

BA - Hi. So, hi. It's Ben Ash here again with our experimental podcast series and today I'm delighted to be sitting here with Toke

TS - Hi Ben!

BA - hi Toke! Toke Strandby?...

TS - Yeah.

BA - Hi, thanks for joining me today.

TS - Pleasure. It's lovely!

BA - And where are we today?

TS - We are at Siobhan Davies studios, Elephant and Castle for a change. We should be out at Mountview in Peckham Yeah, but because our studio there is occupied by a choreographer we're here this week.

BA - Yeah. And we're kind of still.. this is like one of one of several weeks where we've worked in kind of two distinct groups while there's different activity going on, which sort of suits our transition back into working in physical spaces.

across this period of, you know, work from home if you can! .. which is a curious one

TS - feels very peculiar

BA - How have you, I mean, I, you know, I started in September with the company and you've been here longer, a while longer than that. But, how have you been getting on over this last period of like I say working from home as well. Yeah, how's it been for you?

TS - I mean it's been it's not been easy. No, and I, I think also like now I have.. I'm also in a, in a different role than the role that I used to, to be in Candoco, which is something I still need to learn and manage

BA - Could you could you share what that is.

TS - Yeah, so I've went from being a dancer in the company to now being a rehearsal assistant and sort of like be trying to be an anchor point in, you know, all our rehearsals, schedules which is a funny transition, especially in this time. Because this is literally only about managing and like figuring things out. And, and trying to be an anchor for everybody whenever, wherever we are like we've spread out. because we're working from home all the time so sort of like trying to be everywhere at once.

BA - Yeah, that sounds challenging!

TS - Yeah, it is, it really like messes with your mind, locked to like, trying to get something substantial out of this period, and to have a sense that, or to give everyone a sense that actually we can create something substantial. Even though we're working from home. Which is really difficult to say, it's been, it's really good.

BA - It's very helpful actually to hear you put it in those terms about, you know, kind of getting something substantial out of what we're doing, which feels yeah it feels like really valuable and quite important and, and yet, like a challenge, to kind of, the circumstances have just felt so different, it's almost, definitely, difficult to sort of understand what we've done this year that's substantial in any particular way.

TS - Yeah, because the life in the company has changed so radically over the last year. That we like, we went from being a touring company, which literally took us all the way around the world and so many performances each year, it's always in and out of London, in and out of our studio.. to like being trapped, like we'd like, all our work has just been cancelled. And there's not really anything specifically to look forward to, at the moment. Everything is quite far ahead in the future still. And, you know, we hope that it will happen.. might not be

BA - yes there's a lot of uncertainty.

TS - Yeah, so it's like.. trying to like, create something substantial in that, in that void is Yeah, yeah, this is something.

BA - Yeah. Well thanks for all of your work holding that for us and for being an anchor, it's been.. I think that's been very important actually, a very functional thing to consider

TS - I hope so. I can feel that I've.. that I feel that there's.. If I weren't there, I feel like there would be like some, like a leg missing between, between the direction and you dancers. Yeah.

BA - And having emerged you know, from that dancing body in a way into the role that you've got, it's quite an organic move?

TS - Yeah, I think. Yeah.

BA - it was also you know another change for me, I thought I was joining you as a dancer and then you kind of, sort of took on a different, different role.. so in a way like, yeah, finding a slightly different relationship to you through that Yeah so yeah this is sort of experiment as, as a podcast or something to share but also, you know, in a way of.. kind of sort of getting to meet you again, you know through this. And, and to to be like this. I think maybe when I kind of conceived it as an idea as something I'd like to explore at this point in time, it was very much from the perspective of like only meeting online in zoom spaces, which are like quite curious for feeling any kind of.. they're quite insubstantial in some way, they're quite like vaporous Yeah for me, and yet

also sort of, I find them quite narrow and constrictive but yeah so I think this kind of came about a bit as a way, almost like a way to try and reach across that space somehow, and then the actual physical proposition of being able to spend time in spaces with each other now enables this to be possible.. So I'm grateful for exploring it and for your taking part in amongst your busy schedule.

TS - Okay, yeah I like to add to that

BA - I'd love that

TS - Yeah, that I actually, I feel that being so spread out all the time and not working with touch have really created like, quite a bit, not as fun dynamic but it definitely create some kind of like disruption in the dynamic of between us all.. Because we have quite a new company coming together. Yeah, yeah three of you have just started actually this year Yeah, and we haven't worked with touch so we haven't.. I feel like there's so much more to explore there, and to have intimate moments with each other through movement and through the way we work that is yet to come, wow!

BA - When you say it like that I feel really struck by that, I mean, it's like I would validate that as being true for my experience.. like it's a strange way to meet with without that possibility but it really, it brings to mind, this sort of, this.. this.. like the primacy of touch as an actual method by which we grow and form relationships and how important that is in you know, formative relationships, like when we're infants and we receive touch from our caregivers, and in those situations where that's not possible, just the massive impact that has on the ability to form relationships you know, it's a disruption in the relational field and, you know.. so to kind of consider us almost as.. as a.. as a body you know yeah, to not be in touch. Yeah. In that way, is some kind of.. it's almost like signal interference, a little bit of transmission,

TS – I can feel that we all want to go there. We all need that to bring our connections further and to bring us as colleagues, for that to bring the way we work as dancers further, we just have to like.. it's just the next step that we all like, like.. I can feel we also have a vibrating feeling, we keep hovering near the edge of it

BA - So, the subject of touch that you've raised so pointedly leads us in very fluidly into to maybe beginning to talk about this proposition that I asked you to engage with around; If you were to consider touch, the sensation of touch, or maybe the absence of touch that we've been encountering recently, and make a collage, as you kind of contemplate that you know.. what, what happens for you? and I can see this wonderful, wonderful kind of paper on the table

TS - on a piece of my Christmas paper

BA - Right

TS - so there's like this brown paper with red Reindeers on. And it's quite big.

BA - Yeah, maybe you can kind of sort of describe or, or, yeah, talk me through

TS - It's sort of a square where I ended up folding two of the sides a little bit in towards the centre, so it's still a square as in it has four edges and four corners. But the sides are not straight,

BA - my daughter would know the exact geometrical term!

TS - Yeah

BA - this is a shape I don't know the name for

TS - And then, I, I started by sort of folding up another piece of brown paper in.. like in a square, and then I started to cut into it, and then when I unfolded it, there's like these holes in, and that's this piece here. And I just realised that I just.. when I taped it onto this piece of paper, that it became a little bit like a spine yes it looks a little bit like a spine.

BA - Yes, I can see that, It's like in the relief in the areas that you cut out from the folded square when you unfold it, it, the parts that were cut out and taken away, almost feel like the vertebrae.

TS - Yeah, it does! And because the papers, to fold it might conceal the layers in between the paper so it looks a little bit like it's 3D. And, and then I had some leftover Christmas.. what do you call it.. the Christmas ribbons?

BA - Yeah, like the stuff that you would wrap a parcel with

TS - Yeah. And I've created lines. I taped it down to the, to the paper

BA - yeah they sort of like span across it from.. like down the two long sides and also maybe from maybe one corner of one side across to the other far corner

TS - Yeah. And I sort of like I'm actually not surprised that I said that it looks like it's a spine. I believe.. I think the spine for me is kind of like my anchor and I, I feel also because I'm quite tall

BA - Yeah

TS - that my spine is quite long

BA - Right

TS - So, so I can, I can sort of like feel that skeletal physicality quite often

BA - Yeah

TS - There's what I can feel through my skin, but also what's on the other side. That goes internally

BA - yeah

TS - like the front side.

BA - Yeah, the deep spine.

TS - Yeah

BA - You can feel that

TS - I have, but I can't feel it but.. but I have the image of me feeling like I can feel it.

BA - Yeah, I love that!

TS - Yeah, the illusion of it. And then I'm really, in general, really attracted to geometrical,

BA - Right

TS - the geometrical aesthetic of lines and how that creates space and trajectories

BA - well they have a lot of. Yeah, kind of movement, trajectory in it through these ribbons that you've spanned across. Yeah, I can really feel that in here.

TS - Yeah. And I, and I believe also the spine, for me, it makes me be really tactile.. like it makes me go, like I want to, to, to feel it and to sort of track down. I'll check out the vertebrae, and also notice the sensation of what's in between each vertebra.. like that disc that is quite squishy. Makes me feel the movement of it right off the spine

BA - Yeah. That's also where all the nerves, enter and exit the spinal column

TS – Yeah

BA - Yeah.

TS - Yeah, there's something about the spine for me that really relates to being tactile and being maybe also like the sensation of vulnerability I think, like as well because of the nerves that cord of nerves that goes down through the spine.

BA - Yeah, well they're all sort of protected within that

TS - Yeah

BA - Wow.. so that really like emerged as an anchor feel yeah for your collage..

TS - Yeah. And I actually do think I see myself, like, a bit like a spine really. I don't know but like resilient, but also like vulnerable, like there's so many, so much importance, like right under the underneath the shell that if you like, if you, if you go in there there's like, not to say this whole this new world but, but this really fragile and really... I can't think of the word... the only word that comes up to me is like electrical

BA - Yeah

TS - it's like the centre of the nervous centre.

BA - Yeah, Well it is for the whole of the body Yeah

TS - Yeah Like the functionality is like right there in that cord

BA - Yes, it's key

TS – Yeah

BA – Crucial

TS - Yeah, and I think, I think my personality is a little bit like that, or I see myself a little bit like.. there is.. that I always have both sides now

BA - Thanks for sharing! So really, that's really yeah just really, really good to hear. I'm loving this just sitting here with your Christmas wrapping paper, the colours and the movement in it, and the kind of three dimensions, and yeah there's also like this kind of triangular form up here in this one corner. Green ribbons as well. Anything to that?

TS - Maybe there is, I can see that I've sort of made like points where lots of ends meet, or where the endings of these ribbons, meet

BA – Yeah

TS - So I sort of feel that like, there's like a continuous movement in it that it can go.. a lot goes in one direction and then it can go back up again

BA - Right, direction...

TS – Yeah. So there's lots of different energies if you like that sort of cross

BA - Yeah

TS - into trajectories and then shooting out from like a fixed point

BA - Yeah

TS - Yeah, which again, like, as I said, like I'm actually not surprised that it turned out to be this way. And sometimes I like drawing like lines on upon a piece of paper and then it all connects in like weird formations, sort of, as a little bit of a labyrinth but

BA – yeah

TS - that's always the end, like if you go into the labyrinth you can't really go very far.. but if you walk on the walls, it will take you all the way around. Do you feel? So like a dance, like I feel like there's steps in it

BA - Yeah!

TS - Somehow even though it was quite simple.

BA – Yeah

TS - Yeah

BA - Yeah, it's kind of.. it's sort of rich, like how much it gives..

TS - yeah

BA - All right, well thank you so much for kind of describing what you've just shared actually, which is more than just sort of what it looks like

TS – Yeah

BA - how it is and how it is you, which is really wonderful. It makes me want to go and do my own now. Which I must find some time for!

TS - Yeah, I was really surprised that it went this way, also because of like the materials I have at home is quite limited

BA – Yeah

TS - for to make collages off.

BA – Right

TS - and if I, if it was something that I wanted to spend much more time on or like be really creative with it, I would need to go out and get some some stuff for that to happen so I could really go..

BA - yeah

TS - But I was surprised that.. no, I wasn't surprised that I was looking forward to creating this collage, I was immediately excited about it

BA – Yeah

TS - because I haven't, I haven't done things like this since I was in school

BA – yeah

TS - And it also made me realise how much, how much I love doing it, but also that I don't have much patience anymore

BA – Yeah

TS - a little bit!! That's quite funny to feel that, and I felt like, that there was a resistance coming in as I began

BA - Okay

TS - but I don't know if that was because I'm 34 now, and the resistance to make a good collage

BA – yeah

TS - to be a little bit childish, and you should like not think about it but actually just put some stuff down or begin with something and then you see where it goes.

BA – Yeah

TS - maybe that was the resistance that you know kind of stuck to this.

BA – Yeah

TS - but at the same time I'm also.. I don't see myself as an adult, yet, and I also have spent the last 10 years being an artist

BA – yeah

TS - So, I mean it's quite natural for me to do these things.

BA - Yeah, I mean I really didn't give it sort of a load of consideration about those kind of dynamics really. But I think, well.. hearing you speak about that makes me consider, you know, often it can be that within, you know the sort of practice that we do as dance artists, that we might just riff with a load of different materials in a semi college way, and just arranging and placing them and, and sometimes that can feel like I might meet some resistance in myself about the proposition of getting on with it.. Yeah maybe I don't feel so safe about the materials I'm being asked to work with, or if I have a limited kind of, you know, craft box to select them from.. But I think for me it's about how I keep trying to open the door to, you know, give myself the space to, to kind of get inside the game really



TS - Yeah, and I really appreciated that. Like I love that! I love that I did it! And I was like, even, even though I felt the resistance I was like, breathe it out.. Don't think about it, like "Toke Don't think about what you're doing" Yeah, create something.. it doesn't, because it doesn't matter No it doesn't matter it's not an important piece of art..

BA - Well, it matters as much as it matters.

TS - Exactly. It doesn't have to matter No

BA - No, and equally, like, the premise for it is, is not to like produce something special, but to, to engage with the sort of sensation or the, the image or the sense of touch somehow, as, as much value as what's actually made

TS - Yeah

BA - And then in hearing you describe it, and how that connects to your experience of, going into your embodied presence of your spine and, what you spoke to in terms of how that meets your.. your image of Self in a way, around your character, the vulnerability and sort of containment and stuff. There's just so much there.. it's surprising! Not surprising like I was surprised to know, I just thought..

TS - Yeah

BA - so that's... Thank you so much!

TS - You're welcome!

BA - I would like to just sort of switch into a slightly different trajectory now.

TS - Yeah.

BA - So within like the other ones that I've been doing so far, I've spoken with each of the guests who've sat down with me about what we've been doing, kind of specifically in response to beginning to look at the 30th anniversary celebration period for Candoco. And for us that was beginning to look back at different aspects of the archive - although this experimental Podcast Series definitely forms part of my sort of research in that period - but in a way I'm sort of feeling like Oh, I wonder what reflecting on that means for you, because you didn't sort of necessarily physically take part in say having a response to or learning a piece of repertoire, which you may have done if you'd been still identifying in the dancers role at this point in time, but as a rehearsal assistant and beginning to look at the 30th anniversary.. What was sort of happening for you in terms of what you were doing, what were you doing in that time?

TS - I was, I was looking through a lot of the material that we got access to, a lot of like the archive video.

BA – Yeah

TS - which really created a sense of feeling nostalgic right, like even though there was a lot of pieces I've watched that I haven't been a part of, but just to see and feel that span of how far Candoco have gone in the past and what has happened, to see that timeline on through the different pieces was actually quite extraordinary for me

BA – Yeah

TS - and there's a lot of things I've never heard about, that I didn't know about, meaning that I realised, which I found really interesting.

BA – Yeah

TS - and it just made me reflect back, reflect back on my own time

BA - Yeah

TS - I began in 2014 So, how long is that, seven years?

BA - seven years ago

TS - And everything that I've been a part of, everything that the company has done in that time that I've been a part of, is actually a lot.

BA – Yeah

TS - and also finding myself in a transition period of my own life, transitioning from dancer to rehearsal assistant, and then figuring out where I'm going to be in the future

BA - Yeah

TS - What is, what feels right for me, makes me value more, and yeah like I constantly get flashbacks to like, Oh yeah! I remember this time when we did this or I remember this time we did that or, yeah, doing this piece, or doing that piece, and we were chilling there, and there's like, there's.. there's so many great memories

BA – yeah

TS - yeah

BA - Did you find that looking at the archive in a way was part of igniting that process?

TS - Absolutely, and also understanding all the moments where I didn't feel as connected to the company or the work that we did, and going through those harder times

BA – Yeah

TS - seeing back on that now also made me realise how much I've learned from that, and how much I can get caught up in it. Because actually, was it really that important! You laugh at that, like “why did I get so messed up or angry or frustrated”

BA – Right

TS - Why did that happen.. because it's like, it's actually really not that important, but you just want to do as good as you can..

BA – yeah

TS - and I guess it is of course, I'm not saying that the work we do is not important, but it's also.. if I distance myself a little bit from that, it is something just in work time

BA – yeah

TS - yeah and I don't need to put my full soul into everything that I do all the time.

BA - I think that's a real one, certainly something I'm still growing myself is

TS – yeah

BA - having an awareness around those, those things

TS - yeah and I think it's like it keeps happening because you want to do it as good as you can and you want to engage in it 100%, and I found for me that means bringing my soul into it

BA - yeah, and I think it does that for a lot of artists. There must be a reason why we're doing yeah In terms of like, remember what you just said, being good at something. Anyway, what I'm gonna sort of shift into is, is this idea of like expertise or being being good at something in relation to Jeanine Durning practice ‘Experts’ which you would know because you spent the whole time in the studio with us during this process documenting what we were doing and, yeah, in a way, living that experience with us. I think at times you also took part in some of the mornings?

TS - Yeah

BA - I think you did

TS - yeah, I don't remember if you did experts, but I think I did

BA - I think you did yeah

Anyway, so one question that I've brought forward into these chats is, and it's kind of to try and sort of go around the back or around the side of something that might kind of come head on at you in an interview, or certainly like, in my experience, kind of come at me and sort of put me a little bit of my centre, which is something like, "what do you.. can you tell me something that you're, you know, what are you really good at?"

Joel - and he's fine for me to quote when referencing - we had done this practice of 'Experts' one day and then he had said afterwards you know, something along the lines of "I feel like I could meet my maker now, and roll around on the floor and be just like, yeah.. I'm really happy. I'm really comfortable to roll and this is something I'm good at, you know, there's nothing to hide. No fear. I'm this. This is something that I can do, or something that I'm happy to do now", you know? Yeah, baring my soul you know what would you say that, that is for you? And it might not be one thing or..

TS - In in terms of movement..

BA - No, it can be anything just like, Toke, like

TS - Yeah

BA - if I was to.. if that was it now, like you know, here's my Maker, here's who is the Big.. the Big thing..

TS - I think I'm really good at listening. I think I'm really good at that yeah and it interests me, and by listening like, that can be like putting your attention on something, but it can also be like a Physicalism right through contact or through movement in the space. I feel that I'm doing that, I feel that can I have a good sense of what the space needs and how I can feed into that, both movement-wise, like the dynamic and rhythms and musicality of the movement yeah But I think also in my personality, is that kind of comes into being supportive yeah which is something I've heard from people that think to me that they're not good at.. I think I feel, which makes me really happy to hear that and also be humble yeah, because I think it's like, it's a thing that's really important to me to be able to be heard, to be heard and to be able to support and to hold the space in whatever capacity that that might be yeah that I have a space in the space, an important space, and a role to fill in that space yeah all the spaces that are made every day.. yeah.

BA - Okay, thank you yeah I feel, I feel your interest, in a way like your energy, your excitement for that.. For that Action in a way.. I would call listening an action

TS - Yeah, I think I like to see it as an action. And I.. because it's.. I feel like being supportive and be able to listen is.. something in it takes your, it takes resources to do. So you need to be aware of that, otherwise no thank you.

Listen. Listen. In particular, oh I.. I run inside myself if I don't feel that I'm listening. But if I don't pay attention to what's around me Yeah I'm not really listening to it, like I'm not a part of it, then I distance myself from it rather than putting myself into it,

BA - Yeah, perhaps it's sort of like degrees of how much one is present to this one..

TS - Yeah, in a way, not put it aside, but just that's, that's not been the foreground. That's sort of my experience of listening a bit.

BA - Yeah

TS - Yeah.

BA - Well, in terms of that, like, that sort of action of listening, I mean I think that I find connects in a way to this, the next subject which I'd like to briefly touch on which is about.. Because I think listening is probably key to finding ways to.. I was going to say improve on, but I don't know if that's the right terminology, and that's a bit revealing, but ways of working with this idea of Inclusivity. So you know I'm new to this context, working in a dance context, that's, you know, formed explicitly with people who identify as disabled, and by that I guess that means people who identify as abled or non disabled, and I understand this term Inclusive or Inclusivity to be quite operational within

TS - Yeah

BA - Candoco I don't actually know if it's sort of more historical and whether things have moved on from that now, but I'm curious to learn about this idea of Inclusivity, really to sort of help me, I'm asking it in terms of me kind of learning more about it and becoming more professional within that somehow.. and for me the question for you would be – Where do you see inclusivity working and not working? Yeah. You know, as a way of like rather than saying well I think Inclusivity is this. Yeah, but just. Also, you know, within this context or another context; How do you see it working and failing?

TS - Yeah. I mean, I think first of all when I think about Inclusivity it's something that's really heavy.. it's loaded.

BA – Yeah

TS - it's like a.. like a roof that like presses me down a little bit. It squashes because it's so big, like it's such a huge subject and, and you can't.. you can't create.. you can't.. I'm not sure if you can actually be fully inclusive.

BA - Right.

TS - I still question if you can

BA – yeah

TS - But I, but where I see it work is when, when you're with everybody that is in that space that you're in, at that particular moment if you make that space work for everybody that is there, and for yourself, regardless of what is happening and what you're doing. That's when I can see that it works

BA – yeah

TS - that you sort of, there's a collaboration there.

BA - Yeah, I hear you say, when you're with everybody who's

TS - Yeah

BA - Yeah

TS - And I think it's Annie Hanauer that said it, some, some years ago that if you, how did he phrase it.. If you, it's seeing everybody, all the time at all times, something like that.

BA - yeah right

TS - but within that there is a willingness to do it.

BA – Yeah

TS - and if you, if you're aware of that space you're in but you don't have the willingness to actually make it work for you, that's when I don't.. that's when I see it's not working

BA – yeah

TS - If it's something that is put on you to do, and you actually don't.. either you don't believe in it, or you have a different approach to it, or something else, but you're resistant to whoever's in the space

BA - And let's face it, that's a really useful way of looking at it, and where I notice that happening in terms of my own experience is where there are factors at play, that somehow mean that the opportunity for something to slip off the edge, in terms of holding an awareness of that and the willingness to be including..

TS - Yes like pressures. like time to deliver on something, or there's an agenda that we need to follow. yeah. So those are the kind of moments where, because I just, it feels like in that example, a bit like the massiveness of the weight of it.

BA - Yeah, but at the same point, sort of, how does that stay like.. how can it be held and supported, and at the same time like an image of yours, so like huge boulder and all it takes is like a little pebble underneath it to begin to sort

of roll away and begin to tip and slide. So it's like these little increments of some factor that that can be at play, whether it's my own resources that I'm feeling tired and there's more energy now to kind of keep opening myself up to what's happening. Something slips and then maybe like, Argh.. yeah. So it's that's, that's really.

TS - And I believe also that you don't.. like you can.. you can offer that space, or that support in that space without even knowing anything about it

BA – yeah

TS - Like you, I don't need to know anything about your disability or anything about your personality or anything about that.. the difference is in the space for that, but I can.. the only thing I need to do is to offer listening, and support for those meetings to happen

BA – Yes

TS – Yeah

BA - Great, I love that!

TS – Yeah

BA - you don't need to know.

TS- No

BA - just have a willingness to yeah show up.

TS – Yeah

BA – yeah. So we're moving towards the end of this.. which is probably because - I think we're both probably hungry! - The last thing I want to touch on was the other kind of little creative task, which I asked you to maybe spend a moment thinking about before.. that was just to frame it for the first time, is to imagine being in a conversation with somebody who asks you a question.. or like they open the door for you to speak about something and at that at that moment, the sort of response that you have is like. YES!! Like.. I'm so glad to talk about that, or you feel like, yeah that's really something I have a lot of speak to.. Yeah, because the flip side of that could be like the questions that you're asked but it's like you just want to shrink away from..

So, I asked you like if you could consider that you didn't necessarily need to go too much into what the question was about, but more into what's the response.. like, what came up for you as like YES!! you know, what's the subject? The thing that you would speak to that that felt like YEAH!!

TS – (Laughter) I feel like, what like, this conversation so far.. is that! is that, yeah! Because there's space for.. for practicalities, and there's also space for

vulnerability, and there's space for listening, and that space to be heard in. It's sort of like contains all of that. Yeah, that I feel that it's not.. like I'm not just saying things for the sake of it! Yeah, but there is.. there's a sense of listening from you Yeah, but also for you guys at home wherever you are.. I feel, I feel that, and I feel that's how you make.. that's the aim of this podcast..

BA - it is! it is part of the aim of this podcast yes, yes, definitely

BA - yeah I mean, I don't quite know what the aims are, but I kin of feel them kind and I know then that they feel like they're right.. Yeah, this does feel like that

TS – Yeah! yeah, like I'm feeling good right now! Which makes me really happy and that's what's like yeah! that feels like Yeah! yeah, yeah! this is a good interview! Great!

BA – So Toke Strandby! Thank you so much for taking part in today's experiment.

TS -Of course! And I have just have a really lovely.. it's been great to sit around this table with you, with this lovely collage, and for me to meet and listen, hopefully well to you, with what you bring. Thank you very much! Yeah, thank you so much.

BA - Shall we go and have some lunch?!

TS - Let's go have some lunch!