

# Anisfield-Wolf Book Awards\*

**Karen Long:**

Hello, I'm **Karen Long**, and you're listening to The Asterisk, a production of the Anisfield-Wolf Book Awards. An asterisk is a reference mark indicating an omission. Today, we're figuring out some of the holes in our knowledge with author, **Anthony Marra**. Born in Washington DC, Professor Marra won a 2014 Anisfield-Wolf Book Award in fiction for *A Constellation of Vital Phenomena*, his first novel, and one that set critics' heads shaking in astonishment at its verve and scale. The story set in Chechnya unfolds across five days and the interlocking lives of six characters. Madison Smartt Bell himself an Anisfield-Wolf winner wrote, "This novel is among other things, a meditation on the use and abuse of history, and an inquiry into the extent to which acts of memory may also constitute acts of survival," unquote. Professor Marra, who is teaching this year at the University of Iowa, published his third book *Mercury Pictures Presents* in July of 2022. He earned a bachelor's degree from the University of Southern California and a master's from the Iowa Writers' Workshop. He is married to Kappy Mintie, a senior researcher at Yale's Lens Media Lab. Welcome Professor Marra.

**Anthony Marra:**

Oh, please. It's Tony.

**Karen Long:**

Okay.

**Anthony Marra:**

Thank you so much for having me on. I'm absolutely delighted to be here.

**Karen Long:**

It's one of the great thrills of The Asterisk to reach back to people we haven't put their voices down for listeners in this format. And it's such a silver lining of the pandemic to be able to do so.

**Anthony Marra:**

I have been a regular listener and I'm thrilled to have the chance to be on with you.

**Karen Long:**

Let's start with *Mercury Pictures Presents*, a little reading perhaps.

**Anthony Marra:**

Absolutely. I'll just read a paragraph from the beginning-ish portion of the book: "They would picnic in the projection room and watch screwball comedy and schmaltzy melodrama shot by skeleton crew in the pre-dawn hours. No matter the genre, Annunziata watched with a sense of exhilarating clairvoyance. All the Italian language versions, even the ahistorical fabulism of Mercury's period pieces seemed transmitted from a future she wouldn't live to witness. On the screen, people who looked and spoke like her navigated this bewildering nation as respectable citizens unencumbered by legal status or language barrier or nativism. Actors and actresses were immigrants from Sicily, Calabria, Campania,

# Anisfield-Wolf Book Awards\*

Puglia, Basilicata, who in English language productions were no more than extras, bit players, dego heavies. But in Mercury's Italian language versions, they starred as scientists and newspapermen and detectives and captains of industry invested with the full rights and privileges of citizenship. Only in a fantasy country produced for export would Annunziata find a place she belonged."

**Karen Long:**

Wow. I love that so much. That exhilarating clairvoyance for a future she wouldn't live to witness. Is it your assessment that Italian Americans have reached that future?

**Anthony Marra:**

Oh, I think certainly. I think of my great-grandparents who grew up in... My great-grandfather immigrated from Calabria, and his wife was from a Sicilian family. And their stories of facing all kinds of prejudice at the turn of the century are so different from anything that Italian Americans experience today. I think that the story of many European ethnic groups over the course of the 20th century has been one of being subsumed into American whiteness.

**Karen Long:**

That fuzzy concept with its boundaries that have always excluded African Americans. Wakanda came to mind as I read this paragraph as that same exhilaration of having not the bid parts, but the main part.

**Anthony Marra:**

One of the things throughout the research process of this novel that I became fascinated with was the way in which race and ethnicity was portrayed in films, particularly in the golden age. And if you watch any of those classic movies, which I love, Italians are almost always represented as either gangsters or as buffoonish operatic vegetable vendors. Now, of course, those sorts of stereotypes have-

**Karen Long:**

Dated.

**Anthony Marra:**

... gone by the wayside, but obviously that's not true for many other ethnic groups.

**Karen Long:**

And Mercury Pictures Presents explores so poignantly the character of Eddie, who is a gifted actor and a marginalized individual professionally. Here we sit with Anna May Wong on a quarter a little bit earlier in the history of Hollywood, and yet violence against Asian Americans is on the upswing.

**Anthony Marra:**

I think one of the interesting things about historical fiction, this has been my first novel that's truly historical fiction, I think. And I think that historical fiction tends to describe the period in which it's written as much as the period in which it's set.

# Anisfield-Wolf Book Awards\*

**Karen Long:**

Amen.

**Anthony Marra:**

And I think that we like to believe in what is oftentimes a myth of progress. And while certainly some things have changed for the better, in a lot of ways, I think we have come much further than we like to credit ourselves with.

**Karen Long:**

And the sense of progress that we were marinated in as the national story, it's difficult for people to relinquish. And it's contested just in the ways we won't even agree on what the Civil War was for.

**Anthony Marra:**

I became fascinated with the way... I think that all my work in one form or another has examined the way that history is used to justify political objectives in the present. And I think particularly with this book, one of the things that I was concerned about was the ways in which historical fiction tends to view the past through a gauze of nostalgia. And one of the ways that I tried to write against that act of nostalgia making was to examine the ways in which history has been fictionalized for really awful ends. And I think certainly propaganda in this period was one of the primary ways in which history became this grand and an awful narrative that was used to really tragic. And I think that as authors and as readers, there's sometimes a tendency to fetishize storytelling.

**Karen Long:**

As a good in itself.

**Anthony Marra:**

As a pure good. And I think that that is a rather risky presumption to make since there's a lot of bad political actors who are very good storytellers. And I think that writers would be well served to and look skeptically at the idea of storytelling as this pure good.

**Karen Long:**

And how viciously it can be turned to the dark arts of say, Alex Jones. Whatever the court judgment is, the damage he's done to the families is irreparable and he's just a guy with a mic.

**Anthony Marra:**

No, it's frightening. I think that the ways in which our contemporary moments seems to allow for this imbibing in fantasy in all its grotesque and unfortunate forms, it feels... It makes me certainly concerned for the future.

**Karen Long:**

# Anisfield-Wolf Book Awards\*

At the other end is, I was so happy in your acknowledgements to see that you had drawn from “The Fortunes,” Peter Ho Davies’ novel, which is where I first encountered Anna May Wong. And I’ve reread it recently, and it holds up so beautifully in his care and point of view with four separate stories.

**Anthony Marra:**

It's a beautiful book. I actually, I taught it this semester as well, and it was exciting to share my admiration for “The Fortunes” with my students. The way that it traces the Chinese American experience in America across 150 odd years is simply breathtaking. And particularly the way in which each section creates its own form. The first section feels a bit like a traditional historical novel. The second section was Anna May Wong-

**Karen Long:**

Which is what it started out to be.

**Anthony Marra:**

Exactly. It was only a couple of years after he started with Ling, that Ling walked off the stage.

**Karen Long:**

And then the second one was Anna May Wong, I think.

**Anthony Marra:**

Yeah.

**Karen Long:**

And do we see in Eddie, her influence?

**Anthony Marra:**

Oh, absolutely. For the listeners who no doubt have not read it, in Mercury Pictures Presents, there's a character named Eddie Lu who is ... He's probably the only character at this B-movie studio who is genuinely talented. He is this virtuoso actor, and due to the kinds of racist stereotyping that were endemic in Hollywood at the time, and have persisted into the present, in many ways, he is only able to play these very sort of narrow caricatures.

Following the entry of the US into the war, there's this sudden need for actors who can play Japanese villains, and this was the case in the early '40s, and because of the relentless typecasting and marginalization of Asian-American actors in Hollywood, up to this point, there weren't very many, and so those who were still sticking around and could play the roles of these Japanese villains, ended up commanding considerable salaries and Eddie, in the novel, becomes one of these actors who performs Japanese villainy on the screen, and he is deeply conflicted about the moral lines he is crossing in portraying these harmful stereotypes and yet, at the same time, he recognizes that this is probably his only chance to extract something for himself in this business that has long marginalized him, and just

# Anisfield-Wolf Book Awards\*

the murky artistic and moral and financial considerations that he has to contend with are one of the main plots in the book.

**Karen Long:**

You have a great sentence on page 193, "Perhaps racism demonstrates its tenacity by making hypocrites of even its victims." There's so much pithiness in your writing.

**Anthony Marra:**

Well, thank you. I was working on this book for around seven years, so I had a lot of time to sharpen my aphorisms.

**Karen Long:**

Well, the reader is the beneficiary. How did the students respond to "The Fortunes"?

**Anthony Marra:**

Well, it's interesting. I taught it as part of a linked story class. I find that many debut books are linked stories, even if they're called novels.

**Karen Long:**

Interesting.

**Anthony Marra:**

It seems like it's a way, perhaps, of reconciling the tension between MFA programs, which privilege short stories, and commercial publishing, which privileges the novel.

**Karen Long:**

Absolutely.

**Anthony Marra:**

I've been trying to look at the form in various guises. I'm taking a pretty generous view of what constitutes a linked collection and I think the four sections in *The Fortunes*, more or less ... I'm calling it a-

**Karen Long:**

I think Peter would agree with you.

**Anthony Marra:**

I'm glad. Yeah. I emailed him to talk to him about it prior to teaching it, and he said that "A Visit From The Goon Squad" and "Cloud Atlas" were some of the books that were on his bookshelf, as he was writing it, which I also decided to teach.

# Anisfield-Wolf Book Awards\*

Yeah. It was interesting hearing the different responses to “The Fortunes,” particularly, since I think when we read a book, our antennas are attuned to totally different things. Structure and form is one of the things that I naturally gravitate towards, so my notes had a lot of scribbles about the structural components of the book but I had one student who wrote this beautiful email to me discussing just the ways in which labor is portrayed in the book, and how labor is something that perhaps goes overlooked in a lot of contemporary literary fiction.

It was just a really gorgeous way of thinking of how labor shapes character, how it ends up providing in that book the entire-

**Karen Long:**

Through line. Yes. Wow. What a great notion. It makes me want to ask you about that push and pull of teaching. It must be so rich to move from the point of view of a student in the workshop to a professor in the workshop, and thinking about the buckets that fill you and the buckets that empty you, which can be a student in each position. How are you experiencing it?

**Anthony Marra:**

Yeah. It's interesting. This is the first time I've taught since 2016. I was worried that I was maybe a bit rusty when I showed up in the fall, but it's been really, really gratifying. You can't help but compare to your experience in graduate school.

I found that my students have just been so much more generous with one another, just generally kind and good-natured and supportive. The kids are all right, Karen.

Yeah. It's interesting. I think that so often writing is a pretty lonesome endeavor, and so to have the opportunity to get together once a week with other writers who are struggling in their own ways with the things that all writers struggle with has been very meaningful.

**Karen Long:**

Do you think you've identified a generational shift?

**Anthony Marra:**

Yeah. I'm not sure if it's a generational shift or if higher education institutions are taking some of the structural issues that have created tension in student bodies in the past in terms of competing for funding, that sort of stuff, and eliminated those areas that could provide a lot of contention.

Yeah. I'm not sure. I'm 37 for two more weeks, and I went to school at a time where I think in a lot of MFA programs, being a bit mean to one another was seen as-

**Karen Long:**

Authentic.

**Anthony Marra:**

# Anisfield-Wolf Book Awards\*

Yeah. We have to toughen you up, and I think that I just remember at the time and feeling increasingly more so over the years that that just seems so counter-productive, that nobody gains from leaving a workshop feeling terrible about themselves.

## **Anthony Marra:**

Yeah. I feel like I've really tried as a teacher to, essentially, make every ... The goal of every workshop is to have the workshop writer leave feeling excited about revising, that that feels, to me, like a far better outcome than wanting to hang it all up and go to law school.

## **Karen Long:**

Well, I would venture a guess that your own just intrinsic kindness has set a certain kind of temperature that maybe didn't always exist in the classrooms where you were in the student's chair but that's me just spitballing over here.

Now we'll pause for a short break.

The Asterisk is a project of the Cleveland Foundation to bring more readers and listeners into conversation with the best writers in English, in this case, recipients of the Anisfield-Wolf Book Award.

We'll now return to the conversation.

## **Karen Long:**

I'm really drawn to your language choices, and they just pop for me and there's a way that you will describe something in a way I've never seen it described. The sisters we talked about, these elderly women in one of the central character's lives, are with the suspect agelessness of filling station pastry.

Then at another point, you describe candles in Sicily as big as elephant femurs, and I put my book down and think, "How does he get there?"

## **Anthony Marra:**

Well, with the aunts, that one was pretty easy. I have three great-aunts, or I had, they passed away, and they are named after and directly modeled on Maria's aunts.

It's one of those things where, as you mentioned earlier, my first book "A Constellation of Vital Phenomena" is set in the Chechen conflict of the early aughts, and my second book "The Tsar of Love and Techno" is set in the former Soviet Union, at large, and I've always been just very hesitant to write anything about myself or my family, and this was the first book where I began to tiptoe into the personal in that way.

My great-aunts were named Mimi, Lala, and Pep, and they came from a family with I believe nine children, including my grandfather, and of those nine, I believe five died in childhood and what happened was the names of the departed older siblings were simply passed onto the younger siblings, so I'm named after my grandfather Anthony, he received his name from an older brother who died. Of Mimi, Lala, and Pep, only Pep was the original bearer of that name.

## **Karen Long:**

# Anisfield-Wolf Book Awards\*

Wow.

**Anthony Marra:**

From this family with 50% childhood mortality rate, Mimi, Lala, and Pep lived into their late nineties, and when you're a little kid, I just remember they just seemed like giants to me. They were very, very bleak and cynical, the sort of traumas that they had endured, certainly, gave them a rather dour outlook on life but they were just these characters in my life who were just constantly talking and constantly insulting one another. And so I'll tell you story about my Aunt Mimi. So my aunt Mimi, she lived to the age of 98, and she hated every single second of it. Her spirit animal was a porcupine. And she had this phobia of bookstores. She thought they were fire traps. She was convinced that somebody would light up a cigarette and the whole place would go up in flames. And in spite of that, when "Constellation" was published, in spite of the fact that the state of New Jersey had taken away her driver's license some years earlier, she gassed up the Cadillac and drove from bookstore to bookstore in central New Jersey. And at every bookstore she would get out and she would take all of the copies of Constellation from the back of the bookstore and move them to the front and take the bestsellers from the front and move them to the back.

**Karen Long:**

Such an act of love.

**Anthony Marra:**

Yeah. And so I ended up outselling James Patterson in a couple of bookshops in central New Jersey. And so she died while I was, she was the last of my great aunts and she passed away while I was working on this book. And at the time, I had already decided that I was going to include these three aunts based on my own, but I hadn't given them names. And when she passed away, it suddenly became very, very evident what to do that just as my three great aunts had inherited their names from their elder sisters. They would pass them on to these.

**Karen Long:**

The symmetry is so beautiful around that. So the aunts give Maria trouble over her single status. Did your aunts hector you to get to the altar?

**Anthony Marra:**

Mimi did. Pep and Lala, I was in college when they passed away, so I think I was still a bit too young. But I mean, they didn't need an excuse to hector you about anything. Yeah. But Mimi actually did though. Before she passed away, she did meet the person who would become my wife.

**Karen Long:**

Nice.

**Anthony Marra:**

So she was able to hector me a little bit before getting her ticket punched.

# Anisfield-Wolf Book Awards\*

**Karen Long:**

That feels right. I really want to hear you talk about the history we're living through now with Russia invading yet another country, the Ukraine, and to cast this light on a constellation of the suffering and the senselessness of it. How do you sit with the news?

**Anthony Marra:**

I mean, I was obviously deeply horrified and shocked and surprised by everything that has occurred in Ukraine this year. I was among probably the majority of people who assumed even as Putin was directing soldiers to the Ukrainian border that he couldn't possibly go through with this. And in retrospect, I think that I remain shocked, but perhaps less surprised. One of the aspects of the Chechen war, the second Chechen war, at least that sometimes goes unremarked upon, is how Putin essentially restarted the conflict in the Northern Caucasus and leveraged it to consolidate power in the Kremlin. And if it wasn't for the second Chechen war beginning in 1999, we may very well not even know the name of Vladimir Putin. And so the fact that he has this long history with understanding how war abroad affects power at home is certainly something that I've been thinking about a lot.

And I mean, I think it would be one of the great ironies of 21st century geopolitical history if the same tactics that launched him to power in 1999 result in his ouster today, just the human toll has been just mind-boggling. Last week actually, I flew out to Lisbon, Portugal to visit one of my childhood friends who moved to Ukraine in 2014, or no, excuse me, 2016. And he is married to a Ukrainian. And they found out three days before the invasion that they were going to have a child. And I mean, that's just one very small story and they luckily were able to get out. But just yeah, the senselessness of it has I mean, what can one say? It's incomprehensible.

**Karen Long:**

It's prodded me to reread your just impeccable opening to "A Constellation," which feels a bit like a fairytale and also feels a bit like what is happening in Ukraine now, in which the Russian police roll up on a Muslim family. And you have initially Akhmed watching from across the street, but then you switch to the Russian soldiers and the again, sort of father-son discussion about if Stalingrad was worse. And it just struck me as such an act of empathy to on page three, be thinking about what the perpetrators were experiencing as they committed violence.

**Anthony Marra:**

Yeah, I mean, so in the context of "Constellation," that was actually the sentence that really changed the book in the writing process. I'd written three drafts of Constellation and they were all told from a very close third person point of view. And as I was retyping the book, I revised by retyping, as I was retyping it for the fourth draft, I got three pages in and I was like, oh God, this is getting boring. And almost just to create --

**Karen Long:**

Amuse yourself.

**Anthony Marra:**

# Anisfield-Wolf Book Awards\*

Yeah, to create a bit of interest, I veered into the perspective of this Russian soldier. And with that moment I realized the book could be much larger and much more capacious. And the idea of kind of giving everybody a voice, no matter how minor the character became really important to me in that book. And it's something that I've really tried to carry on through all my work. The idea that no character is too minor to have their sentence or two in the spotlight.

**Karen Long:**

That fits with the Hollywood theme very well too.

**Anthony Marra:**

Yeah, it was one of the things that drew me to Hollywood was the fact that you quite literally have bit players and extras. And it was a way of sort of thinking about this narrative technique in a very literal way.

**Karen Long:**

With so many trap doors, this movie at the beginning that the Mercury Pictures, the Beast Studio is trying to make is called Devil's Bargain. And you can see and read Mercury Pictures as the devils bargain that Eddie Lou and Maria herself have to make to get on.

**Anthony Marra:**

Yeah, it's interesting. So this is my third book, and I think maybe three books in you begin to notice certain repetitions that just come up again and again. And Devil's Bargains is absolutely, they appear prominently in "Constellation," in "Tsar," in this I think, that they become a way of creating dramatic action based on moral conflict. And I think that obviously some of these devil's bargains that these characters make in this book are quite big and obvious. But I think they also make very small devil's bargains along the way. And I think that in our own lives we're constantly making compromises. We're constantly trading our values often in ways we perhaps don't entirely have --

**Karen Long:**

Notice.

**Anthony Marra:**

A full awareness of.

**Karen Long:**

Yes.

**Anthony Marra:**

Exactly.

**Karen Long:**

# Anisfield-Wolf Book Awards\*

That seems accurate. There was a tension right at the top of Mercury Pictures Presents you have a kind of throwaway line where Maria sees meddling in politics, "Was for the rich, the powerful or the self-destructive." And I was thinking about back to 2016 where you and a group of other writers signed an open letter on Lit Hub saying, Donald Trump should never be a candidate for president. How do you think about that now?

**Anthony Marra:**

Well, I mean I think we were right. I think history's born us out.

**Karen Long:**

It's hard to argue.

**Anthony Marra:**

But it's interesting thinking back again almost at the beginning of our conversation. So when my great-grandfather became a citizen, he voted for who was in power. It didn't matter if they were Republican or Democrat, he would always vote for whoever was already in power. And his reasoning was that they had presumably already had their hands in, they had done all of the big corruption and all of this, and they would only need to sort of have a sort of modest amount of corruption going forward. Whereas if you elected a new person into office, they would have to raid the state coffers all over again. And I think that he and some of my other relatives of that era had a view of politics as something based purely on power, but not at all on ideology or belief or conviction. And I think that I feel very fortunate to be in a position where I can sign a letter against somebody that seems evil and despicable and it goes on a website like Lit Hub. I'm not really sure really what open letters do in terms of... I doubt there's many voters on the fence who go to Lit Hub and are convinced, but I think it is worthwhile to put your name on the record.

**Karen Long:**

And you're not put in internal exile or disappear.

**Anthony Marra:**

Exactly. No.

**Karen Long:**

Yet.

**Anthony Marra:**

Yet. Yeah. It's not 2024 yet.

**Karen Long:**

Yikes. There's a certain exploration of vulgarity in your book that you just seem to enjoy and a real comfort with, I think you put it as you can have tragedy at a birthday party and jokes at a funeral. And I

# Anisfield-Wolf Book Awards\*

know you get asked about your sense of humor a lot, but it seems a strategy of yours, almost a structural strategy to bind your reader into conviviality with your characters.

**Anthony Marra:**

That's a beautiful way of putting it. And I absolutely think that when you're laughing with a character, that it presses you to that character's consciousness in a way that that little else does. And so I do think that in terms of creating a rapport between the reader and the characters, humor is just such an effective means of building that sense of affinity. I think that also humor requires a degree of specificity that the tragic doesn't necessarily. That we in general terms know that the loss of a loved one is sad, but we don't, in general terms, know why a specific incident is funny, that it often requires a degree of precision with detail. And so I think that when humor is part of your narrative voice, it results in a greater texture and granularity to the writing itself, that it yields a lot more specificity, I think.

**Karen Long:**

Oh, that's fascinating. When you won your Anisfield-Wolf, you read a section from the center of Constellation that starts with a couple arguing about what their son had looked like and whether his nose was smashed by a ladle or a frying pan, and you got laughs. And before you were done reading to the audience, you described that same couple's second son dying within a few feet of his older brother, unbeknownst to each other, but in alignment with their mother's wish they'd be together. Which it was hard even listening to it all these years later.

**Anthony Marra:**

Yeah. I think that humor often encourages a reader to let their guard down. And I think that as a writer, you can leverage that to make the more tragic moments of a book hit even harder. And I think that sort of back and forth between the comic and the tragic and the way that both of those can be ways of expressing similar events or reaching into similar truths is something I've always just been really interested in. I think that comic writing doesn't really get the credit it's due in American literature. I think it's much harder and gets less respect.

**Karen Long:"**

You told The New York Times when you heard Kappy laughing that you knew you were on an okay route reading your manuscript. So tell us what you're reading now?

**Anthony Marra:**

So for this past week in class, we read and discussed "Cloud Atlas" by David Mitchell, which is one of my all time favorite books. And we are going to be reading some Gish Jen for next week. So I've mostly been looking at these linked story collections this semester. What else have we read? We did, Homegoing. We did, A Visit from the Goon Squad, Love Medicine. We did a bunch more, I've got a whole syllabus of it.

**Karen Long:**

Well, how glorious to be proximate to those writers and be paid for it.

# Anisfield-Wolf Book Awards\*

**Anthony Marra:**

Truly. Yeah, I mean talk about having the opportunity to make a living doing what you do for free. Yeah, the opportunity just to burrow into the minds of these incredible writers has been a real gift. I think of all the books we read this semester, I think the one that my students responded to most deeply was "We The Animals" by Justin Torres.

**Karen Long:**

Oh, my.

**Anthony Marra:**

Yeah. Which is, I mean, just an exquisite book and-

**Karen Long:**

And makes sense chronologically for where they are.

**Anthony Marra:**

Yeah. So Justin was a year above me in school and I remember him bringing those stories to the workshop. And they have a cubby in the basement of the workshop and they usually print a few extra copies of everyone's stories. And I remember everybody would raid them whenever Justin was on deck. Yeah.

**Karen Long:**

Do you ever bring his voice into the workshop? Is that inbounds to ask him to Zoom with the students?

**Anthony Marra:**

Oh, I think it would totally be inbounds, but I also think that anytime the writer is present, it can stifle conversation a little bit. Just in the same way that if I show up to a book club, chances are people aren't going to talk about how much they hate the book.

**Karen Long:**

Yeah. There's a deification default.

**Anthony Marra:**

Yeah. And just common courtesy, I think.

**Karen Long:**

Yes. That kindness we were touching on.

**Anthony Marra:**

Yeah.

# Anisfield-Wolf Book Awards\*

**Karen Long:**

Well, thank you so much for your insights and company. I feel elevated by them.

**Anthony Marra:**

Oh. Well, thank you so much. This has been a joy.

**Karen Long:**

The Asterisk\* is brought to you by the Cleveland Foundation. The executive producer is Alan Ashby, with help from producer Tara Pringle Jefferson. Cleveland Public School students working with the Cleveland Classical Guitar Society, wrote and performed our original score. I'm **Karen Long**, manager of the prizes. Visit [Anisfield-wolf.org](http://Anisfield-wolf.org) to learn more on the history of the award, about previous winners and upcoming events. And thank you for listening.