

00:00.00

Andrew

Hello everyone. This is Andrew Pond, Artistic director of Eclectic FULL Contact Theatre. Welcome to Season 2 of The Half Hour Audio Hour. Every month, we'll be featuring a different playwright, allowing you to not only hear their work, but to find out a little more about them and their process. This month's production is Lost In The Wild, written by Maeve O'Lynn and Laura Morgan , directed by ChristJames Prato, and starring Catherine Davey, James Ring, and Bardhana Szaflik

Before we start, we'd like to briefly introduce you to Maeve and Laura. After the production, stay tuned for an interview with Maeve and Laura for more insight into the play and this process.

Maeve O'Lynn and Laura Morgan are a Belfast writing duo who started their production company, Up the Lagan, in 2021. They launched Women Of the Ulster Unit, their Arts Council NI funded audio drama, short film, Across the Grain, and archive, based on the lives of a group of Belfast artists from the 1930s, last year. Smashing & Entering, an NI Screen funded short, written and produced by Morgan O'Lynn, directed by Joe Lavery is shooting August 2022. Having received funding from Future Screens NI, they are currently working on an immersive audio experience app, Mystery Mile, as well as developing a new project with dramaturgy support from the Lyric Theatre, Belfast. Morgan O'Lynn are also accomplished writers in their own right. Maeve O'Lynn was shortlisted for the 2021 SoA awards, the 2020 Zodiak Kids Writers Award with BBC NI, and won the 2019 TU Short Story Award at Red Line Book Festival, Dublin. She was commissioned as a writer for season two of Historic Royal Palaces' Outliers podcast in 2020. Laura Morgan was selected to perform at the 2019 Cúirt International Festival of Literature, Galway. Her poetry has been published with the Bangor Literary Journal, Abridged Online, and was commended in the Poetry Day HeadStuff competition, 2018. Laura's first novel, Stars Apart, is available on Amazon Kindle.

And now, Lost In The Wild

The sea rushes up the shore, pushed by the wind. Gulls call. Stones splash into the sea.

CATHERINE

(Whispers) A perfect skimmer! Come on stone, bring me luck. I need some.

She kisses the stone and throws it,

CATHERINE

One for sorrow,

Two for loss,

Three to swim,

and four to cross,

five for a mother,
six for a child,
seven for a secret lost in the wild. Seven!

In the distance a dog barks. Catherine whistles.

CATHERINE

Here! Blue! C'mere girl. What have you found now for God's sake...

Footsteps across sand; they sound slow, hesitant, crutches are being used.

CATHERINE

What do you have there? Is that a -

Blue barks, digs in sand.

CATHERINE

A bottle?

Blue whines, scared.

CATHERINE

What has you so scared? I have your ball, you want to fetch?

She throws the ball, and Blue runs to fetch. Catherine picks up the bottle.

JAMES

(Distantly) Cathy? You alright down there? Catherine?

He jogs down.

JAMES

You used to be scared of the sea and now you're never out of it-

CATHERINE

Things change, James.

JAMES

Just make sure you aren't pushing too hard.

CATHERINE

The physio said to walk -

JAMES

Well, yes - but I think an hour is plenty. You could set your recovery back -

Catherine makes an exasperated noise.

JAMES

Relax, relax. I'm just concerned. You out saving the planet again?

CATHERINE

Hmm?

JAMES

The rubbish you're carrying. You don't need to be litter picking and dog walking and doing your daily exercise all at the same time, you know -

CATHERINE

It's just a bottle that Blue -oh look - what's inside?

JAMES

If it's some type of dead shellfish, I'm having nothing to do with it -

CATHERINE

No - no...it's paper. Here, hold my crutch for a second, let me -

Catherine unscrews the bottle top. There is a rustle as she extracts a sheet of rolled up paper from within.

CATHERINE

A letter - a message in a bottle! Look, James, it came on the waves!

Sounds of phone keypad as James texts

JAMES

Yeah, yeah. Wow. Listen, honey, will you be ok here if I just make a quick call? It's a work thing and I get better reception up at the road -

footsteps on sand receding.

CATHERINE

What does it say? (Reads) "My darling child..... How could I have lost ...

The narration transitions from Catherine's voice into Bardhana's - the voices overlap briefly.

BARDHANA

How could I have lost you? you? I sang you all the songs my Nonna taught me. But they didn't protect us. My darling, come back to me -

A clank as Catherine's crutch falls, and she follows, slumping onto the sand.

CATHERINE
Mummy?

wind and the sound of the waves

car engine. Talk radio is on in the background – a weather report

JAMES

The weather doesn't sound like it will improve. What an August! I won't be sorry to get back to Belfast. It'll be great, won't it, to get back into real life again? And I'm sure you're missing your mum and dad.

CATHERINE
I don't know. A bit. I'm not really ready –

WEATHER REPORT

The Perseids Meteor Shower –considered to be the best meteor shower of the year – is due to cross Irish skies this week, reaching peak activity on Tuesday, 11th and Wednesday, 12th of August. Considered to be the best meteor shower of the year, Perseids frequently leave long "wakes" of light and colour behind them as they streak through Earth's atmosphere and the meteor shower is known for its fireballs – large explosions of light and colour...

Weather report fades into background again, sound of turn signal

JAMES

Look, we're back now. You need to put your feet up. Relax – chill out with one of your true crime shows while I get caught up with my emails?

They pull onto a gravel driveway. He cuts the engine.

JAMES

What about a bath or something? I think all this – it sounds like stress. I'll make us something special for dinner. Steak? The iron will do you good.

Catherine gets out of the car. The door slams shut. The radio turns off.

Footsteps in sand. Rustle of paper, bottle cap unscrews

CATHERINE

I'm not sure this will ever reach you. But, I am so sorry for your loss. Sometimes it feels like that is what this world is made of: loss. I know I should have hope, so I am sending it to you. I hope you find this – but more than that – I hope you found – find – your child.

glass clinks against stone. The tide rushes.

Quick footsteps across the sand.

JAMES

Is that anther message? Are you sending one back? Really Catherine.

CATHERINE

It's not a big deal.

JAMES

You're in a delicate state of mind –remember what the Doctor said? Wouldn't it do you good to get back to work? Or at least make a start?

CATHERINE

James – could you just – like – back off?

JAMES

For crying out loud, Cathy. Six months ago you were nearly killed in that accident and you are annoyed at me for worrying about you?

Blue runs back up the sand, panting and whining.

JAMES

We've – you've been through so much trauma – you're vulnerable, you're bound to be and now you are getting enmeshed in some nonsense –

CATHERINE

Why nonsense? Look –

JAMES

– some nonsense that could very well be a scam or something. I don't need to read it to know that much.

CATHERINE

A scam? Bit of a stretch –

JAMES

What? Because I'm wondering who these messages are coming from? Why they just happen to be lying on the beach right where you take your walk every day? That the bottles wash up on the shore right before you turn up to find them? Yes, I must be mental to wonder whether someone is leaving them there for you to find and wonder if they had an agenda.

CATHERINE

Lucky Mr MI6 is here to save me from myself in that case –

JAMES

That sob story about the lost daughter and being all alone? The next thing they'll be asking you for money. Wake up, Cathy! These aren't coming from the watery depths. There's probably someone squatting up in one of those holiday homes -

CATHERINE

Oh yes - Brown's Bay on Islandmagee, the epicentre of criminal activity.

JAMES

Take the piss all you like. I'd love to know what your theory is.

CATHERINE

My theory?

JAMES

Yes. Who do you think is writing letters and why are you writing back if you think they are just floating in on the tide?

CATHERINE

I - I ...

JAMES

This whole ordeal, the accident, finding out you were adopted under the worst possible circumstances. It's too much stress. I just want you to focus on getting back to normal - for us - so we can be like we used to. And this...well, it's turning into a bit of a fixation -

CATHERINE

It's only a letter in a bottle for god's sake, you're blowing it up into this whole thing-

JAMES

Look. It was very kind of mum and dad to let us have Nana's bungalow for the summer. But we've been here for nearly two months now.

CATHERINE

What's the hurry?

JAMES

But, you always said this place was a bit creepy.

CATHERINE

I don't know, it's different now.

JAMES

I think it's past time we went back to Belfast, to the flat, to our lives again. I'm ready to get out of here. Will we pack up over the weekend?

Waves

BARDHANA

Dear finder, How lovely to get your letter. Thank you for your words about loss: I, too, sometimes feel like that is all the world is made of. People hate it when I speak about it, but even the person I once was is lost.

CATHERINE

Dear - I'm not sure what to call you - dear writer, no-one wants to hear about my loss, either. They don't even want to see it. They want to hear about healing. But I don't know how to stitch myself back together for them. My partner, James, says to focus on the positive - he hates that I am still here by the sea. He wants me to return to normal life. But how can I? And what is normal any more?
Yours, Catherine.

BARDHANA

Dear Catherine,
Sometimes the days churn past and I look down and my hands have been dismantling - a jumper - a blanket. These hands once were busy. Constantly making something, working, useful. But now the only tools I have are my nails; they tear, but do not build. I can't even shop for myself, cook for myself. I eat what I am given; obediently. I never used to be obedient. I once made clothes for my child, these too are lost. Where have they gone?
Write soon, sweet dreams, from Bardhana.

CATHERINE

Dear Bardhana,
You wished me sweet dreams, I too wish for sweet dreams! Instead I keep having the one - I hate it. I am sitting on concrete stairs - middle flight - and everything is bleeping. I want to leave, but my legs shake so hard I can't. It reminds me of the hospital, I think, though I don't remember these stairs. I wake terrified, then I cannot sleep. I make clothes as well! Though not with my hands. All my designs are done on the screen. Not that I'm doing much of it at the moment. Somehow, I can't get motivated. I try, but my sketches don't feel real. I am so sorry that you lost all the clothes you made. Maybe I can send you some material, I'm sure I could rustle some up. Let me know! Yours, Catherine.

BARDHANA

Dear Catherine,
Your offer is so kind, but I'm not sure my fingers would do what I want now. I have gotten so clumsy.
And I no longer need these clothes My mother taught me and my sister to sew. She said it was a skill that we could always use. And, of all

the jobs I've had, stitching things together has been my favourite. I'm not sure I understand – if your work is all on screen, how will you know what it feels like? This seems very strange to me. I too have a dream that comes back again and again. I am walking on grass, I look up at something – sometimes a bird, sometimes it's my sister. I open my mouth to speak, and the ground spins away from me and I fall, deep and fast. I keep falling while the earth whispers to me with a voice that I never wanted to hear again.

When I wake it is almost like the voice is still with me. That is one thing I wish I could lose! And I, too, sometimes dream of a hospital – though it is more of a nightmare I think.

Write soon, eternally yours, Bardhana

CATHERINE

Dear Bardhana,

I thought about what you said – about how the clothes feel and you inspired me to start a needlework kit. After my accident people kept buying me these things to help with my recovery, they said. It took some time to get the full use of my hands back and they were more of a reminder of what I lost than a way to get better.

But it seems they were right, and I am, at last, slowly getting better. When I have finished I will send you one. I have been stitching a mermaid and I'm completely addicted. When I am swimming, all I can think is how to capture the sparkle of the cold waves. What it would be like to have a tail – how it glorious it would be if you didn't feel the cold. And the water is starting to get really cold now as we move deeper into Autumn.

I've asked James to bring me the box of materials under my bed. Although he's not happy about me staying here – he was pleased that I'm talking about materials again. It's really not far away, but I haven't been able to drive since the accident so I am quite alone and remote up here.

I love finding bottles with your letter. Somehow, here, when I write to you, I feel the safest I have in months. I don't have to censor my words. Thank you for this.

Yours, Catherine.

Catherine's ring tone. Catherine hits play on a voicemail.

JAMES

Cathy? Oh, it's just your voicemail again. Nothing urgent, just calling for a quick chat. Is everything ok up there? I know I said I might be able to come up this weekend but there's a lot going on with work and even though the pubs have only just reopened, it sounds like a second lockdown is on the way so I thought I'd try and catch up with a few mates. While we still can and all that. It might do you good, too. I could always pick you up. If you're ready to come home.

The phone bleeps as Catherine presses buttons

VOICE MAIL

This message has been deleted.

footsteps on the beach. No crutches any more. Waves, gulls.

front door closes. Catherine's ring tone.

JAMES

(Slurring a bit) Hi there, Cathy! Few people here wanting to say hello to you! Say hello, guys -

The ambient sounds of a bar, music, glasses clinking.

GIRL

James? Jimbo! There you are!

JAMES

Hold on a sec, I'm just leaving a message for Cathy.

GIRL

Oh -

JAMES

We're having a great night, Cathy. Hope this call hasn't woken you. Well, it mustn't have, because you didn't answer.

The message cuts off.

BARDHANA

Dear Catherine,

It has rained so much recently, I feel like I will start growing moss. The sky looks wetter than the sea. It was lovely to get your letter. It is so nice to have someone to share my thoughts with. I miss those moments between friends - eye contact, smiles, a brush of a warm hand, the salve that heals all wounds. Recently, the image of a festering wound keeps leaping - unbidden - into my mind. Sometimes I imagine pushing my fingers into it. It makes me feel sick - but I can't drive it away. I wish I could. I would love to see what your embroidery looks like. I don't know what I would make now. I don't know who I would make something for.

Enough about me. You said you were in an accident. How are you feeling now? Eternally yours, Bardhana.

CATHERINE

Dear Bardhana,

I've been looking out for your letter all week - it was such a treat when I came back from my morning swim. There the bottle was waiting for me, washed up on the little cove. I must confess I've been hoping to spot you leaving it. I find myself down at the beach at all times

of the day – and sometimes at night, too – in the hope. One day. So, my accident. I was in a car crash last Christmas. My hip was broken in the crash – I've got pins holding my pelvis together. When I swim it's the only time that I don't notice it. I think the freezing water helps! It shocks the breath out of me. The bit that is harder to talk about is that I was in a coma for nearly half a year. I can hardly remember it except for a feeling of being underwater. When I woke up the world was in the middle of a pandemic and none of my family were quite who I thought they were. Nothing is the same now. It's been a bad week. My boss hates all my designs. They want me to re-do them but I can't focus. James thinks I should come back home – that this 'wandering around moping' isn't doing me any good. Maybe he's right. But I don't see how it will be any different in Belfast. At least here I can look at the big sky, I can swim and feel part of the world. But how can I explain to James that my old life feels fake now? What does that mean for us? And I can't go back to my parents. I can't pretend.

Why does the hospital give you nightmares?

BARDHANA

Dear Catherine,

I too cannot return to my old life, my hometown, my family. I ran, and I knew I could never go back. My child sprung from a shame that cannot be repaired. I cannot return. I won't.

But yet I am told by people here that I am unwelcome, another economic migrant, I must go.

It has taken me days to write this to you, I kept waiting for happy thoughts. I am glad you find some solace in the sea, my mother always said salt heals all wounds!

I think – you should use your freedom. Don't take it for granted. We shouldn't let other people decide what we need. I am sick of following orders, of doing what I am told. I escaped one life and made my own path once before. Now I need the courage to do it again. In your letters I find the seeds of courage that I need to grow and change. Eternally yours, Bardhana.

CATHERINE

Dear Bardhana,

Why don't we meet? But before we do, I have a confession to make, or, perhaps a secret of sorts to tell. You lost a child. I – I lost a mother. My parents had kept her existence a secret all my life – it was not until the accident that the story of my birth – or my biology – became relevant.

I lost her, I know nothing about her, yet I ache for her. Is this all in my head? James says it is. He says that my dwelling on it is a form of self destruction. But if I don't know where I came from, do I know who I am? I need to ask. I know it is – I need to ask – how did you lose your child? Were they adopted?

Yours, Catherine.

BARDHANA

Dear Catherine,

I wish I could give you the answer you want. But my child, the child I lost, died. I traveled right across our patchwork continent to get here. I didn't know that she was with me at first – but when I realised, I swore to give her a better life. We were on our way to Glasgow – I have a friend there – but in Belfast I started to bleed, and it wouldn't stop. I knew we need help, but in the hospital all they could do was dull the physical pain, while the baby fell out of me. Lost to me. And then they had me in the system, and that was that. A system that does not want me – but yet traps me. A system that does not talk to me – but controls my every move. Desperate to save my child – I lost everything. And now I am here. I want to get out. I want my freedom again. I need my freedom. I am on the strange little island beyond the island, where the people can meet who have lost so much...

CATHERINE

"The strange little island beyond the island" Where, Bardhana – where? Is Islandmagee the island?

Keys tapping

CATHERINE

Could this be it? Alexa, what is the island across Portmuck Harbour?

ALEXA

According to Wikipedia, Portmuck is a townland in County Antrim, Northern Ireland. It is situated in Islandmagee. The townland has given its name to a little island just off the coast called the Isle of Muck, which is a nature reserve.

CATHERINE

Alexa, how do you reach the Isle of Muck?

ALEXA

At very low tides, the Isle of Muck is connected to the shore by a tombolo, a bar of sand. It is possible to cross on foot but very unsafe to walk across. Portmuck is a safe harbour for swimming but the tides and currents are very strong just outside the harbour.

Blue comes in, barks a question.

A bowl clinks food pours into bowl

CATHERINE

Here Blue, see there's your breakfast. Good girl. Now how will I get to Port Muck? It's three miles but with my hip like this there's no way I can walk.

BLUE whines

CATHERINE

Sorry girl, I need to do this one alone. This might end up being a swimming trip.

Catherine opens the door and closes it behind her, locking Blue inside the house.

CATHERINE

I wonder if there's still a bike in the garage?

Garage door opens, air pump, Catherine starts pedaling.
As her speed increases she laughs

CATHERINE

Well, they say you never forget...

She releases a cry of freedom and exhilaration. The wind rushes past.

Seagulls call to each other. Waves rush up the stony beach. Catherine parks the bike, and walks down to the shore.

CATHERINE

The tide! It's out. And that must be the tombolo. I think it looks manageable... Bardhana! Bardhana?

Catherine's heart beats loudly and the water splashes as Catherine walks out.

A car pulls up. ringing sound can be heard .

JAMES

Cathy, just pick up. Where are you?

Footsteps in the sand

JAMES

(Shouts into the wind) Cathy! Cathy? Cathy! (To himself) please, where are you?

We hear Catherine's phone ringing. James crunches rapidly across the pebbles, searching for it. The bike creaks as he lifts it.

JAMES

My old bike?(Shouts again) Catherine!

He runs down to the shore line and calls her name over and over.
Starts to dial.

EMERGENCY OPERATOR
999 can you please state your emergency

JAMES
My girlfriend - uh my partner -Catherine!
EMERGENCY OPERATOR
Sir, can you -

Footsteps on the beach

JAMES
Catherine! Sorry! I see her - I see
her - no emergency.

Phone cuts out.

JAMES
Cathy! Sweetheart!

He rushes into the sea. Sobbing as he calls her name.

CATHERINE
James! Your trousers - your shoes!

James embraces her, crying.

CATHERINE
Love. Come on. I'm ok.

JAMES
I thought. I thought - I had lost you.

CATHERINE
Oh, James. I'm sorry. I didn't mean -

JAMES
When I found your phone just lying there I thought - You must be
freezing, where's your towel? Let's get in the car -

CATHERINE
And crank the heating up!

Car starts up, heaters blowing,

CATHERINE
Did you really believe that I -?

JAMES
What was I supposed to think?

CATHERINE

That I went for a swim?

JAMES

I found the bottles in the house. All of them. And you left Blue behind, you never go anywhere without her. More than that. I found – that's why I came. I looked her up.

CATHERINE

Not this again.

JAMES

No, listen. Cathy – your Bardhana – I found a record for her. She was in a Detention Centre in Larne, the one on Hope Street – and she escaped when she was supposed to be transported to the airport. They were deporting her –

CATHERINE

What – where is she now? Is she ok?

JAMES

Love, I'm sorry – her body washed up here – it looks like she just went into the sea. No one really knew why.

CATHERINE

– No! I could have done something – Oh James, I knew she was desperate –

JAMES

This wasn't your fault

CATHERINE

I thought – I thought I could help –

JAMES

Oh my god, I thought you'd read the story, that you were going to join her or something. I know, things haven't – I maybe haven't – I shouldn't have left you up here. I should have listened.

CATHERINE

I should have been able to do more for her, I should have known

JAMES

No, you don't understand. This all happened six months ago. Bardhana drowned when you were – when you were in your coma.

Catherine gasps sharply.

JAMES

Forget about them. I don't know what they were. We need to get our lives back.

CATHERINE

But she can't. We can't.

BARDHANA

(whispers)

One for sorrow,
Two for loss,
Three to swim,
and four to cross,
five for a mother,
six for a child,
seven for a secret lost in the wild.

Andrew

Thank you for listening to Lost In The Wild , here on The Half Hour Audio Hour. Next up is a brief interview we conducted with Maeve O'Lynn and Laura Morgan after the recording of this show.

00:00.00

Andrew

All right? So thank you both so very much for allowing us to be part of lost in the wild.

00:14.73

Laura Morgan

Yeah, it's been a complete pleasure for us. So thank you for and getting stuck in with us.

00:21.71

Andrew

It's our pleasure too. We're very very happy about it and and this is one of the the great things about doing this project is getting to work with people from all over not just in Chicago. So um, where exactly about are you Laura.

00:47.74

Laura Morgan

So um, we are both from Belfast and that's where we went to school together and that's where we live in Northern Ireland Ireland so I'm actually not there currently, but let's not. That that is where we are based is Belfast right.

01:04.76

Andrew

All right? Laura off on some top secret mission that we're not going to talk about that's all right?

01:12.30

Laura Morgan

We don't need to confuse matters. Ah.

01:22.86

Andrew

That's perfectly all right. So first question that I've I've got is how long have you been writing and this is a little bit of an interesting question since you both write together and separately. So um, Maeve how long have you been writing together as a. As a unit.

01:41.72

Maeve

Um, okay, well as you said yes, we do write separately and we've both been writing for a long time but we only really came up with the idea of trying to write something together in late 2019 and we had sketched out some ideas with the whole idea that we were going to give it a go in the spring and we had just started when the pandemic hit and so our whole way of writing together has been really shaped by this because although we were both in Belfast we were obviously both kind of locked down in our separate households. So we now have a kind of practice where um, where possible we try to come together to map out our ideas in person or online or in fact, socially distanced outdoors and then we kind of just try and fit these into a structure and then we go away and start writing and exchange our pages along with using things like messages and voice notes and that little kind of comments along the way.

02:37.57

Andrew

Excellent, excellent and so how long So how long have you been writing then, Maeve, on on your on your own? How did you get into that?

02:44.89

Maeve

I've always been writing I've always wanted to be a writer ever since I was about 6 or 7 years old I've been writing little stories and um, little imaginary travel diaries where I find like the Loch Ness monster. And illustrated by myself and yeah lifelong lifelong writer.

03:04.86

Andrew

Excellent and Laura how how long have you been writing.

03:06.32

Laura Morgan

Yeah, similarly, always always making stories up always wanting to write and when we and Maeve we were in school together when we were 11 and we'd like ah write endless notes to each other that became more

and more ridiculous. And kind of collaborative poems to annoy everyone else. This has an early history which is it's kind of lovely to kind of touch back to our teenage selves in a way and you know all the ghosts and the witchiness, but in a more mature Fashion Maybe I don't know so it's been lovely. Yeah in our 20's we both wrote kind of separately. Ah but still very much friends and in communication, but just never thinking about that we could merge like we used to and it's just been such a pleasure to do that it really it's there's nothing lovelier than writing a draft and then sending it to Maeve and have her polish and shine it up and then write the next bit and and to go to that to see what you have to tweak and write some more. It's just a lovely process and it's really exciting.

04:25.60

Andrew

That's awesome. That's awesome. What inspired lost in the wild.

04:50.41

Laura Morgan

We both love to write female voices. That's something we really connect on and we were both spending a lot of time by the sea in 2020 um you know as there wasn't much else to do and the audio quality of the sea I think was very inspirational as well. And that we wanted to write this story and we also the the pandemic kind of inspired these feelings of isolation and alienation which really comes into the storyline of lost in the wild and how you deal with it; and how you can connect with people in ways. And, feel deep connection with people in ways that aren't actually there you know and and me and Maeve having this connection between us that was separate from our household bubbles but was very very necessary and I think that has kind of been distilled into this strange ghost Story.

And then the setting. I mean we love settings that have... are historically rich. You know and in Ireland you have so many places that bubble with history and so it's really fun to tap into those. So um, Islandmagee, where this is set, was actually the site of the last witch trials in Ireland so we we pluck the names Catherine and James from the records and this idea of witch hunt and persecution led us to really think about who is the most persecuted in our society today which is, we would consider, immigrants. Um and try to give an imagined voice to these people behind these statistics you know like no human being is illegal and it's very important to talk about that and the trauma that that our society is giving to these people who are already traumatized you know, um and we were Just--that there's a lot of ideas there that bubbled together and fused I think into this one piece.

06:50.28

Andrew

That's a lot!

06:54.97

Laura Morgan

Ah I know know this is what happens when we're working together. It's very maximum like we have to work hard to pare it back because there's 2 of us and we got a lot of ideas and imagination so that it it both works for and against I'd say.

07:03.28

Andrew

No I I think that's I think that's wonderful and it and it and it certainly shows in the in the show it itself because it is so rich with ah ideas and and. And themes in ah in a relatively short space of time and and it's one of the things that really grabbed my attention when when we were reading to try to figure out who what we were going to do for this season. So whatever you're doing is working.

07:42.26

Laura Morgan

that's delightful.

07:47.38

Andrew

So now you've you've both been writing for audio quite a bit. What is it about that medium that you like writing for Maeve.

08:05.60

Maeve

Um, well I guess one of the things that we like about it is It's often said that when you're working in Tv and film you kind of have to speak to everyone but with radio and audio drama you're speaking to just one person and there's an intimacy to that which I think is really beautiful. Um. I know we both love listening to audio drama and I find that to be really absorbing and also liberating because it leaves your imagination, as the listener, free to do so much of the work of kind of creating the world that audio is opening the door to um. But and saying that you know we do also write for stage and screen and we have just completed filming a short film so we can see the attraction of these different mediums. But I think personally I will always return to audio time and again. I've heard a lot of people talk about podcasts as being the sort of Modern version of telling stories at the fireside and I just love that idea with this idea that like each listener is linked to a whole community of listeners around the world through storytelling. It's something really, there's something really profound about that.

09:15.26

Andrew

Yeah, no I and I also ah really love Hence why we're doing this podcast-- I Also really love ah audio drama and Laura is is there is there anything about ah writing for audio drama that you like that

Maeve didn't talk about.

10:47.85

Laura Morgan

Well I'm a big fan of um I hate doing housework but I have to sadly do it sometimes so I just ah, plug myself in it's the only way I can motivate myself is if so people are telling me stories, You know and that I can distract myself from the tedium of life. Um, so yeah I want to give that to other people as Well. And I love that imagination. You know that you ah And the same as reading you get to imagine the characters how they look how they feel and it suits every person and there's a great beauty to that. So yeah, that too but definitely a distraction from the Tedium of life.

11:29.70

Andrew

Wonderful. I know Maeve you've you've mentioned that you've just finished a short film. Let's talk about the film that you just finished and then any other projects that you might want to to plug.

12:08.14

Maeve

Sure, um, well we have just finished um our short film. Um, we literally came off set late on Wednesday night so I think we're still kind of still kind of recovering from that. Um. So we are hoping now to work on post-production with the idea that we'll be entering um our film which is called Smashing and Entering um into some international festivals later in the year, so please do watch out for it and of course you can find all our Social media accounts for the Smashing and Entering short film on Twitter and Instagram where we'll be posting our little behind the scenes pics and there'll be updates. Um, other than that for me and Laura um I think we're going to get back to doing some writing again coming into the autumn we have some ideas and pitches an unconventional love story. Um, perhaps a paranormal drama in the pipeline as well.

13:03.93

Andrew

Excellent Laura Do you have any?

13:09.81

Laura Morgan

Do I have any solo work? I don't have anything. I'm very excited about our film.

13:16.50

Andrew

It sounds it sounds really fun.

13:29.37

Laura Morgan

Um, it was yeah was really fun and we had a yeah me and Maeve==Maeve was producing on the day and I was AD. We have a great director and it was just a kind of love project. You know everyone must help it. It was brilliant. Yeah yeah.

13:36.20

Maeve

Yeah, another strong female voice smashing and entering.\

13:42.66

Andrew

That's excellent. Ah I Well I will definitely keep an eye out for it.

13:45.81

Laura Morgan

So yeah, please do and spread the word.

13:59.95

Andrew

This next question may seem a little bit out of left field. Um, but when I was reading the script and and got to the the end of it without giving anything away. It reminded me of episodes of the twilight zone. Where where you have this really cool I mean it's it's a it's a bit supernatural to begin with and there's this kind of like you know, really cool ending to it that you you don't necessarily see coming and because of that I brought up this this last question. Um, what is your favorite twilight zone episode or your favorite twilight zone-ey kind of story in case, you haven't watched the twilight zone. Um, we'll start Laura what is yours.

14:53.78

Laura Morgan

So I'm afraid I will disappoint you with not having watched the twilight zone.

15:01.64

Andrew

It's I I I knew I was taking a chance writing that question I know what I but I also figured that the new one that Jordan Peele had put together was out so I thought maybe some people might have been familiar with with that. Even so. But.

15:16.74

Laura Morgan

Yeah, which I do need to check out. Um, but in general I am a big supernatural fan I Love ah the imagination of it I Love weird and unsettling and eerie like ah I've always been a big Buffy fan and I'll watch anything that has ghosts and witches and vampires to be honest.

so and me and me and Maeve ah really enjoyed that together Maeve is actually I'm a bit of a wuss when it comes to really hardcore ghost stories, and Maeve can push that boundary a lot further than me I think I'm right insane am I Maeve there?

15:57.49

Maeve

Yeah. I am a big big fan of all things kind of gothic led Um, really into that I'm gonna have to disappoint you as well Andrew. I am not a great twilight Zone aficionado. we thought about lying about this I'm trying to fake Our favorite episode. Ah, we were worried you would know it too well,

16:16.40

Andrew

No, it's it's like I said it's I knew that it was It was good but I thought that you know and that's why I threw in the second part of it. It's like you know that because. Because everybody kind of knows that the the type of ah stories they get told there but it is interesting. It is interesting to me that that yeah I mean it's not surprising that you both are into um the gothic and the supernatural but I do like the fact that one of you--one of you sort of like ok here's where I tap out and the other one's like no no come on. Let's keep going.

16:56.63

Laura Morgan

Um, yeah, yeah, it's a good mix.

16:59.77

Maeve

Here here's where I tap in. Let's go down the Korean horror route I need more! I love anything like anything like that um ghost stories. We love Irish Myth and legends I particularly love anything which has a time slip element to it. So whether that's something like Christopher Nolan making Tenet it or the time traveler's wife novel or like the tier na nogue myth or anything like that I am obsessed with the time slip. Love it. Yeah.

17:29.46

Laura Morgan

Yeah, and I do love a bit of time travel. Though since having children I've had to accept that I now cannot time travel if I was offered the option which has made me sad right.

17:31.54

Andrew

So. So so here's here's this now this now makes brings up a question that I didn't put on the list because I didn't know this existed and now I need to ask. so has there ever been Laura has there ever been Where you've been writing with Maeve and all of a sudden you get

something from her and you're like I can't even read this. It's so it's so it's it's too far that this this has crossed my line of where I'm like I'm covering my eyes.

18:09.60

Laura Morgan

Yeah, we need to do that. This is I think you know this is what I want from her. So um, no, but I won't--you need to push me our paranormal drama. We need to push into that. So ask me this question in the autumn. But really I think anytime you get scared ah by either the subject matter because you're like you know it's too terrifying and emotionally or in any way, I think that's when you're tapping into something that's good and you should push it to there when you're writing. But if I can't sleep I will blame her.

18:39.72

Andrew

And I was going to say and and and Maeve have you ever done something like let's see as you're writing like let's see if Laura can handle this.

18:51.50

Maeve

Ah, hundred percent I'm always going there with like here's somebody with stigmata and here's somebody missing with no explanation as to what's happened to them up a mountain and oh here's a spooky underground river let's go there. Yeah.

19:05.27

Laura Morgan

Yeah I think I think it's good I just have a bit of a wuss but you know what else it's It's when it's all done in production and the music is what terrifies me most. so often if I'm really scared I just turn it turn up put on mute and put subtitles on and then I can handle it. So I think that that also you know, ah.

19:27.46

Andrew

Well I will hope it. It'll be very interesting I'll have to I'll have to find out from you after the episode is produced and and up whether or not you had to ah well wouldn't really help you to put it on mute.

19:36.39

Laura Morgan

yeah.

19:43.99

Andrew

But how scary the music how scary the music went for you I could just say I I put it on mute and it was fine. It's audio um.

19:53.33

Laura Morgan

But yeah, no I can't wait to hear it actually it sounded so wonderful in rehearsals I'm really excited.

19:58.43

Andrew

Excellent, Excellent. Well I Once again I Want to thank both of you for taking the time to do this interview and for sharing your time and your talent with us. It's been wonderful and we really do appreciate getting. The chance to work with both of you.

20:20.30

Laura Morgan

Oh thank you so much

20:20.65

Maeve

Thank you Andrew

Laura Morgan

the same goes for you guys. It's very exciting to be in Chicago even if it's virtually.

Andrew

We hope you enjoyed Lost In The Wild. Next month, we will be presenting Speech Therapy, written by Miranda Barrett. If you enjoyed what you heard, please remember to like, follow, and subscribe to our podcast. And feel free to leave a review! You can help us out in continuing this work by heading over to redcircle.com/shows/half-hour-audio-hour, where you can sponsor us through a onetime or recurring donation and become our partner in highlighting the voices and stories of women, BIPOC and LGBTQ+ artists. And head over to eclectic-theatre.com to find out about our serialized audio dramas, Deep Shadows, Bloody Bay, Clusterf**k, Monocyte, and Throwing Shade. On behalf of myself and everyone here at EFCT, thanks for listening.