

# Selling Disruption<sup>TM</sup> Show

**With Mark S. A. Smith**

*Stay Ahead of the Competition: Disruptive  
Ideas from a Master Showman*

*Kevin Burke*

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Kevin Burke: Hi, my name is Kevin Burke. I'm going to be talking to Mark in a few moments about Defending the Caveman. Caveman is a one-man Broadway play. It's a comedy about men and women in relationships, how we miscommunicate and how those miscommunications cause us to misunderstand each other. We're built and wired differently. Back in the cave times, men were hunters, women were gatherers, and because of that we evolved with different sets of strengths, and that's what we're going to be talking about.

Mark S A Smith: My guest today is Kevin Burke, who performs the Broadway play, Defending the Caveman in Las Vegas. He has been performing this one-man show for more than 10 years, more than 3,000 performances, he has the longest running one-man show in all history. Defending the Caveman is the longest running Broadway play, as well as the longest running Broadway show in Las Vegas. He's a former Ringling Brothers, Barnum & Bailey's Clown. I met him at Darren LaCroix's Stage Time University Humor Bootcamp where he was part of the faculty, and he delivered some of the best coaching I have ever experienced in my life. As you can tell, I'm well coached. Welcome, Kevin, to the show.

Kevin Burke: Thank you, Mark. One little revision there, I've done over 4,000 shows, not 3,000. The PR department must have sent you an old release. Since 2003, when I first started doing the show, all the way up to today, the number is around 4,400. From the time we came to Las Vegas until now, I think it's about 3,700.

Mark S A Smith: Wow. Do you ever forget your lines?

Kevin Burke: Occasionally, I do. There would be times when I'm improvising when the audience, and I'll completely forget the point where I left off, but I have a script onstage, it's in my little laundry basket that sits next to my big stone couch, and I'll pull it out and flip through the pages and tell the audience, "just go ahead and talk to your neighbors for a moment" until I find the place, and they're like, "okay." Then, I put the script back and I stand up and I begin right where I broke off.

Mark S A Smith: That level of authenticity really makes for an extraordinary play. I've seen you do your work, it's a fantastic show and so much fun.

The reason why I invited you on the show today, Kevin, is because you have survived entertainment disruption through the years that you've been involved in the world of entertainment, and I want to apply some of the things that you learned to our audience who listened for business disruption and surviving business disruption, and creating disruption.

Kevin Burke: When you say entertainment disruption, do you mean the great recession? Is that fancy business speak for the recession?

Mark S A Smith: That was one of them. I've been through three of these business cycles and managed to survive, and so have you, you've just been doing it in slightly different ways. But, yes, disruption of business cycles, disruption of

entertainment changes. You're the last Broadway style play in Vegas, all of them have closed.

Kevin Burke: Yes. Again, I have to make a minor correction, it's not a Broadway style play, it's a Broadway play. What defines a Broadway play is did it play in one of the 24 designated Broadway theaters in New York City?

Mark S A Smith: Thank you for bringing me up to speed on that.

Kevin Burke: It's not something that most people know.

Mark S A Smith: Yeah. For a play to be called a Broadway play, it must have played in one of these 24 theaters for at least one night.

Kevin Burke: Yes, exactly.

Mark S A Smith: All of the Broadway plays in Vegas have closed. There's not anyone left but yours, why has that happened in Vegas? What has caused this disruption?

Kevin Burke: I think we counted 11 or 12 Broadway plays have come and gone since Caveman came here in 2007. The reason, I think, is because they're so expensive to produce. You have a show like Jersey Boys, Jersey Boys is fantastic, there are three points during the show that I cried in Jersey Boys, and I saw this show three times, but each time they got me again. I was like, "Oh, you got me." I think it's the giant operating costs, you have a bunch of union musicians, you have a bunch of union actors, you have a ton of union stage hands, lighting guys, the army that you need to run a Broadway show like those is enormous.

I heard that Jersey Boys was selling about 700 tickets per night, well, if Caveman was selling 700 tickets per night, we'd be swimming in bathtubs of money. We'd be thrilled. Our theater only holds 150 people, so that'd be great. We'd be adding shows. But Jersey Boys also had a massive advertising budget, so they were better known than we were, but even at selling 750 tickets per night, hard tickets, they still couldn't make it.

Mark S A Smith: Well, versus soft tickets, were tickets that are comped or given away.

Kevin Burke: Right.

Mark S A Smith: Yeah, that makes sense. It's just hard, people don't want to pay that much money, they want to get crazy, they want to get wild.

Kevin Burke: Very true.

Mark S A Smith: There's so much competition on Vegas, there's more than 100 opportunities per night to be entertained between the shows and the musical acts, and everything else that you can do in Vegas. It's just a lot of competition. How do you stay

ahead of the competition? How is it that you stay in business having done 4,400 shows?

Kevin Burke: Yeah. You just imply that any night somebody comes to see me, they've made the deliberate decision to not go see Elton John, which that still freaks me out.

Staying ahead of the competition for us involves being lean and mean. Artistically for me, it means continually updating the show, continually adding new things, taking out of the show material from 1991 that isn't quite translating into 2017, and making the show something that our audience can only see on that particular night. I improvise a lot with the audience, and their participation makes sure that that show is absolutely unique and will never be seen again.

Mark S A Smith: What a fantastic way of creating disruption, a unique event they can't get anywhere else, and they become part of the show.

Kevin Burke: I believe that the future of live entertainment is experiential. I think people can sit on home and watch their jumbo screen TVs and see a finished product that is far better than anything you could produce live, so people want to be a part of it.

Again, to use Jersey Boys as a reference, if you go to see Jersey Boys on Thursday and then you got to see it again on Friday, you're going to see the exact same show, and those guys are going to do the exact same things, they're going to stand in the exact same places. They have to do it that way. Whereas, I'm all over the stage, I'm out into the audience ... Just for example, I talk about how men's and women's brains are wired differently, women have a lot of bilateral neural connections between the right side and the left side and between the hemispheres of their brains, men do not have hardly any, but we have a lot of unilateral back-and-forth connections in our brains. The way I explain it to the audience is, the hunter, the man, is going to go hunting, he takes the spear, goes out into the woods, sees the game, throws the spear. The gatherer, the woman, is going to go hunting, she takes a spear, goes out into the woods, she sees the game, she goes, "Should I throw? Should I not throw? Did I sharpen the spear enough? What if I throw the spear, and that's a mama that has a baby and the baby would die?" And there it goes.

Mark S A Smith: "What are we now? What am I going to make for dinner anyway?"

Kevin Burke: Yeah, yeah. Now, that whole sequence was given to me by a neuroscientist from the University of Pennsylvania. We threw up a graph of the different ways men's and women's brains are connected neurally, he worked on that project and he just happened to come to the show. It was the best thing. Every once in a while, an audience member will say something that's brilliant that goes into the show the very next night.

Mark S A Smith: I love that. I also love the fact that you incorporate your crew into the show, and it makes it so much funnier.

Kevin Burke: I agree completely. Our sound and lighting designer, Troy Geiges has over 8,000 sound effects at his command, and he can access any one of them within two or three seconds. Wherever he wants to make a comment on something, he'll throw that sound effect in.

Our stage manager, Kyle Parsick, who's on spotlight, he has carte blanche to say anything he wants during the show.

Mark S A Smith: It was surprising the first time it happened, but it really turns the audience on to saying, "Oh, I can play along." I love the fact that somebody will trigger something and you'll just stop the show and walk out and have fun with them, and you'll ask, always, the number one standup comic question, where you from? When that happens-

Kevin Burke: When that happens, I say, "Hi, what's your name? Cheryl. Where you from Cheryl?" Once we have those two answers, either Troy is on a song for Cheryl and is ready to go by the time she says where she's from, or she says where she's from and Troy has a song that applies to that place. Either way, within five seconds of me saying "hi, what's your name," Troy has a song loaded and ready to go.

Mark S A Smith: I love that because that creates this unique experience for the audience members made to feel so special. Watching this as an audience member, it really creates this extraordinary delight and that I'm watching art being generated on the spot. It's magnificent.

You said the future of live entertainment is experiential, and I absolutely believe that's true based on what we do with social media, we interact with people all the time, so if the show isn't experiential, we're essentially doing the same thing as watching a movie.

Kevin Burke: That's exactly right. Why would you pay \$50, \$60 to go out and see a live show that you could sit in your living room and watch on your giant TV in much better clarity, naked if you want to, in a production that's going to be far superior to whatever it is you see on live TV because everything you see on the screen is going to be perfect?

Mark S A Smith: Right. Interesting. How can we add more elements of live entertainment, experiential entertainment, to what we do to disrupt our marketplaces? How do you see this going?

Kevin Burke: Shows need to become more interactive, but interactive to a purpose. There are two different kinds of interaction, and the kind that you touched on earlier, "Hi, what's your name? Where you from?" That's a fishing expedition. You're just looking for something that he can spin into comedy gold. In our case, it's a specific purpose, we're going to play a song about that person. Questions like that are only effective if they are slotted in and have a specific purpose. If they're

just a generic fishing expedition for information, you're wasting everybody's time.

Mark S A Smith: Yeah, they have to have an objective. All questions must have an objective to lead us to someplace new and someplace desired.

Kevin Burke: Yes, and if you ask the same question every single night, you had best have some kind of flowchart to get you from where you are to where you want to be, regardless of what their answer is. You can't just go, "Hi, what's your name?" "Smedley." Nice, man.

Mark S A Smith: Right, you can't let it just die. Well, the same thing happens in business, we have to have questions to do some fishing and we have to have some desired responses that take that person where we want to be. Adding this concept of entertainment being experiential to purchasing has to be experiential, then we're seeing the retail apocalypse going on right now. You walk into almost any mall, and a third of the stores are shuttered because it's no fun to go shopping anymore. We can get much better things online for much better price and with a lot less lip from the service staff. I think what you're talking about here can be directly applied to the world of retail to make retail entertaining and experiential and make it worthwhile to show up.

Now, I also know that some of your colleagues that have very long-running shows, and I'm think of specifically Penn and Teller, really use audience interaction. They're inviting people up on the stage all the time.

Kevin Burke: Well, sure, you can't have a magic show if you don't have people to participate in your magic tricks.

Mark S A Smith: Yeah, and they do tricks for ... Everybody in the audience is involved. It's really magnificent. Just using that as yet another proof point of your position of the future of live entertainment as experiential, so let's talk about this in terms of speaking because I know that you do a lot of professional speaking, a lot of the folks that are listening are professional speakers in some form, they have to speak for a living in some way either to customers or to audiences, where do you see us going with this?

Kevin Burke: People go to the theater, and I assume they go to hear a speaker, with the thought in mind, whether it's conscious or subconscious, tell me a story about me.

Mark S A Smith: That's beautiful.

Kevin Burke: Thank you. Really, the only way that you can tell them a story about them is if you learn a little bit about them.

Mark S A Smith: Tell me more. This is a fascinating concept. Go as deep as you want to go with this, Kevin.

Kevin Burke: Sure. A guy last night yelled out something that was funny, and I don't remember what it was, but it was funny, and he was sitting way in the back, so I have the house lights brought up so I could see him, and I asked him, "What's your name?" He said his name is Storm, and I said, "I will give you five bucks if that name is on your driver's license." He brought his driver's license up to me and I went, "Huh? Storm. What do you know?" I gave him his five bucks. He was there with his two boys, he had seen the show before and he brought his boys to see it. They were all having a really good time. Well, that's given me enough information that later in the show, when I start talking about sex in my tasteful and married couple sort of way, now I can turn to the boys during this part, they were 13 and 16, I can turn to the boys and say, "Boys, if you feel the need to plug your ears go right ahead. Otherwise, you're going to learn some new and valuable concepts. By the way, Storm, did you have the birds and bees talk?" He went, "No, that's why I bought tickets to see you." I said, "Really? You're dumping it off on me? All right, all right, I'll be here for you."

Mark S A Smith: That's brilliant.

Kevin Burke: Yeah. So, part of the show became about the tribal elder educating the boys into the ways of women.

Mark S A Smith: I love it. That's a wonderful. Tell me a story about-

Kevin Burke: That will never happen again.

Mark S A Smith: One time only, watching magic being made in the moment. Something that is unique, unrepeatabe, and part of their memory forever. Fantastic.

Kevin Burke: Yeah, but the magic show metaphor would state that the magician is going to do a trick, he doesn't know what it is yet.

Mark S A Smith: Right. You do all your tricks with words and human observation ... Word juggling, I love it. How did you get into this business?

Kevin Burke: I was in high school and I thought I was going to go on to university and become a lawyer-

Mark S A Smith: You've probably saved more people from divorce than any lawyer ever has.

Kevin Burke: People have contacted us after they see the show and said, "You've saved our marriage." That is very gratifying.

As a junior in high school, and one of the drama teachers insisted that I be in her play. "Yeah, I don't really want to be in a play. I'm a musician. I'm not an actor, I'm a musician." Sidebar: I had gotten my Musicians Union card when I was 16, and my job in high school was playing drums with various bands in the South Chicago region.

Mark S A Smith: Really?

Kevin Burke: Yes, I was everybody's second call for a substitute drummer. I would make more on a Friday night than all my friends would make working a full week of shifts at McDonald's.

Mark S A Smith: Yeah, and way more fun.

Kevin Burke: Yeah. She insisted that I be in the play, and I said, "Okay." I got hooked on it. I got hooked on acting. It was really fun. I really enjoyed the process, I enjoyed doing those shows, so I decided to change my major at Indiana University and become a theater major.

Mark S A Smith: You're a theater major that actually makes a living at theater.

Kevin Burke: Yes. Can you believe it?

Mark S A Smith: Unbelievable.

Kevin Burke: I am literally a two percenter.

Mark S A Smith: Yes, you are.

Kevin Burke: In theater, I found my home, I found my tribe. I did the course at Indiana University, I went back to Chicago to study improv at Players Workshop of the Second City, I was a founding company member of an improv group called Improv Olympic, which has evolved into what is now known as I Owe. It has theaters and training centers in Chicago, New York and LA. Then, I became a clown with Ringling Brothers and Barnum and Bailey Circus, which was a very interesting year ... Here's how that happened, I was laying in bed one morning, I had just woken up, I was listening to radio, the radio told me to go audition for ringmaster for the circus. The voice said, "Hey, kids, the Ringling Brothers is in town, they're having auditions for ringmaster ... " This is my bad Larry Lujack impression, "Ring master. I want you all to go down and audition for ring master." I went, "Okay." I got in the car and I drove over to the arena, they had me do the announcements, "ladies and gentlemen, children of all ages," and that stuff, and then they had me sing. Once they heard me sing, they said, "You really should go try out for clown college." I said, "okay", and I went over and tried out for Clown College and I found that I really enjoyed that.

I went to Clown College, they accepted me. They used to get 5,000 applications per year and they would only take 50 people-

Mark S A Smith: You are in the 1%, aren't you? Yes.

Kevin Burke: It's harder to get into Clown College than it is to get into Harvard.



Mark S A Smith: Yes. There's a lot clowns that have been to Harvard.

Kevin Burke: Sure. It was a 10 1/2 week training course, and you're at a dead-run the whole time, from nine in the morning until 10:30 at night, and you learned everything you need to learn about being a circus performer.

Mark S A Smith: That's more like a clown boot camp.

Kevin Burke: Yeah, it is. We had a guy who had been in the Army, and he said, "This was tougher than basic training, physically and mentally."

Mark S A Smith: Wow.

Kevin Burke: Yeah. I was on the circus for a year, did that-

Mark S A Smith: What was your key takeaway from clown boot camp? What was the most important thing that you learned?

Kevin Burke: This was drummed into us night and day, "keep it simple, stupid." The simplest way to do it and still get your point across is the way to do it.

Mark S A Smith: That's hilarious.

Kevin Burke: That is a philosophy that theatrically always, always, always, always works.

Mark S A Smith: It also always works in business and sales and everything else. Don't necessarily make things complex. Complex does not make it better. It makes it less valuable.

Kevin Burke: Yeah, turns it into a big bowl of spaghetti.

Mark S A Smith: That's right.

Kevin Burke: I have a great disruption story from Ringling.

Mark S A Smith: Bring it on.

Kevin Burke: The tour that I was on was the Unicorn Tour, we had a living unicorn, the fabled beast of myth and legend.

Mark S A Smith: I remember that. I think I took my kids.

Kevin Burke: Yeah? Cool. Where did you take them?

Mark S A Smith: Colorado Springs, Colorado.

Kevin Burke: You would have seen me. That's awesome program.

Mark S A Smith: No way. I love it.

Kevin Burke: If you saw the program, I'm in it.

Mark S A Smith: That's awesome.

Kevin Burke: We were in Daytona or Lakeland, Florida, after the matinee, all of a sudden here come a bunch of police cars with their lights flashing and here comes a gaggle of reporters right behind them, everybody setting up video cameras, news cameras and everything, they came to arrest the unicorn.

Mark S A Smith: Arrest the unicorn?

Kevin Burke: Yes. Someone had complained that the unicorn was a surgically altered or mutilated animal.

Mark S A Smith: I remember that story, yes.

Kevin Burke: Yeah. It's illegal to exhibit such an animal for profit in Florida, so they were going to take it back to their, I guess, unicorn examination laboratory. I have no idea where they took the unicorn, and to determine if this creature was legit.

Now, the unicorn had long ago been approved by the USDA. Why the USDA would have jurisdiction over an animal? Maybe it has to do with powers and stuff ... Anyway, I don't know. Just between you and me, the unicorn looked suspiciously like a goat with one arm growing out the middle of its head, but we don't exactly know what unicorns look like. Anyway, they took him away, and then they brought him back right before the next show, and they said, "Everything's fine. Go in peace."

Mark S A Smith: Wow, the housekeeping seal of approval from Florida.

Kevin Burke: Right. Well, of course, the next day it was national news. It was in Time magazine-

Mark S A Smith: It wasn't well spun as I recall. It was not a well reported; it was a hit piece.

Kevin Burke: Yeah, yeah. Fortunately, because of that, our numbers improved dramatically because all of a sudden we had millions of dollars worth of free advertising on network TV. You can't go wrong with that as long as there's a happy ending.

Mark S A Smith: "Let's go see the unicorn, dad!"

Kevin Burke: Yeah. "The police say it's real!" Well, few weeks later, I was talking to Alan Bloom, who was our Executive Vice President, I said, "Mr. Bloom, I have a couple of questions," he said, "Yes, Kevin?" "Somebody called to complain about the unicorn," "Yes," "So, the officials came to take the unicorn and examine him," "Yes," "When the officials came, all the media arrived at the exact same time, including all three networks," "Yes, Kevin." "Isn't it a bit of a coincidence that the

media all arrived at the same time as the officials" Because this isn't exactly a call that would go out over the police scanner. This would be, 'All right, you guys go do this.'" He said, "Yes, Kevin" I said, "You're the one who complained about your own unicorn in order to get a ton of free publicity, aren't you?" He went, "Now, you're thinking."

Mark S A Smith: I love it. That deserves a round of applause.

Kevin Burke: He disrupted the media of the entire nation. All that publicity didn't cost him a dime, and it wouldn't have cost him a show either because we had another unicorn waiting to go.

Mark S A Smith: I love it. Thank you for sharing that disruptive story. It is brilliant. In the spirit of Jay Conrad Levinson Guerrilla Marketing, that is true guerrilla marketing.

Kevin Burke: Oh, yeah. Oh, yeah. I've never heard one better.

Mark S A Smith: I love it. So good. After being a clown, what happened next?

Kevin Burke: I was at loose ends, so I looked at everything I was able to do, comedy, physical comedy, improv, verbal agility comedy, and straight up theater, and I figured the best chance I had to make a decent living without the requirement of being famous, not that I would mind if I became famous, but without the requirement of being famous, would be standup comic.

At this point in 1987, a middle act could easily make \$30,000, \$40,000 a year, which that was a lot at that point. Yeah, and so I did. I was a standup comic for about 12 years, I toured all across the country, and then I did a one-man play ... Here's the sequence, so I got married and had a little baby daughter, McKenna, and she was two, and at this point I had transitioned from doing standup comedy in clubs to doing strictly corporate events.

Mark S A Smith: You can do squeaky-clean comedy, and you're wonderful at it.

Kevin Burke: Thank you. I got to do some really cool events, I got to speak at the Berkshire Hathaway Shareholders convention-

Mark S A Smith: Well, you made Warren laugh.

Kevin Burke: I did, yeah. Right at the end of the speech, he said, "Well, tomorrow's the open house over at the furniture mart, I'd like to invite y'all to come out there and hang out during the day, and while we're there I'll be happy to sign autographs for you, preferably on a receipt." So, I was doing that. My daughter was old enough to start understanding the world around her, and I wanted to do a play that she could be a part of so she could understand what daddy does. I wrote a one-man play about being a father, a clown, a comic, and how all of this is the parental legacy I pass down to my daughter.

At the end of the show, she runs on with a clown nose, and I've got my clown nose on, and she jumps up on my shoulders and we do circus tricks, and that's the end of the show.

Mark S A Smith: That's lovely.

Kevin Burke: Rob Becker, who wrote and originally starting Caveman was looking for somebody to replace himself at that time, and mutual friends who had heard I was doing this one-man play about family, said, "We think Kevin might be good for it." That put me into contact with Rob Becker. He sent me a script, he said, "I want you to put these three sections on videotape, send it to me." I did, and a few weeks later he flew me out to Hollywood and I auditioned live against a bunch of other actors. The funny thing was when I opened the script I went, "I am this guy. I've got this role."

Mark S A Smith: You are the caveman. Caveman Kevin.

Kevin Burke: Hollywood convinced me because I watched the other actors and I was like, "Oh, no way." So, Rob cast me as his replacement. I started out on the Broadway tour, so it was playing at places like the Smith Center-

Mark S A Smith: Yeah, in Vegas.

Kevin Burke: Big 2,000 Cedars, the Schubert in New Haven, The Fox in Atlanta, The Fox in Saint Louis, the Majestic in San Antonio, played all those places. Then, we started doing longer runs in smaller theaters and then we opened Las Vegas. That's my whole progression right there.

Mark S A Smith: I love it. Well, what a wonderful set of stories and experiences. You, sir, have disrupted the world of entertainment, you just don't realize how much you have.

Kevin Burke: What I have is a one-man play, a guy standing on stage with a bunch of thoughts, and when we brought that to Las Vegas, everybody said it wasn't going to work. There's not tigers, there's no clowns, there's no naked boobs, this show was going to last three months. They said that it's not even dirty, I said, "Those are the reasons why this show is going to succeed. It's a show for couples who want to remain couples. This is the anti-sin Sin City show." I said, "There will always be a market for one of those."

Mark S A Smith: You are the one show that does that.

Kevin Burke: Yeah. Actually, that's proven to be true.

Mark S A Smith: It's a marvelous show. I've really enjoyed seeing it. Look forward to the next time I watch the show, because as you say, it's always different.

Kevin, how do people get a hold of you if they want to experience the show or perhaps engage with you as a ... If you're still doing corporate comedy or engage

with you at Stage Time University to get some comedy training? What's the best way for being able to get a hold of you?

Kevin Burke: The best way to get a hold of me is, for any purposes that you would want me for, is [getkevinburke@gmail.com](mailto:getkevinburke@gmail.com). It's getkevin, K-E-V-I-N, B as in bravo, U-R-K-E, @Gmail.com. To come see Caveman, you can get tickets at [thed.com](http://thed.com), T-H-E-D.com. That's where our show is, it's at D Hotel and Casino, in the old downtown area of Las Vegas under the Fremont Street experience. We have a show every night at 8:40 PM. Every night. If you're here in Vegas, on the night you're here, there will be a show at 8:40 PM. We're the number one 8:40 PM show in the world.

Mark S A Smith: How did you choose 8:40?

Kevin Burke: It was the earliest that we could go on following the show that goes on in front of us. We thought about it and the question we asked ourselves was, "Wait, why do we have to be a slave to the top of the hour or the half hour?" People in Vegas, they're not running their lives by any kind of clock, they're just hanging out and having fun.

Mark S A Smith: Even your start time is disruptive, Kevin, because people remember, "What time does the show start?" "It's 8:40." "Why?" "Because that's when it starts."

Kevin Burke: Exactly. I also coach speakers, so if you're interested in speaker coaching, I help people find their authentic voice and I help them add some humor to their speech if that's what they want, but the most important thing I do is help people find their authentic voice, or as I call it, beating the speaker out of them.

Mark S A Smith: That's what good coaching does is makes you the real deal that people can't get anywhere else.

Kevin Burke: If anybody's interested, [stagetimeuniversity.com](http://stagetimeuniversity.com), spelled exactly the way I said it, drop in there and we can work something out. Or, if you'd like to contact me directly about coaching, email me at [getkevinburke@gmail.com](mailto:getkevinburke@gmail.com).

Mark S A Smith: Got it. Excellent. Kevin, I've really been delighted to have this conversation with you and to tease out your experience and insights in the world of disruption, both creating disruption and surviving disruption. I've got more than a few one-liner memes, of course that's what comics do that'll be part of the show. Thank you so much for being a guest. It's been a true delight.

Kevin Burke: My pleasure. Thanks Mark.