Global Spirit:
MUSIC, SOUND & SACRED

00:00:06 **GLOBAL SPIRIT INTRO**

00:01:28 ORGAN MUSIC.

00:00:40 PHIL: Music is the universal language. It has often been called "the doorway to the soul." Music is a unique force that has brought human beings together since our distant ancestors first huddled in caves with flutes and drums. In a sense, all music is sacred — but it seems that some music has a transcendent and transformative quality. And then there is silence. I've often wondered about the nature of sound and silence. Can one exist without the other? And what makes music sacred? Can the same music be "sacred" in one culture and not another? As usual, I'm haunted by questions. So we've invited two very knowledgeable individuals from different cultural and spiritual traditions, to join us.

00:01:38 PHIL: Joanne Shenandoah is a Wolf Clan member of the Iroquois Confederacy, the Onendaga Nation. She is a Grammy award-winning musician with over forty compilations of her recordings.

00:01:57 PHIL: Alan Jones is the dean of Grace Cathedral in San Francisco. Dean Jones is a prolific author, who has had a lifelong relationship with liturgical and other sacred music. Both Joanne and Dean Jones live and breathe music. To them, music is a kind of prayer. Welcome to Global Spirit's "Music, Sound And The Sacred."

00:02:27 PHIL: Joanne, let's start with you by asking you what are the core characteristics of sacred music in your tradition. What makes music sacred?

00:02:38 JOANNE: Music to us is celebration, life celebration. We have songs for everything, from birth to death. We have songs just for the plants, for the medicines. Every single ceremony begins and ends with music, because music is a healing force, it is what allows us to grow and open ourselves as human beings. But we also give that celebration through music. So, it is the essence of who we are as native people.

00:03:11 PHIL: Alan, now, you are the dean of a cathedral that is known for its sacred music performances. What does it take to make music sacred?

00:03:24 ALAN: The philosophy if you like, the understanding I have is that the whole universe is a symphony. And it's to be in touch with the symphonic character reality that, why we make music is to be in tune

with - we use the word in tune with, an ancient idea of the musical spheres and so on - and to be in touch with something that is breathtakingly beautiful. We don't have enough understanding of beauty in our culture and in our common spiritual life. Beauty is healing. Beauty is not just being beautiful or distant, but it also confronts us with how we treat each other. It has social and political implications as well, so. The metaphor of music is very, very deep and very, very powerful about helping us resonate with each other and who we are.

00:04:20 PHIL: There is also a physical aspect of this. You've written beautifully in your book "Soul Making" that there is a compunction at the heart of religious life, which means a piercing of the heart. Does sacred music pierce the heart, penetrate us in a way that other music doesn't?

00:04:35 ALAN: I wouldn't say other music. I mean I think anything that brings us sort of out of our selves. When we get, when I say get off the treadmill of the self. And when you see some little kid just sing a song and he or she is out of their selves and they are lost into some other activity. That sort of little, little example of ecstasy means that they're really in touch with something bigger than themselves. So it can come from all kinds of music. But for me the sacred music does that, if you like, dare I say in spades. I experience it in all sorts of places. When you see someone singing their heart out, that phrase, you know, when they sing their heart out, they are actually much more in touch with who they really are and what the universe is about than in any other kind of activity.

00:05:24 JOANNE: What Alan is saying so right on in native cosmology as well, because we have something called a good mind theory. Ok, so, with a good mind we will come together as one. With a good mind we will listen to one another, we'll communicate with each other, we'll celebrate life together. And how we do that is we, sage, sweet grass a piece for the peace of mind and sage to clear your soul. So when I create music I'm coming from a place that is purely a vessel to the next world and to the creator. I've asked for it and I'm there. It's just is, the way it is.

00:06:05 PHIL: Is that what you mean when you say that it's not a struggle in the traditional western way of fighting and hurting for art, as opposed to it being a gift. A gift from beyond.

00:06 :17 JOANNE: Exactly. Iroquoi people believe and I was taught this as a little girl, you were born, everyone on this earth was born with a special gift. But a gift or talent that is more than a gift or talent of art, it is a full and right, on this earth responsibility to not only yourself

but for every generation that follows you. So, it is a very powerful blessing to have a gift and if you use it with the good mind then you are of course making a much better world for everyone. We've all met someone who does not like their job very much. And I have to say I am incredibly blessed and so thrilled to have been given the gift of music. And my native name is Degaliuakhwa, which means, “She sings.” So I probably should have started doing this long time ago!

00:07:05 PHIL: Could you sing something for us? Maybe the prophecy song that I remember you singing at the Parliament of World Religions in Cape Town South Africa.

00:07:14 ALAN: Yes, sing, sing!

00:07:15 JOANNE: Certainly, this song is a beautiful song. It translates to these words: Awaken, stand up, be counted. We are being recognized in the spirit world. And we are responsible for ourselves, for our families. And for our nations.

00:07:36 JOANNE: SINGS.

00:09:50 PHIL: Joanne, when I first heard you sing the prophecy song in Cape Town, I can't tell you how moved I was. Not only by the music, but also looking up and down the aisles, around the auditorium, and seeing how seven thousand people representing a hundred or so cultures and faiths, were moved by music, words and lyrics, that they didn't literally understand. How is that possible?

00:10:17 JOANNE: All the time, I am requested by people to translate lyrics. And my answer to that is, these songs are not meant to be literal. They are meant to transport you or to take you to a sacred place. And therefore, the meaning is very simple in many cases. There are over 200 songs in honor of women, for example. And there are songs just for healing. There are songs that actually will quicken your death. There are some pretty powerful songs out there, and I think like this particular conference that we were at, the Parliament of World Religions, there were many people there open to wanting to hear spiritual music. And they were, you could hear a pin drop, I mean. It was so quiet. And I was very moved as well, I mean there's no doubt, it’s just, have to ask to do the song, the song is so powerful in its own sense, and the words are, you know, above and beyond anything I could ever imagine saying. What do you sing for all these world religious leaders? What song would you pick? [*Laughs*.]

00:11:38 PHIL: Those words, as simple on the page as they are when they're sung. When they emerge out of the soul, as they did in your

performance, lift our spirits. How are our spirits moved like that? How do we lift the spirit?

00:11:56 JOANNE: The spirit lifts us.

00:12:02 PHIL: So it goes both ways?

00:12:04 JOANNE: Yes.

00:12:05 ALAN: It's such a deep function of all great religions that have a kind of unaccompanied, clear, resonant form of chanting. Which makes one listen, become more present, and therefore, more available to what's already there.

00:12:27 PHIL: And yet there's a lullaby quality to a song like this. So that listening to this kind of music lulls us in the best way, gives us a kind of calm and consolation.

00:12:40 ALAN: Well, it actually takes away that crippling fear that we live with, without necessarily understanding it or knowing it. So many of us live with fear as a basis for our encounter with reality, our encounter with the world. So that everyone is potentially an enemy. The world is by definition a hostile place. To break that down, I think music does that, it breaks that barrier down.

00:13:13 PHIL: My old friend Joseph Campbell used to say that, "There's a deep human longing for a moment of experience when you and the other are one." How do you know when you're in your body, in your voice, you're actually connected to something sacred?

00:13:28 JOANNE: It's not one special moment, there are too many to count. When you know you're there, because everything outside of your body, it's as if it doesn't exist. You're, you don't exist, virtually, you are transported yourself, therefore you transport others. And once you've done that and you know it, and you've experienced it, you want to keep coming back.

00:13:59 PHIL: Does music allow us to experience aspects of the sacred we can't experience any other way?

00:14:04 ALAN: The wonderful thing about music is that it is accessible to everybody without any clutter of language. I mean language is wonderful, but it also gets in the way. And so music comes along, which helps us understand what we're striving for can't be trapped in words. There is a wonderful phrase of St. Francis of Assisi who said, "Preach the gospel to every creature, and if you must, use words." So

the way of being present is very important and I think music is a way of helping us to be present to each other in a way that is not a burden, but a delight.

00:14:55 PHIL: Joanne, I was also touched by the fact that you were singing with your beautiful daughter Lia here. Can you describe for us what it means to sing a cappella on your own and sing with a group?

00:15:06 JOANNE: When I sing with my sister or my daughter, it feels as though the music is coming from the same place, not that there's two or three of us, but that it is a one voice and that we are in full harmony, spiritually and through sound in the same place. I've also performed with full symphony, sixty-eight on stage, where I also requested if they would take a moment while I asked the Creator to put all our minds and hearts and souls together as one so that our music would lift the soul and lift the heart of those who are not only in the audience, but of those who are on the stage. And they were very taken by that. Very surprised! And it was incredible.

00:15:27 PHIL: No resistance?

00:15:28 JOANNE: I think a little surprised, initially but well done.

00:15:34 PHIL: And Alan, what about you and your experience with Grace Cathedral and one the world's most renowned choirs, you must certainly see the difference between one voice in a cathedral and then a choir, and then perhaps an entire congregation singing as one heart.

00:15:48 ALAN: What is interesting is if you have a boy's choir, it is a very fragile instrument, as their voices break and you have to start again and it is interesting to me to listen to the choir at the beginning of a year and by the time you get to Christmas how the quality has changed. When they are beginning actually, they sing well individually but they sing well individually because they are listening to each other. They are aware of each other. And when they're aware of each other there is a kind of, when the resonating notes blend together and that is a wonderful moment in a choir. When that happens, it's terrific.

00:16:28 **VIDEO SEQUENCE BEGINS**

00:16:29 [MUSIC PLAYING]

00:17:50 **VIDEO SEQUENCE ENDS**

00:17:52 PHIL: Alan, I was deeply touched by listening to the Grace choir. What is it about the Latin that is so transportive?

00:18:00 ALAN: Back to the earlier music, you had sung so beautifully, you are listening to something that resonates in a way, on a much deeper level, because it's been used for centuries and centuries and centuries. And that connection is very strong. I, this is how I came into my faith life as an eight year old boy singing in a choir and singing this repertoire. And being lucky enough for example to sing in the coronation choir at Westminster Abbey. And for a little kid to have this kind of experience was amazing.

00:18:33 ALAN: But that comes as a tremendous gift. You can imagine as an eight year old kid, from eight to thirteen, five years, consistently singing this repertoire and it changed my life. And it was my entry into the spiritual life as a work of imagination, rather than, it was a response to something beautiful. Or as the monks who taught me or trained me for priesthood, was that it's got to be a love affair. Our spiritual life is a love affair, with all the ups and downs of a love affair. And music is a part of that.

00:19:09 PHIL: Joanne, what about you? What was your response to listening to the choir, but also, the Latin?

00:19:17 JOANNE: Well, I think this music is natural. You know, natural and born from the place where people wanted to feel part of something. People wanted to be together, singing together. I mean this is what it draws out in me. Our music is community, this is community. It has so many similarities in that sense. The fact that all the boys are singing brings to me a, a memory of all of our young boys singing together and that is what we do. It is a life celebration and they are all not embarrassed to be part or to have high voices. Or no one is actually saying, you know, "Too bad they are going to lose their voice." It's just like, "Wow, isn't that beautiful?" There is no real dissecting of your gifts when you see something like this for me, because where I come from, the place that I recall, what it brings to memory is these beautiful young men proud to lift their voices in song together, which is a lovely thing to watch.

00:20:34 **MUSIC BEGINS**

00:22:48 **MUSIC ENDS**

00:22:49 JOANNE: It's just wonderful to see the human spirit, as you say, as the human spirit. Not clouded with - clear, a clear spirit, yes. And it happens through music, as we discussed.

00:23:00 ALAN: And it's interesting, the relationship between the music and the silence. [JOANE: Very much.] How much silence is a preparation to be centered and clear and then the music erupts out of the silence and then goes back into silence.

00:23:16 JOANNE: It is humbling to be, to watch how music can transform one. Soul, being, health wise, spiritual wise, every wise. You can see it all over the world how it affects people that don't even speak your language!

00:23:31 ALAN: I remember the story of a man who was dying of emphysema and I forget where I read this, but a nun was administering, the chaplain of the hospital, and then, "heeah!" and she bravely got up behind him and held him like this and sang the only thing she knew, which was the curiae from the mass. And his breathing became relaxed, the pain, I mean that whole notion of music has a very great power to calm us, to deepen us, to transform us, to challenge us, as well.

00:24:10 PHIL: Maybe because it holds both sound and silence? So this is a wonderful opportunity for us to pursue this notion of the music, maybe in the space between the notes as Igor Stravinsky once said. In the clip we are about to see, in *Meetings with Remarkable Men* we'll see an illustration of how silence can be as powerful, if not more powerful than sound itself.

00:24:30 **VIDEO SEQUENCE BEGINS**

00:25:15 MALE: Once every twenty years we Arsoks meet here to test the power of our art. This valley is unique. Only a sound of special quality will make its stones vibrate. He who can produce this sound, will be the winner.

00:25:58 FLUTE MUSIC.

00:27:34 PERSIAN VOCALS.

00:29:02 VOCALS.

00:30:05 FLUTE MUSIC.

00:31:04 OVERTONE VOCALS.

00:32:55 FOOTSTEPS.

00:33:19 **VIDEO SEQUENCE ENDS**

00:33:20 PHIL: Watching this film clip, I don't know about the two of you but, I was haunted by it. How did it make you feel watching this?

00:33:28 ALAN: I was reminded about the musicians that come into Grace Cathedral and actually are able to play the cathedral as a musical instrument in terms of resonance and space and having the cathedral answer back. So the cathedral is a participant.

00:33:45 PHIL: Joanne?

00:33:47 JOANNE: It brings to mind, I've had some experience with performing music that was requested. We have what are known as visionaries in our culture and they tell you what you are supposed to be doing with your life and other various and sundry responsibilities. I was told there would be some songs that would flow through me that were from a time of true peace. And I asked for these songs, they flowed through me. I went to perform them. You may not realize this gift until it is actually right at your doorstep. You know, the moment you go out and you open yourself up to the Divine.

00:34:30 JOANNE: And I stood there on stage, I performed these songs, I thought the entire audience already knew them. Harmonies, more glorious harmonies than I've ever heard in my life. Ah! It's powerful. And afterward I went to dinner with some friends and I said, "Wow, everybody knew those songs already, that's amazing to me! Everybody in the audience was singing!" She said, "No Joanne that was all from the stage, all that music was like angels were singing with you." And this has happened to me about seven times now, so this is a natural thing. I don't know how else to say it, but to be grateful for the gift.

00:35:14 PHIL: What's the relationship between sound and silence?

00:35:18 ALAN: They need each other very much in that if there weren't silences between the notes we wouldn't be able discern melody, tune, or harmony, counterpoint. And as you beautifully put it, there is something other going on, other than our effort, other than our manipulating things. There is an otherness out there that seeks to be in communion with us. And we have various names for that, but it is genuinely other and yet seeks communion. And this communion requires if I am going to be in communion with you that means I paradoxically have to be separate from you and reverence have respect for your otherness and at the same time be open to being together. So that sound and silence go together right a bit like that I think. In that in order for you and me to be one, I have to recognize our separateness. Otherwise it is just a power play. Someone

overcoming or overpowering another person. So this mystery of communion is, I think is partly what the great gift of music is about.

00:36:16 JOANNE: I've heard it said so many times, be still and know that I am God. And those moments of music are born I think, from taking that inner soul, if you will, your spirit, and opening it to the universe and the creator to say, I am here, I will accept, and I will also be what I'm supposed to be.

00:36:41 ALAN: I like what poet Dante says that the imagination is an image receiving instrument, not an image generating one. In other words, it is to be receptive to the transcendent in such a way that you can be a vehicle or instrument of it, a conduit for it.

00:36:58 PHIL: And he also describes human love as having the capacity, the power to move the sun, the moon, and stars. And that is touched upon in this film clip. Remember Gurdjieff's major theme was that human beings are asleep and when they are asleep they become robot-like. And so all of our training, our practices is to help a move, as you just said so beautifully, to move the soul. So the competition here of singing or playing music to move stone I find riveting. I remember this theme coming up in the Greek myths with Orpheus as having the capacity to move the stones in the underworld, it's a theme in Egyptian mythology, even Victor Hugo in *The Hunchback of Notre Dame* describes Quasimodo as wishing that he had a soul that could move and not be stone, like the stone he was surrounded by in Notre Dame.

00:36:44 ALAN: We live in a culture that you might say that the culture is a colossal consciousness lowering device in terms to keep us asleep.

00:37:52 PHIL: So we are stoned.

00:37:53 ALAN: We are stoned. Yes. And that is a great metaphor actually.

00:37:57 PHIL: It is, yes it is.

00:37:57 ALAN: ...in that there is an awful lot out there that would wish keep us asleep. On the other hand we want to say why music can be so healing that, waking up can be very painful and therefore we have an investment to stay asleep, because we might have to wake up to something we have to face about ourselves. So again, music has tremendous healing quality placing us in a much bigger context all the time.

00:38:24 JOANNE: We have a story, if I might, it is about Hayanwatha, he so loved the idea of peace, he wanted peace desperately among the - what were not quite the Iroquoi nations but - he went from village to village, very aggressively pursuing peace. He had been given this message by the Peacemaker that we could live a different way. So, he so aggressively worked at making sure that everyone heard this message he really made very angry this very evil chief named Haradaho - and Haradaho means snakes growing from his head, an evil person, very evil - and Haradaho murdered the entire family of Hayanwatha.

00:39:05 JOANNE: And Hayanwatha sat by this lake for days and he was so grieved and so pained that he could not think of anything else. And as he watched these ducks as they flew from the lake and as the water dropped off their wings, he said, "There has to be another way. I have to, in other words kind of wash my soul of the anger and the hatred I feel for Haradaho." So he took a song they say and sang to the chief. No words. He sang a song of peace and forgiveness and it completely changed his entire being and that's how the confederacy was born.

00:39:40 ALAN: There's that compunction, that being peace to the heart. And actually to be unafraid of being sad sometimes. Because the culture says we are supposed to be happy all the time and that is such a burden, such a kind of weight. And the music can respond to any level of mood and bring us into another place and I think that's its great gift.

00:39:55 JOANNE: And transforms you.

00:39:57 PHIL: Can we pursue that thought for just a second? Because one of the glories of music is that it is a form of transport. Like religion, philosophy, sports itself is a form of transport. So where are we going when we are transported by music? In this story we are transported from the sense evil into a sense of good, a man's heart is transformed from stone into a kind of gold, if you think of peace as a form of gold. What realm, where are we transported if the desire is so great in the culture to move out of the sadness, to put on music, to go to a cathedral, to listen to Joanne's albums, where do we want to go when we are transported?

00:40:42 JOANNE: Probably anywhere but where we are! We tend to focus so much on the negative. All of the, most of the magazines or the rags as it were, or the things that are available to our young people we are focusing, there is a lot of focus on the negative. And it is hard to get away from that as you know.

00:41:02 ALAN: It even now turned spirituality into a product. Into commercial, something to consume. So we do this in order to get something. And I think that can be a very distorting way of understanding, a way of trying to manipulate the sacred for our own benefit. I'm going to do X and as a result of MY doing X, I'm going to sing, or I'm going to be a part of this liturgy, or I'm going to be a part of this cult, I will get something. And that is a very seductive and dangerous way of understanding the life of the spirit. That actually you are not out to get anything. You're out to be available, W.H. Auden the poet said "Bless what there is for being." And therefore, I think you've suddenly experienced, if you want to say what you're going to get, you'll experience your life as a gift. And you will experience a deeper and deeper sense of communion, which in itself I think then translates into action, social justice, caring for people, respect for people. And so on. But I think it's the consumerism, if only I got this thing, whatever it is, I'd be happy.

00:42:13 PHIL: So epiphany becomes a product.

00:15:14 ALAN: Exactly. I like that. Epiphany becomes a product. And then religion becomes something you can buy and sell. And it becomes totally corrupted by that.

00:42:22 PHIL: Do you recall the great religion historian Huston Smith describing religion as a striving for God. See, he keeps it in the verb, rather than the noun. It's not a thing that you're trying to accomplish, instead it's a process, it's a way of life. I see that in the realm of art as well, those who are writing, painting, sculpting, dancing are in love, almost intoxicated in the best sense of the word, by the act itself.

00:42:48 ALAN: One of the fundamental images in many of the traditions, certainly in my tradition, that God is the artist or poet of the world. And that, if we are made after the image of God, then for us to be fully human, we are artists, because God is an artist and we are works of art. To understand yourself as a work of art and as an artist, that is a wonderful metaphor for the spiritual life. St. Bonifacia, the Franciscan said that Jesus is the art of God. We talk about the word of God, but Jesus is the art of God. And to recover religion as a work of art, to recover religion as a work of the imagination rather than believing seventeen impossible things before breakfast. You and I are coming from different traditions and instead of clobbering each other with doctrines is to say, "Have you hear the one about…?" You know as you told the story of Hayanwatha, there is so much in the scriptures of these stories. And we trade stories and out of that comes our music and we can then - without being threatened by another tradition - can

say, “How rich the spirit is to enable us to sing so many different songs!”

00:43:46 JOANNE: Well said.

00:43:49 PHIL: Joanne, could you follow up on that? What are you striving for when you sing? Are you reaching for something that is unexpected?

00:43:56 JOANNE: Oh very much.

00:43:58 PHIL: Because sometimes I think of Chagall’s incredible line where he says, “I paint in order to be surprised.” [JOANNE: Oh, beautiful.] And so then it is open-ended.

00:44:08 JOANNE: A lot of times it’s open-ended for me. I don’t know what is actually going to come out or it all comes out at once sometimes within a ten minute period. You know, it depends on what is going on, or of course emotion, human emotion is always very important, because I think our leaders, husbands, and wives, our children, every aspect of our communities, we have difficulty communicating with each other. And one of the best ways to do that is through music. So, primarily for me, I like to write music that is heart-felt, soulful, blessed. And I accept it and want to have people hear it and also have it to help heal them as well.

00:45:03 JOANNE: There are people who have said, they’ve waited for this particular song to come to their ears before they were willing to walk on to the next world. Waiting. Stuff like that, it is just shocking to me sometimes. We do not understand the bridge that we’re…the gifts, the bridge that we can be.

00:45:26 PHIL: Joanne, we'd be delighted if you could sing another song for us. Could you tell us what you have in mind, what the name of it is, maybe a little of the story behind it?

00:45:35 JOANNE: Yeah Phil, this song is called, "Watch Me Through The Night". And I dedicate it to all healers and I believe that everyone walking the earth has healing capabilities. We give healing through our songs, through our prayers, through a gentle touch on the shoulder, a wink or a smile. There are many ways of healing and we all have that gift. And for my healers, people have been in my life, I think it is important to send out this song for all the healing that needs to be done on our planet.

00:46:13 **MUSIC BEGINS**

00:49:07 **MUSIC ENDS**

00:49:10 PHIL: What do you think about that? Music is helping us become more real, become more present, to the moment, our own souls and each other?

00:49:20 JOANNE: I think we can look at it in terms of how certain people may think, "I can't sing." I have an album called *All Spirits Sing* and as a native person we believe that everything on this earth has a spirit or a song. We hear the birds sing, we hear the waters with their song, the winds, and everything has its gift to us. You know, so one thing that I always try to impress upon young children is "Don't worry about how it comes out, what it sounds like, because you are, your body was made to make a sound."

00:50:11 JOANNE: Make a joyful noise as you would say! And to carry that one step further. And the fear of being made fun of or the fear of not sounding good or the fear of not knowing how to play any instrument or expressing yourself through music is likened to this experience I had when I was going to give childbirth. Fear. I spoke to an old native woman and she said, "Joanne your body is made to have a child." As your body gives birth it also is made to die so we live from birth to death with the fear of each. And somewhere in the middle through that journey hopefully become comfortable with all the many things our bodies were made to do. Whether it is eating, whether it's playing, whether it is sleeping, whether it is singing. Anything that we do in our lives. I think there is a pill for just about every little thing.

00:51:31 PHIL: The Berkeley poet Adrienne Rich once described our time as embodying the need for a common language. She says, "We are all dreaming right now of a common language." Can music be a common language that can help heal the sores, the wounds between people?

00:51:53 ALAN: I think so.

00:51:54 JOANNE: Most definitely.

00:51:55 ALAN: No question. Because we won't find a common language in ideology I don't think or in statements, we will find it when we sufficiently pay attention to each other's music and join in with each other where we can.

00:52:11 JOANNE: That's the key I think, joining in. Since I have a chance to travel all over the world and bring music forth I will try to learn other languages and incorporate them into my songs. Recently we were in Istanbul and we had thousands and thousands and thousands of

people singing along to these words: Insha'allah barus. Which means, "God willing let there be peace." And everyone in the audience was on their feet and I think people all over the world want that in their heart of hearts.

00:52:50 PHIL: Do you recommend that people sing?

00:52:52 JOANNE: Every moment they can!

00:52:57 ALAN: That is what bathrooms are for.

00:53:00 JOANNE: And driving down the road. Most definitely.

00:53:03 PHIL: Well, I want to thank you both for joining with us on Global Spirit, showing us that there is a spirit that joins and unites all of us. And you at home, I hope you've heard something in this program that is exciting, new, inspirational and I hope that somehow you can pursue this conversation with others in your lives at home. I'm Phil Cousineau and please join us again next week for another episode of Global Spirit.

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