

2021 UK INTERNATIONAL AUDIO DRAMA FESTIVAL
SCHEDULE OF LISTENING: SHORTLISTED WORKS



THE 2021
UK INTERNATIONAL
Audio Drama
FESTIVAL



“WE SHALL EVERYONE BE MASK’D”
22 - 26 March 2021
116 submissions • 22 countries • 17 languages

A celebration of audio creativity
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Introduction and welcome

I am delighted to welcome you to the 2021 UK International Audio Drama Festival.

Yes of course I wish I could be greeting many of you for the week in Canterbury. Listening together and debating together and eating and drinking together whilst planning on future collaborations together has been at the heart of this event.

But I'm thrilled with what are able to do with this year's festival. We are hosting a very exciting very active event which I think allows people from around the world to take part in the activities in ways that we have not attempted before. I am especially pleased to welcome Jack Klaff again as Chair of this year's festival. Dramatist, actor, and writer of *Bluff Your Way in the Quantum Universe*; Jack really is the 21st Century Renaissance Man.

This year we have received more submissions than ever before well over 120; I've lost count. Radio and Audio Drama are thriving. At the same time our final collective listening for the afternoons needs to be a smaller selection than traditionally. Our experience is that you simply cannot concentrate all day endlessly on zoom.

Every one of the dramas submitted has been heard by panels of listeners from around the world. Over thirty people (creatives and critics) signed up to taking part in the panel short-listing process. A huge thank you to all who did. Inevitably opinions were as diverse as any jury discussion we have ever had.

The programme reflects the selection of work both full length and short form which we will listen to together and which will be considered by the jury for the jury awards.

But we have been determined that as much as work as possible can be included and shared in the festival. So every single one of the 120 plus dramas submitted can be enjoyed independently as part of the Festival website from day one. And every one of those dramas is eligible for the Audience Award we run every year. Votes for the Audience Award start from the beginning of the week with the usual cash prize, so do get your friends, colleagues and anyone you know to listen and vote. This year's Audience Award is sponsored by **The Authors Licensing and Collection Society**. Details of how to vote are on the website and at the back of this programme.

It has been a challenge and a delight putting together this festival in the strangest of times. We are thrilled to have been able to include a creative element, the fruits of which we hope you are all able to enjoy at the end of the week. But if we have learnt one thing this year, it is that audio drama really is the art form for our times.

I hope you have an inspirational week and leave with some of the best pictures on the radio.

Jonathan Banatvala
Artistic Director

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PROGRAMME

MONDAY

13.30pm *A ritmo endiablado de bomba / To the infernal rhythm of the bomba*

Emma Pajevic / Atelier de Création Sonore Radiophonique (ACSR), Belgium (French) 20 minutes 50 seconds

“Davilara is a living legend of the bomba, a percussion instrument played in the Chota Valley, a remote area inhabited by communities of African descent in Ecuador. But one day, the Devil himself comes to challenge him. Way up, at the top of the mountain, the musician will have to prove his courage, his dexterity, and his endurance. A story to listen to and dance to for people aged five and over.”

13.55pm *Walking in My Sleep:- The Boy Who Fell To Earth*

Seth Shulman, USA (English) 26 minutes 51seconds

“The Podcast is an immersive audio drama about a man's vivid, intelligent, often comical journey of finding his way to adulthood, as a boy and young man born with Cerebral Palsy. Told in a series of adventures in which he's sometimes the hero, sometimes the loser, and sometimes a little in between. With a powerful voice and an accomplished, gripping style of storytelling, Michael C. Cooney takes the listener on a voyage involving guitars, radio, rock and roll, love, therapy, surgeries, school, falling, climbing the Statue of Liberty on his hands and knees, learning to tie his shoes at the age of twelve, falling some more, wheeling solo in a wheelchair in city traffic, getting busted by the U.S. government, almost going to prison, and much more. In this chapter, told as part mother and son story, part boy and his dog tale, we're taken into the vacuum of space, through the dark and sinister bowels of a hospital, and into the imagination of “The Boy Who Fell To Earth”. Anyone who has ever felt like an outsider, or “an alien,” as Michael thought of himself as a child, will find a rare kinship in these moments, as well as the warmth, wit, and excellent company of a fellow traveler”.

14.30pm *Leaba An Bháis*

Kevin Brew / RTÉ Drama on One, Ireland (Irish) 45 minutes 15seconds

“Frank has fallen off a roof. Members of his family gather around his hospital bed, all presuming he is in a coma. But Frank can hear them. They reveal their shallow selves, while Frank’s real fate hinges on a series of sporting fixtures - and a crucial bet.”

15.15pm *Room with No Windows*

Asmaa Samir Orient Productions / IAP, Egypt (Arabic) 37 minutes

“Written by Youssef Ezzedin Eassa fifty years ago in what was considered the golden age of radio drama in Egypt, this is a brand new production as part of a UK / Egyptian audio drama heritage project with International Arts.

The events of this evening revolve around a group of people meeting in one room, they do not know what it is or why they are meeting in it, and they try in various ways to know where they are, so they discover in the end that this room is a cemetery and they live in it after their death because there are still some living people who remember them and remember their deeds and therefore this dead The first, which comes after a second, eternal death, when they forget of the living and begin to sleep one by one.”

16.00pm *Zamolxe*

Raluca Grumăzescu / Teatrul, Portabil Timișoara (Portable Theatre Timișoara) Romania (Romanian) 35 minutes 06 seconds

“Lucian Blaga, the playwright, is first and foremost a poet and a philosopher, and this transpires throughout the play, subtitled “a Pagan Mystery”, which makes it both more lyrical and more ritualistic than most Romanian plays. The translation hopefully carries over the deeply lyrical and philosophical nature of this text, laden with metaphor. Which makes it all the more suitable for a ritualistic approach: Romanian traditional (mixed with electronic) music by renowned artist “Corbu”. It centers around the traditional Dacian prophet/would be god Zamolxis and his conflict with godhood. “

16.45pm *All Go Kaboom*

David Alan Grier / TODAG Productions, Djaghe LLC, USA (English) 6 minutes

“The episode introduces Maddie and sets the stage for her story. It is introduced by Adult Maddie. She is at home and is woken from sleep by her attorney. Needless to say she is surprised. Aravinda has heard

that Maddie has filed to sell some stock options and is concerned. At the close, we introduce Young Maddie and switch the story to her.”

16.50pm *Bzzzzz!*

Lucie Němečková / Czech Radio, Czech Republic (Czech) 4 minutes 59 seconds

“I bet you know him too. Mr. Smolík! The constant grumbler who loves to argue, reports people to the authorities and always complains. He must have swallowed a mosquito and it keeps buzzing and buzzing inside him. Bzzzzz! Everything is wrong. This world and his own life too. He decides to finish the sordid sloppiness called life by jumping off the balcony. A decent guy would have hung himself in the larder. But that’s not good enough for Smolík. He prefers to stop the traffic to punish everyone as he goes. On his last journey, our discontented judgemental hero is met by his Fate. And she doesn’t handle him with kid gloves. She shows him his true colours, but also gives him the last chance to choose his destiny.”

16.55pm *Dans La tenaille (entre le coq et le fou)*

Florent Barat / Le Collectif Wow! Belgium (French) 7 minutes

“The surrealistic journey of a woman on a treadmill at the gym. A final Sunday run that takes her deep down inside herself to face the absolute vacuity of life.”

17.00pm *Declaration of Love audio anthology: Constellation*

Tamara Kissane and Aurelia Belfield / Artist Soapbox, USA (English) 7 minutes

“Love. How do we know when we’ve found it? Does it hit us like a meteor speeding through space? Is it there and gone like a once in a lifetime comet? Or is it so many tiny, shining moments against the night sky of our lives, quietly connecting to form a big, beautiful picture? Join Margot and Ravi while they find out in this romcom about friends, lovers, and the finest 90s R&B hits.”

TUESDAY

13.30pm *Helena*

Elena Zieser, Germany (German) 57 minutes 8 seconds

“Friendship is a story that tells itself. With a beginning and end, a room within a room, continuously reinventing itself, where endings are marked with new beginnings. HELENA tells a story of women's friendship. When one friend receives forgotten recordings of the other's dreams she begins to recount their experiences - the love and time they shared and how they came to loose each other. The play features original sound recordings of a dream diary recorded from 2013 to 2015 showing an absurd, sensitive dream world and its strange connection to the women's real-life friendship.”

14.35pm *Paper Man*

Martin Keady, UK (English) 18 minutes

“**PAPER MAN** is the story of Matthias Sindelar, continental Europe's first footballing superstar, who defied the Nazis and paid with his life. But even in death, he remained a thorn in their side.”

15.00pm *Černá voda*

Klara Novotna / Czech Radio, Czech Republic (Czech) 47 minutes 59 seconds

“Two groups of friends, one magical night and water that washes off the differences in possessions, religions and origin. What is left of courageous plans and fragile relationships twenty years later? The dramatic poem by top German author Roland Schimmelpfennig speaks of difference and inequality of worlds existing side by side, of fear, prejudice and indifference that deepen the chasm between them. But also of love and tenderness. “

16.00pm *Bauhaus - Audio kolaž*

Snežana Ristić / Artworks Audio, Serbia (Serbian, English, German) 10 minutes

“When Walter Gropius opened a new public school in Weimar, in 1919, succeeding the Academy of Fine Arts and the Arts and Crafts school, he wanted to change the world with a new attitude towards everyday objects and architecture. But the world has never readily agreed to change. The Bauhaus was moved and abolished, challenged and celebrated. From Weimar, it was moved to Dessau and then to Berlin. When it was closed by the Nazis, the directors, many professors and students, left Germany.”

16.10pm *Earth Day*

Michael Chappell / DWS Audio (Darrick Wood School), UK (English) 7 minutes

“Year 7 student Charlie believes that the Earth is doomed unless humans change their ways, but what can one girl do to help slow climate change? When she posts a message encouraging her fellow students to strike and join a climate change demonstration, Charlie expects little more than a telling off from her Head Teacher. But words can have a powerful effect, and one-by-one young people everywhere contemplate whether to join in... “

16.20pm *Everyone/Everywhere*

Florent Barat / Le Collectif Wow! The Speak Softly Shop, Belgium (French & English) 6 minutes 47 seconds

“What if we were confined in someone else's head? What if we could be the little voice in this head? What if we could converse with the person to whom this head belongs? And what if we could be eavesdropping on this conversation? What if we could be everywhere? What if everyone could be everywhere? What « if »? Isn't everyone everywhere now?

Everyone/Everywhere is a radio essay on confinement and surveillance. It was made during the lockdown period of spring 2020, in home studio conditions, and started with sound experimentations on audio archives of French legendary actor Gérard Depardieu, in whose head we dived without asking permission (and in which we stayed a little, because it was fun).”

16.25pm *Keiner weiß was*

Reinhard Karger, Austria (German & English) 4 minutes 34 seconds

“The English translation of the German part of the text is „nobody knows what really happened...“. A surrealistic dialogue between an experimentally stuttering individual and his teacher or master, never knowing if the latter takes her business serious or not. Is the whole thing funny or scary? This remains an unanswered question. Language as musical sound versus language transporting „meaning“- that is my field of interest in this piece.”

16.30pm *No Milk Today*

Michael Chappell / DWS Audio (Darrick Wood School), UK (English) 3 minutes

“Ever wondered what your pets *really* think about you? Or what the birds actually say to one another? *Suburban Tales* looks at life from the perspective of the birds and

animals that inhabit our towns and cities. In 'No Milk Today' two Blue tits inhabit a suburban garden, waiting for the milkman to arrive. Overbearing mother, Rita, wants to teach her son, Tom, how to steal the cream from the bottle. Tom, however, has other ideas. He wants to find his own source of food. And from now on he wants to do things *his way*. "

16.35pm *Noc plná přání*

Helena Herbrychova / Czech Radio, Czech Republic (Czech) 3 minutes 21 seconds

"A pair of lovers is enjoying their time in a park under the open sky when they see a shooting star. A shooting star is said to make your wish come true. Their wishes differ quite a lot. The man's slightly shallow wish is granted by a voyeur who has been watching them. As a result of other voiced wishes various characters appear: a policeman, a lawyer, a woman walking her dog, a meat factory owner with his wife and finally God. He tries to divert an asteroid from the Earth's trajectory. But God's will doesn't always materialize. Especially if the meat factory owner wishes that no one in the world were hungry."

16.40pm *Note From J.J.*

Zurab Kandelaki / Georgian Public Broadcasting: The Speak Softly Shop, Georgia (Georgian) 7 minutes

"This Short Radio play due the pandemic of Covid-19, is Jenis Joplins unfinished life's echoes. Under quarantine the author's imagination brings to life Jenis Joplins face and fragments of the upcoming radio play. Radio play recorded online, via Smartphone. That was a challenge for creative team and interesting experiment."

16.45pm *Nothingnesslessness*

Cristian Fierbinteanu, Belgium (English) 6 minutes 59 seconds

"Can nothingness involve movement? Can movement imply absence and nothingness? "Nothingnesslessness" is an experimental piece on authority, fear and acceptance. A multi-voiced character opens and closes the window for several times to hear and, respectively, to ignore the protests and the alarm sirens. Constructed like a mantra, the piece is a monochromatic statement on multitude, an absurd contemporary anthem and a short sound-theatre play about creating a hard to believe slogan."

17.00pm *Safety First*

Natalie Winter / Ragged Foils Productions, UK (English) 5 minutes 24seconds

“Originally released as part of the Ragged Scratch Podcast (a podcast for short-form new writing audio plays designed to recreate the scratch night theatre experience for audio plays), which is why no credits are included in the audio. In *Safety First*, global corporation Worksafe has finally developed the ultimate solution for all those pesky health and safety compliances. Only, as Eve discovers, they're not voluntary and don't ask questions. *Safety First* was written by Rhiannon Owens, stars Katy Maw as Eve and Natalie Chisholm as UNAA, was directed by Alix Cazalet and edited by Alix Cazalet and Nick Forshaw.”

WEDNESDAY

13.30pm *Oil on Water*

Nicolas Jackson / Afonica, Spain (English with Igbo and Yoruba) 56 minutes 47 seconds

“A contemporary thriller about neocolonial corruption, ecological devastation and journalistic ethics in the bad-lands of the oil rich Niger Delta. Two reporters risk everything in search of the perfect story after the British wife of an oil company executive is kidnapped.

Port Harcourt, Nigeria - Rufus is yet to make his mark as a journalist. When he accepts an assignment to interview the hostage held by militants, he finds himself shoulder to shoulder with Zaq, a one-time legendary reporter now in painful alcoholic decline. Together, they form an unlikely bond as they set out up river in search of the kidnapped women. But they have forgotten that there's no such thing as the perfect story in a region where exposing the truth can get you killed.

Set in a filmic world of mangrove swamps, floating villages, and jungle shrines, this taut and suspenseful thriller has echoes of Graham Greene or Joseph Conrad.”

14.35pm *Wie Mij Prikte Ga U Prikke*

Wederik De Backer & Joyce De Badts / Plantrekkers, Belgium (Flemish) 14 minutes 59 seconds

“It's difficult to have the life of a gangster.

Always have to look over your shoulder. Always have to be on the run from the police. Your phone is being tapped. You are never home. You always have to work at night. You don't see your kids growing up. You can never tell exactly where you are going. Or what happened at work. Everyone around you is suspicious. Because where were you at night?

Four men and four women are bugged by the police. Sometimes they are horny, and they try to lure their ex back into their bed. Sometimes they are angry, and they - threateningly and forcefully - scold their ex. Sometimes they are confused because they are not sure why democracy is haram. And sometimes they just tell a story, about a dog who jumps against a door, breaks the glass, which they then have to repair with wood and cardboard.

“Wie mij prikte ga u prikke" is a montage of police wiretaps, with telephone conversations from and with suspected criminals. They call their girlfriend, their ex, their sister-in-law. Apart from their criminal existence, they also turn out to be people who have difficulty reconciling their private and professional lives.”

14.50pm *Remnants*

George Warren / Patrick Eakin Young Projects, UK (English) 59 minutes 24 seconds

“Remnants is a sonic theatre production by Patrick Eakin Young, based on *The Stone Fields*: a 2004 memoir by Croatian-American author Courtney Angela Brkic. Newly recorded interviews with Brkic, retelling the events recorded in her memoir, are woven into an original score by composer Christian Mason and electronic artist Shelley Parker, based on traditional Balkan vocal music.

Drawn to Bosnia by her family history, in 1996 Courtney Angela Brkic joined a UN contracting team, helping to excavate the mass graves at Srebrenica, a year after the massacre. Imagining her father’s potential horrified reaction to this decision, she hid from him the purpose of the expedition. *Remnants* begins with some fragmented recollections of the excavation, before digging down into Courtney’s family history, to the story of her grandmother Angelka and her sisters. The narrative of *Remnants* continues to shift between the 1930s/40s and the 1990s. Angelka and her four sisters were born in a small village in rural Herzegovina. Reflecting on the hardship of their lives, Courtney relates her own experiences from the ‘90s, interviewing women who were waiting for male family members to return from the war, and one woman in particular, who believed that every time her phone rang and the line was dead, it must be a signal from her missing son to let her know he was okay. Angelka was married at 16 and widowed just a few years later. She moved to Sarajevo where she fell in love with Josef Finci: the only son of a well-regarded Sephardic Jewish family. Courtney fantasises about their first meeting, and their holidays with Angelka’s children to the Adriatic Coast, which merge with Courtney’s own memories of family holidays as a child.

Courtney returns to the story of the excavations in 1996, assisting in autopsies at the morgue in Tuzla, cataloguing remnants of clothing and body parts. This leads into the tragic story of Angelka’s sister Ljubica, who had been married to a high-ranking Fascist officer and who gave up on life following his death at the end of the Second World War. In 1941, Bosnia was invaded and occupied by the Nazis, and Josef Finci had to hide out in their apartment. Courtney’s father, who was 11, knew never to mention him, but the police eventually locate him and we hear him tell the story of how Josef was taken away.

This scene segues into a description of Courtney’s vivid nightmares while excavating the graves. Angelka was arrested for harbouring Josef. After her release, she spent years waiting for Josef to return. She moved to Zagreb to be near her sisters. Courtney describes a love note that Josef had been able to send Angelka from prison and was kept by her aunt Ljubica. We hear the contents of this message. Courtney then describes how, years later, her father had been the one to find her grandmother’s body following her suicide. Following her experiences in Bosnia, Courtney met her parents on the Adriatic Coast and finally revealed to her father what she had been doing there. She concludes her narration by describing her lasting ambivalence regarding her decision to take part in the excavations and its impact on her father.”

16.00pm *Dans Les Creux Dangereux – ou la louve abîmée*

Florent Barat / Le Collectif Wow! Belgium (French) 26 minutes 6 seconds

“Dans Les Creux Dangereux - ou la louve abîmée (English title : In Dire Need Of A Caress) is the self-portrait of a woman in which she recounts her life from her first love to the long exile she takes in order to survive. In this radiophonic odyssey we follow her as she becomes a wife, then a mother before she eventually loses everything. Alone and broken, she struggles not to sink. While she ultimately fails, she never gives in, fighting relentlessly, mostly against herself. Wounded, she stumbles along, continually picking herself up and moving on, just like an injured wolf looking to find her way back to retrieve her pack.”

16.30pm *Send to Sender*

Kirsty Woolven, UK (English) 3 minutes 12 seconds

“Shula is an engineer out in space on assignment who is looking to go home to be with her wife (Néa) when their child is born. However, Shula’s ship computer goes into an error state. By the time she has repaired it, the computer plays a distorted message from her wife. This leads Shula to believe that Néa is in grave danger. Later the ship’s computer plays the message as Néa recorded it; telling Shula that the baby arrived early, and Shula’s ship could be damaged by a solar flare.”

16.35pm *Series 3 - Stottie Shields*

Diane Gray / Hive Radio Storytellers, Audio Drama Group, UK (English) 4 minutes 50 seconds

“This instalment of ‘The Lowdown in Lockdown’ series of monologues features Stottie Shields, a local, slightly pompous and obsessive baker who lives at number 8 The Close, a (fictitious) cul-de-sac in South Shields, Tyne and Wear. He passes comment on the recent events and contradictions/hypocrisy of eccentric characters in the neighbourhood, such as his neighbour Penny Lane, plus locally nicknamed residents like Rider (a biker and pest exterminator), Nellie the Knitter (a former regular customer at the bakery where he used to work) and Hot Tub Hannah. These last two have organised, mere hours apart, New Year’s Eve parties at their respective homes for the other residents of The Close.

However, Stottie’s main preoccupation at present is his fear that the kind of life he’s known and been secure in for so long is coming to an end - along with his reputation, thanks to recent calamities such as a mistake he made which led to an insect infestation at home, accidental run-ins with the police while they were investigating a murder on a nearby road called The Drive, and losing his job at a bakery due to the lockdown. The “last straw” as he sees it now comes as, on New Year’s Eve, he realises neither Hannah nor Nellie in their party plans appear to want his culinary services and have relied on what he regards as ‘cheap’ substitutes instead. He walks out of Hannah’s in disgust, vowing to relocate abroad where he hopes his expertise will be more appreciated.”

17.00pm *Stories About People: 1/ The Egyptian*

Susie Kahlich, Germany (English) 6 minutes 44 seconds

“A short story about a woman who regularly commutes by subway to her boyfriend's apartment, and finds herself falling for a fellow daily commuter on the same train. Both too shy to speak to the other, she starts to take the train to her boyfriend's place only to see her crush on the train.”

THURSDAY

13.30pm *Selkie*

Chris Gregory / Alternative Stories and Fake Realities, UK (English) 37 minutes

“On the shores of a sea loch in the north of Scotland stands a small fisherman’s cottage in which Andrew (Lewie Watson) lives with his superstitious and god-fearing mother (Simone Low). Realising that the household is running low on food and money Andrew resolves to take to the water to fish even though the fishing season has not yet begun.

Walking to his boat, Andrew hears singing and sees three mysterious figures in the semi-darkness on the beach. Realising that they are Selkies and enchanted by the beauty of one of the girls (Sophie McNair) Andrew steals her “coat”, the sealskin that the selkie needs to turn herself back to a seal. Without access to her coat the selkie, Aileen is unable to return to the sea and her seal husband. Trapped on land, Andrew forces her into marriage keeping her coat locked away in an old chest to which only he holds the key. Desperately unhappy and hated by Andrew’s mother who sees her as a witch or evil spirit Aileen pines for her home amongst the waves.

As time passes, Aileen gives birth to two children but she is always looking for opportunities to leave and return to the sea. When Andrew’s mother has an accident and Andrew needs to accompany her to the apothecary in the nearest town, they return to find that Aileen has broken open the chest, retrieved her coat and returned to the sea.

In a fit of rage Andrew leaves the home and sets sail for a cave where he knows Aileen’s seal husband lives. He kills the seal and drags it home. At first believing that he has killed Aileen his mother is horrified but he assures her it is not his wife.

As a storm blows up around the cottage Andrew’s mother hears noises in the house and discovers that someone has broken in. Barely recognising his wife, Andrew eventually realises that it is Aileen and that she has returned for vengeance. She curses him and later that night he is dragged to the ocean by spirits summoned by the Selkie and drowned deep in the sea....”

14.15pm *Sufletul Pereche / The Other Half*

Oana Crsitea Grigorescu / Radio Romania, Romania (Romanian) 39 minutes 7 seconds

“*The Other Half* is a monodrama focusing on a universally acknowledged theme: the artist going through a midlife **crisis** and confronting his demons, self sacrifice triggered by inner need to create and fear of failure. Life metaphorically viewed as a swimming race in a pool is a perfect opportunity to face the voices of his consciousness. Literature comes out as the only realm where one can be redeemed from death, while the urge to create can counterbalance remorse brought forth by the irreparable loss of our loved ones. The inner voices multiply as the character is facing his own destiny – hence his contradictory moods, which are all impersonated by a „collective” character - who is ultimately the playwright’s alter ego.

Allusions to the myth of Faust and Mephistopheles alternate with discreet interventions of the Maternal Guardian Angel, the restoring of fatherly love compensates for bottled up feelings of guilt, while dialogue with self cleverly orchestrates everything using creation as a perfect justification.

The apple stem and its miraculous fruit clearly point to the Heavenly Mother's divine message, which is merged into the tissue of Petre Barbu's creation. The monodrama revisits most of his recurrent themes – love lost, life resembling a journey/race, facing the ghost of one's own past, forces of creativity confronting death – self irony adding unexpected and deeply resounding effects to the literary mix. The character's polyphonic universe is cleverly recomposed by stage director Attila Vizauer, while actor Dan Tudor personifies the voices "summoned" to the inner judgement. Sound design by Mădălin Cristescu completes and gives depth to the fictional space.

Petre Barbu is a writer and playwright whose name is familiar to audiences of the National Radio Drama team and his most notable texts turned into award winning productions. *The Other Half* is part of a volume entitled *The Six-th Power*, that was published in 2020 and came first in the 2020 Bacău Fest, being awarded „Valentin Nicolau" first prize in the monodrama section. Barbu's knack for outstanding dramas was confirmed by another UNITER award, in 2016, for *Masa puterilor noastre*."

15.00pm *En La Ausencia. Capitulo 16.*

Chuse Fernandez / Resonar Producciones, Spain (Spanish) 8 minutes 34 seconds

"This is the last chapter, were the listener will find some answers, and a lot of new questions. As the phrase with which we have been advertising it on the networks says: the strange is already inside, but it cannot leave.

In total there are 16 chapters of about 5 minutes in length in which the protagonist records his daily experiences on his mobile phone, trying to contact his group of friends.

Somehow we play with the idea that these audios have reached us by mistake and for your interest we have decided to make them public in a certain way in the absence you are there. Overcoming the distances, we follow the example of Orson Welles' War of the Worlds and false documentary films.

Warning 'In The Absence' is a RESONAR production. It is a fictional product and as such it must be understood. *Not suitable for sensitive people.*"

15.10pm *The Cat Inside by William S. Burroughs*

Andrea Oetzmann & Sabine Scharbeth / South West Radio (Südwestrundfunk) Germany (German) 53 minutes 55 seconds

Amongst the first entries in "The Cat Inside" you'll find the following lines; "I don't think anyone could write a completely honest autobiography. I am sur eno one could bear to read it. My past was an evil river". And so, instead of writing an autobiography, Burroughs wrote a book about cats.

And he puts a signpost in the middle of the book. “This cat book is an allegory, in which the writer’s past life is presented to him in a cat charade. Not that cats are puppets. Far from it. They are living, breathing creatures and when any other being is contacted, it is sad; because you see the limitations, the pain, the fear and the final death. This is what contact means. “

16.10pm *Pilot*

Nadir Khan: The Speak Softly Shop, India (English) 7 minutes

“Created for The Speak Softly Shop - an international cycle of new short-form work inspired by the Covid-19 pandemic. We asked contributors to make a piece under 7 minutes which was in some sense a snap-shot response to their country’s experience. As much as nation to nation, they are a quiet word; person to person Each of these recordings was made during the pandemic and under unusual secret recording conditions. They reflect the versatility and determination of producers and their teams who have had to work creatively and nimbly.”

16.15pm *The Boxer*

Nicolas Jackson / Afonica, Spain (English) 3 minutes 42 seconds

“You’re giving it all you’ve got. But sometimes even your best shot is just not good enough”.

16.25pm *Togetherness*

IAP: The Speak Softly Shop, UK (English) 7 minutes

“The pandemic suddenly brought neighbours together. We set up Whatsapp groups and mutual aid groups to support those isolating and unable to leave their homes. Volunteers manned phones, picked up prescriptions, did shopping, had a chat on the phone with the lonely. And some picked up where they had left off with previous relationships. After all, we are in this together aren’t we? “

This piece was created for The Speak Softly Shop - an international cycle of new short-form work inspired by the Covid-19 pandemic. A season of newly made shortform dramas from around the world. Created as a response to the pandemic, they are a powerful reminder of the versatility of audio drama as an art form. Covid 19 made us postpone the 2020 festival but it brought this extraordinary cycle of work.”

16.30pm *Maasat Shitan*

Orient Productions Egypt / IAP UK, Egypt (Arabic) 7 minutes

“ A demon faces a problem, and so he asks for the help of a philosopher from the human species to solve it.”

16.35pm *3 Minuten S0lte (3 Minutes of Silence)*

Wederik De Backer / De Zieke Steur, Belgium (Dutch) 3 minutes 29 seconds

“This is the story of a young man sitting in the back seat of a car. In the front are his parents, who have been divorced for more than twenty years. What you hear is a report of a car ride, wrapped in silence. For this short podcast, audio maker Wederik De Backer started digging into his own past. This audio piece was part of an episode of the Belgian independent podcast 'Plantrekkers'.”

16.40pm *About The Future*

Cristian Fierbinteanu, Belgium (Romanian, English, German) 7 minutes

“The double-jawed worm, the kangaroo-snail, the dragonfly-lizard and a vegetarian eight-legged mammoth they all fight dramatically in a far away yet very familiar future. It’s like watching the news in two million years.

About The Future is a experimental sound piece by Bruxelles based independent artist Cristian Fierbinteanu, in English, Romanian and German, on a poem by V. Leac. The piece is composed in 2020 for the podcast platform SEMI SILENT’s multilingual sound-poetry collaboration project Polyphonic Echoes.”

FRIDAY

12.30pm *The Hunting Season*

Zurab Kandelaki / Georgian Public Broadcasting, Georgia (Georgian) 45 minutes 40 seconds

“Famous Georgian playwright and writer Tamaz Chiladze’s radio play shows Actress - Ia's life's various episodes. In her imagination, sometimes She sees the past and identifies herself with the character She should to play. She imagines herself as a swan in a park, trapped in a small artificial lake. Both, the swan and she want freedom, but there are too many hunters roaming around, disguised as wanting to do good, but ready to kill anyone who wants to be free. One of such hunters is Ale, a real character from Ia's life. With his cynicism he tries to bring Ia back from her imagination to the reality, But he is troubled too by the fact that he can't see reality and tries to mask everything under the word "as if". As if someday he will be able to tell the truth and will become better than he is now. The third character is Berdo, form the play in which Ia should to play. He appears in a theatrical episode. His monologue clearly shows people’s wish to escape from closed environment and feel the joy of freedom. Berdo also becomes the part of Ia's fantasy and like Cinderella met the prince, so Berdo will appear before her, But brutal force brings him back to reality. Finally, TV announcer announces the start of the Hunting Season.”

13.20pm *TKO*

David Zane Mairowitz, Switzerland (German) 52 minutes 43 seconds

The real story

Victor Young Perez was a Tunisian Jewish boxer who won the world flyweight championship in 1932. He more or less left his poverty-stricken past behind him when he became famous, moved to Paris and had a notorious love affair with the French film star, Mireille Balin.

The play

The fighter Emmanuel Zerbib, a Jewish “pied-noir”, originally from Tunisia, known as "Kid Paradise", disappears without trace in Paris in 1944. Nothing more is known about this. He had already broken with his family, and was generally considered a has-been in the war years.

Some eighty years later, Zerbib's great-niece, Edith, becomes involved in his fate, against her will. She tries to discover what happened to him, and is more and more convinced that he was the victim of mob violence. She is told Zerbib was meant to throw a fight which he in fact won, and was subsequently eradicated by the boxing underworld.

At the same time, the play proceeds in flashback, where we learn of Zerbib's affair with a French film star, Armele Dulin. This leads to conflict when he reveals his Jewish identity, she coming from an anti-Semitic background. They manage nonetheless to stay together until World War 2 begins.

Zerbib's last fight, on the night of his disappearance, was with the American boxer Al James. Edith Zerbib manages to trace him to an old-age home in England. Against the will of the old man, she forces the story of the fight night out of him, yet this only leads to the moment of Zerbib's disappearance.

At the end of the fight, "Kid Paradise" is not killed by the mob as Edith believes. He is instead caught by members of the Militia in France and sent to Monowitz concentration camp in Poland. Once, in the camp, he is forced to fight an exhibition bout with a kapo who had been an amateur boxer.

14.20pm *Tři životy Dmitrije Šostakoviče - Život první: Chaos místo hudby*

Klara Novotna / Czech Radio Feature Czech Republic (Czech) 50 minutes 48 seconds

“The original radio series outlines the creative path of the genius composer and his clash with the totalitarian power. In the first part, taking place at the start of the Stalinist terror, we witness the composer’s fall after a harsh rejection of his opera *Lady Macbeth of the Mtsensk District*. The opera had been hugely successful around the world in the previous two years until Stalin came to see it at the start of January 1936. He left the performance before the end and *Pravda* newspaper published a denouncing article headlined *Muddle instead of Music* which sharply criticised the work and its composer. The absurd accusation of formalism means the whole Soviet music society turns its back on Shostakovich. Feeling helpless and worrying about the destiny of his other music works, especially the nascent *Fourth Symphony*, and faced with the growing political pressure, the composer is now also worried for the safety of his family and for his life.

The second part of the series called *The Blockade* describes the writing of Shostakovich’s probably best-known work – the *Leningrad Symphony*. Part three maps the events of 1948 when the composer was deeply affected by the repressions of the Zhdan cultural doctrine.

Lukáš Hlavica cast Ondřej Brousek as the main character of the revered and hated composer. He was outstanding in his performance and he also played all the prescribed piano passages.”

15.20pm *Vila*

Helena Herbrychova / Czech Radio Short Czech Republic Czech 5 minutes 6 seconds

“The *Big Brother* reality show is heading for the finale and the last three contestants Vendy, Eva and Kamil are very nervous. That’s why they behave the way they do. In the end the women unite against the man. There are no fans awaiting Kamil in front of the *Villa* though. He can’t even go up to the host and he must put on a mask. The world has changed. An epidemic has swept the world. The show *Villa* has been isolated. Kamil and the two female contestants are the last uncontaminated people on the planet. And Kamil has been selected as the ideal contributor to increasing the world’s population. He must return to the *Villa* and impregnate Vendy and Eva. The preservation of mankind lies with him...”

15.25pm *Vocaloptomy*

Richard Anthony Dunford, UK (English) 7 minutes

“A man is convinced someone has stolen his speaking voice and replaced it with another but no one else can tell the difference.”

15.30pm *Wordsworth Writes...*

Mial Pagan, UK (English) 4 minutes 6 seconds

“During my recovery from Covid19 in April 2020, I wrote a series of short, light, satirical looks at how the great and the good might have coped with pandemics of the past. In this first one, long suffering poet William Wordsworth picks up his pen to vent about the behaviour of close neighbour of Samuel Taylor Coleridge at a time of lockdown. This monologue should not be used for home schooling and any historical accuracy is entirely accidental...”

15.35pm *Ali Mama*

Orient Productions Egypt / IAP UK Short Egypt Arabic 7 minutes

“ A story based on the tale of Ali Baba, where Ali Mama, the wife of Ali Baba, decides to form a women’s gang to seize the treasure and the cave.”

15.40pm *20 Second Dramas*

We will bring you the work created during this week’s collaborative creative process. Participants have been asked to work together to create 20 second audio dramas – the length of time you are advised to wash your hands for.

Times are approximate and subject to variation.

Thank you

We have many people to thank

Our team – many of whom are volunteers and without whom this festival could not happen

Stephanie Dotto, Rachael Head, Rina Gill, Rajal Bhave, Nicholas McNerny, Steve Tiller, Jonathan Keeble, Pippa....

Everyone who listened to the submissions and gave us such insightful comments

Jack Klaff and his jurors

The Authors Licensing and Collection Society who have generously supported this year's Audience Award

Everyone who has submitted work, taken part in the creative collaboration sessions or just tuned in to listen to one play. This is a collective celebration of audio drama – without you it wouldn't be the same.

The logo for the Authors Licensing and Collection Society (ALCS) is a black square with the letters 'ALCS' in white, positioned in the top-left corner of the square.

ALCS

The UK International Audio Drama Festival is delighted to have received the support of the Authors Licensing and Collection Society for this year's Audience Award.

ALCS collects money for writers whose works have been used in the UK and across the world. Since 1977 they have paid over £500 million to writers.

ALCS is a membership organisation collecting royalties on behalf of writers working across all forms of published and broadcast writing.

For more information and to find out how to join go to <https://alcs.co.uk>