

Speaker 1:

Welcome to the Eye on the Cure Podcast, the podcast about winning the fight against retinal disease from the Foundation Fighting Blindness.

Ben Shaberman:

Welcome, everyone to Eye on the Cure. I'm your host, Ben Shaberman with the Foundation Fighting Blindness, and my guest for this episode is Justin Kauflin and he's an incredibly talented and accomplished jazz pianist. Justin has recorded more than a dozen albums and collaborated on about 30 albums as a sideman, and he became a pro at the young age of 14. He toured with Quincy Jones at a pretty young age. He was a Thelonious Monk International Jazz competition semi-finalist, and was voted Jazz Artist of the Year by Veer Magazine. And what Quincy Jones said about Justin, quote, "A simply beautiful cat. You can feel it in every note he plays." I am by no means a jazz aficionado, but I really love Justin's playing. He's so agile and quick, but there's also a light breezy quality to his compositions, and I agree with Quincy. Justin, your playing is beautiful. So welcome to the podcast. I'm delighted to have you as a guest.

Justin Kauflin:

Thank you so much for having me, I'm really looking forward to chatting with you.

Ben Shaberman:

Me too. And before we begin our discussion, I want to tell a little story. So I'm a big time independent film movie goer. I'm a real film geek, and I think it was about 10 years ago, I heard about a documentary film called Keep on Keepin' On that was playing at the American Film Institute or the AFI in Silver Spring, which is near where I live in DC. And the film featured the legendary jazz trumpeter, Clark Terry or CT as he's often called, and his friendship and mentorship of you, Justin. And it captured the hours you spent with him learning tunes and talking all about jazz and playing.

And I'll note he was bedridden much of the time when the movie was recorded. He was elderly and had complications from diabetes, but the movie was really awesome. And touching your relationship with CT, the music, your preparation for that Thelonious Monk competition were all great little stories. But ultimately what was really cool is that unbeknownst to me, you were in the audience of that screening at the AFI, and I was so thrilled to meet you afterward and ultimately, I helped get you a gig at our VISIONS Conference later that summer.

Justin Kauflin:

Sure did.

Ben Shaberman:

It was really fun to meet you there. And I want to let our listeners know that Keep on Keepin' On is just a wonderful movie whether you like jazz, whatever. It's a great story and it is on Amazon Prime, and I will want to talk with you Justin more about that movie later in our interview. But I wanted to start our discussion by playing a clip of a song called Exodus and can you tell us about this clip? Is this live?

Justin Kauflin:

Yeah, this is a live recording. It was one of the most recent things I've put out, but Exodus is an older composition. I wrote it back in college I think, and it found new life because my good friend, Al Hicks,

who was the director of that film you're talking about, Keep on Keepin' On, decided to use that as sort of like a running theme throughout the film. Every time Clark is sort of giving me really sharing wise wisdom. It was his wisdom with me. This song is playing throughout that film, so it's a nice thread and I always thought it was just a simple thing that came quite quickly actually as I wrote it. And this is from a recording called Live at Sam First, which was recorded a few years ago with me, a bass player named Dave Robaire and the drummer's Mark Ferber.

Ben Shaberman:

That's great. And so, live at Sam First is a recording that people can acquire through their favorite streaming service.

Justin Kauflin:

They can, yes.

Ben Shaberman:

Okay. Without further ado, here is a clip from Exodus.

Speaker 4:

(Music.)

Ben Shaberman:

... which is widely available through your favorite streaming or download service. So let's talk about you a bit, Justin in your beginning. And early in childhood, you were diagnosed with a condition called exudative retinopathy. And as much as I like talking about science, we're not going to get into it, it's too much. It does affect the vasculature and the retina, but what I want to know is how did that affect your vision and your early years?

Justin Kauflin:

So I was always low vision. My right eye was never... I don't think, as far as I can remember, it was never functional. I could only see out of my left eye and enough to get around. I was able to move about, I could play a little bit of basketball. I was able to play video games. So it felt relatively normal except I had glasses and I had to go to the doctors quite often. But besides maybe not being able to play baseball, it didn't feel too... Like I said, besides having to go to the doctors quite often I was pretty active. And though it is a degenerative disease, so when I was 11 is when all of the vision, after I think about 11 surgeries, it went away. And then that was obviously quite a transition.

But in the early years when I look back on it felt, at least as far as I can recollect quite normal. I loved, like I said, sports and video games. Music was there. I studied violin. I started taking violin lessons when I was four, and then I started piano when I was nine. And honestly, before I lost my sight, I have three brothers and a sister, and we all took lessons of some sort and it was a thing that we did. And I liked music, but it was like I didn't want to practice, for instance, I would much rather be playing video games. And really what happened, if you don't mind me just jumping ahead, but when I did lose my sight, the biggest thing that happened is a lot of these things that I was used to doing were no longer a part of my life with the sports and with being outside and just hanging out with the buddies. But most importantly for me, video games were gone.

And really, I just found myself at the piano for a lack of anything else to do in the beginning. And because of that, I began to grow. And as I grew, my love for the music really developed and it became a lot easier to practice because I understood the benefits and then we just kept on moving with it. In a way I wouldn't say thankful, but things work out in that kind of way you find your way. I think losing my sight was maybe a bit of a catalyst to help me discover that love for music.

Ben Shaberman:

Right. And one of my favorite lines from the movie from you is you said that learning a new song was getting a new toy. I love that line. And again-

Justin Kauflin:

We like to collect. I'm definitely a collector. And if I heard something I liked, I wanted to have it in my bag so to speak. So really, acquiring these new really modes of expression. So oh my gosh, I get excited hearing something and it's like, yeah, I got to play. It's the way it went.

Ben Shaberman:

That's great. And you still feel that way?

Justin Kauflin:

Oh, big time. Always searching, always excited to find something new to add to the repertoire.

Ben Shaberman:

That's great. And I mean, you practice all the time with all your performances and recordings and everything you're doing. Do you enjoy practicing or is it still kind of labor at time?

Justin Kauflin:

Well, it's turned into quite a different thing. No, not like when I was a kid, where really I only practiced because my reward was that I could play video games after. So certainly, of course, like anything, there is a discipline that you need to cultivate. But in order to obviously continue doing what I do and to continue growing, that's the primary goal is to continue to find new things or explore it and find new ways to express myself through the instrument. So really, I think practice is more of another kind of form of discovery as I work out new ideas or find new sounds, new songs or new approaches from other musicians that I want to maybe add to my arsenal. But it's not like, "Oh my gosh, I can't wait to practice," but I don't have the same aversion that I did when I was a kid.

Ben Shaberman:

Practicing something like music I presume is a lot like other disciplines where while you're doing it may be a little challenging or-

Justin Kauflin:

Well, it's not an exciting thing, but it is the thing that's necessary that makes all of those exciting things possible. Really+, I practice and I will continue to practice so that when I get on stage, I have the freedom that all of that practice gives me. I can have that freedom, I can totally be lost in the moment and not be restricted by ability. It's like if you hear it, I want to be able to play whatever is in my head and the thing that can hold me back is technique. So the practicing makes all of that that possible.

Ben Shaberman:

Right, that's important. You don't have to worry about knowing what you're doing. In the movie, *Keep on Keepin' On*, one of the things I enjoyed most is Clark would scat sing a melody, and I'm not going to attempt to replicate how he would do that, but he would scat sing and you'd be there on the keyboard and you would almost immediately replicate what he did vocally. And is that just kind of a natural talent you have? Is that something you've learned over the years? It's so impressive.

Justin Kauflin:

I would say maybe early on, I know my teachers did recognize that I had a decent ear, so I know that it wasn't bad. I have what is called relative pitch. So some people have perfect pitch where they know exactly the note that they hear no matter, where they are or what instrument it is or whatever. Mine is relative where I need at least one note and then I'm okay, but I do need that reference. But without working on it, without developing it and actually being in that kind of situation with Clark, where his teaching method was really, I'm going to give it to you and this is the way you're going to get it by ear. If you don't get it, tough luck.

So there is a little bit of a, you have to jump in. And when my buddy was actually filming, I had been with Clark for quite a decent amount of time before then. So I was pretty keyed into his sound and his particular way of hitting notes. And so, I guess, I do have a strong ear, but with time and again, with practice, with development, I think that's where that really comes from to be able to recall those notes as quickly as I am able to now.

Ben Shaberman:

Certainly. And you met CT at William Paterson University in New Jersey, that's where you went to school to really learn music in earnest. You graduated summa cum laude. I know that was a few years ago, but congratulations.

Justin Kauflin:

I'll take it.

Ben Shaberman:

What was that experience like to be in that school with other music students and to meet CT there?

Justin Kauflin:

It was a really wonderful experience. I came up from Virginia Beach and I studied jazz at a place called the Governor's School for the Arts here in Norfolk, Virginia. And I got to connect with the jazz musicians in this area, and two of them, Jeff Smith, a saxophonist and Allen Farnham, a really wonderful pianist, both got their masters at William Paterson and they had really good things to say. So that's really what made me take a look and being there was really remarkable. It's a wonderful jazz program, kind of couched inside of just a standard university up there and because of its proximity, it's quite close to New York City, about 45 minutes out.

So a lot of the faculty would come in from New York, so we really got to study with top-notch educators. I got to meet a pianist, Harold Mabern, and one of my favorite pianists of all time, Mulgrew Miller actually was running the program while I was a student there. And also because Clark was living by the school at that time, me and my buddies would go and spend time at his place. So I mean, it really was a remarkable experience I'm extremely grateful for, well, both of these institutions actually, the

Governor's School for getting me started getting me on this path and then William Paterson for helping me really discover so much more, especially in the relationships that I've been able to cultivate with students and with the faculty.

Ben Shaberman:

Right. It's interesting how important relationships have been for you in moving your career forward and I think just your overall enjoyment of music, you collaborate so much. That's impressive.

Justin Kauflin:

I think that's what we're here to do, really. As much as sometimes I don't like it, we're here to be around other people and also, we're here to make music. It's all kinds of things, it's inspiring. Sometimes it's challenging, but again, I think you don't really grow as a person if you're just by yourself all the time. Also, you don't really grow that much if you're by yourself as a musician to bounce ideas off, to be pushed by other musicians. I think that's pretty... I would say that's the reason... Well, for me, I could say that's the reason I do it. It is for that communal experience, and then to be able to turn around and share that with an audience, it is about the connection.

Ben Shaberman:

Right. And you collaborate so beautifully. I know when I listen to your music, I get so absorbed into just the melodies and what I'm listening to and not really even thinking about who's playing what, I just get lost in...

Justin Kauflin:

That's good to hear.

Ben Shaberman:

And I think that speaks to your ability to collaborate so well. You've had a lot of achievements. I've rattled off a few of those at the beginning in the intro, and I realize you don't do what you do for the achievements and the accolades entirely. You do it because you love the music. But are there particular moments or achievements that you're really at pleased with or are proud of?

Justin Kauflin:

That's tough. I guess, I've always thought of it as just sort of a continuous sort of thing to think about any of the achievements. I think really, if I were to say anything that I'm proud of or grateful for, I would actually just go back to the connections I've been able to make, the people I've been able to be around. It was because of the film that opened up new possibilities for me to go and travel and to go to Europe and to be in Asia and go to a lot of new places I could have never even imagined visiting and connecting with people all over. That was certainly something I'm very grateful for. But I don't know, I guess, maybe I find myself really looking forward and seeing what is next, what's on the horizon. And to be honest, things have actually taken a bit of a shift for me in this last couple of years.

Pandemic sort of put a stop to a lot of things, and as it did, I found myself realizing maybe the touring thing, I could take a break from for a little bit. And so, I have and I am back in Virginia, back in my hometown, and I'm teaching actually back at the Governor's school. And you mentioned sort of achievements, I think the thing I'm looking forward to most is seeing things grow in this new arena, in this, I guess, new chapter. For me that's really what's been on my mind, what's kind of been driving me

forward. So I guess, to answer your question, I don't know. In terms of anything in the past, I think I'm excited and really looking forward to see what new developments come about. So we'll see. Maybe I'll have a better answer in a few years.

Ben Shaberman:

That's okay. I think what you've said is that there's a lot of joy and pride that you get from playing, and if there isn't a particular moment you want to hang your hat on, that's totally cool. I think it's great that you're paying it forward in teaching because along with Clark Terry, you've had a lot of great teachers and you've obviously established yourself as a pretty accomplished player, and now again, you can pay it forward. So I think that's a pretty good accomplishment or milestone.

Justin Kauflin:

It's certainly a new... Like I said, a new chapter. I very much am new to it. I kind of steered away from teaching for quite a while, actually. I didn't think that I was in the right place to really do that. And I had given lessons before, but to really be involved with a program and to work with students every day opened up a new thing inside of me for sure. And I very much look forward to continuing to learn how to teach. I think that's really been my thing. Every day, I feel like I learned something new about how to do this thing because I think it is another type of art form. It's another science that I'm fascinated with and kind of excited to be a beginner at. I'm enjoying that aspect of it. So I think we'll see how things continue to develop, but we're happy to be able to just make the music.

Ben Shaberman:

That's wonderful. One thing I'm curious about when you play, this is a little off the topic of your teaching and achievements, but something that came to mind, when somebody has eyesight, and I know this is true for me and I'm giving a talk somewhere, you can read the room because you can see people, you can tell visually if they're locked into what you're saying or they're busy eating or nodding off, that happens. When you play because you don't have eyesight, can you really get a sense of the audience and how locked in they are? Do you get a vibe from the audience?

Justin Kauflin:

Vibe is the right word. Obviously, I don't get immediate information from being able to... Like you say, you can look and see the faces or the body language. For me, there is a feeling, there's definitely a feeling in the room and it's something that I'm learning to be more and more in tune with, especially as in the teaching capacity, being able to feel the room out in that arena as well. It's different. I think I'm learning to pay attention to different sort of signals and just kind of have the radar up to feel that. But when I'm playing, at least when I'm in the music, that's something that I don't think about so much. It's more kind of in between where I kind of maybe reemerged into the regular world and kind of see how it's feeling. But it is something that I have been thinking about more and more how to again, be in tune with that, but moving target, I guess.

Ben Shaberman:

Right. Well, it's another area of growth and exploration.

Justin Kauflin:

Yep, that's right.

Ben Shaberman:

So let's get back to the movie a little more. So tell us about how *Keep on Keepin' On* came about. How did you get asked to do that movie with Clark?

Justin Kauflin:

So William Paterson really plays a big role in that because I met the director Al Hicks, who was a drummer in the program, and Al was already connected with Clark, he was hanging at his house. So he brought me over and that's how that relationship started. And as I said in the movie, one of the reasons they wanted me to connect with Clark was because he was also losing his sight and they wanted me to go and partly give him encouragement and give him somebody he could ask questions. But also, I think because I was totally blind, I think he wasn't really able to complain as much when I was there about not being able to see. So we did connect. Then fast-forward, gosh, about four or five years, Al's from Australia. He's with a buddy of his named Adam Hart. And Al just realized something needs to be made about Clark.

This guy is somebody who's really lived through the early stages in jazz and lived through all of the development, became a renowned teacher as well as one of the top trumpeters in the history of the music. So with no real experience, Al was like, "Let's do this. Let's get a couple cameras that can shoot some HD footage, get some handy Zoom recorders, and just kind of capture whatever we can." Mainly, they were thinking of just getting stories from Clark and then they realized, oh, you know what, we can maybe capture Clark actually doing his thing, which is teaching, being a mentor. And they followed us. They lived with us, Al and Ed for four years, I think. That's about how long they filmed. And like I said, no experience, but definitely just had the chutzpah, I guess, just to go for it. And it was remarkable.

Al connected with a wonderful producer from Colorado, Paula DuPré Pesmen, and while we were filming is how I actually connected with Quincy because Quincy was one of Clark's first students, and we all met at Clark's house back down in Arkansas. So it was quite a ride. I will have to say, none of us could have anticipated it developing the way that it did, but because I think Al was just so free to go with whatever was happening and determined to capture it, I have to say it was really fortuitous, all of the people involved with it, including Paula, including Quincy, really a beautiful group of people. And I really think that's reflected in the film. But yeah, quite an interesting sort of situation. I think what did Al had? Like a Kodak, was it a 5D? Or I think that's what it was. That's how that whole film came about. It was an experience. It was quite a ride.

Ben Shaberman:

It's a wonderful film. And maybe I was just so engaged in the story. I wasn't thinking about the production, I mean, to me, the production was great. But the way CT's story and your story were woven together, he's got these health challenges, but yet there was a lot of reflection on his career. And as you said, he was a teacher for Quincy Jones, for Miles Davis. I mean, he played with all the big names, Duke Ellington, Dizzy Gillespie. I mean, his legacy is really important for us to know. And at the same time, you were growing as a musician. You're not old now, but you were even younger then and you were preparing for that Thelonious Monk competition. It's just great stories that are told in parallel. And as I said earlier, whether you're a fan of jazz or music or not, it's just a great story.

Justin Kauflin:

I would stress that. Yeah I mean, we are both, I'm an aspiring jazz musician. He's an accomplished jazz musician. But to be quite honest, the story has almost very little to do with jazz. I mean, except the fact that that's what he's teaching me. I think really the focus and why I'm so happy to be a part of the film is

that we are musicians, that's what we do. But I think what I take away from it is again, the connection, the fact that I met Clark when he was probably gosh, 86, 85, and I was 19, that sort of unique connection and really the love that he really emanated love and joy. So you'll hear some jazz music for sure throughout the film, but I almost don't even think of it as any type of jazz film except that's just what we do.

Ben Shaberman:

Well, the real core of the movie is your relationship with him, but there's some other characters in the movie, your guide dog at the time, Candy. There were a lot of great clips of her.

Justin Kauflin:

Oh, big time.

Ben Shaberman:

Being Affectionate and CT's wife, your mom.

Justin Kauflin:

Yeah, absolutely.

Ben Shaberman:

And other people that were important as well. But again, I want to let listeners know that is available on Amazon Prime. If I remember correctly, I think I rented it for 3.99, but it's the best 4 bucks you'll spend on entertainment, so-

Justin Kauflin:

I appreciate that.

Ben Shaberman:

... please, I really encourage people to watch it. So, full disclosure, one of the reasons I reached out to you to do the podcast and you came back on my radar screen is I live in DC, I was perusing the Kennedy Center calendar to see what events were coming up, and I saw that on April 26th, I believe, you were playing with two other really accomplished pianists, Matthew Whitaker and José André Montañó in a program called Three Keys to Ellington. So can you tell us about that?

Justin Kauflin:

Yeah, I've been really fortunate. Really grateful to have a connection with the Kennedy Center. They have a program called the VSA, Very Special Arts and highlights artists of all kind with disabilities. And I believe all three of us have a connection with the program, but definitely with the Kennedy Center. So yeah, they reached out and because of this being kind of a momentous year for the Duke Ellington, they're putting the three of us together. We've not done anything like this before. I've run into Matthew a number of times while I was living in New York, he would come out and see some of my performances. And we've since then stayed in touch. So it's going to be interesting. I think we're going to be doing some solo pieces.

We're going to take turns, but I think there will also be some collaborations. At least four hands, hopefully they'll have two pianos set up. But it's going to be a lot of fun. Both of these guys are really

awesome musicians, and I think it's going to be special for sure. So I'm looking forward to it. It's going to be a nice... And I mean, two piano players or even three, if we actually all three play, it's not an easy thing to do. You don't want to step on each other's toes. It's a lot of keys on that piano, but I'm confident it's going to be an awesome night.

Ben Shaberman:

I'm sure it will be. I'm so disappointed, I have a work meeting out of town and I'm not going to be able to make it. That's the irony. I saw this event, I was excited about it, I reached out to you, and I won't be able to be there. But for people to know, again, it's the Kennedy Center, April 26th, it's called Three Keys to Ellington. And if you're somewhere in the vicinity, I strongly recommend it. So Justin, I just mentioned that event at the Kennedy Center. Is there anything else on your radar screen, anything next on the horizon that you want to tell us about?

Justin Kauflin:

I'm doing some jumping around. I'll be spending some time in February in Denmark. I'll be there for two weeks with a buddy of mine, Thomas Fønnesbæk. He's a wonderful bass player, and we've put out a number of projects together, and we'll probably cook up another one while I'm over there. But just kind of living that life. I'm primarily focused on the teaching right now and mostly staying put. But I think once a month, once every couple months, I usually take a little bit of a detour head out somewhere and get to play with some of these wonderful musicians I've connected with in the past. One thing that I am working on while I'm here at home in Virginia is at the school, I've started my own or started a jazz series actually at the school. Virginia isn't really a hotspot for jazz music. And I think that while I'm here, I would certainly like to maybe see a little bit of growth, get a little bit more awareness of really what kind of beautiful things can happen.

So I'm doing that once a month and hoping to continue to see that grow and reach out to more people to bring them here. That's been my new passion is okay. I do enjoy the traveling, but I'm thrilled to be able to maybe introduce the people from my hometown to all of the people that I've met over the years. Actually, Thomas was here in December of last year, and I had him perform as a part of my little jazz series. And it's just exciting for me to be able to kind of connect to these two worlds that have been quite separate in my experience, what I've done since I left Virginia, and then the people and the music and the musicians that I've connected with from home. And so, I'm looking forward to being able to bridge that gap for myself personally and just to be able to say thank you to all these people. This year, I've been booking all of my teachers that I spent time with while I was a student. And so, I'm kind of invested in trying to see what we can do here at the home front.

Ben Shaberman:

That's great that you're giving back to your community. And if people want to learn more about where you're touring, what you're doing in your hometown, what's your website? What's the best way for people to follow you?

Justin Kauflin:

Hey, it's my name, www.justinkauflin.com. And please feel free to visit, my mom takes good care of it.

Ben Shaberman:

That's impressive. Your mom is managing the website. I love that.

Justin Kauflin:

Ever since I was in high school, we started our... I forget what we got, Dynamite. One of these... You get started on making a website and she just kind of took it upon herself to learn how to do all these different types of things. And I said, "Okay, if you enjoy it, go for it." So she keeps it up to date and makes sure whatever I've been up to is up there. And that's the best way. And of course with the social media, I'm not a big fan of social media myself, so I post once in a while. But I do try to at least keep the most important information up there if something is coming up.

Ben Shaberman:

Well, if nothing else, if the listeners out there, Google, Justin Kauflin, and that's K-A-U-F-L-I-N...

Justin Kauflin:

You got it.

Ben Shaberman:

They'll find a lot of information on you because that's how I prepared for this discussion.

Justin Kauflin:

Hey, funny story though. Don't go searching blind pianist or something like that because then you'll actually find Matthew Whitaker. Oh, Matthew, you took the spot, man. The blind pianist on Google. But yeah, we're up there and you can feel free to reach out either in the social media or through the website. There's a form you can, if you'd like to contact.

Ben Shaberman:

That's great. And kudos to your mom.

Justin Kauflin:

She does a good job. I trust she does.

Ben Shaberman:

It looks like a pro does it. So awesome.

Justin Kauflin:

Hey, glad to hear it.

Ben Shaberman:

Let her know. So Justin, it's been really wonderful to talk with you and learn more about your past, where you're going and you, you're still a pretty young guy, so I'm looking forward to your journey moving forward and what you do and what you come out with. I want to close the program by playing an entire song from you. It's called, Thank You, Lord. When I listened to it. I think it's a live recording.

Justin Kauflin:

Yep. It's from the same one. The live at Sam First.

Ben Shaberman:

Live at Sam First. Is there anything else you want to say about this piece?

Justin Kauflin:

No, I just want to thank you for having me. It's been a wonderful chatting with you and reconnecting from all the way back. Man, that'd have been 2014 when we met, right?

Ben Shaberman:

Yeah.

Justin Kauflin:

I think that's when the movie came out. And in Silver Spring, that's my hometown actually. That's where I was born. My mom and dad were there, my grandma. So it's nice we connected there. That's another important location for me actually. But this piece, Thank You, Lord, is another very simple song that came about pretty quickly. And the idea was it's nice to always give myself a reminder. I like to end my performances with this piece because it's a gift. It really is a gift to be able to share things that are very deep, very personal to me through the music. And to have that opportunity to actually have people listening is really something I don't never want to take for granted. So this is my way of being able to say, thank you, God, for letting me do this and letting me be with these people. And to be able to share that with them. I think it has to come back to gratitude. So that's what it's about.

Ben Shaberman:

I think gratitude is often what it's all about. So Justin, thank you for all the great music you make and sharing that music and your teaching, and for taking some time to chat with me on this podcast. And thank you listeners for joining Eye on the Cure for this episode. Stay tuned for the next episode, but don't go away. Please enjoy this full tune from Justin Kauflin, it's called, Thank You, Lord. Sit back as long as you're not driving. Have a little glass of wine or coffee or whatever. Relax and move through the rest of your day or evening with this song. Take care, everyone.

Speaker 4:

(Music.)

Justin Kauflin:

Thank you. Mark Ferber on the drums. Dave Robaire on the bass. My name is Justin Kauflin. Thank you so much. God bless. We'll see you next time.