

Then. 1980 something. It was a time of **LISTS**. Lists In Everything and On Everything: On stage; On soundtracks, On cardboard; (always on cardboard). Repeat. Repeat movement, Repeat scene, Repeat gesture, *certainly repeat cardboard*. Even Repeat Lists On Cardboard On Stage. Our Lists: bookings, deadlines, props to pack or to buy from the 50p shop, tec-reqs., venues to call. And Private lists: People you want to be.

List 1. Favourite Moments Of That Age: **Ruth English** undoing her dress oh so slowly and then doing it up, button by button. **Anne Seagrave** kissing herself along her arm, again and again. **Annie Griffin** kicking over the chair so many times as we willed her to escape. Rational Theatre naked and menacing and bald and white. **Clare Macdonald** in anything, anywhere; her physicality shining intelligence into her performance as the sunsets rose through the windows of Impact's theatre sets and dazzled us. And That Water. **La La human Steps** flipping over like you could not believe. **Pina Bausch**'s carpet of flowers. **Neil Bartlett**'s effervescent MC-ing. **Marty and Anne** making us smile with all their neatness and **Peter McRae** with his flags and politeness. **Kevin McAleer** pointing to the owl saying '*this is me*' and then pointing to another owl and saying '*this is me, too*'.

List 2. The Bits I Liked In My Work (**Dogs in Honey**): Running and jumping and smashing into Stephen Jones amid hundreds of bags of water that broke and soaked us and made us skid and fall over in the Midland Group. Sticking porridge to our faces. Repeatedly (of course) falling off chairs while getting drunk on Perrier to the sound track of 'isn't it a bleedin' shame' in **4am Erotic Time**. Four men stuck in a toilet after a nuclear war singing 'Float On' in **Sons Of Bitumen**; making videos for our unborn children, and the small puppet show under the coffee table projected onto the big screen in **Architecture for Babies**.

List 3. The Supporters That Made Our World Go Round: Godmother Nikki Milican, black and white **Lois Keidan**, **Rob la Frenais**, Performance Magazine and the truly welcoming **Steve Rogers** (and **Mark**, of course).

List 4. The Venues: The Midland Group (the centre of our lives), then The ICA, the Zap club, Trent Poly, the Royal Court, Prema, MAC, Vooruit, The Cambridge Dark Room.

List 5. Companies You Would Gladly Spend Your Hard Earned Enterprise Allowance On: **Impact**, **Station House Opera**, **Bow Gamelan**, **IOU**, **The Wooster group**, **Forkbeard Fantasy**, **Garry Stevens**, **Man Act**, **Ralf Ralf**, **La La human Steps**.

List 6. Things that drove me away: The bed and breakfasts of England, storing everything, men who wouldn't smile in case they were not taken seriously, politics, not liking my work enough, other dreams, the cold, other things to do:

List 7: Now, 2008, three languages, three cultures, one land. Beach, sea, mountains, red shutters, sunshine and rain. Peppers, Pinchos, Patxeran. A Child. Food. Children and old people everywhere. Writing. Teaching. Storing less. The precision of text and the written word. Multi media puppets from Bordeaux, the magical roundabouts of Les Alma's Givres, the bilingual performance work of Cie A Petits Pas: one woman, one stage. Entranced by Opera Pagai.

Me: ...older... and fonderwith *Very Little Cardboard*.

By Sarah Tutt