

Heart vs. Harm: Exploring Sensitive Topics as a Playwright

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ADPA6000: Independent Project

Introduction

When you go to the theatre and find yourself moved by what you're seeing, what is it that moves you about it? Is it a breaking point for the character? Is it an impressive display of skills from the actors? Is it a twist that you didn't see coming? As a theatre-goer, these are the moments you hope for or expect when you go to see a show. You are a consumer, and the goal is for a need to be met. To be moved, to be impressed, to be shocked. Whatever it is, you want it to make you feel something, but when does it go too far? What subjects are off limits? Who decides it? I aim to find out.

Theatre has always been a place of dealing with hard subjects; Loss of love, loss of life, bad endings, betrayal, and much more. Often those are what really move us, because most pieces have a lesson that is taught. There is almost always something to learn from what you have just witnessed. Of course some pieces are meant to merely entertain, but I don't think almost any don't have something in them that makes you think. Maybe you are witnessing a budding romance on stage and it makes you evaluate your own relationship. Someone finally reveals a secret onstage and it makes you realize you have some truth of your own you need to tell. Someone moves on and you realize it might be your turn. Life imitates art, so many people turn what they've learned into their form of artistic expression.

What is a playwright?

A playwright is a theatre artist whose job is to create works for the stage, as opposed to a screenwriter who does the same for film and tv. Playwrights are freelancers who often have works already prepared to present to theatre companies, or have their work available for licensing online that directors can find and pay for the rights to. Besides the obvious, they are creators who are responsible for creating a world within their story that the companies interpret to their own will, but the story always stays the same. I've had one of my pieces, *Median Man* performed twice by different companies, and each time I saw a whole new perspective and individual choices that inspired me and put my work beyond the page. The playwrights are in control of the story, but everything else is up to the company.

Sometimes the same piece can have completely different effects on the audience based on who put the show on. Many factors such as actors and acting choices, directors and directorial choices, costume, set, makeup, and even just who specifically is in the audience or on the stage can make a difference. Most often when my family comes to see a show I wrote, they have a much stronger response than a stranger who I do not know, or even sometimes the opposite. I've had people come up to me crying telling me how much the piece touched them.

The response of the audience is not at all predictable. You can write a joke you think is gold and it falls completely flat in production. You can write something you find very serious and the audience laughs. To believe you can control what the audience feels can be the downfall of a playwright. To write something that can influence how the audience feels is more realistic.

What is considered a sensitive topic?

The question I've been finding myself trying to answer is finding out what people consider a sensitive topic. I've realised it is dependent on every individual person, because a lot of theatre is perspective. I think there are some that most people can agree on overall even if they aren't personally strongly opposed to it. Most of the ones I consider are either political or having to do with violence. Suicide, sexual assault, torture/murder, gun violence, death, abortion, and many more. These topics are all quite extreme in their nature, but if handled correctly and respectfully can have a place in the theatre, because how can we solve the issues and heal without talking about them?

Imagine for a moment someone you know has recently died from suicide, going to see a production of *She Kills Monsters* might be too much for you at the moment, but could eventually be healing when going to see it later down the line. You can never know what everyone who is coming to see your show is going through, so having precautions ready can really make the difference for something going through something. Theatre being an art means it deals a lot with emotion, so part of our job as theatremakers is taking care of our audience emotionally. For two and a half hours (depending on the show,) they have given their time to you and trusted you with it. They can't control how they will respond to something, but you can control their knowledge of the contents of the show beforehand.

The Play Concept:

For about two years now I had a play concept running through my head. I would consider myself one of those playwrights that only writes when I have something to say, and because of my life experiences, I knew this was something I had a unique perspective on. When I was 16, I witnessed my first gun related incident. At the middle school that was next door to my high school, a man had attempted to enter the school to take his son out of class that he no longer had custody of. The police officer who often patrolled my school was called to come and deal with the issue, and it ended in the man pulling a gun on the officer and the officer shooting and killing him. Both schools went on lockdown, and we at the time had no idea what had happened, but knew it was serious. I remember one of my friends crying and being terrified, as she had three siblings who went to the middle school. I even had a friend who had a younger brother who witnessed it happen from the window of his classroom. That was only the first time.

When I was 18, I went to the local fair for a day out with my boyfriend at the time. We had to wait in a ridiculously long line to get our wristbands for unlimited rides that we had already bought online, and during this we witnessed an altercation going on between a few people. I remember walking in that day with a decently large sized backpack, and wondered why they didn't bother to check it when they let us in. One of the people in the group ended up pulling out a gun and shot at the ground, which ricocheted and hit someone, severely injuring them. By this time, I was so numb to gun violence that we didn't even run away at first until we were told to run by security.

When I was 20, my college faced a false alarm of an armed gunman. My friend was in the middle of performing a monologue when the alarm went off. We all left the building as quickly as we could, except this time I held the door open and made sure everyone got out before I left myself. The look of fear on my teachers and classmates faces is something I'll never forget. There were two more instances I didn't even mention, but you can imagine the topic of gun violence became a very real issue to me.

Being from the United States makes this issue even closer to home due to our massive frequency of these occurring, and the often heated political debates around it. When I was younger I didn't engage in the conversations much, but the more this occurred, the more of an opinion I had. And I was enraged.

The issue often with politics is that we try to disconnect ourselves from it and don't really take in the perspective of those who are the victims of the issues. Do you often feel strongly about a subject unless you are directly affected by it? Maybe yes, but not often on the same level. My goal with this play was to have audiences be confronted by the issue, to get some perspective even if in a fictional world. I often say, "you can't understand unless it's happened to you."

I began a concept for a play focused on a highschool debate team. A group of people who are used to debating sensitive topics on a regular basis, who would even often bring up issues such as gun violence. This group would be somewhat torn by their ideals, but would be brought together by a school shooting that included the loss of some of their classmates.

The page began to basically write itself while I worked on this idea, and I knew this play was something I had to write about to deal with my own feelings on the subject, as well to reach people who haven't experienced it to give them context of what it's like. Although my experience isn't as extreme as some who've dealt with it, I would be surprised if they didn't think it's an important subject to speak about. Especially after the large movement that happened during 2020 of the issue of gun violence, more specifically in relation to police brutality. The working title of the play is currently "How Does That Make You Feel?", as it will also focus on the psychological side of what this can do to you, including monologues from each of the characters that will show them all attending therapy after the shooting has occurred.

The goal of this project has always been to write the play, and have a group of my peers read it and give their perspective on how this might be perceived by an audience. This subject is a very heavy one, especially if this play were to be put on in the United States, and I'm aware it could have some extreme reactions, but if my play upsets people, doesn't that mean it was because they felt something?

Works with sensitive material in the past

Theatre has always been a place of differing opinions on the work that gets put on. Sometimes playwrights try to challenge the idea of what theatre is and what should be spoken about, and it is not always met with praise. A playwright who I believed tested these ideas quite well is Sarah Kane. Her work often included extremely graphic content or subject matter, including rape, incest, more different detailed types of torture, depictions of lust, murder, and

much more. She was a master of highlighting issues going on in the news that nothing was being done about, but at the end of the day, the plays highlighted love above all else. Her plays were often met with intense criticism and even in one case was shut down after one night. It often seemed that audiences didn't understand the full message, or were so upset by the graphic content that they looked past the depth of the story. As Vicky Featherstone said when reflecting on her time working with Sarah Kane, "Famously, though, Sarah always talked about her plays being about love... You believe you're watching one thing – and then it slips, without any tangible logic, into something else." At the end of the day, these intense themes are used to show the compassion of man, and how we sometimes direct them to not all aspects of life. I was often very inspired when writing by Sarah Kane, and tried to make love a large theme as well as the sensitive ones that often steal the show.

This work can sometimes even be detrimental to the playwright, as in Sarah Kane's case. She was severely depressed and often talked about ending her life with her loved ones, and even often refused to prevent the feeling. She was known to refuse to take antidepressants because of how they made her feel numb. Her agent once said "-as an artist, it's extraordinarily difficult if your responsive level is made less intense. What do you do? Take pills and take away the despair? But despair also engenders knowledge in some way, and that knowledge fuels your understanding of the world and therefore your writing, but at the same time you want to exorcise that despair." Although writing about these topics can be quite difficult, Kane was always proud of her work and even gave up pursuing poetry writing because theatre was a much more approachable method for her work to be viewed, as well as it gave her work life that sometimes writing can't.

Some of her most famous works, including *Blasted*, *Cleansed*, and *4.48 Psychosis* and still revered and performed for their genius writing and honest candor about difficult topics, although some of them she never got to witness. Sarah Kane died on February 20th, 1999, by hanging herself by her shoelaces in the bathroom at Kings College Hospital. She attempted her life the night before by taking a lethal amount of pills, and when she was revived she was quite upset that her attempt didn't work. She was only 28 when she died, and didn't live to see the production of her final play, *4.48 Psychosis*. This play was considered to be one of her most abstract and non-realistic plays, with there being no stage directions and no indication of who is speaking or how many people at any time. Many of her close friends and family worked on this piece, including her brother Simon Kane, and director James Macdonald, who worked on the debuts of both *Cleansed* and *Blasted*. The company, including them and 3 actors, found a lot of discoveries in their rehearsal process that vastly differed from just reading the script. "The strange thing is that it was the funniest rehearsal period I've ever had," said Daniel Evans, one of the actors working on the play. They found in their process that Sarah was very much still alive through her writing, and they were able to connect and cope with her loss over working together on her final piece.

Sometimes the pain can really bring people together, as I've been trying to convey through my work on *How Does That Make You Feel?* It gives us a space to talk about it and heal,

and gives those who see a show a sneak peek at the work the company and producers have done to bring this work to them in a caring way. Sometimes we can even find something we've been missing or haven't processed by viewing pieces like this.

I also looked at a few pieces in TV and movies to see "good" and "bad" examples of sensitive subjects in the media to see what they did that either pleased or upset people. *If Anything Happens I Love You* is a short film on Netflix about the struggles of grief of two parents after losing their daughter in a school shooting. In only 12 minutes, this film completely moves you about the idea of the issues of contemporary America and the shared grief people can feel after facing the imaginable. It scored a 100% on Rotten Tomatoes with most critics raving about its perspective on the issue of school shootings. Felix Vasquez Jr. from Cinema Crazy said "It's pitch perfect in its look at struggling to move on, and looking for some kind of light in the darkness." I believe this film was taken so well by many due to its heartwarming nature but also honesty that's not often seen when it comes to the parents' side of this issue. The message that the production team was trying to send about the issue is clear as well as showing compassion towards those who have experienced it before regardless if anyone on the team had actually experienced it themselves.

An example that comes to mind of one that was not well received is *13 Reasons Why*. The show followed the story of Hannah Baker, a teen who had recently committed suicide. She left behind 13 tapes to her friend Clay Jensen, describing the 13 people who had wronged her before she commits suicide in a graphic scene that eventually got taken down. The reason this show did not do well was because of its "-insistence that it's an essential show that takes teenage pain seriously, while also turning those same issues into a melodramatic soap opera." as said by Arielle Bernstein at The Guardian. While this show tried to have a strong message about the reality of mental health disorders especially in highschoolers, its approach did not read well with audiences, almost making Hannah Baker to be a villain at times, or even sometimes a hero in some cases. The danger of this show was its effect on vulnerable teens, because of how it sometimes seemed to encourage what Hannah did and failed to warn against it. In some ways it seemed like Hannah "won", because when the information on the tapes got out, most of the people included in them were harassed or shamed by most of the school for what they did, and it didn't send the right message to young people watching the show that that method works. Their next two seasons seemed to double down on the idea even more that their show had something real to say about the issue and that they weren't wrong for their approach in the first season, but it mostly just read as cliché or performative activism for most audiences. We have to approach these topics with precaution if we are going to take them head on like this, and *13 Reasons Why* unfortunately stands as an example of what not to do.

The Collaboration

For my project, I decided that after I had written the first draft of the play, I would gather a group of my classmates to do a table read for the play to see what they think, and to give myself the opportunity to hear the material out loud. I was quite honored that a few of them

reached out to me to be part of it, as well as I reached out to a few people I had in mind to read in. Below is the listed cast list from the table read:

Molly: Dionne James
Mr. Hobbs: Ieuan Evans
Hunter: Henry Nordquist
Leo: Eddie Matheus
Casey: Rosie Trueman
Kendra: Chloe Fowler
Thomas: Tommi Hewitt
Megan: Kyra Mantas
Stage Directions and Descriptions: Elahe Ghamat

My plan was to have a discussion at the beginning about the characters and the concept for the play to give the cast a better understanding of the work before beginning, then read the play. Directly after the read through I had us take a break, then come back and fill out a survey of questions, then discuss the questions all together. Dionne gave me the idea because to her point, some people may not be as honest unless they can be anonymous. I specifically did not require people to read the script beforehand, because having some prepared and some going in blind really gave interesting perspectives on the piece that they might not have had if they prepared ahead of time. We talked about what people thought of the characters they were reading in for and the assumptions they made about them, and it was really great because it gave me my own ideas about how I want to develop these characters.

The read through itself went really well. A lot of the jokes I wrote landed really well with this group, especially because we all know each other. There were even moments that weren't originally supposed to be funny that were mostly because of acting choices, which made me more confident with keeping some moments in the script. The more serious moments were played really well, and it was really great for me to be able to take notes and recognize things I wanted to change just from getting to hear them. The collaborative aspect of this project can really bring out the best and worst of your work, so the insight I got from this process was incredibly valuable.

Having the form as part of the process proved really helpful when gathering the notes I needed for eventual rewrites. I created a list of questions that catered to not only the writing process, but to specific parts of my IP that I needed to get some insight on from others. The questions are as listed below:

What are your initial thoughts? What did you like, and what do you think should be changed?

What characters would you like to see more of?

Do you think the play needs to be lengthened or shortened?

Do the monologues beginning each scene read well?

Are there any stylistic elements that come to mind that should be added?

Do you think this play is too harsh/matter of fact? Would it read well with most audiences?

How does your nationality play into your thoughts on the issue at hand? How do you perceive the issue of gun violence?

Do you think this play needs a trigger warning? Do you think having a trigger warning gives away too much about the play?

I got so much useful information from doing this and as well from the discussion. The group was very responsive and helpful, sometimes differing opinions made it hard for me to decide if I wanted to consider the change they'd suggest. Like at the end of my play, there is this building conflict and then a huge event happens (the shooting) and some suggested even more conflict, and some said it needed some more comedy moments to even it out. Thankfully these are all people whose opinions I think highly of, so I do feel like they gave me good advice even if it's not what I'm going to go with.

A very interesting discussion came up because of the question "How does your nationality play into your thoughts on the issue at hand? How do you perceive the issue of gun violence?" Having a group of people from Wales, England, Canada, and The United States really gave unique perspectives on the topic of gun violence. Most of the people from the UK agreed that the issue is a bit distant to them because it's not really something they face very often. Stabbings would probably be the most comparable issue for them since they happen quite often here. They still agreed it was a topic that is important to talk about, especially since they see it in the news going on quite often in America. Henry and Eddie definitely both had their own experiences that made the issue close to home for them, with Henry's dad having been a teacher at Thurston High School when the shooting happened there, and Eddie having witnessed gun violence before. They both said it was an issue in the U.S that often gets overlooked and needs to be talked about more often. We all agreed that producing this in the U.S versus the UK might get different reactions from audiences as some of them wouldn't connect with it in the same way.

I plan to keep working on this play and developing it to be produced eventually, but for now this was mostly to be part of my IP project. I chose this topic specifically as a way to finally get to start working on this play, and I think it massively helps prove that sensitive topics can have a place in theatre. It was accepted well by my peers even more than I could've expected, which I think helps to prove that this play could be very doable and could reach audiences quite well.

Another interesting collaboration I had was working with Kyra Mantas as she directed my play, *Median Man* for her project. *Median Man* deals with a somewhat sensitive subject of homelessness in the U.S. Homelessness is an often talked about issue in my hometown of Eugene, Oregon, as Eugene has the highest amount of homeless people per capita in the entire country. Seeing how the material was approached here in comparison to when it was produced in the U.S was very interesting especially since it's not as big of an issue here as it is there, but was definitely still approached with a lot of compassion from the whole team. Kyra even introduced a new character as part of her project, a server, so there could be refreshments served, and I was impressed at how they had the server show a lot of kindness towards the character Median Man. It was a really heartwarming take on such a prevalent issue, as I was already trying to do myself with the piece by showing the humanity and connections these people deserve to have. I wrote the piece to open the people of my hometown up to the idea that these people are individuals with real issues who deserve love, and I feel like that idea was captured just as well with this production. Using sensitive topics to bring people together in the name of love may sound cheesy, but that is entirely my goal. It's all about gaining perspective, and I even found myself gaining some after working on this collaboration.

Are Trigger Warnings Necessary?

The use of trigger warnings in theatre and film have become much more common than they used to be, with even older films and tv shows having them added on most streaming services now. At first most of the warnings I saw were in relation to flash for people who had sensitivities or conditions that this could be dangerous to, but now we add warnings much more often for content. Ratings have very commonly been existent including age restrictions so people of certain ages couldn't see pieces that had language or violence, but we very often do it for theatre as well. Many shows I've been in now had an age recommendation because of the content and would also list what said content was so parents could decide if their children should view it, but is there content too sensitive for adults as well? With the discussion of mental health being much more widely accepted than it used to be, we more often come to terms with what we are not comfortable viewing. Trauma is a huge part of that. Every individual person is different on what is triggering to them, so theatres having content warnings can be very helpful to audiences if there are some things they don't want to face.

On the contrary to this idea, some people believe that trigger warnings aren't necessary or spoil the content of the show. Judy Dench had opinions on the concept when asked in an interview with Radio Times. "I can see why they exist, but if you're that sensitive, don't go to the theatre, because you could be very shocked. Where is the surprise of seeing and understanding it in your own way?" The belief that theatre is supposed to surprise you is still very common, especially from older generations. I would like to say I agree with that, but there are some topics for some people that can be damaging to their mental health if they've dealt with it in the past. I like being surprised by theatre, the rush of the shock is why I got to see shows,

but I've also never experienced a show that brought back my trauma, so I can't speak for those who've experienced that themselves.

One of the questions I asked about in my table read was how they felt about trigger warnings, and if one is necessary for this play. I got mixed opinions on this one, which was very insightful especially since I feel it's a question that doesn't have a completely right answer. Some argued that a trigger warning could possibly give away a ton about the play, and that the shock factor would be lost. Some spoke from personal experience and said they've seen shows before that were too much for them and feel like people deserve that warning. Some felt that even though they were told before I had them read it that it's about school shootings that it still was shocking regardless because of how it happens out of nowhere. This was a discussion I was really looking forward to for progress on my project, and it was by far the one we talked about for the longest. We actually came up with a solution that I thought was brilliant.

I am a firm believer in keeping physical media alive. Books, cassettes, vinyls, postcards and letters, CD's you name it. This also includes playbills/programs for shows. When I was the executive director of my theatre company in the US, I was extremely adamant about always having a physical playbill for many reasons. I enjoyed making them, the older generations sure didn't like having to figure out how to use a QR code, a lot of people collect them from the shows they are in / have seen, and holding onto them might encourage them to come back for another show. I consider it a keepsake, but in this situation, it serves another important purpose. We discussed how for our fall play, *Oh! What a Lovely War!* The trigger warnings were only posted on the doors, which were open most of the time when the audience was being seated, so the warnings weren't very accessible to the audience. We did it the same way at my theatre company at home, and I even remember for one show it was necessary that the characters smoked (herbal) cigarettes on stage. We had warnings on the doors that some people missed, so many complained about the smoke even when we would air out the theatre during intermission because they didn't get a chance to see it. Our thought as a group was to have a page in the playbill dedicated to the trigger warning and have it announced over the P.A before the show, so then people had the choice themselves if they wanted to know about the content. I really liked this idea because it ensures the audience can be informed, but only if they wish to.

What are the Benefits of Sensitive Topics in Theatre?

Not only can sensitive topics have a place in theatre, they should. Censorship itself can be considered a sensitive topic, and seems to be making a comeback in media again, especially in America. Censorship can be harmful due to its ability to suppress knowledge from the readers, which can often be detrimental. The topic of teaching about safe sex vs. abstinence in schools comes to mind. While the concept of abstinence is fine, not everyone is going to adhere to this idea. Not teaching young people about safe sex can result in a lot of damage, including but not limited to STD's and unwanted pregnancy because of not being informed.

I think the same can be said for suppressing sensitive topics in theatre. Learning about these topics in a safe environment instead of experiencing them first hand can be a lot safer for

everyone. *Waitress* can teach about recognising abusive relationships, *Dear Evan Hansen* about the signs of suicide, *Rent* about the dangers of contracting AIDS. Shorewood High School director Joe King said on the topic of his school performing *Spring Awakening*, “There is value in getting parents and teenagers talking about difficult subjects. The arts, and these titles specifically, can be catalysts for such discussions.” Safe engagement rather than suppression can be helpful in coming to terms with these very real issues, and when people are passionate about these shows, it’s giving an outlet to people who want to talk about them.

The Method

Dealing with sensitive topics onstage will always be a topic to talk about because it is based on opinion overall, but I think I’ve developed a three step rule that can make most happy when approaching the topics. The research that I’ve done and the feedback I received from my table read heavily influenced this list, because there’s only so much you can learn on your own. Having the advice of people in the industry and those about to be joining it gives quite a diverse range of opinions, of which all are crucial. The “method” is extremely simple in nature, but is so important that it’s done right for people to feel safe in theatre. The three step rule is: Be Respectful, Be Informed, Be Considerate.

To be respectful could mean a lot to different people. To some, it might mean to not even approach the concept at all. To me, it means to still definitely pursue having it be a topic in your play, but to be careful about how you represent it. Representation can be very important. You shouldn’t be putting on a production of *The Color Purple* without casting black actors and having a deep discussion with the cast about abuse and bigotry and what the play is saying about those topics. Same goes for many other sensitive topics. Having discussions of the message that the play is trying to address is crucial to the process if you want the message to get across to the audience, but also to respect victims of said issues. What if someone attending the performance has gone through these issues before? Shouldn’t they feel like they’re being represented well and shouldn’t it inspire them? The last thing you should want is for it to feel like performative activism, which doesn’t truly help anyone to learn or grow at all.

Being informed may be one of the most important things a playwright can do when approaching any topic whatsoever. If you’re writing a play about something as simple as playing a game of chess, you should know the name of each piece, how the game works, how to win, and even some of the names of the moves people use to win. You should know about the strategy, the competitiveness, but also the respect the players show each other when playing. If you aren’t informed, then what do you know that the audience doesn’t already? There is also a distinct difference between personal experience and research, and both can be crucial to the process. You don’t necessarily need personal experience to write about a topic, but if you have experienced it before, it should influence your work. I have had experience with gun violence as previously mentioned, but that doesn’t mean I didn’t research mass shootings and other media with gun violence to influence how I approach it onstage. The last thing you want to be doing is spreading misinformation. It is so common now especially with editing and AI to spread information to the

masses, and theatre should not be a place where it is common. I feel it's our jobs as creatives to give our audiences a truthful performance, even if it's based on made-up circumstances. I don't think anyone would want to see a play about *Sandy Hook* or *Columbine*, but rather one urging against the use of gun violence in a made up environment where nobody actually gets hurt would be a lot safer for audiences, while still understanding the message.

Being considerate is somewhat combining both of the last two steps of the method, and can even have a lot more to do with right before and after the show than with the actual play. There are questions you need to ask yourself about the actual presentation of the play. Does this play need an age restriction and a trigger warning? Do I need to have mental health professionals present after the show in case anyone feels they need support from it? Should I have information about the topic available after the show if people want to know more? Should I work with an organization related to the topic to take donations afterwards? All of these ideas can immeasurably help how audiences experience the content. If they know that if it's too much for them that they can have a discussion with someone who can help them afterwards, they might be more likely to stay knowing that they will be able to deal with it in a safe way. Of course as discussed previously, they may see the trigger warning and know it won't be something that they can handle, or will decide against bringing people they know it won't be helpful for. When creating works for theatre, there are always a lot of things to consider, but considering your audience can be one of the most important, because sadly, your show is nothing without their attendance.

Conclusion

By doing my own research on past productions with these topics and writing my own play with one and getting feedback from my peers about how they feel about the presence of the topics in theatre, I feel I can confidently say sensitive topics do have a place in theatre, as long as approached and supported correctly. Many of these topics have had a place in theatre for a long time, but having a discussion about how to treat their place in the industry is very important as we may need to update what lengths we go to in the rehearsal periods discussing them and their importance of educating the public to make sure we are including them for the right reasons. That was how I was able to develop my three step method: Be Respectful, Be Informed, Be Considerate. Although simple in nature, this process greatly helped me in developing my own work and gave great responses from my peers. This topic will always be one of opinion, where there is technically no completely right answer based on who you are talking to, which did at times make it difficult to approach without getting too philosophical, but nonetheless it's important for the safety and trust of our audiences going forward in theatre.

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