



This is an audio – drama written in the midst of the Covid-19 Pandemic, between the United Kingdom and Italy. It's about the hardship, the fear and the alienation of a young woman who experienced the virus' outbreak in two very different countries.

The Coronavirus didn't spread in every nation at the same time and way: many elements influenced the different approaches of the countries in facing this emergency. This drama tells of the life of a group of people who belong to different places - London and Milan - from a psychological point of view. Listeners will explore these different ways of facing the emergency through the characters' emotions, desires, fears, and dreams. The nuances of their reactions and the deep connections between their minds depict the complexity of the human soul.

The story takes place in London during the escalation of the emergency in Italy, the first country in Europe to lock-down. Sara, a young Italian woman based there, learns of the developments of the events in Italy through the narration of her family and friends. The story is structured in five days that correspond to the second week of March when all Italians were forced to stay at home due to the impact of the virus.

The interior world of Sara represents the heart of the narration. Her awareness of the emergency increases day by day in a swell of tension and paranoia. She tries to communicate the imminent danger but people seem to be too busy to listen to her. Like a modern Cassandra, Sara symbolises sight in a blind world. She lives in two different levels of consciousness; in the drama, this dichotomy is represented by waking and sleeping. In her dreams, paranoia takes shape in different images until the last dream where every voice becomes a whisper. The climax of the tension corresponds to a decrease in the sound level.

Moreover, this binary structure allows for a strong creative use of sound design, which becomes the main mark between dream and reality.

I started writing the script at the beginning of the pandemic when I was aware that it would be impossible to realise the drama in a normal way. Therefore, I tried to turn need into virtue by adopting a specific strategy: the communication between Sara and her homeland is always filtered by a smartphone; all dialogues take place via phone calls or vocal messages. This structure brings out the use of remote recording techniques, giving a sense of truth to the voices.

Moreover, this strategy intensifies a strong connection between form and content. In terms of narration, the constant use of the phone as a medium expresses the alienation and the loneliness of this 'pandemic time'.

This drama is more than a story about Covid-19, it is a reflection on the meaning of belonging to different places. I can't hide the autobiographical nature of this project. When Italy was brought to its knees by the virus' spread, I was living in London. The pain of my community was just an echo. In the meantime, I felt like a stranger in London where the virus was not yet considered a disaster. Like many people in Europe, I lived within another dimension of space and time; I was in a room in London but actually I wasn't anywhere. I needed to overcome this sense of alienation. This is why I wrote this story: to find a place in my mind where I could be.

Congratulations to:



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