

were identified. The main event in the history of the theatrical art of Ukraine of the specified period was determined as follows: nationalization of the theater evidenced by system changes in the theatrical culture, including the preparation and release process of performances, education system, as well as the emergence of new theatrical terms, each of which is based on a new phenomenon. It was the largest ever recorded system turn, which could be marked neither by the birth of one of the luminaries of the theater, nor by the production of a play that was considered to be highly artistic by theatrical journalism. The key concept of that time was the concept of proletarian culture, which was opposed to the bourgeois culture. However, the use of both concepts was manipulative: when the audience boycotted the theater, the audience was called narrow-minded people, and vice versa — when the theater didn't meet the expectations of the authorities, the artists were accused of the narrow-minded psychology and bourgeois biases. The main criterion was not the truth anymore. It was the right to rename, give names and communicate names, which was delegated by the authorities either to the media, or to some collective structure — a public organization, a working collective, party meetings, etc. This explains the unprecedented development of theatrical and artistic journalism, in general. Regardless of the subjective intentions of the authors, the main feature of the method of structuring consciousness at that time was creating a world of changing, and sometimes chaotic meanings, and speculative, constantly changing criteria.

Anhelina Anhelova

An innovation of Albert Smith's entertainment in «Ascent of Mont Blanc» (1852–1858) : between a theatre and showbusiness

The article is devoted to the analysis of artistic and technological innovations in “Ascent of Mont Blanc” (1852-1858), the work of Albert Smith, a prominent playwright and showman of the Victorian era.

The show was opened in 1852 in the Egyptian Hall at Piccadilly. Its topic was a description of the expedition to Mont Blanc (the highest peak of the Alps), which Albert Smith carried out on August 1851, accompanied by three companions, 16

guides and 18 porters. Huge dioramas illustrated stories of mountain travel. Their author was the painter William Beverly (1810-1889), a native of the theatrical family.

The entertainment was opened a year after the first world London exhibition in 1851, which became a real milestone in European history. The exhibition under the patronage of Prince Albert marked a new social worldview. It became a symbol of the Victorian era, an ideological showcase of the British Empire, demonstrating its economic power and industrial success.

Albert Smith had a good sense of the spirit of the time and the mood of the public, and he created a universal formula for organizing a commercially profitable project. The entertainment “Ascent of Mont Blanc”, on the one hand, completely satisfied the curiosity of the audience, on the other hand, made an unforgettable impression. This event skillfully combined two types of entertainment: an instructive lecture and an entertaining show that surprised and thrilled. The show was an unprecedented success: it took place about 2,000 times (including a performance in front of the royal family) and for 6 years of its work brought a record profit of 30 thousand pounds.

Smith's show featured hard-to-get wildlife landscapes. Three-dimensional scenery created the illusion of the passage of time and weather changes: the viewer was immersed in an unfriendly, cold alpine climate. The most impressive element of the spectacle was the use of shadow techniques with colorful lighting, which created the effect of the viewer's presence. In addition, Smith used vertical movement of scenery. Combined with the chiaroscuro effects, it created the illusion of an upward movement. Successfully selected music, story and other theatrical elements increased the interest of the audience.

The author of the interactive lecture Albert Smith developed such methods of work with the public that later became effective and popular in the world of show business. The “Ascent of Mont Blanc” show was successful for a few reasons: an actual ideological basis reflecting the philosophy of positivism; successful artistic presentation of the performance; use of sophisticated theatrical machinery and light effects; manipulation of spectators' perception, touching a wide range of emotions;

elements of interactivity; effective management (advertising campaigns, merchandising, logistics of tours, updates to the show, creation of a media brand, the desire to monopolize this kind of entertainment, etc.).

Keywords: management of theatre business, show business, Albert Smith, illusions, Victorian era.

Lesia Ovchieva
Liubov Linytska is a performer of roles in the plays of Jewish playwrights (M. Sadovskyi's First Ukrainian Stationary Theatre in Kyiv (1909-1915))

In the article "Liubov Linytska - performer of roles in the plays of Jewish playwrights (M. Sadovskyi's First Ukrainian Stationary Theatre (1909-1915))" an attempt is made to generalize the experience of staging plays by Jewish authors on the stage of the M. Sadovskyi's Theatre in Kyiv. This theatre opened on September 15, 1907. in the rented premises of the Trinity People's House (now the Kyiv Operetta Theatre).

There was no Jewish theatre in Kyiv in those years, so staging performances based on Jewish plays in the Ukrainian theatre provided an opportunity not only to watch plays by various authors and learn about their life, but also to significantly support the financial position of this theatre. But most importantly, smoothing the sometimes still antagonistic views of individuals, this action influenced the general development of mutual enrichment of the cultures of the Ukrainian and Jewish people, who in the Russian Empire were under severe national oppression.

From 1908 to 1915, M. Sadovskyi's theatre staged 7 plays by Jewish playwrights - "God of Revenge" by Sholom Asha (1909), "Mirele Efros" (1910), "Love and Death" (1910), "Cannibals" (1910), "Beyond the Blue Sea" (1911) by Yacov Gordin, "Sulamif" (1910) by Avraam Goldfagen and "Queen of the Sabbath" (1915) by Andzhey Marek.

Melodramatic performances had a high ideological and artistic quality and were most successful with the audience - "Mirele Efros" by Y. Gordin and "Queen of the Sabbath" by A. Marek. Leading masters - M. Sadovskyi, I. Marianenko, L.