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**The mono-teatre in front of the microphone in the context
of actor's skill**

One of the ways of development of modern theatre is popularization of achievements of performance skill, representation of possibilities of universal language of theatre, promotion of integration into world theatrical process by not restoration, but search of their development in modern art space when cliches and inertia are destroyed for reconsideration of world theatre ideas, for identifying pain points of life and engaging the public in reflection. The article considers mono-theatre as a relevant direction not only of dramatic theatre, but also of theatre of sound drama, which expands the creative palette of the actor, helps to show and express deeper his creative individuality, in particular, in the context of performing art. The historical way of origin of mono-play in the genre of original radio drama and adaptation of literary works is traced.

Since the late 1980s, Ukraine has identified and actively developed such a form of theatrical art as mono-play, which led to the development of the genre of mono-drama, a genre with a single subject of action, which gave impetus to development of chamber theatres that help the actor to express their individuality through a deep sense of the Word.

The chamber stage is a space where the interests of the playwright and the actor sharply intersect. Maybe that's why actors often act as authors of their performances. And the primary subject of their study - a person with true passions, an active life position, the desire for a philosophical understanding of human existence in the world.

Reflecting on contemporary art, we should not ignore the fact (it is obvious) that aesthetic views, tastes of modern human are formed under the influence of electronic media. Social networks provide the ability to track events in any part of the world. It affects all spheres of life. For modern human, the process of awareness of events takes much less time. This ability was born under the influence of television, primarily radio and gadget mania. Young people have "clip" thinking. Modern performance is subject to logic, which came to us from the cinema. The logic of

editing without successive transitions, motivating the transition from one episode to another, respectively, and scenes and storylines. There was a new quality of performance. This is a feature of modern theatre, modern drama. These processes have changed not only the audience's perception, but forced directors to resort to new forms, influenced the acting technique.

The information space and the art space constantly intersect closely. However, the space of art has its own distinct specificity, a structure that is more fragile, more sensual than the structure of the space of information. The artistic space presupposes an appeal to the spiritual, which, unfortunately, does not cover all social areas, the lack of which in artistic processes is dangerous because it leads to degradation.

The archives of Ukrainian Radio contain many recordings of mono-performances of different years. And not only because it is a documentary recording of the voices of actors of different generations, and those who are no longer alive. This genre is in demand on air. Recordings are popular. The radio listener likes to listen to them. Why?

Monologue - often has a confessional character. This is a process of thinking in front of the public, while all the internal technique of the actor is focused on motoric thoughts. An important component of the task in the process of performing the monologue is the ability not to focus on the experiences in themselves, but to act with words, to have a dialogue with the audience, to have a clear human position.

A mono-play is a work that is always performed by one actor. Its performing nature should combine external and internal techniques of acting, the art of artistic storytelling and artistic reading. The chamber nature of radio art is almost identical to the intonation of confession, face-to-face conversation.

There are many examples of radio monologues (both original and adapted literary works). Mono-drama is a wide field of various means of expression, which combines emotional, physical and verbal action. When it comes to a radio show, the intonation palette becomes the dominant of an actor. Through the voice, the intonation pattern of the role, the subtexts, one's own life experience, which is projected on the hero, the temperament makes one's hero visible.

It is difficult to predict the ways of development of the broadcast market. But given the specifics of the audience of radio fans, the stability of artistic tastes of many radio listeners, brought up on the cultural values and traditions of our people, we can safely predict interest in radio art in general and mono-drama in particular, both original radio plays and adapted literary works.

The end result of the mono-performance in front of the microphone is not the text on the editor's desk, not the director's idea and sound recording and not even the actor's interpretation of the author's idea, but the relationship with the audience, the mystery of co-creation with the listener. And in this triangle the main role is given to the performer. The performer suggests, motivates the way to create a radio image, the final image and events are born in the imagination of the radio listener. The actor becomes the author of the "theatre of imagination". The causative agent is a verbal action, a word multiplied by creative imagination, thought, vision, evaluation, energy message, intonation, own life and creative experience, skillful and perfect mastery of external and internal acting techniques.

The mono-theatre in front of the microphone is recordings of original radio plays, adapted literary works and broadcasted theatrical recordings of mono-performances, which preserve for future generations the voice and part of the soul of the best masters who create in the field of the artistic word.