

It Goes to the Soul of the People

Below are edited excerpts from Lyndon LaRouche's webcast discussion with the [LaRouche PAC Policy Committee of December 21](#). Links to the referenced [Brooklyn Handel performance](#) and the [Manhattan Handel performance](#). [Here is the program for the Brooklyn performance](#) and the [Manhattan performance](#).

Matthew Ogden: Good afternoon. It's December 21st, 2015; my name is Matthew Ogden, and you're joining us for our LaRouche PAC Policy Committee weekly Monday afternoon discussion. I'm joined via video by Bill Roberts, who is currently in New Jersey; Dave Christie, from Seattle, Washington; Keshia Rogers, from Houston, Texas; Michael Steger from San Francisco, California; and Rachel Brinkley, who I understand is back in Boston, from her weekend in Manhattan. And here in the studio, I'm joined by Diane Sare and Megan Beets. The three of us had the chance to participate in a musically victorious weekend in New York City; as you can see, we're also joined by Lyndon LaRouche. So, go ahead, Lyn.

Lyndon LaRouche: OK. First of all, to start

with, just to put my own voice on this view, we really have achieved an access to our purpose which we've not had before. This celebration, in both these two events, these Saturday and Sunday events, has redefined the whole way we look at things, in terms of what the population is. And we're going to find out that,—as from some of our people who are coming from California,

and so forth, who are quite familiar with this business—they probably have picked up something about this over the course of the weekend. And they will be drawn in, as from California, they will be drawn into the effect of what happened in Manhattan in these two performances. And that has changed the character of the United States. And you have certain parts of the states in the United States which really, from this standpoint, are not exactly the best stuff you want.

And so, I think we have established a movement, an action, which is going to lead us into a sudden and good change in the perspective of the United States as a whole. And we need it right now, because the question is—we're on the edge of the destruction of United States. Most of the people who are officials in the United States, the government officials, are failures. Most of them



Schiller Institute

The performance of Handel's Messiah at the Sacred Hearts of Jesus & Mary/Saint Stephen R.C. Church in Brooklyn, New York, Dec. 19, 2015.

are failures. And they had this new Congressional decision a couple of days ago [the Omnibus spending bill which went against all necessary actions such as Glass-Steagall], and it was garbage, absolute garbage.

So therefore, what we did in terms of the music operation,—what we did actually broke open a new way of thinking about the United States. And what we organized in Manhattan, and we're sure our members in California and elsewhere, will understand that,—this was a great victory for our cause. And I think we probably should take off from that point, at that point of the discussion, because there's so much to be discussed.

Human Beings Are Better

Diane Sare: This has been a process over the arc of the last year, or a little bit more than a year, since your decision to move the organization into Manhattan. And then what became clear, in the wake of various events occurring about a year ago, such as the St. Louis, the Eric Garner murder: is that you have, especially under Obama, an attempt to really divide the population and to bestialize the population. And people want better than that.

So what occurred a year ago when we did the *Messiah* sing-along, is people said, "Can't you organize a chorus in New York?," which we began to do, and it definitely has evolved in fits and starts. We had rehearsals in one of the schools that was kind enough to let us use space, and you'd have four people show up, and wonder if this was going to move forward.

And now the chorus we had in these two performances was seventy-five people, which included guests, like some of the people on this show today, but also a group of people, some of whom had never really sung before, some of whom had sung in other choruses; and it came together. And what we did was, in Brooklyn, we organized the neighborhood around this church, which has a very strong history in the Italian-American community, and the Italian singing community. And it really resonated on the question of the Verdi tuning.

And then in Manhattan also, the question of the Verdi tuning was a big deal, but it was a slightly different dynamic, and a slightly different audience. So between the two places, each of them had somewhere around 500 in attendance; both churches were completely packed.

We had dozens of people who have signed up to join the chorus in the next phase of this process. And I think this was a very decisive demonstration of the scientific

tuning. There were many, many comments at both performances, of people saying, "I could really hear the difference. I can hear what you're talking about." One person writing in, said, "I like the way the chorus was in different groups." They don't have another way to express it, but they're hearing now the differentiation of the voices in the chorus, in a way that they had not heard before.

And when you looked out at the audience in the Brooklyn one, there was a young girl, maybe seven or eight years old, seated in the front row, and I kept looking at her because she was just transfixed, completely motionless, just *watching* this.

At any rate, it's a great potential. Everybody who was involved was very happy. There are all kinds of invitations. People have other things they want the chorus to do. I think, again, it is this question that human beings are better. We are not animals. And when people see that expressed demonstrably, then there's a resonance with that, and they want to be part of it.

Ogden: The event was co-sponsored by the Schiller Institute, which has also been involved in hosting a number of very high-level, important conferences in Manhattan over the period of the last year, and the Foundation for the Revival of Classical Culture, and I thought its Executive Director, Lynn Yen, made some very important remarks before the concert yesterday, saying the original performance of Handel's *Messiah* was not in London, but in Dublin. And it was a benefit for widows and orphans who were suffering from extreme poverty at that time.

But just as urgently, the performance of the *Messiah* today is to address, as you said, the gross injustices that are being committed against the American people as of now. I think, Lyn, you're absolutely correct that this is a very timely and very urgent intervention into the population of New York, because, as you've said, Manhattan is the leverage point around which we're going to change the policy of the entire country.

And we're right on the verge of a total meltdown of Wall Street, with the deadline of January 1st, with the Puerto Rico default that's set to occur. The bail-in laws that are going to go into effect in Europe have already been enacted in the case of Italy. You have the suicides that are occurring there. Also the collapse of the shale oil bubble in the Alberta tar sands. All of this, the junk bond meltdown, all of this is conspiring, all at once, to create a situation which is going to be far worse in its

effect than the crash of 2007 and 2008.

We are Not Animals

LaRouche: I think we have to view the fact that we do have an implicit leverage that we can hit these people with, on this issue. And what we've done in Manhattan here, already in the two days, we have made a blow out there, which really threatens to shake up the whole thing.

The problem is the Congress decided to make some new laws, and these are *stupid* laws. And they should go back to kindergarten, and learn to become adult people; not adulterated, but adult.

Ogden: Good policy.

LaRouche: No, this is what we're getting. And we really have to translate the effect of this, in terms beyond what we ourselves enjoyed. We have to realize that there's something there which is going to have to influence the nation. And therefore, we're going to take the Manhattan standpoint, that kind of standpoint, and use that as a weapon to change the attitude of the nation.

We have problems. In the course of time, there was a degeneration in the quality of the members of the society.

And so therefore, what we can probably do is infect certain parts of the United States outside the Manhattan area, and so forth, and bring this thing back into a different view. Just use the authority, and the fact that we're better, saying, "you don't want the El Cheapo, do you?"

Kesha Rogers: Well, just take the Dark Age degeneracy of Obama, and his promoting of "Star Wars,"—complete Dark Age conditions. This is the degenerate culture that we are contrasting with a total revolution of beauty. We were talking about this earlier this morning, myself and another organizer, that we need to replace the degeneracy of Obama and the British Empire, what he represents, with more Handel's *Messiahs*, and more beauty that can be propagated throughout the entire nation. And the effects of this concert are already rever-



An etching of George Frideric Handel (extreme right) conducting his Messiah in the 1740s.

berating in many ways people wouldn't even imagine. So I think, definitely, those who weren't there can look forward to more. And those who were participating in it may not even know what they have unleashed, that's gotten around far and wide already. And I think there's definitely more to come.

LaRouche: Well, absolutely. That's why I want to put my own point in on my own account on this.

Look, what happens is, when you're talking about this kind of music: it is not a kind of music as such. It's much more than a kind of music. What this is, it goes to the soul of the people.

You take the case of the Italian business. Now the Italian school,—which is as we've known it, was actually a definition of music which was superior to most of the French varieties. Going "eunhh" is not really exactly a good way of getting this spirit of mankind across. And you have other kinds of problems with this case.

But the fact is, when we get into this kind of approach, and particularly on music, on music as such, that you actually define a power which exceeds anything from any alternative approach. When music is placed in this way, as by the Italian school, in the Classical Italian school, and you see what the attempt to do the same thing in Germany was, even though that stumbled back and forth; and the French "unnhh" is just too

much to swallow most of the time. But what happens when you get the music done, as was done in the two cases this weekend,—what happens, is you actually inspire people. They don't always know what they're inspired by, but they experience the fact that they participate in it. And that is the principle of science.

And you know the old saying about Bertrand Russell,—you take Bertrand Russell out and you burn him, downwind, into the bad end of the Solar System, or something like that. But now the point is, that when you do something like that, this kind of music is not just good music. This is a matter of principle, which is a human principle, specifically human principle; and it's the ability to develop that kind of principle, understanding that kind of principle, as opposed to so-called popular music. Popular music, popular entertainment, actually degenerates the quality of the mind of the members of the society.

And therefore, you have to say, “what is this about the Italian school as such, which is a very specific thing?” And you have a German school; and you actually have a Russian one, even though it got mutilated by some of the things that happened along the process.

Ogden: But it was largely influenced by the Italian school.

This is Our Weapon

LaRouche: As *all* of it was done on the basis of the Italian school. Brahms, the same thing.

So that this concept of music is not something as “entertainment.” That's silly, that's stupid. Right? The question is, if you don't have music of that kind, your mind is defective. Your opinions are defective; you become an “El Stupido.” And it's true, because when people are ignorant, they are ignorant! And if you don't have a voice which can be placed, in the sense of placing the voice properly, on different kinds of approximation,—degrees of approximation of perfection,—without that, you don't have a human identity.

You have a bar-hall entertainment kind of thing. You know, you go to some place in Texas, deep in Texas, in the more evil places in Texas of the earlier times, and that's what you get. And they're out there shooting each other, and things of that sort.

But the point is, this implication has to be emphasized. And it's now been demonstrated by these two events on Saturday and Sunday, and therefore this is the weapon with which to build what we must do for man-

kind as a whole. Because it's in tune; you've got Russian factors; China is developing, emerging, so forth; all these kinds of things.

And therefore, when you take these principles of the human mind,—not the words, not the language, not the accounting or whatever. But that's what is here. That's what's crucial, and that's our weapon. That was our weapon in Manhattan, in two days, with the preparation that led into that. And so you prepare something for a period of about a year, just approximately about a year, as we did here. And you come to a point where you have this large audience in Manhattan. And they're enthusiastic.

And the characteristics of their approach are great, whereas the average person, outside that circle, is actually very mentally ill. That is, they have mental illnesses by virtue of the inability to place their voice in the right way. And just think of the placing of the voice issue, and think about the different kinds of accents that you find in the United States in different locations. And you look at those accents and you say, “Now, I don't want to be critical of the accents, but this one stinks.” And therefore, “we ought to cancel that one out.”

These differences in languages in terms of the Classical languages so-called, all depend upon the adaptation to a quality of representation of the human mind. And every kind of speech has to be checked for that kind of thing. Not just song, but voice itself. And the quality of the mind, the quality of the opinion of mind, and Bertrand Russell understood that perfectly.

Ogden: Handel's *Messiah* is a very fascinating piece in that regard, because it is in English; it's one of the few great masterpieces in English. But bringing the Italian school to bear on how this piece is sung and performed, and with the Verdi tuning, transformed the effect of the English language to convey something which is profound, you know, in a Shakespearian kind of format.

LaRouche: Ah! Excellent! That's a most appropriate reference, because that's what Shakespeare did, in his own way.

Ogden: Right.

LaRouche: And this is exactly what we need. And what we have to do is, essentially, achieve that, bring that into reality for more people. So don't worry about this or that. If you bring in a powerful voice of mankind like this, you will resonate throughout the planet.

A Human Sound

Megan Beets: That was reflected in one of the audience members who commented at the intermission that he was blown away by the chorus, because it had a “human sound,” which is the only word he could use to describe, I think, what several people here have discussed: the clarity of the chorus; the use of the language to access something which is not accessible by the words, but which we were able to achieve with the Italian method and the placement of the voices, that the conductor John Sigerson was able to bring about.

And I think it resonates with something which came up in your dialogue with the Manhattan group on Saturday which you just referred to, which is that mankind is not an animal; mankind is the only species which can access a principle of universality, something which rises above the individual manifestations of mankind as such, but which the mind of man can actually reach toward. And the examples you gave were Kepler, whose mind was actually able to access the discovery of a principle of universality, which is the extension of the universe as he knew it. And that’s the process in the footsteps that we’re following in now.

LaRouche: Try Brunelleschi.

Beets: Yes, him too.

LaRouche: That’s the key. Brunelleschi had an intellectual capability which



George Friderich Handel studied music in Italy from 1706 to 1710, before moving to England.



Ricardo André Frantz

Italy’s Musical Renaissance: From Luca della Robbia’s Cantoria (choir loft), originally in the Florence Cathedral.

was beyond any person in his own lifetime. There were some people earlier who made great achievements, but they didn’t last very long; they’d last one generation, and that is exactly the point. And therefore, what we have to emphasize is that. We have to emphasize that there’s a human, a truly human quality of behavior which corresponds, like magic.

It’s the way to do it properly, as opposed to being foolish, or dumb or stupid. And this is the thing that happened in the school system. What happened is, my experience even then, was that the school system tended to produce degeneration, intellectual degeneration. Grunting and all these kinds of things and stupid kinds of things; the emphasis on sports—now I’m not against sports, but the emphasis on sports in education is really bastardizing. And that’s the point.

So therefore, I think we just emphasize this, the way we can do it with the music. If you can place the musical voice correctly, then you can lead into what we want to get to in terms of what the human mind is capable of recognizing as the identity of the human being. As opposed to being a grunter, like a pig out there waiting to be porked.

There’s actually a principle of humanity which governs the human mind. But when you talk about people, you get into a problem, because you try to interpret what people say they believe

in. And that does not give you a solution. But there *is* in the course of human speech and human development of the human mind, there is a course which is correct, and which does correspond to what the purpose of mankind is. And in most cases, we have characteristics of populations which more or less make people ignorant.

The very kind of language they use, the way they express themselves, defines them as ignorant. Now if they become popular in this form of ignorance, what do you get as the quality of the population?

Or, how do you demoralize people, to induce them to kinds of behavior which do not accord with human speech? In other words, you violate the very principle of what makes human speech, human speech,—and you get into grunting rather than speaking!

And the typical case in today's population, is they tend more to grunt than to speak or to sing. And therefore, the idea of the principle of singing actually, when properly understood, leads toward what the intention of the human mind is. So it's not a question of what we can impose upon the human mind; it's a question of what the human mind can impose upon people, for purposes of creativity, and advancement for science and so forth.

Just take all the people who are educated to teach mathematics. Now, anybody who teaches mathematics has a problem. There's a defect in their mental makeup. Even if they do have a good mental behavior in what they say at times, they also go into other periods where their understanding is not so good. Because they adapt to a practice of speech which is contrary to the intention of human speech, as opposed to what it should be. And we call this intention "music."

And when the music is good, when it's competent, we are happy with the music *per se*, because the music is being tuned to the human intention. And in these other cases, then you get into an area where people run around and say silly kinds of things, and grunt and groan and so forth, and make the pigs blush every time they pass by and speak!

And that's what the problem is. So mankind, by failing to develop the natural intention for mankind's development,—then if you violate that, you cause a destruction in the morality, in the broadest sense of morality, of a human population. Whereas if you perform, in this case, the kind of thing we're talking about, the two cases in Manhattan right now immediately,—

what's the point there? What was the effect of what was done in these two choruses?

Ogden: From Brooklyn, right.

We Miseducate Children

LaRouche: And I know I'm resonating from Manhattan. So the point is, is that when you get into that area, you do find by taking the right music, and the right expressions which are musical-like events,—that these things define the morality of the human individual. The morals of the human individual are located in the way they think; and the way they think is in terms of the proper musical thing, what we would recognize as—and the Italian case is an excellent example of the case we're focusing on as that particular point.

And Brunelleschi is not inconsistent with that. He was the greatest genius in terms of science in his whole lifetime. He was a miraculous power in his own lifetime. Others had to learn from that; they were sitting around there being geniuses, and "bluh-buh-buh," you know!—not so good. But his genius was great! And that's what it is, what we call the true scientific genius has the same quality. They don't like to do things which they know aren't human.

And so, I think the problem is that now we can take this, and Manhattan is a better choice, shall we say, than some other places. And therefore, what you have to do,—the music is the principle. When the music is defined properly, the music is the principle, instead of mathematics. It's mathematics that kills music, that kills the mind.

Beets: If you can stimulate children to experience the human mind through music, and they begin to get a joy, the kind of joy they experience with feeling the mind, that's what they can carry over and apply in all other areas of study,—scientific areas in the classroom and so forth. But the most efficient and powerful, and maybe the only successful way to stimulate that, is through Classical musical composition and things related to it.

LaRouche: You have to get rid of mathematics. If you start to think in mathematical terms, you become stupid.

Beets: Yes. With mathematics, you build a wall be-

tween yourself and knowledge of any principle.

LaRouche: So therefore, you use the human mind, follow the human mind with poetry, with Classical poetry, and Classical poetry in different expressions,—*all* this corresponds to this same requirement. And what happens is, we miseducate people,—we miseducate children. We make whole parts of the population dead minds, because of that. Mathematics is the greatest threat to the human mind that could possibly exist.



Schiller Institute

Mezzo-soprano Mary Phillips singing the Messiah at the Dec. 20, 2015 performance at the Unitarian Church of All Souls, Manhattan, New York.

Ogden: You made that point very clearly I think in the discussion on Saturday in Manhattan, about what is the result of a Hamiltonian credit policy? What you earn after investing that credit into an economy dominated by national banking, like Hamilton did, is you earn increased productivity. You don't necessarily earn more money; that's not what you're attempting to earn. What you're earning, is an increased productive power of your labor force.

Manhattan Is Superior

LaRouche: Which is called the principle of truth. What is the natural principle of human truth? Because the human mind operates on the basis of the human mind, not on mathematics. That's where the problem comes—with the attempt to induce habits in children and others, which are not in accord with this kind of conception of the human mind. That's why the Italian,—and we refer to the Italian as such. It's so important because it is tuned, primarily; it is tuned. It is tuned more or less appropriately and that's what made the thing so good.

And the problem is, when you think of mathematics and try to interpret everything in terms of mathematics, you are an idiot. You may not know you're an idiot, because you couldn't find the answer to why you were

actually an idiot.

And that's the point: The human mind operates in a different way than any of these pedagogues understands today. So therefore, when you introduce what we're talking about, these two events, in Manhattan and in Brooklyn,—what you're doing is you're actually going to the music, which is not just music *per se*; it's the way the human mind functions competently. And when you're in resonance with the human mind, you should not indulge in anything which is not resonant with the human mind.

But you have to understand what the human mind is. And most children today don't have any idea what the human mind is; they're destroyed. Why do you think all these youth, in California and so forth, are degenerates? It was done to them, by taking the music away from them! And this is the issue. And that's what this is: We won a battle on two days successively. And we did it just about right. I heard enough of it to know it was just about right.

And that particular selection was particularly appropriate historically: It goes to Bach! It goes directly to Bach.

Ogden: Yes. A little known fact about Handel's

Messiah is that Benjamin Franklin, when he was in London, attended a performance of the *Messiah*, and he writes about it in his memoirs or in his diaries, it had such an effect on him.

LaRouche: Well, this is what the whole thing is about. And now I think we're at the point we can just openly say, "This is it. Here are two cases right now; two cases, they demonstrate the point." And we got 1,000 people in total up there, attending. Now, that hasn't been done for a very long time. And so therefore, Manhattan and its associated functions *has* a superiority over the other guys!

Michael Steger: I think that listening to the discussion and the nature of the concerts, if you put it in the context of what, Lyn, you laid out prior to both of the concerts on Saturday afternoon, in the discussion with the participants in Manhattan: Over the next few weeks, we're facing a moment where our nation and Western civilization are going to have to make a decision of what course of action, what course of direction, we're going to take. And you see that what's been so lost in this process, is this quality of human mind.

There seems to be almost an involuntary instinct for progress within human society, but it's not a conscious sense of it. You know, I'd say that Plato was almost intrinsically Italian. Because he had this sense, and he knew the difference. He knew that you could have agreement,—we get agreements all the time. Obama's not good; Glass-Steagall yeah, we'll need it, I'll sign the bill,—but you see no action taken! You see no action; it just seems as if they agree with the opinion.

And what this musical tradition, what you get from Dante, or you know, Shakespeare, who took much from Boccaccio, this Italian school which fought against a Dark Age for *action*, not for "agreement" that this Dark Age sucks! That's clear! The question is action to change it, action to uplift it! That's true knowledge, that's Plato's idea.



John Sigerson, Music Director of the Schiller Institute, conducting the Messiah at the Dec. 20 performance in Manhattan.

Schiller Institute

LaRouche: That's absolutely true. For me, that Saturday for our organization, our members who were involved, that's exactly what happened. They all agreed; the agreement was not a formal one, the agreement was an implicit one.

And that's what we actually got by doing that,—in cleaning up the problems of the California organization, we touched *into* that! And you find that all these members who were there speaking in response to me, they *all* agreed! And that was the secret.¹

So we had a meeting of members, and we know more or less the categories in which they fit,—their professional categories and so forth,—and they *all* agreed. They saw this as a solution. And that's what I mean.

And we're doing the same thing with music in California, and here also.

That's exactly the key to this thing, and somehow we've got to get that idea delivered to people. And what's happened—these two events on Saturday and Sunday—has now established a proof, not just the experience but a proof of something, and it worked.

Steger: I think we've started a Renaissance.

1. A 50-minute [colloquy on Dec. 12 between Lyndon LaRouche and a group of activists in Alameda County in northern California.](#)

Brunelleschi and Shakespeare

LaRouche: Why not? Well, of course, and I think the Saturday event which I addressed there in California, fits that perfectly. They responded exactly to that issue. All we have to do,—we get the Congress shaped up, and we have the making of what we have to do.

Ogden: And Manhattan remains the center of it. I mean, the two points that you've been making, are, we need Glass-Steagall to shut down Wall Street, immediately. The fact that hasn't happened yet is a crime, and it's setting up the United States and the rest of the trans-Atlantic system for a blowout of unprecedented proportions.

And we need to defeat the 9/11 principle. What happened on 9/11 was *never* disclosed to the American people in terms of the Saudi role. The suppression of the 28 pages has created the environment where you've had two successive Presidential administrations that have been increasingly working against the interests of their own population. And the fact that you now have the emergence of a total Dark Age situation in the Middle East and North Africa as a result of successive regime-change overthrowings of these governments, sovereign governments in that region,—that is a consequence of the fact that the truth was never told about what really was behind the events of 9/11.

So both of these needs have as their central focal point, a very concerted intervention into the population of New York City.

LaRouche: It's more, it goes more deeply than that. You see the all of the facts of history: "Where'd Hitler come from?" Well, Hitler came from the British. That's where he came from. He was a British agent, and that became very clear.

So the point is that evil, and—well, I would say, algebra, algebra is a sinful thing. It's terrible. We could give a grade in algebra as a sin.

No, it's true! The point is art,—Shakespeare's conception of art is very appropriate, if you understand Shakespeare. These are the kinds of things I used to have great fun with, in Shakespeare; because he never placed himself as being the hero. He placed himself as looking at man, and looking at what is ridiculous in human behavior, at what should *not* be ridiculous. And he was good at that! And that's the whole history of modern art.

And Brunelleschi is actually one of the most important figures in this whole process. His creativity was absolutely astonishing to everybody around him! I worked with some Italians in science in that area, and we had a meeting where we had the leader of this group and his sister, and we were doing the research on this.

And at a certain point on this business, I went back to Germany and they stayed in Italy; so both of us, me and him, both had a certain experience: I was on the train going back to Germany, he was there sitting in Italy. And about the same time that I was midway back to Germany, it came to me, "Oh my God, this is the solution!" I called them, "Oh yes, we just discovered the solution, too."

Ogden: You're talking about the time when discussion around the maintenance of Brunelleschi's Dome was taking place?

LaRouche: No, no, this was earlier, but the same kind of thing was going on! And it was essentially,—Brunelleschi was absolutely unique. Without him, there would have been *no* Renaissance, none! It was his influence on the way ideas were dealt with, where Brunelleschi was actually the *author* of the principle on which the Renaissance developed. And there were precedents in this area. But you had what happened to Jeanne d'Arc: Jeanne d'Arc was murdered, and she was almost exterminated, totally.

So the point was, the question is, you need figures of mind who have a *concept*. Now, Jeanne d'Arc had a concept. There's no question about that. But she was in a setting which was not trustworthy; now if her friend [the future Louis XI] had become the King, if Jeanne d'Arc had lived until he came into his role, then she would not have been murdered. But these kinds of things can come into play. And these are the kinds of things which you have to look into in history. And the main thing is to understand that music is the basis of everything.

Ogden: Yes.

LaRouche: It is! It is, actually. Because you're actually relying on a device of the human mind which is not the conventional practice today.

So we have now made an experience *with* history. We've not made history, we've made an experience with history this weekend.