

Murlin: [like a carnival barker] Welcome back my friends, to the show that never ends! We're so glad you could attend. [quietly] Come inside, come inside.

Meghan: Is that a reference or did – did you just make that up?

Murlin: No, that's, um... Emerson, Lake, and Palmer.

Meghan: Ah.

Murlin: Karn Evil.

Meghan: [laughing] Great. I love it. [crosstalk] All right.

Murlin: [singing] Come inside, the show's about to start. Guaranteed to blow your head apart!

Meghan: [laughing] Ok, um. Yeah.

Murlin: I – I recommend it. I think you should, uh, listen to that song. A dozen times or more.

Meghan: [laughing] Ok. I like the specificity of number there. Ok. Uh, this is another episode of "An Incomplete History of Dance." Um, I'm Meghan Varner and this is Murlin Varner.

Murlin: Hi.

Meghan: [laughing] Resident referencer of music, apparently, um... And today we're gonna be talking about vaudeville. But not just vaudeville overall – we are going to be talking about ballet in vaudeville. 'Cause you know, you think – that's something that we usually think of as being two separate entities instead of intertwined but yeah. I don't know. Hey, Dad.

Murlin: Hm?

Meghan: Do you have any, like, pre-existing notions about ballet and vaudeville?

Murlin: No vaude- vaudeville is a bit before my time.

Meghan: Just a touch, just a smidge?

Murlin: Just a little bit.

Meghan: [laughing] You are not, in fact, that old. [laughing] All right.

Murlin: I am most definitely not that old.

Meghan: [laughing] Um.

Murlin: And don't plan to be.

[pause]

Meghan: Wait.

Murlin: Yeah. That wouldn't make sense, would it?

Meghan: No. Um... anyway. [laughing] Let me just, like, extend my birthday backwards; that's how getting older works.

Murlin: Exactly.

Meghan: Yeah.

Murlin: Well, my name is Murlin, so you know I could age backwards.

Meghan: I – I – do – do you get magic powers if you have certain names?

Murlin: [sigh] No, but I've been asked that question a lot of times.

Meghan: [laughing] Ok, I was gonna be like, dad if you have secret magic powers, why did you give me a name that didn't give me secret magic powers? That's just unfair. All right. [crosstalk] Um.

Murlin: [crosstalk] 'Cause Brunhilda just didn't seem to work.

[pause]

Meghan: [amused] Ok, uh, so. Vaudeville, for anybody in the audience who doesn't know – this is my, like, really cobbled-together definition because I was gonna look up an actual dictionary definition and... somehow in all my research I didn't actually do that. Now that I'm sitting down, I realise that.

So, vaudeville is this variety show format popular in the early twentieth century before film really took off, um – also late nineteenth century but before a certain point in the very late nineteenth century, um, it was usually just called a variety show. And it was rebranded as vaudeville when ppl like this guy Tony Pastor, um, they wanted to bring it to a wider audience than just, like, men who wanted sex jokes in their shows. Um, so they wanted to make it more family friendly so women could come and bring their kids, um – People could just pop in at lunchtime, see a matinee, pop back out again, go back to work, um... So, yeah, it's kind of this rebrand of these bawdy saloon performances, um, and it would have all sorts of different shows. Um.

There is a huge, like, blackface minstrelsy component to vaudeville because, um, it comes from that history of the minstrel show, um, so that was really big, unfortunately. Um, there were comics, um, acrobats, like... circus stuff, like clowns and animal acts and even boxers, there's magicians, there's also like short plays and opera and ballet. Um. And you have all your different circuits, like they would go around and travel, um, and that was a circuit. And you had, like, big-time circuits with these headliners that filled huge theatres; um, you had small time, um, vaudeville in – which was more in, like, different ethnic communities with more specific humour geared towards their audience, um, like within – within a subculture, basically. Um, and you had, like, your – there was segregated vaudeville. You had white vaudeville where maybe you had a few Black performers but they very much had to stick within this caricature stuff that had come out of minstrelsy again, um, but Black vaudeville you had a little more freedom as a Black artist to, um, expand past that, and that's where you get a lot of things like tap, like we were talking about with, like, Jeni LeGon and stuff. Like, this is where a lot of that early twentieth century, um, those – those Black art forms kind of got the chance to flourish in that little – in their – in their vaudeville circuits. Um.

Murlin: Well, here's something.

Meghan: Yes.

Murlin: It actually started in France.

Meghan: Mm. Yeah, so... the name Vaudeville for sure is like... I forget what it's a, like, weird version of but it's a weird version of some French words. And it was inspired by like... whoo. This one I'm doing from memory 'cause I like... didn't... I don't know [laughing] I lost my thought. Um, but yeah. So, vaudeville is super associated with America but there were, um, vaudeville circuits in various

countries around the world, um, including Australia and, um, yeah. It had – has – has some roots in some French performance stuff as well, hence the name. [faintly] What were the specifics of that?

Murlin: What's that?

Meghan: I'm just trying to remember what on earth the thing that I read about, like, vaudeville and the French connection but... I don't remember so whatever! That'll be just something I bring up later because I'll probably end up talking about vaudeville again. It keeps coming up. [crosstalk] This is what I get -

Murlin: [crosstalk] Yeah, I'm just looking at something that said it started there, but then it became real popular in the US and Canada for about fifty years.

Meghan: Yep. Yeah, I think about 1880s?

Murlin: 1880 to 1930, basically.

Meghan: Yeah. Like I said, there was ballet in vaudeville. Um, and that may sound surprising if you're used to this, like, narrative that we tend to push where [sarcastically] ballet is the high art and things like vaudeville and everything that entailed were like lowbrow, for the common folk or whatever. Um, like, there's a lot of elitism based in how we market different art forms and things like that, especially ballet. Um, but in America in particular, that was how you first – that was how the country kind of first got exposed to ballet. Um, there were Russian – or not just Russian, but there were European, um, dancers and groups that came and would try to tour around the early, um, twentieth century. But, depending on which group it was and how well they sort of, like, worked with the pre-existing American entertainment structure, it didn't always go over so well. Um.

And ballet shows often would appear on stages that were, um, geared towards vaudeville. Um, even if they weren't in a vaudeville show, they'd be like, "this theatre usually has vaudeville shows come in, but we've got this ballet troupe coming in." Um, Lincoln Kirstein, who was this, um, like, he – he helped Balanchine set up the – his company and kind of was one of the people really involved in that first push to really bring ballet into its American form, essentially? Um, he suggested that vaudeville could be a source of inspiration and content to create, like, uniquely American ballet.

Um, and it is interesting because one of the things that happened, as ballet comes into vaudeville, is that ballerinas who did these shows would have to sort of react to the audience that they had, to the setting that they were... You know, you can't just, like, come on after the Marx Brothers and before a dog act and go, "ah, yes, here I am! I am Giselle dying," like you gotta react to what you're actually doing. Um, and so there was a lot of – you know, the humour in vaudeville tended to be really brash, it was a lot of big splashy numbers and things, um, so ballerinas would do a lot of so-called trick steps, um, to impress. It's not so much about the artistic subtlety or this illusion of fragility that we're very, very used to in ballet up until this point, it's like, "ok, here we go. We're onstage, we have, like, two minutes, and we gotta impress you." Maybe not two minutes. Maybe fifteen. I don't remember off the top of my head, but um. They're short, pretty bite-size acts. Um. Yeah.

And a lot of, um, even like people from Europe – Russian dancers who you might think would be like "oh, this is shocking, this is horrible," um – were actually really intrigued and interested and pleased by the fact that ballet and vaudeville had become intertwined. Um there's a dancer, Theodore Kosloff, um, who said in 1916, and this is a quote: "I am very glad that vaudeville has taken up the Russian vale– ballet, for that means that the greatest of all dancing will be made democratic. At present the Russian ballet is exclusive and aristocratic. It should be for the people and vaudeville will bring it to them." It was apparently not an uncommon thought among Russian ballet dancers, um,

because in their very – in their home country ballet was this very closed-off thing, um, and also, let's be honest. If you're a ballet dancer and you're working the vaudeville circuit, you're gonna get more money. More people went to see vaudeville shows than just straight-up ballet shows. [while laughing] Um, we live in a capitalist society and we have for a long time.

So, vaudeville kind of was both this mechanism for bringing these, quote unquote "highbrow," these foreign art forms to Americans, and also for Americanising those same foreign artists and art forms. Um, you've got sort of these moral standards that Americans are expecting you to uphold, um... You've got the need for things being quick and getting the attention right away, because it's a quick show and it's gotta follow these specific acts and come before these other acts. Um, the trick steps like I was talking about. And then there's the fact that it pays better, um, so that commercialism thing, and then it's also like simply the fact that they have to pack up and travel and that, um, creates a very different feeling for a performer than if they have a dedicated company and a specific, um, theatre that they perform in every time. Um, it's just a very, very different atmosphere and a very different way of working.

Also, one – one similarity that I just kind of thought of as I was going through this – that is, not to prove a point but rather to say, ballet within vaudeville actually carries on more of a tradition than I think some people might expect. Um. Way back when, in, like, ballet's court dance days, um, some of the earliest things that we consider ballet, um, were like sponsored – patronised, I guess – by Catherine de Medici, and she had these huge spectacles. Her ballets were not just, "here's some dancing," there was, um, like... some horseback riding in some of them; all this elaborate, uh, sets and costumes and things, and these huge formations; and it was very, very much about the flash of it all, the like – like, "oh wow, that's amazing," um, and not just, "here's a human body dancing in space." That's very, very much like... a more modern conception of ballet. Um.

And so, I just think it's interesting, like, it's not to say that this is actually anything somebody was thinking about when they were doing vaudeville shows as a ballet dancer, but, um, I just think it... [pause] It – it really does speak to how ballet has always kind of... come back to this image of spectacle and just wanting people to be impressed. Like, we strip a lot of things away and then we build a lot of things back again, but I think there is very, very much an appeal of, you know, special effects. Um. Like, it's – it's not just for action movies, um, a lot of people just like seeing things that look cool and there's no shame in that. And it's actually a time-honoured tradition as much as any other thing in ballet. That's my thought on that.

And there's things that are kind of related to this ballet-within-vaudeville without actually being part of a vaudeville circuit or, like, a true ballet performance, um... In 1866, um, kind of pre-vaudeville, pre- the introduction – like, the major introduction of ballet into America, um, there were shows put on like, and this is the big famous one that I'm about to name, um, this thing called *The Black Crook* which was like, um, this fantasy sort of story. Kind of a play, kind of a ballet, um... kind of a vaudeville type of thing because it had all these different components to it: music and, um, dance and all these things, uh... Kinda proto-mudical the- [more enunciated] proto-musical theatre. Um. [laughing] Reviewers... [squeakily] Eh... [in usual tones] They were like, "well this looks nice. It's not a great story and all the women are basically undressed, but it looks nice." Um, it contributed to the rise of the chorus girl. Um, cast of several hundred; huge number of stagehands; gorgeous scenery; amazing dance, um, for you know, what they were looking for at the time; like I said, not a great actual story, um... but lots of stage special effects and lots of dance formations where women danced around in skimpy costumes. Um. So...

Yeah, there was definitely something of a ballet tradition feeding into the dance, um, from what I've read and it definitely was a precursor to the kinds of things you saw in vaudeville and then, later things like musical theatre as well, um, early film. So, you know, lots of little threads connecting everything. I'm doing this weird little spiderwebby hand gesture that no one but dad can see. But that's my helpful hand gesture that you don't know about.

Murlin: There you go.

Meghan: [laughing] And there were a lot of, um, people – most of the big names involved in this that I kept coming up with were women, actually, which is cool 'cause a lot of times you get male choreographers. Um, and like, the women will be like – [mockingly] “oh yes, this woman danced under this man,” and like, these – these women made names for themselves. You know, they did have male choreographers, it wasn't like, “oh, their name is inextricably entwined with this specific man,” it was like, “they did their own stuff.” Which is cool, um...

Anyway, uh, there was Gertrude Hoffman, who was this vaudeville performer. Um, she kind of moved into a production role later in life, um, and she – she did do ballet but she was also an imitation artist, which is literally like, she'd imitate people. And she created something called “Gertrude Hoffman and her American Ballet” that toured the circuit, um, though it was kind of a mix of styles. It wasn't just straight up ballet, which, you know, she came out of a variety show tradition so that makes sense.

And... Yeah, she starred in – 1911, she starred in an imitation of the Ballets Russes, um, which if you'll remember was Diaghilev's big famous dance company! Um, and this was before that company came to tour the US, um – before they came the first time, so no one had actually seen the Ballets Russes in America unless they were really rich and they had been over to Europe. Um, but she stars in this show [while laughing] that was unauthorised restagings of famous works that the Ballets Russes did, uh – *Les Sylphides*, *Cleopatra*, *Scheherazade* – and did not credit the choreographers, Fokine and Bakst, who did those pieces, um... So, you know, interesting. I found one source that said she produced the show, but the other source didn't say anything about that. It was directed by someone named Morris Gest, um, but she did star in it, so. Yeah, interesting. [laughing] Um.

There was also a woman named Albertina Rasch [pronounced Rash] – Rasch [pronounced Raw-sh] – Ra – Mmmm. I'm gonna go with “Rash” and we'll just blame it on my American accent. Um.

Murlin: Is – she's Austrian.

Meghan: Yes she is.

Murlin: So probably a little bit harder sound on the end of that, but...

Meghan: I'm – [crosstalk] I have this –

Murlin: [crosstalk] I'm not real good at German either, so.

Meghan: Yeah, I have a terrible, terrible German accent, so.

[both hum at the same time]

Meghan: Ach. Anyway, uh, so. Albertina! [laughing] Um, she was – in 1911 – ha! Same year as Gertrude Hoffman's, um, unauthorised Ballets Russes imitation, uh... She – Albertina – was the lead ballerina at the Hippodrome, which was a big, um, vaudeville venue in New York, um, and then by 1923 to '24 she had formed, um, like the first of several troupes that she would make. Her dancers were ballerinas but they would appear in like vaudeville acts, Broadway revues, even film. And they

did other things, other styles as well, including – there’s one troupe that she had that focused on what she called “symphonic jazz” which was sometimes on pointe but had some jazz elements in terms of the rhythm. It had more angular movements than what you might expect from ballet. My working theory – and this is just a theory, like a guess, because I don’t have any footage of the actual dances – is that it might be something that we perceive as just like ballet with jazz influences at this point, um, but it very much comes from that combo of ballet training – ‘cause again, she’s Austrian, she actually got, like, that European classical training – and then also these vaudeville sensibilities and bringing in, um, the jazz dance that was coming up at this time, um... So yeah. She – Balanchine wasn’t the only one doing that kind of thing, she did it too. [laughing] Um, her style also focused heavily on, like, the drama and fantasy of it all, again ‘cause you have to capture people’s interest in a very short period of time. You can’t just be like “here’s my beautiful technique” if most of the audience isn’t gonna be staring at your feet the whole time. Like they don’t – they don’t know. They’re not trained dancers, they don’t care. You gotta capture them in other ways. So...

And then [laughing] we have possibly the most famous person on this list. Anna Pavlova. Does that name ring any bells, Dad?

[pause]

Murlin: Nope.

Meghan: Ok. Fair. Um. So, she’s one of those people who legends sprang up about her name. Like she was – like, people would talk about how beautiful she was and how amazing a dancer she was, um, and she danced with Diaghilev’s company in 1909. Um, and then she was like, “hmm, nah, this isn’t for me.” And she ended up traveling, not just America, other places as well, with her dance show, including as part of vaudeville circuits. So, you know, in 1916, which is actually the same time thereabouts – I think she closed her show right when the Ballets Russes came to the US for the first time. Um, so she was at um the Hippodrome – again that big theatre in New York, um, for vaudeville – in 1916 with, um, another Russian dancer, Alexandre Volinine [pronounced vol-in-eeen] – Volinine? [pronounced vol-in-ine] – uh, who was part of the company in, um, Gertrude Hoffman’s show in 1911 that I mentioned as well. Fun fact, everybody in dance knows each other! Um. And also on the program were “The Mammoth Minstrels and the Ice Ballet.” Just to give you kind of a picture of what’s all happening onstage around this time.

Her group that she toured with, toured America with, was also called Russian Ballet, which I’m sure gave Diaghilev heart palpitations, just like, “why are you doing this at the same time as me? This is my thing. Also I’m better than you.” Um. [laughing] Anyway, uh, her Russian Ballet was willing to work under tight schedules and other time constraints, um, thanks to vaudeville circuit sort of timing – you know, you had to pack up and go, get on to the next place, um – unlike a traditional European group which was not nearly so used to this touring sort of concept. Um...

Some of these dancers – I talked earlier about how, um, like there were Russian dancers that were like, “it’s so amazing that ballet is coming to people through vaudeville so that it can reach out to all these different walks of life,” but also there were a lot of dancers who didn’t necessarily consider their work in vaudeville to be of artistic significance. It was more a monetary concession for them. By the sound of it I would say Anna Pavlova probably saw herself as something of an ambassador; um, like I said Theodore Kosloff had that view... Um, but it definitely depends on the dancer, probably how they were trained, and what their ambitions were. Um, so, you know! Like today. Some people are like “yeah, sure, I’ll do this thing, um, for a lot of money but I don’t have to like it,” and some people are like “no, this thing for a lot of money is like also my calling as much as anything that I do

as a passion of, like, no money but lots of love,” like... You know, everybody’s got their own take on commercialism in dance, so. I feel like I talked really, really fast. Um.

Murlin: [short laugh]

Meghan: [laughing] I don’t know, any [said as laughs] thoughts, Dad?

Murlin: Nah, well, I mean I only know what I just looked up in the last few minutes and very little of that was about ballet. Lots of dancers but they weren’t necessarily ballet dancers, although, you know, a lot of times dancers – they may not be thought of as ballet dancers but they would have training in ballet.

Meghan: Mmm, that too.

Murlin: And I mean some of the famous dancers that you can think of from – from movies of – of the fifties were also vaudeville dancers prior to that.

Meghan: Yep.

Murlin: Like Ginger Rogers and Fred Astaire and all those kind of folks, Donald O’Connor and everybody else, so. So they did – they did their various dancing onstage as well before they did musical movies.

Meghan: Yep, exactly. Um, and I think also – there’s kind of a – like I said, um, modern perceptions of things that are more balletic definitely is – that’s different than what would be the perception back then of ballet versus not? Um, because we’ve branched out into contemporary ballet which has gone further and further from those traditional lines, um, and like – you know, dif-different audiences are gonna look at something, even something like, in Balanchine’s *Jewels*, when he’s got *Rubies* and it’s got all those, like, hip movements and things, um... Like, some people are gonna look at that and go, “Wow, that’s super jazzy,” whereas other people will look at it and go, “that’s very ballet with a little bit of jazz.” Um, so I think also there might be some of... like, there’s looking at it in terms of ballet training and influence as being super present on the vaudeville stage versus “this is straight-up, people who did it called it ballet,” so kind of a difference there. Um, but yeah.

I – I like – I like knowing about this and talking about it. Um, there’s this sort of perception and it’s a really common story, um, in dance history circles, that ballet was, like, completely new to Americans by the time the Ballets Russes toured, or by the time Balanchine got there and started doing his stuff in America, or like, all these other moments where some Russian man came in to educate Americans about this wonderful high art. Um... Like, there’s this story that goes around that Americans were super resistant to, um, ballet, and it’s not necessarily an incorrect one, but it doesn’t necessarily capture what had already happened before these famous names came in. Um, because there – by the sound of it, there was already a kind of American ballet style being formed, um, that I would say Balanchine was in the same *vein* as, um, but... You know, these – these sort of elements that we attribute to Balanchine I would honestly say, some of them existed before he came there. Um, the – the focus on this like – just, like, making everything a little bit bigger and a little bit splashier. I’m not explaining this well. Um, but... that comes from ballet having to be on these vaudeville stages.

Um, the – [gibberish noise and pop] Where did my thought go? Um, but yes. So the style was, you know, influenced in a performance sense; you have American morals and stories; you have, like I said, the flashy tricks, um; you have the influence of things like jazz and tap and the music that was happening at the time. You know, ragtime feeding into jazz feeding into all this other stuff, um... But, also you have a style that is suited to how *big* America is, because people were trained to go on tour

quickly and things like that. Um, a style that was influenced by the, like – America’s more – [sigh] America’s not, like, nice to the various ethnicities that live within it, but it’s more open about the fact that we have them than I think [while laughing] a lot of European countries are? Um, so like – that knowledge, that there are more people here than just one group, um. Which doesn’t always, you know, turn out so well because it just ends up with a lot of caricatures of various racial and ethnic groups that aren’t the people in charge. But, um – it – it does have an impact on how ballet took shape within America, and that started happening long before the Ballets Russes toured, long before Balanchine got here, um. So... yeah.

And also this, like, combo of technique and personality, um, and then leaning more towards an emphasis on personality, on the drama, um... I think very much appealed to this, like – America has this thing about individualism, which I’m not saying that [while laughing] European countries don’t? Um, but America in particular, ‘cause it’s got that myth of the bootstraps, and like, self-made men, and all this stuff that, you know. A lot of us are gonna sit here and go, “hahahahaha, lies.” But, we have that story that we’ve been telling ourselves, you know, the American dream. And so, a focus on storytelling and the personality of individual dancers and the characters these dancers portray – that’s gonna appeal more to an American audience, um, that isn’t necessarily gonna come through in quite the same way from a European audience, because Europeans have kind of a different take on individualism, I would say. Um... And also that’s a huge generalisation because Europe is, like, a bunch of different cultures.

[laughing] Um. Ballet in America, a little more complicated than just, “Ballets Russes came and they weren’t well-received but that’s because the Americans don’t know anything about ballet, and then Balanchine came and taught them about ballet,” like that’s an... oversimplification of it, so. Yeah. [singing] Ta-da! [speaking] Any closing thoughts, Dad, after my speech about that? [laughing]

Murlin: No, not really.

Meghan: You had no idea this, like, “Balanchine brought ballet to us,” thing even existed, did you?

Murlin: No.

Meghan: Yeah, ok. Well! Now you just heard a myth and had it debunked in, like, ten minutes. You’re welcome.

Murlin: Wow. I didn’t know it, so I guess I won’t miss it.

Meghan: [laughing] Outro! So, um, as usual I would like to thank, um, my teachers, who gave me the tools to figure out how to research on my own, and, um, the desire to investigate further. Um... [sing-song voice] Thank you to Dad for being here and ta... [speaking] Listening to me ramble. As always I appreciate it very much. I had another thank you, but I forgot what it was. I don’t know. Ok! Well, uh, thanks to the people listening – that was probably it. Um, however many of you there are, and uh, yeah, if you enjoyed this, and you haven’t done so already, do all the button-pushing, the likes and the subscribes and the – I think that’s a Youtube thing, actually. I don’t know. Do you like podcasts anywhere?

Murlin: [crosstalk] Never –

Meghan: [crosstalk] Whatever.

Murlin: Never actually accessed a podcast.

Meghan: [laughing] You mean you don’t go and listen to your own voice when these are done? [sigh]

Murlin: [crosstalk] No.

Meghan: [crosstalk] Um.

Murlin: Was I supposed to?

Meghan: No, it's ok, I do enough of that for both of us with all [crosstalk] the editing –

Murlin: [crosstalk] Ok.

Meghan: – and the transcribing! Cries.

Murlin: Good.

Meghan: Um. Subscribe and follow, there we go. Those are – those are usually the words, I think. I don't know the internet. Um... [laughing] And then... yeah. And as a last thing I'd just like to say if you... want to get in touch with me in any sort of context – you have corrections, you have questions, you're like "how does this fit with this other thing that I know about," um, "can you clarify which things are you speculating and making snide jokes about famous dance people and which things actually happened," um – anything like that, or if you have any questions you would like me to bring up in a future podcast episode, like a topic or something, um, I can be reached – I have a Twitter, which I think is just varner\_meghan? In that order? It's my name, I don't remember what order said names are in, but it's my name.

And then, um, also there is varner-arts.com, um, with a hyphen in the middle, um, and there's contact information there as well. Um, so yeah. History is a conversation and I think I keep forgetting to say this in my outtros, but I want it to be a conversation. I don't just wanna sit here and be like, "Hello. Let me tell you these things that are absolute facts." So. Yeah. Also on varner-arts.com you can find sources and transcripts, and, um... all that fun related stuff that helps supplement this and make it not just me talking forever. It is me talking forever. You know what I mean. Other stuff.

[haltingly] I... We'll be back at the end of next month with something that will be interesting. [faster] I don't know what it is; this month was gonna be the history of, like, the dance studio in America, and dance pedagogy, but that requires a lot more – a lot more research than I was able to get done, so, uh... We'll see if I manage to get anything like that out next time, and if not, probably I'm gonna get into some jazz stuff because I haven't done any jazz stuff yet. Um, and I like jazz. So, yeah. Cool sign-off goes here.

Murlin: All right.

Meghan: [laughing] Should – should I say goodbye or something? Goodbye, people on the internet.