

— THE 2015 —

UK INTERNATIONAL RADIO Drama FESTIVAL



THE WINTER'S TALES

...tea scones and the best radio plays in the world.

12 Countries, 15 languages & 30 stories
from **42 seconds** to **60 minutes**

Herne Bay 26th - 28th February

www.radiodramafestival.org.uk | @radiodramafest | #HBRadioDrama

at **The Vintage Empire Tearoom** 104 High St, at **Beach Creative**, Beach St
and at **pubs** and **cafes** across the town

Pull up a chair while we put
the kettle on... and listen to the
very best of radio drama

PROGRAMME

Listening sessions
throughout the day...
and **it's free!**

Welcome

You are very welcome to this first edition of “The Winter’s Tales”, a festival celebrating audio drama from across the world.

The UK loves audio drama. Some one million of us listen to it every day on the BBC alone. Recent years have seen a flowering of high quality work independently produced and broadcast by artists working with internet based broadcasters and community stations. This festival offers an opportunity to sample some of that richness.

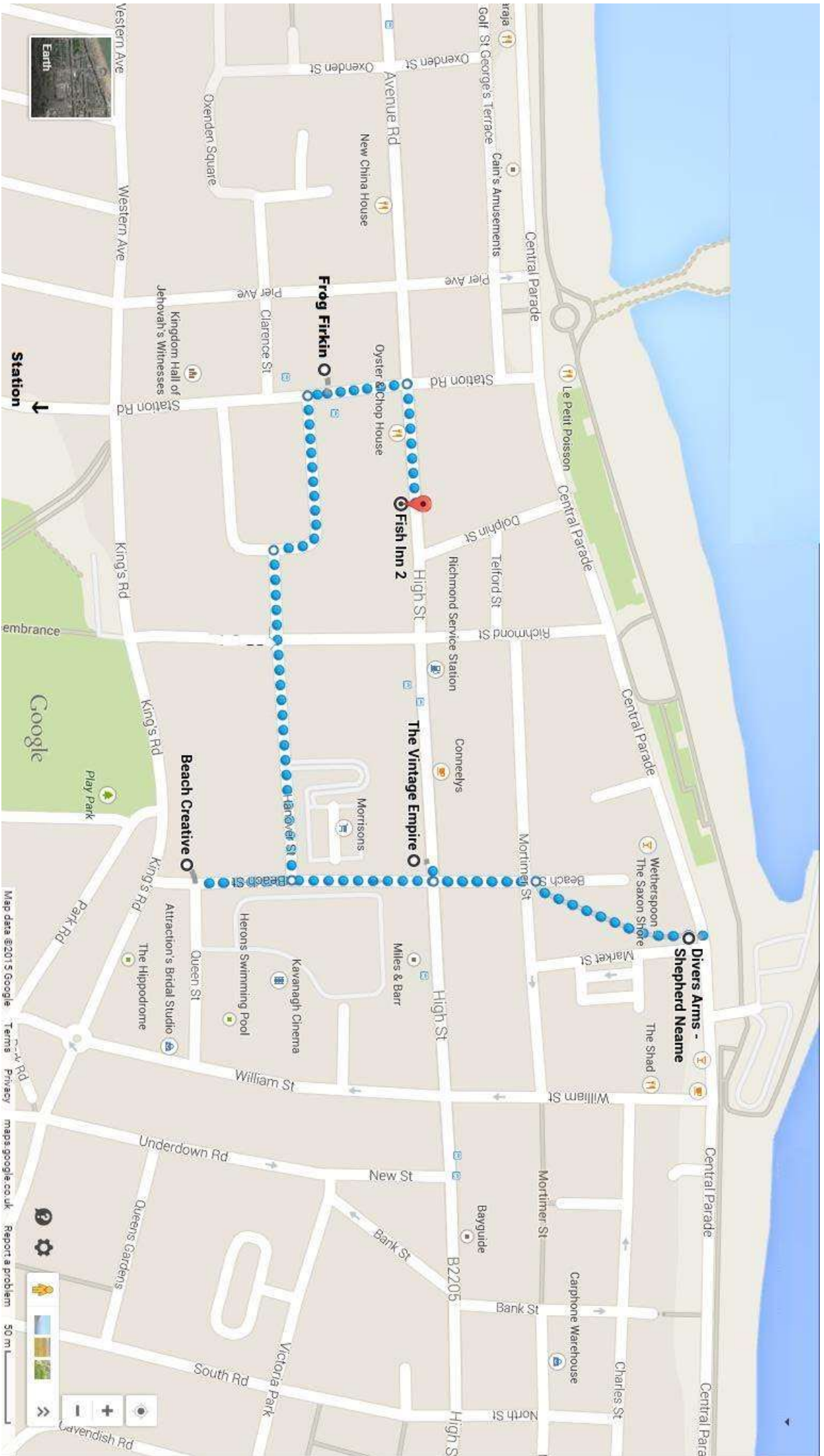
In 2007, Moving Theatre led an international partnership which produced a season of five bilingual audio dramas inspired by operatic heroines. Three of those pieces were subsequently included in Croatia’s “Marulic” Festival (and won!). From that first encounter with the European model of a radio drama festival, we were determined to create a similar platform in the UK to celebrate and enjoy audio drama in many languages and many styles.

We are absolutely delighted to be launching this first festival in Herne Bay in partnership with Herne Bay town partners, Beach Creative and the Vintage Empire tea room. Our vision for this festival has been to recreate the intimate, domestic style of listening which formed the context for the origins of radio drama. You will have seen our posters and the associated images. It’s all about gathering round the “wireless” with a cup of tea while the drama transports us to different worlds. We could not have found a location better able to make a reality of that vision than this quintessentially English seaside town.

This first festival is, in many ways, a pilot. We hope you enjoy it; we would welcome your feedback. Above all, we look forward to welcoming you back next year.

Godfrey Brandt

Chair of Moving Theatre and the Festival Jury



Station

Google

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Map navigation controls including a scale bar (50 m), a compass, and zoom in (+) and zoom out (-) buttons.

Thursday 26 February

Vintage Empire Tea Room, 104 High Street Herne Bay CT6 5LE

Tea, coffee, scones, cake and hot food on sale here

Playing order

10 am start

| | | |
|---|--------------------------------------|--------------------------------|
| Norwegian Broadcasting company | Men Hempen Glapp | Norwegian |
| Czech Radio | Moc art aneb Vseho moc skodi moc art | Moravian |
| Sudwestrundfunk/Hessischer Rundfunk/Zentrum fur Kunst und Mediatechnologie/Staatliche Hochschule fur Gestaltung Karlsruhe | Monsters of Grace II | German, Latin, French, English |

Lunch break 1pm

Afternoon starts 2.30pm

| | | |
|---|---|-----------|
| WYNC New York Public Radio | The Dubliners | English |
| Wireless Theatre Company | The Mighty Carlins (Contains strong language and adult themes) | English |
| Deutschlandfunk | Faust Sonnengesung | German |
| Tea FM | El Monstruo Submarino | Spanish |
| RTV SLO Radio Slovenia Channel 3 Drama Department | Hilda | Slovenian |

17.30 Discussion by the jury and listeners of the day's dramas at The Firkin Frog, 157 Station Road Herne Bay, Kent. CT6 5QA. *Buy a beer and join us in the snug.*

Editor's note: Information and synopses below are presented here as they were given to us. No attempt has been made to standardise the format.

Men Hempen Glapp

A drama which adapts a work originally intended for the stage

About the production/synopsis.

Henrik Ibsen's poems, which many were tone set by Edvard Grieg, are the spine of this production. They are usually quite well known, and often presented in a traditional way. The goal with this production has been to play around radiofonically with these often iconic texts and music in such a way that the audience will hear them differently, and hopefully listen and understand them freshly. This is done by mixing the classical interpretation with other genres such as jazz music. It has resulted in a completely new composition. It was first produced for the stage in the Henrik Ibsen museum in Oslo.

The opening with the poem , *In a Composer's Album*, tells about the god Orpheus who gave life to wild animals, streams, stones and trees. This poem is almost like a metaphor for Ibsen's own life, how he ingeniously uses words to blow life into his public. Then the poems follow a development that in many ways tell about Ibsen's own life: from the childlike playfulness, the moods of the young heart losing the love of the night, the loving couple, separation, longing, the growing awareness of becoming an artist, self-knowledge, and the final freedom from oneself in the poem, *Henrik Ibsen's Last Lines*. Purcell's, *Didos lament*, has sneaked underneath the Button-Moulder's speech, and under Nora's farewell with Torvald one can hear parts from a poem by Hans Christian Andersen

Moc Art Aneb Vseho Moc Skodi Moc Art

A radio drama which adapts a work originally intended for the stage

A theatre miniopera recalling the unknown consequences of the forgotten visit of Wolfgang Amadeus in the Moravia city of Brno. A musical comedy in verse and in a Moravian dialect, with a tragic ending.

A love triangle involves Franz Hofdemel, who – as the libretto tells us – belongs to a freemasonic lodge, his wife Magdalena, and „Mocart“ – “ge-ge-genius” and “the Muses’ chosen one”. Apart from these three characters, the story also incorporates various Moravian choirs and episodic characters representing for example an apartment, nature, the month of May – the month of love or the mills of God.

The first scene takes place in the Hofdemels’ apartment, which is currently visited by a music composer. “Mocart”, Magdalena and Franz are getting ready for a trip. The second scene opens in nature where the trio holds a small picnic. Magdalena sings Papagena’s aria and the composer subsequently makes her an offer of giving her several lessons in music. The third scene takes us into a musical salon of the Hofdemels. “Mocart” is giving Magdalena a lesson in music, during which they make love and Magdalena becomes pregnant. The fourth part leads us into a maternity hospital where Magdalena gives birth to a son. In the fifth scene – back in the Hofdemels’ salon again – we see an errand girl bringing the news of maestro “Mocart’s” death. Magdalena is at first unhappy and confesses that the deceased composer is the father of her son. Franz gets angry, and at first wants to kill his wife, then himself. His wife is saved by doctors, but Franz, however, dies. In the epilogue the errand girl “explains” the entire situation in order to avoid a scandal – Mrs Magdalena was, according to the list she is carrying, a faithful wife, and Franz died a natural death. The choir honours the Caesar Josef, and then “Mocart” too.

The radio recording is conceived as a rehearsal of an amateur theatre corpus which, expecting a premiere soon, meets up with the pianist, and rehearses the whole music-dramatic part of the production. The dramatist Milan Uhde originally wrote the play for the Brno theatre Husa na provázku (Goose On a String); the radio version differs not only as far as text is concerned but also the director Aleš Vrzák recorded the play with brand new music. The music was composed – and recorded directly in the studio – by the music composer and conductor Marko Ivanović who put into the composition plenty of witty references to music – referring not only to the works of W.A. Mozart but also to other compositions.

Monsters of Grace II

Parts of this play evolve from a live performance on stage; the play is a mix of live and recorded and can be presented as a radio play or stage performance

Author: Robert Wilson
Production: SWR/hr/ZKM and HfG Karlsruhe 2013
Production date: Aug. 2013 – Feb.2014
Original broadcast: 15.06.2014

Sound: Dietmar Rözel, Sonja Röder, Frank Halbig, Hartmut Bruckner u.a.
Director's assistance: Nicole Paulsen
Music/Composition: Dominic Michael Bouffard, Adam Lenz
Co-Director: Tilman Hecker
Conception and Director: Robert Wilson
Dramaturgy: Iris Drögekamp, Peter Liermann
Editor: Ekkehard Skoruppa

Production: SWR/hr/ZKM und HfG Karlsruhe 2014 (As part of a project promoted by Kulturstiftung des Bundes)

With: Lady Gaga, Inge Keller, Angela Winkler, Jürgen Holtz, Alexander Moissy, Anna Graenzer, Isabelle Huppert, Christopher Knowles, Cécile Brune, Gertrude Stein, Robert Wilson und Isabella Rossellini
Description:

He became famous with his sensational theatre and opera performances and with his stage design and extraordinary light settings. Now Robert Wilson has created his first radio play. It does not follow a linear plot and is not narrative in the strictest sense. Wilson takes texts from classical times and sets them up along side those from the recent present by way of theme and variation through music, sounds and noises. Lucretius stands along side Christopher Knowles, Wittgenstein next to de Sade and Goethe beside Gertrude Stein.

It was not difficult to win the theatre magician over for an auditory project“, states Ekkehard Skoruppa, director of SWR radio drama. He immediately agreed to perform this piece - perhaps because he had grown up with the radio and still liked listening to it till the present day. In addition the radio had great influence on his drama work. It is evident to those who work with him: speech for Wilson becomes really effective only when it is spoken.

In 1992 Wilson founded the „Watermill Centre“ as a “Laboratory for Performance” on Long Island- for the effective playwright and one who appreciates scenery and drama an ideal venue to develop new works as his radio drama idea. It can only be established in the practicality of rehearsals what exactly is needed to achieve this.

It is all about the *performance*. Of what is spoken in several languages, in different ways and styles are all part of life, death and transitoriness. And it always comes down to the spoken language which Wilson finds fascinating.

The Dubliners

This work links four of James Joyce's stories from his collection the Dubliners into a theatrical work for radiol/audio which was performed and recorded in front of a live audience.

“When I die, Dublin will be written in my heart.”—James Joyce.

To celebrate the 100th anniversary of the publication of James Joyce's *Dubliners*, New York Public Radio presented an “audio suite” by award-winning dramatist Arthur Yorinks. The work was based on four stories from Joyce's seminal collection—“Araby,” “Eveline,” “Clay,” and “The Dead.”

The fifteen stories in *Dubliners* record the lives of the overlooked—the poor, the mundane, working girls and wandering men. Joyce said that in these works he was using “dear, dirty Dublin” as the “nicely polished looking glass” through which the Irish might view—and redeem—themselves, with the rest of us peeking over their shoulders. His characters' small lives are described in some of the most beautiful prose ever written, and their hopes and dreams, triumphs, and tragedies, are recorded with a meticulous regard for humanity everywhere.

Dubliners: A Quartet comprises Yorinks' adaptation of four key stories in the collection, which also represent four stages of life—youth, middle age, maturity, and old age. It is an audio play in four movements, performed by an ensemble cast before a live audience, and directed by Jim Simpson of The Flea Theater. *Dubliners: A Quartet* is linked by thematic music—works referenced in the stories and those that were part of the contemporary social and cultural scene from which Joyce derived both his locales and his sensibility. The music was arranged by Edward Barnes, Producing Director of The Collegiate Chorale in New York City.

The resulting audio play is an immersive experience in which listeners are drawn into the texture of a particular city, and the complex emotional lives of its residents.

Production credits

Author/adaptor: Arthur Yorinks
Producer/director: Arthur Yorinks
Associate Producer: Sarah Montague
Executive Producer: Jennifer Sendrow
Recording and mix engineer: Chase Culpon

The Mighty Carlins

The production is the result of a collaboration between Canadian playwright Collin Doyle and Wireless Theatre Company and is adapted by the writer from his play “The Mighty Carlins”. It features Shane Rimmer, best known as the voice of Scott Tracy in the Thunderbirds and was first performed as a staged reading as part of the American actors Playreading Festival

By Collin Doyle, adapted from his award-winning stage play

On the anniversary of his wife's death, Leo Carlin and his two adult sons come together for their traditional night of drinking until they can't stand, reminiscing until they can't remember, and accusing each other until they are bonded together as a family once again. Featuring a get-rich-quick-internet-porn business and a daring plan to steal a gold statue of Jesus.

Set in Mill Woods (Edmonton, Canada), Carlins spends a booze-drenched evening with the eponymous family as the members gather to reminisce about their deceased mother and wife. Widower Leo now lives alone, locks the door while he's home and has just enough pension money to keep the beer flowing. His oldest son Mike is unemployed, but has a get-rich-quick scheme in mind that he believes, unlike the last few, will really work out. Davey is the youngest, and as such, suffers from little-brother syndrome—he's a gullible pushover, a mama's boy who lacks a mama to hide behind. Together, they drink, fight, drink, open up, drink, lie to each other and plot against whomever happens to be in the bathroom. While drinking.

Every alcohol-fuelled action Leo takes is gloriously messy: he belittles his sons for their failures with a smack to the head, has lapses in memory, calls Mike “Many-chins” and then shuffles off to the fridge for another beer.

With the trio finally getting around to discussing its dead matriarch the slightly-playful feel of earlier arguments evaporates as the true impact of life (and death) in the Carlin household are revealed.

Cast: Christian Malcolm (Davey), Christopher Ragland (Mike) and Shane Rimmer (Leo Carlin).

Music by Michael Seal

Directed by Paul Blinkhorn

Produced by Jack Bowman and Robert Valentine

Edited by Paul Darling

Engineered by Carlos Ziccarelli at Unity Studios, London.

The Wireless Theatre Company wishes to thank Ruth James, Thomas Vilorio, Lydia Parker and the North American Actors Association, for making this production possible.

Faust Sonnengesang

Faust Topos is an old stage play. Part of this piece have been performed on stage.

“Faust Song of the Sun” is a concept for radio, film, theatre, installation and printed book. In German language „Faust“ means literally „fist“. The main idea of this project is to open up this fist, the german literature Faust stuff, to five media and five continents. The three hours lasting film poem FAUST SONG OF THE SUN appeared on DVD (Filmedition Suhrkamp/ABSOLUTMEDIEN) and was broadcasted until now three times in TV.

This Faust is an everybody figure. Everybody who listens to this radio poem should be encouraged to see images of his own life and to share the collective dreams and myths of mankind.

The radio poem starts with Faust's bet with Mephistopheles: „

*If to the passing moment I should say: Linger awhile you are so fair / Put me in fetters on that day / I wish to perish then, I swear.
/ Then let the death bell toll / Your service done, you shall be free / The clock may stop, the hand may fall / As time comes to an end for me.“*

But this radio poem turns the formula around. Goethes Faust wants to be driven from attraction to attraction. The Faust of this radio poem, hovering between life and death after a car accident, wants the opposite. He says „Yes“ to life. In this moment between death and life, he sees moments of his own life flying by, moments that merit being evoked. He hears voices of his ancestors, his dead father, his dead sister, his dead great grandmother, the dead farm laborer. He hears old church songs and folk songs of his childhood.

But he sees not only moments of his subjective experience. When Mephisto and Mephista appear in different and often changing male and female voices, they are connecting Faust to the memories and parts of knowledge of mankind concerning life and death. In this way every continent appears.

As in Goethe's Faust II, he roams the world, travels to the dramatic landscapes of Antiquity, to Australia and to the Orient, talks to Nefertiti, meets an old Hopi Indian woman, and encounters the famous poets of the orient like Omar and Yunnus Emre. Some of the texts were performed on stage (Schauspiel Bochum, Berliner Theatertreffen)

El Monstruo Submarino

This work was performed live within a programme of performances to promote the recovery of radio drama in Spain

Set on a submarine under attack by a battleship, The Underwater Monster is an inner story, a struggle between reality and fiction. And the story of the conflict between the fears and tensions, struggling to emerge but which everyone keeps in the depths of his soul. This play was produced as part of an initiative to promote the revival of radio drama in Spain.

Hilda

This work shares a common heritage with a stage play. It is written by an author more usually associated with stage

Cast:

| | |
|----------------|-------------------------|
| Mrs Lemarchand | Nastasa Barbara Gracner |
| Frank | Gregor Gruden |
| Corinne | Vesna Pernarcic |
| Music | Darja Hlavaka Godina |
| Sound | Matjaz Miklic |
| Dramaturgy | Alen Jelen, Ana Prisian |
| Director | Alen Jelen |

Recorded in the Radio Slovenia Studios June 2014.

Hilda, an excellent play by Marie NDiaye, exposes modern day slavery. It is a story about the ruthlessness of elites whose exploitation continues to shock us.

“The most prominent theme of this play about the servant Hilda exposes modern day slavery. The story of Hilda, whose face we never see, keeps shocking and annoying me. Hilda encompasses every tragedy of the disenfranchised, helpless honest workers who used to be and still are, exploited by the political elites – on the left and right – in order to amass riches, a process made easy by the unscrupulous owners of privatised firms, neoliberal economy and lawless society. We know these white slavers who peddle with our destinies for we see them on our TV screens every day! And so very true..” (Alan Jelen, Director)

Hilda exposes the problem of modern slavery that we increasingly perceive in the world and, sadly enough, in Slovenia as well. The highly perfected dramatic form of the text touches on the problem of the neoliberal method of supremacy of the rich over the poor in all the diabolic “sophistications” and immorality of the relationship between master and servant. Even though Mrs Lemarchand believes herself to be a leftist, objecting to any form of servitude and refusing to use the term “slave”, her deeds refute it. She has complete command over her servant, thus destroying Hilda psychologically and physically while also destroying herself. The relationship between a master and servant cannot exist if both parties are not involved; their relationship is reciprocal. The source of power is money. The mistress demands that Hilda, beside her everyday drudgery should be absolutely devoted and loving. This emotional dependence cancels the divide between master and servant in a perverse way, shifting the problem of supremacy from the social sphere to the sphere of essential human existence. It also proves the author’s brilliance and exceptional refinement in identifying dark forces behind human relationships.

Friday 27 February

Morning; Vintage Empire Tea Room, 104 High Street Herne Bay CT6 5LE

Afternoon; Beach Creative, Beach House, Beach Street, Herne Bay CT6 5PT

Tea, coffee, cakes etc on sale in both venues. Beach Creative are also hosting an art exhibition “Red is Hot”.

Playing order

10 am Start

| | | |
|-----------------------------------|-----------------------|---------|
| Rundfunk Berlin-Brandenburg – RBB | Neal und Jack | German |
| BBC | The Author of Himself | English |
| Radio Russia | Bermuda Square | Russian |

Lunch break 1pm

2.30 Start

| | | |
|---|---------------------|---------|
| BBC | Big Broadcast; Snow | English |
| Czech Radio | Nico Ledova Sfinga | Czech |
| Alan Meaney (Independent/Athlone community radio) | Love Was | English |
| Czech Radio | Bludiste | Czech |

18.30 Discussion by the jury and listeners of the day’s dramas at The Firkin Frog, 157 Station Road Herne Bay, Kent. CT6 5QA. *Buy a beer and join us in the snug.*

Neal Und Jack

This play is an adaptation of an original stage play by Regine Ahrem

**Neal and Jack – or:
Walk ahead, we're on the Road to Heaven**
A radio play by Regine Ahrem

Jack Kerouac's world bestseller "On the Road", which was first published in 1957, became the gateway text of a cultural revolt which was to shake America to its very foundations in the nineteen sixties and seventies. Its after-effects are still noticeable today. It is not difficult to recognise in Sal Paradise and Dean Moriarty (the two heroes of "On the Road") Jack Kerouac himself and his friend Neal Cassady. The play tells the story behind the story. It is the story of the rebellion of two young men against a society that has become rigidified in materialism and conventions, the story of music, drugs and sex and of an almost unquenchable thirst for happiness. But it is also the story of a friendship that becomes more and more an obsession. And ends in tragedy.

Original sound on tape: Jack Kerouac

The radio play is based on the theatre play
What happened to Jack Kerouac?
by Regine Ahrem - Premiered on November 17 in 2007
at the Hoffart-Theater in Darmstadt

The Author of Himself

This play is a fictionalised moment in the lives of two great theatrical figures; John Osborne and George Devine

THE AUTHOR OF HIMSELF by Stephen Wakelam

One afternoon in 1955, theatre manager George Devine sets out in a rickety rowing boat to inspect an actor, living on a Thames barge, who's written a play. Osborne's manuscript has been returned by a long list of theatrical managements but Devine has seen something in it. Their meeting proves to be a pivotal moment for Osborne, the Original Angry Young Man, and for the course of theatrical history.

John Osborne, deserted by his actress wife, is living on a diet of nettle soup and booze with a fellow actor, Anthony Creighton. As George Devine rows to the rickety barge where they live, Osborne puts on a blazer, grey flannels and a tie for this important visit. His friend, Creighton, is instructed to stay in his cabin, well out of the way, something he almost manages to do.

What follows is an intimate conversation between Devine and Osborne, an interrogation into the playwright's past and present life. The life Osborne describes- an actor in provincial rep, a messy failed marriage, a mother he simply wants to love him- is revealed to be the world of the play he's written. Through Devine we start to catch early notes of the emerging Osborne and learn that both men are of a kind. They are both frustrated with the static, stuffy post-war world.

What Devine likes in Osborne is his lack of interest in appeasing or toadying to an audience. Devine wants to change the attitude of the theatre to the public and it's the content of 'Look Back in Anger' he responds to- raw, emotional and not good mannered. He offers £25 for the play and a final postscript scene sees Osborne on his weekly visit to his mother telling her about this encounter and what it might all mean – she is still puzzled by his choice of profession.

Bermuda Square

The author of this play was killed by a suicide bomber at Moscow airport. This work is a radio reading of her unstaged play

Prologue. Doc. records in Domodedovo airport January 24th 2011. Explosion and after...

Actors reading unperformed play that takes place on imaginary arena...

HER starts a story - "I haven't even managed to cross the line drawn under the word "CHILDHOOD"... I want to tell you..."

GIRL tells the story of her girlhood. Characters appear - MOM, DADDY who quits the family, beloved BOY who also soon vanishes. GIRL starts to write poems.

Time passes and a new HIM comes to wake GIRL with a kiss... But she is in love with... theatre

Magical OLD LADY invites GIRL into world of stage. Now GIRL writes:

I agree to be frail like a ghost,
Or lonely like feathers, like snow,
Just to know how it smells in the wings,
And to breathe in that miracle-dust...
Just to see how the light shadows play...

GIRL's stage career was not as happy as she'd dreamt about...

Things happen in this theater world and it slowly turns into a model of a Big world with a Creator - kind of stage director and creatures - actors on this arena. They desperately try to comprehend God's language

And when I cross the final threshold
Like a scar across my face, let my final question be:
What language did God speak?
When language fails... What language?...

As ever everybody pretends to understand God's tongue better. As ever this leads to a big discussion that turns into fight and war. All perish in a terrible explosion.

VOICE of the YOUNG MAN: [...] And suppressed the revolt

Of hysterics, of kisses and of sobbing,
The star-prickles in the sky are like hedgehogs...
And there is no more death or suffering,
I am the Way, the Path, the Truth, the Life...

HER: The end.

Big Broadcast; Snow

The play was recorded in the Radio Theatre in front of an audience and concerns the backstage lives of the cast as well as the radio show itself

THE BIG BROADCAST: SNOW by Neil Brand

Set in the 1933 Radio Studio of WKAZ in Chicago THE BIG BROADCAST: SNOW was recorded with the BBC Singers, the author, composer and pianist Neil Brand (with additional pre-recorded music) and a team of actors before an audience in the BBC Radio Theatre on Friday 5th December 2014 for transmission on Christmas Day.

The WKAZ radio station delivers The Hour of Charm every week from its theatre in downtown Chicago but this Christmas show is to be the last one. The regular team are to be made redundant -, Announcer Arthur Clarke (Sam Dale), Studio Manager Myrna Lefkowitz (Samantha Spiro), young but formidable producer Georgia Teasdale (Roslyn Hill), wardrobe lady Caitlin (Bettrys Jones), Doorman Harry Carnehan (Jim Norton) and aspiring singer Jamie (Paul Heath). Each show so far has been a heady mixture of songs, a soap, comedy and vaudeville together with a novelty act and a final show-stopping guest.

Today on the Eve of Christmas Chicago is engulfed by a massive snowfall. The whole city is brought to a halt and the only station able to broadcast is WKAZ. Marooned in the theatre on Christmas morning, the regular crew have no choice but to improvise a show amongst themselves. They are the only station on-air and with only 6 staff they have to keep six states entertained for the whole day.

So, Caitlin does a bit of on-air cooking, Harry revives his old soft-shoe Vaudeville act, and Arthur sets out to read Hiawatha (all of it!). When Caitlin picks up a distress signal on the short wave radio it's the beginning of a new-found confidence and a very "public" romance with Park Ranger Clarence, injured way off-road and in need of rescue. Meanwhile young Jamie expresses his feelings for Georgia in a moving song and dance routine and Jamie and Harry realise a long-standing ambition to appear in a radio Western. Their fictional rescue mingles with the rescue of Clarence and also the sound of Chicago residents digging the theatre out.

First through the door is Bing Crosby – he's been staying in Chicago and has been listening ... and to finish the show he is persuaded to sing Jamie's latest song.

Nico Ledova Sfinga

This is an adaptation of a work originally intended for the stage

Nico - The Ice Sphinx is a theatre play of the contemporary German playwright Werner Fritsch. It premiered in the Staatstheater Darmstadt but other theatres staged it as well, for example Hebbeltheater/Sophiensäle/Theaterdiscounter Berlin, Semperoper Dresden (as an opera) or Dramaten Stockholm.

The author of this play has drawn on the inspirational life and death of the model, actress and singer Nico (real name Christa Päffgen, 1938-1988) who performed with the band Velvet Underground before launching her own solo career. This collaboration has been recorded on the 1967 album *The Velvet Underground & Nico* with Andy Warhol's banana picture on the cover. Unusual drama piece which bears the traits of a poetic composition has been converted into Czech by Petr Štědroň, and the producer Kateřina Rathouská and director Petr Maňčal adapted it for Czech Radio. In this play, the musician meets the frontman of the legendary band The Doors, Jim Morrison. Apart from scenes of the wild 1960s or the beginning of the 1970s, a substantial portion of the text has been dedicated to Nico's childhood, her family, her relationship towards Germany, as well as to the last moments of her life which ended in July 1988 at Ibiza. She died after having fallen off her bike. In the Czech version of the play, this moment is commented upon by Nico's son Ari.

The German author, dramatist and director Werner Fritsch was born in 1960. He studied philosophy, ethnology and literature at the Ludwig-Maximilians-Universität in München. He feels closeness towards the Czech Republic; among others, he has been interested in the works of the famous Czech author Bohumil Hrabal whom he even met in person. Apart from other plays, he has written the monodrama *The Enigma of Emmy Göring*. The director Aleš Vrzák directed this play for Czech Radio, and it received the main prize at the Prix Bohemia Radio festival 2010. In 2013, with his radio poem *FAUST – SONG OF THE SUN I*, Fritsch won the festivals Prix Marulić and Grand Prix Nova. He may pride himself on a great deal of scriptwriting, books, movies and prizes.

Werner Fritsch writes for Czech Radio too. Apart from several short dramatic pieces for the Minute Plays project (minidramas about 1-2 minutes long) he is currently working on a play about William Shakespeare to be broadcast by 2016.

Love Was

A play originally conceived as a stage play.

Storyline

The play charts the friendship of two young men from the Irish Midlands over a decade during which one of the two main characters remains passionately in love with a woman who does not share his feelings. Most of the story is narrated by James, who begins by telling of the last message he ever received from his friend Paul, a short text message saying simply 'Love Was' and how he later learned of Paul's death. The history of Paul's relationship with the elusive Alison is recounted in a series of flashbacks.

Background to the play

The play is set against the backdrop of recent Irish and world history. Ireland's sudden prosperity and its equally sudden loss play a significant role in the story, which also takes place against the backdrop of 9/11, student living and a local football match.

Themes

Love, loss, loneliness, the nature of friendship, feelings of disconnection from the Ireland of the 21st Century, the Irish diaspora.

Setting

The drama is set in the Ireland of the last decade. Its action takes place in Athlone, Galway, Dublin, Turkey and New Zealand.

Production and Broadcast

'Love Was' was produced, recorded and edited by Alan Meaney. It was written and directed by Jason Gill and featured Ronan Flynn, Dermot McManus and Martina Dolan in the principal roles. Music was by Eamonn Bailey. It was funded under the Broadcasting Authority of Ireland's Sound & Vision scheme. Recorded in studio and on location in Athlone in the midlands of Ireland in early 2014, it was premiered on Athlone Community Radio 88.4FM on April 16th 2014. For more information, please see www.alanmeaney.ie

Bludiste

This was originally a stage play. Its author, Ladislav Smoček has been one of the most prominent personalities in Czech theatre since the 1960s.

Since the 1960s Ladislav Smoček has counted among the most prominent and significant personalities of the Czech theatre, which has been continuously shaped and co-formed both through his drama production and direction. In 1965 he became one of the co-founder of The Drama Club (Činoherní klub), a famous Prague theatre which only a year later saw the premiere of *The Maze* directed by the author on its stage.

„An attempt at an interview by the entrance“, as the author himself described his play in the subtitle, unfolds from an encounter of a bitter porter, watching over the entrance to the maze and letting the visitors in only, with a man who breaks away from an obedient crowd of incoming tourists and who starts questioning him about the rules of the maze and its meaning. The situation, designed on such a layout evokes many possible interpretations, when viewing it from various angles. At the time when it was written and first put on stage, it apparently alluded to the lack of freedom, both social and individual. It can be also understood as a conflict of two different approaches to life and world – one derives the existence from an emptied system, whereas the other views the system rather critically. Or, in simple words, it can be seen as a pointless revolt against stupidity, displayed importance, aggressiveness and despotic power. No interpretation can be fully comprehensive, and since the play was not composed to appear just fabricated or descriptive, a lot remains untold, and, after nearly fifty years, the piece surprises with extraordinary vividness and inspiration. As the author himself points out, the modern times see *The Maze* sparkle with new meanings, with new motives emerging more strongly and forcibly than ever before.

It was Michal Rataj, a musician and a sound designer, who rose to the occasion to materialize the invisible maze on the radio. It resulted in a very convincing audio form, in which the Porter and the Man meet at the gate of a peculiar microcosm, a black hole, so to speak, both menacing and grotesque, in the middle of quiet woods.

Radio adaptation of *The Maze* by Ladislav Smoček was produced within the Czech Drama series, which in 2013 featured four newly arranged premieres of significant Czech dramas from the second half of the 20th century.

*“It was early in the spring of 1964 during a short visit to England, in front of the maze at Hampton Court. The tickets were collected by an older, uniformed man with rosy cheeks and a round, smiling face. His blue eyes signalled tranquillity and a welcoming smile. The place was himself, not an impersonal institution. – Back home then, a typical doorman was just the opposite – disappointed by life, arrogant, a pensioner who felt a priori insulted, in a dark hairy uniform, wearing a pistol and the red band of a hired security guard. He compensated for his sense of being a nobody by demonstrating his importance and power. I wrote the play *Maze* immediately upon returning home; the impulse for writing came from that kind, smiling old man in Hampton Court.”*

Ladislav Smoček

Saturday 28 February

Beach Creative, Beach House, Beach Street, Herne Bay CT6 5PT

Tea, scones, cakes etc for sale

Running order

NB 9.30 am Start

| | | |
|---|-----------------------|--------------|
| Wireless Theatre Company | The Springheel Saga | English |
| Academy for Theatre, radio and film, University of Ljubilana/Radio Slovenia | Tretji Zaplodek | Slovene |
| Shoreditch Radio | Mari | English |
| Swiss Radio and Television | Ober em Tal | Swiss German |
| Alan Dunn/Paul Simpson/Jeff Young (Independent/Soundart radio) | Ghost Telegrams Vol I | English |

Lunch break 12.30

Afternoon start 2pm

| | | |
|-------------------------------------|------------------|-----------|
| Mitteldeutscher Rundfunk MDR Figaro | Ein Einziges Mal | German |
| MTVA/MR Hungarian Radio | A Borberly | Hungarian |

Break

Programme continues with Short Plays contributions

Short Plays: fewer than 7 minutes

| | | |
|---|-----------------------|----------|
| Clare Spencer (Independent/East London Radio) | Coke Owl | English |
| Czech Radio | Za Kulturou | Czech |
| Czech Radio | To Bylo | Czech |
| Radio Romania | Numeratare Inversa | Romanian |
| Public Media Institution , Radio- Television of Vojvodina | Teci Vestac | Serbian |
| Rundfunk Berlin- Brandenburg - RBB online | Der Wahre Shakespeare | German |
| Czech Radio | Against Democracy | Czech |

17.30 – 18.30 **Discussion by the jury and listeners of the day's dramas** – venue to be confirmed.

18.30 The jury will then deliberate

21.30 Awards and Valedictory Dinner – venue to be confirmed

The Springheel Saga Episode One The Terror Of London

The plot concerns a murder linked to a Victorian theatre troupe. The action takes place in a “penny gaff” venue (proto-fringe). Many of the characters feature theatrical aliases. The piece uses some of the genuine text of a Victorian play “murder in the red barn”.

Folly Ditch, London, 1845. When a fire-breathing maniac kills 13-year-old Maria Davis, Springheel Jack is blamed. Detective Inspector Jonah Smith is hot on the trail but soon finds himself accused of an equally terrible crime...

The second series of **The Wireless Theatre Company's The Springheel Saga** begins with the first episode of **The Legend Of Springheel'd Jack – The Terror of London**, and continues with **The Carnival of Horrors**. It has now been seven years since the events of **The Strange Case Of Springheel'd Jack**, when police officer Jonah Smith last encountered the terrifying monster that brought fear to the streets of the capital of Britain.

Springheel Jack was an elusive, genuine historical figure – noted in the earliest newspaper reports, with the first press coverage beginning from 1830's onwards. Jack fast became a cultural legend through recorded oral tradition, then a literary and theatrically dramatic figure, being featured in plays performed in theatres called 'Penny Gaffs', serialised short stories called 'Penny Dreadfuls' from 1840's onwards, before his final, officially recorded, sighting in 1904. Against the backdrop of a traditional police murder mystery and a 'wronged-man' thriller, *The Springheel Saga: The Legend Of Springheel'd Jack* focuses on the 1845 period of Springheel Jack's real-life press fame – and with the use of the theatre scene of England's Victorian past, tells a rousing adventure story totally in keeping with Penny Dreadfuls and the Penny Gaffs and the romanticism, melodrama and theatricality of the era.

In James M. Rymer himself, we use his biographical details to create our story's narrator. We also include references to his other Penny Dreadful literary works, “The String of Pearls” and “Varney the Vampire”, both published during the 1840's. We also use him to represent the contemporary tabloid journalists of the day who were the unreliable narrators of factual events; here, Rymer is heard to announce himself as “a freelance journalist for 'The News of the World'” (published from 1843-2011). This allows the episode to also explore the beginnings of Victorian news coverage, which was the start of modern, popularist mass media as we know it today.

As the narrative unfolds, our protagonist Detective Jonah Smith focuses his investigations of the Harlequin Players – a touring theatre troupe with a dark secret, arriving in London - to take us within the world of the Penny Gaff (a pub venue given over to theatre acts for entertainment, which was the birth of the London Fringe theatre scene). Here we encounter a 'Punch and Judy' performance - a puppet show that has roots in 16th-century Italian commedia dell'arte, but by the 19th Century had become a British folk tradition for all ages. Episode 1 recreates a special version of this show, now long-forgotten and no longer performed, where the traditional Devil character was substituted with a Springheel Jack puppet. During the climax Episode 1, also heard is a performance of *The Murder in the Red Barn*, and using the genuine play text (circa 1825), put to sharp, dramatic use alongside the main drama. Episode 2 then moves us into the highly theatrical world of the now forgotten Bartholomew Fair, where the carnival atmosphere allowed a broad variety of theatrical acts to perform alongside each other, to the delight of the masses who travelled to the City of London to enjoy the spectacle together, regardless of class and background.

It features Christopher Finney, John Holden-White, Andrew Shepherd, Josephine Timmins, Ashley McGuire, Jeremy Stockwell, David Benson and Nicholas Parsons.

Written by Gareth Parker* & Robert Valentine

Editing and Sound Design by Benjamin Osborn

Directed by Robert Valentine

Produced by Gareth Parker, Mariele Runacre Temple & Robert Valentine

Tretji Zaplodek

The play was recently discovered in the author's legacy, unpublished and unstaged. During last year's national theatre festival it was premiered as a staged reading to celebrate the 100th anniversary of the author's birth. The team then developed the concept into a radio play

The Third Embryo, subtitled "Number Eighty eight" is a biographical self reflective play. Throughout the whole text it maintains the structure of pluralistic consciousness. The Protagonist named Eight is multiplied by his typified doubles: Sight, Joker, River, Thought, Judge, Prosecutor, Recorder, Juror and Jakob they all construct the unity of one individuality. Their dialogs appear as endless inner monologue/mind flow of oppositions in the search for the truth about oneself, to excuse oneself and to relativize the fatal reality. The play creates an overview of all major events in the author's life confronting all of the opposite views on the reality but comes to no firm conclusion, to no universal certain truth. It, on the other hand, points out the metapsychological essence of an everyman - its weakness and struggle to survive emotionally unharmed. The Third Embryo was recently found in the authors legacy, it was yet-unpublished and unstaged. During last year's (2014) National Theatre Festival (*Borštnikovo srečanje*) it was premiered in October as a staged reading in the context of 100th anniversary of Zupan's birth. The same team developed the concept into a radio play. The adaptation for radio is focused around those fragments of the text that define the relation of the protagonist to Ogana – the beloved, hated, glorified and at the same time humiliated – created and destroyed – real and imagined women. In the sequence of three scenes the radio play follows the endless game of creating and demystifying the illusions of oneself. Still the illusions, even though they are purposely imagined, look as the most reasonable way to overcome the fundamental existential loneliness on one hand and the dreary institutionalized uniformity on the other. *"It is better to die in the world you created yourself."*

Vitomil Zupan, about the author

Vitomil Zupan (1914-1987) is one of the most prominent Slovene modernist writers. He was a member of Slovene partisan movement during the war, and later represented an important part of the intellectual opposition to the Communist Party of Tito's Yugoslavia. In 1948 he was sentenced in a show-trial to 18 years of imprisonment convicted of anti-government conspiracy, spying, antipatriotic activity, immoral acts, murder, and attempted rape. In 1984 he was awarded the National price for literature (*Prešernova nagrada*), since then his works were gradually revealed to the public. Zupan's opus consists of approximately 50 titles: novels, theatre and radio plays, poems, essays, short stories, screenplays children stories. He is generally considered as a controversial author, due to detailed descriptions of sex and violence and his bohemian lifestyle.

Cast and Crew

Director **Juš A. Zidar**

Dramaturgy **Maša Pelko**

Mentors **prof. Aleš Jan**, assist. **Klemen Markovčič**

Sound engineer **Nejc Zupančič**

Production **Academy for theatre, radio, film and TV University of Ljubljana, Slovenia**

Length **16' 28"**

Eight **Blaž Dolenc**

Jakob **Matic Lukšič**

Ogana, Accuser **Sara Gorše**

Look, Judge **Gregor Prah**

Mocker, Member of a jury **Voranc Boh**

River, Keeper of the minutes **Žan Koprivnik**

Mari

This piece was originally written as a stage play

Mari by Jackie Carreira. Dir. Simon Morecroft. Perf. Zoe Cunningham, Hereward Mills, Matthew Makaveli. Shoreditch Radio, 16, 18 January 2015.

Shoreditch Radio, a community station based in East London, made their radio drama debut with this entertaining four-hander. Mari (Zoe Cunningham) works in a local library; she enjoys the experience of being surrounded by books, even though her boss Derek (Hereward Mills) did not seem to value her contribution. Try as he might, he keeps getting her name wrong, by calling her "Mary"; rather than "Mari"; Nonetheless, Mari sustains her spirits up by describing her experiences to the listeners, treating them as her unseen confidantes. We know a lot more about her than any of her nearest and dearest.

Jackie Carrreira's play recalls earlier works focusing on the lives of ordinary people with few opportunities to express themselves: Willy Russell's Shirley Valentine being an example. Like the eponymous heroine of the earlier play, Mari has to cope with the imprisonment of marriage to a husband (Ron) who neither values her or a person nor lets her pursue her own interests. He expects her to go to bingo rather than visit the local public library; and if she should be lucky to hit the jackpot, he will take all her winnings. Nonetheless, Mari appears to have carved out a space for herself, defined mostly by the experiences of listening to audiobooks as well as buying books for herself.

As the drama unfolds, however, so we discover more about Mari's life and the handicaps she has to endure; not just an uncaring husband, but personal difficulties as well. Although trying her best to overcome them, she often ends up suffering, both personally as well as physically. Tired of her life so far, she makes a life-changing decision: we have no knowledge as to whether it will succeed or not, but we admire her for doing so.

Through a series of interior monologues, Mari reveals her love of books; they not only offer her a window into alternative modes of existence, but they provide a space that no man, neither Derek nor Ron, can touch. This is not only a refuge, but a source of power for her; for her husband, the mere mention of books represents a threat to marital stability, as well as to his masculine consciousness. Having been accustomed to dominating his spouse, he suddenly realizes that books might help her cultivate a mind of her own. Director Simon Morecroft makes an important point here about the power of words to change people's lives; the experience of listening to Mari might encourage a similar process of reevaluation amongst listeners.

Yet perhaps books can only offer a partial solution to life's problems. Human beings have to utilize such experiences for themselves in redefining their lives. Mari suggests that books can only offer a pointer towards new experiences; how individuals deal with such experiences is very much up to them.

Ober em Tal

A work originally written for the stage

Above the Valley is the radioplay debut of the young Swiss writer Rebecca C. Schnyder. The radioplay is based on the eponymous stage play which was written in 2009 and was discussed at the Stückemarkt of the prestigious Theatertreffen in Berlin in 2011. For the radioplay version by the Swiss radio SRF Rebecca C. Schnyder transferred the play, originally written in German, to the Swiss dialect which is spoken where the piece takes place.

The play „Above the Valley“ tells the story of lives in different worlds. A young woman and man meet again at the place where they spent their childhood together: on a farm in the canton of Appenzell, the alpine part in Switzerland's east. Julia, now living in the city and fully living the city lifestyle is curious what became of Martin, her childhood friend and neighbour who stayed in the countryside. It is the attempt to recover their joint past and to reconnect after twelve years of not seeing each other. The closer Julia and Martin come to each other, the more it hurts.

In short scenes and brief dialogues, Rebecca C. Schnyder depicts the summerly encounter of two young people who are separated by as much as connects them. In the time apart Martin meanwhile took over his family's farm. It's his place to live, his home, what he works and lives for. Leisure time is unknown to him. Julia on the other hand does not know where she belongs, what to do with her life. The non-binding nature of her city life with job, party and relationship has put her off. Back in countryside she hopes to find the key to herself, her desires and wishes. What she finds is Martin, who is so entangled in his own story, he doesn't say much. But what he says is: „Stay.“

Rebecca Christine Schnyder, born in Zurich in 1986, grew up in the eastern part of Switzerland. Since 2009 Schnyder is working as a freelance writer, mainly writing for theater, and has been awarded numerous prizes for her work. Rebecca C. Schnyder lives and works in St. Gallen.

Ghost Telegrams vol I

This is a drama about the live stage environment. It was originally recorded as a proposal for a live work to be staged at Lytham Hall in Lytham St Annes

The Ghost Telegrams (Volume I) is a short drama inspired by the real Clifton family from Lytham - eccentric rogue Harry (1907-1979), reclusive mother Violet and Siberian adventurer John Talbot. Compiled from unseen archives, we follow the three characters from vast wealth through to financial ruin taking in Hollywood gothic, Grand Nationals, pawned Renoirs and poetic madness, with the part of Harry read by veteran actor Ron Moody (Fagan in *Oliver!*).

Plans are underway to develop a staged version for 2015 to be presented throughout the ghostly and potentially flooded rooms of Lytham Hall, supported by the Arts Development Service, Lancashire County Council.

The Ghost Telegrams (Volume I) was broadcast on soundartradio in 2013 (<http://alandunn67.co.uk/soundartradio.html>).

Alan Dunn, Paul Simpson and Jeff Young have collaborated on numerous audio projects since *SuperBlock* for BBC Radio 3 in 2003. Dunn was short-listed for The Liverpool Art Prize, Simpson has recorded with *The Teardrop Explodes* and *The Wild Swans* and Young has produced BBC radio drama including *The Don* and *Carandiru* and recently presented stage versions of *Quadrophenia* and *Bright Phoenix*.

See www.ghosttelegrams.co.uk and www.alandunn67.co.uk

Ein Einziges Mal

An adaptation of a work originally intended for the stage

Autor: Tim Price

Title: **Ein einziges Mal**

Subtitle: Hörspiel von Tim Price

Originalsprache: deutsch

Translator: Michael Raab

First-Broadcast: 17.03.2013, MDR FIGARO

.Mitteldeutscher Rundfunk 2013."

Subject: In a small, country town three boys die from a gang of four. Sid, who's left behind, is struggling to cope with his loneliness, trying effortfully to stay normal and hoping to manage the feelings of his worried parents April and Gordon.

Life, love and loss in a picture postcard town is laid bare in this heartbreaking but darkly comic play. Through a series of interweaving accounts For Once cuts to the heart of a family, and a community, turned upside down by unimaginable tragedy. For Once was Tim Price's debut play. It premiered at the Hampstead Theatre, London on 8 July 2011.

Sound: André Lüer Cut: Hans-Peter Ruhnert

Composition: Editorial Dep.: Steffen Moratz

Direction: Ulrich Lampen Ass. Director.: Matthias Seymer

Alexander Kühn

Actors:

Part: Actor:

April Judith Rosmair

Gordon Rainer Bock

Sid Robert Gwisdek

A Borberly

An adaptation of a work originally written for the stage

The Katona József Theatre of Budapest produced a highly successful performance of *The Barber* based on Ottó Tolnai's *Final Sale*, reworked by Zoltán Imre, and László Hudi, director of the production. The peculiarity of the performance is that the 'external location' is a 'peacetime' barber's shop in the heart of Budapest. Viewers as customers are also participants of the one-man show where actor János Bán of the title role involves them also in the play. More over, it also happens that the actor gets involved in interaction and brief dialogues with passers-by who peep into the shop through the shop window looking to the crowded street, and he tries to lure them inside, no matter whether the person is Hungarian or a foreigner.

The one-act play of the eminent writer from the Voivodeship takes an account of the decisive events of the barber's life just as a barber would narrate to his customer, and during the story he would really shave them. We get acquainted with the fate of the barber's father during the Second World War, the wars and revolutions, the tragic events of his wives' lives, and all this is narrated with a sarcastic and ironical humour, from the sensitive angle of a little man. These personal stories evoke the decisive events of 20th-century Hungarian history from the angle of the author of Hungarian nationality living as a member of the minority community in the Voivodeship (part of Serbia populated by Hungarians). The special feature of the radio variant is that the anchor of a popular Hungarian series of reports (The Location), Erika Farkas guides us along the events as if we also were participants of a radio report from the spot.

The work submitted for the festival is a variant of a performance given to an audience and adapted for radio.

*“No perm, no curls, no fringe, no highlights, no drying, no curling tongs, no trimming, no sassoon.
Just a shave.*

The master of an old trade going extinct.

An illegal business, a distorted, antagonistic, negative business where not the customer but the business owner has to pay for the service.

Because he is owned.

An agora where all our stories lie in collected heaps.

Triflings, which are now passé, the unassuming objects and events of the past constituting us. Here everything is breaking and cracking... and every break, every crack makes it evident that it is the Universe that is breaking and cracking...

*Not a scavenging junkman or a collector... rather sometimes a bit of a valuer perhaps...
taking account of the objects on the junk-heap... classifying chaos.”*

Coke Owl

Coke Owl was originally intended as a stage play.

The internal workings of the media and their real priorities are a popular subject for the theatre. We had struggled for a long time to think of how to best represent the owl sanctuary on a stage. We have been fans of radio drama for a long time. By changing it into a radio play we were able to create the world of an owl sanctuary more easily and realistically. We were also inspired by the recent stage play *Tree* at the Old Vic, which plays on the idea of liars, a central theme of our play. We were taken by the simplistic one scene play and it inspired us to create a version of our story that could work within a simple, short format such as this.

Local TV reporter Kate Barry has hit upon the most incredible story of her career. A man with a collection of 96 owls claims they are being trained to communicate with drug dealers. Only what happens next gives an insight into why some stories go on air and others end up on the cutting room floor.

Za Kulturou

In this play, a man and a woman are on their way to the theatre...

The radio play *To the Culture* is a part of Czech Radio's running project *Minute Plays* which embraces all kinds of short dramatic audio pieces in the broadest sense of the word (all radio miniatures can be listened to online at www.minutovehry.cz).

Petr Hudský, the author of this miniature, was born in 1972 and makes a living as a writer and dramatist and a TV and film scriptwriter. His minute play *Home Birth* holds a 3rd place in the Short Forms Category at the annual international festival of radio plays *Prix Marulić 2013*.

The minidrama *To the Culture* depicts a scene in which a man and a woman are on their way to the theatre. The man is a choleric and an aggressor, and the last time he visited the theatre was back in his schooldays. He keeps inciting conflicts. However, he believes that there will be no one to "make him upset" in the theatre. The point is that the couple is going to see a play by the Austrian author Peter Handke „*Scolding the Audience*“ which is actually based upon cursing at the audience.

To Bylo

The play is about an actor with the lead role in Hamlet

The radio play *What a Drama!* is a part of Czech Radio's running project *Minute Plays* which embraces all kinds of short dramatic audio pieces in the broadest sense of the word (all radio miniatures can be listened to online at minutovehry.cz).

This play has been produced within a competition for listeners – their author is therefore the listener of Czech Radio's culture station *Vltava*, Jiří Teper who was born in 1954 and works as a journalist. It may appear that the title of the play, *What a Drama!*, as well as the overall nature of the text refer to a football match; in fact, the title of the play could work very well as a newspaper headline of a sport section in press. The Reporter asks questions to the „Star“; we sense that he may be a football player, but at the very end comes the punchline – we find out that he is in fact an actor who plays the lead role in Shakespeare's *Hamlet*. This minute radio play therefore harks back to one of the best well-known famous dramatic play in the history of theatre.

Numeratare Inversa

This play was inspired by the famous soliloquy in Hamlet

“To be or not to be. That is the question”.

Grounded on Hamlet's famous soliloquy in William Shakespeare's play, the radio drama “*The Countdown*” brings these philosophical themes to the listeners' attention, transposing them into a present-day situation, rooted in reality, in a drama of modern world: war. A military unit on a mission undergoes an extreme situation, where the humanity of the soldiers, their fear confronted with danger, are dissimulated by means of mundane conversation. The radio script highlights the final moments in the life of these soldiers to the point their vehicle is ambushed, they get trapped and eventually meet their tragic end.

Teci Vestac

A play inspired by Shakespeare

Not an iota, not a dot, will pass from the prophecy until all is accomplished. Or it will, but in a way that is not expected. It is written that Macbeth should be greeted by three witches. If one of them gets sick, and her husband comes instead, the future might not be the same. On one hand, two of the witches know that the Earth could become round (and not only that), but, on the other hand, they should not lose their fees because of that.

They need the money now, and the future is yet to come.

London/ Der Wahre Shakespeare

A work about one of the most important European playwrights

by Tom Peuckert

Who was Shakespeare? Following Bertolt Brechts hypothesis, that Shakespeare might not have been an ingenious author, but the boss of a whole drama department, the short play gives an impression about the working methods of the man called "Shakespeare".

Against Democracy

A play originally produced for the stage

The play originates from a trilogy by the contemporary Catalan dramatist Esteve Soler entitled *Against Progress. Against Love. Against Democracy*. In this collection of over twenty short plays the author examines the basic values of a mature western society with a provocative irony. Soler's cycle displays a somewhat futuristic and horror air, pointing out the ways the world functions in an indefinite future in which matters and values we know so very intimately start to take on unforeseen shapes of meanings and forms. In the microplay *Against Democracy*, 6, parents approach their only son to tell him that their having begot him was an unplanned failure of a contraceptive pill. The parents therefore regard their son's existence as undesired, and so, on his 18th birthday, they decided to tackle the problem head-on and solve it once and for all, albeit with delay. It sounds like a bad dream from which you want to wake up...

The radio adaption was studied by the director Martina Schlegelová, the artistic director of the Theatre LETÍ which purposely stages contemporary drama.

Thanks

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Awards by **Grove Cottage Signs**

Phil Harrison BBC Radio Kent

Chris Yates

Herne Bay

And many small businesses and individuals in Herne Bay who have cheerfully put up posters, put up their support and put up with us.

The Winter's Tales 2015 UK International Radio Drama Festival

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