play draws its lasting relevance from its focus on a persistent human trait, an unsolvable social problem. In his plays, Nušić “touches upon such problems, but does not attempt to solve them” (Kulundžić 1965, 201). As playwright, theorist, and director Josip Kulundžić (1899–1970) noted, Nušić’s intention is to observe a particular problem, ridicule it, and subsequently prompt the audience to think about it rather than to solve it himself. This is precisely what drew Belović to restage the play in 1997.

BELOVIĆ’S SOUNDSCAPES AND MUSICAL PHYSIOGNOMY

Other authors and critics have also noted Belović’s close and thoughtful approach to music in plays. His productions were praised for their musical characteristics such as rhythm, spontaneous flow, and harmonious tone. As Muharem Pervić observed, “Miroslav Belović knew how to strip Nušić’s text of didacticism, sentimentality, and verbosity, and frame it in a stage vision that

¹ Premiered in 1980/1981, Marin Držić Theatre, Dubrovnik, Croatia (Milinčević 1995, 109).

² Premiered in 1982, at Mossovet Theatre [Teatr Moccobera], Moscow, Russia (Belović 1994, 259).

³ Belović adapted and directed the play at the Slovenian National Theatre in Trieste (Rapajić 1995, 137), which later had another premiere on December 23, 1990, at the “Toša Jovanović” National Theatre in Zrenjanin.

⁴ Premiered on April 10, 1992, at the Yugoslav Drama Theatre in Belgrade, followed by another restaging on October 5, 2008, at the National Theatre in Niš (Teatroslov n.d.-a).

makes *Mister Dollar* shift towards a musical-revival comedy, spilling into choreographed movement, acting, music, costume, “style,” pose, manner, and the spirit of the era, which would have been much more difficult to express verbally” (Pević 1995, 90). In addition to noting that Belović’s “direction had its own precise and characteristic musical physiognomy, conceptually well-thought-out and effectively implemented in the play,” Svetozar Rapajić (Rapajić 1995, 136) added: “When we consider the play *Mister Dollar* and its structure, it is quite possible to find parallels with the structure of the Baroque suite of dances, albeit its Balkan variant, which suffused this formal perfection with humor and comedic effect” (Rapajić 1995, 137–138). There was good reason to highlight these qualities, as the director himself wrote and reflected on the directing choices that were important to him:

[...] Music will play a prominent role. It is dance music from the thirties, but it also plays during greetings and highlights toasts [...]. It will also accompany the singing of the schlager in the third act. The first schlager will be sickly sweet, romantic, both the words and music, really kitschy. The second schlager will be in honor of the newly minted millionaire, and a choir will accompany Mrs. Model Patu. The music should also accompany the interlude scene with the journalists, and at the end of the comedy, when all the decorations fall, to give a strange intonation to the finale of Nušić’s cheerful dance. This music should Hawaiianize the drooling Argentine tango and give a humorous note to the choreographic numbers of the foxtrot and English waltz. I would prefer to have a live orchestra, but after the bitter experience⁵ with the play *How Judas Betrayed Christ* (where I was denied live music for financial reasons), I doubt that I will be able to get musicians and will be forced to record the score (Belović 1986, 270–271).

Reflecting the blueprint outlined by the director in this statement, *Mister Dollar*’s musical physiognomy is presented here in a comparative table of musical plans of the two productions, which allows us to consider the score, consisting of original and archival tracks in the first production and solely archival tracks in the second production (Table 1).

In both productions, the musical soundscape includes musical numbers of various local and international genres, functionalized here as a materialization of the identity and ideals of the bourgeoisie, the new elite. Notably, music is significantly more present in the first production, which is much richer in choreography. It is of no surprise, then, that the viewers and critics recognized a theatrical

⁵ This refers to the director’s failed attempt to record the composer Enriko Josif’s music for *Kako je Juda izdao Hrista* [*How Judas Betrayed Christ*], which premiered on October 13, 1972, at the Yugoslav Drama Theatre in Belgrade due to financial constraints (Novaković 2026).

performance that borders on a musical. Belović's and Borisavljević's latter experience with musicals, such as *Ljubavno pismo* [*The Love Letter*] (Terazije Theatre, 1982) and *Priča o konju* [*The Story of a Horse*] (Terazije Theatre, 1985) (Borisavljević 2018, 163), helps explain the director's insistence on involving choreographers in his productions to achieve coherence and synergy among all theatrical elements. Belović often collaborated with the renowned ballerina and choreographer Lidija Pilipenko (cf. Jovanović 1995, 293), suggesting that the director saw movement as an integral component of theatrical dramaturgy. The choreographer was particularly important because, in shaping the musical structure of the production, Belović was mindful of the dance genres Nušić indicated in his text, directing the reader to discreet dances and music that would not interfere with the dialogue between the characters in the foreground (Nušić 1960, 9). Since the plot takes place in an elite club where its affluent patrons find entertainment in games, cards, and drinking, Nušić specified the foxtrot (Nušić 1960, 17) and tango (Nušić 1960, 21). These dances were popular in the 1930s and typical of the bourgeoisie, when Nušić's *Mister Dollar* premiered on the evening of September 16, 1932, directed by Josip Kulundžić at the National Theatre in Belgrade (Teatroslov n.d.-b). Belović understood that this play required other musical numbers that could easily be found in the musical repertoire of the period's popular music. Aiming to give his staging a lighthearted, comic note, Belović opted for Charleston, foxtrot, and the Lambeth Walk (Belović 1997, 93), along with popular Serbian music from the interwar and post-war periods (Schlager; old urban music as a thread of tradition [Tomašević 2009; Dumnić Vilotijević 2019]). These songs are at the forefront of the musical layer of these productions.

One of the significant differences (besides the different cast, which naturally stems from the production being staged in a different theatre) is the presence of arias from popular opera works, such as the *Habanera* from Georges Bizet's *Carmen* (1875) and *Un bel di' vedremo* from Giacomo Puccini's *Madame Butterfly* (1904), which is diegetically⁶ performed by the Advisoress with a Reputation in the 1973 production. There is also the folk song *Sojčice, devojčice* [*Pretty Girl*], which the waiter Jean excitedly hums while doing what he does best – waiting in Matković's apartment, regardless of his newfound wealth and status.⁷

In the later reading, Belović highlighted the enduring nature of greed by the anachronism of the musical numbers and the actors' costumes, which clash

⁶ The term diegetic refers to the numbers that are sung by actors on the stage and occur within the plot (McMillin 2006, 103), with the sound coming from the stage. These *diegetic numbers* (McMillin 2006, 103), as Scott McMillin terms them, are relevant for the soundscape of the production.

⁷ This is an example of a song functionalized as a fleeting musical moment that refers to character's brief emotional state of excitement and it is not of greater importance in the case of this particular dramatic situation, which is confirmed by the fact this song does not reappear in 1997 production.

with the stage design of the modern club. Belović did not include this anachronism in his previous version of the play, which is why it has a more potent effect in this case.

In representing the mentality of this selected group of people, Belović chooses to create a setting characterized by *motoric activity* for Nušić's play. The simultaneous unfolding of several performative layers (dance, speech, laughter, the entry and exit of dance pairs) results from his decision to make the ensemble (vividly described as *Nušić's choir* [Belović 1997, 106]), the principal bearer of dramatic action. This idea stemmed from Belović's reliance on Josip Kulundžić's principle of *action groups* (Kulundžić 1965, 205). As Kulundžić pointed out, in Nušić's comedies, the focus is on the social milieu, represented not by one distinct character, but by an ideologically interconnected ensemble of characters, who collectively act and behave as one person or hivemind and target a "common enemy" (Kulundžić 1965, 205). This common enemy, the threat to the status quo this ensemble of characters uphold, is "the one from whom something needs to be stolen" (Rapajić 1998, 90).

These simultaneous stage actions required a strong cohesive principle to avoid fragmentation. This coherence was provided by the musical layer of the production, which provided a stable structural framework against the constant shifts and movements in the stage action. Belović found an ally for this endeavor in the composer Vojkan Borisavljević, with whom he collaborated in most of his plays, a collaboration that, by the composer's own admission, "left a profound mark on [his] theatrical career" (Borisavljević 2018, 51).⁸ The 1973 production includes notable pieces, such as fanfares announcing important figures, ceremonial marches, Charleston numbers, waltzes, and other numbers that Borisavljević wrote and arranged for the performance. As there is no material evidence (e.g., musical notation, scores, or manuscript drafts) to allow deeper, more detailed observations on the original musical numbers of the 1973 production, we must content ourselves with the pieces available in the video recording.

In the 1997 production at the Belgrade Drama Theatre, although credited only as the sound editor – the person responsible for selecting the music, the music designer and sound engineer Zoran Jerković had little leeway, as he was working with a predetermined selection of musical numbers. Jerković sees his role quite modestly, saying that the choice was more the director's than his, with his role reduced to assessing the quality of the sound in the theatre and creating an appropriate, high-quality spatial distribution of the recorded music, adding

⁸ Borisavljević further elaborated this collaboration in his autobiography: "for the plays I wrote either the accompanying music, which was played from a tape, or the songs that the actors sang, and sometimes I had a live orchestra. In 1973 and 1974, I did six plays. It was an extraordinarily fruitful period" (Borisavljević 2018, 55).

that there is a big difference between listening to a track on a home speaker and listening to a track on theatre speakers that cover the entire auditorium (Jerković, 2022). He admitted that finding the tracks Belović wanted was no easy feat:

I was trying to find what I had saved, because I was struggling to find all the music that Professor Belović wanted. I first looked in the record library (at Radio Belgrade – M. N.). [...] When I had exhausted the library, I continued my search at Radio Studio B. Whatever I found, I took it to the Professor, having retaped it onto cassettes for him to listen. The tango *La Cumparsita* was the most difficult to trace. The Professor asked me to find a performance of *La Cumparsita* with mariachis. I think I could not find that version (Jerković 2022).

Part of my conversation with Jerković focused on Belović's decision to "repeat" the performance to see whether the director had any specific expectations from Jerković. He shared that he had watched the 1973 production of *Mister Dollar*, for which Borisavljević composed the score and did the arrangements:

I do not know how much of the score Vojkan composed. He did compose some pieces, and there was some of the music from that time that the Professor was looking for. Then he could put two trumpets in the arrangement for his small orchestra [...] to make it sound like mariachis (Jerković 2022).

This arrangement is absent from the recorded version of the 1973 production, suggesting that Belović may have given up on the idea. In the interview, Jerković said that his duties as a sound engineer included separating or editing individual parts of the tracks – such as splicing instrumental choruses – in scenes where the musical track could overlap with or drown out the actors' dialogues. "At that time, our theatres were poorly equipped with sound systems" (Jerković 2022), he lamented, which is why it was necessary to establish and maintain good sound quality. Therefore, for the 1997 performance, the director Belović assumed the role of the music supervisor, and Jerković, in accordance with his vocation and in agreement with the director, shaped the sound. This is another example of their collaboration, reflecting the inherent need of theatrical productions for close cooperation between the director and the sound designer.

The result of Belović's and Jerković's conversations and findings is a soundtrack that reflects the transformation of Jean's identity from a waiter to a millionaire, organized in three phases: 1) the events at the "Rolls Royce" club; 2) training and acquiring the necessary skills in Matković's apartment; 3) return to the club and unmasking of Jean's identity. These three phases include three sets or groups of musical numbers that contribute to and communicate this transformation, making it easier for the viewer to follow Jean's character development:

1) foreign tracks (taking place in the "Rolls Royce" club) that communicate the modernization of society;

2) local tracks supplemented by individual foreign pieces of different genres (Matković's apartment, Jean finding out about his new identity);

3) foreign tracks ("Rolls Royce" club and the discovery of Jean's true identity, although he manages to blend into this new elite).

Thus, the score functions as a stage text that connotes the characteristics of the elite that Matković wants to humiliate, using Jean as a guinea pig in his social experiment. In this sense, music can be affirmative (dancing in the club, connoting an elite position), but it can also have a critical edge or an ironic slant (a match-maker businesswoman sings old-fashioned songs to mock the obsolete ideal of love, indicating that money now runs the world and that the dollar is the new currency of love).

Additionally, the music evokes the setting, that is, the era in which this club exists and the values of the club patrons and their worldviews. Therefore, the original score in the first and the selection of music in the second production reflect the taste of this parvenu elite, intermusically alluding to the practices that affirm the status of the elite class. That is evident from the fact that the "Rolls Royce" club's repertoire is dominated by songs from foreign popular music, not only because of their genuine popularity during the roaring 1920s and the 1930s, but also because the members of the petty bourgeoisie imagine themselves capable of achieving this by simulating the tastes and behaviors of the elite, including the musical repertoire popular among the elite. The process of Americanization that was underway during those decades emerges plainly enough. As musicologist Vesna Mikić pointed out:

The performance and recording of traditional/folk music and patriotic songs promoted national (Serbian, Croatian, Slovenian) and Yugoslav values [...]; domestic production was influenced by Russian, Italian, German, Spanish, and American film and music, as well as popular dance genres. Hence, some songs resembled Russian romances, while others were categorized as schlagers, canzones, or chansons, but modeled, for example, on a slow fox/foxtrot, tango, etc. Also, a very strong influence of the 'Hawaiian' style is apparent, thanks to the sound of the Hawaiian guitar, which appeared in the 1930s (Mikić 2020, 110).

Moreover, as Marija Golubović notes in her recent study on the magazine *Svijet Jazza* (1941), in interwar popular culture (Golubović 2025, 217–237), "according to reports in the period press, jazz performance and listening practice in interwar Yugoslavia dates back to the early 1920s, often referred to by hybrid spellings such as *žaz*, *jaz*, *džaz* and *džez* [...]; although no reliable documentation exists about the precise circumstances of its arrival, sources from that period suggest that its earliest impulses also came from American soldier-musicians who remained in Europe after the World War I" (Golubović 2025, 219). However, even though it was considered a marker of modern lifestyle and

cosmopolitan identity, many intellectuals in Yugoslavia, as Golubović explains, viewed jazz as “a symptom of moral decline and cultural decadence” (Golubović 2025, 220), and foxtrot, Argentine tango, and other popular genres might have suffered from the same perception (Vesić 2023). How does Belović, then, capture this wild spirit of these decades? Does Nušić’s use of these musical forms in his satirical comedy indicate that he saw them as vehicles of decadence?

The play opens with the tango *La Cumparsita* by José Basso, providing a background for the introduction of the cast standing in line, with Matković providing off-stage details about the rumors, scandals, or affairs that concern the person being introduced. The events in the first act are accompanied by tango. In his stage directions, Nušić wrote “*džaz*⁹ begins to play tango, partner dance” (Nušić 1960, 21), and the director consistently applied the playwright’s instructions in the staging. The reception of an ethics professor as an honorary member of the elite club is accompanied by fanfares announcing a person of consequence and dignity, followed by an honorary march. These fanfares will later be intended for Jean once the members push the professor away, embracing the newly minted millionaire. The festive sphere also includes the song *Mnogaja ljeta* [*Many Years*], which the choir of sycophants sings to Jean after he acquires the said status. Interestingly, the ensemble of millionaires begins to address Jean by his Christian name, Jovan Todorović, as if they are just now acknowledging his very identity and his existence the moment they learn of his supposed wealth. The usual practice of writing down dramatic personae aside, Nušić continues to address Jean as Žan, not Žan/Jovan Todorović or simply Jovan Todorović, implying that he sees him as an unchanged character, or rather views him from Matković’s perspective, who has known what Jean is all along.

As Jean enters the story as a wealthy man, we can hear tracks from the local popular music practice. Thus, in the second act, Jean diegetically sings the song *Mansarda, mali stan* [*A Little Flat in the Attic*] (vinyl~~daewo~~ 2019) by Sergei Strakhov (Ilić 2010, 41), with occasional backing vocals from Matković, as he prepares for meetings with various bankers, societies that appoint him an honorary member, and finally, with the Advisoress with a Reputation. This song is one of the symbols of “the modernization of love [...] there is no despair over the breakup, but rather the urban milieu and fascination with the metropolis” (Mikić 2020, 110). Jean’s diegetic performance of this song underlines his excitement and fascination with easy living.

Structurally, the scenes in the second act that take place in Matković’s apartment focus on Jean’s transformation. The apartment is framed as a transformative

⁹ *Džaz* refers here to a band, not the musical genre. Nušić also spells *jazz* as *džaz* in his script.

space where Jean will acquire the necessary skills, behaviors, and worldviews that will allow him to secure and affirm his place in high society. The music distinguishes between the identity Jean is giving up and the identity he needs to acquire or is in the process of acquiring. Since his transformation has just begun, Jean does what he does best – he serves himself and Matković, refusing the butler's service. In the 1973 production, while performing this action, which comes so naturally to Jean, he diegetically sings the folk song *Sojčice, devojčice*, shakily and hurriedly, unable to hide his excitement and fear of his new duties. This song, however, does not occur in the 1997 production.

Part of Jean's millionaire "training" also involves learning the most popular dance forms, and so a lesson in Charleston ensues, to the accompaniment of the musical number *The Charleston* by Claude Luter and Orchestra (cf. audio example: Sidney Bechet – Topic 2018a). This song, as well as the dance that marked the roaring twenties, was created by composer James P. Johnson and lyricist Cecil Mack, who wrote the song for the Broadway musical *Runnin' Wild* in 1923 (Rawlins 2004, 1). The characteristic steps of this dance are associated with the culture of dockworkers in Charleston, South Carolina (Rawlins 2004, 1). However, once it gained popularity, the dance spread to the higher classes. In this sense, the inclusion of Charleston in *Mister Dollar*, a performance featuring songs that marked the decades when these forms of entertainment were dominant in Anglo-American popular culture, speaks in favor of the ongoing process of Americanization.

After the romantic meeting, Jean and the Advisoress diegetically perform the short song *Ulicama kružim* [*I Circle the Streets*] (cf. audio example: Dušan Dančuo – Topic 2024; cf. prescribed music scores: Ilić 2010, 40). In the previous 1973 production, the same song was sung by the journalist to Matković to announce his arrival at his apartment and the reason for his visit – to obtain exclusive information about Jean's current life. This brief performance of the song shows Jean and the Advisoress' enjoyment of this fleeting and short-lived amorous encounter.

Notably, the Advisoress with a Reputation received a more fleshed-out characterization in the 1973 production than in the 1997 version. This is confirmed by the inclusion of two operatic numbers dedicated solely to her, such as the aria *Habanera* from *Carmen* and the aria *Un bel di' vedremo* from *Madame Butterfly*. Belović described the Advisoress' character as follows:

Thanks to her husband's title, as well as her social pretensions and her distinct penchant for intrigue and quick contacts with many gentlemen, she is, without a doubt, the leading lady in the club, with the most extensive experience and the sharpest reflexes and cunning. She manipulates her husband as she pleases. She is incredibly communicative, eloquent, and proud of being the only member of the club to become Jean's mistress (Belović 1997, 144).

The *Habanera* plays as the Advisoress leaves Jean's room. After telling Matković not to be surprised if she returns, she exits singing, identifying herself with Carmen as a seductive, conquering female figure. The aria thus functions as a form of musical self-characterization. At the same moment, her husband, the Advisor without a Reputation, comes out of his hiding place behind the screen room divider, hearing his wife and bursting into tears. To console the man, Matković swears an oath of discretion. The second aria, *Un bel di' vedremo*, is performed in the club scene. The Advisoress with a Reputation, somewhat jealous of the attention that her rival, Mrs. Model Patu, is getting with her splendid performance of the songs *Ta naša noć* [*That Night of Ours*],¹⁰ starts singing *Un bel di' vedremo*, emphasizing that she once aspired to be an opera singer, to which one of the guests tauntingly asks: "Why didn't you become one, then?" mocking her slightly off-key singing. In view of the original dramatic context of Puccini's aria, we could suppose that the Advisoress secretly yearns for reconciliation with her husband. Their marriage is presented as strained by her incessant material needs that her husband cannot meet, but despite this yearning, she decides to pursue Jean as a man who can fulfill those desires.

After Matković swears an oath of discretion, he sees the Advisor without a Reputation out of his apartment. Very quickly, a match-making businesswoman who sells reputation arrives with a marriage proposal for Jean, because, as she explains, everything has become business, and "the time of love from lyres and songbooks is long gone," a point she illustrates with the songs *Kradem ti se u večeri* [*I Sneak to You by Night*]¹¹ and *Što se bore misli moje* [*So Restlessly, why Do I Dwell*], accompanying the last track with the words *gone, gone, gone!* These numbers suggest that these are the symbols of the old-fashioned and outdated notion of love. People are reduced to their net worth, with the music emphasizing this point. After hearing her marriage proposal, Matković approaches the gramophone and plays the *La Cumparsita* tango, trying to subtly let her know she has overstayed her welcome. The music, however, has the opposite effect: the lady is delighted with this tango ("it is tango, *Cumparsita*, tango of tangos!") and stays on, continuing to insist that Jean needs to marry. The second act ends, and the tango bridges the second and third acts. Additionally, another tango was used in the first staging, but the poor audio recording of the track prevented identification. This unknown tango was used to accentuate Ella's elegance and sensuality in the scene where the ladies compete for Jean's attention and love.

¹⁰ Originally composed for the piano and the accordion, though the lyrics are not fully intelligible due to the poor audio of the video recording of the performance.

¹¹ This is a love song by the composer Petar Konjović, who wrote it under the pseudonym P. K. Božinski (Dumnić Vilotijević 2019, 295).

In the third act, we are back at the “Rolls Royce” club, and the repertoire returns to foreign popular songs. The opening march announces the arrival of Jean and his ceremonious reception as a new member of the club before the ball begins. First, the ensemble dances to *The Lambeth Walk*, a popular song from the 1939 film *Me and My Girl* (directed by Albert de Courville; cf. audio example: watkinblog 2010), arranged for Belović’s 1973 production. In the 1997 production, this song was one of the selected archival numbers, with the original version performed by the actors, who sang the lyrics in Serbian (1:16:23–1:17:44).¹² In the 1973 production, this song found a place at the very end of the play, not only in the scene before Jean’s identity is revealed. In this scene, the ensemble, led by Mrs. Model Patu, dances and sings to entertain Jean, performing for him the originally composed schlager *Oh, Mister Dollar* to lyrics revealing a superficial knowledge of foreign languages that were *en vogue* at the time, such as English, German and French, representing important status symbols: “Oh, mister dollar! Oh, yes, yes, yes! Oh, mister dollar! Jawohl, jawohl, hawohl! Oh, mister dollar! Oui, oui, oui! Oh, mister dollar! O, da, da, da, da, da!” (Belović 1997, 239).

Whilst everyone enjoys the ongoing celebration, Matković prepares to “direct” the end of his social experiment and joins the dance of the club members during the last stanza. In the meantime, the offended Advisoress is left alone with the club president’s daughter, Ella, who confides to her the ideals she once believed in but now sees only the hopelessness of her pursuit of Jean’s love. Having found a common language, the two women diegetically sing together the refrain of the song *Tri palme* [*Three Palms*]. The music further emphasizes the generational shift in the scene of the grand celebration in honor of the new member, where the older members of the elite sing an old-fashioned toast *Oj, Jovane, Beogradanine* [*Hey,*

¹² The plot of this film, based on the musical *Me and My Girl* by composer Noel Gay and lyricists Louis Arthur Rose and Douglas Furber, has much in common with Nušić’s play. Bill Snibson (the protagonist, paralleling Jean) learns that he has inherited an earldom, but he must shed his uncouth ways and learn gentlemanly manners before he can inherit. Bill fails in these efforts and refuses to give up Sally, his sweetheart from Lambeth, the London street that gave the dance its name (or in Nušić’s case, Marishka, who is puzzled by Jean’s sudden change in behavior and status). Furthermore, in the climax of the musical and the latter film, much like in the climax of Belović’s play, the revelation of Jean’s fraudulent millionaire identity is preceded by a scene in which Bill demonstrates the Lambeth Walk to the members of the elite. The Lambeth Walk spawned a dance mania that swept Britain in the 1930s (Abra 2017, 178). Its popularity stemmed from the adoption of this dance as a quintessentially British dance routine, as it was created by British dancers for the needs of the British theatrical production of the musical and performed to the music of British composers (Abra 2017, 179). It was also associated with the working classes (Abra 2017, 179), which is why it was given such a prominent place in the climax, not only in the musical and the subsequent film adaptation, but also in Belović’s staging of Nušić’s play. Additionally, as World War II was raging during this mania, the Lambeth Walk could be understood as a harbinger of a new era, which brought a reshuffling and partial dismantling of the old hierarchy.

Jovan the Belgrader] in the 1973 staging from 1973 and *Oj, Jovane, jabuko sa grane* [*Hey, Jovan, Apple from the Tree*] (to the melody of the song *Moj Milane, jabuko sa grane* [*My Milan, Apple from the Tree*]) in the 1997 staging.¹³

The song *I'm Looking over a Four Leaf Clover* (cf. audio example: Sidney Bechet – Topic 2018b) by Sidney Bechet and Claude Luter also found its place in this musical mosaic of the play, as one of the most popular songs of the 1920s, to which characters dance at the celebration. Soon after, Matković reveals his ploy, and the club members, shocked by Jean's real status and financial situation (a paltry inheritance of a hundred dollars), promptly reject him, realizing there were never any millions for him to inherit. Jean leaves the club with Marishka, and the curtain falls. Predictably, the goal was never to transform or improve Jean's lot in life. He was nothing but a pawn for Matković to unmask and take revenge on the club's members, underlining the point that anyone can gain or lose a fortune overnight, with their identity and existence inextricably tied to their net worth. During his millionaire phase, Jean was happy to embrace the perks and privileges that come with such a status. As the director himself pointed out, "at Matković's apartment [...] Jean finds himself as if in some fantastic world and demonstrates what unfortunately always lurks in person: a readiness to get used to wealth and abundance and make use of it" (Belović 1986, 269). However, Jean seems unscathed by the loss of this abundance of perks; moreover, it seems that, having escaped the silken shackles of wealth, he finds genuine happiness with his Marishka, the true unsuspecting Mrs. Dollar.

CONCLUSION

This article examines the peculiar role of a musical collaborator in a theatrical production, especially when working on a repeated performance, as seen in the two productions of *Mister Dollar* directed by Miroslav Belović. For the 1973 production, Vojkan Borisavljević composed the original songs and made the arrangements of musical numbers for the performance; in 1997, Zoran Jerković brought to life the concept of both the director and the composer within the framework of his primary vocation. The analysis demonstrates how the soundtracks of both productions mediated the identity transformation of the waiter Jean. As Jean gradually enters the world of the social elite, he simultaneously adopts its

¹³ Also, in the first staging, the members of the society *Echo* that came to visit their benefactor Jean, sang to him the toast *Ne boj nam se, sivi 'tiću, mi smo s tobom, Jovane Todoroviću* [*Do Not Be Afraid, Gray Bird, We Are with You, Jovan Todorović*] – lyrics to the melody of the *Hymn to Svetozar Miletić* – while in the second staging, only the members of the club diegetically perform the toast, finishing it with the proclamation *Živeo nam sivi tiću, Jovane Todoroviću* [*Long Live Our Gray Bird, Jovan Todorović!*]

musical codes, dances, and performance modes. His transformation is therefore communicated not only through costume and behavior, but also through music, which becomes a marker of acquired class identity and social aspiration. At the same time, the productions expose the instability and performative artificiality of this newly constructed identity. The musical soundscape of both *Mister Dollar* productions includes musical numbers from various local and foreign genres, reflecting the setting where a given scene takes place (Matković's apartment; the "Rolls Royce" club), where Jean learns about the tastes and skills of the new elite class. Furthermore, in these productions, music functions as a stage text that connotes the characteristics of the elite that Jean aspires to join and Matković wants to humiliate. The music is also affirmative, critical, or ironic, and in the broader sense, it is indicative of the type of lens through which the club members view the world, society, and relationships. In these stagings, Belović relied not only on popular songs that are chronologically appropriate for the period of Nušić's play, but also on the dance forms that significantly marked the 1920s and the 1930s, having played a large part in the affirmation of class, economic, and social identities, thereby giving the music a prominent role. The paper also considers the concept of restaging or directorial reconstruction while taking into account the statements of the director who, on several occasions, explained what inspired him to stage Nušić's play. The restaging indicated that, generally, the themes of greed, jealousy, and the human propensity to change once a person acquires wealth had lost little of their relevance. Although he retained the original ideas that underpinned the first production, Belović failed to replicate its power and appeal in the second version. Neither Belović nor Nušić offers a solution. The director, much like Matković, devised a social experiment to show that, whatever suit or the evening gown one might don, vice remains vice. In this sense, Belović's vision did not evolve. Rather, it merely changed its guise, confirming the endurance of greed in society and offering the audience a mirror for critical self-reflection and an attempt to find a solution.

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Table 1. The comparative table of musical plans of the two productions of
Mister Dollar directed by Miroslav Belović.

<i>Mister Dollar</i> (1973) (director M. Belović; music: V. Borisavljević)			<i>Mister Dollar</i> (1997) (director M. Belović; sound design: Z. Jerković)		
Time	Number and the type of number ¹⁴	Dramatic situation	Time	Number and the type of number	Dramatic situation
00:00–02:17; 02:46–13:43;	<i>La Cumparsita</i> ; archival (by José Basso)	Intro; the characters introduce themselves; dance and conversation.	00:00–11:40; 15:00–19:00; 25:57–27:50	<i>La Cumparsita</i> ; archival (author: José Basso)	Intro; the characters introduce themselves; dance and conversation.
15:03–15:19	Fanfares; original	Members of the club welcome the ethics professor; delighted, the professor starts a lecture, but the members leave at the first notes of the upcoming <i>charleston</i> .	12:21–12:49	<i>March</i> ; archival (Valentino Production Music, Marches, Vol. 81, 1996)	The president of the elite club welcomes the ethics professor, who has recently returned from Russia; she ¹⁵ is delighted by the grand reception.
			15:06–19:00; 25:53–27:38	Unknown <i>tango</i> for accordion; archival	The professor and the president dance; the rest of the ensemble joins them; Jean spills the drinks; Matković comes up with the plan.
			41:46–41:58	<i>Mansarda, mali stan</i> ; archival (author: Sergei Strakhov)	
16:52–23:51	<i>Charleston</i> ; original	In the chaos of the party, waiter Jean spills the drinks on one of the ladies, who has a screaming fit; Matković, noticing Jean's humiliation, devises a plan with the journalist.	45:25–46:27	<i>Charleston</i> ; archival (author and performers: Claude Luter and Orchester]	Jean receives his first lessons on the manners and duties of a high society member; he performs the schlager diegetically.

¹⁴ Original – composed for the production by Vojkan Borisavljević; archival – pre-existing composition/song/arrangement used in the staging.

¹⁵ Belović opted to gender-bend the character, casting actress Irina Kovačević to play the professor of ethics, a male role in Nušić's text. While he did not elaborate on this directorial decision, Kovačević delivered a charming performance, giving the character a refreshing quirkiness, a dash of silliness, and liveliness.

27:59– 28:07	Fanfares; original	The ensemble pushes away the professor, eagerly embracing Jean and forgiving him for his past “sins”; Matković breaks the news to Jean: he is now wealthy!	1:00:00– 1:00:16	<i>Ulicama kružim</i> ; archival (author: Miroslav Minja Arandelović)	Mrs. Advisoress with a Reputation visits Jean; the two diegetically perform a schlager duet.
32:16– 32:34	<i>Mnogaja ljeta</i> ; archival; diegetically performed	Ensemble toasts their new member.	01:05:40– 01:05:52	<i>Kradem ti se u večeri</i> ; archival (author: Petar Konjović)	Match-making businesswoman explains to Matković that love, such as it was in the old songbooks, is dead and gone, diegetically performing popular old melodies to illustrate her point.
32:50– 32:55	<i>Ulicama kružim</i> ; archival; diegetically performed	The journalist sings on his way to Matković’s apartment.	1:05:53– 1:06:01	<i>Što se bore misli moje</i> ; archival	
42:14– 42:25; 42:32– 42:39; 43:24– 43:35	<i>Sojčice, devojčice</i> ; folk song; diegetically performed	The Butler brings breakfast and coffee, but Jean refuses his assistance, choosing to help himself to the refreshments; Match-making businesswoman arrives.	1:08:12– 1:18:16	<i>La Cumparsita</i> ; archival	Matković tries and fails to get rid of the Matchmaker by playing a record.
45:38– 45:43	<i>Kradem ti se u večeri</i> ; archival (by Petar Konjović)	The Matchmaker explains that the love from the old songbooks is dead and gone; to illustrate her point, she aggressively and hurriedly sings an old love song as if it is a nuisance to her, as these songs are dead to her since her days of singing in a choir.	1:11:52– 1:12:23	Unknown <i>march</i> ; archival	The grand reception; Jean becomes an honorary member of the elite club.
48:11– 51:14; 56:11– 57:17	<i>La Cumparsita</i> ; archival	Matković and the Matchmaker resume their discussion about Nina, a potential bride for Jean; both start flirting and dancing amidst the talk; the Matchmaker leaves;	1:16:23– 1:17:44	<i>Lambeth Walk</i> ; archival (from the motion picture <i>Me and My Girl</i> [directed by Albert de Courville], 1939)	The ensemble performs the number, dancing and singing; the lyrics are sung in the Serbian language.

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		Mrs. Advisoress with a Reputation visits Jean; Matković plays the record on the gramophone to hide his laughter; Marishka, Jean's sweetheart, shows up suddenly, and Matković tries to make her leave; the Advisor without a Reputation arrives; Matković gets rid of him to hide that his wife is having an affair with Jean.			
1:03:18– 1:03:33	<i>Habanera</i> from the opera <i>Carmen</i> ; archival (by Georges Bizet)	Mrs. Advisoress with a Reputation leaves Jean, coquettishly telling Matković not to be surprised if she returns a few more times; the Advisor without a Reputation comes out of his hiding place behind the screen room divider, hearing his wife and bursting into tears. To console him, Matković swears an oath of discretion.	1:29:31– 1:29:47	<i>Tri palme</i> ; archival (author: Kornji Group)	Mrs. Advisoress is left alone with the club president's daughter Ella. Having found a common language, the two women diegetically sing the refrain of the song.
1:07:31– 1:07:56; 1:08:03– 1:08:22	<i>Ne boj nam se, sivi tiću, mi smo s tobom, Jovane Todoroviću</i> ; archival	Members of the singing society <i>Echo</i> visit their benefactor Jean and sing a toast to him.	1:38:48– 1:39:00	<i>Oj, Jovane, jabuko sa grane</i> ; archival (to the melody of <i>Moj Milane, jabuko sa grane</i>)	The ensemble performs the melody diegetically to their honorable new member. They finish the toast with <i>Živeo nam sivi tiću, Jovane Todoroviću</i> .
1:08:30– 1:10:05	<i>Ta naša noć [That Night of Ours]</i> ; original; diegetically performed	Mrs. Model Patu sings the number, entertaining the patrons of the club.	1:40:32– 1:41:35	<i>I'm Looking over Four Leaf Clover</i> archival (author Sidney Bechet and Claude Luter)	The party continues; the patrons are jolly and celebrate with Jean; Matković decides to dispel the illusion.

1:10:39– 1:10:59	<i>Un bel di' vedremo</i> from the opera <i>Madam Butterfly</i> ; archival (by Giacomo Puccini)	Mrs. Advisoress with a Reputation, jealous of the attention Mrs. Model Patu is receiving with her splendid singing, breaks into an aria, later revealing she dreamed of being an opera singer.			The members of the elite club learn the truth; they are furious and offended by the ploy; Jean shows no concern and leaves with Marishka.
1:13:38– 1:14:16	Fanfares; original (extended version)	Jean arrives; he is introduced as <i>Mr. Dollar</i> ; the ladies are excited and begin to court him; will there be a Mrs. Dollar by the end of the evening?			
1:15:07– 1:15:40	Unknown <i>tango</i>	Ella approaches Jean, sensually moving to the <i>tango</i> and pushing away “the competition.”			
1:16:10– 1:18:15	<i>Lambeth Walk</i> ; archival	The ensemble dances.			
1:18:55– 1:19:40	<i>Oh, Mister Dolar</i> ; original; diegetically performed	The ensemble, led by Mrs. Model Patu, sings this song to Jean.			
1:22:00– 1:24:50	<i>Waltz</i> ; original	The ensemble leaves the scene dancing; Matković is left alone with his old flame, Nina, and the two waltz.			
1:30:40– 1:30:45	<i>Three palms</i> Archival (by the Kornj Group)	Mrs. Advisoress is left alone with the club president's daughter Ella. Having found a common language, the two women diegetically sing the refrain of the song; jaded, Mrs. Advisoress exclaims that Jean prefers maids, having seen Jean talk to Marishka; she tells Ella to summon Marishka.			

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1:34:26– 1:35:00	<i>Awarding of a medal;</i> original, march	The Gentleman with Good Connections brings the medal of St. Laura that the imaginary Republic of Tautland has supposedly awarded to Jean.			
1:36:05– 1:36:50	<i>Kolo</i> [Round dance] for accordion; original	The ensemble dances a <i>kolo</i> , celebrating Jean; unused to giving formal speeches, Jean tells a funny story.			
1:38:28– 1:38:40	<i>Oj, Jovane, Beogradanine</i>	The members sing this song to Jean.			
		Matković exposes Jean's real net worth (just 100 dollars!); the members of the elite club are scandalized by this revelation and reject Jean promptly before leaving.			
1:48:32– 1.49:14	<i>Lambeth Walk;</i> archival	Outro [the actors in the video recording return to perform this number for the audience].			

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МУЗИКА КАО ПОСРЕДНИК ИДЕНТИТЕТСКЕ ТРАНСФОРМАЦИЈЕ ДРАМСКИХ ЛИКОВА У РЕЖИЈСКИМ ОСТВАРЕЊИМА МИРОСЛАВА БЕЛОВИЋА

(Резиме)

У овој студији разматрана је музика за два извођења представе *Мистџер долар* – премијеру, играну 27. априла 1973. године у Југословенском драмском позоришту, те поновљену режију, реализовану 22. фебруара 1997. године у Београдском драмском позоришту, истог редитеља, Мирослава Беловића (1927–2005). Његово посезање за једним од значајних драмских текстова Бранислава Нушића (1864–1938), *Мистџер долар*, један је од ретких примера темељног поновног постављања представе с мањим изменама (иако су у питању други глумачки ансамбл, позориште, као и музички сарадник), с намером да се у новом друштвеном контексту преиспитају важне теме. Два су циља ове студије: објашњење специфичности позиције музичког сарадника на раду на представи, као и трасирање и идентификовање начина на који музика посредује идентитетској трансформацији келнера Жана/Јована Тодоровића.

Звучни пејзаж обеју продукција *Мистџер долара* састоји се од музичких нумера различитих жанрова из локалне и иностране музичке сфере, везаних најпре за локацију (Матковићев стан; клуб „Ролс Ројс”) у којој Жан стиче или практикује стечено знање о укусима и вештинама елите. Музика је функционализована унутар ових продукција помоћу сценског текста

који конотира карактеристике ове елите, коју Жан жели да досегне, а Матковић да понизи. Музика је такође афирмативна, критичка или иронична и у ширем смислу открива поглед елите на свет, друштво и међуљудске односе у контексту материјалног статуса.

Применом реконструктивно-аналитичког метода на корпус доступне истраживачке грађе у виду видео-снимака обеју продукција, писаних исказа редитеља изложених у књигама *Регистарска дилема* (Belović 1986), *Уметности позоришне режије* (Беловић, 1994) и *Како се ствара представа* (Беловић 1997), као и интервјуа у периодици и на телевизији, и на крају, приказа критичара, било је могуће остварити аналитичке увиде и сагледавати звучни пејзаж у којем се одвија трансформација наведеног лика.

У овом раду такође је сагледана специфичност позиције музичког сарадника у раду на позоришној представи, поготово када је реч о поновљеној режији. Војкан Борисављевић реализовао је оригиналне нумере, као и аранжмане музичких нумера за представу, док је касније, 1997. године, Зоран Јерковић спровео замисао редитеља и композитора у оквирима своје основне вокације. Представљен је начин на који музички планови обеју инсценација посредују идентитетској трансформацији келнера Жана/Јована Тодоровића. Како постепено улази у свет друштвене елите, Жан усваја њене музичке кодове, плесне форме и моделе понашања, те се његова трансформација не одвија само на визуелном и друштвеном већ и на музичком плану. Музика тако постаје важан чинилац у конструисању његовог класног идентитета, а уједно и открива његову нестабилну природу. Беловић се у реализацији ових инсценација ослонио не само на популарне нумере које су хронолошки логичне за време настанка драмског дела, већ и на оне музичке плесне форме које су значајно обележиле двадесете и тридесете године двадесетог века, те су имале велики удео у афирмацији класних, економских и друштвених идентитета, чиме су музици дале релевантну улогу. Размотрен је и концепт режијске реконструкције који је у овом случају био спроведен, уз уважавање исказа редитеља, који је у више прилика образложио посезање за Нушићевим делом. Поновљена режија Мирослава Беловића указала је на то да су у општем смислу теме похлепе, љубоморе и лако променљиве природе људи када се богатство уведе у причу – увек актуелне. Иако је у режијском смислу задржао оригиналне идеје, јасно је да Беловић није успео да одржи снагу претходне инсценације. Ни Беловић, као ни сам Нушић, није понудио решење. Редитељ је, налик Матковићу, указао на то да, без обзира на одећу, порок остаје порок. У том смислу, Беловићева визија није еволуирала већ је променила рухо и потврдила опстанак похлепе у друштву, нудећи публици огледало у којем је потребно да се критички огледа и покуша да пронађе решење.