

the sometimes contradictory processes, but also by actively intervening in them. It is known that the deeper and more organically the artist penetrates into the spiritual world of the individual, into the essence of moral problems and conflicts of a certain epoch, the wider the range of phenomena and the sign of reality he embraces with his creativity, the more powerful his opportunities for comprehension and effective intervention in being.

Ivan Kanivets **Variant CRT works after an exit project «Mosaic»**

Variable screen works, that is, those that exist in several different completed variants, have undergone a long evolution. They appeared shortly after the appearance of cinema, and today, with the emergence of affordable interactivity, experiencing a period of rapid development. An important feature of this development was the HBO series "Mosaic" directed by Steven Soderbergh, which appeared in late 2017.

Most of the responses to the "Mosaic" positively emphasize the new technology of the narrative. But there are also negative opinions, Inca Kang writes: "Soderbergh seems to prefer the app version, but making my way through Mosaic, I found myself increasingly wishing for a more passive watching experience. [...] I started resenting what I wanted and missing what I needed. And what I need, it turns out, are better execution of an ambitious idea, plus the kind of masterful craftsmanship that makes serialized storytelling an addiction instead of a slog."

The app actually gives the viewer the opportunity to choose the protagonist. Although this approach is not explicitly mentioned in the classification according to the manual "Variable cinema: Directing of screen works with changeable storyline", but it is a variant of variability with a change in the point of view and meets all the criteria of this type. Choosing a protagonist, the spectator chooses a conflict. And the variation in this case is the creation of several dramatic conflicts in one plot environment. The quality of this variational drama can only be determined by analyzing all the options for passing the story, but unfortunately, the Mosaic project app only available within the USA.

In the spring of 2018 the project of "TRINITY", created by UNLTD, was shown at the game developers' conference. TRINITY is an interactive science fiction movie created for virtual reality. It combines captured actors and computer-generated scenes. It has been in production for more than a year, and is scheduled for release in the fall of 2018. Importantly, UNLTD has created not only a movie but a platform for other similar projects in the future.

The very nature of modern devices for virtual reality, which involves a helmet and various types of manipulators, very quickly leads to the idea of interactivity. Moreover, the interactivity of the plot does not necessarily require virtual reality. While any scene for virtual reality is already interactive, the viewer can lead his head and see an event without a traditional frame.

In April 2018, Samsung, one of the makers of devices for virtual reality, announced the release of six series for virtual reality under the "Pilots season" initiative. The company wants to find artists who can create a new format and are ready to sponsor interesting projects.

Among these six serials there is no stylistic and format dominant. They are different in plot and picture. By creating content for virtual reality devices of its own, Samsung is trying to create an ecosystem within which consumers who purchase products Samsung will consume exclusively their own content. But in order to fulfill this desire in life, they need more than six series. Other manufacturers of virtual reality devices will be forced to do the same thing in order not to lose their market share.

Conclusions. It is hard to say did The Mosaic project, as the first high-budget one of its kind, met the manufacturer's expectations. Reception was different, but focused on the technology of the narrative, without having the theoretical apparatus to evaluate the components of the project. Variable projects that appeared after Mosaic in their own way are trying to use the interactive capabilities of modern technology, using in the first place the tools of virtual reality.

The projects discussed in this article are commercial, with millions dollars' budgets, so it can be sad that market of variational products is emerging. Last year,

we could only talk about a couple of animated projects from Netflix and the "Mosaic", then this year the creative and thematic spectrum is much larger. Although the "Mosaic" effect on other projects considered (except for the second season of Mosaic) is not mentioned, it is highly likely that the authors of these projects were following the perception of the audience of the Soderberg project.

All projects included in the review confirm the thesis that the classical principles of constructing a script and directing work remain relevant for both variational projects and projects of virtual reality.

Tetiana Sydorчук

Musical series: at the intersection of cinema and television

It is difficult to overestimate the role of television as the primary way of human communication with the outside world. One of the most established function of the "small screen" is its entertainment appointment, representative of which for the average viewer are TV-series. The article analyzes the phenomenon of a musical series, investigates its characteristic functions as a musical-screen forms, traces the causality of enlargement and functioning of a musical series abroad and in Ukraine.

The foreign media market is characterized by widespread competition between the production studios, by the enlargement of streaming platforms and by longer period of existence of the TV-series as a format of the media. These reasons are encouraging foreign producers to diversify the genres of TV- or web series, meanwhile Ukrainian producers still treat content production fairly one-sided. The foreign TV-series have become familiar to Ukrainian viewers mainly with the acquisition of independence. However, production of the authentic Ukrainian TV-series was not relevant until the 2014 year, after which the Verkhovna Rada adopted two laws that stimulate television production.

Thus, TV-series production in Ukraine has only just begun to develop: a few examples, which could be called musical, are actually more exotic backgrounds for the development of melodrama. Nevertheless, musical TV-series from abroad have already won their audience among the Ukrainian viewers. Therefore, we assume that the phenomenon of the musical series will be adapted by Ukrainian productions.