Anthea Williams:

Welcome to the first Arts Activated, brought to you every four weeks on 2RPH. It's also a podcast that you can subscribe to via all major apps. Every episode we're gonna meet professional artists who live with disability and take a deep dive into a current theme while discussing their work. I'm your host, Anthea Williams. I'm a film and theater director and you can find out more about my work on www.antheawilliams.net.

Anthea Williams:

Of course, the disability community has been particularly effected by the pandemic. So, today we're talking all things lockdown. Later in the show I'll be talking about the 2020 exhibition with artists Paul Calcott, Jeffrey Wood and Allyson Reynolds. But first up, one of my favorite TV series this year was ABC's Retrograde, so I'm gonna talk to lead writer Anna Barnes and actor Esther Hannaford, who both worked on the show. So, first of all, I just wanna say thank you both for coming on.

Anna Barnes:

Oh, thanks for having us.

Esther Hannaford:

Yeah, thank you.

Anthea Williams:

Yeah, cool. Uh, my first question is I'm gonna just ask, say to Anna, tell us a little bit about the show.

Anna Barnes:

Okay, so Retrograde is a six part comedy series on the ABC which is all available to binge on iview right now. So, the show's about a character called Maddie and her group of friends who are all 30 somethings who decide to create an online bar during COVID, so when the first lockdown happens 'cause they wanna hangout and drown their sorrows together. So it kind of follows their lives over a period of around, you know, six weeks.

Anthea Williams:

And tell me a little bit about how you came up with the idea for this and how it was made.

Anna Barnes:

So, this c- this was, uh, Meg O'Connell and Mark O'Toole, the creators, and they came up with the idea. Meg had actually created an online bar with Dan Lake who was the one of the products, so when COVID, so early March, I think it was around then, um, before the lockdown was officially brought in they were, like many of us, quite concerned and decided to isolate. So, yeah, Meg and Dan created an online bar and just invited their friends and they all just started hanging out. So it actually was quite true to life (laughs), the beginning of it.

Anna Barnes:

And then they invited Mark O'Toole who came, who is a writer and he came to the bar and they realized that they had a show on their hands. So, they invited ABC to the bar and they pitched their idea and within three months of that initial pitching, the TV was on air. So, it was a super quick turnaround.

Anthea Williams:

That is an insanely fast turnaround. Like-

Anna Barnes:

Yeah.

Anthea Williams:

... usually you're proud if you get your show on air in three years, that's just remarkable (laughs).

Anna Barnes:

(laughs). Yeah.

Anthea Williams:

And Esther, being in the show meant that you actually had to invite people into your home in a way, didn't it?

Esther Hannaford:

Yes, yes, this was the set. So, I had one tech op that was here the whole time and then people coming in and out, you know, sort of dressing the set. But mo- mainly it was the one, one, me and my kitty, yeah.

Anthea Williams:

Yeah.

Esther Hannaford:

(laughs).

Anthea Williams:

Now, I've gotta say, I identified with this show and with Sophie in particular which was your character, Esther, probably more than any other show I've seen on telly in years, uh, and that was partly because Sophie is a woman who lives with chronic illness, and I just s- felt like it spoke to me and my experience of, you know, showing a resilient woman who is dealing with a lot. Can you tell me a little bit about how you two worked together to create Sophie?

Esther Hannaford:

Uh, well, look, you know, it is, it's Anna's character for sure, um, but because I relate, related so much 'cause of my Crohn's and it just, how did we do it, Anna? I don't really know what to say.

Anna Barnes:

Well, I think it's [crosstalk 00:04:03]-

Anthea Williams:

Can I just interrupt here and say what's been really lovely about this is while you were saying that it's Anna's character, Anna's there shaking her head going, "No, it's your character as well."

Esther Hannaford:

(laughs).

Anthea Williams:

So-

Anna Barnes:

I know, I was gonna say, Esther is being very, uh, very generous there. If, I think Sophie really was a creation that, yeah, came up in the writers room, but Esther bought so much to Sophie, and we had so many long phone calls between us kind of discussing the character, discussing both our kind of experiences of living with chronic illness and that really worked its way into the character.

Anna Barnes:

So, it was such a joy and a real privilege for me to be able to work with an actor that has a lived experience of chronic illness, and it made it so, so, so, so much better, so much easier for me as a write 'cause I wasn't having to, you know, we have such a shorthand because we, we both have experienced so much of the world, but also within the medical community and, so, yeah, it was a real pleasure to be able to work with Esther on Sophie.

Esther Hannaford:

Yes, likewise, ca- I remember when I went to the audition and they were, were like, don't know if it's gonna, she sounds, like, angry or something like that, and I was like, uh, to me it was all just very matter of fact because this is our life, this is what we all deal with. I wasn't, you know, tryna get pity or, you know, anything like that. So, I think that's why I just loved doing it and I'm glad that I got to do it or someone in the chronic e- you know, illness or disability community got to do it because, yeah, those things are important that we're not all super sad all the time and non-functioning. Like, we're all doing things and coping and managing and, and she had some, she had the best lines, she had the best co-

Anna Barnes:

(laughs).

Esther Hannaford:

... comedy lines. I was just like, "Yes, this is so good."

Anthea Williams:

She actually did.

Anna Barnes:

(laughs).

Esther Hannaford:

(laughs).

Anthea Williams:

Yeah, she absolutely did. Um, and I, I almost felt when I was watching it that, because, you know, I actually didn't know anything about the character before I started watching and I really quickly was aware in the first episode that I was watching something quite different to an audience member who didn't live with a chronic illness. I was really aware that you just released information in such an interesting way that I knew that there was more going on with Sophie than probably what someone who didn't live with chronic illness would've known. Was that a plan?

Anna Barnes:

It wasn't entirely, but I know exactly what you mean. There are a lot of Easter eggs throughout and whether that be from, like, the Annie Segarra's t-shirt that she's wearing in episode two. It wasn't on purpose, it just came about. Because she's i- with a group of friends shes' not gonna be explaining, you know, her life or what's going on, and so we were just tryna work out how do we make it so it doesn't feel like this is the moment that we explain the illness, you know? How, how do we drop this stuff in in a way that, that feels relatable to people who experience it, but then doesn't alienate people who don't.

Anna Barnes:

So, they don't, I mean, I don't think people watching it would've known all the little bits that they're not picking up on which is kind of the best way to do it. But yeah, so it just kind of came about 'cause it was just talking about the ways that we do talk about our illness on an every day basis. It's not new to us, so it wasn't new to Sophie.

Anthea Williams:

I think the show did a really good job of unpacking some of the stereotypes around disability. We've all seen the character who is unwell so therefore doesn't have a life. But-

Anna Barnes:

(laughs).

Anthea Williams:

... Sophie-

Esther Hannaford:

(laughs).

Anthea Williams:

... seemed to be the coolest, and she seemed to have the most going on (laughs). Like, because-

Esther Hannaford:

Yeah.

Anthea Williams:

... this show was set in your living room, you were constantly on the phone, you were constantly talking to other people, and it was really aware that she had multiple communities of friends. Can you just talk to me a little bit about how you wanted to structure that?

Esther Hannaford:

I, we always talk about the sick internet and that she was kind of COVID proof. So, her life, she already was very well set up for COVID to happen in that she's got her online communities happening. So, her life, uh, yeah, I just wanted to make sure that she was, you know, very active in that world and this was, kind of, like, yeah, yeah, you guys are here and that's great, but I've, I've still, as always, got this whole other world and community happening. What about you, Anna? Is that-

Anna Barnes:

(laughs). Yeah, exactly that. I think that so many of us have spent such, you know, long periods of time in our house 'cause of illness. We do, like, I definitely do have a very, um, active online presence in, not so much on social or anything, but more just I engage with, you know, friends or work, and so, yeah, whe- whenever we say sick internet on Retrograde, we're really, kind of discussing the, kind of, online communities that exist. So whether it's, kind of, the Facebook groups of the different conditions or, or Twitter or, um, Instagram, but basically those spaces are really active and so I wanted Sophie to, kind of, reflect that. She's, you know, she's got watching parties, she's got different groups of, of people that she's hanging out with.

Anna Barnes:

So, yeah, that was, kind of, a very, a very big part of her life because I think for a lot of young people with chronic illness, the internet is a massive part of our lives. It was important for me that it showed that, that she had already adapted and the pivot that I guess mainstream society has done over the f- last few months had already been done by Sophie a long time ago.

Anthea Williams:

Yeah, I think that's a really point and it's wonderful when she takes that back to her friends at the end, you know. There's a moment in one of the final episodes where she talks about what the pandemic has been like for her as opposed to what it's been like for them and I thought it was a really remarkable moment. I imagine that was really fun to perform, Esther.

Esther Hannaford:

Yeah, it was. I guess those moments, 'cause she'd been so, kind of, accommodating really the whole time, so it was nice to have a moment where I could actually just speak that truth. Yeah, it was (laughs).

Anthea Williams:

Yeah, it was really clear that you, we were watching a character who was further down a journey than the rest of her friends who were-

Esther Hannaford:

Yeah.

Anthea Williams:

... in a different, dealing with the pandemic in a different way because they hadn't had to deal with illness, whereas in some ways during the pandemic we were all made to deal with illness.

Esther Hannaford:

Yeah.

Anthea Williams:

Yeah.

Esther Hannaford:

Yeah, exactly, exactly.

Anthea Williams:

Mm. I think one of the most powerful moments for me in the series was when Trump tweeted about Plaquenil.

Esther Hannaford:

Ah, yes, Hydroxychloroquine, yes.

Anthea Williams:

So, um-

Esther Hannaford:

That was a big day (laughs).

Anthea Williams:

Yeah, yeah, can you tell me a little bit about writing that moment into the script?

Anna Barnes:

Yeah, definitely. So, I was on Plaquenil which is, yeah, the drug that Trump had decided was the cure of the, the, I don't know, hi- his, kind of, golden drug to fight COVID, and I recently stopped Plaquenil but as soon as I saw it, I mean, it was biz- I think the main thing that I've experienced during this whole pandemic is just how strange it is to hear people talk about things that we're used to talking about in small (laughs), small communities. So to hear on the news people talking about Plaquenil was just, like, I mean, it just blew my mind 'cause I was so used to that just being, you know, this drug that I took that no on knew about.

Anna Barnes:

But, yeah, no, I thought it was really scary. Luckily for me I had gone off it about maybe 12 months ago, but yeah, I thought it was really, I could see, like, in the community on sick internet being very, very concerned about being able to access the drug. From my understanding, they actually in Australia had to bring in some, um, restrictions because so many doctors and dentists randomly I think were, uh, prescribing it to friends and family.

Anna Barnes:

So, there was such a moment of, of fear and, and panic, and also, not just for people who were on Plaquenil, but I think for everyone who is on drugs that either keep them alive or just keep them, you know, upright or, or well, that fear or realizing, wow, this can, this is gonna be a really rough time and things are gonna, we're gonna be facing a lot of challenges that hadn't thought.

Anna Barnes:

So, yeah, I found it very, it felt like that was something that we definitely wanted to put in. It also just illustrated the different kind of stakes that the characters are all experiencing, and throughout there are kind of different states. We have character that has a child, so she's dealing with being a single parent. You know, there's a character who is unemployed and he's going through the, the stress of trying to get Centerlink on the phone. So there wa- you know, everyone's kind of facing different things throughout the pandemic and, and that was something that, yeah, we felt like it was important to just highlight that a lot of people are struggling to be able to look after their health because some, I don't know, I, I won't swear but-

Esther Hannaford:

Tangerine idiot?

Anna Barnes:

... some drongo (laughs)-

Esther Hannaford:

(laughs).

Anna Barnes:

... who happens to be the president-

Esther Hannaford:

Do it.

Anna Barnes:

... of the United States decided to tweet something that was, you know, not only irresponsible, but from my understanding, medically un- untrue. Felt like it was something that should definitely be in there.

Anthea Williams:

I think it was a really interesting moment and it was when you realize that Sophie was leading a very different life from her-

Anna Barnes:

Mm.

Anthea Williams:

... other, kind of, 30 something friend.

Anna Barnes:

Yeah.

Anthea Williams:

Thank you so much for coming on, it was absolutely brilliant talking to you both, and congratulations for making such a brilliant show.

Anna Barnes:

Aw, thank you so much. Thank you so much for having us.

Esther Hannaford:

Yeah, thanks for having us.

Anna Barnes:

We really appreciate all the support that we've got from chronic illness communities and, and disability. It's really meant the world to all of us, to everyone involved in the show.

Anthea Williams:

Retrograde is a brilliant show, and you can stream all six episodes on ABC iview. For those just tuning in, this is Anthea Williams on Activated Arts. Now, from television to the 2020 exhibition. I'm joined by artists Paul Calcott and Jeffrey Wood, and project manager, Allyson Reynolds, part of the 2020 exhibition, a project that be online from the 22nd of October and aims at being radically accessible. I'll talk a little bit with Allyson about that towards the end of the interview. But first up, I want to talk to our artists, Paul and Jeff. Paul is a Wiradjuri elder, he's a member of the LGBTIQ+ community, and he's a renowned artist who's worked across Australia, Canda and [inaudible 00:14:37].

Anthea Williams:

He's presented his work at the UN, both in Geneva and New York as part of work supporting LGBTIQ+ First Peoples living with disability and highlighting the issues and barriers related to this. Jeffrey Wood is an activist and artist. His sculptural work is often made from found materials and his interest in science viewed through the lens of art saw him visit the Large Hadron Collider at CERN. Allyson has used her technical and management artistic skills to create 2020, an online exhibition of work by renowned artists living with disability. I'm really pleased to have you all here, thank you very much for joining me.

Anthea Williams:

Paul, I've seen a couple of your artworks and I think they're absolutely remarkable. Uh, I love the work you've made, Seven Spirit. Uh, it's a work that's gonna be part of the exhibition and it looks at how there are seven genders in some cultures and I know that in various cultures around the world, particularly First Nation cultures, there's a really long, um, well ancient understanding of gender being more than binary. Uh, it's a absolutely beautiful work. Can you tell me a little bit about creating it?

Paul Calcott:

Well, it came about just because, um, we've been doing some work, I presented an artwork at the New York on, uh, Seven Spirits and the barriers, um, that LGBTIQ+ First Nations people with disabilities, um, have to deal with. And I was just sitting here in between some commissions and I, and, uh, I was talking to a colleague who's, uh, son is non-binary, and I just thought, you know, I really just wanna do a little painting just about a non-gender person and, uh, and how the, uh, Seven Spirits coincides with the LGBTIQ+ and the seven colors of the rainbow, if you put the, uh, black color in for culture, impacts on somebody.

Paul Calcott:

So, it's just a, you know, it's just a painting of a person who's non-specific gender, but how all these spirits influence them. So it's sort of, like, spectrum where, you know, these spirits influence your life. So it's just something I really wanted to do and, um, and I also wanted to put in down in the corner, uh, represent elders, um, sitting around and talking and it's part of our dreaming because in all my research I haven't been able to find any negative dreaming stories about LGBTIQ+ in our culture. In fact, a lot of art symbols ask the question, was our culture all over this gender neutral stuff long before anyone else started talking about it, like, 40,000 years ago because the symbol used to represent a person, you actually, actually have to warp it make it male or female.

Paul Calcott:

The Mimi spirits are gender neutral. Uh, Baiame, who is, like, our creator is gender neutral. And so I just wanted to do a painting that sort of told that story and, and when the exhibition came up I just thought what a great opportunity to put it out there publicly. So it just all fell into place.

Anthea Williams:

It's a really beautiful artwork and I'm really pleased it's gonna be available to the public for such a long time through 2020. Do you wanna tell me a little-

Paul Calcott:

[crosstalk 00:17:30].

Anthea Williams:

... bit about your other piece that's gonna be in the exhibition, I believe that's called Long Grass?

Paul Calcott:

Yes, that's, um, so when I traveled through, I have the huge opportunity with my job to travel out to remote communities, now I talk about disabilities and sit down with community, and I always find just on dust and traveling through the, just the way the grass has changed color and the desert landscape really quite amazing. They sort, you know, there's a breeze that'll blow and, and they just take on this beautiful silvery color of a nighttime and, so that was just something I wanted to do as a representation, um, of just traveling through country and the long grasses.

Paul Calcott:

It's sometimes, you know, it's where people do go and stay and conduct ceremony and that as well, it's, there's a lot of secret stuff going on. But I just wanted to depict something, you know, the landscape of the dessert and that as well in different countries I travel through.

Anthea Williams:

That's beautiful. Jeff, the work of yours I've seen seems very closely related to the pandemic. Can you tell the audience a little bit about that?

Jeffrey Wood:

I think my motivations slightly different in the way I was looking at the tension that seemed to be apparent with science and economic [inaudible 00:18:32], also in isolation of course and the materials that were coming through the house as a consumer and I was looking at the purchasing of this and the economic weight of that and the materiality of buying from Woolies and these places.

Anthea Williams:

Jess has made a wonderful work.

Jeffrey Wood:

[crosstalk 00:18:50].

Anthea Williams:

Jeff's work is often very sculptural and he's crafted a mask, and it seems to be that it's a mask made out metal. Jeff, do you wanna tell our audience a little bit more about your process around creating this work and the work that you've created for 2020?

Jeffrey Wood:

Yeah, the method involved me using [inaudible 00:19:07], that material has this wonderful texture about it, um, immediately bought it feeling of it having a higher value than it, than what it actually has. I felt that I could experiment with that and I found that I could weave a mesh out that and then copy the, uh, the N95 mask a way to sort of bring emphasis to the, to the face mask as one the, the defenses that we have.

Paul Calcott:

Can I just say that, Jeff, your masks are amazing, brother. I, I, who'd have thought that masks would become a status symbol, but also just a way-

Jeffrey Wood:

[crosstalk 00:19:42].

Paul Calcott:

... of walking around with an art installation on your face. I just think it's incredible.

Anthea Williams:

I completely agree with that, Paul. It is absolutely remarkable. Allyson, in many ways you are the person who's brought us all together. You're the project manager of this exhibition 2020 which is gonna go live from the 22nd of October. So, you've taken the pandemic and realized that this is a great time to get out online and make something radically accessible. I would love to hear more about your thinking behind this project.

Allyson Reynolds:

A- Again, we, we were just talking then about how things have been topsy-turvy, and it really has been one of those things where exhibitions, you go to a place, you go to a space, um, you stand there and you, you look at something, and now that's just not, not on and it, you know, can actually be dangerous to people. So, when we started putting this exhibition together, we were looking at, well, what's the best way to reach the most amount of people without losing too much of what art is? So, we said, well, obviously online there's the solution, but how can we do this so that it's as, reaches as many people as possible.

Allyson Reynolds:

We decided that we would make it a two part, um, site. One would be the normal things that you would normally see on a website. You'd see images and some writing and links, and the other part you can choose to go into is more of a, um, virtual experience within the virtual space. You can't, with access as we all know, you can't please all of the people all the time, but we can make it so that people have more, using the NDI's term, choice and control about how they experience this art.

Allyson Reynolds:

So, with the accessibility, um, in what we say is the relaxed of things, there's audio description, there is, um, actual text descriptions, there's minimal video, but, um, there is lots and lots of ways of experiencing the art that is sort of chosen for the person. There's, um, close-ups, there's in some cases the reverse of something, um, Jeff's work being 3D will have a rotating, um, video of his mask.

Allyson Reynolds:

We wanted to make it easy to experience it, and on the other side with the 3D side of things, you have more control. So, it means that things like a screen read or, won't be able to access the actual s- things in there, um, but things are changing all the time so that might be fixed by the time (laughs), by October the 22nd. Um, but yeah, you get to drive, well, actually fly, you get to fly around into each artist's cube and view their art up close, far away, you know, like you would in a gallery.

Anthea Williams:

I think that's really exciting, Allyson, and I love that image of flying. We haven't had a chance to talk about all the ways which you're making sure that this work is accessible, but I think it's fantastic that it's been built into the exhibition from the very beginning. It's been wonderful to talk to all three of you today, thank you so much for coming on board. 2020 will be live on www.2020exhibition.art from the 22nd of October, and it will be live on that website for 12 months.

Anthea Williams:

So, now is one of my favorite parts of the show. Each time I'm gonna be talking to Liz Martin, who's the development manager at Accessible Arts. I'm gonna chat to her about what's coming up that she's excited about. So, Liz is a lover of all things art and she is also a musician. Hey, Liz, can you tell us a little bit about your music practice?

Liz Martin:

Oh, no, that's the question I hate the most.

Anthea Williams:

(laughs).

Liz Martin:

It's, like, what is your 30 second elevator pitch. I don't know, I've been really influenced by all sorts of music, from folk music to rock, jazz, pop, what was called world music in the 90's. Uh, I don't know, I take all those things that I love and create my own sort of sound. Probably the best way to understand it is to listen to it, and you can hear it on all your different music platforms. My favorite is Bandcamp because it pays the musicians a decent rate, or you can check it out on my website which is lizmartin.com.au.

Anthea Williams:

That's awesome. So, Liz, in terms of arts projects that people can be audiences for, what are you excited about at the moment?

Liz Martin:

I am as truly excited about the Archibald and the great representation of people with disability in this years finalist round. This is the first time, uh, we've seen two artists with Down syndrome, both truly well recognized people within the disability arts community, and of course I'm speaking about Emily Crockford and Digby Webster. Their work is so fun and engaging and well worth checking out. Emily Crockford, her work is called Self Portrait with Daddy in the Daises watching the field of Planes, and it's in honor of her father who passed away in January, 2020. She, she talks about it being a selfie with memories of her dad. It's bright and colorful and playful, so she's made it at Studio A but she's also worked on it at her home studio. She calls the studio, Emily's studio with museum planes, and it was originally her father's workshop where he used to build model planes, um, that he'd then fly and lots of those planes are still hanging in the studio.

Liz Martin:

Um, her work is out on the street, she does lots of public art. Um, you can check it out on the Studio A website. I know the other artist with disability in this years Archibald prize finalist is of course Digby Webster, and his collaborative piece with Neil Tomkins called Ernest brothers. Neil and Digby have been collaborating for years, they share the middle name Ernest, and the- their work is just beautiful, fun, playful and well worth checking out as well. So, I can't recommend these enough. You can see them online, you can go to the Art Gallery of New South Wales here in Sydney and check out the work by Emily Crockford and Digby Webster.

Anthea Williams:

Awesome. Hey, thanks so much for that.

Liz Martin:

Yeah, Anthea, so what are you excited about? Who are you gonna be checking out this week?

Anthea Williams:

I'm really excited about Down the Line which is an exhibition by Adam Knapper, and Adam is a Melbourne based artist. His work is available online at the moment and it really ties in with our pandemic theme. He's doing these drawings of beautiful, interweaving and interlocking ribbons. He's looking at how people are connected during the COVID pandemic. It's about contact, it's very human, it's very ethereal and I just think it's absolutely beautiful. That work is available through the Arts Access website.

Liz Martin:

Fabulous.

Anthea Williams:

I think we're done. Thanks for joining me for the first Activated Arts show. My next show will be live on the 6th of November and not only will we be talking to writers Fiona Wright and Anna Jacobson, but they'll also be reading us some of their work. And if you don't want to tune in at a particular time, you can also subscribe to this show as a podcast. Now, I was gonna end the show by playing you a little bit more of brilliant Sydney artist, Okenyo's track Eyes to the Sky which I gave you a tiny sample of, but you're just gonna have to wait till next time for that.

Anthea Williams:

Esther Hannaford and Anna Barnes thought you should hear something completely different, which was me trying to say the name of a medication that a certain president has not taken, despite insinuating it was some kind of wonder drug. Hydroxoc- I'm gonna say that again, when Trump-

Esther Hannaford:

(laughs).

Anna Barnes:

(laughs).

Anthea Williams:

... tweeted about hydroclo- hydroxlo- (laughs).

Anna Barnes:

(laughs).

Esther Hannaford:

(laughs).

Anthea Williams:

I, I ca-

Anna Barnes:

We all went through it.

Esther Hannaford:

(laughs).

Anthea Williams:

Yeah, okay, can someone sa-

Anna Barnes:

Hydroxychloroquine.

Anthea Williams:

Hydro-

Esther Hannaford:

Hydroxychloroquine, that's it.

Anthea Williams:

Hydroxychloroquine, hydroxychloroquine.

Esther Hannaford:

(laughs). Yes.

Anthea Williams:

I think one of the most powerful moments for me was when Trump tweeted-

Anna Barnes:

(laughs).

Anthea Williams:

... about Hydrcloxy- nup.

Anna Barnes:

(laughs).

Anthea Williams:

Tell me-

Esther Hannaford:

That's so good (laughs).

Anthea Williams:

Yep. I think that was a chlor- a quine [crosstalk 00:28:42].

Esther Hannaford:

Yeah, I don't know [crosstalk 00:28:44]

Anna Barnes:

(laughs).

Anthea Williams:

I don't know if it made it, but that's how you can, I'm gonna try one more time-

Anna Barnes:

(laughs).

Anthea Williams:

... and if not, I'm just gonna make you say-

Esther Hannaford:

You can do it.

Anthea Williams:

... a line for me, Anna, so we can edit that in later.

Anna Barnes:

No, it's the best.

Esther Hannaford:

(laughs).

Anthea Williams:

Um, I think one of the most powerful moments was when Trump tweeted about hydrochlo- nup, fuck (laughs).

Anna Barnes:

(laughs).