

This transcript is automated, and so may have some mistakes. We're working to hand correct these, but are keen that some was available in the interim so have uploaded these temporarily.

[00:00:00] **Pippa:** hello? I'm Pippa.

[00:00:20] **Kate:** And I'm Kate.

[00:00:22] **Pippa:** Welcome to a practical guide to death.

[00:00:32] **Kate:** This discussion episode, she has a conversation between writer Mufaro Makubika, and therapist Koren Harris.

[00:00:39] **Pippa:** They're discussing Mufaro's play tears for pounds, so if you haven't already listened to that, maybe pause this episode. Now listen to that one for her so you don't hear any spoilers.

[00:00:50] **Kate:** And if you've already heard tears pounds and we hope you find listening to this conversation interesting.

[00:01:15] **Mufaro:** Hi guys. My name is Mufaro and I am a playwright. I wrote the piece, uh, Ts four pounds, uh, today. Uh, we'll be chatting to the wonderful Korean. Hi

[00:01:28] **Koren:** Mafara. Yes. So I'm Corrine. Um, I'm a counselor and psychotherapist, so, um, I've been very interested to hear the play. Um, and it'd be really good to talk to.

[00:01:42] Matharo about all sorts of things that have come up for me as a counselor around what the play has brought up for me. But what I can say is that it's, um, it, it matches very much. My counseling role has been interesting too, to see it, hear it, um, and see how it correlates so closely to what I do.

[00:02:05] **Mufaro:** That's so fascinating that user will bring up that this character or this idea of the play, the title and how the play is.

[00:02:14] It's almost like what you do as a proficient. Could you just explain a bit more about your profession, what you do, um, who you are a little bit more, if you don't mind.

[00:02:30] **Koren:** I think it's awesome. Uh, so yeah, so as a, as a counselor, um, my job is to, um, support people through difficult periods of their life. Uh, so people come to counseling for all sorts of reasons.

[00:02:46] Uh, but interestingly, the, probably one of the main reasons that people come to counseling is, is loss. Now that can be lost from bereavement. So that can be grief loss, but that can be. Um, in lots of different ways too. So loss of relationship, um, loss of identity, a loss of a bit of a sense of self. Um, and, and it's almost like no matter who walks through the door and there matter what they think they're bringing, there's a dotted line to loss in some way.

[00:03:22] So. What the play speaks to me very, very strongly about is obviously, um, the loss of relationship, the loss of the partner, um, and it talks about how the main character, um, is struggling with that loss and the play itself matches. What might be the first counseling session that he might've had. If they decided to go to counseling,

[00:03:55] **Mufaro:** I was going to say, you talk about a loss about how that is sort of a recurring theme in people's lives.

[00:04:03] Um, And it's and you underline it as loss, I guess in our character, is grief. Is it, um, a particular type of loss or is it, how do you describe it? How do we sort of, I mean, as a council, I guess is how, how do you look at grief when you are approached by it? And I guess as well, it would be interesting

[00:04:30] **Koren:** to find out.

[00:04:32] Oh, okay. Um, in terms of the client, there is a lot of work on grief counseling. There's a lot of talk about the stages of grief, which are denial, anger, bargaining, depression, and acceptance. And there is something around looking at that with a client who is, who is great, but fundamentally as a therapist, I take each client individually and I will work with them individually on their grief because it's different for everyone.

[00:05:12] Um, and so it's really important to stay with the client. In that grief and try to support them based on whatever it is that comes up for them. So for example, anger is a hard one for people to, oh, Okay, grief. Um, and I think it's quite interesting in the play that we hear some of, some of his anger, it does say does

[00:05:41] **Mufaro:** express it,

[00:05:43] **Koren:** which is great, actually.

[00:05:48] **Mufaro:** I would've thought, like, if you suffered a loss, you'd be like, dude, be really, I guess the world. I don't know. I don't know if it's me thinking that's like a natural sort of like, you know,

[00:06:02] **Koren:** it depends where your anger is pointed. Okay. You can be angry with, you know, the doctor, if they're involved or you can be angry.

[00:06:12] Um, you know, about somebody that may have caused an accident, or you could be angry about the, um, the cancer or, or whatever, but often there's anger towards the actual person that you'd lost for leaving you. And I think that's probably the anger that I'm talking about them so hard to bring. Um, but it's a big part of it because.

[00:06:36] You have been left bereft from this person. And, uh, often there is, there is some anger there. Why did you leave me? How could you leave me? And

[00:06:51] **Mufaro:** I was going say, I guess, you know, when you talk about anger, I guess it's manifestations as a counselor, dealing with grief, I guess in our character, you sort of explicitly sort of says in your ribs up sort of a notebook and a symbolic gesture of anger.

[00:07:09] Why actually hanger, I mean, um, when you meet with people, um, how do you, is it cathartic for you to have them express that anger or how you. What do you do with when you see that anger? How to sort of, yeah, yeah,

[00:07:31] **Koren:** yeah. Hmm. Everything is aimed at trying to help the client connect with their feelings, whatever those feelings are.

[00:07:40] Okay. Um, so, so my job in the room is to. Um, bring the client to feeling as much as I can because actually we often intellectualize it and talk about what you're thinking rather than what you're feeling. Um, and you know, the anger is not addressed at me, so I'm quite safe in the room. Um, and I, and I can try as far as I can to, um, encourage the client to see it so often it's reflecting.

[00:08:11] I could, I can see that you're really angry. Um, and sometimes they'll pull back in to be a bit surprised, but it's about naming what they're showing. Sometimes we don't really know what we're showing, including sadness,

including hurt, hurt the big one, actually anger, often Coopers of hurt. That's underneath that.

[00:08:36] Um, so yeah, it's about helping people to connect with their feelings because we, we tend to, as humans just intellectualize everything or keep it up in the head, keep it cerebral, but we, we really need to connect with, but what does that, what is that feeling? Ah, anger,

[00:08:54] **Mufaro:** I guess this was all in the character.

[00:08:57] We have this scenario where there's two, two voices going on, I guess, the voice in his head and sort of the world where this speaks. I guess you, as a constant, you must, you see this worlds colliding in your clients probably every day. And. How do you sort of navigate that, those two worlds, I guess, because they, everyone has an internal monologue, I guess.

[00:09:28] And then you, whatever you say is whatever you have, you haven't censored, I guess you don't have to mean how do you, I guess, releasing some of that internal dialogue is maybe part of a job if I'm assuming. I don't know if I'm assuming,

[00:09:44] **Koren:** how did you try.

[00:09:46] **Mufaro:** Get that voice that's there in ahead. And what's coming out to sort of

[00:09:53] **Koren:** absolutely. And I, and I loved that about the play actually, because that was another thing that made it feel like counseling, because a big part of the job is to, again, help the client connect with that internal dialogue internal narrative, because actually we've got that going on all of the time. And I don't think we readily recognize because it's just what we do, you know, it's, we know we've got that voice inside.

[00:10:21] We know we're saying things to ourselves and then you're right. We have to think, right. I'm going to say this out loud. Now, let me be careful about what I'm going to say. Um, so my job is to kind of help the client to know that, okay, you're here for counseling. And we're having, um, a conversation one-to-one.

[00:10:45] But I also want to hear that internal dialogue. I invite you to bring that into the room, but how

[00:10:52] **Mufaro:** hard is it? The heart tube? I mean, I've, I, I'm sort of like, I think of what my character and I feel like he says the first like hard stuff in his head. Like, he doesn't want to say it. He doesn't want to say the things that might be hurtful to the person who's probably passed or things you might think.

[00:11:09] And I'm not right or not appropriate, whatever you think is appropriate in grief.

[00:11:16] How do you,

[00:11:19] **Mufaro:** how do you choose them so that they can feel that comfort in that is to say it, you know, to say, yeah, I'm angry, I'm regional, I'm hurt to see those things that are painful to say,

[00:11:34] **Koren:** yeah, again, When you're sitting alongside someone, someone's like, you're tracking them.

[00:11:44] And so even though, like I just said, you know, I can say it sounds like you're really angry and someone will stop and go. Um, no. It sounds like it. And then they connect with their feeling. So that's another, that's another reason why the feelings is important because actually the internal dialogue is very much connected to what you're feeling, um, as well as what you're thinking.

[00:12:14] So it's about, well, one of the things I do with clients is tell them that, you know, this is, this is as much about the internal dialogue. Um, that you have with yourself as it is about your relationships with people. So from the get go, I make sure that they understand that that internal dialogue is going to play a massively important part in the room, because that's the, that's the bit that's going to be telling me what they're really feeling and thinking.

[00:12:46] Um, and keeping that internal dialogue going inside just goes round and round and round and round and round when a client starts to talk out loud in the room. And then I might say, oh, I notice you said this. And then they kind of go, oh yeah, it's almost like they hear themselves for the first time in the room.

[00:13:13] Because we speak out and it just goes away from our body and out into the ether. And sometimes we're not hearing it, but it's almost like me as a counselor. It throws that voice back at them so they can do it themselves. They can kind of hear for themselves as they're speaking out loud to me, or I can reflect back to them what they've said so often I would just repeat what they just said to me.

[00:13:38] **Mufaro:** It seems quite an essential human. Need somehow in this process or if it in counseling, whatever the loss is, it feels like they don't measuring and tracking and reflecting with another person is important for some sort of breakthrough it's

[00:13:58] **Koren:** potent so important. I mean, you know, I, when I heard this play about the script, I thought my father has done therapy.

[00:14:14] Yeah. And the listening, you know, the listening that takes place during this. Um, and that's what it's all about. That's the tracking. That's reflecting that. So, you know, to be listened to, and to be heard. That's the important thing to be heard, um, is so important and it's, it's, it's a human need. It's a relational need to be heard to be acknowledged, to be validated when somebody gets.

[00:14:48] And often we say that I really like it really gets me, or she really gets me. And it means a lot when you meet someone who you feel like understands you and you don't have to use too many words. Um, and that's what this is. That's what the essence of this is. It's if somebody really hears you and listens to you, Um, it, it makes sense.

[00:15:11] Doesn't it? It makes all the difference. Yeah. I,

[00:15:15] **Mufaro:** I sort of like when I look at the piece, like, I guess when I sort of conceived it, the idea of the professional mono was my thing of meeting this screaming men and this men trying to sort of explain where it is and what it's trying to figure out. I guess a place of revealed itself that is about this grief stricken ma man sort of like opening up in mirroring.

[00:15:43] I'm a young black man living in a, you know, this society. And like I said, I've never done therapy and. It feels frightening. Like even when I like look at the script, I'm like, for me, that is a very brave person because he is in a cafe with lots of people and he's opening himself up.

[00:16:10] How,

[00:16:12] **Mufaro:** I guess, from your experience, how do maybe people of color.

[00:16:18] Approach you when they deal with these matters or do they approach you or is there a uniform way they, they deal with it or is it always individual?
Is

[00:16:29] **Koren:** everybody else it's individual or wise, so that, so you come with with, with what you need to bring. And again, if the person can listen and hear things from your point of view, when it's important, when you're working with.

[00:16:45] Black clients to be aware of what the nuances around death might be. And you can work that out, whether you're a black therapist or not, you know, I'm a black paper. So there's certain things that I will go straight to terms of Jamaican therapists and Western gym clients, sorry, as opposed to African clients, because there's a difference there there's a cultural differences.

[00:17:11] Absolutely. Now I come from a west Indian background, so. I could probably plug into the west Indian one quite quickly and understand, you know, what goes on when somebody first dies, but I've learned, you know, our, so with your culture, it's different. And I'll ask the question. I don't shy away from owning, you know?

[00:17:33] Okay. So I don't know what that might be. What, tell me about that. What happened? And somebody dies in your culture. How do family respond to that? What kind of support have you had? Um, and then also make sure that I'm really careful to, um, listen to how they respond to what I'm asking, because I'm having to pay a special attention to not miss.

[00:18:07] Nuances, um, that might be there. Um,

[00:18:14] **Mufaro:** it seems like your job is like, and I'm just in awe of you. It seems like this idea of like, I think human beings are complex. Like, I guess that's why you maybe try to write a place. Cause I'm trying to figure them out through characters by their complex. So you. Sit in front of all these complex people.

[00:18:37] And you try to do all these things to listen and, and like, like the word listeners like keeps coming up and I think it's a wonderful word and a wonderful thing. You keep talking about listening and even talked about the clients listening as well.

[00:18:57] I always thought therapy was the B just rambling on about like my problems. So

[00:19:04] that, but this idea of listing is just so amazing. I just, how w how fundamental to, I guess, connection and healing is listening, I guess it sounds like a

[00:19:19] **Koren:** big thing. It is. And, um, at the end of the play where the character says, I'll cry with you, you know, that tells him that she's been paying attention.

[00:19:36] She's been listening. She's shared her experience of grief with him. And, and now she's saying I'm going to sit alongside you and I will cry with you. Yeah. That's somebody that's been heard. Uh, yeah, because he's, he's full of grief and he can't cry con con

[00:20:00] **Mufaro:** con let the tears go. Isn't it econ like, I, I guess when I, I talk about this character and like being, uh, I guess about listening and.

[00:20:19] Do you think it's easier for people of color maybe to come and talk to you and listen, or,

[00:20:25] **Koren:** and you listen to them a black therapist, or it may be as a black

[00:20:31] **Mufaro:** therapist. I'm not trying to make it, but do you think there's a resonance there or it doesn't really,

[00:20:37] **Koren:** it matters. It does matter. Um, again, you know, it's so important to be able to see yourself reflected.

[00:20:49] What's around you, you know, actors talk about this, you know, and so black people may or may not look for a therapist that looks like them. Um, and sometimes I will actually get inquiries where people say I'm, I'm black and I would like a black therapist. Um, so sometimes it's very, very clear, but there's something about.

[00:21:15] You know, as I say, finding the right therapist is important and there are all sorts of unconscious processes that go on in the room around, um, Who, who I am to my clients. So sometimes it could be, it doesn't work because for whatever reason, there's something about how I am that might be reminding them of somebody that they don't like unconsciously.

[00:21:42] So we just don't click because for them that keeps coming up. And potentially, if you think about it as a black person sitting across from the white therapist, Trying to talk about your experiences as a black person, because there are plenty of them, you know, that this is a loaded thing to be black, it's a political thing to be black.

[00:22:05] Absolutely. So how, how do you do that with somebody when you're expressing things that maybe they don't have any knowledge or experience of may have a discomfort around. May not be able to go there with you because you know, no matter how woke they might be and how much they might have black friends and care about black issues, certain things that you will bring, they might not be able to connect with.

[00:22:41] Um, Where does that leave you? Where does that leave you? Because containment is important, you know, in, in some ways in the play, um, her presence, uh, was containing him somehow. Um, and even though he, he broke out of that a few times and, you know, reacted and responded, there was something about her presence.

[00:23:07] That kept him there. Why did he stay, you know, he could have walked out. He nearly did it.

[00:23:14] **Mufaro:** I guess this comes to the idea that we'll be talking about about like, maybe me as a, as a black man walking in, maybe being off into your office and seeing you're recognizing you're a person of color recognizing maybe that can keenness this or that, whatever connection you might want to say.

[00:23:34] But I guess I do feel strange, I guess, for your job, is that an important element that

[00:23:42] they see you as

[00:23:43] **Mufaro:** a stranger, even if they see the connection or like a, like I recognize you're a person of color, I'm a person of color, but that distance that you are a stranger, um, is that an important facet

[00:23:56] **Koren:** of your work?

[00:23:57] It's really important. Um, You know, often people will come to therapy and they'll say, you know, I've talked to my friends, I've talked to my family, but the thing about talking to somebody that, you know, is that well, a, they know you and they have a perception of you. And if you bring something that is outside of their awareness of their perception of you.

[00:24:28] They might not notice that difference, or they might not be able to connect with it anyway, equally people that, you know, in your family tend to love you so they can be very, um, blinkered about protecting you. Um, And they

can also shut down from stuff that they don't want to hear about you. And it might be hard for you to say some things to them that, you know, will upset them about how you're feeling or their response shuts you down, you know, so they might hear it, but they might sell.

[00:25:09] Don't be that that'd be silly, you know, and give you, whereas in therapy, I will listen to that and I will let that keep going. Um, and I'll let them go with far as they need to go with that,

[00:25:24] **Mufaro:** understanding

[00:25:25] **Koren:** that feed.

[00:25:28] **Mufaro:** So, yeah, I guess grief is, um, for me, I guess, as I, as it was blow this pieces, right. It's one of those things like, uh, coming from an African background where we have this thing where.

[00:25:46] We have this lab not elaborate, but they are very dramatic funerals. Like really, you know, we, we really do things like I there's a celebration or as a way of mourning. And we have like sometimes when you turn up to a funeral, you have, um, women who do like this sort of choreographed over heightened sort of morning, this sort of rituals around death and mourning.

[00:26:11] Um, Living in the Western world, I guess that's the question I'm trying to get to. So I'm going with a long roundabout

[00:26:19] **Koren:** way. That's fine. Are they

[00:26:25] **Mufaro:** certain rituals of grief that binds us in the Western world, maybe in this country may be, or there isn't such thing. And if there isn't, is there a need for such thing?

[00:26:46] **Koren:** Um, I mean, I suppose the stages of grief that I mentioned earlier are

[00:26:52] **Mufaro:** significant.

[00:26:54] **Koren:** Yeah. Um,

[00:26:59] but I, you know, I think it's important. If we had a better relationship with death, which is the one thing that's going to happen to us all, you know, there's no getting away from this one. If we had a better relationship with that in

terms of acknowledging it's going to happen. And not preparing for it necessarily, but kind of preparing for it,

[00:27:36] **Mufaro:** say that it's like, I, like, I think, I don't know if it's me, but I feel like me getting more of that.

[00:27:44] Become more accepting of the fact that that'll happen. Big may younger me would have be like, whoa, whoa, let's go talk about an impending dying or something of that situation because. It's a scary concept that you wouldn't be here one day and people move on without you. It's a, and to accept that is scary, isn't it for a

[00:28:05] **Koren:** lot of people.

[00:28:06] Absolutely. It's scary. And we say things like, you know, you only live once, you know, and we can throw away things like that, but there's something about if we did acknowledge it more, I think we would live better because. Cherish, what we have more, you know, we would recognize this isn't gonna be this isn't gonna last forever.

[00:28:33] So let me be grateful. Let me enjoy every second of this. And you know, you know, people who have had near death experiences, one of the constant things that comes out of that is them being more appreciative of life. When they've had that experience, looking

[00:28:52] **Mufaro:** at my character for CE, he has a professional monitor, sort of help him at the funeral and stuff like that.

[00:28:58] And now we talk about these funerals where you're not allowed to be then family can't be for funerals. How do you, what do you think this sort of ritual? I guess, I mean, because this is what the character is sort of trying to confront in a sort of practical way of his, but he's dealing with this emotional thing.

[00:29:17] How do you think this is ritual? We observe help pass. Um, as people navigate this period in our life is difficult period in our life because I mean, I'm just trying to think about, I am not an expert on all civilizations, but I mean, most simulation around the whatever, some sort of funeral process, some sort of funeral rights they do, um, why this is important.

[00:29:47] **Koren:** I think it's important to, um,

[00:29:54] to, I'm trying to think of the word I want to use. It's like having closure that set closure, we need closure, um, with loss, with grief. And I think that the funeral, so many is a way of having closure of having a sense of, okay. That, yes, they've gone. This ritual of burying them is confirming that, um, If we didn't have that, if we didn't have something that said, okay, this is signaling that this person has now gone.

[00:30:40] What happens? How do you. And you know that, how do you, how do you make that mark inside to say, yeah, this is, this is it. And some people can't even make that even when the whole funeral has been happening. Um,

[00:30:59] **Mufaro:** I guess this is, this is, I guess we w we talked about the ritual needing a mark, or an acknowledgement of.

[00:31:10] Of this event happening, I

[00:31:13] guess

[00:31:16] **Mufaro:** the question that always comes up, isn't it, as we, as we've talked about grief and what it is is how do you miss do it? How do you get over it? And then the pain and confusion. I know people don't tie, I know in therapy, but it feels. Epic. It feels like a real epic thing to happen to people to lose, to lose and to love and to lose.

[00:31:45] **Koren:** Absolutely. Um, and it time, um, and, and being allowed to do it at your pace as well. That's important, I think, um, because after. People around someone who has lost someone, want them to get past it. I want them to feel bad and might want to hurry that along, you know? And that's about their own discomfort of being around somebody who's grieving, but it's so important that somebody does that at their pace.

[00:32:28] And I'm in the play. You know, he, he's struggling with the fact that he's not crying. Um, and it's in the presence of someone else who invites him to have them sit alongside him in his tears that allows him to do that. Um, but there was no pressure from her, for him to bring his tears. Um, You know, in therapy, there's no pressure from the therapist to be anywhere other than where you are in that moment.

[00:33:06] But having somebody alongside you, who, who wants to just sit alongside you and be here with you as much as they can. It's so important that helps you, that helps you to get past the pain because you're being allowed to

express it fully the far. I mean, I wanted to ask you a few questions because as I said, when I read the play, I immediately thought this person's had therapy.

[00:33:37] So when you told me that you hadn't done that really surprised me. I guess I wanted to write

[00:33:44] **Mufaro:** a book. Trying to connect, I guess.

[00:33:49] **Koren:** Yeah. Trying

[00:33:50] **Mufaro:** to, I don't even know if he's asked permission to grieve. I think it felt like, or maybe just, just, just, it was a piece I was trying to say, I get it. I get the grief

[00:34:05] and.

[00:34:10] **Mufaro:** But I'm trying to connect to anatomy, uh, and that's what I wanted for the character. So, uh, and I, and I don't wanna make the character sound like I'm taking everyone's grief and putting it into the character. I'm just talking about grief that I've experienced. And, and I know, and I can't stand. And this sort of idea of a professional mourner.

[00:34:35] I got, I, I, I, uh, I live here, uh, originally from Zimbabwe. Um, I have family here, but it's not like a lot. So in essence, I'm in sort of in a bubble still, you know what I mean? Um, in a bubble, within a bubble, I guess,

[00:34:51] and,

[00:34:54] **Mufaro:** and I just thought, whoa, they've surely other people like. Ah, yeah, this can't just be happening to me. So if you're living in this place, which is probably alien or not over your home still, but there's differences and this thing happens to you and you lose, how do you figure it out? And I was like, well, I would probably call a professional morning if I didn't have any people around me, but I like, why would I call a professional mourner?

[00:35:28] So this sort of sent me on this journey to try to understand why God call a stranger or pay a stranger, some money, which the character does. I'm not saying I'm the character, but I'm saying in this strove to sort of try to find out this character's journey. And to find out these people existed meant there was a need for them.

[00:35:54] There was a need. There were people who were searching to talk to strangers, to get strangers, to come to their funerals and cry with them and help them cry and learn details about their wives and their daughters and their friends. They never met.

[00:36:10] **Koren:** Sit

[00:36:10] with

[00:36:10] **Mufaro:** them and listen and do these things. And I found that I find that transaction quite beautiful and quite, you know, there's something, you know.

[00:36:24] Yeah. Um, wonderful about it. Wonderfully human. Yes, yes. Um, about it and, uh, yeah, that's what I wanted to explore. That, that connection that can be found in two strangers. Bonding over one. Person's lost. She, you know what I mean? Yeah. And how that helps that

[00:36:45] **Koren:** character to move on, I guess, to therapy is exposing because people come and they bring their, all of that vulnerability. Um,

[00:36:56] **Mufaro:** I've been talking to you now. I feel, I feel, uh, not, not in. Oh, I, I feel like I, I could talk to you and a, and I, and I like you very much. And I enjoy, I think a very feel, very warm. And, but, and I know some person's going to be sitting in, in a room somewhere. He's going to be listening and they'll be like, okay, that boy suffered grief.

[00:37:21] But even I did that, someone knows that I've suffered grief feels exposing, like I've been grief stricken, but then it shouldn't be because. We all suffer grief, but still that felt like even when I think about the play, I think people would think it's me, which is fine. Um,

[00:37:43] **Koren:** but is it fine?

[00:37:53] **Mufaro:** I think sometimes an audience wants to associate.

[00:37:59] The

[00:37:59] **Mufaro:** create the work of the creator with the creator. And I guess as I'm talking now, I'm talking about grief and I'm talking about all these things and losing it and, um, and so, yeah, they'll probably think it's me

[00:38:16] and

[00:38:19] **Koren:** it's all right.

[00:38:20] **Mufaro:** It's all right, because.

[00:38:25] **Koren:** I think

[00:38:25] **Mufaro:** the plate deals is something so fundamentally human that if I, if it wasn't me, if I wasn't in there, they need to put and be a human play. It would be false. It would be, it wouldn't be right.

[00:38:43] **Koren:** You know,

[00:38:45] **Mufaro:** and sort of trying to think about. Crying. I think there's a thing about crying in the end about release of emotion. And, um, now what that means for, uh, men, for men of color as well. Um, and. that release, I guess, you know, and, and understood. Find a, standing that in the character and how the character gets the, I guess. So I wanted to explore all of those. Sort of ideas in myself and like, do I cry? I was asking this questions myself.

[00:39:29] I was right. I was like, oh God did I? I was like, oh yeah. Do you know what I mean? Like looking at what I was going through and what I was sort of trying to express, I guess.

[00:39:41] **Koren:** Yeah. Yeah, no, I really loved the play. I, I did want to, um, express. Thank you very much. It moved me. It really did move

[00:39:55] **Mufaro:** me. You know, like I never, I actually, when you say that it's quite, I never planned it to be a move.

[00:40:00] I just, it wasn't like I did, I was going to go, oh, I want you to pride or be moved or it felt.

[00:40:11] There was something was being said, this has been a really wonderful discussion and current, and, um, I learned a lot, uh, which wasn't part of the object of the talk, but I learnt a lot. And, uh, the idea of talking and listening and all of these things that are part of your work, sort of maybe come into my work as well as somehow.

[00:40:38] And reflected in this character. And, uh, I just want to say thank you first and foremost for your time. Um, and for your insight, which is a wonderful, um, Yeah. Do you have anything

[00:40:53] **Koren:** you'd like to say? Yeah. I mean, I've, I've really enjoyed this too. Um, it's been lovely being part of this, um, and talking to you and listening to you, um, I'll be watching out for you.

[00:41:08] Um, what you do now? Well, I'm pretty sure that will come. Uh, but no, it's been great. And thank you for, you know, what you brought all of your shares, um, and your vulnerability. Um, when I stopped to ask you some questions then, and I've enjoyed, you know, the process alongside you. Mafara so.

[00:41:42] **Pippa:** We hope you found this conversation as absorbing, as we did.

[00:41:47] **Kate:** Our thanks to everyone involved and our sound designer, Ian Armstrong and editor Fraser Youngson.

[00:41:53] **Pippa:** This podcast is produced by. She was. It's support from our commissioning partner, Nottingham Playhouse and funder arts council of England. Thank you.

[00:42:03] **Kate:** To find out more about the series and other. She wants a dog series. Follow us on social media at she wants a dog or visit her website. She wants a dog podcasts.com.

[00:42:16] **Pippa:** Don't forget to listen to all five plays in the series and look out for other series from us, including Sickbabe exploring life with invisible disabilities and the perverts podcast, a queer audio cabaret.

[00:42:29] **Kate:** And please do rate, subscribe and share. If you enjoyed these and join us again for more extraordinary explorations into a subject that affects us all: death.