



Michael Bierut:

Ladies and gentlemen, welcome to Memphis. Welcome to season two of "Command X: The Graphic Design Reality Show," where we will pick the next great graphic designer. I'm Michael Bierut, your host. I'll be leading the proceedings as we go through the next few days, whittling down the next few contestants to one lucky person. Presented by our fine sponsors, Neenah Paper, our supporting sponsors Fonts.com by Monotype Imaging, and iStockphoto. Thanks to these sponsors, we will present on this stage seven young designers who will take on a series of design challenges throughout the conference. The design projects they will deal with will bring up problems of identity, object, experience, design. It is all about creativity and courage, as Al Bell told us, and you're gonna see it writ large here on the stage with our seven contestants. But first allow me to introduce our esteemed panel of judges. First, from the design firm Number 17, I introduce Bonnie Siegler. Please welcome her.

[Applause]

Next, bon vivant, man about town, Charles "Chip" Kidd. [Applause] From the office of Paul Sahre, please welcome Mr. Paul Sahre. [Applause] And finally this evening, we have a special guest judge for the very first challenge, the vice president/director of Worldwide Licensing for Elvis Presley Incorporated, please welcome Carol Butler. [Applause]

Are you ready? Out of 80 young designers, our judges have selected seven to compete for the following fabulous prizes. \$1,000 in cash. But wait, there's more. There's more. The Adobe CS4 Design Premium, a \$1,799 value. A complete set of priceless limited edition Punc't posters provided by Neenah Paper. An iPhone, you know those things, with the Think Ink: Color Unleashed application, provided by Neenah Paper. And a Monotype Library Open Type Edition provided by Fonts.com and Monotype Imaging: 1,033 fonts, a \$3,499 value. There's a lot at stake here. Only one contestant walks off with the big prize, so let's meet our seven contestants and we'll look at their winning portfolios as they join us on the stage.

First, please extend a warm welcome to, from Elmont, New York, Mr. Matthew Carl.

Next say hello to, from San Francisco, Mr. Ryan Fitzgibbon.

From Brooklyn, New York, Bobby Genalo.

From Lewisville, Texas, John Graziano.

You know, now that I think about it, I wish that the women had sent better portfolios. No, I'm just kidding. From Silver Spring, Maryland, Alison Yard Medland.

From Wheaton, Illinois, Monina Velarde.

And finally, from Chicago, Illinois, Ms. Katherine Walker.

Each contestant was given the same assignment. Let's get to it right now.

One week ago they received the following invitation, was to design a new logo for Graceland, the home of Elvis Presley, the king of rock 'n' roll. There's the current logo, a fine piece of work, if you ask me. But like anything else, like anything else, I think it might be possible to improve it. We make no guarantees, but let's see what happens if we do a design exploration.

Keep the following things in mind: We told these seven, the logos can be used on everything from tickets to T-shirts, belt buckles to signage, has to work small, has to work big. Ten feet tall, just like Stefan [Sagmeister] said. The contestants were invited to include other words like Elvis Presley or they can just use Graceland. They can say Graceland, home of Elvis Presley, or Elvis Presley's Graceland or Elvis Graceland Presley or Presley the Elvis guy from Graceland, any combination thereof. Let's see how creative they got with that. They didn't have to use a photograph, but they could. They didn't have to use an illustration, but they could. And finally they were asked to consider the culture of Memphis, consider the culture of Elvis Presley, celebrity rock 'n' roll daddy of Graceland itself.

This is the logo for a fan destination, it needs to be appropriate for that world. So, we will now see what our contestants came up with. So I'll invite each one of them in turn to the center stage microphone. They will present their work to you. This ain't Design 101 anymore, back in school. This is a big impressive auditorium with some tough but sympathetic and friendly-looking faces out there that really want you to succeed. [Laughter] And judges that are pushovers, total pushovers over there, so you have nothing to worry about.

Matthew, we'll start with you. Please come up and tell us about your proposal.

Matthew Carl:

Hi. Before I get started I just want to say that I'm honored just to be considered, included in this group of six other great designers, and they're all great designers and also great people. So, just to start with my logo, I started -- I wanted to make an icon that could work with the Graceland logotype but also work by itself, so it could work on a belt buckle, it could work on a T-shirt, it could work on a banner just by itself. And I used the G clef as inspiration. And just to add a little bit of flourish, I curved it up on top to mimic, you know, Elvis's iconic pompadour. And also to add a little flair, I drew some inspiration from his jumpsuits that he wore in the Vegas years, and I pulled a pattern, and I put that around the outside just to kind of give it a little more bling and a little more Elvis to it.

Michael Bierut:

Bling, indeed. Judges, any observations or comments? [Applause] Paul?

Paul Sahre:

You mentioned that's a G clef.

Matthew Carl:

Oh, it's inspired by G clef. It's based on it and I made it look a little more like a G 'cause the G clef --

Paul Sahre:

I'm just checking.

Bonnie Siegler:

I'm not sure this says Elvis so much. I didn't get the pompadour thing, I definitely didn't see that.

Matthew Carl:

It's a subtle thing, that you get it. It's not just about Elvis, it's also about Graceland and also about Memphis, so Memphis is about music and Graceland is about music 'cause Elvis wrote so many great songs there and he recorded so many songs there, so it's about music, it's about Elvis. It's about everything.

Michael Bierut:

Bonnie, you're being too literal.

Bonnie Siegler:

I'm sorry?

Michael Bierut:

Think bigger, Bonnie. Not the literal. [Laughter]

Chip Kidd:

So you'd really want to walk around with a T-shirt with that on it?

Matthew Carl:

Yes, I do. [Laughter]

Michael Bierut:

Carol, anything to add?

Carol Butler:

I like it. I think I'm really pleased that he brought the jumpsuit element into it. I mean, that's nice and that's thoughtful that he did that. He's done some homework, and I enjoyed that, seeing that in there as well.

Michael Bierut:

Thank you, Carol.

Matthew Carl:

Thanks.

Michael Bierut:

And thank you, Matthew. [Applause]

Next up, Ryan Fitzgibbon. [Applause]

Ryan Fitzgibbon:

So, thanks for the lovely introduction. I just wanted to send happy birthday to Matt. It's his birthday today. [Applause] So, my solution, I took the over-the-top flair of Vegas and introduced it to the fluid form of the Graceland gates, which was my main inspiration. The opening motion of it invites you into Graceland and reveals an E in the negative space that reminds you that you're in the home of the great Elvis Presley.

Michael Bierut:

Very good. Judges, comments? [Applause]

Chip Kidd:

Two words: Love. It. [Applause]

Michael Bierut:

Carol?

Carol Butler:

It's beautiful and I totally get it because, of course, that's where I work every day. The gates are beautiful. The light element also brings in Vegas. You've also done some homework. It's a beautiful logo, it really is.

Michael Bierut:

It also reminds me of the lights in the Comeback show too, the big stage production. Nice job. Thank you, Ryan. [Applause]

So next up we have Bobby Genalo.

Bobby Genalo:

Hi. Hello. When I began the logo, I wanted to focus on three themes: decadence, music and reverence. The typeface, I actually was lucky enough to have it donated to me by a guy named Hubert Jocham in Germany. And from the typeface, I found a lot of decadence and that kind of inspired the body of the guitar, which I was able to manipulate into two E's mirrored, if you look at it vertically, which I was told we can't do, but that's fine. What else? So, also I loved how simple it was, and I thought that a black-and-white logo would really bring out, you know, really bring out simplicity and the reverence that I was going for.

Michael Bierut:

It does work sideways. I can testify to that even if no else has the agility to. Judges, comments?

Bonnie Siegler:

I think it's really elegant and surprising that that foofiness works. I think it's because of the guitar. If the guitar wasn't there, it would be too feminine, but because of the lines of the guitar, it's really sweet. I like it.

Michael Bierut:

Paul?

Paul Sahre:

As you mentioned it's a custom font. You further customized it, correct?

Bobby Genalo:

Yeah, I adjusted some of the flourishes. It actually, I sought this font out. It's way too expensive for me to purchase, so I contacted the typeface designer in Germany and I was like, hey, I love your work. Here's my deal. And he's, like, that's great, plug me in wherever you can.

Michael Bierut:

And the name of that designer again?

Bobby Genalo:

Hubert Jocham.

Michael Bierut:

Hubert Jocham, if you require typefaces from Germany, Hubert Jocham's your man.

[Applause]

Paul Sahre:

Has he named the typeface yet? I'm just curious.

Bobby Genalo:

Yes, I think it's -- I might butcher it. I think it's Narizz.

Paul Sahre:

Oh, that helps.

Bobby Genalo:

N-A-R-I-Z-Z, maybe.

Paul Sahre:

That definitely creates a very specific picture in my mind now, thank you. [Laughter]

Carol Butler:

It's a very nice logo, I get the guitar right away. I picked that up on it, which we always like to see, and it's very graceful, elegant, which we think Graceland is, and I like it. It's a little bit hard to read, but I really like the gracefulness of it. It's very nice.

Bobby Genalo:

Thanks.

Michael Bierut:

Thank you. Thank you, Bob. [Applause]

John Graziano.

John Graziano:

Hello. So I noticed with the original logo they showed us that a lot of times when it was being applied, the illustration was taken away and it was simply used as type. 'Cause there wasn't enough pressure already, I challenged myself to just do a type solution. So this is about how Graceland is really just like a container, it holds Elvis's personality and it's his big charismatic personality that really makes Graceland what it is.

Michael Bierut:

And the E is right where?

John Graziano:

In the middle.

Michael Bierut:

Exactly, mathematically, in the middle. Well done. Yeah, Chip? [Laughter]

Chip Kidd:

Well, I think this is a good start. I would say that sometimes our first idea is not always our best idea.

Michael Bierut:

Ooh. Paul, step up there.

Paul Sahre:

I'd just like to follow that up with a question. What kind of -- you didn't talk about, you know, how this communicates. You know you didn't really mention any kind of like a feeling that this is supposed to elicit. I mean, what were you going for?

John Graziano:

I looked at a lot of '50s signage, which is when Elvis acquired Graceland. I was going for that initial, like, fun, youthful energy.

Paul Sahre:

But a '50s feel, yeah?

John Graziano:

Yeah.

Paul Sahre:

Okay.

Carol Butler:

Well, you know what I noticed right away is the E and it jumps out at you. But you know Elvis by his closest friends was called E a lot of times, and I don't know if you knew that, but it really jumps out in the logo. And it does shout Elvis to me because we know him and his friends know him as E, at times.

Michael Bierut:

I just think it's a miracle it's right in the middle with four on either side. It's a miracle. How'd you do that? Well done. Okay, thank you very much, John. [Applause] Alison.

Alison Yard Medland:

Hi. So, the inspiration for my logo is the headstock of a guitar. I wanted to communicate something that felt glamorous, which I think, you know, the Vegas Elvis is very glamorous, but also spoke to the rock 'n' roll blues musical phenomenon that was happening in the '50s, which Elvis was, you know, an enormous part of. So I chose a typeface that was bold and sans serif and a bit condensed, which is all over the music albums of the '50s, so...

Paul Sahre:

Chip, you're in a band. Did you see guitar?

Chip Kidd:

I didn't see guitar, but I think it doesn't matter. I think this is very elegant. It's very beautiful. I think the only question that I have is that, it doesn't say, like, 1976 super tacky at all, which is just something you might --

Alison Yard Medland:

Is that a good thing, do you think?

Chip Kidd:

I'm sorry, what?

Alison Yard Medland:

Is that a good thing, right?

Chip Kidd:

I think it's a good thing. [Laughter] Definitely, yes.

Michael Bierut:

Bonnie?

Bonnie Siegler:

I think it's really it's both strong and delicate at the same time, which I like, but I definitely didn't see the guitar at all either. I thought it was a comb at the bottom.

Michael Bierut:

All the better.

Alison Yard Medland:

Interesting. Well, that works too, right, the Elvis hair thing?

Paul Sahre:

We can actually see logos down here, so I just noticed that. This is gonna be much more comfortable now. You know, for me, there's such a disconnect between what's going on with the typography and what's going on with the rest of it. I wish there was some formal meeting there.

Carol Butler:

I might disappoint everybody, but I really love this logo. [Applause]

Alison Yard Medland:

Thank you.

Carol Butler:

You know, this is where I work. This is what I do every day, and the crown, I noticed the crown right away. Now, we've avoided the crown for many reasons, but it's a very cool thing today to have a crown and we're letting a crown in more and more of our designs, actually. We didn't used to do that so, and there's a reason for that and I'll tell everybody later if you want to know, but I really love the design. And after you said guitar, I picked that up right away. It was -- it's there. I see it. But I really like this design.

Alison Yard Medland:

Thank you. Thank you.

Michael Bierut:

So, and Carol, any of these designs are available to you for \$200 million or something.

Paul Sahre:

Also you know, you gotta eliminate a couple people.

Carol Butler:

I know, but these are all very talented people. I'm so excited to see these designs because we have had our logo for many, many years and it's nice to see these changes.

Michael Bierut:

And we're not done yet. Thank you very much, Alison. [Applause] Monina.

Monina Velarde:

All right, when creating this logo, I really wanted to embody the characteristic of Graceland and Elvis, and since this is a fan destination, I felt that it was really important to include that house because it's such an iconic landmark. And so I thought that having that would give the logo a sense of location for the fans and for the public.

Michael Bierut:

The only one so far to include the house itself actually, and Stefan [Sagmeister], I think, when he presented the music hall in Portugal, he sort of made this point that it's always a little bit kind of daunting to have to include the building somehow in it. But I think something like this, it sort of really kind of says it if you're unfamiliar with Graceland is indeed a home, a literal home and a metaphoric home. Bonnie?

Bonnie Siegler:

I think it's really nice. I just, I don't see the music so much or Elvis's personality. I like the reference with the lights around the edge, but it feels like, to me, it could be almost anybody's home. I don't get Elvis Presley so much. Did you think about that?

Monina Velarde:

Yeah, actually I -- the shape around Graceland and the house and the typography was inspired by the gates of Graceland, so I outlined the gates of Graceland to create that shape. And the diamonds and the circles around that shape was inspired by his elaborate jumpsuits and costumes.

Chip Kidd:

I think it's kind of great, that shape and then the word Graceland, and we know what it is. The only thing technically I would question is, when you shrink this down, and shrink it down really small, all the detail in the drawing of the building itself is gonna kind of disintegrate, so that would be something that I would encourage you to kind of work on a little bit. 'Cause if you look at the actual logo for Graceland, they've kind of solved that problem a little bit.

Michael Bierut:

Yeah, or just simply make it a rule that it can never be reproduced small, that's another approach as well. Think about that. Monina, thank you very much.

Monina Velarde:

Thank you. [Applause]

Michael Bierut:

And finally Katherine.

Katherine Walker:

This logo was actually a timeline for both the man and the mansion. Elvis was living the American dream when he bought Graceland. He started out as a Memphis rockabilly heartthrob in blue suede shoes and went into the Las Vegas glitzy powerhouse that we know. Also the logo needed to have glamour, raw sex appeal, glitz and glitter and basically it's also the same transition that happened in Graceland's interior, from the blue walls and the blue curtains to the gold records, the gold TVs, the gold leather couch, the gold-framed mirror. So it mirrors that whole timeline effect with the man and the mansion.

Michael Bierut:

Going from left to right?

Katherine Walker:

Yeah, and I don't know if you can see it too well on the black, but the tagline I used for it is 'Elvis Lives.'

Michael Bierut:

Ah, yeah, you can sort of see it right up above the L there, kind of like tucked in.

Katherine Walker:

Yeah, it works in two ways. Of course he resided in Graceland, but also his spirit lives on there today.

Michael Bierut:

Very good. Judges?

Paul Sahre:

I love this one. I think that, something you didn't mention is that it feels like it was -- it references the '50s, it references the '70s era, but also feels like something designed today, which I think is really a difficult thing to pull off.

Katherine Walker:

It was important to me to have that letter-pressed look in it because Elvis actually was a client of Hatch Show, and all his broadsides and all of Johnny Cash's, everyone else that he was around during that time, all used that letter-pressed look.

Chip Kidd:

I think conceptually it's terrific. I think formally as a logo, I think it works really well. I would just say, because of the concept, I would have started with much thinner letters and then gradually -- [Laughter]

Katherine Walker:

I had to balance it out a little bit.

Chip Kidd:

You know where I'm going?

Katherine Walker:

But I understand where you're coming from.

Michael Bierut:

Carol, you want to comment on that idea from your fellow judge?

Katherine Walker:

That was good.

Carol Butler:

He and I have to get to know each other later. I got a few things I could like say to him. Anyway, I love this logo too. I totally get your story behind it. It's beautiful. It's elegant. It's incorporated the crown, which I saw in an earlier design. And I forgot to, I didn't get to say anything about the other young lady, so I just want to say, and yours with the house, we love the house and thank you for incorporating the house into your design. I really like that about that. And I love the colors and the gracefulness of your logo. I think I really like this one too.

Michael Bierut:

Good. Judges, thank you. Contestants, thank you. Thirty minutes. [Applause] Our judges have a half hour to deliberate during the next presentation. After that we'll come out and reveal who stays, who goes and who, in fact, gets to enjoy the rest of the conference and what other ones have to kind of have the conference ruined for them by continuing to participate in "Command X: The Graphic Design Reality Show," Season 2. We'll be right back. Thank you.

[Music]

The judges have come to their decision. Is it written down on a crappy little piece of paper? Bonnie? Absolutely on a crappy little piece of paper. Here it is. Seven are here on stage, soon there'll only be five.

Any thoughts on the deliberation process, jury?

Bonnie Siegler:

We were pretty unanimous, I think. It went pretty well. We thought you all did an amazing job and thank you for participating. But we did -- it went pretty smoothly and quickly, actually.

Paul Sahre:

I just want to just say for the record that Chip doesn't hit, he kicks.

Michael Bierut:

That's mean.

Carol Butler:

And Carol punches back.

Michael Bierut:

Carol, thank you, thank you. I knew someone has to. Someone has to. It's a cliché, but you seven are all winners. [Laughter]

Chip Kidd:

What a lie.

Michael Bierut:

But five of you are really, really winners. So I have the two that are being eliminated. Please rise, all of you. Take one step forward, not so fast. Matthew, I'm sorry, you're Command X'ed out of the competition. Thank you so much for playing along. Have a great time at the rest of the conference. [Applause] How old are you? Twenty-six, get drunk as hell. And sorry, John, your Command X'ed as well. Thank you, again, for participating. [Applause] And I think the judges decided this time around to award a meaningless prize to the best in competition, the winner in this round gets no extra money, gets no immunity, whatever that is, just simply gets a little vote of confidence to kind of carry on and perhaps an overinflated ego that will sabotage him or her in the coming round. That's what I'm sort of hoping for, myself. Have you made a selection about your winner, quote, unquote? Saying the word winner on it. Any observations about the deliberations that led to selecting the best in round?

Paul Sahre:

We weren't unanimous. [Laughter]

Michael Bierut:

Okay. I'm really sorry I asked, but the winner is selected by a non-unanimous vote, we might add, is Ryan Fitzgibbon. [Applause] The now perhaps doomed to choking in the next round, Ryan Fitzgibbon. What led you to select Ryan's mark as your favorite?

Carol Butler:

Well, it really wasn't easy to get down to these five because these five are very strong designs. We like them all. The gates of Graceland, they are a symbol of his home. We did get the movement and the welcoming factor, the gold. Another thing I like about this design is that we can use any color we'd like. We can go to gold or we can change the colors and use multiple colors. We can easily change the colors to the designer, the T-shirt color.

[Laughter] The gold is nice, but --

Michael Bierut:

Carol, and you should because --

Carol Butler:

Right, on merchandise which I have to think about.

Michael Bierut:

I think these are strengths of the logo. Now Carol, as a client, don't you think they would look better if there were lines underneath and over the E so you can really, really see it?

[Laughter]

Carol Butler:

You know we did talk about that.

Michael Bierut:

I'm just kidding. I'm just having a little fun with you. You have surprisingly good taste.

[Laughter] No, no, I'm sorry. I mean you have predictably good taste. Sorry.

Carol Butler:

I don't know what to say.

Bonnie Siegler:

Well, another thing we really liked about this logo was that if you took Elvis Presley's Graceland away, you could pretty much guess what it was for, so it was really strong in and of itself, just the mark.

Michael Bierut:

It's a nice little puzzle. So, well done, contestants. Take your seat. We're gonna show you what the next challenge is. Oh, anything else to add?

Paul Sahre:

Well, I was the dissenting vote on this. I like this, but I feel like it's too -- it's kind of a little too one dimensional, in a way. You know it definitely doesn't feel campy at all, and it feels very Vegas to me, but not so Graceland having been there. But I also wanted to make another little comment while I had the mic in my hands about another of the logos that kind of just squeaked through. Can we bring the other logos out?

Michael Bierut:

Go back one.

Paul Sahre:

I just wanted to -- I can't remember everyone's name yet but the Graceland logo that's made out of the guitar was on the edge there for us, not because of any formal reasons because I think that it's very carefully made and but it just, you know, it's communicating something I think is, that we felt like is very not Graceland or maybe even not Elvis.

Michael Bierut:

And even a little too German, perhaps.

Paul Sahre:

Maybe.

Chip Kidd:

It actually reminded me of the logo for Big Country. Do you remember that?

Michael Bierut:

Yeah, that's right.

Chip Kidd:

Which is good. It's feminine.

Carol Butler:

Elvis did visit Germany, and we like that.

Michael Bierut:

Oh, shoot! Genius! He was stationed in Germany in the army. Brilliant. You should have said that in the presentation, that would have -- okay.

Anything else to add?

Bonnie Siegler:

I just want to thank Carol for joining us this evening.

Michael Bierut:

Carol, thank you very much. [Applause] Usually as a designer, I'm well outnumbered by the clients in the room, so she's gone right into the lion's den here and come out, I think, in good humor and completely unscarred, so congratulations.

Can we talk about the next assignment? They've only got less than 24 hours to do it, and we just keep wasting time brooding about the past, so let's move on. We thought -- we were looking for something a little bit more serious here. So we thought, we looked around on the shelves and thought, is there something that could use a redesign? We thought perhaps Cap'n Crunch cereal. It appeals to me already, as an adult, but I find the box unnerving to look at and I sort of yearn for something a bit more adult-like, I would say. We have some pictures of the box, I think, in case you forgot.

Now, little did I know and perhaps little did you know, but the captain actually presides now over now a vast domain of branded merchandise, all of which is good and good for you and will give you the pep you need to get throughout the day. There's a nice little back-story to Cap'n Crunch. It was back in the early '60s when Quaker Oats decided they needed a new cereal and instead of doing it the usual way, making some cereal and then trying to sell it, they did it sort of backwards. They hired the animator and genius Jay Ward, the creator of *Rocky and Bullwinkle*, to come up with a character that could be used to sell a new cereal, and Jay Ward came up with the idea of Cap'n Crunch and a zany crew of cereal-loving shipmates and filmed some commercials for the captain and only then, and only then, did Quaker Oats start actually trying to figure out what kind of cereal this brand should actually represent. So image coming before reality.

Chip Kidd:

Can I just point out that they all look like they're about to die.

Michael Bierut:

They look a little manic, don't they? Sort of they're exhibiting manic behavior.

Chip Kidd:

It's gotta be fun.

Michael Bierut:

Yeah, it's fun. I can tell it's supposed to be fun. It's supposed to be popping off the shelf, but it's sort of popping off a bit much for first thing in the morning, in my opinion.

So, the contestants here had a week to do their Graceland thing. This thing they get less than 24 hours. We're gonna be back tomorrow to look at this. The rules of the game are on the front of the package. That's the only thing you're doing. You don't have to do the sides. You don't have to do the nutrition facts. You don't have to do the barcode and the stuff on the back. You can -- you should spell out Captain and/or amend the name but you have to sort of have a connection to the original Cap'n Crunch somehow or other, so I think it's one of those classic challenges, sort of retaining the brand equity that's so beloved by millions yet expanding it to new audiences who heretofore perhaps have been repulsed by that same brand equity. An easy project to solve, we're asked to do it all the time and so, why shouldn't we ask these five to take a crack at it themselves? Just in case, it's cereal, right? Number one, it's cereal. It's fortified with B vitamins and iron. It's made by Quaker Oats, okay? Is there anything else you want to elaborate before these kids can start their life-saving work here?

So, tomorrow afternoon, these five come back with their solutions to this seemingly intractable challenge. If you want to check in on them, see how your favorite contestant is doing along the way, there's a Command X workstation at the Design Fair, where in a sort of museum-like setting the five contestants will be working out in the open before your very eyes. It'll be -- there'll be cheer-led on, cheer-led on by Sean Adams of AdamsMorioka, who will be there kind of functioning as Tim Gunn. I thought I was Tim Gunn but Sean is Tim Gunn, that makes me Heidi Klum, so you can do the math yourself. I am Heidi Klum. So these kids have to get to work. It's time for the next part of the show. Have a good time. Don't stay up too late, or stay up all night if you want. Thank you very much. Thank you, judges. Thank you, Carol. See you tomorrow.