

Sidedoor: S02E05 – Live! Unintended Consequences

Tony Cohn: [00:00:09] Hey Sidedoor listeners. We've got something really special for you this week. A few months ago we took our show on the road to Brooklyn New York for NYC Pod Fest. There we featured stories by the Smithsonian curators in front of a live audience. 'How's it going New York City?' Hosting a podcast, you don't always hear immediate feedback so it was really nice to do this in front of real people and we had a really good time. The stories we shared all had one common theme. They all featured a relatively small event that ricochets into totally unexpected, oversized outcomes. Before I begin I want to give you a quick heads up. This episode of a Sidedoor has some explicit content. So if you're listening with kids or your parents and don't want to get into some sensitive topic, we'll be back with a fresh dose of cider and a couple of weeks. OK, now that's out of the way. Our first story starts with the presidency of Andrew Jackson. Most people know him as the guy on the 20 dollar bill with the good hair. But there was a lot more to his presidency than just that. Recent history hasn't been so kind to his memory. He owned enslaved people. He pushed American Indians off their land and into reservations for personal profit and he killed a guy in a duel. A lot of bad stuff. But as president, his cabinet faced one of the strangest challenges in White House history. We go to the Bell House in Brooklyn New York for the rest of the story.

Tony Cohn: [00:01:36] You know a really interesting thing that happened in Andrew Jackson's presidency that I recently learned about is like straight from an episode of House of Cards. It involves sex. It involves scanda. It involves rumors that really challenge the government at the time. And we have a little bit more to tell you about that.

Lisa Kathleen Graddy: [00:02:00] "I would rather have lived vermin on my back than the tongue of one of these Washington women on my reputation." That quote shows up in Peggy Eaton's memoir and I don't have a hard time at all believing that Jackson said it or said something very similar. It would it would absolutely key with his feelings about Washington women.

Tony Cohn: [00:02:20] And that's from the Smithsonian's National Museum of American history is political curator Lisa Kathleen Graddy She's talking about this thing called the petticoat affair.

Lisa Kathleen Graddy: [00:02:30] When Andrew Jackson comes to Washington D.C. and he brings in a whole new politics and aura and type of people to Washington, One of them is his pal John Eaton and he's going to put him in his new cabinet his Secretary of War. John Eaton marries a woman named Peggy Timberlake. Peggy is educated, she's pretty and she's flirtatious and she has a reputation in Washington D.C. Some of the gossip actually is in newspapers and in letters. It is rumored that she was having an affair with John Eatons, her husband. She actually married a man named Timberlake and he was a sailor and he was at sea a lot of this time and Eaton became friends with Mr. and Mrs. Timberlake and would act as Peggy's escort when her husband was at sea. Now her husband died at sea and one of the

rumors is that he killed himself because of his grief over Peggy, his adulterous wife. So she is not really what the ladies of Washington have in mind.

Tony Cohn: [00:03:39] There are also make really horrible rumors about Peggy that like she miscarried Eaton's baby when she was with Timberlake. And there's another rumor that she would pretend that she didn't know men that she had slept with when she had seen them at parties so that people wouldn't think that she slept with them. Hashtag #poorpeggy.

Lisa Kathleen Graddy: [00:04:01] She marries Johnny Eaton. She is now a powerful political wife and the female network of Washington D.C. which is an informal but very real and powerful network of politics in the parlors, in the dinner parties that keep the unofficial channels moving inflowing, they don't want this woman who they consider to have loose morals as part of that. And so there was a pro-Peggie faction and a con-Peggie faction and the president of the United States, this took up two years of his administration President of the United States, weighed in on this. He sent people out looking for evidence and testimonials to her good reputation. They went to hotels to find out if the Eatons had really checked in in questionable circumstances. And he presented to his cabinet an entire speech proving that Peggy Eaton was virtuous and then wanted them to support her. And they nicely nodded and said 'We don't control our wives.' And before this is over, this has split the city in two. It actually paralyzes the cabinet. Basically, this is the perfect storm of policy of emotion of social society of gossip that brings down an entire cabinet, except for the postmaster general. Everyone resigns and Jackson has to create a new cabinet and in the end he doesn't even keep Eaton. So in a way no one wins, except Martin Van Buren. Sometimes there's probably an advantage of having a wife. Van Buren a widower and so he actually pay social calls on the Eatons, invites them to events and he then builds his reputation with Jackson as being loyal, as being an ally and as being the person who will support Peggy Eaton. And he of course becomes the next president of the United States. It is an amazing unintended consequence while these women thought that they were maybe going to ostracize Peggy from society. It's doubtful that they thought it could actually reverberate into bringing down a presidential cabinet.

Tony Cohn: [00:06:18] OK so this is a total aside but when Peggy's husband died she was 59 and she married a guy who was in his 20s. So we have a quick hand for Peggy.

Tony Cohn: [00:06:30] We're taking a quick break. But up next we'll look at more stories of unintended consequences, with a tale of Thomas Edison changed Hollywood Forever.

Tony Cohn: [00:06:51] I want to take a second to tell you about a new book that just hit the shelves. It tells the story of Rome's unrivaled domination of the known world and the tumultuous years it set the stage for the fall of the Republic. It's called *The Storm Before the Storm*. A new book by Mike Duncan, whose name you might recognize from the award winning podcast *The History of Rome*. *Storm Before the Storm* is available now in hardcover, ebook and audio book from PublicAffairs, an imprint of a Hachette group.

Tony Cohn: [00:07:26] In the second story from our live show at NYC Post Fest this spring, we were joined by the Smithsonian's National Museum of American History entertainment curator, Ryan Lintelman. He shared the surprising story of how Hollywood became synonymous with the movie biz. So Ryan when we were in D.C., you were telling me about this episode this, this event that happened a while back that involved Thomas Edison and Hollywood. What was going on there?

Ryan Lintelman: [00:07:54] Well I've got a hot take for you because this is a very Okhrat [?] podcast.

Tony Cohn: [00:07:57] We love that.

Ryan Lintelman: [00:07:58] OK. Southern California is the worst place in the United States to make movies.

Tony Cohn: [00:08:03] Wait like where Los Angeles is?

Ryan Lintelman: [00:08:05] Yes yes.

Ryan Lintelman: [00:08:06] The worst, the worst place?

Ryan Lintelman: [00:08:07] Now I'm speaking to someone in 1910. So at that time Hollywood existed right but it's just this small town. It's a lot of orange groves. You know it's very bucolic, very nice.

Tony Cohn: [00:08:16] Nothing like what we know today.

Ryan Lintelman: [00:08:18] Nothing like we know today. In 1910 is the year that Hollywood first merged with L.A. to get water. You know that sort of thing. So actually the Hollywood of the United States before 1910 was glamorous Fort Lee New Jersey. Actually made a lot of sense, New Jersey is where movies were invented. Anybody know that? Thomas Edison, local hero.

Tony Cohn: [00:08:39] The same Thomas Edison that like invented the light bulb and?

Ryan Lintelman: [00:08:41] It's actually the same guy. [laughter] So historians will tell you...historians have not been kind to Edison in the past few decades because they would say, now he's less of a great genius inventor than he was a genius marketer. So it's all about him capitalizing on other people's ideas, finding a way to sell it, which, you know, that's an American value too right. But in the 1980s you know, after he'd invented the light bulb and you know the phonograph, things like that, he started talking to all these magazines. [laughter] So he said my next project will be to do for the eye what the phonograph did for the ear. So he's going to be able to record and reproduce motion, right. So this is his idea. So he created this new art form right. He was actually the first director, first producer, first everything for film because he was doing it at his.

Tony Cohn: [00:09:25] So this is like the birth of like what we know as film today.

Ryan Lintelman: [00:09:30] Yeah but it's a little bit different. For the first, you know, 20 years of film, you just needed a few ingredients to make a film right. You need the actors, you needed a stage, you needed sunlight because there wasn't a lot of you know high electrical light, like we have here, to be able to record movies. So what people were doing was building rooftop studios in Manhattan. So all these early movie companies would go to their roof and build a studio, a lot of times are on turntables so they could catch the sun.

Tony Cohn: [00:09:54] On roofs?

Ryan Lintelman: [00:09:54] Yeah, that's all you needed. But, you know, as they got more complex you needed a little bit more space to breathe right so people to New Jersey. So it's near New York but there's space to build studios. So all the studios that started in Fort Lee, I mean you recognize these names, it's like Fox, Universal, Paramount, Metro, Goldwyn, Selznick, you know like all the big ones. These are the indie filmmakers of 1909 right?

Tony Cohn: [00:10:14] Love it, cool.

Ryan Lintelman: [00:10:15] So movies are about 15 years old at this time right and there's increasing competition and Edison is starting to worry about his business model right because he kind of invented this as a technology, not as an art form and entertainment form right. So he creates this cartel. There was an Edison cartel.

Tony Cohn: [00:10:30] Tell me more.

Ryan Lintelman: [00:10:32] It's an oligopoly, [laughter] The Motion Picture Patents Company. So he invents this thing and gets all the people who are the original group of motion picture filmmakers to kind of organize against the independence and they started like assessing licensing fees because he owns all the patents right. There's like a production code. He's got access to Kodak film that he cuts off to all these guys. So all of the sudden, it makes really hard to make films right, unless you're part of the production code. So this is a problem. There was little incentive to make quality films right because like, whatever, you're just going to be able to, you know, you control all the theaters and everything right. Actors weren't billed because he was afraid that if you said like 'here's the star of the movie,' he's going to start asking for more money. That didn't happen right? [laughter] And then you know those films were only 10 to 20 minutes long so he thought that people didn't have attention spans long enough for feature length films, which you know...So this is not the movies as we know now. So this cartel started suing all the independents right and there are reports of these henchmen that are threatening directors and producers of films and like showing up you know with billy clubs and like beating people up and shooting through their cameras, things like that. So all of a sudden Fort Lee, even Fort Lee New Jersey, is not far enough away for all these producers right. So they move to

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Southern California. They try to get literally as far away as possible from Thomas Edison and that means Southern California.

Tony Cohn: [00:11:49] Say that like one more time. So people, Edison's rivals, are like we got to get out. I want to get far away from Edison as possible?

Ryan Lintelman: [00:11:56] Let's say you're an aspiring young filmmaker in 1910 right. So you have two options you're either going to sell your soul to Edison's cartel--

Tony Cohn: [00:12:02] So Edison's kind of like "the man?"

Ryan Lintelman: [00:12:04] Yes. Or you can get far away from him. Go to the sunshine right because again sunshine is still really important, like you need year-round sunshine to make movies. You know, all of a sudden California makes a lot of sense right. You've got mountains and deserts and forests and the beach and everything else and year-round sunshine. So there are some of these pioneers who go out there for the first time. There's a guy named Carl Laemmle who in 1909 invented or he started the company, The Independent Motion Picture Company and he's really trying to dig at Edison because Independent Motion Picture Company, the initials he used was IMP. So he was like ha-ha you know and he was taunting Edison in the trade magazines. He put out these ads that said, "Have you paid your two dollars to smoke your own pipe this week?" Because that was what Edison was charging for, you know, the license.

Tony Cohn: [00:12:47] Tsss. [laughter]

Ryan Lintelman: [00:12:47] Yeah, really. Hot stuff. There's another guy Adolph Zukor who founded what became Paramount Pictures. So he was a theater owner in New York so he knew his audience. He knew what they wanted right. So he had this idea of the star system, if you guys remember the Paramount logo. It's like a mountain with stars around it. Those are the 24 stars he first hired to come to his studio. So he was literally saying in his logo, "Look I've got stars, you like stars, right.

Tony Cohn: [00:13:15] That literally blew my mind the first time that I heard it.

Ryan Lintelman: [00:13:18] So that's the whole idea of that and so you know here we are it's in the early 1910s now. In 1912, Laemmle goes out to Hollywood, builds this huge Universal Studios. You've heard of that? He built that there. It's in Universal City. Adolf Zukor, the other guy he sent Cecil B DeMille to Hollywood to film the first feature length film which is called "The Squaw Man." So Edison is obviously really mad about this right. He sued Carl Laemmle two hundred and eighty nine times. He was like not having it. He was so mad at him. But it all failed and by 1915, Hollywood had over a dozen studios working there. By the 1920s, 85 percent of American films were being made in Southern California.

Tony Cohn: [00:13:57] OK Ryan, help me bring this home. So this is all about, the show is all about like events that are meant to do one thing and then there's this unforeseen consequence or reaction or ricochet that takes us somewhere totally unintended. Like what is what is that thesis for this?

Ryan Lintelman: [00:14:11] You know these guys Adolph Zukor, Carl Laemmle, they are the disruptors, right. If we think about this in modern terms like they're are the guys who came into this industry that was dominated by people who were technology-minded right, people like Edison who didn't know how to make films, they knew how to make things and market them right. So they were like they were basically making films to sell machines. That was their whole point. You know the projectors and the cameras and the things that they wanted. These guys came in and they said--I mean a lot of them were like immigrants from Europe. They were Jewish. You know, they were kind of outside of the system. They were like the outsiders coming in and saying, 'We're listening to the audiences and this is what they want. They want stars, they want feature length films.' And it just so happened that Fort Lee was not far enough away from them. They had to go to Hollywood. But the Hollywood industry became what it was because these guys went out there so they really created the modern movie industry.

Tony Cohn: [00:15:04] Studio Tony here again. Coming up next, we look at Beauty and the Beast's surprising relationship with the crazed Roman emperor Nero. We'll be back after this quick break.

AD: [00:15:18] The Sidedoor team loves bringing you behind the scenes of the Smithsonian and now we want to bring you front and center. Let us know what you think about the show by taking our new Sidedoor survey. Sure it'll take a few minutes but it means we'll be able to bring you more content you'll enjoy. So take the survey today at surveynerd.com/side-door.

Tony Cohn: [00:15:51] OK. Now we get back to NYC pod fest, where I'm still on stage with Smithsonian American history entertainment curator, Ryan Lintelman. That was an old tale right?

Ryan Lintelman: [00:16:05] Yes, I'm a historian yes.

Tony Cohn: [00:16:07] Thank you. But this next tale is truly a tale as old as time. It's true as true could be. I didn't even have to prompt you guys to laugh. Please welcome to the stage a curator who can help us understand how some wall paintings that were rediscovered in the 15th century led to Emma Watson's latest role. From the Cooper Hewitt Smithsonian Design Museum which is located in Manhattan that's right, thank you so much. Please welcome Caitlin Condell.[applause] Caitlin Condell is the Cooper Hewitt curator of drawings, printing and graphic design. I know you're based in New York. I'm in D.C. and when we were on the phone, we were talking about the beauty and the Beast movie that just came. Has anyone seen it? Cool. Love it. I have not yet. We were talking, I'm like burn. No, I'm kidding. [Laughter] But uh we were describing the beast from Beauty and the Beast and you know the version that I know is from the

90s. I pulled it up right here in case anyone has forgotten what it looks like and I use the word grotesque to describe him and that you had a really interesting reaction when I said that would you mind sharing that with our new best friends here at the Bell House.

Caitlin Condell: [00:17:28] My friends. I was pretty excited when Tony said the word grotesque because I had not known what the word grotesques originally was used for and meant when I was working as a curator in the department at Cooper Hewitt. We had digitized all of our collection and I was going through and I found these really crazy works of art that were labeled 'grotesques.' And that was what prompted me to start doing this research and what I learned was that the form of the beast is actually a type of grotesque. So if you look really closely at this amazing animation, you're going to see that there are all these different parts of animals composited together right. You've got kind of the head of a buffalo with horns that are kind of like a wild boar's horns and you've got a body that's a lion and then you actually have eyebrows there kind of like a gorilla, wouldn't you say?

Tony Cohn: [00:18:19] I guess, yeah totally.

Caitlin Condell: [00:18:20] And you get kind of like the tail of a wolf.

Tony Cohn: [00:18:21] Yes it's like all these random animal parts kind of like thrown together to create this like grotesque beast.

Caitlin Condell: [00:18:29] But you used the word grotesque for a different reason right? You are describing him to be kind of ugly.

Tony Cohn: [00:18:34] Totally. Beyond ugly, grotesque.

Tony Cohn: [00:18:36] Exactly. Beyond ugly, dictionary definition of Grotesque. [laughter] So actually the origin of the word grotesque dates to describe this rediscovery in the 15th century of something that's way older. It's actually from the first century, from the 60s, believe it or not, the actual 60s not lakes not lake not like that actual 1960s the actual 60s with this crazy maniacal Roman Emperor. Some of you may have heard of him, his name is Nero. And Nero [applause] That's right.

Tony Cohn: [00:19:07] Give it up for Nero everyone! Let's hear it.

Ryan Lintelman: [00:19:07] Shout out.

Caitlin Condell: [00:19:10] Nero was a young, crazy maniacal emperor and one of his crazy things was to torch an entire section of Rome to build himself a pleasure palace.

Tony Cohn: [00:19:26] Woa. To talk to me. Caitlin, first of all, behave. Second of all, when you say pleasure palace like--?

Caitlin Condell: [00:19:32] Let me tell you, this pleasure palace had 300 rooms. And what kind of pleasures are we talking about? We're talking about alcohol. We're talking about drugs and we're talking about sex. One of the main ,incredible features of this 300 room palace was that there were no rooms for sleeping.

Ryan Lintelman: [00:19:54] And it's now an AirBnB for all of your pleasures.

Caitlin Condell: [00:19:58] But there was a room specifically for dining which spun. Not the table spun, the actual room spun like the heavens so that you could get super nauseous while you were dining your food. And there was another room which was specifically for Nero to have one of these sex parties in. And what was Nero's version of a sex party? He would dress up like an animal, in an animal skin, and he would walk into a room where there are a number of people tied up against the wall and he would go and attack their genitals. So Nero was not a popular guy. He was about to be murdered. So he decided to take his own life and the palace was eventually filled in with dirt and forgotten about. So a number of centuries later some innocent, young Roman person is walking through a field and falls through the ground. And he falls right into one of the rooms of this crazy pleasure palace. And remember, there's no electricity. He didn't even have a candle. Eventually he gets a candle and he sees these murals on the wall and they were incredibly colorful murals that were filled with something that was called grotesques. These grotesque were people that were turning into beasts that were turning into plants and they were covering the walls and they created that sort of transgressive imagery like the bound people that Nero was interested in having for his pleasure palace. So the Renaissance was happening in Italy at this point. And all of these artists heard about these murals and started running to come see them in Rome and they would go through the hole in the ground and get lowered on ropes with boards. And that's how they'd get in there. And they would take candles and they would crawl around on dirt covered floors and hold up these candles to see all these crazy beasts that they could see on the wall. And one of these artists was Nicoletta de Modena and we know that Nicholetta de Modena visited the Palace in 1507 because there was actually a lot of graffiti that wound up on the palace walls during this time, people would write their names. Nicoletta de Modena wrote his name and he drew pictures of what he saw and then he went back and he turned these pictures into prints.

Tony Cohn: [00:22:07] Correct me, but streamline this guy is like walking through a field, discovers by accident Nero's sex cave palace, 300 room no-sleeping empire and then they lower him by rope and candle and this, his name is d--

Caitlin Condell: [00:22:25] Nicoletta de Modena.

Tony Cohn: [00:22:26] Exactly. And then to Ross what he sees by candlelight and is that what we're looking at here?

Caitlin Condell: [00:22:34] No, we're looking at one of these amazing prints which he made in 1507 which is made using the printing press and engraved copper plate and he made it into a print because he wanted to share the information that he saw and his own artistic vision with

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other people. So this print contains images that he found from the actual wall as well as things from his own imagination. He combined them and these prints wind up making their way to different artists throughout northern Europe and then eventually into the collection of Cooper Hewitt.

Tony Cohn: [00:23:04] OK so what are we looking at? And a quick note for our non-live audience, we have all the grotesque images that we discussed on our Web site, S-I dot edu slash sidedoor. Can you help me understand what we're actually seeing behind us right now?

Caitlin Condell: [00:23:18] Well like everything with Nero's palace, there's got to be some bounds slaves at the center and you're looking at a work that's symmetrical so there is mirrored imagery on both sides so you see a slave on one side, a slave on the other and they sort of form a central axis. And then you see as you look closely some really small little creatures. So one of the creatures has the head and the breasts of a woman but her arms are actually lizards and the tails of the lizards turn into flower petals which are emanating into a large flower whose stem turns into, what my wonderful colleague Ryan here called, 'a super dread super dread.' And this super dread is actually affixed for the head of a dragon but that dragon has a head of an older looking man. That's just one of the crazy beasts that we see in this print.

Tony Cohn: [00:24:08] Cool.

Caitlin Condell: [00:24:08] So it's actually pretty hard to describe the beast in this print but I have another one and I thought we can make Tony do a little bit of experimentation.

Tony Cohn: [00:24:19] Maybe?

Caitlin Condell: [00:24:19] [Laughs] So Nicoletta de Modena made the first prints that we know to be called grotesques. Why are they called grotesques? The word is coined in Italian, it's 'gotesha' [?] it's written to describe the wall murals that are in Neros Golden Palace and it literally means of the grotto. And that was because it had been covered with dirt, the people had discovered the palace thought it was a grotto palace. In fact, the dirt obviously had not been there originally it was not a grotto palace but this misinformation created the term grotesque. And throughout the next hundred years artists, started making prints of grotesque, these crazy beasts that turned into plants that turn into human figures to use as decorative elements. So Christophe Yeménites [?] in 1610 decides to get super creative with this technique. And he makes.

Tony Cohn: [00:25:05] Because it's not creative enough. He's like let's go further.

Caitlin Condell: [00:25:08] So he makes a new grotesque book where he publishes images of totally new grotesque that aren't really derived from the imagery that Nicoletta De Modena had

copied from the palace. Instead, they're completely of his own imagination and he says and I'm paraphrasing, he says it's a book for young and old, for those who like art for those who do not and I'm not paraphrasing, he says, "Those who don't like it can lump it". So if we look at the next image which is Christophe Yementse's [?] piece. Tony, do me a favor. Try to describe what we're looking at.

Tony Cohn: [00:25:43] Sorry I'm like double taking here. It looks like me on a Saturday morning. It's like two mice with like really great legs that are on top of like ostriches with like the mouth of a dragon and there's four like horse legs I guess. And it's like a snail at the same time and the tail is like something that I want to like tickle you with kind of and then the hat is like out of a Dr. Seuss book and it's blowing out steam. How do I do? What's my grade?

Caitlin Condell: [00:26:22] You did pretty good. I'd give you like a B plus maybe.

Tony Cohn: [00:26:24] Alright. That's like that's good. That's passing.

Caitlin Condell: [00:26:27] So Yementse's [?] imagery is like a totally new image because it's not derived directly from the palace walls right. It's actually this trippy new thing from his imagination if you think about what's happening at that, time the age of exploration, people are getting all this new information. So they're seeing works from the Italian Renaissance artists that are being made into prints and being sent to other places.

Tony Cohn: [00:26:47] So do you think that if these drawing

Caitlin Condell: [00:26:52] prints

Tony Cohn: [00:26:52] prints were discovered like 50 years earlier or 50 years later that they would have had the same impact?

Caitlin Condell: [00:27:01] Definitely not. The Italian Renaissance is this flourishing of artists in Italy right. And then there is a flourishing of artists doing prints particularly at this time and some people have heard of people like Al Vektor but around this moment my Nicoletta de Modena makes his first prints up the time when Christoph Yamenster [?] makes his prints about 100 years later, this is a time of incredible artistic flourishing and also exchange of information that was unprecedented.

Tony Cohn: [00:27:25] So Caitlin like, again like I said to Ryan, bring it home for us. So like this is a show today about how these events actions that are meant to do one thing kind of like ricochet into these directions that couldn't have been predicted. Like what, like how the bring that home for me and how does it get us to Emma Watson and Beauty and the Beast and all that good stuff?

Caitlin Condell: [00:27:46] Well when hero was committing suicide the legend is that the world was losing and great artist and everyone in Rome thought, 'No way. You're not an artist.' But of

course he actually created something that wound up creating some of the artwork that was tremendously great in the Italian Renaissance. Raphael, Michelangelo, all these people were visiting this palace seeing this imagery and they these prints were being disseminated and shared with all the great artists throughout Europe. So this moment is incredibly important for artistic innovation. So of course Nero's contribution to that is really important. Then to bring it home to Beauty and the Beast, the beast would not exist without these incredible forms of composite animals that we see in these grotesque.

Tony Cohn: [00:28:29] Because you were saying like the eyebrows of like a gorilla and like the back of--that's composite animal parts.

Caitlin Condell: [00:28:34] Definitely but also the word grotesque is created to describe this one very specific thing. Can you think of any good word to describe the beast other than grotesque?

Tony Cohn: [00:28:45] No.

Caitlin Condell: [00:28:47] Good answer.

Tony Cohn: [00:28:49] Guys can we hear it up for these two unbelievable curators.

Tony Cohn: [00:28:53] Thank you. So much for being here. This is a site you've been listening Sidedoor, a podcast from the Smithsonian with support from PRX. And if you liked this live episode we have another one coming up on October 28th 2017. Side or will produce a second live episode from the Smithsonian's National Museum of American history at their food history festival with the theme, "many flavors, one nation." Will put up a link on our website which is S-I dot edu slash side door. Also on our website we'll include a few images of the grotesques that I described during the episode as well as a couple of images from our show at NYC Pod Fest and if you like this episode please leave us a review in Apple podcasts. Let us know your favorite episode subjects or if you saw something in one of our Smithsonian museums that you want us to do a story about. Tell us there. We read back and see what people say all the time. Special things suggest Ryan Lintelman for legging it all the way up to New York with us as well as Caitlin Condell for visiting Brooklyn for Manhattan. Also A.J. Wilhelm was our pod fest photographer. Our podcast team is just O'Neal Stacy Brown Jason or Fannon Gabe Clausewitz just saw and Carly Lemcke [?]. Extra support comes from Casey McAdams, Barbara Rhem, Nico Picaro and Elizabeth Pilger [?]. I'm your host Tony Cohen. Thanks for listening.