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ERIN: Hello. Hello, everyone. We are just getting everything set up and making sure we can, you know, people are still coming in, things like that. So we will just give people a minute or two more to make sure that they can get in.

>> I can see me and Anthea. She pinned you. Hannah pinned you.

ANTHEA: Hello, everyone. Hannah, you pinned me just in time to walk out of frame so I can refill my water glass.

ERIN: One we have Anthea back in place, we might kick off. I think there still will be people joining and so Hannah might give us a couple of minutes just letting people in, but we will kick off because we do need to finish at 7 because I need to run away to do child care and I'm sure you all do as well, so hopefully we can cover everything and if we don't, we can certainly follow-up questions.

Just to begin, hello and welcome. My name is Erin Taylor and I am the CEO of Australian Plays Transform or APT, and I'm coming tonight from our Carlton office, Carlton New South Wales, not Melbourne, on Kamaygal and Bidjigal land, and APT always likes to acknowledge that we are a story telling company. That's what we do, and we do that on the land of First Nations people across Australia and that they are the story tellers in this country and continue to be and we pay our respects to the story tellers that have come before us and we walk humbly in their footsteps. Also my respects to- you guys are all coming from different parts of Australia and- to the lands that you may be on today. So we should have also a third person which is Marie-Jo who is going to be the producer of the program, but she is really sick so it is me, Hannah from APT letting people in, and then the wonderful Anthea Williams who, as you will know is going to host two of the playwrighting groups that we have in this program. So she is joining us today, so Anthea for those who don't know, but you probably do know because you're here, is an amazing director and dramaturg and advocate and that's three things that she does, but there are all the other things that you do too. Have I missed - are they the three most important for this purpose?

ANTHEA: Absolutely, yeah. Thank you very much.

ERIN: Tea drinker.

ANTHEA: Yes, an avid tea drinker.

ERIN: We have got live captions, as you may be able to see, and we will have a transcript that we can send out if you would like that. So it is the first time we have been doing Q and As for our programs and it is the first time we're doing captioning, so please bear with us if we stuff something up, but hopefully we won't.

Basically, we are doing Q and As about our programs. As Anthony will know- he was here last week when we were talking about our other programs. To make sure we can answer your questions, give a face to APT, and talk about what we do and what the program may be for. We're developing FAQs and we're constantly keeping that as a live document on our website to update that. So the questions that you've already sent in and that you add tonight will help us add to that live document.

This program has a lot of questions because it's new. It is the first time we've done it, so tonight I'm going to try and cover the program, the structure, what it is, the big questions that people have asked and then leave time for new questions that come up for me or for Anthea.

So, it's a pilot program, it is the first time we've run it. We have received funding to run it for the first time, so what is it? Yes, there is a structure and way we've designed it, but also hopefully will evolve with the first cohort to be what we hope it will be. Excuse me if I look this way, I'm looking at my notes. So we want to create a playwriting community of peers who meet up regularly and share their plays, share their progress and support each other, help each other when you hit roadblocks, give each other feedback and set deadlines and kind of milestones with each other. I'm not reinventing the wheel. The idea of playwriting groups have existed for a long time. There's great examples in the UK and US, but we want to try it here to work out what works and how can it work when we gather playwrights to go to support each other.

So there are going to be three groups. There's emerging, mid-career and playwrights with disability and there will be seven people in each group. Each group meets every two weeks for six months. So you have your meeting and then you have two weeks off, and then you have your meeting, same time every two weeks. So it's a total of 12 sessions over six months and each session is about two hours. So you are paid for that session, those two hours, but unfortunately we can't pay you in between those sessions. We're going to ask you to focus on one play and the reason for that is so the group leader, so Anthea, or Wesley who is leading the mid-career ones, get to know your play and what you're working on and also your peers well. Rather than working on a lot of different works, you are focused on one work that you are working on at the moment. That helps everyone get to know that work and follow you along the journey and give you feedback. We ask that you consider if June to November is a good time for- is a good time for you to participate. That's when it is going to fall. We know everyone has lives and careers and families and other things, but look at your year and is that a good time because you will have those two hours, but ideally you have time to work on your play in those intervening two weeks and come back the next week, and we know things come up, people get sick. You might have a busy fortnight, but think about could you progress your play every two weeks in some way so that by the end of the six months you have really moved your play forward.

If it is not a good six months for you, hopefully we will do it next year. So have a think about that because we're asking you to commit to that time and also commit to the people in your group that you'll be turning up and forming that network.

What play should you submit or put forward? Something that you're really excited to write about because you're doing it in your own time. The big thing I would say is don't submit something that is under commission with a theatre company or under licence because it is not going to give you the freedom to write what you want. If the advice that Anthea or I or others is contrary to your other information, it might be a problem. We really want it to be something that you have at this point in time autonomy over. You can make those decisions and feedback and also you're not bound by their timeframes that you have to have it finished because they're considering it for programming. The end goal: have a really great solid draft of your play that you feel confident in taking out into the broader theatre industry, so you've found your voice in the work. You might want to submit it to an award or a theatre company, and maybe when I say it is something that you're excited about, maybe it is writing it in a different form for you or writing something completely different to what you've written before, and so, therefore, you're going to use this as a really safe environment to test the work and test yourself and build up that confidence and that draft before you go on to the next step, or it's the idea that no-one will listen to or they don't think you can write it and you have to write it. It's the play that won't leave you alone and you want to write it. Just so it is very clear, it is not a learning to write a play group. You all have established playwriting practices at

various levels and you are writing your play and you are getting advice and input and feedback from your group leader and your peers. So that's the summary of the program and hopefully I'm ticking off some of those questions that people sent in to us.

The definitions, I've put in the chat already there's a link to FAQs and we had a big discussion of this last week. The emerging and mid-career. So we know these are really kind of fraught terms. We know that, we acknowledge that, they're really hard sometimes to define. We have put a definition there which is our working definition, but it is not black and white. We understand that all of our careers sit in a grey area and that's okay, we understand that. So we have said emerging is playwrights in the first eight years of practice who you've got some demonstrated experience of writing for theatre. The mid-career is a body of at least two professionally produced work and industry recognition and professionally produced work is staged by theatre company that operates professional basis, people are paid, has a structure and a recognition in the industry. Now, they're guidelines, okay? We know that sometimes you might feel a bit awkward sitting in one or another. You may sit in both. You may be a playwright with disability and you're mid-career. You can nominate more than one group if you're not sure where you want to be. We're not going to look at it and go, no, we don't agree, they're not there and cut you out. You want you to give us as much information about yourself, about your writing practice, why you think you're emerging or why you think you're mid-career and it's a discussion and a conversation, so please- we know they are kind of awkward terms and imperfect terms and people's careers are not linear in the arts. You might be really experienced and you may be mid-career in something and emerging in playwrighting, but we will consider your experience as a whole. We- something else- we want to create cohorts so you can get the most out of it and you can give each other feedback because we're not teaching you to write, or no-one in the group is teaching you to write. You're with your peers.

If that still hasn't answered your question, my overall advice is apply, tell us about yourself and then we can work it out. If we've got more questions or clarifications, we will come and ask you. Who is going to assess it? Me, Anthea, and Wesley, and we will have an independent person to look over the applications and give their thoughts as well.

The form, so I've also put a link there. You apply through Submittable. You can answer in different formats. You can answer in text or video or audio. There's three main questions or prompts. Tell us about your practice as a playwright, including your experience in theatre, what you're working on now, so that's a: who are you, what do you do and why, and you know- it can give some space to tell us about whether you're emerging or mid-career and why, describe the play you would like to work on for the six months of the program, and how would you describe your ability to communicate feedback to peers and receive feedback from others, so what's your style, what's your learning style, what's your working style, how do you see yourself in the group and the way that you're going to take on the feedback and give feedback to others.

That's the overview. I'm hoping I've answered a lot of the questions already that people sent in, but there are a few questions that people present, so I'm just going to jump to those and then I will just let you tell me what I haven't covered or things that you still want to know.

What are you looking for in the applications? Again, go back to the questions. Things that you demonstrate your practice and your commitment to playwrighting, and I say "playwrighting". We get a lot of applications for people who are writing a film or interested in film. Not the right space. So tell us what you do and why you write plays and tell us about yourself and your work.

What are we looking for? A cracking idea that you can articulate why this program would suit you, why is it a good time for you to participate now, why you want to write this play and it is a good time to do it.

How you articulate- is the third thing, how you like feedback and like to give feedback, is it the right environment for you to work in. If you are terrified of sharing your work and you never do it until a final draft, not for you. So, you know, if you like to be in conversation about your work and you like to hear people, you like questions, you like working with a dramaturg, then that's a good place for you, tell us why you like to work and why it's a good environment for you.

There's a question about rules. In our public stuff we said it would be a robust environment, and Anthea you might want to talk about this, but I guess again I would say it's a pilot program and it will be up to the group, so in the first session you're going to establish those practices that make people feel safe to give feedback, receive feedback, share their work, so it is up to the group leader, but the group to set up how that works. I always think of it like a rehearsal room, is that you have that conversation about safety and respect in order for you to talk creatively and wildly about your ideas knowing that you have kind of laid down that and we can check in to make sure that is staying on track, and you're always going to have a group leader and an APT staff person, Marie-Jo or me there as well.

What's your definition of robust?

ANTHEA: I think that's good. It's important when people are having their work read that they define what they're looking for feedback about and that is honoured, but at the same time there is no point joining a playwriting group if all you're looking for is people to tell you that your work is great. That's the role of your friends and family, not a playwriting group. Within that there will sometimes be feedback like, are you really aware that your central character is really inactive, or the engine of the drama of this work isn't defined, or let's be specific about what the plot is, but that has to be within the framework of what you yourself have decided that you are writing about and why you are writing about that. So all feedback has to be given through the prism of what you're writing rather than going, why don't you write something else. That's not what we're- I want the group to be doing and I will try to keep conversation on track in that way. If there is an issue at the centre of your play, it's good to know, so that's what I say robust is.

ANTHONY: You say if there's an issue at the centre of your play, could you elaborate on that, what you mean by an issue at the centre of your play?

ANTHEA: Say for instance you haven't figured out what the theoretical engine of the play is, or if the way you're telling the story, if the way you're plotting your story isn't giving you the meaning that you want to give from your work. It's better to know that.

ANTHONY: A pretty glaring, like, weakness or problem that could be fixed?

ANTHEA: Yeah.

ANTHONY: Okay.

ERIN: But you're writing something that hasn't got a dramatic premise and you're coming back again and again trying to change things but you're not attacking the central issue that's not progressing it. It is a great question and we will set up those circumstances. It changes, and that's what you bring to the group, to be, like, I've had a bad week. I can't hear this or I can only hear that but the intention is that you come with the generosity to show your work and to listen to other people's work, and also that the intention is that your work will evolve and change and you will challenge yourself over the six months and you're open to that as well.

Is there an intended outcome? Yeah, to - you know, again, terms, a complete script, to finish that. It is

very different for people with drafting and process, but you should be aiming to complete a play- and a full-length play. You will then give the draft either to Anthea or Wesley and they will read it and give you individualised feedback and have a conversation with you about it. So you are aiming to kind of really progress to the end and have something that you can then, as I said, take to the next opportunity.

Someone asked if there is any public readings and any mentorship beyond that. We don't have any funding or programming after this, that that is the program in its entirety. We always say at APT, we always want to stay in touch with you and your work and we will read the draft too and we are happy to support it and send it out where we see fit as well, but that's where we're at.

What do the sessions look like? That was the last question. It was a pilot program, so the format of each session is decided in conversation with your group leader and your group, you know, the first session is about discussing what works for you, what do you want to do, and it will change and evolve over the six months, so if you're at the start, what the session looks like is going to be very different to the end of the six months and you should approach it with that flexibility, and that you're in a cohort of seven people, so it's about how as a group can you decide what is a useful session. We also have some funding for guest speakers, so if the group really want to hear from someone from a particular field for whatever reason or playwright, we can do that as well, but we really, again, ask you to come to the group in the first meeting going, what would the structure look like and, obviously, Anthea has ideas, and I've spoken to Wesley about how he would like to run it but it is in consultation and collaboration. Do you want to add to that?

ANTHEA: No, I think that's really good. What I will be asking people is do they want to be doing exercises in the group, do they want to be sharing every week, do they want to be knowing in advance when they're going to be sharing, and I'm going to be careful of making sure that we don't set too much homework because we're aware that there's no funding outside of the hours, so outside work is going to be working on your play rather than a property sitting inside the time in that group, but I think it is really important that everyone gets to speak up about what they want and we check in multiple times over a six-month course because I think it's completely possible that there will be, like, almost like three sections within that time.

ERIN: Yes, it's not about giving you homework between the two. You will drive what you do in the intervening two weeks. When I say "have you got time", have you got time to reflect on it, to write a bit, to come to the next session with a question, and we know that's going to vary over six months. School holidays, work, other shows, we know that and we respect that that occurs, but can you be thinking and engaging with that play when you're not in the session I guess is the question. Hopefully I've covered the questions people have sent ahead of time, but if I haven't covered something or there's a new question or clarification, please ask away. Yes, David?

DAVID: It sounds like a lot of work for Anthea and Wesley, giving feedback in a fortnight's period. What sort of expectations are there in terms of the work they're doing?

ERIN: They're not individually dramaturging your work in the intervening two weeks. You're coming to each session with a question or Anthea will set up an activity that you're engaging in it. They're not giving individualised feedback in those intervening two weeks. It's about what you bring to the group and Anthea and Wesley are facilitating that and those questions. They will get to know your play over time and they will get to know you over time, so things will become more specific, but no, they're not reading your draft in the intervening two weeks. They will come to that next session and you can come with questions, Anthea will come with ideas and questions from what happened last week, but no. At the end, yes, we have time for them to read your plays and be individualised, but not over the six months. It's about discussions. You're free to talk to your peers if there are other people in your group who say "I've got time to read yours", that's great. They are the group leader, but they are a facilitator and your peers are

just as much giving you feedback and support and ideas as well. They're facilitating the group rather than- maybe a group leader is a misnomer. They're leading it in that they have so much expertise, but we're asking you to work as a cohort.

ANTHEA: I will be facilitating that work. We will talk about plots or structures or characterisation, and various things like and I might do a session where I talk about structure or do various exercises, but- and so you will have a chance to talk about in that time, but I will read all the plays that people finish their drafts of and have a one-to-one session. I think that that is something that is actually also - I think it will be [indistinct] people are very active within that, but, yes, it is a two-hour commitment a fortnight from me as well as from the playwrighting cohort.

ERIN: I will add, we're working out the best software way to do it and it may be Teams, but we also will have all similar Google drive and the notes from each session, so you can upload things and put things there, so David will share your work with Anthea and you can put that in a central location and things like that, so it is about kind of creating that little community for yourselves, so you can do that. You can remind someone that there is a deadline for a play writing award or things like that. Meret?

MERET: Is there a specific stage ideas have to be at? Like, can it be something that we've already started to write?

ERIN: Yes, totally. I would say the only specific stage is that you are not finished. You're not coming with something that is so far down the track, finished, that you don't have the scope to kind of work on, get feedback, grow over the six months. Like I said, or it's not commissioned so it's got things around it. Yeah, you might have started it and that is fine. You might have started it and written a draft a year ago or five years ago. It is not going anywhere and you have submitted it and no-one is interested in it, but you need to write it. So, no. I guess it's about still being open to the process that you're not saying it's finished.

MERET: Okay, thank you. Perfect. Thank you.

ERIN: Would you agree Anthea?

ANTHEA: Absolutely. If you're feeling like all you want to do is sit down with a dramaturg, that's not the program for this. It is very much working with a group of writers on what it is to be a writer, on other techniques you can use to engage yourself as a writer and get yourself started with your writing, yeah.

ERIN: Just on the other programs, if that's what you want, you should apply for Duologue.

MERET: I'm not there yet. I have started my play though.

ERIN: Perfect. Great, totally. Again, I say that if what you hear tonight is "That's not what I'm interested in", go back and have a look at the other programs like Duologue, you know what you want to work with and notes and things like that. So you can apply for multiple programs. So we had this question last week. You may be regional in terms of the Erin Thomas is an option for you, Duologue is a mid-career program where you work with the dramaturg or this and you apply for all three of them where you fit, but chat to us and have a read to find out where it is. I would say the best thing is to find the program that fits you rather than trying to make the program do something it's not going to do for you. Because you will just get frustrated. Anthony.

ANTHONY: Melissa Kelly asked- she asked if she should be submitting a CV as well as answering the

questions.

ERIN: No. Just tell us about yourself, as I said, and major important things in terms of your playwriting. To be clear-- Melissa-- we try to make things easy to apply. I know we all know we're applying for lots of things and doing lots of things and we want to keep it as easy as possible.

ANTHONY: I did my application already and then I found out that there was this, okay, I am come to this and you've given me a lot of stuff to think about, even like maybe that play is - because I've already written the play last year in my theatre master's and now I'm, like, it doesn't sound like the right play so I'm on the back foot here. I guess my question is can I redo my application so you get two applications from me? Is that overkilling it?

ERIN: No, that's fine.

ANTHEA: Just redo your application and tell us which application you want to withdraw.

ERIN: Just make it clear. Hannah, who is the Submittable master is saying, yes, and Anthony, that's happened before. People are, actually, I've then thought about it and I want to try a different play. Totally fine, but say to us this is the one because there will be a lot of applications just to save time, so we don't read things that you've now moved on from, but, yeah, cool.

Am I missing any questions in the chat or does anyone have anything further?

ANTHEA: I was really excited when asked about doing this. I have worked as a director and a literary manager, both here and in New Zealand and in the UK, and I've done a number of multidisciplinary projects and I've also worked with a lot of writers who have done writers groups that I haven't been running myself and I think that's one thing that I think the playwrights who are the more successful and those who have a lot of longevity in their careers have colleagues. It can be quite a solo activity, and I think the writers I have seen have successful long careers that they're happy about, often have a lot of colleagues that they know they can lean on. I think APT is thinking about this in this way. Hopefully through this group you will find your tribe, you will find your writer tribe because often there is only one playwright in the room, so I think it is going to be really beneficial in that way as well. In terms of what will come out of it, yes, hopefully a play, hopefully a deeper understanding of your craft, a deeper skill set of what to do when you're encountering a problem or you're lost, a toolkit, but also hopefully some lifelong collaborators.

ERIN: In terms of the design and why we've got to this place is, and some will be more familiar with APT and our predecessor playwrighting Australia, we're not a producing company, we don't produce plays. We do development and then we do publish as in we have a digital catalogue, but because we don't produce plays, we have found over the last couple of years, if someone is commissioned or wins an award, is great, but also we don't have any capacity to then stage it or then make that play picked up by a company or a literary manager. So creating and sustaining your practice outside of that I think is really important with your peers and also finding, as I said before, finding your voice in a play, in a work that you might be challenging yourself or afraid to write before you're in necessarily commissioned or in a theatre company that has timelines that revolve around, as Anthea will know, revolve around programming and decision making, that you might be able to find your work first and then take it out, but you've got those peers there to help you do that, so in saying that I'm not bagging on any of those systems. I'm just saying that because we don't produce stuff, we don't have skin in the game in the sense that we're going to choose plays that are necessarily going to get programmed or fit a certain audience. It is about you having a really exciting idea and drive and want to be there and in those circumstances create a great play and

then it usually has the confidence to go and you have the confidence and the networks to go and take it to the next step.

Just on the peer group, yes, if Anthea is away, or Wesley is away, I will step in, but it should be at the stage of, like, you could hopefully function without a leader, if for some circumstances, as it is about working together, you know, and running it your way and creating that network for you. The design has also been in that trying to work out what we learnt, we could do online post-COVID, how we can open up access in many different ways for playwrights with disability. For me it's about working and having a small child and also nationally that we find that playwrights do get very funnelled into your state-based thing and we will hopefully have people from across the different states in each group so you get to know about the opportunities and the landscape and the work in different states because you can get very stuck in what opportunities are available to you in Sydney. That is a few of the mechanics behind the design. Have I missed anything? If you have any further questions, if we haven't covered something, we will cover your questions and add them to our FAQs. If you get really stuck on where to place yourself in that career- emerging or mid-career. You can nominate more than one and have a think about [indistinct]. Anthea, if someone emerging or with disability- if someone is deciding where to nominate themselves, because you're going to have those two groups, what would your advice be to them?

ANTHEA: That's a really tricky one. In terms of subject matter, there might be interesting discussions that happen and about how do you deal with not bringing your trauma into your work- or bringing it into your work in a healthy way, how do you deal with ableism in the industry, how do you deal with ableism on the page, what makes a play a play about disability. There are some really great stuff to discuss about that. Discussions around the industry, et cetera. You will be in a room with eight people who all identify as living with disability, so you will get that expertise and the lived experience which you possibly wouldn't get in the emerging group but having said that, my disability is not the most interesting thing about me. If you write a play and you're living with a disability but you're not writing a play that necessarily has that as a subject matter or a character part but it's not really what you're writing about, great, don't worry about it. You can still apply for that group. Personally in the work that I'm developing at the moment, everything I'm developing at the moment has characters in it with disability. I wouldn't say that any of those works are about disability. They might in some ways be about people's reaction to disability, but only very slightly. Possibly also the group for writers with disability might be - I'd like to think the emerging writers group will be in a safe space, but maybe the group of writers with disability will be more of a safe space, people will have more of an understanding of disability and whatever it is to write in crip time which the other group doesn't have experience of.

ERIN: Apply for both and it's determined by you of where you feel you would like to be at this point in your career.

ANTHEA: Also let's be honest. People with disability, we tend to get each other. As I've gone through life more and more of my friends and loved ones find out that they're neurodivergent and tend to stick together. Just in case anyone doesn't know, I'm neurodivergent, I'm dyslexic but I also live with a physical disability so I sit on both camps, but I also have a fiancé who has ADHD and most of my family members are neurodivergent in some way, but as I go through life I see us sticking together. People with disability are very funny, so- am I allowed to say that? There might be some like mindedness there.

ERIN: In terms of the design, I'm only in my second year here and we had programs that are First Nations, the First Nations writers, we've had culturally and linguistically diverse groups and it was pointed out to me that we did not have any spaces for people with playwrights with disability, and that many conversations about our retreats and things like that not being accessible, and again wanting to



make groups that are accessible for a number of reasons, so it has emerged out of that and hopefully the programs, what I'm hoping is all of our different programs offer different things, they offer spaces where you want to be in a cohort of people with this lived experience or you don't, and that you choose where you are and then we have these really kind of rich experiences and programs.

ANTHEA: Yeah. I think it's great that I'm running the group and I live with disability, but I also have a lot of experience and a lot of the work that I've done, I work with PYT a lot with their work with writers with disability and writers who just want to work with me.

ERIN: We have had a few people join. If you need to go, please go. We finish at 7. Please drop off, we're not offended.

HANNA: Hello. I always sign up to things and forget to set reminders. I've just relocated to Warrnambool and my project is called Jessica at birth. A lot of work is to do with intergenerational things and the intersection of class and chemical restraint. I am lurking to see people and I've made a lot of work. I've got tonnes of work. I'm thinking about play writing. I've done a lot of improvisation- three years of it. The notion of work and keeping it contained is interesting to me, but I'm just having a look to see people and what's around.

ERIN: Cool. Thank you. Please feel free to tell us about your experience in terms of how much playwriting you've done and things like that. This might not be the exact group. Send us an email and we can have a chat because we've got multiple program that go to different people with different levels with what they're creating. It sounds like you've done a lot of stuff, so send us an email and we will have a chat.

Any other questions that anyone is left with or we haven't covered? Great. Keep asking questions, keep checking in because we will update them and if you get stuck please ask us a question. We want to create great groups together and so the more up ask us, the more it is helping us define them and create it. Anthony has a little hand there.

ANTHONY: If you were coming to this application and you weren't sure which of the two projects you would settle with, can you say these are the two and it will be one of them. Is that okay? Or is it a better move to just pick one and say this is what I'm doing.

ERIN: You don't have - we only ask for 300 words, so pick one because you will sell yourself short by trying to put them both in. Tell us the one that you really, really want to do. It's the one that you want to write and only you write and you have to write it, so that one is the one to pick. It's about you having the voice in it because this is driving you and can only come from you. In 300 words. Or three minutes or four minutes.

ANTHEA: Pick one.

ERIN: We might leave it there. Thank you for an hour of your time. It's really appreciated. Again we will have the transcript if you would like the transcript we can send it to you. If you want to ask more questions, please do and thank you to Anthea for joining us and giving us your time and knowledge and, of course, we will have Wesley leading the other group as well and we hope it's going to be really exciting.

ANTHONY: Awesome. Is the transcript going to our emails?

ERIN: I'm not sure what the best way is to do it... Hannah said she will upload it on the website and we will get it to you, but if it's specifically you need it, please we will try and do it. Okay. Get it out there to you.

Thank you. Lovely to see you all and chat to you. Have a great evening and we look forward to reading all your applications.

ANTHEA: See you later, everyone.

END OF SESSION