

Andrew

WARNING THIS MONTH'S EPISODE CONTAINS MENTION OF THE HOLOCAUST AND NAZISM

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 NINETY-FIVE, written by Sebastian Michael, directed by Daniel Washelesky, and starring Jean Marie Koon

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

Sebastian Michael thinks, writes, and creates across disciplines in theatre, film, video, print and online with a deepening interest in humans, the multiverse, and a quantum philosophy.

Sebastian's stage plays range from contemporary relationship drama (The Power of Love – Southwark Playhouse) and a topical examination of religious fervour (Elder Latimer is in Love – Arcola Theatre), to the 'apocalyptic comedy' Top Story (The Old Vic Tunnels), and a celebration of Shakespeare's poetry in The Sonneteer (Edinburgh Fringe). He also wrote the libretto for Icon (New York Musical Theatre Festival).

His short films and debut feature The Hour of Living have been screened at festivals worldwide, and he has published one novel, Angel, as well as a 'picture story book for grown-ups', The Snowflake Collector, which originated from his experimental project EDEN by FREI – 'a concept narrative in the here & now about the where, the wherefore and forever'.

Sebastian is co-author of A Genius Planet (with Ludger Hovestadt and Vera Bühlmann, Birkhäuser, 2017), contributing author to A Quantum City (Birkhäuser, 2015) with the novella Orlando in the Cities, which has since been published separately in paperback and as ebook; and he is the writer and coauthor of the Atlas of Digital Architecture (Birkhäuser, 2020).

Sebastian is guest lecturer at Vera Bühlmann's chair for Architecture Theory and Philosophy of Technics at the University of Technology Vienna (TU Wien) and since September 2022 he has been producing his own podcast SONNETCAST – William Shakespeare's Sonnets Recited, Revealed, Relived.

Sebastian lives in London and works wherever his projects take him.
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And now, NINETY-FIVE

URSULA

all right then
the red light is on
we seem to be recording

the questions i get asked are always the same
and
the answers that i have
or have found over time
are also therefore always, always
the same
like most people of my generation
i did not talk about this for many years and then when i did start to
talk about it i
did so tentatively
and with great caution
it is necessary
when speaking about the unspeakable to speak
with caution
this has always been the case
but never has it been the case more than it is now
now
a person
a human being can be
annihilated
you see i
choose
that word and you will see why
today
in this
culture of ours
that allows me to
do this: record myself
and put my words out there

for anyone to listen to
comment on
and comment on comments on my words even without
ever
having listened to them
in the first place
today in this state of

hysteria
that characterises our
culture
where
instant judgments are made and instantly propagated and instantly
without reflection
acted on
today
more than ever
you have to speak the unspeakable with caution
lest you be
annihilated

for choosing
the wrong words: for choosing words that maybe are not wrong so much
as words that people may not want hear
so maybe
to make this
as short
and painless
as i can
both for me
and for those of you who may come to hear this
or about this
wittingly
or no
i shall answer these questions one last time and in reverse order

when i say one last time i mean this: to be sure i may not die this
afternoon, i am
as maybe you can guess
of a
robust
constitution
and i may not die tomorrow
but i am
ninety-five
today
and i do not expect to live to a hundred

i also do not expect to go out and do talks or interviews or speak to
journalists or schoolchildren

now
what i expect to do
in the coming months, the exact date is yet to be set is to
put this house on the market
liquidate the household and
retire
to a comfortable
residence
with a view
of a lake
preferably
in Switzerland
they know how to do comfort there
so that is the first question dealt with then: why now? why talk about
it now?
i want to get this off my chest
once and for all
and then i want to
enjoy the rest of my days
and if i do reach a hundred
i expect an apple strudel from Mövenpick with one hundred actual
candles on it just so you know

the second question in reverse order of urgency
of
having to be asked
of
frequency
therefore also
is: 'how has your life been since?'
and
as maybe you can guess my life has not been bad
this may come as a surprise to many after the trauma
the
catastrophe
but
i think it matters very little who you are you have
at any given time
two choices: you either
work through what has happened somehow
and
somehow
look forward
and embrace a new existence
or
the past will trap you, ensnare you forever
the people i have spoken to personally who have
suffered these
unspeakable
things

have looked me in the eye and said i agree
i agree with you: on that
i agree with you
much as we must never forget what has happened we still must
look forward and
allow
for something else for something new, something, yes better, more
worthy of our species
to take shape

so having seen what i have seen and
having done what i have done
and
having lived through the three quarter century since do i think it
could happen again?
yes anywhere any time
if you think it couldn't happen here or it couldn't happen now
then you are fooling yourself fooling yourself
wake up wake up
it is happening right now
all over
these seeds are still there
and they are being newly sown and you will
you will
see the same thing happen again if you don't watch out
this
i can tell you
is the easiest question to answer: could this happen again?
yes
and now
today
so it is up to you
not me
not my generation
not even my children's generation you
to nip it in the bud
to protect yourselves
to protect each other
to stand up, to
overcome
i
can at best be a
not so gentle reminder
that is all

and that leads me straight on to the next the second question
the most difficult one to answer
it actually often gets asked first
but it really
is the second question

and the most difficult one to answer
because
i am
an ordinary woman
a little old now, getting on a bit, maybe but even my age is nothing
so exceptional
nowadays
i have lived here in this house for some fifty years i've been
married, i've had children
they've had children
who had children
who soon will be parents themselves
i have friendly neighbours
i take an interest in life, i am educated enough
not university, but still
i don't particularly take to pets of any kind
but i don't eat children
and yet
i am
a monster

and that is why i am warning you: if
i
can be a monster
so can anybody
if i can be a monster then so can your children so can
you
but maybe that's the nub
that i am not a monster
i am a fairly average and ordinary human being
in some respects i'm privileged, much as you are if you have an
education, a roof over your head enough food to live and basic
healthcare
you are already privileged
of course
but i am not exceptional in any way
that
is what people
refuse
to understand
refuse
to accept
they desperately
desperately
want me to be something extraordinary unnatural:
an ogre
a freak
an outlandishly
cruel
sadist

now
they existed
they were there
there were some
very
sick people and dangerous minds at work and
in positions of power, but the majority of us
you see
the vast majority of us were
ordinary

i was
in every way you can imagine ordinary, you
would not have picked me out on any line as in the least unusual
then
why did i do it
why
did i
become
that person who did
those things
it is the most difficult question to answer and i know it is also the
most important one because
unless you understand how
ordinary

i was
you will never understand what danger you're in always
we were swept away yes
but it was
so easy
so
easy
to sweep us away
i grew up in a small town, my father was a schoolmaster, my mother was
a housewife, i had two brothers and two sisters, i was the middle
child; all five of us were called up into the hitler youth like all
children in our town, there was no way that anyone who was not really
quite exceptional would have refused to go; we went to the summer
camps and we sang the songs and we wore the uniforms and we felt happy
to be german and we wanted our country to do well and we believed that
the people who were elected
never forget that they were elected
that the people who were elected to run the country had the country's
best interests at heart, and we
believed what they said
we didn't question their motives
we had no reason to
and we didn't think there was anything wrong
with a strong leader who got things done

i
personally
and i suspect most of us
did not pay any attention to what was to become known as the jewish
question
at all
until i was asked one day by one of the women who led the league of
german girls whether i wanted to help the fatherland
as we called it
in these difficult times i was eighteen
we were at war
and i said
yes
we had been at war since i was twelve my world
was
like that
that was all there was to my world

[She unfolds an armband that features the swastika.]

the armband with the dread insignia
i keep it to remind myself how easy it is
to turn human beings
into
slaves
to ideology
i knew
nothing else –
does that absolve me from my responsibility it does not
does it turn me into a victim
it does not:
i am not trying to excuse my actions i am trying to communicate
that what existed was
a culture
a way of thinking
a normality
we were normal girls, young women
we were brought up to believe
we were taught that our country was good and that we
as a people
germans
were
better
and
stronger
than other races so
that's what we believed
do i believe that now? of course i don't
did i believe it then?
it would have been extraordinary for me not to: everyone i knew

everyone i trusted
everyone i heard on the radio
thought so
it was
our culture
and when you have a culture that distinguishes between races and
religions that thinks that someone
for whatever reason
is inherently
worth less than you are, is
fundamentally
different, should for that reason alone
be treated differently, have different
lesser
rights, then you are barely a hair's breadth away from a culture in
which treating
human beings as inhuman becomes normal
and by the time i arrived in Ravensbrück it was already too late

i do not want to talk about the detail: you know
how things worked
i was not especially cruel, not especially violent i was not angry and
not hateful: i did my job the
crimes
that i committed: they were vile, yes but they were normal
try to understand this, please: it had been made normal
it is not the extraordinary, not the
exceptional
that is the horror of this story:
exceptionally cruel and violent, hateful people have existed
throughout time the true horror
of what we did was its normality
and that is why i keep this paraphernalia
to remind myself and to remind you that all it takes
is propaganda branding
slogans
three word phrases
and a hostile environment
for the unimaginable to turn into just
normal

and so to the big question the first question:
am i sorry?

i saw things
i did things
as this nineteen-year-old that i wish on nobody ever to have to see
ever to have to do
or ever to be done to
i saw things

i did things
as this nineteen-year-old that are
incomprehensible
to you as they are to me now
i saw things
and
i did things
as this nineteen-year-old that i
today
and for nearly four fifths of my life now know to be
almost
unforgivable

this 'almost'
i mean this sincerely. it is near
impossible
to forgive
this kind of guilt
and yet
after my arrest
i wasn't even put on trial, i was too
unimportant
the person i was and the role that i played was too
normal
how do you reconcile these two:
the severity and the depth of my guilt that i
myself
feel
to this day
and the
normality
of what that was: it did not even
feature
as a crime
i have spoken
not often, once or twice
to those
whom i have wronged personally
face to face
and looked them in the eye
a woman
my age
i looked her in the eye and she
she took my hands both hands
and whispered
'i forgive you'

and that was
when my heart broke
only ten, twelve years ago now: we were both

in our eighties
that
was when i was able for the first time when i was able
for the first time
to say
sorry

and there it is
i said it then only then
for the first time
i say it now
only now
for the last time:
i am, world
beyond words i have in any language sorry
es tut mir ewig und aufrichtig leid
but you
can not forgive me that
i know
only they
whom i have wronged

themselves can do so
it is
and it remains forever
their gift alone:
before you
i stand naked

She turns off the camera.

Andrew
Thank you for listening to NINETY-FIVE , here on The Half Hour Audio
Hour. Next up is a brief interview we conducted with Sebastian Michael
after the recording of this show.

00:01.12

Andrew

All right? So Sebastian first off I just want to say Thank you for um,
allowing us to be part of your show 95

00:11.97

Sebastian

Thank you very much in return. It's my great pleasure and my great
honor to say Thank you.

00:19.56

Andrew

Um, well my my first question to you is how long have you been

writing.

00:36.46

Sebastian

Ah, quite a while. I wrote my first play at the age of 17 and that is just over forty years ago now. So I've been writing always for as long as I can remember really. But I turned that I turned professional writer a little bit later than that. But maybe maybe yeah in my late 20 s but um I started writing plays when I was a late teenager and at that time it was almost like a cathartic, maybe ever so slightly therapeutic thing where I worked through a great big turmoil in my life and the response I got from this was so encouraging so positive that I realized ah I can actually write. Whether the writing I do is any good or not that's for other people to say but certainly I realized I could express myself in language and have been writing ever since.

01:22.54

Andrew

So so did you--so you started by writing plays.

01:28.41

Sebastian

Yes I I thank my english teacher for this. When when people say that their teachers are a great influence on them I can suddenly um, second that. My english teacher was of great influence and impact on me partly because he introduced me to Shakespeare by ah, staging a play ah but bearing in mind that I went to school in Switzerland which is not an english-speaking country but ah, he staged a play. He staged the Scottish play Macbeth in english with some of his Swiss students and that completely opened the door to me and I thought this is astonishing. If you can do this then with theatre and with Shakespeare then you can do anything. And then he was also the person who told us during a lesson in english, during the english lesson, that it's all very well writing novels and writing stories but actually writing plays is much more efficient because you can tell a story with much fewer words and I thought that sounds like a good idea. Um, and the story that turned into my first play I actually started out writing this as a novel because I had a story to tell I wanted to work through this. Ah this upheaval that was happening in my in my teenage late teenage years and then I remembered these words of my english teacher Mr. Templeton um, and and and and reminded myself that he thought that it would be more effective and more efficient to write a play instead. I I changed I changed um tacks and I turned what had started out as a novel into my first play. Yeah.

03:22.59

Andrew

That's very interesting and and I hear a lot of that from writers that we've talked to and and in my own experience as as a writer that yeah,

it's. You you get to cut out so much of the other stuff that you have to do in a novel and just get straight to to the dialogue which is most writers I've talked to which is the part they really like.

03:47.64

Sebastian

Um, indeed and and and later on I I took this to some extreme if you like because I then ah when I'd returned to writing when I was in my 20s and living in London, um I came across a a german playwright Denore who. Wrote in a very minimalistic way and she didn't quite do away with punctuation and quite do away with stage directions but she really had reduced them to almost the bare minimum, and I liked that and since then I've been writing my plays in this-- I mean our listeners won't be able to see this of course because they can't see-- but I write a very sparse script I try to do away with extraneous stage directions as much as I can and I try to do away with punctuation instead lay out the text in lines. It looks almost to bit like poetry. Although it isn't poetry but but um, and and and this almost goes hand in hand to do away with what's surplus to requirements and you concentrate on what the characters actually say because that's what people will hear after all and that's what what forms to my mind very much the body of of the play. Yeah.

05:00.19

Andrew

Which which I guess we're getting way off of the the list of questions that I had but this is very Interesting. No, it's Fine. It's great. Um that that style seems to me that it would translate very well to audio.

05:19.60

Sebastian

Ah, yes it it seems to and um, um I mean I hope that the the project that we're working on and that that this short play that we're doing as part of this season or of this series rather um I do hope that the People will find the yes it works well as a audio play. But and I I find that um, generally speaking yes actors, sometimes if they haven't come across this very slightly unusual way of laying out lines on a page, find it a little bit alienating at first. But then quite quickly normally take to it and then and then appreciate it because it gives them a bit of freedom. It gives them the idea certainly is to give an actor the freedom to not be constrained by especially specific things that are effectively acting notes like she sighs or he smiles or they do this or that. I think that's very not necessary. I think an actor is ah is a professional who knows how to do their art and their craft and they're normally directed by a director who knows what they are doing. And so, as a writer I think my responsibility primarily is to put words on the page that then can be worked with and and yes I think in my experience has now been that it lends itself well to um, ah to being used in in in audio production.

06:47.44

Andrew

Excellent. So what inspired Ninety-Five

06:56.77

Sebastian

There are really ah 2 I suppose maybe 3 elements to this. the first one was a couple of years ago 2020 was the seventy fifth anniversary of VE day. Ah, victory in Europe day, and of course quite rightly this was celebrated this was marked with ceremonies, and what also we became aware of again and is that these stories of people who lived through the time of the horrendousness of the nazi regime and the holocaust and the second world war. The firsthand experience is dying out and I had listened to many of these stories and I had always felt There's something missing from this. We. We don't ever really tend to hear from people who were, if you like, the perpetrators of these deeds, these crimes. And what's always puzzled me is how is it possible that a whole nation or obstacle a whole people became so embroiled, became so involved became so swept away swept up in in in this. Um.

And here is the second element that I'm referring to. My grandmother on my father's side is german she grew up in Berlin and ah she left Berlin as ah as a very young woman at the age of 18 yo go to Switzerland. She crossed into Switzerland illegally not because she was being persecuted, not because she was jewish, and she wasn't a nazi. She was just a very ordinary--she was an extraordinary woman but she was effectively an ordinary Berliner. She was ah she was a woman with spirit and with with pizzazz and with a sense of humor and with a dryness and wit. All these wonderful qualities that we actually can appreciate in in in in the german people especially in the people from Berlin, and I've often wondered what would have happened if my father who was born in Berlin in 1933 had grown up there. What if they had still--if my grandparents--my grandfather was german my grandfather was swiss-- what if they had decided not to move to Switzerland permanently and raise their family in Switzerland, but stay in Berlin and raise their boy as a german boy? How would our family trajectory have panned out? Which instantly then brings us to the third element, the sort of the alternative universe question. The what if question-- what would've happened if that particular point in the rails or in the track on which we ride our train of life had been switched differently? And there's an there's an additional element to this which is that into this story comes a person who was the best friend of my grandmother who was a cabaret she was an actual cabaret performer who performed in the berlin cabares of 1932/1933 so chances are because Berlin is a city, but it's not that huge a city. Yeah the cabaret scene is not that huge, that that she would have performed with and known the original Sally Bowles. I mean I'm i'mm um'm sort imagining this I don't have any proof of it in the other words and and

then she this particular woman ah took it upon herself to really interfere with my grandmother and my grandfather's story by effectively turning this switch and and see there's an additional person who's quite strongly responsible for our family coming about in the way that it did and so um, this has always fascinated me. And I've I've always struggled with the idea that you can lay the blame for what happened at that time purely at the, at the masterminds-- at the Himmlers and the Hitlers and the Goebbels--and you know the the the the evil minds if if you want to use that word and and of course what happened there was ah what we can quite quite ah clearly call evil.

But in order for it to come about, you had to have a ah population of ordinary human beings being carried away but participating being turned being being coerced or being being brought into this mindset and that mindset is what I would refer to as a culture. And um, you ask me what the the question actually is what inspired Ninety-Five? I am as many people are, deeply troubled by what is happening in politics today.

12:09.29

Andrew

Well that that it that leads very nicely. You can tell you're a writer because you've segued very well into my next question. Um, first off just amazing that that that entire story was just incredible. The fact that that um the the getting out of Berlin but also knowing somebody who was in the cabaret scene at that time that the the musical is based on, I mean that's just--that's a play within itself.

12:45.89

Sebastian

Um, it is almost a play within itself. Yes.

13:01.77

Andrew

Um, but so the next question then becomes ok we who produce theater very often get asked. Um, you know, Ok well why this play, why now? And so the question that I have for you then is why do what is it that you think resonates about Ninety-Five in the year 2022?

13:14.50

Sebastian

Um, well bearing in mind that um I started thinking and then writing the play as far back as 2020. Um, when we look at U.S. American politics in these last 3-4 years, when we look at British politics over the last 2, 3, 4 years; Italy they have elected um a new leader just now, Spain, even Sweden, and I think that's where the answer lies. I think we are actually in Peril--Hungary--yeah, I mean Russia... I think we are not safe from these ideologies. We are not safe from people who promise simple solutions when there are complex problems. I don't think we are above these these um cultures being

created where I think in the play there's a line about three-line slogans, and um and and and and effectively effectively promising, yeah, promising the people of a country that they are the best and they can be great or better or that the enemy is somebody other. This, this othering of people there's this drawing division, drawing lines and exploiting division, exploiting fear and saying to people that the world would be-- your world would be a better place if these or those people didn't exist or weren't in your country or or if we did this or that to them. All of this I don't think we're above that. I don't think we have--I don't think we have dealt with this. One would hope that after what happened in the twentieth century in Europe we would have moved way beyond that but the reality, unfortunately, is I think that we haven't. And so the reason why I I do quite strongly believe that the play resonates or why why the realities that are being described in there-- and they are horrific realities and they're only really hinted at in a sense--um is because we are not safe from those realities.

I think we have people who are pulling the same strings and who are doing the same games with mirrors and shadows and with people's emotions and with manipulation and with propaganda, and and and and employing technology. I mean bearing in mind that in the 1930's the the wireless was the medium of the day and it was exploited to the greatest defect by by the nazis, and and it is not surprising that um the people who have certain intentions now exploit um, the echo chamber and social media in in a very very effective way.

I think there are actual parallels. And I'm also aware that um some people might feel inclined to say well the moment you draw a parallel between say a contemporary politician and the ah the unspeakable people of the 1930's such as Hitler and Himmler and Goebbels, you you've lost the argument because because there is no comparison. But I think that's actually false. I think there are genuine parallels in terms of the methodology, in terms of thinking, in terms of the ideologies, and that's why I think um, This story is relevant. Sadly I wish it weren't.

16:54.26

Andrew

I agree with you and it's always interesting to me the the. I think that even what you're saying about ah the people who will say that once you make a parallel between a contemporary and someone like Hitler or Himmler or someone like that you've lost the argument I think that shows very much a belief that this play tries to turn on its head, which is the people the majority of the people who as you pointed out did these things were from the population. They were ordinary as the person in Ninety-Five says, ordinary people. And so they're not--they're monsters but they're not monsters. They're not extraordinary. They're not these sort of weird other creatures. They're just people who for whatever reason got swept up and believed

this. This stuff that was put out by by those ideologues and so it's It's always been very interesting to me that that people will make that argument and I think that this play speaks to that particular thing very well, also.

18:21.40

Sebastian

Um, yes I think it It is a great great fallacy and and I think a dangerous one at that, to think that you can ah say that the people who were involved in these crimes were Monsters, were other, were different to how we are. That that is the great tragedy. I Think that's exactly, I mean you hit the nail of the head of course. But the the point the play is trying to make is precisely that. That this can happen anywhere. To anyone. It doesn't require monsters to create Monstrosity. It requires a monstrous culture. It requires um, ordinary people to be swept and and drawn in swept away and drawn into ah the monstrosity of what happens for it to be possible. And I think it's simplistic and I think it's lazy to say Well, of course they were bad people. That's why they did this. They were actually normal people and in the vast majority. Yeah.

19:23.39

Andrew

So do you have any upcoming projects that you'd like to promote?

19:41.92

Sebastian

Um, not so much upcoming as perhaps recent and ongoing. There's not an imminent theatre production or audio production or film production or video production that I can point to. But I have very recently started and and mean to continue um a podcast, and so if anybody who is listening to this would like a complete change of tone and the complete and and and is interested in something really radically completely different, then I can heartily recommend my podcast which is called sonnetcast and it's called sonnetcast because it is ah about--it looks at all the sonnets by William Shakespeare. The subtitle is William Shakespeare sonnets recited revealed and relived. I'm absolutely in love with these poems and I think they have an extraordinary amount to tell us about William Shakespeare the man and there are entire stories tucked away hidden, partly obscured, partly quite quite open, that are to my mind absolutely fascinating. So if anybody is a little bit interested in what on earth are these sonnets and why do we hear so little about them by comparison, then do tune in to sonnetcast which is my podcast on the sonnets of William Shakespeare

21:12.49

Andrew

I I love it. That's that sounds amazing. Um, that's that's awesome and I I will I will find that and make sure that we have a a link to that

in the ah episode description of this.

21:29.12

Sebastian

Brilliant. Thank you.

21:29.20

Andrew

Because that's that's awesome. So um, usually the way that we end these ah interviews is with a humorous question based on the subject matter of the play. Um, that's not going to happen with the subject matter of this play. So um, to end this on a more upbeat note. What is what is something you would like to do before you hit 95?

21:59.92

Sebastian

Well, I'd be very glad to hit 95 and I'd be very happy to hit it in in in in good compis mentis in in good spirits, and and with a sound mind and and of an able body and if that's the case then I'm already very grateful. There's 2 things I've always wanted to do and I don't think I'm anywhere near achieving them but I would love to perform at the Royal Albert Hall. That would be ah one thing that I would like to do before I hit 95, and I've always always wanted to play a villain in a James Bond film and I don't quite know how to go about this yet. But but you know 36 years is a long time. So. Um, you never say never do you?

23:06.91

Andrew

Yeah, no, not no, never say never again. Ah that is you know I have to say that last one was not on my list of things I thought you were going to say. Ah I love that, that is awesome. Well Sebastian Once again thank you so much for ah, being a part of our podcast and for allowing us to ah present your your show. It's been an absolute pleasure for us and we are very very grateful. Thank you.

23:43.83

Sebastian

Entirely mutual. Thank you very much and it's my great pleasure as well. Thank you And yeah I wish you all the best.

23:50.00

Andrew

We hope you enjoyed NINETY-FIVE. Next month, we will be presenting NIXIN' NIXON, written by Elisabeth Speckman. 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..