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SHOW BUSINESS COMPANIES AND THEIR MUSICAL CONSTITUENTS

Purpose of Article. The article focuses on understanding of the role of the musical components as a whole of the modern show. **Methodology.** The methodology of the study consists in using comparative and historical-logical methods, which allow revealing and analyzing certain models of the planning of cultural-mass actions. **Scientific novelty.** The scientific novelty of the work is defined by theoretical originality of the approach from music – ideal – specifics of organizations of show-actions, business sense of which associates with ideal source of human essence. **Conclusions.** A conferencier as a musical ingredient of the performance, even devoid of musical sounds as such – leaves space for inscribing by the musical element, creative emotional disposition of joy, not mockery – skepticism (it is not the scope of the actual musical expression), but affecting ecstasies of Excitement. Show business is a multidivisional "infrastructure" of participants, including artists – professionals and supplemental to their activity organizer. There are professional musicians themselves and a conferencier among them. Their musical functions are determined by the historical cultural symbols.

Keywords: show business, personal manager, agent, music forming action, conferencier.

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Компанії шоу-бізнесу та їх музичні складові

Мета роботи. Стаття присвячена дослідженню музичних складових та ролі музичних компонентів у роботі компаній шоу-бізнесу і сучасного шоу в цілому. **Методологія** дослідження полягає у застосуванні компаративного, історико-логічного методів, які дають змогу узагальнити матеріали з конкретики описів шоу-структур в бізнес-акції, акцентувати музичний елемент як ідеально-організуючий фактор, що визначається драматургією дійства і музичним звучанням як таким. **Наукова новизна** роботи визначається теоретичною оригінальністю підходу від музичної – ідеальної – специфіки організації шоу-акцій, бізнесовий смисл яких поєднаний з ідеальною вихідною людською сутністю. **Висновки.** Шоу-бізнес – це розгалужена "інфраструктура" учасників, включаючи артистів-професіоналів та доповнюючих їх діяльність організаторів, серед яких виділяються музиканти-фахівці у власному значенні й конференсьє, музичні функції якого визначені історично сформованою культурною символікою.

Ключові слова: шоу-бізнес, персональний менеджер, агент, музична складова акції, конференсьє.

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Компании шоу-бизнеса и их музыкальные составляющие

Цель работы. Статья посвящена исследованию музыкальных составляющих и роли музыкальных компонентов в работе компаний шоу-бизнеса и в целом современного шоу. **Методология** исследования заключается в применении компаративного, историко-логического методов, которые позволяют обобщить материалы по конкретике описания шоу-структур в бизнес-акции, проакцентировать музыкальный элемент как идеально-организующий фактор, определяемый драматургией действия и музыкальным звучанием как таковым. **Научная новизна** работы определяется теоретической оригинальностью подхода от музыкальной – идеальной – специфичности организации шоу-акций, бизнесовый смысл которых сопряжен с идеальной исходной человеческого существа. **Выводы.** Шоу-бизнес – это разветвленная "инфраструктура" участников, включая артистов-профессионалов и дополняющих их деятельность организаторов,

среди которых выделяются музыканты-профессионалы в собственном смысле и конференсье, музыкальная функции которых определена исторически сложившейся культурной символикой.

Ключевые слова: шоу-бизнес, персональный менеджер, агент, музыкальная составляющая акции, конференсье.

The relevance of the declared subject is supported by the conditions of modern existence of art and music, which abandoning the "involvement" of artistic values of the previous century in favor of ideologically and socially interpreted progress, are turning to their aesthetic self-sufficiency in professional sphere, bypassing the artistic independence of expression as such. Show business is organic matter of contemporary life in which art less and less asserts its self-sufficient importance, "matching" the rituality, festive meetings, presentations, ritual actions and does not leave space for theater "convincing illusiveness" of artistic world, the transient nature of significance of which was noted earlier by G. Hegel [3, 205-209].

The object of research – the structure of the show business, the research subject – the musical element in it. The goal is to emphasize the functional intend of the musical constituent of the integrity of the show as a business organization. Specific objectives of the work: 1) generalization of materials by the specifics of description of show-structures in business actions/events; 2) emphasizing the musical element as an ideal-organizing factor determined by dramatic action and musical sound itself.

Methodological basis of the work – managerial levels of musicological approaches that take place in the works of B. Asafiev [1; 2] and his followers in modern Ukraine [15], as well as development in this sector in the homeland [10, et al] as well as abroad [4, et al], for which the musical-artistic constituent of the management is important lever of organization of the whole.

Scientific novelty of the work is determined by the theoretical originality of approach from the musical – ideal specifics of the organization of show actions/events, business meaning of which is associated with the ideal origin of the human being. Practical value is the use of researches by establishments and educational institutions of culture and arts as a part of management courses.

The term "show" in English means "see-exhibit/present/give a performance" indicates something focused on the visible, spectacularly organized action, undeclined, in modern discourse – spectacular variety show [14, 364]. As you know, visual reactions are controlled by the left-hemispheric specifics of cerebration, directing logically thinking intellectual component. Right-hemispheric specifics are based on the sound, always nourishing mystical holistic manifestations of the psyche [17, 37-38]. Sound fullness, naturally, distinguishes the show, but, apparently, according to the etymology of the term, does not direct it, because at the very core of this kind of presentation is a variety of contrasting, visibly supplied positions: intellectual dissection, separation of each event/action constitutes something basic, the whole of which turned out to be secondary and not attracting special attention factor.

That is a great contrast to the traditional European theater, in which the unity of the plot and related ethical and related to it aesthetic idea form a sine qua non of the composition, entrusted to the author as the personality chosen by the talent and mental redundancy. In this case, the ideal prerequisite for the integrity of the performance was achieved by the very idea, and being derived from mysterial-religious didactics, singled out the positive and educational semantic focus of this integrity. Show-performance was originated in the inheritance of those "performances" which since the days of Roman antiquity has been matched with the will of the crowd-masses, the ideal capacity of which was limited to the ability of voluntary message to address the prevailing authorities.

Religious eclecticism of late Roman society did not create ethical unity in the space of dialogue, in which the mystery of the action of classical epochs preserved predominantly one component: suggestion of striking-unexpected. And if in the late Roman society rough naturality of battles was preferable to ideal – artistic – sacrifice of the ancient classics, and subsequently the similar function was performed by fighting tournaments, substituted, at last, by theatrical "imitation of life". Thus, the risen on a crest of public and cultural movement of the twentieth century practice of shows in its own way synthesized spectacle-theater oppositions of the preceding stages, as ideal production of each performance was covered by "commercial offering" for the benefit of the participants in this kind of actions/events.

Thus, in such a way, there was originated and established show business, creating at the beginning of the third millennium quite slim-in-its-kind show business system. The wording of this activity – "variety shows of the actor (actors) as a commercial enterprise, the source of income of its organizers," [13, 364].

How do show business companies work and what do show business companies do? According to the definition, these are organization, producers and individuals that ensure compliance with the requirements of entertainment events programs [13, 265]. These organizations are multifunctional; they offer whole packages, including the search for artists and musicians through various agencies and companies. Besides their important features include negotiations on special conditions for artists and search for famous musicians [13, 265]. In such companies, there is a large catalog of artists of various genres. A very important aspect is the company's infrastructure. The more it is diverse, the more likely the customer's choice will fall exactly on this company. Infrastructure of the center enables: stage design, making thematic decorations, creating floral design, providing technical equipment (sound and light), attracting artists and musicians for the show [13, 266].

In addition to the creative and technical services, the company undertakes all the provision necessary for the event, the customer does not need to worry about paying royalties to artists, musicians, parking, trans-

portation, and other details. Some companies-organizers of entertainment shows offer a variety of opportunities, including programs involving: comedians, cartoonists, jugglers, mimes, acrobats on stilts, clowns, a faquir, variety of exotic animals, a magician, etc. Real professionals are invited to take part in such programs [13, 266].

To interact with prominent artists and musicians experienced professional staff is required. The reputable companies employ agents and managers to work with well-known artists and musicians. To understand the channels through which the artists are engaged, the agent needs to know some of the key terms [13, 269].

Personal representative of the artist – the term is not a legal definition; it defines managers as well as agents [13, 269].

Manager or personal manager is responsible for the development of the artist's career, a counselor, and he/she plans the course of the artist's career, conducts business negotiations relating to the artists, hires technical crew and observes the content of promotional materials, including photographs, hires road manager [13, 269]. The manager may work through his/her own office. Managers, individually or forming a group, may represent one or several artists or bands. Their commission fee is from 15 to 25% of the total earnings of the artist, fee for the use of transport and other overhead costs [13, 269].

As follows from the above description, the manager initially orients the plan of the whole as an idea, being to some extent, the playwright-director of the proposed show.

Agent is a person who finds or receives a proposal for hiring an artist and discusses the terms of the contracts of his customers. The agent may work through an agency or independently and represent the interests of many artists. The agent works on a commission basis from 10 to 20% of the artist's earnings per contract. Business manager or manager deals with investments and taxes of the artist. His commission is from 2 to 5% of total earnings [13, 270].

There is also a promoter – a theatrical agent, who takes the full financial risk for an event, show or concert. He is called the "buyer of talents" [13, 270]. Accordingly, the category of "talent" forms a special subject in management, because it is not about the exceptional talent that the patron of the previous epochs maintained, relying on the subsequent recognition of the "unrecognized genius" (it is a product of a special kind of mental attitude of the artist-actor, ignoring "crowd- common herd", working for an ideal audience etc.), but about the talent "to be liked now and here and of this quality" by the mass ("crowd-common herd, in romantic's terminology).

The promoter may advertise (promote) and sell event [13, 271]. His responsibilities include: 1) monitoring the volumes of sale of the records, the frequency of issue of piece of music on the radio and attendance of any previous concerts, which an artist or band gave on "the same market"; 2) assistance from the artist's record company, sponsoring the publication of newspapers, magazines and radio ads with the purpose to advertise the new records of the artist and concert tour; 3) coordination of the distribution of free promotional materials, radio interview and demonstration of the artist's products in shop windows, provision of local radio stations and record stores with a large number of artist's, band's records and posters of record company; 4) paying out fee earnings to the artist in the amount of 50 to 80% of the summary of charges from the concert [7, 51].

Fees of superstars are impressive: on the Russian stage, such as Alla Pugacheva and Philip Kirkorov collect up to 35 thousand US dollars [7, 51]. In the cited publication there are indicated fees of such popular Russian artists as Larisa Dolina, Valery Leontiev, Igor Nikolayev, Lev Leshchenko (fee from 10 to 20 thousand US dollars) [7, 52]. Ukrainian artists such as Natalia Mogilevskaya, "Okean Elzy", Ani Lorak, Tina Karol – from 5 to 10 thousand US dollars [ibid]. In the book by D. Lobkova there are cited fees of the so-called "workaholics", including Valery Meladze, Angelica Varum and Leonid Agutin etc. (from 5 to 8 thousand US dollars) [7, 52, 53].

The attractiveness of the financial incomes of pop stars is non-correlative with what may be collected from performances of academic artists – it is obvious. However, this commercial success is due to the managerial selections, knowing (especially studying) trends of tastes of the audience, which is ready – or not ready to give money for attending the relevant events. And this training/preparation, including musical one, generally is far from the criteria of recognition by philharmonic audience.

Record companies provide financial assistance for the promotion, sponsoring information about artists in newspapers, magazines and on radio and advertising their new records.

Music publishing companies have three main functions:

1) collection of royalties paid by the record company to the publisher as payment for the right to distribute the record;

2) collection of payments from TV and radio companies for the right to broadcast recordings on TV and radio; 3) issue of pieces of music in printed form.

As stated in one of the guidebook of management, in order to find the right actor, an intermediary company should provide not only a list of artists, but also their photos, biographies and information on the schedule of their tours, the dates free from shows and the required fees [13, 272-273]. Engagement of a famous artist is a choice from a variety of options: you need to know the customer's needs, that is, the expected audience, and then submit the data to the agent, manager, company intermediary, helping to find the necessary artist. "Necessary" artist is a problem for the shows, as video performance may be decisive, the meaning of which is due to the socio-psychological factors of momentary preferences.

In Ukraine as well as in Russia stars of the show, as history shows, somehow responded to the "call of time" on current ideas of the world of mass-cultural consciousness. And the winners among them were

those (see Triumph of Alla Pugacheva in 1970-s and others) who turned out to be in correlation with the figurative typologies, complies with the needs of a particular cultural epoch. In case of Pugacheva, she is a singer-clown like B. Streisand, L. Minelli, matching the ideal of the kitsch phenomenon in which the trickster archetype (the unity of protagonistic and antagonistic features) determined the basic aesthetic and conceptual fashion preferences of the Taganka Theater etc. And, of course, effect of "Verka Serduchka" comprises to that extent the prolongation of kitsch phenomenon, in which folk soulful "Irish element" was "coexisting" with "youth" rock-cultural wave that retains its audience till now.

Tragic clownery of 1970-s was pushed aside in the 1980-1990-s period of perestroika by other aesthetic preferences – and this is a special theme, and by the end of 1990-s, on the eve of the third millennium, folk-epic note prevailed which determined the rise of Valya Balkanskaya, a Bulgarian singer, performer of heroic -epic melodies of the XV-XVI centuries. It is significant that Ukraine was originally responded to the splash of interest of mass spectator-listener of the program "Wild dances" by R. Lezhychko, in which folk rod of "barbaric archaism" was far from heroic note of the shows of the Bulgarian singer. Unfortunately, this high-heroic complex was not supported by any pop star in Ukraine, although the official state idea was the chanting of the Ukrainian statehood.

It is correctly noted by the editors of show business guidebooks, the fate of the artist depends on many factors, among which are talent, vocal (the pitch of a voice and range of voice), working efficiency, money and success [13, 276]. As you can see, in the first place – "talent", without explanation of archetype of manifestation of giftedness: it is clear that "psychology of the unrecognized genius", rising the amazing personalities in "romantic XIX century" to the crest of artistic discoveries, is not meant here. Thus, the idea is very relevant, "psychology of a recognized genius", which supported the striking challenges and achievements of the Renaissance. In general, "neo-renaissance" tone of the XX century has been repeatedly mentioned in historical descriptions. However, the technology of developing of "talent archetype" for the XXI century – the "century of informatics", as it has already determined in the terminological lingo – has been obviously shaping yet. Therefore, placing the category of "talent" on the first place among the number of "guidelines" of preparation of show program is more symbolic and conjuring but not practical sense: without parameterization of what is determined as "talent", indication of its presence or absence is meaningless.

It is significant that placing on the second place the criterion of the artist search – "vocal skills (the pitch of a voice and range of voice), – also does not define the specifics of the choice: recently falsetto singing, countertenor singing was forbidden and was perceived only in a comic key. At present, the phenomenon of Vitas, falsetto key of whom is the center of the main attraction of his performance, something that naturally forms a continuation of phenomenon of Demis Russo, who broke in the pop art covenants of old liturgical singing tradition.

As you can see, vocational, including music education for the candidates for show idols is strictly necessary, but in fact, in the same time his academic basis shall be adjusted. A teacher by profession regardless of whether he/she wants it or not have producers' features and capabilities, helping the artist to reveal himself or conveying behavioral and expressive patterns that are inconsistent with the current settings of artistic professionalism.

Genre variety in the show-program gives the opportunity to represent flexibly the existing stock of public entertainment. The needs and expectations of the predicted audience based on the goals and objectives of the event dictate the selection of the artists and the focus of the work of the latter. Outstanding scientist-lexicographer S.I. Ozhegov gave his definition of the term "stand-up/stand up-show".

Stand-up is pop art genre – stage performance associated with the announcement and commenting on the program numbers [11, 375]. And here the following phenomenon acquires a special meaning – a figure of conferencier as entertainer, conducting a program, according the laws of the musical unity, refrain-like (see musical and architectonic rondo structure prevailing in the ritual and ceremonial sphere and related to mythological/religious symbols of the Sun-Circle) appearing in the separation-connection of various performances and providing a psychological unity of perception of components of performance/show.

Conferencier (translated from French "conferencier" – speaker) is an artist who conducts concert-variety performance/show, firstly this role was defined in the 60-s of the XIX century in Parisian cabarets [6, 161]. A person who entertains the audience and announces the artists' shows actually combines a lot of qualities, among which are essential the ability to improvise as well as courtesy of manners, mind-stroke, cheerful elegance of tone-behavior, natural charm, which together allow to consider a conferencier in the function of "host of the evening."

National Speaker's Association of America has developed its ten tips for making the right choice of a conferencier (master of ceremonies). The association publishes its guidebook "Who's Who in Professional Speaking: The Meeting Planners Guide" [13, 275].

The main criterion for choosing a conferencier is the ability to give enjoyment, satisfaction from communication, which provides artistic and aesthetic basis of scenic imaginative solutions. Indeed, as V. Kholopova truthfully writes, "... general emotional panorama of music explodes in accordance with its nature and has predominantly positive character (spacing of V. Kholopova) ..." [16, 114].

And this purely musical, which goes from the basics of "angel" singing detection of this kind of art, the great K. Stanislavsky noted in the profession of conferencier:

"His inexhaustible joyfulness, quick wit, humor are at the very core as well in the form of a stage presentation of his jokes, courage, often comes to daring, ability to keep the audience in his hands, a sense of moderation, the ability to balance on the border of daring and exciting, offensive and humorous, the ability to stop in time and give the joke quite different, good-natured direction – all this makes him an interesting artistic figure of our new genre "[12, 364].

In general, such a function of a conferencier correlated with clown "reprises" in the circus – ancient performance, entertaining meaning of which was held at the height of the ideal position largely due to these wise-clownish features of direct contactors with the audience: the ferocity of the ancient Roman circus did without this kind of "intelligent fun" guides. And this musical ingredient of the performance, even devoid of musical sounds as such leaves space for inscribing by the musical element, creative emotional disposition of joy, not mockery – skepticism (it is not the scope of the actual musical expression), but affecting ecstasies of Excitement.

Summarizing the above said, it should be noted as follows:

1) show business is a multidivisional "infrastructure" of participants, including artists – professionals and supplemental to their activity organizers, among them there are professional musicians in proper sense and conferenciers, musical functions of whom are determined by the historical cultural symbols;

2) managers and agents make up the organizing part of "infrastructure", whereas conferenciers and entertainers (masters of ceremony) are a link between "the world of organizers" and the artists themselves, but during the performance between the first two together and the audience;

3) realization of organizational and ethical exclusivity of conferencier allows you "accurately" predict the commercial output of shows, because the general audience is always Her Majesty Audience, which is never indifferent to moral core of the performance, naturally, oriented to immediate-relevant questions of human community in complex and situational-segmented coverage.

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МІЖНАРОДНИЙ ФЕСТИВАЛЬ ТЕАТРІВ ДЛЯ ДІТЕЙ "ІНТЕРЛЯЛЬКА": ДИНАМІКА РОЗВИТКУ ТА ХУДОЖНЬО-ЕСТЕТИЧНА ЦІННІСТЬ

Мета роботи – аналіз динаміки розвитку та визначення художньо-естетичної цінності міжнародного театраль-но-фестивального руху театрів для дітей "Інтерлялька" в Україні; розкриття сутності та популярності фестивалю "Інтерлялька", його ролі у розповсюдженні професійних надбань лялькового мистецтва України та інших держав світу. **Методологія** дослідження полягає у застосуванні мистецтвознавчого, аналітичного, діахронічного, функціонального, культурологічного та системного методів дослідження Міжнародного фестивалю театрів для дітей "Інтерлялька" як важливої сфери художньо-практичної діяльності у розповсюдженні досвіду театрів ляльок світу, їх мистецьких досягнень, творчих пошуків та ролі у естетичному вихованні. **Наукова новизна** дослідження полягає у аналізі динаміки розвитку театраль-но-фестивального руху театрів для дітей "Інтерлялька", його художньої специфіки, обґрунтуванні критеріїв мистецької досконалості, естетичної цінності та життєздатності. **Висновки.** Міжнародний фестиваль театрів для дітей "Інтерлялька" є найпопулярнішим та життєстійким у сучасному театральному житті театрів ляльок; фестивальний рух лялькового мистецтва в усьому світі є найефективнішою формою естетичного виховання; проведення фестивалів "Інтерлялька" спонукає митців сценічного мистецтва до пошуку і втілення нових ідей, які нагально потрібні у вихованні молодого покоління; фестиваль "Інтерлялька", що відбувається постійно, має одну й ту ж характерну особливість: кожні два роки в його русі відбувається щось нове, з'являються більш різноманітні тенденції, розширюється сама структура фестивалю, яка поповнюється кількістю нових заходів; динаміка розвитку міжнародного театраль-но-фестивального життя театрів для дітей "Інтерлялька" в Україні визначає, що його головною метою була і залишається популяризація сучасного лялькового мистецтва, піднесення його авторитету в суспільстві, обмін досвідом між творчими колективами лялькарів, ознайомлення глядача з театральними прем'єрами, з найцікавішими творчими задумами, режисерськими інноваціями театрів для дітей з різних областей України та країн зарубіжжя.

Ключові слова: фестиваль, театраль-но-фестивальний рух, театр ляльок, театр для дітей, "Інтерлялька".

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Международный фестиваль театров для детей "Интерлялька": динамика развития и художественно-эстетическая ценность

Цель работы – анализ динамики развития и определения художественно-эстетической ценности международного театраль-но-фестивального движения театров для детей "Интерлялька" в Украине; раскрытие сущности и популярности фестиваля "Интерлялька", его роли в распространении профессиональных достижений кукольного искусства Украины и других государств мира. **Методология** исследования заключается в применении искусствоведческого, аналитического, диахронического, функционального, культурологического и системного методов исследования Международного фестиваля театров для детей "Интерлялька" как важной сферы художественно-практической деятельности в распространении опыта театров кукол мира, их художественных достижений, творческих исканий и роли в эстетическом воспитании. **Научная новизна** исследования состоит в проведении анализа динамики развития фестивального движения театров для детей "Интерлялька", его художественной специфичности, обосновании критериев художественного совершенства, эстетической ценности и жизнеспособности. **Выводы.** Международный фестиваль театров для детей "Интерлялька" является самым популярным и жизнеспособным в современной театральной жизни театров кукол; фестивальное движение кукольного искусства во всем мире является самой эффективной формой эстетического воспитания; проведение фестивалей "Интерлялька" побуждает мастеров сценического искусства к исканию и воплощению новых идей, которые насущно необходимы