

Women In Motion

Michelle Yeoh

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Elizabeth Wagmeister

Hello everyone and welcome to Kering's Women In Motion talks. I'm Elizabeth Wagmeister, Chief Correspondent at *Variety*, and today we are very excited to have a conversation with Oscar winning actor Michelle Yeoh for her performance in *Everything, Everywhere, All at Once*, Michelle became the first Asian actor and second woman of color to win Best Actress in that category.

Today, we are going to talk to Michelle about that history-making moment, her career and representation in the entertainment business. Stay tuned and in just a moment we will be sitting down with Michelle Yeoh.

[photo shoot]

Elizabeth Wagmeister

You must be used to that.

Michelle Yeoh

What a nice turnout!

Elizabeth Wagmeister

Very. Everyone is very excited.

Michelle Yeoh

What are you all doing here? Look, it's so beautiful outside. You should be like frolicking by the pool.

Elizabeth Wagmeister

Did you just get in today?

Michelle Yeoh

Last night.

Elizabeth Wagmeister

Last night.

Michelle Yeoh

Late last night.

Elizabeth Wagmeister

So, you brought the good weather. It had been raining until Michelle Yeoh arrived. You have been to Cannes before though. How does it feel to be back?

Michelle Yeoh

It's always great to be in Cannes, because it's got such a good atmosphere and we all come for the movies that we love, right? So, Cannes is really, really wonderful place for that and it's had such good history and you know, people who really love films are here to not just celebrate the difference, but to celebrate each other – and make hopefully make a good sale.

Elizabeth Wagmeister

That too.

Michelle Yeoh

That's very important.

Elizabeth Wagmeister

Do you have a favorite memory from over the years at the festival?

Michelle Yeoh

Oh, I must say then it has to be the very first memory, when I came with *Crouching Tiger, Hidden Dragon* and that is like 20... Woo woo... 23 years ago. Literally 23 years ago we had our first big première. And you know, Cannes is a great place, but it can also be very brutal. If they don't like your film, they tell you right away.

But we were very blessed from the first press screening. And eight o'clock for a screening is tough. Tough, for any movies and top for foreign films, subtitled. But our producer Bill – Bill Kong came up to us very excited and say you guys had a standing ovation in the middle of the movie after the first action sequence where I'm running on the rooftops, that fight sequence. And he says very rarely that happens here before and we thought we're doing promotion, you don't have to, you know, you know, make it nice for us.

But we were so happy with the reaction of the people. So, I think that must be, until today, my best memory of Cannes. My first introduction.

Elizabeth Wagmeister

Congratulations. You have had quite the year. I'm sure you're exhausted, first of all. It feels like Michelle Yeoh was everywhere –

Michelle Yeoh

Everything, Everywhere, All at Once.

Elizabeth Wagmeister

No pun intended, but you brought me right into that. So, for your role in *Everything, Everywhere, All at Once*, you won the Oscar for Best Actress. You made history.

Michelle Yeoh

Yes.

Elizabeth Wagmeister

-- becoming the first Asian woman and only the second woman of color to win that award. First of all, before we get into these history-making moments, have you taken it all in yet?

Michelle Yeoh

Honestly, no. It does.... It's... I think it's because we were working, promoting the film since a year before the Oscars. So, it's been a loooong journey.

I don't think any distributor really puts the movie out if they thought there was an Oscar contender. But *Everything, Everywhere, All at Once* became such a people's movie. And very quickly, even film makers themselves recognize this is the language of the future for films.

And we always ask for originality, we ask for difference, we ask for inclusivity, diversity, you know, all these adjectives and *Everything, Everywhere, All at Once* really gave it to us.

It was... It is a very blessed movie from the word go. We finished shooting right on the day of lockdown. Can you imagine an independent film, if you have two or three weeks left? Chances are you'll never finish the film. How are you going to get everybody back? Because only money can buy time, especially in our industry. And then we – Paul, our editor and this is also due to A24 who didn't say, “just get the movie out”, right? “We've already shot it, get the movie out, we'll sell it to a good streaming platform, and everybody will get to see it during the Covid lockdown”,

They held on to it, which gave us, the directors, the Daniels and Paul, our editor, two years to work on this, on the finished product. And it is a very complicated. If you watch, if you see our script, you'll understand how complicated it really is. And I remember meeting Paul's wife for the first time in South by Southwest, the festival there, and she said, “you've been living with me for two years” and I was like ... “thank you”.

So, it really gave us and when that happened, South by Southwest was probably one of the first festivals that was real. It no longer was a virtual one. And for all of us who love movies, you... it takes away so much when you're doing it virtually. You have... it's a shared experience and that's why we make movies. We have to share that experience in the cinema. We laugh together, we cry together, we go on this insane roller coaster ride. And I think for with everything, it helped you bare your souls because you were there together. You hear people laughing and you go like, “it's OK to laugh out loud. It's OK to cry”, and it's how the message stayed on with people. I think that meant the most.

Elizabeth Wagmeister

To your point, the film exceeded expectations with the box office. It did incredibly well, particularly for an independent film.

Do you think that, that movie is now going to make a change in the industry? Because right now what we are seeing is studios: they're not seeing many risks. The films that do well are these big franchise films, and superhero films, that is what is bringing people to theaters.

But of course, we're in this age where, post pandemic, there's so much streaming and people walk on their couches. So, do you think that *Everything, Everywhere, All at Once* will convince the people in charge to take risks on new ideas?

Michelle Yeoh

I don't think cinema will ever be replaced. You know, it's a whole different way of watching. And for before the time began, we all need to come together to do things together. And cinema is one of the best ways where we can agree to disagree, like or not like the same movies, but we come

together and celebrate or criticize or whatever, but we come together. And it's a beautiful language.

But it's... the difference I think now is, is there's so many things to choose from as film makers. Yes, maybe it is a good thing because we have their platforms and when you do a small indie film, the chances of you being able to be released in a cinema, a theatrical release is very minor. It's very little.

Has *Everything, Everywhere, All at Once* changed it? I don't think so.

But has it put the light on indie films? Every time a good indie film does well, the light is on. We're always looking for the next best indie film. And you can see there are so many indie films out there when you walk down the Croisette, and you see what what's on show. You know, that is because there are film makers, really, really good film makers, who want their work to be seen. And when you are a new filmmaker, nobody's gonna give you 100 million, let alone 15 million, let alone 10 million, right? But then that is the time when we are the most creative, because we need that.

If you look at *Everything, Everywhere, All at Once*, it was made for less than 15 million: 15 not 50, OK? But just think, all right, the simplest thing: we created the easiest, cheapest multiverse traveling, right? No CGI. All it was the old, you know, headphone thing and going, "Hushahhh!" and you are in another universe. Right.

So, you have to be creative. And I think that's when we do really a lot of our best work, because that's when you're really, really passionate.

And you also don't have the studio executives overlooking your shoulders because if they give you a big budget, it's also their responsibility to make sure you deliver what they think should be the right thing. And that takes away, that's what we fight for all the time. That creativity that you know, how do you maintain your integrity in that way? It's not about selling short. Of course, with bigger budgets you have, you can attain a lot more things, better storytelling and all that. I mean, just don't waste it on trailers and, you know I don't know what some of the things that you see.

But as we go, we have to encourage we have to support each other. I think one thing I learned very much from this whole process, because we've – I've been in this industry long enough to know that we fight for women continuously, we fight for equality, we fight for diversity, we keep fighting for...

But it also has to come from the top. If it doesn't come from the top, it's very hard to trickle down to the bottom. But now, in this, especially in the last few years, you can see women are speaking out a lot more for themselves. In the past, I find that women are very critical of themselves, right?

Men are not, men are, "I'm so good" and women are like, "How do I get better at this?". You know, we nitpick at maybe our good things even.

So, I see a great change in that, and I find sometimes women has a lot, have a lot more issues that they're trying to deal with: are they "true" women if they don't have family, you know? then the clock is ticking. Oh, if I pay too much attention on my work and then how am I? I hate it when they say it's a geriatric, what the hell? If you're pregnant over 30, it's like.... It's terrible when all these things, all these kind of unnecessary pressures are put on us, you know?

And sometimes it does drive very good storytellers who are women, whether it's in front of the camera or behind the camera, because they feel that they have to make that choice at the beginning. So, kudos to all those women who are amazing at what they do and have children and have a happy family.

Elizabeth Wagmeister

Can you speak a bit more about that change that comes from up top, that you mentioned? In your time in this industry, what has been the biggest change that you have seen in the past few years?

Michelle Yeoh

Oh, diversity, really. I think it started with *Crazy Rich Asians*. We sort of lit the fire – a small little fire. And I remember at that time if the producers.... If the studio did not think that this, this... Because it was true: the last all Asian cast was 26 years ago which was *Joy Luck Club*, right? And since then, there hasn't been. I mean, I'm not talking about foreign films where, you know, *Parasite* and all Japanese films, Korean films, Chinese films, we're talking about a homegrown American movie.

And a lot of the times what I don't understand is, like, why are we "minorities" really? Wouldn't that work? Why shouldn't even exist? And then with that, luckily, what if *Crazy Rich Asians* was not a success? Would it have set us back in another 25 years? So, there was a lot riding and fortunately Jon Chu, John Penotti, they did a brilliant job with the marketing, with how the story was told, how it was not just "separate" but included, you know: Americans, people who are not Americans, who have people living....

And you, you have so many children who go to school in America. So, it's about time that they share this, this understanding of the cultures. So, we were lucky with that happening there. It suddenly opened. It was oh. Actually, the studios were going, "Oh! Actually, they do like to see an all-Asian cast", and it made it a lot more easier.

Because what I find, what now today that I find the best thing that has happened is I receive a script that doesn't describe the character as a *Chinese or Asian looking person*.

We are actors. We are supposed to act. We are supposed to be able to step into roles that are given to us and do our job as best as we can. So that for me has been the biggest step forward, but from then of course. Wow. Shang-Chi, we had our first Marvel Chinese superhero, and that opened the door even wider. And with *Everything, Everywhere, All at Once*, all I can say is we just kung-fud the hell out of that glass ceiling.

Because we took it, you know, we broke the boundaries. We broke the walls down. And we say what? When you say why, we say why not, right? If you don't do it, then you're waiting for someone else to do it. That's a cop-out, right? We should be signing up. If you believe, if you truly believe that is how it should work, why are you not up in front doing the work, walking the talk?

Elizabeth Wagmeister

So, let's say that *Crazy Rich Asians* hadn't done well. What do you think would have happened?

Michelle Yeoh

[laughter]

Elizabeth Wagmeister

What do you –

Michelle Yeoh

I wouldn't be sitting here today, I guess.

Elizabeth Wagmeister

Well, what do you think would have happened, and where is that double standard where, you know, we hear so often that a white man directs a film and it's \$100 million and it flops and then he is handed another \$100 million budget? What would have happened if *Crazy Rich Asians* hadn't done so well?

Michelle Yeoh

You know, you are absolutely right. There are some mega films that suffer terrible losses. Yet they still go and keep doing the same thing and they don't stop. But it's also the studios thinking that that's their comfort zone, right? So, these movies, the budgets get bigger because they feel the more violence, the more CG, the more of that will make it better.

But the truth of the matter is it's not. It's really storytelling and in *Everything, Everywhere, All at Once*, even though we travel the multiverses, what was the main thing? The main theme was love. I mean, this is the first movie where I fought with Love. It was like, and I saw that the first time I was like, "huh? What do you mean, you can fight with love?" [mimics scene] "Come to me..." This goes against all nature of fighting, right? So, it's how we tell the story, and this is the perfect time.

We've been through the worst few years of our planet. And now, when we have a chance to do something different, are we going back to the old ways? Are we happy to step back? You know, when we all stopped, when everybody got off that wheel, we all stopped because everybody stopped? We don't stop because if nobody stops, we are afraid to stop because you think you will be left behind or someone will overtake you. And that's a lot of pressure to have constantly.

But once everybody saw that that was when we all stopped. We went, [inhaling] "Actually, this is good for me". We reflected. Now we're back out. But it looks like a lot of us are jumping back on that wheel, and we have to make the changes. We have to remember that we need to make the changes and we had a huge reset. So, let's use that reset wisely, you know, and step up.

And I say that because we all want a better world, not just for us, but for the future, our kids and their kids and more to come. But if we go back into old habits, then things are not going to change.

And I think all of us who have a voice or think we don't have a voice, actually we do. And we all have that superpower to be able to use it. And so, I just urge everyone to speak up, right? You don't have to speak for violence and speak to fight in that way, but you have to speak and to be heard. And I think what *Everything, Everywhere, All at Once* did, especially for the younger generation was they felt they were heard. Because if you think about it, our generation or the previous generation, they never really traveled the world, right?

Because, but this generation, they're seconds away. They don't like this? Well, I'm going to next country, I'm going here. So, their minds are so broad and wide and yes, it is very hard for them when you know mothers, aunties or grandmothers, when they tell you what to do and their concept is like: "You can't even handle your phone. Stop telling me how to live my life, right?"

It's the communication. And I think our world will be a better place if we communicated, if we learn to listen. To stop and listen as well.

Elizabeth Wagmeister

So, I wanna read a piece of your Oscars acceptance speech.

Michelle Yeoh

Oh God.

Elizabeth Wagmeister

It got so much attention, and it was a standout moment of the Oscars because it was so powerful.

So, you said, "I believe that times are changing. There's much more inclusivity, there is more diversity. Look at me, I've been in this business for 40 years and I finally get to be Number One on the call sheet."

So, there's this phrase, "It takes a long time to become an overnight success", and you mentioned 40 years that it finally took for you to get to that moment.

I think a lot of people and certainly a lot of critics in the world in which I exist, a lot of journalists were saying: Michelle Yeoh should have been nominated a gazillion times before this, and a lot of people thought that you should have been nominated for *Crouching Tiger, Hidden Dragon*. That was, would have been in 2001 for those Oscars. Do you think at that time that the industry was not ready to recognize an Asian woman, at that time?

Michelle Yeoh

I think it's quite obvious, right? You just answered yourself. It is true. I mean if you think about it, there were so many great Asian, Chinese movies that came out at that time from Ang Lee, from Zhang Yimou, from Gong Li, you know, there are many many... Joan Chen. Beautiful Chinese actresses that came before me, who should have been....

But if you look also at all the films, they get nominated here in Cannes, they get awards, but very rarely, especially in in the Oscars today. In fact, never. That's why I'm the first Asian nominated. They would normally Best Director, Best Film, best this, best everything and you wonder how come the actions don't get involved, right? How do you get there without the actors? So, it seems a little odd.

But is it because of that? I think so. I mean, it's kind of obvious, right? I hate to like rub that in their noses, just say: let's move on, let's move forward. Because the time is now that you keep moving forwards. And what I love now, there are more opportunities, there are storytellers, there are great stories to be told. And we don't have to be the only ones that tell our stories. The movie business is that we tell each other stories that how do you share it? How do you make that bridge? How do we make our stories come to life?

And regardless, you know that's the beauty about a great movie. It transcends culture, transcends time, it transcends languages.

When *Crouching Tiger* came out, people were saying like nobody in America will watch this film because they don't know how to read subtitles. It's like, "Ah-ha, guess what? Americans do know how to read". So, it's just a matter of pushing the envelope and refuse to say, well, this is the normal way. In the normal way, would *Everything, Everywhere, All at Once*, would have it have been nominated? Chances are no. If you are talking about 5-10 years ago, this movie would be like it's comedy, it's science fiction, it's got kung fu. It doesn't fit the box, but now it seems like everybody is revamping the way they look, revamping the way they think.

And also, they're inviting all newer members. You know, visionaries, people who think differently. And that's the only way we can make our industry improve, is to be a visionary, it's to do things differently.

Otherwise, we get stuck in the same box, doing the same things over and over again. And then we ask ourselves why? How come there's no something interesting out there?

Elizabeth Wagmeister

And to drive that obvious point home, the year after that, 2002 is when Halle Berry won. And it took until 2023 for you to become the second woman of color to win. So, it shows, you know, one step forward, one step back.

But I wanted to ask about the Oscar win. There's been a discussion of what an Oscar win does for a career. Have you noticed any change? I know it hasn't been that long, it might be too soon to notice, but have you noticed any change in what would your hopes be in terms of pay, in terms of being able to negotiate better for yourself, in terms of choosing roles?

Michelle Yeoh

Hell, yes.

Elizabeth Wagmeister

Yeah.

Michelle Yeoh

Well, I have some of my team over there sitting out here and they can tell it is, because I think the most important thing is, first of all, it has generated such pride with our people.

The day that I won, I honestly heard the roar of joy that came from that corner of the world. To be recognized, to be seen, to be heard. It has... I think this has been slowly moving in that particular way, and this has just pushed the door open and say, "we're not going anywhere, and this door is not shutting behind me".

Because what I feel this has done is not just for me, but me being able to bring other people into as well because we always... I think in the past when there were so few roles, it was so competitive. And I can understand why, you know?

It's like, if you get the job and this, I don't have the job because it's either you or me. But now what we have to change the mindset, if I'm successful, you're going to be successful. And together we can make a big success out of this and create more roles. I won't be playing the mother over and over again. I've created a role like this, and I hope someone else will be able to do a different take a better take on it than we have. That's our only one mother in the world, right? There are so many out there, and there are so many stories that need to be told. From a mother's point of view, and it can come from so many beautiful actresses out there.

So, I think this is what you need to do, is to have that mindset is like we – movies are the best thing in the world for collaboration. You cannot do it alone. So, we have to collaborate on all the different levels on, you know, working together as how do we make rules for each other.

Make space. The space cannot be this. We will use, if our elbows, our knees or whatever it is to create that space where it is, it will be lucrative for everyone. It will be enjoyable, it will be sustainable, you know – all these like big, good words that will come out of it.

And I think that is that is the future. That is what we have to aspire to.

Elizabeth Wagmeister

Now, in your Oscar's speech you also said, "Ladies, you are never past your prime".

Michelle Yeoh

Yes!

Elizabeth Wagmeister

What did, what did you mean by that?

Michelle Yeoh

Exactly what I mean. You know, because there are too many... Because I remember that I think there was one journalist who really put his foot in his [...], and said, you know, when you are 30 or 40, you're past your prime and he actually tried to say, oh, but it comes from Google or something like this.

It's like, do we have to live our life through what somebody else decides? No.

So that's exactly what I meant. It's because I feel that is so important, and especially the last year.

Because once your numbers get bigger, it's very easy for things to sort of like shrink. And there are less roles there. And I was always very frustrated with: why do the *guys* in their 60s or 70s or 80s get to go out for these like big adventures and rescue and probably go on the adventure with my daughter, while I have to stay at home by the phone?

It's like, "No!" So, it's fighting for these kinds of opportunities. It's "why can't we do it?" Mothers are just as fierce, if not more, and I think with *Everything, Everywhere, All at Once*, it proved a point, it proved that the audience wants it as well, the audience and, "hello, we make up half the population of the world, correct?" So...yes.

Elizabeth Wagmeister

I do want to ask since you've talked a lot about *Everything, Everywhere, All at Once*. When is the sequel coming?

Michelle Yeoh

There's no sequel.

Elizabeth Wagmeister

There's no sequel.

Michelle Yeoh

It's, you know, it's one of those movies where it's... we would be just doing the same thing. We already fought the biggest enemy, which is sometimes ourselves, right? Within ourselves. And we brought out the messages of how we're gonna do it and reminded everyone that "every one of you is a superhero". Because we all inherently have the superpower of love, compassion and kindness. And you know, we don't need a cape to be a superhero. We can do it every day, anytime you choose to. So, no. Other things.

Elizabeth Wagmeister

OK. And how about *Crazy Rich Asians*? There was a lot of conversation about a... a few sequels, and we haven't heard anything in a while.

Michelle Yeoh

I don't know... They have been talking about it and I think, sometimes it's hard, you know when you've got such a big success: you go, "how do I better this?" And that's the biggest chip on the shoulder. It's like, "Do I make it better, bigger, this, that?"

I think they are trying to find the right story, so... But you know Kevin Kwan is endless with his stories. So, we will see other things.

Elizabeth Wagmeister

Now we're almost out of time. But I do wanna ask: you have a very exciting upcoming role in *Wicked* –

Michelle Yeoh

Ha!

Elizabeth Wagmeister

I recently saw some comments from you that you said that it was a risk for you. It's your first musical. So how does this all come to you and what was your first reaction?

Michelle Yeoh

Oh, God. You know, when we were doing publicity, often people will ask, "What is the universe? What would you love to be?" And it's funny, both Jamie and I said the same thing. We want to be a rock star you know in a universe where we're like [mimics electric guitar playing]. We're not that rock star. But... and I would love to sing. I would love to perform and then we were doing the...

Oh yes. I was filming *A Haunting in Venice*, in London. So, I get this.... No, I was doing press in LA. Then I get a call from Jon Chu. And I love Jon Chu. And he said, "Michelle, will you do me a favor? Can you read the script? I really really would like you to see if you would do this". So, I read it. And I go, "Jon, you realize it's a musical, right?" He goes, "Yeah". Because, I was like, "I don't sing, you know that, right?". He goes, "Yaah, don't worry!" So, here I am, my first musical!

Elizabeth Wagmeister

Well, we are very excited to see it.

Michelle Yeoh

So am I.

Elizabeth Wagmeister

And have you wrapped production?

Michelle Yeoh

Oh, we I just came from London last night, so we're in the final... two months.

Elizabeth Wagmeister

OK, alright, we have a few questions from social media, and then we have a question from the audience as well. So, first question from social media is: do you feel you have fulfilled your childhood passions?

Michelle Yeoh

My childhood passions. Ooh. Childhood passions can never be fulfilled. It's like an ongoing childhood wild dream, right? My passion when I was a child was dancing. So yes, I still fulfill it every day, turn on the music and...

Elizabeth Wagmeister

Alright, our next question is... I feel like we talked about this a bit, so I am going to go to another one: what would you love to do next?

Michelle Yeoh

Oh. Umm, I think honestly, if I'm smart, I would take two weeks off.

Elizabeth Wagmeister

OK!

Michelle Yeoh

Right, Jon? I think it's time for ... Because I have been working nonstop. I love what I do, and I think especially in this business is not just lip service. It cannot be just a job. It has to be passion. It has to be. But it's been so intense because doing... *Everything, Everywhere, All at Once* was a very special movie and we knew it, but we also knew.... Like when we did *Crouching Tiger, Hidden Dragon*, we knew it was special, but how do we get it out to the people? So, I told the Daniels, when we did *Crouching Tiger Hidden Dragon*, Ang Lee and whatever and us, we would go to the universities and go and talk to the people, we would, you know, be there at the screening so it would attract more attention.

But you know when you are an indie film, you don't have the money to do the big posters, you know, see it on the magazines all the time. It's how you get out there. And at that time, we didn't even have social media, not like now. So luckily the Daniels are geniuses at that. So, there are like [imitates fast-running assembly line], and then we would go out there and talk to whoever would listen to us, but fortunately for us also, *Everything Everywhere* spoke to people, on its own. So that was a tremendous bonus on that side. So, it's... What was the question again?

Elizabeth Wagmeister

"What would you like to do next?"

Michelle Yeoh

So, I would. And because it has been so intense and doing the campaign for the Oscars... I didn't realize when they say "campaign", it is a campaign. With no knowledge of what the return would be, of even maybe not even getting a nomination. Because I remember, when I was shooting *A Haunting in Venice* in London, Jamie Dornan, he is the sweetest bloke, he said, "Yeah, well, we did Belfast, we all moved. I moved my family for three months to Los Angeles. I attended every party, I did Q&A, I did this and that and I did everything, and I didn't get nominated". So, I was like, "Thank you, Jamie! That's really encouraging." So, it's like you just have to go through and go with and learn.

It was a hard learning experience as well, because you don't know how to deal with it socially, politically, what is the right thing to do or what is not. But fortunately, I had a great publicity team led by Liz and of course my team in America, who were always there to catch you when you fall.

But I think right now you feel like it's taken its toll because. And I love it when people come and say, "enjoy the moment!", "enjoy yourself!", and you go... "What am I supposed to be enjoying now?"

Because you're still, like, lost in the whole.... I don't know. The whole swirling. It's like a little tornado on its own. So, and then I was filming *Wicked*. And I was running from LA back to London, then to New York and back to London. I think I did that London-LA at least 4-5 times, just so that I was working and being there when I needed to be.

When I finish with *Wicked*, the best thing I should do is to take two weeks off, right? And say... not take in anything and just say, "OK, I have to turn off my phone" and make it a conscious effort to take the time out for yourself, and say, "I don't want to decide what dress I want to wear," "who's going to do this?" "Who is going to do that?" I don't want to have to make those decisions for a while.

Elizabeth Wagmeister

Well, before that happens, you have one more dress to put on, because tonight you're getting a big award at the Kering dinner. We're very excited for that. I will be there. I will see you there and we're out of time. So, thank you so much everyone.

Michelle Yeoh

Thank you!

[applause and cheers]

Nobody fell asleep!