
MAYK

ZVIZDAL by BERLIN (BELGIUM)



20 - 21 May, 8.00pm

VENUE: Unit 15,

Premier Business Park, Sussex St,
Bristol, United Kingdom, England, BS2

ORA

This show contains translated subtitles for any spoken dialogue. However it does not include descriptive subtitles for other sound elements. It may sometimes be hard to tell who is speaking.

For the first minutes of the show the screen will be blank.

There will be titles telling us where we are and what is said. But for the first 15 seconds there are no titles, while someone is walking outside, then going into a building with a heavy squeaky door. This woman (Olga, the translator who traveled with the crew) talks to different people and in between different conversations we hear her walk from one office to another. It is a government building with stone or tile floors, the footsteps echo and old wooden doors creak as they open.

The titles don't show who is speaking. It is always Olga talking to one of the people working in the building, never more than one person at a time. The first two are women, the next two are men. After she says "OK" to the fourth person, she leaves the building.

Then a car is driving, it stops, doors open and close as people get out at the next place: Malenski Klischy checkpoint. During the

conversation at the checkpoint the screen starts to flicker and we start to see the images.

This show has subtitles, however, it may sometimes be hard to tell who is speaking, especially between Nadia and Petro. There is one conversation between Nadia and Petro where they use images of the maquettes so you can't tell who is speaking. It starts with Nadia talking about the dog.

Use of sound and music:

A soundscape of danger / radiation start of their journey with the flickering images. Music gets louder and more “nightmarish” once the barrier opens and they enter the contaminated zone. When we see Nadia and Petro the loud music stops. Suddenly silence, except for birds singing in the background. The vacuum “Zvizdal” which is its own world.

What stands out most in this show is the silence in Zvizdal. Other than some footsteps, voices, the dog barking and bird sounds the soundtrack is mostly silence. Only at very strategic moments do the creators of this show use music or soundscapes, like on their first drive to Zvizdal.

The threatening music returns a couple of times at dramatic moments.

They also use melancholic guitar or cello music when Petro describes the village the way it used to be or when they show panoramic views of the farm and area from a bird's view.

For full details and to discuss accessibility requirements please
contact:

mayfest@mayk.org.uk