

Almost There

An Emerson Collective Podcast

Episode 9: Native life is everywhere. Just look around.

Dwayne Betts:

History is not the past, not really, it's not dead, but rather it is living all around us. And it is often a job of the artist to tell the truth about that history, to re-excavate it, to poke at it, make fun of it, honor it, feel in all of the blank spaces with new colors, to make it more clear to all of us where we are and where we can go next.

Wendy Red Star:

I actually feel a lot of times, when I'm making work, it's beyond me and that I'm a vessel. That's my purpose, is to bring these different threads of history and timelines together and make sense of them and that it's channeled through me.

Dwayne Betts:

My guest is Wendy Red Star, an Apsáalooke/Crow visual artist, whose art both examines and reexamines the world that we live in. Wendy makes self-portraits, collage, incites specific installation, centering native history, tradition and material culture. She's given us a new way to understand the world, one that is contemplating the world that we have far too often neglected. She spends a lot of time to do this work in museum archives, research and photographs and artifacts from her Crow ancestors to inspire art that deepens our collective understanding of the past. Her first book is an artist book, it's a monograph with writers talking about her art and a deep exploration of her art. It's called Delegation. I'm Reginald Dwayne Betts, and this is Almost There from Emerson Collective.

I get a chance to talk to so many different people and I always know a little bit about them, I feel almost like a reporter or just a person that's nosy. And I want to start by asking you, how do you think to introduce yourself to the world, particularly when that people have already had some glimpse into your work, into who they imagine you are?

Wendy Red Star:

That's a great question. I would say, my big identifiers for myself would be, I'm really into my community's history, which is Apsáalooke on the Crow Indian Reservation in Montana, that's a huge part of my identity, that I'm a mom, that I'm a pagan clan, that I was raised in Montana and I'm in Portland, Oregon. And I just really love to spend my time creating, and researching and digging into things and asking lots of questions. I'd say that's me in a nutshell.

Dwayne Betts:

Because I would've led with lot of art. I would've probably had less sense of geography just because our geographies are really intimate to us. And I would've led with thinking about who you are as an artist, and more importantly who you are as an artist working in these public spaces. You are an artists though, right? I got to be fair.

Wendy Red Star:

I am. I'm actually kind of grappling with that question, because I never thought of myself as an artist. Growing up, I was really into horses, they're incredible creatures, and I think they actually saved my life

as a kid. Because I spent a lot of time with horses, I feel like I was raised by horses. But when I went to undergrad, I went in graphic design. It wasn't what I was expecting, but as part of that program, I had to take basic art classes and discovered sculpture. That was a language that I could understand and a really amazing vehicle to express things that I was looking into. It just found me, art found me, but I also think my community is so creative in there. They have a very strong visual language as well, but they don't really call it art.

That's why I was saying, I'm wondering the outsidersness that I've felt within the art world, within my art education. Maybe it's because my context of what I know as a visual language isn't this western visual language, and that's starting to make a lot more sense for me. Because I actually feel a lot of times when I'm making work, it's beyond me and that I'm a vessel. That's my purpose, is to bring these different threads of history and timelines together and make sense of them and that it's channeled through me.

Dwayne Betts:

It's interesting, because when I talk to people that's my age, and particularly artists that's my age, it makes me more into what do they feel in terms of how they're positioned, where they have these... You have multiple public pieces, and I asked them, what is that first piece that did something? What was that first piece that was a site of controversy or complexity for you when you were coming up first, making your bones?

Wendy Red Star:

I think it was a piece that I made when I was going to Montana State University in Bozeman. Bozeman, Montana's located three hours away by car from my reservation, the Crow Indian Reservation. And while I was there, I started taking native studies classes and it just changed me. All these things that I would hear my dad talk about, our family's allotments or just even understanding what a reservation is, I had an idea of myself, but then to actually know the history of why we're living where we are, really changed me. But through that, I realized that actually where I was going to school was Crow country, it was Crow territory. And I got really excited about that, and asked my dad if he would help me harvest lodgepole so I could set up teepees on campus. We harvest lodgepoles on the reservation and then brought them up.

And then I just started erecting these teepees based off of this chief named, Sits in the Middle of the Land, who defined our territory to the US government in the mid 1800s. And he mapped out 38 million acres. And our current reservation, I think it's a little over a million acres, that's a huge amount of lost territory. But I kept getting my teepees knocked down. They were just the poles, they didn't have the cover. And at first I thought it was the wind or something like that, and then I'd set them up, but then I started to realize that actually people were knocking my teepees down. I was putting them around campus on various little plots of land.

Dwayne Betts:

And were they marked? Obviously people recognize them, but for me, I wonder, how would I have known what it was?

Wendy Red Star:

I think it's because teepees are so iconic. When I say teepee, everybody has it in their head-

Dwayne Betts:

But you said that said the canvas wasn't on it though.

Wendy Red Star:

You could still see the poles.

Dwayne Betts:

You could still recognize it without the-

Wendy Red Star:

The poles, it's-

Dwayne Betts:

Because it's more than one pole. What is a tepee? I know what a tepee is, I'm not trying to be... but I was thinking at a center pole.

Wendy Red Star:

There's no center pole, there's no center pole. I'll explain.

Dwayne Betts:

What?

Wendy Red Star:

I'll explain. It's pretty cool. Plains communities utilize teepees and there were different construction styles. For instance, Lakota will use tripods, so they'll use three poles as their foundation, and then they set up the rest of the poles to that foundation to create that conal structure. And then they put the hide. Now we use canvas to cover it. And then for Crows, or Apsáalooke, we use four foundation poles. And so the amazing thing, and there's 21 poles altogether, and actually all the poles are different animals. And each of those animals protect the teepee in some way. So the two front doors are guard animals. There's an owl who watches over you. So it's really this beautiful metaphor, and the teepee itself is your mom.

It's like you're going into your mom's womb, so it's a protector. But the four poles, actually, the chief, Sits in the Middle of Land, when he was asked to define Crow territory, he used this metaphor of when we travel through the seasons to these four major sites that we would migrate to throughout the season. So we placed one pole on each of those sites, and that's what mapped out the 38 million acres. And that just exploded my mind. And he said, "My home is where my teepee sits." And so I was like, "Oh my gosh, our territory. He's thinking of it as a giant teepee." So it was pretty incredible.

Dwayne Betts:

And now I see in my head that you can't see that and not know what it is. .

Wendy Red Star:

Then I decided I'm over this. And so I snuck onto the football field and erected the teepees on the 50 yard line as the last one. And that really changed it for me. There was a visiting professor from Yale, teaching sculpture, teaching a class, and that's when I was doing this project, and he said to me,

"Wendy, you make really political work." And it made me stand back a bit. I felt like it was a put down or something. And I was really perplexed by that for a long time. And then I realized, actually you know what? For me, I was just stating a fact. The fact is that that is Crow territory. And for him, that fact was political. For me, it was just reality and the simple truth. And so I was like, "This is really interesting." Something for me that just is, can be for others very political.

Dwayne Betts:

It's interesting because, it's just this question of, what do we mean by political? And sometimes what we mean by political is who has the power to declare what facts are like water and what facts must not just actively be detested, but be framed in a way, in whatever word you use offensive in that moment. So in this context, it was political, but they might say, "That's a little rude." And you might've just done something that was culturally specific to you, whatever it is, when you go around your folks and other people don't know and don't recognize it. Sometimes you see a good friend of yours and you just play hit him, but you hit him, and then everybody's like, "What is going on? That was rude." And you're like, "You don't know him and I do," or whatever it might be.

Wendy Red Star:

Exactly the truth. I was just thinking, "That's my culture's history." And I think that's when I was like, "Our history can be threatening in a way."

Dwayne Betts:

Also in that case, maybe what was also threatened is you claiming an audience. Because when it was just around the campus, while the audience was the whole campus, that audience could reject, could disrespect the offering in a way and do it in privacy. They could pretend like they didn't even see it, but when you say, "No, I put this on a 50 yard line," and the 50 yard line is particularly symbolic, because it is the place on the football field.

Wendy Red Star:

It's a sacred plot of land too. One of the highest coveted pieces of land.

Dwayne Betts:

Is this what led you to push the rest of your art to have... Because that was research and history that was affected in the public execution of the work. But you also have history and research that's deeply connected into the actual composition of the work. When did that become something that you were pushing at it? I'm particularly thinking about some of the portraits that you annotate.

Wendy Red Star:

I think I am always coming from a very genuine place, a genuine place for me. Like you said, once it gets out into the world, it could be interpreted differently or politically. And so, for me with that piece, it's called the 1880 Crow Peace Delegation. It was six chiefs that traveled to Washington DC in 1880 to sit with the president at the time, because the US government was trying to put train through a large track of our hunting territory. But it all started with this one chief called Medicine Crow, who I kept seeing the same photo of him, a really amazing photo of him used on books and artists would make paintings of it, and it was on Honest Tea at one point. It actually would make me really happy, because at that point when I made that work, and actually when I left the reservation, I kept seeing that image.

So it's very comforting for me to see him show up in different places. But in 2014, I was asked to do a solo show at the Portland Art Museum, and there was a lot of talk about cultural appropriation, especially with native design and imagery. And I was thinking about that portrait, because it's been used quite a lot, by a commercial tea company for instance. So then I just took a moment to actually really see that photo. Before I was just like, "That's Medicine Crow." And then when I actually looked at it, I was like, I've never asked why this photo was made or what happened that day when he sat down to take that photo. And when I started looking into it, all this amazing history just came pouring out of the photo. And I learned it wasn't just him that this photographer took a photo of, his name was Charles Milton Bell.

He was the head photographer of the Bureau of Ethnology in Washington DC. But I also learned this portrait is called a delegation portrait. That was a big industry around that time period, of different native leaders coming to Washington DC to sit with a president and negotiate over treaties and land, and basically trying to save their communities. Once I started to learn that history, I really wanted to see more. The act of me seeing more, I was thinking, "How can I really look at this photo?" And that, for me, was when I started to trace the outline of each chief that was photographed in red.

And then when I started doing that, I started seeing things that were on their outfits. Medicine Crow had a bracelet with eagle claws on it. I was like, "That's interesting." So I started looking into all the components of what the chiefs were wearing, and actually what they're wearing states how they became a chief. And I thought that was quite powerful, that they wanted to show the president that they're a bacheitche, and that's how you say Chief in Crow. And it translates to good man. I really love that, bacheitche, good man. So really they're coming to the president saying-

Dwayne Betts:

This is who I am.

Wendy Red Star:

"By our community standards, we're good men and we're the leaders of our community." So it was pretty powerful to me, because actually that photo is speaking so much, so I wanted to bring its voice out by then riding all these things that I was learning.

Dwayne Betts:

Who's your audience?

Wendy Red Star:

This question is always asked to artists. Is it asked to poets?

Dwayne Betts:

It's always asked to people that's not white. I don't know. I don't know if everybody gets asked that, but I certainly know that. And as soon as you said that, I was like, "Oh, man. I just did the thing." I hate when people do it. But maybe because I wanted to ask, because I was really thinking about when was the first time you had somebody that was close that you love look at your work and say, "That was something right there."

Wendy Red Star:

I think the audience one for me, it was always posed to us when we were doing critiques or something, "Who is this for?" And then there was this pressure to try to figure out who this is for. And I'm 42, so the older I get, I'm like, "Actually, this is for me." This is for me. And the love and enthusiasm that I have for it, I think then is just an invitation to excite other people. I feel like when somebody's really into something that they're doing, and enthusiastic, and they tell you about it, even if it's something that you wouldn't have had any interest in, it's contagious. And you start also wanting to know more about it. And so I think my first audience has to be me, it has to be me. And I would say, what's really nice is having my sister say she's proud of me. She might not understand my work at all, she's a judge, she's got a totally different brain.

Dwayne Betts:

She's like a legit judge?

Wendy Red Star:

She's a legit judge.

Dwayne Betts:

That's cool.

Wendy Red Star:

But recently she just said, "I'm so proud of you and you're doing so well." And because I'm doing well is because of the work that I'm making. And that meant a lot to me. And so that's something that I appreciate. Even though I know some of the conceptual weird arc components, she doesn't understand, but she does understand that what I'm doing is important.

Dwayne Betts:

Wendy is hilarious, but she's hilarious in a self-deprecating way. And when I realized this, it made me think about her self-portraits in a different way. Check this out. She got this series, it's called Four Seasons, where she's wearing traditional Crow regalia. It's a deep red elk-tooth dress and Vidda jewelry. But this is the thing though, the self-portrait is laid out against this elaborate set made of things that are obviously artificial, inflatable animals, plastic flowers, AstroTurf, stuff like that. What she's doing is she's taking these dioramas of native people that you see in natural history museums and juxtaposing them in such a way that it forces you to confront this notion of how absurd it is to believe that Native Americans in a Native American life is simply frozen in time. She's saying, "We're still here." And she's saying that we are here and we are hilarious.

One of the reasons, and you do this too, and I want to ask you about this, but one of the reasons why I started to work in different mediums is because I found that it was certain aspects of my personality that I wasn't able to get into my primary medium, which is poetry, on the page in a book. It's just hard to get human into it, but your work is really funny at times. And it's disarmingly so though, because as a person that's looking at this, if I laugh, I don't know, did I make a mistake? So I wonder when did you realize you were funny? And how do you approach getting that kind of humor into your work?

Wendy Red Star:

Do you come from a humorous family?

Dwayne Betts:

Don't you Black folks plan a dozen? I came up in an area where wearing the wrong pair of shoes could stay with you for three or four years, just because of the nickname you earned that day.

Wendy Red Star:

I feel like native people are really funny. And that's one of the things, that my community is just really funny. We're always joking with each other, and it's actually a built-in thing for our community. Because we have matrilineal clans, so you go by your mom's clan, you're born into your mom's clan, but your father's clan acts as teasing cousins for you. And the reason why you have teasing cousins is this natural policing or humbling committee. They're there to lift you up and really make you feel good if you're down. But if your head gets too big and you start bragging or they hear about it, then they're supposed to publicly humiliate you. So just keeps you in check, so there's always some pretty rough humor going on. But I also feel like native people, I'll go out on a limb and be general here, are pretty funny. If I meet a Blackfoot person, we're historic enemies, so we'll joke with each other on that. Or just say, "You're the guys that fought with Custer." And then we'll come back at them and say something like that.

Dwayne Betts:

I haven't laughed as much. I got to tell you though, the last one that you just said is so Black, man. The thing about you... Come on, man. You're the ones who fought with custody. And this is the thing that you can only say to somebody if you love them. It could only be purely out of love or out of a deep, deep, deep respect. And when you grow up in a culture that's forcing you to navigate that, and I actually learned how to show care for somebody through humor, I think that you have a gift. And I find that gift so present in your work-

Wendy Red Star:

Thank you.

Dwayne Betts:

... just looking at. Where does the notion for the self-portrait come from?

Wendy Red Star:

I started with self-portraits out of necessity, because I had something to say, but I needed a Crow person to say it, and there weren't any Crow people at the UCLA art department. And so that's where that started, it was needing that person and the only person available was me to do it. And also I feel like when I'm making work, I don't know what I'm doing at all. So it's hard to bring... I'm a little bit better at that now, but to bring somebody into to sit for me, that would be really hard because I stumble around trying to figure out what it is I'm doing in the process of making, and it takes a lot of time. So in that way, it also helps just to use myself as well. But I think I was told by this professor, as a young artist, they often do self-portrait a lot, and then as you mature, you start branching out and focusing on the community. And I actually really love that because I feel like that has actually been my trajectory as well. And that statement makes a lot of sense.

Dwayne Betts:

I feel like when I'm looking at your self-portraits, you're giving me permission to understand your community through those pieces, not to understand you.

Wendy Red Star:

I appreciate that.

Dwayne Betts:

It's like, "Wendy, I know so much about you from your art." It's like, "No, actually you don't, because my art is..." You just said it, that you don't know what you're doing a lot of times, because I think your art... Correct me if I'm wrong, but it sounds like what you're saying is art is a conduit for you. You are conduit for the art instead of vice versa.

Wendy Red Star:

Absolutely. And is that the same for you?

Dwayne Betts:

Particularly for me, because as a poet, I write the word I a lot, but if you read my poems and you like... One of the most telling examples is, a reviewer once wrote a Bastards of the Reagan Era, and this steering collection bets, confesses to selling crack to a pregnant one. And I was like, "I didn't actually do that at all. I didn't confess to that." And the context was a poem that was written in the first person. And so the narrator of that poem confessed to that. And I was like, well, but part of my job as a artist is to think about how people in my community have grappled with things that they regret. And I wanted to say that out loud. I wanted to say that part of being in a drug game is to do horrible things to the women that we love.

It's to do horrible things to our mothers. And I was like, "As an artist, we're not saying it enough." It's easy for me to say that the system is bankrupt. It's easy for me to say that the system is a villain, but it's much harder to say that when we were out there in those streets and people were selling drugs or doing this, that and the other, we were damaging our own community. And it becomes much harder to say that. And for me, I can't say it in the third person, because if I say it in the third person I'm distancing myself from it. And I feel like I'm almost asking my community to hear me articulate these things and be a voice for the community and not just a chronicler of things that have happened in my rather boring life.

Wendy Red Star:

I really like that.

Dwayne Betts:

Thank you.

Wendy Red Star:

I really like that.

Dwayne Betts:

Thank you. You pulled it out of me. You pulled it out of me. I've been thinking actually about the work as it lives in space and stuff, but your work actually lives in museums too. What does it mean to have your work live in museums? Particularly, sometimes those museums are also archives of moments of suffering that we are the stars of.

Wendy Red Star:

It's really complicated. I did a Smithsonian Artist Research fellowship, and I looked at the archives of the National Museum of the American Indian, and the National Anthropological Archives, and the Natural History Museum. And when I was at the National Museum of the American Indian, I was in their collection and I just gave them a bunch of family names, including my great-great-grandfather Bear Tail. She put it into the database, and then she printed out the sheet and she said, "Here's like 127 objects that are biologically related to you." And I was like, "Wow." Because gone to a lot of museums that have made collections.

Dwayne Betts:

But what does that mean? What does that mean? I know, but what does that mean to be biologically related?

Wendy Red Star:

I'm in the Crow tribe as a kinship, but this would be in that western sense, these are my great-great-grandparents or so on.

Dwayne Betts:

So they were able to find some genetic substance that connected the person that wore a particular thing or made a particular thing to you?

Wendy Red Star:

Actually, they had the records from the time that they were purchased from my ancestors.

Dwayne Betts:

They actually had the ownership records. That's amazing. What does it feel like to be able to sit in a space like that and have to grapple with all of what that means, both for your art, but also for the history of this country?

Wendy Red Star:

I feel like that's when it became real for me, because the thing about my community is our material culture has been collected a lot, so much so that, pretty much, I could guarantee any city I go to will have some Crow object in their collection, if they have a native collection. Because that's been the case for me, whenever I traveled. But a lot of times they don't have the records of who owned that community object. So to actually say, "Hold my great-great-grandfather Bear Tail's necklace," and then to read in the records that he sold some of his grandfather's stuff, which would be my fourth great-grandfather, Green Skin, who nobody in my family had ever heard that name. So we found my fourth great-grandfather, my dad's third great-grandfather, Green Skin, and to see his stuff. I can't explain it because it's too complicated of an emotion to explain.

And in the records, basically, I can never remember if it's Heye or High. He's the master collector of what is the National Museum of the American Indian, it's his collection. And he amassed over 800,000 objects of native items. That's crazy to me. So he would have these different field agents in different parts of the country that would collect. And so the field agent that he had for my community was this European dude named William Wildschut. He actually bought so much of our stuff that we called them the bundle buyer. We gave him a Crow name called the Bundle Buyer. But he was riding to Heye saying, "I can't

show my face around the reservation, because they're just so desperate they'll mob me trying to sell me their stuff."

And I read that, and I just got really sad because I know the things that Bear Tail sold, they're actually so important to our spirituality and our livelihood. We really believed in those items as our survival and identity. And I just thought, "Man, Bear Tail." You know what I'm saying? You're like selling your whole livelihood. I just can't imagine the devastation that they would've been in to have to do that. And so that's the feeling I get. That's really hard for me. There's a lot of trauma. So it's a lot of trauma I encounter. And so in turn, with my work, I'm trying to figure ways of sorting out that trauma.

Dwayne Betts:

Now, the story you just told me, do you feel like... Because this is also something that you get in a visceral way that is because of, I think, who you are as an artist, but also the way you approach this as an artist and how deeply you are connected to your community. For the rest of us, I just wonder, do you think it's important for us to be able to approach these spaces with more awareness, and sometimes with more awareness that has to come from somebody who feels the thing?

Wendy Red Star:

I think so. I think that's knowledge, it's understanding. And I think that's really powerful. For sure. And if other artists do that, I think it's some of my favorite work because it truly is a gift, that they're exchanging with you.

Dwayne Betts:

Our podcast is called Almost There, and I ask everybody who comes, mostly, when they hear those words, almost there, what comes to their mind. And I wonder what comes to yours because, I'll just say, for me, I even think about you contemplating it, and I think about your work, and I recognize that almost there has to have, and obviously has a lot of different connotations that it might not for other folks, but I wonder what you think about it.

Wendy Red Star:

Really, the thing that comes to mind is destination. I think of destination, and I think destination in your work, you're almost there, or could be destination in your life and what that means. But that's what it makes me think. I think of a destination.

Dwayne Betts:

I love that. I love the fact that we could come into our work with such complex histories and believe that we are pushing towards a destination that's of value, so I appreciate that. But what's interesting is you work with all these different kinds of mediums, and we talked about a few of them, from self-portraiture to collage, to writing on photographs, and we haven't even scratched the surface. But what I wanted to ask you though is about this work that you're doing in an area, in a space that a lot of people understand to be at least the most public articulation of that communication between government and citizen, or citizen and themselves, which is the monument. And can you tell me more about your work with monuments and where your monument now is and what is your intention?

Wendy Red Star:

I was invited along with five other artists to make a monument prototype. We were invited by Monument Lab, which is an arts nonprofit based out of Philadelphia, and they're contending with rethinking monuments. And they were invited by the Trust for the National Mall in DC to bring art to the mall. So that was really exciting, but they gave us a prompt, and the prompt was, "What stories have not been told on the mall?" I was like, "Why? There's a lot of stories that have not been told on the mall."

Dwayne Betts:

Where do you want me to start? Does that frighten you, thinking about how much? Because no matter what, it's going to be 10,000 stories that you guys don't tell. Does that frighten you?

Wendy Red Star:

I think you got to start somewhere, but I was really interested in Signer's Island, and partly because I didn't even know about it. Because I think you get distracted by the Lincoln Memorial and then also the Vietnam Memorial, and it's sandwiched in between. And it's this lake with this island, and on that island has 13 granite blocks that look like tombstones. And then on those granite blocks, there's the signatures of all the signers of the Declaration of Independence, and the 13 blocks represent the original colonies. I was like, I really want to make a piece that speaks to the other side of what this part of history represents.

I was thinking about treaties, so my project is about honoring my community and the signers of the treaties. There were a little over 50 signers of the treaties. And do it in a way that native people historically signed treaties, which is with an X or with their thumbprint. And both of those symbols are really powerful to me, because in an interesting way they seem anonymous. The X seems... Anybody can write an X, but the thumbprint also, to me, seems anonymous, even though it's specifically one individual.

Dwayne Betts:

I think that... The thumbprint is just this notion that... It's the same thing we've been talking about. Honestly, both the X and the thumbprint, they go back to the self-portrait, they go back to how I think about the pronoun I. They both give you this duality, but this coexisting duality, this idea of being the singular thing and the idea of being the representative thing.

Wendy Red Star:

My piece is my thumbprint in glass, and the ridges are red, and in between the ridges is clear and it's nine feet tall, and it's coming out of a natural granite boulder, and then written inside in the red ridges are the names of all the chiefs who sign treaties. So I wanted it to be in conversation with Signer's Island.

Dwayne Betts:

I can't wait. I can't wait to see this.

Wendy Red Star:

Once this work goes up in DC and it's finished, then Monument Lab said, "It's yours. We'll help you figure out where you wanted to go next." And so basically, I worked with my gallery, Sergeant's Daughters, and we found an amazing home for this work that I think goes full circle. Because it goes back to Whitefish, Montana on this property called Tippet Rise, and it will go into a sculpture garden. I'm really excited because I travel in the summer back to my reservation from Portland, Oregon to Montana,

and I can drive and see it. And it just makes me feel good because it's all the leaders of our community that sign treaties for that particular land. It's a beautiful thing that it's found its permanent home in Montana, where it wanted to be.

Dwayne Betts:

Almost There is produced by Jesse Baker and Eric Newsom at Magnificent Noise for Emerson Collective. Our production staff includes Eleanor Kagan, Paul Schneider and Kristen Mueller, along with Patrick Darcy, Alex Simon, and Amy Lowe from Emerson Collective. Special thanks to Nia Elliot. I'm Reginald Dwayne Betts. Thank you for listening.