

RADIO LIVE

a triptych

VIVANTES *

NOS VIES À VENIR *

RÉUNI·ES *

Conception Aurélie Charon
& *radio live* collective

Creation Festival d'Avignon 2025

RADIO LIVE production

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***Alive**
***Our lives to come**
***Reunited**

RADIO LIVE

VIVANTES
NOS VIES À VENIR
RÉUNI·ES

Concept and direction **Aurélie Charon**
Advisors **Amélie Bonnin and Gala Vanson**

With, in alternance, **Karam Al Kafri, Sihame El Mesbahi, Amir Hassan, Rayane Jawhary, Yannick Kamanzi, Oksana Leuta, Hala Rajab, Ines Tanović**
and the participation of **Anna Leuta**

Music creation and live music **Emma Prat**

Live visual design **Gala Vanson**

Graphic identity **Amélie Bonnin**

Films and photos **Thibault de Chateauvieux, Aurélie Charon, Hala Aljaber**

Video editing **Céline Ducreux, Mohamed Mouaki**

Set design **Pia de Compiègne**

Lighting design, video and stage management **Thomas Cottereau**

Lighting technician **Vincent Dupuy**

Audio mixing and sound engineer **Benoît Laur**

Production management **Mathilde Gamon**

Encounters from the radio series and the travels of **Aurélie Charon and Caroline Gillet**

Festival d'Avignon 2025

A triptych presented in 3 chapters

Associate artist

Chaillot, Théâtre national de la Danse

La Comédie de Caen, CDN de Normandie

Le Méta, CDN de Poitiers

estimated duration of each chapter 2h20
For everyone 13 and up

Production
Radio live production, Mathilde Gamon

Coproduction
Comédie de Caen - CDN de Normandie, Bonlieu scène nationale d'Annecy, MC93 – Maison de la Culture de Seine-Saint-Denis, Les Nuits de Fourvière, Le Méta - CDN de Poitiers, MC2 : Maison de la Culture de Grenoble Scène Nationale, Théâtre national de Strasbourg, Institut du Monde Arabe, Festival d'Avignon

Support
Ministère de la Culture, direction régionale des affaires culturelles d'Île-de-France
Fondation d'entreprise Hermès



This is a new step for the Radio live project, which has been presenting young adults/activists stories from around the world, for over 10 years.
Now we are developing three chapters each with an open question: the possibility of reconciliation.

In October 2023, when our friend Amir Hassan was caught up in the war in Gaza under the bombs, he sent this text message: 'I am doing my duty as an adult not to fall into hatred'. This is the question that underlies all the stories in the project, and the answer is never simple, never final: how to avoid falling into hatred and vengeance, at a time when the world is increasingly divided? Whether living in countries in armed conflict or in European democracies where far right movements are on the rise, coming together with people who are not like us has become the challenge of our contemporary society. That is what the collective Radio Live has been observing and developing on stage for over 10 years.

Amir used to say to us from Gaza, *'If you're just going to say that war sucks, it's pointless'.* We need to find other ways to tell the emotions, the personal stories. Emotions, subjective accounts, a way of making others physically feel what they are not experiencing. How can we tell the story of war to people who have never experienced it? Is this possible through the arts or through journalism? Should you go into exile or stay?

How can we avoid inheriting the conflicts of our parents' generation? How can we continue to change society, and how can we take action? How can we talk to people who don't look like us?

These are the questions we want to keep asking, both with those we've known for over 10 years but also with new people we meet.

The Radio live project, genesis

At the start (2011-2017), it was a radio series about young activists from all over the world led by Aurélie Charon and Caroline Gillet, a program for Radio France. We met these young activists all over the world and wanted to bring them together in the same place, at the same time, and the stage project was born.

Since 2013, Radio live includes texts, live drawings, live music, archives and lively conversations in an environment of sound and images produced live by Amélie Bonnin and Gala Vanson. There are words, live drawings, live music, archives and lively exchanges. They come from Algiers, Moscow, Gaza, Teheran, Istanbul, Sarajevo, Beirut, New Delhi, Bombay, Casablanca, Dakar, Johannesburg, Kigali... and from France. They talk about commitment, identity, democracy, minority rights, freedom and new forms of action. Everything is written down, except for what is being said: Aurélie Charon and Caroline Gillet are on stage asking the questions. It's a lively discussion, different every evening, and the communication is spontaneous. Over the years, the form of the project has evolved and the collective has grown.

Then in 2021, at the invitation of the Festival d'Automne in Paris, Aurélie Charon and Amélie Bonnin started a new cycle for the international collective : La Relève continues the conversation started with Ines, Yannick, Martin, Sumeet and Hala, who are not satisfied with the world as it is. They set off to film in their own homes, in Rwanda, India, Bosnia and various places in France, to bring to the stage the faces and landscapes that tell their own stories and challenge them. They film the next and previous generations, so that these testimonies enter into dialogue with what is happening on stage. With the presence of musicians Dom La Nena or Emma Prat on stage, the project continues its exploration of the staging of documentary speech, through writing in the present tense. La Relève is expanding and continuing to tour.

In 2024, as part of Aurélie Charon's association with Chaillot, Théâtre national de la Danse, a new episode was created with three young women from Syria, Bosnia and Ukraine: Vivantes.
This is the first chapter of the triptych presented at the Festival d'Avignon.



photo Yohanne Lamoulère



Note of intent

2025, we're at the Festival d'Avignon. A band, a collective, unexpected friendships. Let's rewind : we've been sharing our lives for 10 years on stage and beyond.

2013, I'm in Sarajevo and I met Ines. She still has around fifty pieces of metal in her body, her 'souvenirs' as she calls them, from the shell that hit her when she was 9 in Mostar.
2014, I'm in Gaza. Amir has just arrived in Paris, and his father in Gaza City tells me 'Amir should come back to visit us, yes, but if he's going to stay stuck in Gaza, no'.

Ines and Amir like to say that they are the veterans of Radio live. The veterans with unfailing friendship. They were the first to talk about their commitments on stage. In the years that followed, we played together in New York, Johannesburg, Mumbai, Delhi, Morocco, Tunisia and Romania. We made new encounters that continued to expand the collective, without anything ever being obvious: we had neither the same cultures, nor the same religions, nor the same memories, but we all believe in the stories, and to the fact that stories that are not told do not exist. So we started talking and we never stopped. We believed in friendship that helps us to overcome our prejudices.

2014, for the radio, I went alone to Gaza, Teheran, Moscow and Algiers. Four cities I can't go back to at the moment. The borders are closed but not the relations. We keep on telling our stories. Since then, we've been lucky enough to travel to India, Senegal, Rwanda, South Africa, Mauritius, the United States, Morocco, Tunisia, Italy and Bosnia to perform and meet new people.

2015, I met Karam in Marseille, who had arrived from the Palestinian Yarmouk camp in Damascus.
2018, we meet Yannick, who dances in Kigali to challenge the previous generation. And Oksana, a teacher and actress in Kyiv, who tells us about the Maïdan revolution.
2019, we meet Hala in St Etienne, a young filmmaker who arrived from Syria a few years earlier and whose father, an opponent, was assassinated by the Assaad regime.

We've been sharing our lives for 10 years now.

A few weeks ago, we welcomed Malakeh to Paris, Hala's mother, who had just fled the massacres on the Syrian coast. 24 hours after landing in Paris she was on stage with us.

Over the past year, in preparation for this triptych, we have been filming families, all of us together. In Kigali, in Sarajevo, in Lebanon.

2025, we meet Rayane, a schoolteacher in Hermel, Lebanon.

2025, we arrive in Avignon. We meet Sihame, 22, the youngest in the group, a law student who lives where she grew up, in the Monclar district of Avignon.

Mathilde Gamon is in charge of the production. Producing Radio live doesn't just mean supporting artists, it can also mean supporting lives. It means believing in the long term, in the time we need to take, opening up our field of vision to 360 degrees to adjust everything to current events. Not being afraid of the unexpected, of life itself. Twisting the impossible.

Sometimes current events make us think it's too difficult. I heard Ariane Mnouchkine say ‘despair is useless’. We don't always manage to understand each other all the time. When the news is too hard, sometimes we stop talking. We wait. Sometimes we fail. But the least we can do is keep trying.

Our lives are a succession of appointments that we make so that we don't just settle for the ones that lie ahead. So the next date is the Festival d'Avignon 2025. It's been over 10 years and it's still a start, because we believe as much in the lives we don't yet have as in the ones we already live.

Aurélie Charon, May 2025


#SaraJevo

VIVANTES

TRAILER :
https://vimeo.com/949863053



with

Oksana Leuta (Ukraine)
Hala Rajab (Syria)
Ines Tanović (Bosnia)

They are three women alive, each of whom has lived through a war: as a child, a teenager or an adult. In Bosnia, Syria, Ukraine. Each has resisted and is still resisting. Each in her own way: by creating a place for refugees, by making films, by being a fixer on the front line for international journalists.

Ines grew up in Mostar in the 1990s, with a Croatian mother and a Bosnian father. A Bosnian shell wounded her when she was 9, her father was taken by the Croatian army to a detention camp for two years, and her sister was trapped in the siege of Sarajevo for three years. Today, she is working to erase the divisions in Sarajevo. Five years ago, she set up a reception centre for migrants in Sarajevo.

Oksana is living the daily life of the war in Ukraine, having become a fixer for international journalists and continuing to perform as an actress in several Ukrainian towns.

Hala has been unable to return to Syria since her father, an opponent of the regime, was murdered. Today, film and fiction allow her to tell the intimate story of war.

Going to Sarajevo together was a way of looking at post-war society. To understand that one doesn't just erase the memory of people just like that: they survive, they resist. In fact, you can kill, but you never erase anything. It was the Sarajevans, the people of Sarajevo, who threw this message to the world. In 1992, General Mladic gave instructions to drive mad the people who dared to live together - Serbs, Croats or Muslims. But there are places where hatred does not take. The city was supposed to disappear, but four years later it is wounded but alive. The word 'Sarajevo': it pierced the calm of our childhood evenings, it sounded on the television in the living room like the idea of war not far away. For adults, it sounded like the return of violence to Europe, to our neighbours. Now it has taken root with the conflict in Ukraine.

Sarajevo is mysterious: if you go there once, you always go back. You never leave Sarajevo. Perhaps because it has retained what we also would like to remain deep down: European and whole. We all want to say: we are the children of Sarajevo. Of those people who said: we had to disappear and we are alive. There are places where hatred does not take hold. Against all expectations, against all the wrong expectations and the wrong reasons of those who want trouble and division. So Sarajevo looks at us and reminds us of this fact: you can't just wipe people out.

Oksana Leuta

Comedian, teacher and fixer (Ukraine)

Oksana Leuta grew up in Ukraine during the period of crisis following the fall of the Soviet Union. Her parents were teachers and she decided to study French in Ukraine and then the theatre in France. In 2014, demonstrations began and the people of Kyiv occupied Maidan Square. She joined the medical team and spent weeks helping with logistics and organizing the on-site makeshift hospitals. In recent years, she was a teacher, actress and night manager at a secret techno club in Kyiv that organizes queer parties. Since the beginning of the Russian invasion in Ukraine and the war, she has been a fixer and translator for international journalists with whom she comes close to the front line to tell the world about the war. She continues to participate in theatrical projects in Ukraine and abroad.

Hala Rajab

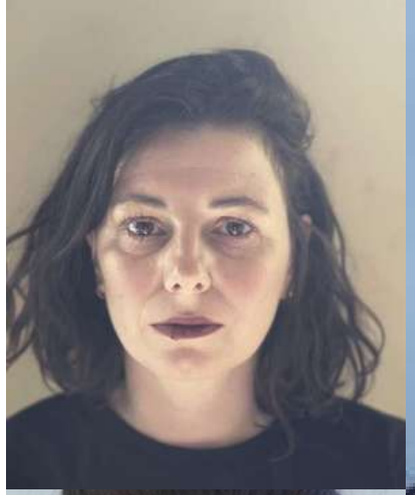
Filmmaker and actress (Syria)

Hala Rajab was born in a village in Syria in 1992 into a communist family. Her father, an opponent of the Syrian regime, spent several stays in prison, he stayed there 5 years before the birth of Hala. In 2011, the Syrian revolution began. Two years later, her father gave a lecture in Cairo against the regime, he remained blocked for two years on the Syrian blacklists. The family was threatened. Hala had to stop studying law and go to work. In 2015, while trying to find his family, Hala's father was arrested and tortured to death. Under threat, Hala and her sisters left Syria to go to Lyon, France, where Hala began film studies at CinéFabrique. She is now a screenwriter, filmmaker and actress.

Ines Tanović

Art historian and activist (Bosnia)

Ines Tanović grew up in Mostar, Bosnia, with a Bosnian Muslim father and a Croatian Catholic mother. When war broke out in 1992, her father was taken by the Croats to a concentration camp. Her sister remained trapped in the siege of Sarajevo for three years. Ines was 9 years old when she was hit by a Bosniac shell, of which she still has about fifty pieces of metal in her body. She holds a master's degree in art history and a master's degree in human rights and democracy in South-East Europe. Through her involvement in multiple citizen and cultural projects, she fights against ethnic divisions, for a participatory democracy and for the renewal of culture in Bosnia. In 2020, she created Association Kompas 071, a place for refugees in Sarajevo and Bihac.










MOTHERS

NOS VIES À VENIR



with

Amir Hassan (Gaza)
Rayane Jawhary (Lebanon)
Hala Rajab (Syria)

In Gaza, Syria and Lebanon too, the question of reconstruction, literally and figuratively, is central.

That which does not yet exist is what interests us. We're fighting for the lives we don't yet have: the lives we hope to have, which are yet to come. Maybe they deserve even more attention than the ones we're living right now. In 2020, Rayane Jawhary in Hermel, northern Lebanon, together with other young women, founded a secular school, 'Esprits libres', to train citizens who will be able to think and vote for themselves.

Hala was also a 'free spirit' when she grew up in the Latakia region of Syria. Her father Odey Rajab, an opponent of Bashar al-Assad's regime, fought against the dictatorship and raised his three daughters to be independent. He believed in the revolution, but was arrested and killed by the regime in 2015. Hala has since moved to France and become a filmmaker, exploring the ways of transmission through fiction and films.

You had to be a 'free spirit' in Gaza to imagine that as a teenager you would ever be able to leave the closed borders. Amir started learning French at the age of 18, fell in love with the language, and won a scholarship with his poems to come to Paris as an assistant in Arab language at the Lycée Henry IV. Since then, he has been a poet, journalist and teacher.

In September 2023, he returned to Gaza to visit his family. From Gaza under the bombs in October 2023, Amir sent me this text message: 'I'm doing my duty as an adult not to fall into hatred'. So we're sticking to our duties as adults to save the children and make people hear what's to come.

Perhaps the free spirits are those who attach enough importance to what does not yet exist.

We went to Hermel in the Bekaa plain, on the Syrian border, to meet Rayane at her school. We were in Lyon with part of Amir's family, evacuated from Gaza a year ago. We were with Hala's sisters and her mother, who had just arrived from Syria. How can we think about what lies ahead and rebuild?

Amir Hassan

Poet and journalist (Gaza)

Amir Hassan grew up in the Al Shati camp near the beach in Gaza. At age 18, he heard about French in college and decided to learn it. Four years later, he writes poems in French, wins prizes. At 20, he left the Gaza Strip for the first time. He received a scholarship and taught as an assistant, the Arabic language at Henry IV high school for 3 years. In recent years, he has been teaching and publishing poems. He has been in France for 10 years, living and working in Paris as a journalist for France 24. He returned to Gaza to see his family just before the attacks of 7 October 2023. He was stuck for a month, before being able to return to France. His parents, younger sister and younger brother were evacuated and are housed in Clermont-Ferrand pending the outcome of their asylum application.

Rayane Jawhary

Teacher (Lebanon)

Rayane Jawhary grew up in Hermel, a border town north of the Bekaa, in a country often on the brink of war. She has been a volunteer in cultural associations, and has actively participated in projects with children and youth. In 2012, she started university studies in hospitality in Beirut and worked in this field, before realizing that it was not what she was interested in. So she decided to come back to Hermel and started teaching in a school. The 2019 revolution in Lebanon and the hope that it had given her convinced her that she needed to be an agent of change. After obtaining a master's degree in educational sciences, she co-founded with friends a secular school in Hermel, Les Esprits Libres, based on the principles and values of New Education, where she now teaches and coordinates the programs.. For her, the school is a place of life, a space shared with children, where freedom, responsibility, cooperation and acceptance of others are not only taught but lived out in daily life, so that children become free citizens of their own choice.

Hala Rajab

Filmmaker and actress (Syria)

Hala Rajab was born in a village in Syria in 1992 into a communist family. Her father, an opponent of the Syrian regime, spent several stays in prison, he stayed there 5 years before the birth of Hala. In 2011, the Syrian revolution began. Two years later, her father gave a lecture in Cairo against the regime, he remained blocked for two years on the Syrian blacklists. The family was threatened. Hala had to stop studying law and go to work. In 2015, while trying to find his family, Hala's father was arrested and tortured to death. Under threat, Hala and her sisters left Syria to go to Lyon, France, where Hala began film studies at CinéFabrique. She is now a screenwriter, filmmaker and actress.











RÉUNI·ES

with

Karam Al Kafri (Palestine/Syria)
Sihame El Mesbahi (France/Morocco)
Yannick Kamanzi (Rwanda)



We're leaving from Kigali in Rwanda and arriving in the Monclar district of Avignon via Damascus. I don't know if we can call ourselves reunited in each of these places. But we try.

First of all, we bring together multiple identities: Yannick is of Rwandan and Congolese origin, Karam is Palestinian and Syrian, Sihame grew up in France with parents from Morocco. It is already a case of not letting ourselves be boxed in.

We travelled together to Kigali and southern Rwanda, to Butare. We visited Yannick, his parents, his family, his friends, Sihame and Karam. The questions that have to be answered before we can get together are reconciliation and justice. This was a programme in Rwanda after the genocide against the Tutsis in 1994. Yannick's family learned about what had happened to their family 13 years later, during a gacaca session. We were in Kigali during the week of commemoration, 31 years after the genocide. We went to see the next generation: how do you recover from a traumatic memory that you have inherited?

Karam returned to Damascus last February after 12 years in exile. The question of justice is very much on the agenda, and there has been much disillusionment since the fall of the Assad regime. Karam's father told him 'ask them in Kigali how they did it so that we know what to do'.

Sihame grew up in Monclar, where her parents came from Morocco. Her father came at the age of 18 as a farm labourer, and the family followed years later. Sihame is the only sibling to have been born in Avignon, France. From the time she was a teenager, she took a stand against social inequality, went to Paris at the age of 18 to study at Sciences Po, and is now studying law.

There is no magic formula, but Yannick, Karam and Sihame are making the journey from Kigali to Avignon to put the desire for justice at the heart of their lives.

Karam Al Kafri

Engineer and actor (Syria/Palestine)

Karam grew up in Yarmouk, a town in southern Damascus where Palestinian refugees have been living since the 1950s. In 2011, he is 18 years old, he passes the baccalaureate but it is also the year of the revolution in Syria to which he participates from the first months. Her father decides to send him to study in Moscow because life becomes too dangerous. He spent two years there before being able to join his mother and sister in Marseille. He comes from an atheist family, politically engaged. He starred in the film *Meltem* by Basile Doganis, released in March 2019. He currently lives in Toulouse and is a computer engineer in the aerospace industry. In February 2025, after the fall of the Syrian regime, he returned to Damascus with part of his family for the first time in 13 years.

Sihame El Mesbahi

Law student (France/Morocco)

Sihame El Mesbahi was born in 2002 in Avignon to Moroccan parents. His father was a seasonal agricultural worker, he lived between France and Morocco for 20 years before moving to Avignon with his wife and their first four children, shortly before the birth of Sihame. She grows up between these two horizons, enriched by traditions and values that shape her sensitivity and worldview. For 12 years, she has practiced athletics in a club in Avignon. In high school, she was involved in various associations. At the age of 18, she joined Sciences Po Paris, before working for a year in a law firm. She is currently studying law in Marseille, while spending some time with her passion for pastry.

Yannick Kamanzi

Dancer and comedian (Rwanda)

Yannick Kamanzi, born in 1997, belongs to the post-genocide generation. His parents took refuge in the Congo in 1994, but he lost his grandmother, who was killed during the genocide against the Tutsi. This event nourishes his reflection on memory and heritage. Trained at the École Jacques Lecoq in Paris, he develops a physical and committed approach to the stage. In 2023, he created The Black Intore at Chaillot, the national theatre of dance. His show *Generation 25* is touring in Africa, Europe and Asia, with a collaboration with the Juilliard School. He works on *East African Bolero* and develops *Beyond the Wall*, a musical comedy combining collective creation and social engagement.











Other performances available in English

Portrait of Sumeet Samos from New Delhi, India
Duration 1:15

Sumeet will be living in the USA from August 2025 as a PHD Student in Philadelphia

Sumeet is part of the Dalit community, the «Untouchables», also known as pariahs of the society in India. He grew up in a village in Koraput District, where discrimination was particularly harsh. He says he was tied to a stake if he dared to enter the garden of a high caste family there. He learnt English on his own, entered the JNU University in Delhi to study Dalit literature. He speaks out to fight for the education of low castes. He completed a Master's degree at Oxford University in England and is leaving next August to do a thesis at University of Pennsylvania (UPenn) in the United States.





Portrait of Yannick Kamanzi from Kigali, Rwanda
Duration 1:15

Yannick has a visa for the USA valid until 2032
Read his biography above in Réuni·es chapter

We can also perform in English “crossed portraits” of *Radio live - La relève* (duration 2:15) with two of the following people:
Amir Hassan from Gaza
Oksana Leuta from Ukraine
Ines Tanović from Bosnia
Hala Rajab from Syria
Sumeet Samos from India
Yannick Kamanzi from Rwanda

Previous performances in English

September 2024 - LA RELÈVE
Portrait of Sumeet Samos from India
Princeton - USA | Seuls en Scène Festival

https://arts.princeton.edu/events/seuls-en-scene-2024-presents-radio-live-by-aurelie-charon-amelie-bonnin/2024-09-21/

July 2024 - VIVANTES
Sarajevo - BOSNIA | WARM Festival

https://warmfoundation.org/events/warm-festival-2024-sarajevo-july-8-13/

September 2022 - LA RELÈVE
Portrait of Yannick Kamanzi from Rwanda
Princeton - USA | Seuls en Scène Festival

https://arts.princeton.edu/events/seuls-en-scene-2022-presents-radio-live-la-releve/2022-09-16/

September 2019 - RADIO LIVE
Princeton - USA | Seuls en Scène Festival
New York City- USA | Crossing The Line Festival

https://arts.princeton.edu/events/seuls-en-scene-2019-presents-radio-live/2019-09-28/

http://crossingthelinefestival.org/2019/events/radio-live/

November 2018 - RADIO LIVE
Johannesburg - SOUTH AFRICA | Center for the Less Good Idea
in collaboration with French Institute

December 2017 - RADIO LIVE
Chandigarh / Indore / Mumbai / Delhi - INDIAN TOUR
as part of "Bonjour India" event organized by French Institute



October 2025 - LA RELÈVE
London - UK | Battersea Arts Centre

Oct 12th at 3pm: Crossed portraits of Amir Hassan & Oksana Leuta

https://bac.org.uk/whats-on/radio-live/

Wednesday, September 25
Previous Issues

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THE PROSPECT

'Radio Live': a moving, conversational portrait of a young Indian activist

Friday night at 8 p.m., I settled into my seat in the Wallace Theater of the Lewis Arts complex for what would be one of the most thought-provoking live performances I have ever seen. On a stage set to resemble a radio studio, the small team of "Radio Live — La Relève" presented a moving portrait of Sumeet Samos, a young Dalit activist and scholar from India, and his experiences within the Indian caste system. The show was simultaneously a natural conversation and a well-choreographed story. The dialogue, combined with artistic visuals and music, held me captivated from the opening welcome to the poignant finale.

"Radio Live – La Relève" came to Princeton as part of the University's annual French theater festival Seuls en Scène, which runs for 10 days in September. The program partners with Festival d'Avignon, a historic arts festival held in Avignon, France, to bring talented actors, directors, and artists to the Princeton community for a taste of the best French productions. While some Seuls en Scène shows are performed in French and provide English supertitles, "Radio Live" was the only performance this year in English, likely in an attempt to appeal to a broader audience. Though most attendees conversed in French during the pre-show chatter, as a French novice, I was grateful that the performance would be in English — allowing me to fully immerse myself in Samos's story.

"Radio Live" is exactly what its name suggests: live, in-person radio, complete with a live musician, visuals, and — most essential to radio — live interviews. Each installment of the "Radio Live" series focuses on a young person from around the world, fostering long-term dialogue between young activists — in this case, Samos — and the radio's listeners. Though the show was edited and rehearsed to allow for video clips of interviews with Samos's family, music breaks, and other visuals, the conversation between one of the show producers, Aurélie Charon, and Samos retained an organic quality. Occasionally glancing at her notes, Charon guided the conversation with casual yet heartfelt questions that prompted Samos to delve deeply into his childhood spent in the untouchable caste system in India, his spontaneous moves — first to New Delhi and later to Oxford — and his activism as a rapper and scholar.

This conversational simplicity made the show so fantastic. On a relatively empty stage, Samos and Charon filled the space with their impeccable stage presence. It helped that Charon never asked more than what was needed, never cornering Samos nor the audience into a pre-concluded answer. Though Charon had a script, Samos only held a microphone, ensuring that his answers were truly authentic. At one point, he even rapped to the audience. In short, the conversation seemed guided yet unscripted, allowing Samos to paint an authentic, powerful image of a hierarchical India for the audience through his emotive storytelling.

In addition to the central conversation with Samos, the show filled gaps within the conversation with recorded interviews with his mother, father, younger brother, and younger female cousins, as well as video clips of the places where he grew up. The family interviews added multigenerational depth to Samos's own life journey and his explanation of the Indian caste system. Particularly moving were the interviews with Samos's two younger female cousins, who dreamed of careers in science and medicine but were held back by the generational effects of the caste system, as well as the stories that his parents shared about teaching and practicing medicine in his childhood village, demonstrating the tenacity required to exist within the lower castes. Shots of Samos's small, rural childhood village added yet another layer to the performance, especially since Samos shared that he had not been back to the village since he was a teenager until recording "Radio Live," allowing for an unfiltered perspective of his home. I was impressed with the extensive travel the show undertook to create a well-rounded picture of life in India. My amazement only grew when I learned during the post-show Q&A session that the "Radio Live" team had been working with Samos since 2017 to produce this 70-minute piece of art.

The show would not have been a true work of art if not for the musical and visual elements of production — traditionally kept backstage — that complemented and enhanced the conversation. On stage, live musician Emma Prat performed songs in numerous languages while singing and playing guitar. At times, she overlaid her voice with pre-recorded clips to create musical interludes between recordings and dialogue that paralleled what one may hear on a radio show like NPR. In the Q&A, Prat told the audience that she listened to clips of traditional Indian tunes that Samos sent her in order to put together the music for the performance. The carefully selected and composed music complemented the discussion, adding cultural sounds that further immersed the audience in the story.

Though not a traditional part of radio, I was particularly intrigued by the visual artistry of the "Radio Live" show. In keeping with the conversation's simplicity, the visuals were mostly subtle, mostly consisting of changes in lighting and drawings shown on a projector screen behind Samos and Charon to illustrate key points of their conversation. We could actually see the artist, Gala Vanson, drawing the images that would be projected onto the screen from her computer in real time. On stage, the oversized, brightly-colored microphones used by Charon and Samos added an element of funk to the show, emphasizing its youthful roots. A simple map of Samos's village, created on the stage floor with tape, as well as the finale, in which Samos stood underneath the smiling, blinking, recorded faces of all the generations which shaped his life in India, was incredibly emotionally moving.

I was impressed and inspired by the collaboration between the "Radio Live" production team and Samos, and found the artistry, conversational style, and development of Samos's story through the show to be quite poignant. I walked away eager to understand more about life in India and look forward to meeting a new featured artist through the next episode of "Radio Live" when it returns to Seuls en Scène in 2025.

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REVIEW: Radio Live: A New Generation

PUBLISHED ON *October 14, 2025* by *H Hsu*

★ ★ ★ ★ ★

"Urgent, significant, and yet also deeply beautiful, Radio Live offers the most profound and human piece of art I've experienced this year."

Unlike anything I've seen before, Radio Live—though not a conventional "theatre" show—is the most profound and human piece of art I've experienced this year.

Having toured the world for at least seven years since its premiere, Radio Live offers a unique blend of live radio streaming and theatre performance, combining live music, documentary, spoken word, and theatrical elements. What sets it apart from other theatre pieces is how it so fearlessly, yet honestly, unveils the brutality of reality and the human stories.

The two-hour runtime felt too short. Through a simple yet careful staging and a series of questions hosted by French Radio Journalist Aurélie Charon (also the show's creator), Radio Live pulls the distant reality of life in warzones into focus, layer by layer, through the testimonies of Amir Hassan from Gaza and Oksana Leuta from Ukraine. Yet, all the stage setups were secondary—the true, raw power was in the human stories themselves. Unlike other theatre pieces where stories are fictionalized, Radio Live hands the narrative directly to those who lived it. The creator and her team not only strive to offer the tellers' authority over their own stories but have also kept track of their lives and families throughout the years since the show's inception. There is minimum artifice in the storytelling. The world of war and the lives within it are revealed entirely from the tellers' perspectives and through their voices. While theatre often attempts to achieve authenticity on stage, what Radio Live offers is unquestionably, and even horrifyingly, real and breathing.

The sharing from Amir and Oksana was simple, yet beyond anything I could have imagined. It felt like a generous gift from them to unveil their lives to us, to show how war shattered and reshaped their worlds, and to expose the chasm between our peaceful existence and a reality that is, geographically, merely hours away. In two hours, they offered their stories, and we got to peek through a window into their pasts. I saw a profundity in them that I could not fully comprehend—a humanity forged in circumstances far beyond my lived experience, yet one that shone through with warmth and love in their telling.

What in a show can be considered alive? Radio Live offers this answer: people's lives are alive, their stories are alive, their past is alive, what's happening out there is alive, we are alive, and what existed in the space during those two hours was alive. In that same room, they existed with us, their past and our present converged into genuine and meaningful connection.

Urgent, significant, and yet also deeply beautiful, Radio Live is a piece that should be seen by every human being.

Radio Live: Next Generation – Battersea Arts Centre

13 October 2025

Radio Live: Next Generation is not really a play, nor does it claim to be. It is something else altogether.

Over two hours, Aurélie Charon speaks to two interviewees: Oksana Leuta, from Ukraine, and Amir Hassan, from Gaza. They recount stories of their childhood, their families and their communities. Then they tell us about the wars that have disrupted all of these things.

It is an even-paced few hours in the theatre, never really seeking to grab you, but never lagging either. Whether the memory being discussed is extreme or more every day, it is approached in a similar fashion, with Charon asking her questions simply. Crucially, the focus of the interview is entirely on the experiences of Hassan and Leuta. The politics of the play are thus firmly grounded in the personal. This is the huge benefit of having real stories told by real people on these topics; it preempts the problems some political plays have of becoming generalised or didactic.

This straightforward, grounded approach is excellently supported by the show's design and conception. The interviewees stories are accompanied by visuals on a large screen featuring photos, text messages and pieces of film related to what is being discussed. Sometimes Gala Vanson, who is cueing these images live, draws over the top of them, creating sketches over the images. Likewise, the use of tech on stage is straightforward enough: a few microphones, a movable screen, a handheld tablet. The boldest choice is the inclusion of live music, but Emma Prat's vocals and guitar are not overused and provide a beautiful means to transition between the two accounts.

This restraint is an excellent choice and credit must go to Charon and her co-creators Amélie Bonnin and Pia de Compiègne. Because we are hearing from real people, none of the artifice that would be necessary for a piece of fiction played by actors is required.

This stripped-back and microcosmic approach creates space for some incredibly tender moments. Madame Zeinab, one of Hassan's former teachers, admits her pain at leaving Gaza, and that it took her three months to unpack her suitcase. And yet, she remains defiant: 'War is war, school is school'. Likewise, Hassan shares many lighthearted stories about his family, making it all the more poignant when he plays us a piece of music that reminds him of the home he has to live apart from. Leuta's clarity when she describes her decision to give up teaching Russian is equally striking; it shows the depth of the pain she has experienced, where even the language of the occupier is something she never wants to use again. When she calls her mother live from the stage, it is hard not to be moved.

All of this is testament to the amount of work that has gone into developing these relationships prior to this production. Radio Live has developed from a much longer project led by Charon and co-journalist Caroline Gillet. The result is that we are presented with two hours distilled from the lives of these two people and their relationship with their interviewer.

This is a remarkable achievement and an incredibly important piece of work, managing to bring this difficult topic to the stage while avoiding many of the potential trappings of political theatre. With the lives of two real people on stage, empathy does not need to be manufactured or forced, but develops naturally within the room. Though this one-off at the Battersea Arts Centre is finished, the Radio Live project is one to keep watching.

Reviewer: Ralph Jeffreys

LATEST POSTS


Porn Play – Royal Court
20 November 2025


A is for Arsenic – Bilton Theatre
20 November 2025

LATEST POSTS


Porn Play – Royal Court
20 November 2025


A is for Arsenic – Bilton Theatre
20 November 2025


Jurassic – Soho Theatre Upstairs
20 November 2025


A Night at the Musicals – Peebles Orchestra
19 November 2025


The Addams Family – The Brindley, Runcorn
19 November 2025

ON MUSIC PLATFORMS

Find VIVANTES, the original soundtrack of the show with songs performed by Emma Prat







The artistic team

Aurélie Charon

Concept and Direction



Producer at France Culture for *L'Avant-scène* (Saturday 7:45 pm) and coordinator of the radio creative space *L'Expérience* (Saturday 4 pm and original podcast). A graduate from Sciences Po Paris, Paris III and New York University, she has been directing since 2011 documentary series on activism, commissioned by Radio France, including *Underground Democracy* in Gaza, Tehran, Algiers and Moscow. She has been involved in a long-term work on French youth with *Une série française* (2015 France Inter), *Jeunesse 2016* (France Culture) and the film *La Bande des Français* directed by Amélie Bonnin for France 3 (2017). She recounts her travels in the book *C'était pas mieux avant, ce sera mieux après*, published by L'Iconoclaste. She created with Mathilde Gamon radio live production structure that accompanies *Radio live* shows and workshops around self-narratives conducted in colleges and lycées.

Amélie Bonnin

Artistic collaborator



Amélie Bonnin's work is at the border between different disciplines. After studying graphic design in Paris and then in Montreal, she trained as a screenwriter at La Fémis. Depending on the project, she uses writing, video and drawing to create stories. She directed two documentaries, *La Mélodie du Boucher* (Arte), and *La Bande des Français* (France 3, co-directed with Aurélie Charon). In 2021, she wrote and directed *Partir un jour*, her first short fiction film, which became a feature film of the same name, screened at the opening of the Cannes 2025 Festival. In parallel to her projects as a screenwriter-director, she continues her activity as Artistic Director, and notably signs the graphics of the magazine *La Déferlante*.

Gala Vanson

Illustrator



Trained at the Arts Décoratifs de Paris, Gala Vanson's practice is at the crossroads of painting, writing and graphic design. She collaborates as a designer with Le BAL, the national scene Châteauvallon-Liberté, Radio France or the Centre Pompidou. Inspired by documentary form and social themes, her work links the intimate to the collective in search of common languages. She has published the album Catcheur d'Amour, published by Seuil Jeunesse, and the comic strip *La Boucherie parisienne* published by L'Association.

Emma Prat

Musician



Trained in vocal jazz at the Conservatoire de Lille, Emma Prat is interested in the techniques and practices of vocal improvisation and the work of the voice in all its forms. A graduate with a master's degree in humanities and social sciences in Lille, she joined the team of a neighborhood webradio in 2020 where she designs, animates and sets up radio shows. Since 2020, she is author, composer and performer in the trio LUNAR (Sabina Por Aqui Public Prize in Ubeda, Spain, 1st EP, Promesa, 2020). In 2023, she founded Aâma, a jazz quintet combining sounds from Central Africa and the Middle East. She makes the music for several shows on guitar, keyboard and vocals: Radio Live (Aurélie Charon and Amélie Bonnin), *The Black Intore* (Yannick Kamanzi), and musical readings designed with Amandine Dhée and Léa-Anaïs Machado.

Thibault de Chateauvieux

Director, video artist



Born in 1986 in La Réunion, he graduated from the Ecole Nationale Supérieure des Beaux-Arts de Paris and the Ecole Cantonale d'Art de Lausanne, in the film department. Director of documentaries broadcast at festivals, on film, television or radio, he explores the intimate and relationships within his own family, particularly in *Point de Départ, La Visite*, *L'heure du départ* or *Holybus*. Involved in several associative projects, for more than 10 years, he has produced documentaries on projects of general interest broadcast in the cinema, on television and on the web with the conviction that what is not told does not exist. Passionate about pedagogy, he has taught in many schools: Ecal, Unine, HEAD, EMA fructidor, ESA-tpm, the Atelier de Sèvres or the ECV. He has been participating in the *Radio live* project as a director for 4 years.

Pia de Compiègne

Set designer



She studied at the École Nationale des Arts Décoratifs (ENSAD) and the Beaux-Arts de Paris (ENSBA). She has worked for 10 years as a set designer for theatrical productions and as an exhibition designer. She regularly collaborates with Elise Capdenat on productions that are presented in the main theatres of France and in festivals such as the Festival d'Automne in Paris. She also works as a freelancer for institutions such as the Théâtre du Châtelet, the Grande Halle de la Villette and the Théâtre de l'Odéon. She is an active member of *Scénogrrrraphie*, a research group created in March 2020 that aims to develop ecological design practices and teaching theatre and exhibition design.

Mathilde Gamon

Production director



Graduate of the Master Public Affairs - culture sector of Sciences Po Paris, she collaborated for a dozen years in the production and administration of artists such as Jacques Lassalle, Maxime Mansion, Élie Triffault, Philippe Calvario, Elisa Ruschke. Between 2016 and 2024, she collaborated with Florent Masse for the production of *Seul(s) en Scène* Festival at Princeton University (USA). She is currently production manager of live radio production alongside Aurélie Charon, and the company Emersiøn, dedicated to immersive living arts and directed by Léonard Matton.

Thomas Cottereau

Light creator, general manager



Holder of a diploma of Arts in Performing Arts, light option in Nantes, and also of the TNS School in Light Creation and the CFPTS in General Management, he collaborates with several creations for theatre, dance, contemporary music and circus as a lighting designer, General Director or Videographer. He collaborates with Joël Jouanneau for almost 10 years (L'entreciel, Le naufragé, *Dans la pampa*, *L'enfant caché dans l'écrin*, *Le dernier rail*, *Ronce Rose, In situ)*. He also provides the general direction of creations by Stanislas Nordey (*Qui a tué mon père* by Édouard Louis and *Le Voyage dans l'Est* by Christine Angot), Pascal Rambert (*Deux amis*) and the Radio Live projects by Aurélie Charon and Amélie Bonnin. He creates lighting for Jean-Paul Wenzel, Laurent Bellambe, la Cie Volti Subito, Sophie Guibard, Emilien Diard-Detoeuf, David Clavel, Julia Vidit, Suzanne de Baecque, Marie Fortuit, Marie Rémond, Julie Duval and Lucie Hanoy.

Vincent Dupuy

Light manager



After graduating from the Métiers du Son at the CRR of Annecy, he trained in theatre management at the Theatre Nationalde Strasbourg (TNS) school. During his training he assisted Marie-Christine Soma for the lights of *La Nuit des Rois* by Thomas Ostermeier at the Comédie Française and collaborated with the directors Pascal Rambert and Jean-Pierre Vincent. He meets Thomas Cottereau, during the creation of *L'Heure Bleue* by David Clavel, who offers him to join the Radio live project. At the same time, he is a stage manager touring with several theatre and contemporary music artists and trainer in the field of live performance.

Benoît Laur

Sound engineer



After studying the sound in Liverpool, he soon found himself touring with French song artists such as La Rue Kétanou, Padam... It is also with world music artists that he travels the globe, notably with the singer Kamilya Jubran, and particularly Dom La Nena for 8 years. It is thanks to her that he crosses the road of Radiolive. In parallel, he produces podcasts combining nature and science for young people, in collaboration with the group Bayard and Le Muséum National d'Histoire Naturelle and projects combining music and sound design through recorded sounds from the French mountains to Lake Baikal.



AGENDA

Festival d'Avignon 2025
Salle Benoît XII

Monday 14th July at 5:00pm : ***Vivantes****

Tuesday 15th July at 5:00pm : ***Nos vies à venir****

Wednesday 16th July at 5:00pm : ***Réuni·es****

Friday 18th July at 1:00pm : **Intégrale**
Vivantes, Nos vies à venir* et *Réuni·es

Saturday 19th July at 5:00pm : ***Vivantes***

Sunday 20th July at 5:00pm : ***Nos vies à venir***

Monday 21th July at 5:00pm : ***Réuni·es***

Duration of each chapter 2h20
Duration of the integral 9h with two intermissions

The first three performances are presented with a simultaneous translation into English with headset

Tour 2025-2026

6-7 October 2025 | Le Méta - CDN Poitiers (associate artist)

14>18 October 2025 | Festival Transforme - Théâtre de la Cité Internationale, Paris / Fondation d'entreprise Hermès

27-28 November 2025 | Théâtre Sartrouville Yvelines CDN

2-3 December 2025 | Théâtre de la Croix-Rousse, Lyon

10 December 2025 | MC93 – Maison de la Culture de Seine-Saint-Denis, Bobigny

11 December 2025 | Institut du Monde Arabe, Paris

7>15 January 2026 | Théâtre national de Strasbourg

23-24 January 2026 | Festival Transforme - Comédie de Clermont-Ferrand / Fondation d'entreprise Hermès

27 January 2026 | Scènes du Golfe, Vannes

5 February 2026 | La Comédie de Reims - Festival FARaway with Nova Villa

27 February>1st march 2026 | Bonlieu Scène nationale d'Annecy

20-23 May 2026 | Festival Transforme - Théâtre national de Bretagne, Rennes / Fondation d'entreprise Hermès

26-27 May 2026 | Théâtre Nanterre-Amandiers

30-31 May 2026 | Les Nuits de Fourvière, Lyon

La Relève

12 October 2025 | Battersea Arts Centre, London - UK

31 March>3 April 2026 | Théâtre du Nord - CDN Lille / Tourcoing