

**Oral History Interview of
John Hartin**

**Interviewed by: Leslie Dutton
January 23, 2002
Lubbock, Texas**

Part of the:
Leslie Dutton Fine Arts Interview Series

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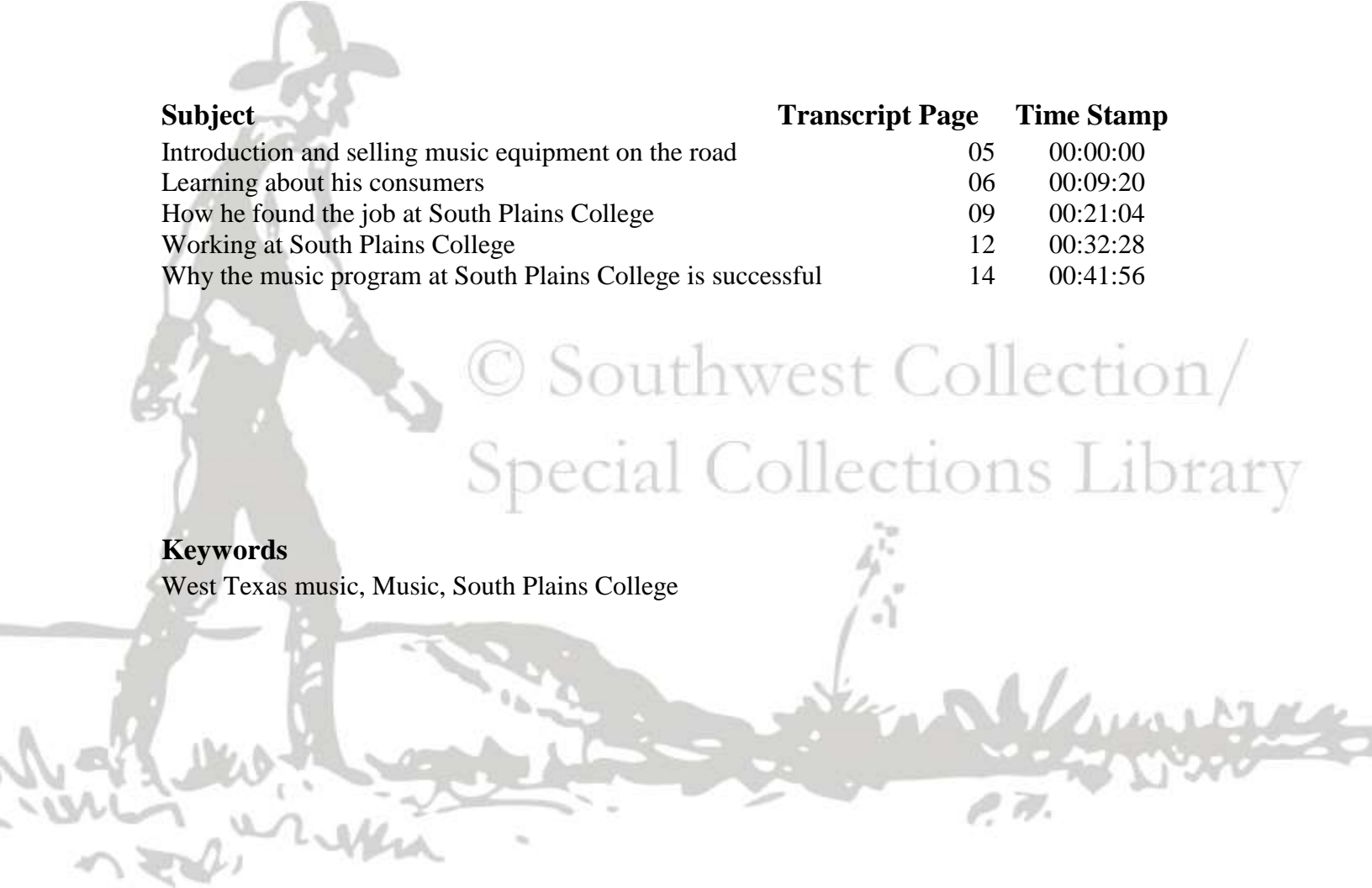
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Transcript Overview:

This interview features John Hartin as he discusses South Plains College's music program. In this interview, Hartin describes working on the road and what led him to South Plains College.

Length of Interview: 00:51:55



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Introduction and selling music equipment on the road	05	00:00:00
Learning about his consumers	06	00:09:20
How he found the job at South Plains College	09	00:21:04
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Leslie Dutton (LD):

This interview is with John Hartin to Leslie Dutton on January 23, 2002. This is a follow-up interview, and John Hartin is at South Plains College, and you can find out more about his early background on the previous tape. And what I'd like to cover today is the time from when you started playing on the circuit to come into West Texas. And what brought you to West Texas, to South Plains College?

John Hartin (JH):

Okay. That's kind of an interesting thing too, because I had, as I mentioned to you before, I had pretty well played music from I guess junior year, still in high school. Maybe a little before, I can't remember. Up through going on to college and that sort of thing. And then I took a job, it was a crazy job—I can't even believe to this day that I wound up doing it. But this music store that I'd worked in while I was in college, the man was quite an entrepreneur, and he had also gotten into the fast food restaurants which were becoming the big thing in the late sixties. And what I had been doing is I had—well I had been going to college primarily, and then a short amount of time I went and spent a little bit of time with the naval reserve. And he had bought a new chain of restaurants, or invested in a new chain of restaurants called the Ku-Ku Drive-Ins. They were interesting because they were built—the restaurants were built like a cuckoo clock, with the little cuckoo bird on the front and the whole bit. Well anyhow, when I was going to college, I had majored in business and sort of specialized in accounting, primarily because the music programs in those days were generally for people that wanted to become band directors, choir directors, orchestral people or church musicians, that sort of thing. There really wasn't an avenue in commercial music in those days, especially for something like an electric guitar or steel guitar or something like that. And so anyhow, because I had had that education he contacted me, he was a great guy named Tom Hughes. And he owned a chain of music stores throughout the Midwest. And so he contacted me and said, "Well, I'm building this new drive-in here in Norfolk, Nebraska. How would you?"—well no actually he'd had one manager and it wasn't working out. So he said, "How would you like to run this for me?" And it looked like a pretty good salary, and actually I had traveled with bands and all that kind of deal. And I was a little bit tired of just trying to work the road as a musician. And after you've done that a few years, you fundamentally know what it is. I mean it's, unless you get with a band that really is having some success with records or television or something, you basically start working on a series of—a circuit of nightclubs and Holiday Inns and dancehalls or whatever, and you know. So I was in the mood to try something else. So anyhow, I ran that restaurant for a while, and then he decided that he wanted me to come in with him at his music store and do road sales. And so I started calling on high schools and colleges and that sort of thing throughout South Dakota and Iowa and Nebraska, Midwest states. And that was pretty fun. I had never really thought of myself as being a salesman exactly, but what I did understand was that being a successful salesman was simply taking good care of the customer. And that was fundamentally it, I mean you didn't have to—obviously, I'm not a fast talker or a smooth talker, so—but because I love music and had an

appreciation for good music of any type, and I also thought it was great that there were these dedicated people out there that were giving kids a chance to—maybe have a chance at a profession or an avocation, or just some level of life enrichment, that they would take with them past the high school days. And lots of people that played the horn or whatever, or piano, or whatever it might've been, in a school group, continued on as time went on, not necessarily as professional players or whatever, but maybe they played with the local musicals, or had a little weekend band and played at the country club or whatever. So I kind of liked everything that that stood for, and made a lot of friends with band directors all over the Midwest. And so consequently I did well financially with it, and actually it started on a salary thing and I found that if I understood the customer profile then I stood the chance of really kind of getting the lion's share of the school business. And all I mean by that is I would find out little things sometimes, like I know sometimes I would stop at a school and the band director might have been working with another company or whatever, and I mean I wouldn't be able to sell a box of clarinet reeds, so it was just like, gosh it didn't even pay to stop here, you know. But I think one of the things a musician learns, or maybe develops, if they're trying to be a professional musician, is persistence. You have to be persistent to learn to play. You have to be persistent to work with booking agents and nightclub owners and band members. And so there is a set of skills in addition to just being a player, you know. And so I think that's one thing I had kind of acquired from my music experience. So one thing I started finding out is, well, if I knew this band director, whomever it may be—because there were a lot of men, there were a lot of women in the music profession, especially in public school music. I thought, Well, if I just knew them a little better, maybe I could serve them a little better. And so I think that was something that really did help me.

LD:

How did you go about doing that?

JH:

Well sometimes, you would just go into a school and introduce yourself, meet the band director, and they would just be amiable by nature. And they might advise you to come down to the teacher's lounge and have a Coke. And you'd kind of find out a little about them—where they went to school and if they had a family, you know, who were some of their favorite bands or players or whatever. And of course, that was the same kind of conversation I was used to, because I'd been doing that forever, you know, talking to other musicians. And musicians, usually one of their favorite topics is music and who some of their favorite players are and that sort of thing. And so other people were more distant and so sometimes you would try to—I would try to analyze—of course remember I was coving hundreds and hundreds of miles a week, so I had a lot of time just looking out the windshield. And so I would always be thinking, Well, how could we possibly make a better presentation to this individual, or how can we identify areas where we could be of service to their program, that sort of thing. Well one of the things I

thought was fascinating was, there was a school that the band director simply would always tell me that they just didn't need anything. And it was kind of like, oh what do you call it, the telemarketing. Somebody calls you, "Well we've got this great deal on aluminum siding," or whatever, "I don't want it, thank you, goodbye." And you know, end of story, right. Well anyhow that's kind of what I was getting from this one area, and that's why I say the persistence comes in, because the average, I think smart person would have just said, "This isn't working, let me just move on to the next account." But I just hated that I could not make any impact whatsoever. Because I didn't feel we'd been given a fair hearing. And so, I was asking another band director, and this was your question of sort of how did you do a little fact finding. I asked one of the other band directors up the road forty or fifty miles, I said, "You know I stopped at this school, every time I'm out this way, about every three or four weeks. And I have never even been able to sell a box of reeds over there. I just don't understand why I can't make some connection with this fellow," and this other guy laughed and he said, "Well, he's all business, he's got one of the best bands out in this part of Nebraska." And I said, "Well I could tell that it was very organized, very well put together. But is he always so reserved?" He said, "Oh no. Like if we go to conventions or something, he has a great time. The only thing is he has a good time when he doesn't have to spend any money, because he just hates to spend money." And so I thought, Well—and also he doesn't like to be interrupted when he works, right? So I thought that was interesting, and so oddly enough, it was only thirty-five, forty miles out. I turned around and went back over there. And of course, he was kind of surprised because I had been there a couple of hours ago. And he said, "Actually we're in pretty good shape, I don't think we need anything." I said, "No, I had an idea. I know you've got so much going on here that it's hard for you to just stop in the middle of the day and talk to me, or anybody. But you know, I come out here every three or four weeks. How would it be if maybe some night when I was coming into your area that you'd hire a babysitter," and there's a good steakhouse, it was fifteen miles from there or something, I said, "I can take you and your wife out for a nice dinner. Give me a chance to get to know you a little bit, and your family and so forth. I'll pay for it all." He said, "You'll pay for the babysitter?" I said, "Yes, I'll pay for everything." He said, "Yeah, let me know." So it was just that sort of thing. And so we went out and we went out and had a nice steak and really had a nice evening visiting and so forth. And he invited me the next time I was over, he said, "We're going to need—" I think they had a lot of repair work. He said, "Do you have a repair shop?" I said, "Yeah, we have a very big shop." And he said, "Maybe next time you're over you could inventory my instruments and tell me which ones needed to go in and get them in over the summer." Which I did, and so consequently I developed that into a very big account. And also to me it was interesting, because I thought, You know, there's a story there. It's like—well what's the old saying, I'm not prepared to really remember it, but it's something—if at first you don't succeed.

LD:

Try, try again.

JH:

Try try again or whatever. And I mean there's just so much truth to that. Well anyhow, that's what I was doing. I was going around to these schools and doing road sales, and then on weekends I would work in the retail.

LD:

Wow. Did you have a family or were you married during that time?

JH:

Yeah. I don't think we had children, just me and my wife. But then we would—of course, schools were closed on, usually Friday afternoons and Saturdays, so I would work at his retail store, and I sold pianos and organs and guitars and amps and band instruments. And I had done a little of that in college too, just doing a little sales too, because I was teaching lessons. And I enjoyed that work, and then I got and more into the management end of things. And he was—Tom was telling me that he was actually kind of searching for like a general sales manager to oversee all the stores. And what it really meant was I was going to become more of a trainer, and just more of a bookkeeper and more sales meetings and management work and that sort of stuff. And at first I thought I might like to do that, and then I really found out that trying to train salespeople was—to me it was impossible. Somebody maybe could have done it.

LD:

And they'd need to be self-motivated.

JH:

You really—you have to have that drive. And to me it was like learning a song. When I loaded up the truck and went out on the road, I wanted results. And if they weren't there, then I would—like I said I had a lot of time looking out the windshield, thinking about why we weren't getting those results. And it turned out to be very, like I mentioned when I started, it turned out to be very simple. If you were the kind of a salesperson that would drive two hundred miles starting at three in the morning to make sure that the band director had the drum heads that he needed when he called you that night and said, "Man, we've got marching contests coming up. We broke two heads." And you said, "Well, we can have them there by seven o'clock in the morning." Well of course, they couldn't believe it. I mean who's going to do that, you know? Drum heads were eight dollars apiece.

LD:

But that consistency really pays off.

JH:

Yeah, and it seemed like such a no-brainer, because if you made the trip out there, come fall,

when they're doing their rental programs for all the beginners, instruments, and stuff—you're certainly going to be included in all likelihood. So anyhow, when I was working with the salespeople and I was trying to just communicate how we could be more profitable, more successful, my ideas were—well I mean obviously I had marketing classes and finance classes and all that sort of thing, and they certainly helped me understand the nature of business, but as far as dealing with the customer it really seemed to work better if you just—you knew the customer, the customer knew you, and you had a good relationship.

LD:

[Sneezes] Excuse me.

JH:

So you need some tissue?

LD:

I already have some.

JH:

We got boxes of them here if you need some. So anyhow what happened was I did that road work for two or three years, and I just made a decision that going into the management end of it, where I would have to travel around and try to train the sales force and monitor their results and all of that was something I didn't want to do. And even though we were being paid well and had a good working conditions and all of that, I got up one morning and I built a new house on the lake there and had a couple boats, and you know we had stuff that you can buy if you're making a good salary. I told my wife, I said, "You know, I just don't think that I want to be in this business. I think I'll really—" I had had an offer to go back to Las Vegas to play music. And I said, "I think I really may just do that. We could stay put," And of course that was a good entertainment industry, especially in the seventies, because every place had live music. It was like what we talked about the other day. Well oddly enough, my wife had bought me a subscription to—I think it was called Country Music Magazine. It was a new publication, and I remember the book because it had Roy Rogers on the cover and I was a big Roy Rogers fan. And in the back of that magazine was the smallest possible ad you could buy, like if it's a one inch ad in the classified, and how I saw it I think I attribute to the grace of the good lord, because you just wouldn't have seen it as a general rule. But I just happened to flip open, it was sitting there on the breakfast table and I flipped through that thing and I had made a decision to get into another line of work. And the fact is I still have that magazine and that ad. But the ad said, "Wanted: director for new program in country music." And I looked at that, and it said South Plains College, Levelland, Texas. And what I thought was the case was like it would be a Nashville deal, like you know, come to Nashville to take a two week crash course in songwriting for eight thousand dollars. I mean there's just all these scams, you know. And so it's kind of

funny what goes through your mind, but what I saw was, Man, they're probably on the second floor of some hotel. They've got this school of country music, and all it'll cost you is your farm or your kids' education money or whatever. But as the day went on, that had intrigued me a little bit, and I got to thinking, Well I wonder what's behind that. I thought, Well I think I'll just call down to the college here and see if they even know what accreditation means. Like I figured it would solve everything for me if I just said, what is your accreditation status? And if they would have said, "What?" Or just obviously didn't know academia, then my questions would have been answered and that would have been it. But anyhow I spoke to Nathan Tubb, and he was a great guy. He was the guy that actually hired me.

LD:

Is he still around?

JH:

Yeah, he's still in town. And if you ever want to have probably the most interesting interview you could ever have, with anybody, it would be with him. Because his family actually I think just about founded the city of Levelland. He was the first dean—he was the first registrar at South Plains College when the college opened. He went on to become vice president of the institution. And the Tubb family is infamous in Texas education, in all phases—athletics, music, you name it. But anyhow, Nathan told me, he said, "We're accredited by the Southern Association." And of course, I had worked in the music industry, and we went to the band masters trade shows and so on and so forth, and I had a number of friends that were music teachers at the various colleges. And so I knew a little bit about the nature of it all. And I said, "Well that's pretty interesting." And asked him how large the school was. At that time, it was less than fifteen hundred students, which is interesting because it's over eight thousand now. But at seventy-five, that's their normal—it was about fourteen, fifteen hundred. And so I thought, Well that's pretty good actually for a community college. So I asked him about the position and all of that, and he said, "Well, what we want to do, we want to bring some diversity into music education. I talked to a lot of students that have played in the high school band or choir or whatever. And when they come out here, they don't join the band or the choir. Sometimes I'll just visit with them, I ask them how come they're not participating, they said 'Oh, we got tired of marching and marching band,' or 'We get tired of just doing all the same music all spring for contests' or whatever," And I mean that goes with it, that's part of the process. But Nathan just had such an instinct. He said, "Well, do you like music?", and they said, "Oh yeah, we like Willie Nelson, and we like ZZ Top and we like"—whatever, Charlie Daniels, I suppose, in those days. And Nathan just said one day, he said, "What if we had something like that? What if we had like a country group? Is that something you'd like to be in?" And they said, "Oh yeah, we'd love to learn to play guitar or steel or bass or whatever." So he was just like I said—of course he was my mentor, and he's my hero really. He said, well he tested it a little further. He thought, Well I think I'll just see how

this would play out, so he put in a night class, hired a local guitar teacher. Put in a night class and he said the thing, they had to add like three sections, because there was that much interest.

LD:

Wow.

JH:

So he made a decision and he went to the president and made the recommendation that they go ahead and put in a full-fledged degree program in country music. The first of its kind worldwide. Well to my knowledge, somebody might have been doing it somewhere, but I'd never heard of it. And so that's what got me here, and I came down and interviewed, we talked about what we might do, and of course it was baby steps because there was nothing here, you know.

LD:

No building or anything.

JH:

Nothing, huh-uh. I had a little bitty office over in the fine arts building. And I took my group the first year. It was kind of funny—it was challenging, I guess that's the whole thing, because it was kind of like being back on the road selling band instruments. It was like something completely new. And I was pretty convinced it could be accomplished, you know, so at that point the strategic thinking was really the critical deal, it's like you either had some sort of a game plan that had a growth potential, or I had made a bad decision to change jobs. Because the salary cut was, well—

LD:

Probably pretty tremendous.

JH:

It was significant, I remember that. Fact is I remember when I got my first paycheck from the college here.

LD:

Oh no!

JH:

I was—I gave Patty my paychecks because she would get them into the bank and that sort of thing. And I remember that when I gave her the first paycheck she said, "Oh, they pay every week?" [Laughter] and I said, "No, they pay every month." And she said, "This is what you make a month?" And I can't remember what it was, 860 dollars or something like that. And I

mean—she just couldn't believe it. Because I mean I would get commission checks in Nebraska, and I started telling you before, I actually, when I went out on the road there, after about six or seven months I just went back in to the boss and I said, "Actually Tom, if I'm going to work here, I would rather be—" go ahead and just shut that off.

LD:

Okay.

[Pause in recording]

JH:

Well anyhow, I'd mentioned that when my wife got my first paycheck from the college, she thought we were getting paid every week. And the reason she had thought that was because in Nebraska I had told the boss after about six months that I just wanted to work on commission, just straight commission. And he said, "Well you might have some pretty lean times." And I said, "Well, if so, then you've got the wrong guy working for you. If it's not so, then I'm not making enough money." And so, you could have a commission check for sixteen, eighteen hundred dollars, and then all of a sudden you're coming home with your month's pay for eight hundred and ten bucks or something. So that was a dividend. So that part of it was quite a shock, but then once we got here and tried to put a strategy to it all, there was no instruments or anything. And of course I had most of it myself, I had banjos and guitars and fiddles and all of that. Well then trying to find some customers, because I got here, I guess in July. School was starting in August. I was in charge of a new program, and then there were no enrollees, there were no students signed up for it. And so that was another pretty simple deal, just picked up the Lubbock paper and seeing who was playing different places. That's how I met Tim, the guy that was just in here. Somebody said, "Well there's this good guitar player, he's just a kid, and he plays out here at one of these little lounges." And so I went out and met him, and I'm surprised his folks didn't sue me because he was a senior at Tech, English lit major. And I convinced him that he had a lot of potential as a musician, and that he should quit Tech and come over here, and his dad and mom were saying, "It's a junior college Tim, you've already completed junior college work. You're a senior." But, we got Tim to come over, and then I heard about another young fellow that his father had a music store in Lubbock, and they said that he was a pretty good drummer, and I went over and met him, talked to him and then I saw in the newspaper a few days later a picture of a young lady, and then she was playing a thing called the Meadow Musical, okay. And her dad actually kind of helped run that, I think. So I looked up the address and wrote her a letter and told her we were going to have this program, and so anyhow by August of '75 I had rounded up I guess seven or eight people, and it was just hilarious because they were coming in with the price tags still hanging on the guitars.

LD:

Really.

JH:

Yeah, because you know I had just—it was there again, it was just, I guess it was kind of the carrot on the stick deal. It was basically going to these youngsters and saying, “We’re going to have this really neat thing. We’re going to have a band, and we’re going to go out and play,” and so, at any rate, that got the ball rolling. And that was pretty much how I got involved.

LD:

Okay. I just wonder, kind of quickly, of what—I mean you have had so much success here, I mean it’s been a fantastic program and look at the students who have come through here, of Lynn Womack and Maines girl, Natalie Maines, and I mean big-name stars.

JH:

Yeah.

LD:

So what is the element that makes this program so successful?

JH:

Oh, I think more than anything it’s the faculty. You know, here again I mean it’s just my own opinion, but these days, for example, we have the most incredible physical plant that you can imagine. We have a multimillion dollar center that you and I are in this morning. But there was a day that we had a set of drums and a microphone and a teacher, okay? And the students weren’t dissatisfied that they didn’t have ten microphones or half million dollar sound system like we have in the Tom T. Hall, right now. Because they were—we had customer satisfaction. You know, we were meeting the need and desire for something that people wanted. That’s what starts any business, is I mean the same old deal—I heard this thing last night I thought was ridiculous on one of the news shows. They were talking about K-Mart going into chapter eleven. The K-Mart stores are going bankrupt. And this analyst said something to the effect is, “Well, they’ve got to find a niche market.” And I thought, Well, of course. I’m sure that’s what they’ve been trying to do all these years, you know.

LD:

That’s kind of a given.

JH:

And his conclusion was that the Walmart sort of took the lower end of their market, and the Target stores took the upper end of their market. It just sort of squeezed them out of the picture.

That kind of made sense, but anybody that's ever even thought about being in business knows that you have to be offering something unique in some way or another. It might be location, because South Plains College was closer to—for a Levelland student than Texas Tech was. It was also less expensive. Perhaps in the early days I would imagine the entrance requirements might not have been quite as tough. I really couldn't say that to be a fact, I don't know, but just going back to my early days of education, that used to be one of the barriers for a lot of people was just getting in. Because you didn't have just that revolving door, just show up, bring us some money and go to school. It was a tougher situation there now. But anyhow, what we had was a niche. And so why were we successful? Well, I think it started on a vision by Mr. Tubb that they were going to give the program solid backing. And I thought what was remarkable was that they didn't just try to bring in a part-time person. They actually wanted somebody who had been in the industry, that had published songs, that had [door knock in background]—I'm going to catch that. Oh, I've already did.

[Pause in recording]

JH:

So, I think where it was here—on Mr. Tubb's vision for the program, he wanted it to be successful. President Baker, who was the president of the college at the time, wanted it to be successful, the board or regents wanted it to be successful. And like I said, the thing that I thought was unique was that they wanted to bring in somebody that actually had been in the industry professionally. And Nathan Tubbs has been such a fascinating guy. What he told me—because he has a way of summarizing things in a West Texas way that is just absolutely incredible. But I remember him telling me, he said, "John, I'm looking for somebody that doesn't just know three chords and have a big belt buckle." And so, you know it turned out like it was a natural alignment for the type of work I liked, because I liked the teaching, and I liked to turn out a successful product. Well then as time went on, we just built on the same formula to be honest with you. The physical resources improved. I guess by 1980 we actually had our own little building, which is actually still a corner of this building. And by 1970—so it started in '75, so about '77 we had our first graduating class, okay. Well then Tim McCaslin was in that class. He graduated and as his dad told me, he could have been out of Tech a couple of years ago actually making money. But anyhow Tim had been such an outstanding student that we'd actually reach a point where we're working with twenty, twenty-five people, and I needed another teacher to join me. And so there again, it was—I mean I would dearly love to just sit here and say, Yeah I just am really smart and figured all this out and all that, but it just wouldn't be the way it was. I got to participate and ideas I had were listened to. Some were accepted, some weren't. But Nathan Tubb and Marvin Baker were really I think the intellectuals. Because when I wanted to hire another faculty person, they didn't give me any constraints. They didn't say, "Well okay, they have to have a master's," or, "They have to have ten years of professional

experience.” They said, “Find who you think would do the best job, and bring him in and we’ll interview him.” And see, comparatively, academia doesn’t work that way.

LD:

Right.

JH:

Right? And I guess just kind of being an old country boy myself, just the fact of working with people that seem to have just such good logic, you know. I like that. And I’m sure it’s very much the reason why I still work here. Because it’s still that way. You’re working with very intelligent, very well-educated people that are still very down to earth on how do you get something done. I love it. So anyhow, that’s what it was, that’s why we have been successful. They’ve allowed us to continually hire people that we thought could do the best job. They’ve been very supportive and both financially and just supportive of wanting to help us meet our goals. And there’s no question about it, when in ’78—well here again it was just back to what I’d learned when I was out selling on the road, okay? I found out if you don’t ask, they don’t buy. You’ve got to ask for the order, which we learned, and so I just started going to people and I found I could pick up the telephone and call Alice French, who had a television show in Lubbock in those days, a real nice lady. And she went on to do a lot of things in multimedia education. But then the Alice French Show, which they’d have local guests and they would have somebody come in and maybe show you how to make a special tablecloth for Christmas or how to bake something, or I mean you know, it was just local interest, okay. And so I’d call Alice and asked her if we could come over and be on her television show—“Well sure, yeah, come on over.” We’d go over and play a song. Well, I took the same mechanisms that I’ve been using in the retail world, and I thought, Well, let’s see what we can do with that. We’d take it down to the newspaper and say, “Well we’re going to be on the Alice French show.” Well, the newspaper guy thought, Well that’s interesting, this is part of local news, puts it on the front page—“Local country group, college group, to be on television Thursday.” So I suppose nowadays it would be called spin. And I think that’s a good word. I always kind of saw things as like, you know you can springboard from one thing to another. You can catapult from one identity to another. So when we went up to Oklahoma, places like that, to do a little show, well, maybe somebody was there from the Grand Ole Opry. Chubby Wise. And he needed a backup band. So we’d volunteer. I’d say, “No, we don’t charge anything.” He’d be going to these little bands around there asking how much they’d charge to back him up for an hour. Well, three hundred dollars, five hundred dollars. I’d say, “We won’t charge you anything.” “Well how about rehearsals, how much will you charge for rehearsals?” “Nothing, we’re already here.” So we’d come back to Levelland and say, well, we just did this show with this Grand Ole Opry artist. And the newspaper—“South Plains college to appear with Grand Ole Opry headliner,” and all that sort of thing. Well, you know, I mean, it’s what publicists do, right? There again, I didn’t invent it, but I’d been around industry long enough to see what publicists do. If they had anything to report, they made sure that it got out and hit the

AP wire and whatever. So yeah, I would say maybe my background just in kind of how to sell things was as much an asset for me—and still is, because I still do it every day of the week.

LD:

Sure, yeah.

JM:

I'm trying to get the word out, and the guys out here kid me a little, but they said, "John, we've got more people here than we've got room for." But you know, an old salesman is never going to change. They still want to sell one more car, one more trombone or whatever. So anyhow, that's kind of how it got up and rolling.

LD:

That's great. Well, John, thanks so much.

JM:

My pleasure.

LD:

I really enjoyed it. And I'll look forward to some more.

JM:

Okay, thank you.

End of Recording

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