Professor Kim Wilkins:

Well, good morning, good afternoon, or good evening, wherever you are in the world. Welcome to the Georgette Heyer: Un-conference - A Century Spent Having A Ball, which is celebrating the publication of Georgette Heyer, History and Historical Fiction: A volume of essays, which is being published by University College of London Press today. I'm Professor Kim Wilkins from the University of Queensland in Australia, as you can tell from my accent, and I'm delighted to be one of the co-editors, along with Associate Professor Samantha Rayner of University College London. And it is with great pleasure that I introduce our very special guest today for a session called The Black Moth & Beyond - an in-conversation with Georgette Heyer's biographer, Dr. Jennifer Kloester.

Professor Kim Wilkins:

Now, Jennifer is a writer of both fiction and non-fiction. Her books include Georgette Heyer's Regency World, an illustrated companion to Heyer's 26 regency novels, and Georgette Heyer: Biography of a Bestseller. And in researching the latter, Jennifer uncovered nine previously unpublished Georgette Heyer short stories, which she edited into the collection Snowdrift and Other Stories.

Professor Kim Wilkins:

Jennifer, welcome.

Jennifer Kloester:

Thank you, Kim. Wonderful to be here. I'm so excited. [crosstalk 00:01:25] Congratulations on the fabulous book. It's amazing.

Professor Kim Wilkins:

Thank you so much. It was a labor of love, and I'm sure you'll understand that.

Professor Kim Wilkins:

But I want to open by asking the thing that I always want to know about Heyer fans, and that is, how and when did you discover Heyer and what did she mean to you then?

Jennifer Kloester:

Interesting question. My first sighting of a Heyer novel was Cotillion, in the glove box of my husband's grandmother's car. And I think at the time I pulled it out and went, "Oh, what's this? Gosh. Romance fiction?", and at the time, in a stupid way, put it back.

Jennifer Kloester:

But a few years later, we went to live in the jungle in Papua New Guinea, in a mining town, and it was very remote, so we're talking fly in, fly out. Very beautiful. And it had a little YWCA library and they had a big collection of Georgette Heyer paperbacks. And I picked one out and it was These Old Shades, and I never looked back. And yay for romance and yay for historical fiction, because wow, it was just this incredible world. This incredible world. And then from then on, I read everything that was in the library, and then whenever we went out on R&R or leave, I just hunted for more Heyer.

Jennifer Kloester:

And then we came back to Australia, and some years after that, we went to live in the Middle East. We went from the wettest place on earth to the dryest place on earth. And the library there had an entire collection of Georgette Heyer in hardback and paperback. And so I would read her as my comfort reading; re-reading her novels. And yeah, that was where it all sort of began.

Professor Kim Wilkins:

So somehow you went from there to wanting to write about her life and works. What was the reasoning behind that?

Jennifer Kloester:

Well, it was two things. I had a really good friend in Bahrain, an American who studied at Brown and was doing a PhD at Yale, and I introduced her to Georgette Heyer and she also fell in love with her, and we would talk about the books and discuss the plots, the characters and things, and we used to just yearn for some kind of a book, a companion, that would explain things to us; things like, well, what did a barouche look like? What was a [spencer 00:03:46]? What were boots of [jean 00:03:48]? You know, what did these things mean? And morning calls that seemed to happen in the afternoon, and all this etiquette.

Jennifer Kloester:

I mean, obviously you learn a lot from Jane Austen, but she's writing for her peers, for her contemporary, you know, those who live in her world, so she doesn't need to explain any of those things. But for us in the 20th and 21st centuries, we don't know what carriages and footmen and [inaudible 00:04:14] and what's blowing up a yard of tin. So we thought it'd be wonderful if there was this book.

Jennifer Kloester:

So I came back to Australia thinking, "Wouldn't that be marvelous?" And I'd finished my Bachelor of Arts, which I'd done as an off-campus student living in these environments, and I'd said to my husband, "Look, before I get a real job, I just want to do this six month little private research project." And it was reading every Heyer novel in chronological order and marking up anything that I thought would be mysterious or not familiar to a modern reader. And I then created, this is really OCD, I have to tell you, I then created these alphabetical card index files and books of alphabetical entries, with this idea of creating what was going to be called The Georgette Heyer Companion, or something like that.

Jennifer Kloester:

Anyway, I'd had this marvelous lecturer at Deakin University, where I was an off-campus student, and he'd been a real mentor in teaching me history and research skills and all those things you do at uni, and we had lunch one day and I actually told him about this, what I thought of as a sort of little research project. He was the first person I told and I thought, "Oh, he's going to say, 'Don't waste your time. Don't be silly'", and he sat back and he said, "You know what? That would make a fantastic PhD."

Professor Kim Wilkins:

Oh, wow.

Jennifer Kloester:

And I literally had this epiphany; me in a puffy hat.

Professor Kim Wilkins:

I'm so glad that that's what you were focused on.

Jennifer Kloester:

[inaudible 00:05:54] Well, I'd never thought of doing a PhD, and actually for years, my daughter thought that PhDs stood for Puffy Hat Day.

Professor Kim Wilkins:

That's a good one. Puffy Hat Day. I'll have to remember that.

Jennifer Kloester:

Puffy Hat Day. Yeah. So I actually, with his encouragement and with this moment of inspiration, and really, really yearning to see this marvelous writer, as I thought of Georgette Heyer, this extraordinary woman who'd written this incredible number of books, all of which have something new in them, and yet she didn't seem to be being acknowledged in the way that I thought she should be, so I guess it was sort of the beginning of this mission or this journey of really wanting to find out more about her, about her writing, her life, and to see her properly acknowledged. And so I went on and I did honors and then I got a PhD scholarship to do my PhD on Georgette Heyer: writing the Regency: history in fiction from Regency Buck to Lady of Quality.

Professor Kim Wilkins:

Amazing. And when you were writing that, and also when you were writing the biography, you had access to unbelievable amounts of letters and papers and so on, and you have a marvelous story about your interactions with Jane Aiken Hodge. Would you tell us about that?

Jennifer Kloester:

Oh, that was just amazing. So I began my PhD in 2001 suffering badly from imposter syndrome, as I think many people do. And anyway, I really wanted to find out from the people who either had known Heyer or who had had some really important relationship with her work, and Jane Aiken Hodge was an obvious one. So I wrote off to England asking her if I could meet with her and interview her, and she very kindly invited me to her home for lunch, and she lived in Sussex, in Lewes, just near the railway station. So I went off on my first really big research trip as a PhD student to England and went and had this lunch with Jane. And she just was this extraordinary woman; little, but just so sharp. This extraordinary mind.

Jennifer Kloester:

And she of course had this extraordinary history too. She was not only a novelist in her own right, she'd written about Jane Austen and she'd written about regency women, she'd also been married to Alan Hodge, who had co-written The Long Week-End with Robert Graves. So she had all these extraordinary literary connections as well.

Jennifer Kloester:

So anyway, I get there and she says, "Oh, now, I've had my housekeeper bring down from my attic my research folders for The Private World of Georgette Heyer", the biography she'd published in 1984, "And

I thought you might like to have a look at them." And I'm sort of trying not to go, "Are you kidding?" Anyway, they were sitting there on the table in the dining room, and we went off into the kitchen, had lunch in the kitchen, then we went outside into the garden and had this marvelous talk all about Georgette Heyer and her research and this and that. Nearly came time to leave, and I hadn't had a chance to look at these 12 folders that were sitting on the table.

Jennifer Kloester:

So I quickly opened the first one, and there's original letters from Georgette Heyer to her agent, and there are photographs of the house where she lived, and there's all these conversation interview notes that Jane had taken with people who had known ... Like A.S [Frere 00:09:30] of Heinemann; people who were no longer alive who had known Georgette Heyer really well. Max Reinhardt with The Bodley Head. All sorts of people.

Jennifer Kloester:

So I'm just thinking, I had to go, because you don't want to outstay your welcome. Anyway, so I'm looking through the first one, and Jane said, "Look, just take anything, take anything you want." And I'm thinking, "Well, I can't do that", because to break up a research archive like that, as a historian, to me it's like a sin. You don't do that because you're then taking everything out of context and you're losing its provenance. So I said, "Oh, no, no, that's okay. Perhaps I could come back sometime", thinking, "Australia to England ... " And I had a really full research schedule, but you know ...

Jennifer Kloester:

And then after a minute, she said, "Oh, look, why don't you just take it? Take the lot?" And before I could say anything, she disappeared out of the room, and a minute later, or a couple of minutes later, she came back with this Swan Hellenic cabin bag, I've still got it, can't bear to part with it, and proceeded to shove these folders into the bag, zipped it up and thrust it into my arms. I sort of grabbed this thing. She then ushered me to the front door, said, "Wonderful to meet you", and ladada, and saw me off the premises.

Jennifer Kloester:

So I'm hugging this bag with these folders. I didn't dare open it between there and my digs in London. I got back to my rooms, this little room in an international students house, and I opened it up, and I tell you, you could have offered me the crown jewels and I would have said no for that work. I've still got them, they're just sitting there on the shelf, and they are this wonderful goldmine of material and information.

Professor Kim Wilkins:

That's amazing. That's such a beautiful story, a kind of a passing of the baton from one generation to the next. It's so beautiful.

Jennifer Kloester:

It's funny you should say that because anytime we went back to England, my husband sometimes came with me, I went back. I did nine research trips over the years, beginning from my PhD to after the biography was published, and we would always go and take Jane out for lunch. And she did one day,

standing in the garden, said, "You know, that day when I gave you those folders, I felt like I was passing the mantle to you."

Professor Kim Wilkins:

Aww. That's making me teary. Stop. That's beautiful.

Jennifer Kloester:

It makes me really tear up too. She was amazing, and it was so sad because she died in 2009, and she's a real loss. But she read the manuscript of the biography-

Professor Kim Wilkins:

Oh, that's good. So she did see it.

Jennifer Kloester:

... Before she died.

Jennifer Kloester:

That was actually a really interesting thing, because I had two people I would send my drafts to; Jane and Jean Frere: she was the daughter-in-law of A.S Frere of Heinemann, and she had actually worked as an editor at The Bodley Head. And the Frere's have been amazing, because I've realized in the course of my research, that Georgette must've been writing personal letters, as well as business letters, to Frere, who was the CEO of Heinemann, and with whom she became great friends from 1937, with him and his wife, Pat Wallace, who was Edgar Wallace's daughter. So there's all these incredible literary connections. So Georgette's son, Sir Richard Rougier, gave me the address to write to the Frere's, and I did write to them, and said, "Do you have any letters?" And they wrote back and said they did, they have an archive, and could I possibly look at it?

Jennifer Kloester:

So they had wrote off to Sir Richard and said, "Who is this Jennifer Kloester?", and fortunately, Richard and I had become really good friends, and he'd been incredibly kind, giving me access to all of his mother's papers and notebooks, and having me to stay, him and wife, Just, Lady Rougier. Every time I was in England, I would go and stay for a few days with them. And each time he would tell me more and more about Georgette, or he'd bring out another ... Like her mother's baby book, in which she'd recorded bits of the first five years of Georgette's life, and the African photo album, and the family album. So each visit, more and more.

Jennifer Kloester:

Anyway, so the Frere's had written to Richard to say, you know, who was I? And he wrote back and said that I was very good news, which I thought was really lovely of him. So they then, the Frere's, invited me to stay with them, complete stranger, and they had me to stay for four days while I transcribed that archive; 93 letters, 70,000 words.

Professor Kim Wilkins:

In four days?

Jennifer Kloester:

Yes.

Professor Kim Wilkins:

Are you a touch typist?

Jennifer Kloester:

No. Three fingers and a thumb.

Professor Kim Wilkins:

Oh my goodness. You should get some kind of medal for that.

Professor Kim Wilkins:

In writing about Heyer, you must've come across some great stories about the composition of some of our favorite books.

Jennifer Kloester:

Hmm.

Professor Kim Wilkins:

I just thought I'd ask, given it's the hundredth anniversary of The Black Moth, I mean, Heyer must've been very young when she wrote it, and when it was published.

Jennifer Kloester:

She was 17 when she made it up for her brother, Boris, who was her junior by five years. She had two brothers, Boris and Frank, and she was probably closest to Boris. Anyway, he was convalescing from an illness. He was always quite sickly and had probably what we would now call bipolar. And so the family had gone down to Hastings. Hastings? I always mix up Hastings with Worthing because their grandparents lived in Worthing. Anyway, he was convalescing, and they were bored. Georgette actually says in one of her early biographical pieces that they were bored. So she makes up this story about Jack Carstares, the Earl of Wyncham, and how he's turned Highwayman because, on a point of honor, he's said that he cheated at cards in order to save his brother; something that I think many modern readers would sort of go, "What?" But this is the code of honor that of course many people did live by, and some still do.

Jennifer Kloester:

And so she makes up this story, and then her father, who was very literary and with whom Georgette had an incredibly close relationship, they used to read each other's work and they would actually edit and proofread each other's work, she said he thought well of it and he encouraged her to write it out in her best copperplate handwriting, which she no longer had lately used, she was quite [inaudible 00:16:10] at times, and send it off to a publisher. And she did that.

Jennifer Kloester:

And when she was 18, Constable, the publisher on Orange Street, a very well known publisher, offered her a contract with a £100 advance. And the earliest letters extant are the ones in the British Library, the Society of Authors Archive. And there's a handful of these where Georgette is writing to the Society of Authors Archive about the contract she's received as an 18 year old for this book, and she has a few questions about some of the clauses in the contract. And a second letter, obviously she's had a reply from the Society of Authors, and she says, "As to clause 17, I was going to ask for this higher royalty, but as it's my first book, I don't think I will. I'll wait for the second and third books." So she clearly had other books in mind, even at that incredibly young age.

Jennifer Kloester:

So the book was published in September of 1921, a month after her 19th birthday, and it's never been out of print.

Professor Kim Wilkins:

That's incredible. And I guess it's ... Because, you know, we talk about Heyer and her ability to recreate historical periods so effectively, that sometimes we forget about her own historical period. In the span of her career, I mean, it's a very long span, but she saw some of the most incredible moments in 20th century history. I mean, where did she go during World War II, for example? Was she writing then? Did she leave London? How did that happen?

Jennifer Kloester:

A remarkably prolific period for her actually.

Professor Kim Wilkins:

Ah, okay.

Jennifer Kloester:

So they were living in Sussex when the war broke out in 1939, in a house called Blackthorns, in a little tiny hamlet called Toat Hill. They lived overseas in East Africa and then in Macedonia for a few years. In 1930, they came back to England. Georgette wanted to have a family, said she could only do that if they were living in England. And Ronald was a mining engineer at the time, couldn't be a mining engineer living in London or in those sorts of environments, so he bought a lease on a sports store and they moved down to West Sussex near Horsham.

Jennifer Kloester:

So they settled in Blackthorns from 1934, or late '33, until 1939, or early 40; actually December, 1939, they moved. So they had these seven years at Blackthorns, where she wrote a dozen novels, and then war broke out. And of course, for the first several months, it was The Phoney War. But in May of 1940, when they were still living at Blackthorns, Ronald's brother, who was a professional soldier, he was a Lieutenant Colonel in the Lancashire Fusiliers, and he was in Belgium at the time of Dunkirk, he was killed at [inaudible 00:19:16] on the 22nd of May, 1940. And it was just after that that the Blitz began, and so they would have the bombers flying over. Richard, their son, was only eight at the time, and so obviously it became concerning for them. As Georgette once said, they were on a rat run, and when the bombers left London, they would drop their last [inaudible 00:19:43] over Sussex, and she said she

didn't mind for her, but she minded for her son, Richard. They eventually sent him away to boarding school.

Jennifer Kloester:

So in 1940, in December, 1940, they moved to a flat in Brighton, a service flat, on Kingscliff, and she wrote a couple of books there; Envious Casca and Faro's Daughter. Faro's Daughter she wrote straight to the typewriter, single spaced because of the paper shortage, in under a month.

Professor Kim Wilkins:

Oh, gosh.

Professor Kim Wilkins:

You raise a really interesting point, which is something that I always like to think about writers. You know, sometimes it's as though books just sort of spontaneously appear on shelves, but they're not. They're the product of labor, and lots of it; hours and hours of it. Well, maybe not so many hours in her case. [crosstalk 00:20:33] Give us a picture. What does it look like when Georgette Heyer sits down to write? I mean, she always typed? Did she smoke? Did she have an office? Did she have notebooks all around her? What does it look like? Give us a picture.

Jennifer Kloester:

Okay. These are great questions.

Jennifer Kloester:

So the first thing she does before she starts writing is, she sits down and she thinks out her characters. So she either sits down on a couch or a sofa and plays Patience, or she does a jigsaw, a really difficult jigsaw. I've got one of them upstairs. A beautiful wooden jigsaw; has no straight side and has no picture, 500 pieces, and then some of the pieces are shaped like birds or different animals, trees. It's really beautiful. Anyway, she would sit there and she would think out her characters, her dramatis personae, as she used to call it, and then she would think up a plot and then she'd drop the characters into a scene, and the book would apparently just write itself from there. But I mean, she did say once, to the Frere's, "Why, oh, why do those people who think writing is as simple as falling off a log never write a book themselves?" Because it was hard work, but she had an extraordinary facility.

Jennifer Kloester:

So in the early years, she wrote by hand, right through until 1940, when she was writing Faro's Daughter in '41. She would write them by hand and then they'd be sent off; she'd send them off to a typist. In 1935 or '34, when she was writing An Infamous Army, she actually had a woman, Sylvia Gamble, come to the house at Blackthorns in Toat Hill, and Sylvia stayed there, and Georgette would read her manuscript that she had already written and Sylvia would type it for her. But mostly, she would send out the copy to her agent, who would send it to a typist, or once she was settled in Sussex, she would find a local typist.

Jennifer Kloester:

But when the war began, finding a typist actually became really difficult, and there was also the danger that her manuscript, if she posted it, could get destroyed in the bombing. And so when writing Faro's

Daughter, she couldn't get a typist in Brighton for love nor money, as she said, she didn't want to send it to London because of the danger, and so she decided she would have to type it herself. And that's how she came to type it. She said she went on and on without stopping, except for one hitch, which lasted for an hour, where she sat back and wondered what was going to happen to all the people in the novel.

Professor Kim Wilkins:

Well, that's ...

Jennifer Kloester:

She wrote that book in less than a month.

Professor Kim Wilkins:

It's very different from how I write, let's just say.

Jennifer Kloester:

Yeah. Me too.

Jennifer Kloester:

After that, she really pretty much typed her novels. And the interesting thing is that, she didn't keep her manuscripts. Apart from An Infamous Army and My Lord John, she destroyed all her manuscripts. So she would send it off to her agent who would then send it to the publisher, and then she would get the proof pages back, and the manuscript, and then once the proof pages were amended and sorted and finalized and had gone to the printer, she destroyed the manuscript.

Professor Kim Wilkins:

Oh, goodness me. She had no idea how important those would be one day.

Professor Kim Wilkins:

We've actually only got time for one more question. Yes, I know, but it's one I wanted to ask you since when we were setting up this conversation. You wrote in one of your emails, "She would have loved to know we were having an academic conversation about her, though she would never have admitted it publicly." So I wondered if you could just unpack that for us, why you said that.

Jennifer Kloester:

Well, I think she was her own worst PR agent. She not only refused all interviews and wouldn't do publicity and didn't believe in publicity, but she became so self-deprecating. She wasn't like that in her twenties. It was a gradual thing. You know, most authors have very fragile egos. They want to know what they wrote was good and not just popular. And it's interesting, because I think literary fiction writers often want popular sales, and popular fiction writers often want literary kudos, and it's hard to get both. And actually, Heyer has had both, but I don't know that it's ever enough. I think it's a bit of a bottomless well for most authors. You know, you tell them a book is great and they might believe you, but then the next book is a whole new ball game. And I think that very much happened to Heyer.

Jennifer Kloester:

So one of her codes was this belief, and it comes through in her novels, and she even said it in one of her novels, that the greatest sin is the sin of vulgarity. And to Heyer, vulgarity also embodied, as she would say, puffing off your own work. You know, going to a party and saying, "Oh, I'm Georgette Heyer, and do you know? I write books", and blah, blah, blah. She just would've thought that was utterly appalling. And she would criticize occasionally other writers who sort of talked madly about their books and how much they felt them; Francis Brett Young, who'd go and read his manuscript aloud to his publisher. She just thought that sort of thing was utterly dreadful and vulgar. So she would never do it.

Jennifer Kloester:

She loved getting serious letters from her fans. And she actually had a lovely correspondence with a teenager from Australia who wrote to her after the war. She was very worried that her favorite author was starving. While Georgette was actually living in Albany, just off Piccadilly, and would shop at Fortnum & Mason and Harrods. And so [Rosemarie 00:26:29] wrote to her, she was living in Shepparton, and she and her mother would send Georgette food parcels; dried fruit, fruitcakes, you know? And Georgette just obviously thought this was just so sweet. So she wrote these wonderful half dozen letters. She would send Rosemary a signed copy of her new book, and write these long chatty letters about her life and her family. Just gorgeous.

Jennifer Kloester:

But by and large, she didn't like gushing fan mail. She didn't want people to think her books were sweetly pretty, because they're not. And that's one of the terrible things that I think too many people who've not read Heyer just sort of have decided that, A, because she's a woman, perceived as writing for women, that she's not worth paying attention to, which is an appalling myth that, unfortunately, is a persistent one, even into the 21st century; not only that, but Heyer actually was widely read by everybody, men and women, throughout her writing life, and from across the social demographic as well. So she was unique. Well, we're all unique, but she had her own way. She could be snobbish, but she could be incredibly gregarious and accepting. She could be quite bigoted, but she could be very embracing. So I find her very light and dark.

Jennifer Kloester:

And that was one of the things when Jane Aiken Hodge and Jean Frere were reading my manuscript ... I had this one evening where I rang them both, and they'd both read the latest draft, and Jane said, "Now, Jennifer, dear, do be careful. You must not write a hagiography. It's very important that you bring out the dark parts and you reveal some of the difficult parts." And Jean said, "Jennifer, be very careful. Don't be so hard on her. You're being very hard on her. Make sure that you tell us about the good things." So I thought, "Well, I must have got the balance about right."

Jennifer Kloester:

But she's a difficult subject in many ways, because I don't think she was an easy person. And I think there's, particularly in this modern era of cancel culture, some people, I think, feel that if a person is not someone they perhaps approve of or would have liked or don't agree with some of their points of view, then their work becomes unworthy. And I think that's a terrible mistake, because if you go back through history, there are many great and wonderful and marvelous writers who we revere and esteem and study who would have opinions and points of view that are no longer considered acceptable, but were unthought of or unquestioned in their time. And I think Heyer is one of those people in some small ways.

Jennifer Kloester:

By and large, her books are just extraordinary and they're delightful and they endure, which is why we're talking. And you've written an outstandingly good introduction to your collection, may I say, because you actually make this argument and you raise these points about, "Well, why does she endure? What is it about her that keeps her ... ?" You know, she hasn't yet been turned into a television series or a film, which she should be, particularly given the successes of Downton Abbey and Bridgerton. There's clearly an appetite for historical drama, and she's so witty and clever; this master of ironic comedy.

Professor Kim Wilkins:

And she keeps gathering fans. I teach Venetia in one of my courses, and every time I teach it, I gather about four or five very, very hardcore Heyer fans, which is marvelous.

Jennifer Kloester:

I'm not surprised. That is a brilliant novel.

Professor Kim Wilkins:

It's my favorite.

Jennifer Kloester:

Well, I'm not surprised. That's from her golden era. So during the war, they actually moved from Brighton in 1942 to Albany, and she lived in Albany for 24 years, and that was the golden age. So the 1950s; I mean, obviously she'd written wonderful books like The Foundling and Reluctant Widow, Arabella, but 50s, she writes, The Grand Sophy, The Quiet Gentleman with the brilliant Drusilla Morville; I just adore Drusilla; Cotillion, which is an amazing book, which has its own four couples, just like a cotillion, you know, the dance. And so that's amazing. The Toll-Gate, which is one of her rural sort of books set in Derbyshire. Bath Tangle, April Lady, Sprig Muslin, Sylvester, Venetia, the brilliant, incredible Unknown Ajax, which has one of the most magnificent plot structures of any book. And then 1961, A Civil Contract, and then Frederica in 1965, Black Sheep,'66. Extraordinary.

Jennifer Kloester:

And this is the thing; even in 1966, when she'd been writing for nearly 50 years, she was still able, and she said herself, to produce a new kind of hero.

Professor Kim Wilkins:

That's marvelous. It's amazing.

Jennifer Kloester:

Yeah.

Professor Kim Wilkins:

We are going to have to leave it there. It's been such a delight talking to you, Jen.

Jennifer Kloester:

And you. I hope [inaudible 00:31:49]. Lovely. It's been delightful. And congratulations on the book.

Professor Kim Wilkins:
Oh, thank you very much. Means a lot.

Jennifer Kloester:
[crosstalk 00:31:55] No. Superb. Everyone should read it.

Professor Kim Wilkins:
Thanks. Bye bye now.

Jennifer Kloester:
[inaudible 00:32:00] Take care. Bye.