

Dear Marcia,

Hi, it's Leslie

Your 30-hour performance was my favourite thing at the NRLA this year. I'd like to have seen the whole thing but I did feel I should come out and see some of the other work from time to time. In the end I was there through about seven hours of yours and I was sorry when it was over and could have easily seen more. When I would come out and see other work or grab a bite to eat I experienced a sort of anxiety, wanting to get back and see what you were up to.

30 things I liked about your performance:

1. your mother – I was there from the start (or 4 or 5 min from the start) for the first couple of hours, so there to hear about the surgery and then hear the in between sort of good news and then the more concrete good news – totally amazing to be with you as an audience while that was happening
2. Mole – great presence! Liked him right from the start
3. blowing up the airbed
4. *Puppet on a String* – cause I was born in 1967, so I thought this was a good place to start
5. *God save the Queen* the 1st time
6. your goodbyes to people as they were leaving
7. early stories of the fur ball and the therapist
8. deciding early on that I was never going to go and see The Other 30 hour performance & your occasional references it
9. the mature student slide show
10. Clive Pig and the whole 'where are they now' spot
11. I liked it that your performance was in the space where we did 8 performances of our piece on Weds and Thurs, so basically I spent all day Tuesday and then all day all evening Weds and Thurs in that space and then it was so great to sit in the space on Friday and Saturday for your performance. The room totally felt like 'home base' for me
12. when you started drinking wine on Friday night
13. the thoughtful selection of pyjama party films
14. the expensive face cream
15. your Brora scarf
16. the documentation of you working with Andrew
17. getting to buy a copy of your 12 shooters book – a great memento of the 30th NRLA. Helen and I saw the 12 shooters in Taiwan in 2008 when we were at a theatre festival there – they played all of them as part of the festival and we really enjoyed them
18. that you knew who I was when you signed my copy of the book, because after you had

been performing for by then what must have been 27 or 28 hours you had taken on a sort of iconic status in my mind, like a very, very famous film star – so it was quite thrilling to actually know you

19. the anticipation of a possible Farquhar-Kotting – curious meeting in Brighton as penned in my 12 shooters book
20. the puppet named Betty
21. that your daughter was in and out of the audience
22. the ‘maybe it isn’t helium’ moment
23. revisiting the fur ball with some new tid bits about the therapist – I got really fascinated by the therapist and the therapist voice
24. deflating the airbed – nice symmetry
25. but mainly your language and humour and general raconteur genius combined with the great voice & laugh and the generosity of the material
26. *God Save the Queen* playing at the end and how you welled up and people all around me welled up and I welled up too – I don’t even know why we did. Lots of different reasons, I suppose. I felt like it was a real moment – the sort of moment that you can only get at a live event but that you don’t often experience – very appropriate for a 30 year tribute event. I really felt part of marking a moment with you and your audience. A goose-bump moment.
27. watching a single performance for longer than I’ve ever watched on and still feeling jealous like other people were there for all sorts of things I missed. It was like a weird 30 hr addiction. I started comparing how many hours other people had watched and if they said something like 4 I’d think ‘lightweight’ which is ridiculous cause 4 hours is actually a really long time to spend with one piece in a festival – but still, that was how the addiction worked. And people who always seemed to be there made me feel slightly hostile, like don’t you ever leave? And I felt a sort of sneering superiority to the people who kept going back and forth between your performance and The Other performance. It was all very funny the things it threw up as an audience member
28. talking to everyone about your performance for the rest of the NRLA and back in London at Artsadmin on Monday
29. how much Helen loved it cause then we could talk about a lot on the drive back to London on Sunday
30. telling Andrew about your performance – he was very intrigued and thought it sounded Amazing

I can already think of other things I really liked, but I will stop at 30.

Lx