

**Jackson Sullivan**

I'm not a good early riser.

**Benjamin Bray**

Starting with contemporary here most days and not being as fit as I should is quite tiring.

**Nicola Chapman**

Having to get up early, don't like that much. I think it's going to be really intense. I don't-I think it's going to be hard to change from each character.

**Aimee Dittmer**

Like, holy crap, how are we going to do that? Especially in that they're four very different plays.

**Jackson**

You will be flipping a switch each time giving yourself different circumstance for each character straight back on.

**Benjamin**

I'm actually finding it easier, I mean, considering they're only twenty-five minutes long it's more polish a twenty-five minute long play than a full piece.

**Jackson**

You have to be that so much faster, because they're shorter plays but so many changes.

**Billy Stewart-Keed**

Everyone seems really approachable. It seems great to be able to work with the playwrights and we've been giving input into the plays and they've been going and redrafting based on input from both us and Shaun and I think it's an incredible experience to be apart of.

**Benjamin**

Having input into a play that's going to be published, it's a weird feeling, like, it's like you're making history, no, you're making it cement, then are there and it's kinda cool.

**Jackson**

We were bouncing off ideas and everyone was taking on ideas and we were going "Oh, that's making sense," and going through details of part of the play forever and ever it was good.

**Tom Manton-Williams**

Because Dan Evans is so amazing that you just know you have to do it justice. You don't want to disappoint Dan Evans.