

Ben - So I'd like to welcome this morning, Mickaella Dantas! Dantas, is that right?.. to join me Ben Ash, with another in our series of experimental podcasts with Candoco at this point in time. Yeah, I'm Ben, I'm a dancer in the company with you here, You're a dancer here in the company and have been for a little while longer than me, yeah, and.. just welcome, thank you very much for agreeing to be here today. Would you just say, where we are today and what we've been what we've been doing so far today.

Mika - Yeah I'm in the studio now. Yeah, I'm in London, it's something that made I'm a bit wondering about at the moment. But I'm here.. yeah and

Ben - Well, have you been in London like, in the last year through all of the COVID pandemic, or were you abroad for some of that, because you're not you're not from the UK, are you, where are you from?

Mika - Yeah, I'm from Brazil, from a small city that's called Cruzeta

Ben - Cruzeta?

Mika – Yeah.. and I'm trying to bring it in again, in relation to my career, the name or voice, the city, because it's very different than saying, 'I'm from Brazil'.

Ben – Yeah

Mika - I think,

Ben - yeah, so it feels important for you to say the name of the place that you're from

Mika- I'm feeling much more identity with this small place, than now with Brazil properly. But I'm natural from Portugal

Ben - Yep

Mika - I've been in Portugal since 2011

Ben - 10 years

Mika - Yeah 10 years now.. And I, I think I might.. I might die there!! I don't know yet!! But yeah, this is a place that I want to be for longer

Ben - Portugal?

Mika - Yes

Ben - okay.

Ben – and Cruceta, what's the what's the affinity, or the thing about Cruceta that.. why is it important for you now to name that?

Mika - yeah I think is important because it shapes in a way.. Maybe this.. it's more inside of me, it's most in relation to my content inside myself. And it's, you know, in a way it's very simple, it's very local

Ben – yeah

Mika - I've been reflecting a lot about how to be, how to be local as an artist, and to be international at the same time, because this is my.. it's been my reality for a while, yeah, I think I've been building my career around this 15 years now. I never deserted, never get far away from the local aspects

Ben – yeah

Mika - but it starts building internationality and that makes me a bit confused sometimes.

Ben - Yeah. So it gives you some kind of location and I like an anchor or something..

Mika – yes, yes.. like anchor! It's a very simple.. a very dry weather place. It misses the water most of the time, and this is frames a lot, the life there, there's less water for everything in your basic needs

Ben – yeah

Mika - for activities in our daily life, it's shaped life a lot for the people from there. But in other ways, building resistance.. but building in a way like sustainability, in terms of how you deal with the water, how you use less or use the amount enough, because you need it for tomorrow. It's something that's kind of interesting. Yeah, of course, but I also have a think a relationship with the city because - with the people there - when I was 11, I had cancer

Ben - You had cancer

Mika - yeah, and that people really like embraced this situation with me and with my family. And so.. I have the whole very engaged in my history. So it's, yeah, it's in my history. And even if I, If I spent three.. I never spend three years, but I spent almost two years without going there. And since, when I'm back. I see people from my years from my when I was a kid.. and, I don't know, I think I'm still, still keeping this in my dreams I've been dreaming a lot

Ben - you dream of it..

Mika - Yes, especially this this during this year, I've been dreaming of it a lot like.. that's my home place, or the sense of home, it's in relation to this city, which makes me think a lot in the psychology sphere of reflection! yeah!

Ben - Thank you for sharing.. for sharing that. So, some of the time last year you were at home, and then you came back to be in London whilst we were.. I guess we began to work in the autumn a little bit in the studio, and then we've worked more remotely at home in 2021 and we just started to kind of come back into the studio, very gently, and begin to do some different works, and in that period we were beginning to look at the archive, Candoco's archive for their 30th anniversary. I looked at a piece of old repertoire and conceived this idea of maybe meeting again coming into relationship again through these podcasts; could you let me know, or could you share with us, what you've been doing in relation to the archive, what were, what were you up to? Because we're all kind of working on different things a bit, what are you doing?

Mika - yeah, I'm.. so I'm looking to the archive, in a way to do some writing, reflection about it. Not about the 30th anniversary, but about the relationship between the dance and disability in relation to the old repertoire.

Ben - Okay, so you're looking at the relationship between dance and disability, through the old repertoire..

Mika - Exactly.

Ben- Okay

Mika - it's very..I don't feel. yeah, I don't feel I'm the person to speak about 30th anniversary, 30 years is almost my age

Ben - you're almost 30..

Mika - Yeah, no! I'm 31..

Ben - you're 31, so it's like you're whole life..

Mika - I will be 32, it's just two years older than Candoco

Ben – yes

Mika - yes.. and, of course I've been following for a long time, the history of the company. But for me, yesterday I was looking at the archive mostly from the 90s, yeah, because I started to watch him off the 20s..

Ben – yeah

Mika - no.. 2000s?

Ben - I think we call this decade, we call them the 'noughties' like '00'

Mika – 'Noughties?'

Ben - yeah noughties, okay but 'naughties' also means like bad!..

Anyway, yes, but yesterday I was specifically looking for the 90s.. and yes and I don't know if it's because I started dancing, or first experienced contemporary dance inside an inclusive project, an inclusive dance project yeah in Brazil, but I can really see lots of factors.. and I don't know if it's facts, but points, or some things that the image from the past, so how do they write down the language, it's reflecting many situations that I was watching happen there in Brazil in the 20s, right. Oh that I heard about from the 90's in Brazil. So it was very.. I was going to navigate a heritage I think about this relationship between Dance and Disability

Ben - Fantastic.. I'm mean.. one of the, one of the questions that I have been curious to look at or pick a bit in these in these chats has been around this term Inclusivity. Because I'm quite new to can do Candoco and to working in this context and so I want to try and learn a little bit around, kind of, what we mean when we talk about that.. how it's relevant.. if things have changed.. what they mean now.. but the the way I've been asking .. you know, to give a way in for you to talk about how this is for you.. maybe is to ask about 'What you understand inclusivity as, and how you see it working and failing?' So like where do you see that Inclusivity working and failing.. failing? failing is like when it's not quite working, like maybe it has something but it doesn't really, it doesn't work right! Like we might look at the.. it might be like the idea of it's there but in in practical terms, no! this doesn't feel like inclusivity, it's not working because... So, because one of our colleagues, when asked about this, had shared that it's often a question that comes up like in an interview, like say after a post show talk like 'oh what is inclusive dance?' but my idea was to try and talk about it in terms of where or how you experience it working and not working

Mika - in relation to the dance environment or?

Ben – not necessarily just kind of, you know, quite general.. but you can also relate it to our experiences if you like..

Mika - Yeah, I think the inclusivity term, with all that's around it - because a lot comes with it - and for me to make sense of it, when I consider it in the contexts

Ben - considering the context

Mika - that's it, yes, and for me the context affects so much this terminology, but that's how it holds so many people, so many frames.. yes, when in relation to dance it's specifically.. well when I started I think it was a place that make me feel... available to start. That maybe, yes.. because we've already been speaking about like the inclusive dance terminology for so long

Ben – yeah

Mika - like for so long have we discussed this! Yeah, but in a way I think maybe in the past, and sometimes in some places for me, looking from the

outside and also being on the inside also, it makes sense, but it's when you really look at the context, because.. like the 30th anniversary, for me it's another jump, it's another language, another vocabulary, it is another way to speak.

Ben – Yeah

Mika - I feel it's more embracing of the diversity spectrum, than the disability spectrum in a way, like.. mostly holding this huge spectrum about diversity. But.. but in another place

Ben – yeah

Mika - maybe just to start some project

Ben - yeah

Mika - and, I think especially in the beginning, the terminology brings attention..

Ben – yes

Mika - and for some elements that will be important for the development of the project, or for.. especially for open discussion

Ben – okay

Mika - touching questions..

Ben - Okay, so a space where.. so an open space for discussion, for questions? Yeah, something that facilitates..

Mika - yes it facilitates, and I think, of course each place, each country has it's own way to grow this

Ben - yeah

Mika - and I think sometimes it starts to be lost on the way. Not that it starts to be lost on the way but.. but it starts to not be so relevant as it was five years ago, it becomes less relevant.

Ben – Okay

Mika - because the importance of this, is of it developing and touching on other points, and bringing other points of discussion in, that are more specifically for that particular discussion.

Ben - So in a way, it's kind of like it's developing beyond that context. Because you're well placed, I mean, working as a Candoco dancer or dance artist but also in your own right as an artist in in Portugal, right? - different

contexts and culturally, a slightly different place, I know that too you know, we've both had the opportunity to work, I worked in Portugal for a year so I had a taste of that - and yeah, it was.. it's slightly different culturally. Do you see that we have anything to learn from how things are approached in Portugal?

Mika - I think we always have different ways to learn, Portugal is very different, sometimes I feel it's much more.. it's 'bond' the word, bond?

Ben – say a bit more.. 'bond'?

Mika - The word from Janine that we, I've been asking about a long time ago, it's 'bond'? do you remember?

Ben – well, it could be 'James Bond!'

Mika – no no bond.. no bond is something is.. when someone is 'obsado'

Ben – Obsado?.. Bold?!

Mika - Bold!

Ben – Bold

Mika - Bold.. Yeah.! Yeah, ok.. Sometimes if I don't.. I was listening to a podcast yesterday, and was about, how was the artist.. okay

Ben - Culturally, there's a different coldness right? Yeah, yeah.

Mika - Yes, I think culturally the way that they are confronting inclusivity, the way they are confronting.. touching the questions

Ben – yeah

Mika - it's a bit more direct, and in Brazil it's three times more! Yes! and I think is the way that when the inclusive dance started in Brazil. No, I won't say this, but when it started at that time in the place that I was, there was I would say.. it was more local, but it was also there in other projects across in Brazil, one element that was very familiar or similar was speaking about sexuality

Ben - right

Mika - Right. So like, Boom! go for the body, go for sexuality! it's already sold and, yes, it's already so.. it's so dedicated to speak, even now.. and so at that moment it was one of the start points that they came from, they didn't say like boom we'll start with this but for me it was like Wow!

Ben - Okay!

Mika - So I remember when I joined the Rhoda Viva Company, this company was like a really important company in Brazil

Ben – yeah

Mika - yes, when I joined.. so I have met so many dancers before who could easily speak about the body, sex, relationships bah bah bah bah bah, go to the floor, touch people.. and I was like whaa!.. it's a lot!

Ben – yeah

Mika - I'm just beginning this now!!

Ben – Yeah, yeah

Mika - But back to Portugal. So I was - I won't of course say the name of the artist but - I was listening to a podcast last night, and it was a disabled artist

Ben – okay

Mika - and she was speaking about the way that the people looked at her and... but she was framing one thing that I listened to her framing five years ago, and I really love her work, but I wasn't identify with her anymore.. like

Ben – yeah

Mika - like in the audience, and I'm a follower, I think I follow much more dance in Portugal and Europe

Ben – yeah

Mika - but also I follow in the UK too.. and I really want to be close, to know what's happening, what's happened, what people are doing

Ben – yeah

Mika - there.. and I don't see this, I don't see this... I honestly don't see this place where people might look at her 'feeling bad, feeling how bad she was' She's so strong in presence on stage now, and make me think about.. Are we stuck in the question from 5 years ago?

Ben - Yeah, so that's really sort of speaks to something about the gaze. I mean, the gaze towards.. the Disability somehow, or like.. is that what's taking focus..

Mika - Sometimes I think we, as disabled artists, could be stuck with a semi-voice for longer.. and maybe we don't observe the things that we questioned five years ago, yes.. these are different now, and maybe it's more open, and we started with... Yeah so I shared all this to say; I don't feel particular so close to, to them, then senses ability now, I think, have some people and

some process have been doing so much and we can see that the discussion now is some of the discussions go more deep. Yeah, artistically you go deep into another subject and that is.. it's, it's more specific. Okay, then.

Ben - Yeah, so it's evolved ages ago kind of clarified and evolved to the specifics of the context and in the time

Mika - Yes, and it's the reason that I, I think.. like when I did the audition for dance school in 2014 there were some people around me that were concerned about Okay, you might be in Lisbon but we'll be close to you, you'll be in Portugal but we'll be close to you.. like they we're not ready for a disabled dancer. 'you'll have lots of problems', and I didn't have a lot of problems!.. Really!

Ben – Okay

Mika - and for me, it was a surprise because I was like getting ready for fighting against the world, and that's not what I found there! I guess I did fight the world but was for around other situations to do with less pay, less less money etc.

Ben – Yeah

Mika - all the students fought for this

Ben – yes

Mika - but in the artistic place, I felt that there was a lot of curiosity

Ben – yeah

Mika - and like 'okay, I want to know.. I want to listen to you, I want to speak about this with you, I want to see you and I want to know'.

Ben - Yeah, so you felt included?

Mika - Yeah. Sometimes I can say that.. maybe I'm too positive, I don't know.. but I don't feel excluded. I know that some people in auditioning look me as.. you know that word from yesterday 'Ovni'

Ben - Yeah 'Extra Terrestrial – UFO'

Mika - yeah that's it!

Ben - So some people looked at you like you were an alien?

Mika - yeah in the audition, but there were a lot of people who didn't look, who didn't stare.. and I also looked at some people as if they were alien too!

Ben - Yeah, there we go!

Mika - So, that's it.

Ben - Cool, thank you. Well, what I'd like to do now is to ask you to, to show me your collage - for people who are listening maybe for the first time, the proposition for these podcasts is that you make a collage in relation to the sensation or the idea of touch as something that's been excluded or missing from our practice whilst we've been working together, which is an interesting way to meet! but yeah, I'd love to.. I'd love to see.. and for you to tell me like.. how it was for you; what happened..

Mika - Here we go, woohoo!! So... (background noise of getting the collage out and banging the microphone)

Ben - Is that part of it?

Mika - It's a part of it

Ben - Okay. Can you can you describe it please.

Mika - Yeah. Honestly, I didn't remember to think about touch..

Ben - Oh well, okay. It's just a provocation.

Mika - Yes, but I remember that you said about the doing your collage and just go with the flow

Ben - Yeah

Mika - what is in your hands, whatever is around you and,

Ben - yeah

Mika - I did collage for a long time.. many times, I love it. So yeah I have lots of images already cut out

Ben - okay

Mika - because I cut them and I leave them there for another day to do.

Ben - So tell me, what do we.. what are we looking at? - for the listeners who can't see - Can you describe what

Mika - Ok I'll try to describe it; the base of the collage is a cover from a Theatre program

Ben - Okay

Mika - from 20 years of theatre.

Ben - Okay, a theatre program from 20 years ago?

Mika - Yes. No, no! From this time now, celebrating a 20th anniversary, so it was like a collection, like.. a Special Edition, and I just ripped the cover because I love the illustration, and this theatre in Portugal, for a long while has been working with amazing illustrations and yeah, I love programs you can take.. So, and I took this, it's a camera, a photo camera

Ben - so there's like a small image of a photo camera but it looks like it's got helicopter

Mika - yeah exactly the helicopter rotors on the top of the camera, and there is a bowl

Ben - Yeah, it looks like.. it's like a kind of.. like a zinc washing tub.. yeah like a Victorian wash-basin for washing clothes outside?

Mika – Yeah these are very, very regular.. you can see these in Portuguese houses

Ben - So yes and that's kind of floating in the space next to the helicopter rotor blades.

Mika - Yeah and I put a pumpkin floating in it

Ben – yeah

Mika - inside the water. After, towards the end of my time making this collage I found a phrase

Ben - a quote?

Mika - a quote which I really felt okay this really resembles the placenta ribbon,

Ben - the placenta rainbow.

Mika - So we have an insect too, I have no idea what it is,

Ben - is it a mosquito?

Mika - Maybe a mosquito.. we call it in Brazil 'Morisoca', Marisa, and there are a lot, a lot of them in my place! Wow..!! Yeah, you cannot sleep with morisocas around!! This is from another Illustrator I've loved for so many years, I can cut out pieces from her work and keep them for like years and years. There's also a woman who looks very

Ben - She's naked, she sat down, she's naked, yes and she's got one hand on her breastbone and her other hand on her uterus, maybe..

Mika - yes her uterus and pelvis, her eyes are closed and she has black hair. She reminds me of a Brazilian woman from the Aboriginal tribes.

Ben - Yes, from the indigenous

Mika – yes the indigenous tribes, but she's white, she's so white..

Ben - And what's at the top of the page?..

Mika- a woman with a white shirt, very formal. We see a little fish in her mouth. fish, yeah, and there are lots of hands

Ben - She's got long hair,

Mika - she has yes, she's got long hair, and there are lots of pulling her hair.

Ben - Yes, or like kind of holding her hair open from different sides

Mika - Yes, exactly! And, and I found another saying or quote code that says... may I say it in Portuguese?

Ben – Yeah

Mika - I can say 'Faise me a minha Lindha' meeehh! Like a sheep..

Ben - So yeah make me pretty?!. Pretty girl,

Mika - Yeah, that's it!

Ben - So you turned it over. There are lots of like white paper clips clipped around

Mika - Yeah, lots of clips that I had. I was thinking about oh it's white... but OK, they're the only clips I have so that is fine. And have like a little hands from a image that I cut the hand From a girl in the head, and I put them here, and have another quote that I felt related with this hand and hat that I cut. It's called 'listen to yourself' or 'Ove voce mesma'. The large Portuguese words.

Ben - Yeah.

Mika - And then at the top I started from this quote, it was the first thing that I did in the, in my college was writing

Ben - this is where you began, to write this Yeah, so you wrote this in your own hand

Mika - Yeah, but it's inspired by Pina Bausch by this famous phrase that she say, 'dance, dance, or we lost' something like that. Ok so I adapted it to

samba samba from Samba, so 'samba samba o estamos perdidos' or samba samba or we are lost.

Ben- Ah

Mika - And it's not a page its half a page with bits you can open.

Ben - Wow, so much.

Mika - Yeah. Yeah, it's so much!

Ben – there's like a dried flower.. petals

Mika - Yeah, dried flower from a rose that takes take like two weeks to dry. So there is an image of two boys, two little boys in a black and white image, a black and white image that remembers the simplicity of life

Ben - It brings up poverty too

Mika - Yeah, and I think the poverty is something that crosses over my history, and my sense of worth, my sense of humanity, and always think so much about poverty, across everything. Really, it doesn't leave my head. And we have a few words around.. I don't know, I was just more.. I think I was more guided by the words that I found because it's a page from the cover that has a lot of words.

Ben - Yeah.

Mika - I started in a place where there is a big yellow square and it has this I don't know how you call this..

Ben - It's an arrow

Mika- arrow? an arrow

Ben - yeah, like a directional arrow, like this. Go this way

Mika – Yeah, on the top saying, 'THE ME' and there's the rest of the body, from the pelvis upwards.. And letter E that's and in English. And then on the other page you have the rose petals, that reminds me of tears

Ben – Tears? reminds you of tears

Mika - and have the guys, the boys, and then another quote that was on the cover that says 'Quanto mais longe vamos mais proximo estamos de si'. So something like 'how long you go far away.. much, much more close you are to yourself' something like that,

Ben - Ok 'the further away you go, the closer you are to yourself'... something like that?

Mika - Yeah, we could say something like that, but because there's also a truck, it's about it's about a road.

Ben - Ok.

Mika - Well, I really love the quote And I put in a 'si' in Portuguese we say 'si', but in English we say 'if' it means 'if'. I think if it's a very suggestive word and brings so much possibilities but lots of questions questions, lots of suspension... and I found this image that is a woman in a magic world. There's a magician and the woman is flying across the hoop. And I found the key, 'if you can'. Yeah. And it's followed by two other words that say 'so glorious'

Ben - so glorious. Yeah, that really stands out

Mika – Yeah, I think you see it! Wow. And we have phones..

Ben - Oh, is it another cover? yeah it's almost like tracing paper.

Mika - Yeah, it's a tracing paper that brings a key. The cases.. like these letters letters, and these letters, and I think is the word 'things'. You can find a few words

Ben - yeah because the letters are kind of quite disparate and yeah floating away from each other and some are closer.

Mika - yeah so you can almost make words like these things, see I so think

Ben – letters THN IT THI SKGG N SI

Mika - and you can place them on the top of the image and play with these letters and see how they relate with the image

Ben - okay so you overlaying it now and moving it around on top of the other part of the collage that you've just walked us through. Yes. Yeah, and it's.. it's opaque, you can still see through to the underneath to where the black letters might overlap. Yeah. Wow!

Mika- that's it

Ben – Wow that's really something, you really went into that one!

Mika - It was so exciting

Ben - you enjoyed it

Mika – it was a mess. Yeah I think I did quite.. now I think I.. yeah, in the past I used to do this kind of things a lot, but I think it's a while since I did collage, like years! Yeah, but I had lots of images and I knew that I had them.

Ben - Yeah, like 'I'm ready!'

Mika - Yeah, I'm ready.

Ben - Okay, I mean with that sense of like, I'm ready.. One question that I wanted to ask you, was.. I mean it came up in Janine's process, I think in relation to doing a score called Experts, I remember experts, but it's not so much about that but Joel - this was a morning when Joel that said, 'you know, if I was to meet my maker now, like if it was, if it was God and me now and that was the end of life and I was, you know under the sort of judgement of God, I'd be quite happy to lie down on the floor and roll around because I'm really good at it. I'm good at rolling! you know I feel okay I feel.. I'm feel good to like say if this is something I can do. So, What would that be for you? If you're like 'here I am now. There's nothing more to do, nothing to you know, I'm with the Master of the Universe now' or whatever it is that you believe in or don't believe in, but it's just I'm trying to get around the side to something which is like.. sometimes we could be asked like 'Mika, can you tell me one thing that you're really good?' which might feel like 'ooh, I don't like that question' Okay, because Joel when he sort of spoke to it somehow he didn't... It just sort of seemed like he had gone around the side

Mika - uh huh

Ben - and he was like Yeah, you know I'm good at this thing..

Mika - But the question is about if what I'm good at.. what I'm good..

Ben - well even like whether you would qualify as good or not doesn't really matter but like what do you what do you feel like yeah, I can do this. I'm good at this.

Mika - Yeah, I think I can... I'm good at finding my way to be upside down. Yeah Really, yes. Like in a different place, I always have this sense to go with my head down, or feeling the way to go down.

Ben - Ah

Mika - And I don't know maybe it's this passion about gravity that I have been having, so I think yes, this is something that would be maybe.. yeah, I think I can do it for a while and enjoy, and maybe do it quite well!

Ben - Yeah. Okay, getting your head down and going upside down... Ok, thank you.

And so I think the very last thing that I wanted to hear you speak to for a moment was this idea, I mean you know me.. because I think that you've asked me like 'what do you mean?' because I like, I kind of like puzzles, sometimes.. so this was like a puzzle I asked you to think about - if you were asked a question by somebody, or if somebody like in an interview or conversation like this, where if somebody opened the door for you to speak

about something.. and in that moment you felt like YES! I'm really happy now because I really want to.. There's something that I really.. this is important to me.. I really have something to say about this, you know. And then I asked you like could you then sort of feel into what that response is.. like, what's that subject material that comes up for you that feels like YES! I want to speak about that.

Mika – Endings.

Ben – Endings?

Mika - Yes, and this is a subject that I really want speak about. Endings. Close. Leave. Go Done.. Ok, it's I don't know, it's a way, a method

Ben – yes

Mika - sometimes it can be quite fast to end situations. I think I wrote, I don't know if it was in the beginning of the year, or maybe was the end of the Christmas - always make my mind so crazy! - But then maybe because I spent my Christmas by myself most of the time, no, not alone!.. I spent it with people around me, but then I felt so lonely, and this Christmas, so out of the world, and out of the world of celebrations in a general context. But I wrote down about that sometimes when I see the end is coming.. I already knew.. it's coming now, ending, finish, now! It doesn't need to come, I already see the ending coming, boom! But sometimes I think it's in respect of the time of the transition

Ben – Yeah

Mika - Because it's not my time, even I can see, and I really no have no idea if this relates with my life history because when I was.. when I had this situation time about the cancer, now it's so far away, it's 20 years ago almost, 20 years, but I had the sensation from such an early age that maybe I see this is coming to an ending... Ok! Accept it's ending! Finish! And I don't know if this sensation about.. ok maybe I will see that this goes to an ending, and maybe this can change, of course it could change, but this sensation to see the end is coming., yeah, I don't know how they make me feel, sometimes maybe I can..

Ben - kind of end it when you see it coming..

Mika - Yeah, that's it. But you know I like to speak about endings, I like to read about endings, yes! Because it's something that.. of course, I have, I have a relation to spirituality and I believe in many gods and religions, I believe in so many things!!.. yeah but I don't know.. but I like, I like.. when the day is ending, I like to end food. I like to see a creative process, crossing it like, ad then 'oh, I cannot wait for this ending!' Like 'Oh ok, this is coming to a new..' or like a hard time ok.. I know that you will pass to an ending.

Ben - Yeah, fascinating, Thank you for sharing that. Yeah, I mean, I don't remember really hearing so much about that.. So that's really welcome! Yeah.. I really.. it's an interesting one! And in terms of endings, I think we now are going to end, going to end here..

Mika - Ending!

Ben - And it feels like the right time to end. And so Mickaella Dantas, thank you very much for sitting down with us.. with me today! Muito obrigado!

Mika –De nada!