

A Conversation with Laura Veirs
by Frank Goodman (12/2005, Puremusic.com)

What was it that made it clear just a line or two into *Carbon Glacier* that this was something really good? It was original, first of all, both the guitar part and the melody. And it was strong, clear, very sure-footed. It was not pretentious, precious, or clever. It was recorded very well. Such were the first impressions, estimations that have only improved with time.

And that wasn't even the latest album, *Year of Meteors*, so after a few songs, we were led there. The diversity was very satisfying, yet the continuity strong. Sounded like a young artist who really had a sense of her evolving self. There was a very free spirit to the tracking and the arrangements, a really good atmosphere. There is a palpable feeling of harmony.

That was a relief, since an interview was already booked. It's still a blessed shock, every time an artist that's new to us goes into the player and a beautiful sound comes out of the speakers. And we're still very grateful when that happens.

Laura Veirs is a product of the Seattle music community. She is a friend of many musical luminaries of that area, like Bill Frisell, Robin Holcomb, Wayne Horvitz, Danny Barnes, Keith Lowe and many others. She is one of the rare songwriters ever signed to Nonesuch Records. She appears to have come up through the folk channel years ago, very gracefully and convincingly into a more pop sound. This is well-illustrated by a great noisy guitar solo on "Rialto" on the new record, where the melody, handclaps and other friendly sounds keep it anchored in a very beautiful sonic bed.

Producer Tucker Martine is one of our favorites, he's created many memorable records for his years. (*Mount Analog* is considered to be an underground classic recording by many.) Along with the vision of the artist and her band (Steve Moore on keyboards and Karl Blau on bass and guitars) drummer producer Martine helped fashion the footbridge between the very soft and sometimes very hard sounds the songs have called forth. One brilliant thread of continuity is that the singing doesn't seem to change to accommodate that shift: Veirs sings strongly on the quiet stuff, and not more loudly on the very electric numbers, and it ties it all together in a subtle way.

It's a very West Coast group, and so sound the brilliant songs, to this listener. There's an inspired freedom there, music from the edge of somewhere. It's truly great, this new *Year of Meteors*, rife with moments of unspeakable beauty and graceful strength. Along with jewels like Joe Henry and Rufus Wainwright, we consider Laura Veirs to be among our treasured finds.

Puremusic: So where do I find you today?

Laura Veirs: We're on the road. We're headed to Sedona, Arizona from Denver.

PM: Oh, great. And are you all in the same vehicle?

LV: Yeah. There are five of us, four in the band and a tour manager.

PM: The preparation for this interview has made a really big Laura Veirs fan out of me.

LV: Oh, good. How's that?

PM: It's been a great trip. I've been enjoying the progression from *Trouble by the Fire* through *Carbon Glacier*, and then *Year of Meteors*.

LV: Great. Well, I'm happy you've heard some of the older stuff as well.

PM: Yeah, because it's really important to know from whence it came, I think. And you and Tucker [Martine] have made quite a sonic leap there from *Carbon Glacier* to *Year of Meteors*.

LV: It's true. We did set out to make more of a band record, and have more instruments-- I wanted to move back towards electric, so I was writing the songs with that in mind, and with drums in mind. I liken my musical life to a pendulum: for some reason I swing back and forth between being really interested in quiet acoustic numbers and pretty sounds to more electric noise and drums type stuff. And it's been swinging back and forth for a long time, and it's swung to the side of the electric drum type of thing more than it did for *Carbon Glacier*, where was a little bit more on the softer side.

PM: Right. And although this time it's swung back to the band side, it's still very lush and melodic, and not too noisy--

LV: No.

PM: --it's just more electric.

LV: Yeah, it's not just jarring or anything. But I did want to have more fun with beats and up-tempo things, and the electric guitars.

PM: Yeah. I've been thinking a lot about that incredible musical community up there in the northwest sector. We just interviewed Danny Barnes for the current issue, and he said nice things about you.

LV: Oh, good. Yeah, I love Danny. He's actually been a really big influence for me, and a good mentor. We played together as a duo for about a year. And I just learned so much

from him about how to play, both technically, but also the spirit behind it. I don't know, he just showed me a lot.

PM: He's an amazing guy.

LV: He is, and he's been such a hardcore musician for so long, it was kind of new for me to be around someone who's been at it for such a long time and had such a deep knowledge of really a lot of different types of music.

PM: He's almost bizarrely understated. I mean, I sat with him in a coffeehouse for over an hour, talking, and he said, "Oh, yeah, Laura, I played on a couple of records with her." But never did he mention [laughs] that, "yeah, we played as a duo."

LV: Yeah. I mean, he's actually sort of an enigmatic guy, when it comes down to it. I guess a lot of musicians are--well, a lot of *people* are. But he is.

PM: Oh, I hear that. Speaking of the northwest, we've also interviewed Bill Frisell a while back. Have you done any playing with him?

LV: Yes. I guess I've only played one show with him where we've played together on stage. But he's played at my house for different house parties, and that's been really incredible. Gosh, having a musician like that around, like two feet away, it's pretty moving.

PM: Beautiful.

LV: And then he played on a record of mine.

PM: Which record is he on?

LV: He's on *Trouble by the Fire*.

PM: Oh wow, didn't know that. That one I got on iTunes, so I don't have the notes for it.

LV: I see. Yeah, he plays on a couple tracks.

PM: I figured that it would have been some kind of a house party or local gig that threw you guys together. That's an amazing joint up there. I've got to get up there to take a look and a listen around.

LV: Tucker Martine is really the one who brought me together with Bill, because he'd been working with Bill for a while in the studio. And I asked him, "Would he be interested in playing a show at my house?" And Tucker said, "I don't know, just email him." So I did, and he said that he did want to do it. And I don't know, I just love that about Bill, because in some ways he's this international superstar, but in most ways, when you know him, he's just this nice guy who will come play at your house.

PM: Pretty cool... Tucker and I exchanged some notes a year or two ago. He's a Nashville guy what done good. Please say hello from me--I was talking to him about doing an article about producers like him[Seattle] and Brad Jones [Nashville], Gurf Morlix [Austin] and some other like-minded people.

LV: Great. I will say hi.

PM: I think next we might look into your Nonesuch label-mate Robin Holcomb, and her husband Wayne Horvitz. Are they buddies of yours?

LV: Yeah. They are friends of mine as well, and just such great people, really sweet people. And I love their music, too.

PM: Are there other treasures up there, hidden away, that we should get on? Any that come to mind?

LV: There are. Well, Eyvind Kang is one.

PM: The violist, yeah, who gets around on a variety of records.

LV: Yeah. And he's on Bill's stuff, and Robin's. He plays with tons of people. He's amazing. I just love him. And he always adds such a beautiful accompaniment to my music on the recording. If there's a track that we can't figure out what it needs, he'll come and then know exactly what to do. When he leaves, it's shining there, which is just so great.

[laughter]

LV: Also my bandmates are people that I'd love to talk about. Steve Moore, he plays keyboards, and is working on his own record with Tucker.

PM: I want to talk about all the Tortured Souls, for sure.

LV: And Karl Blau does tons of music, song-based and otherwise, some of it is instrumentally based.

PM: Are Steve and Karl both cutting their own records?

LV: Karl's new record is coming out on K Records out of Olympia. But he also has his own sort of subscription program record label where he either produces or makes his own songs into a record each month, and then sends it out to subscribers.

PM: Wow. How do you get there?

LV: Kelpmonthly.com. You should check it out. It's amazing. And it's hard for him, because he's touring with me a lot, and also trying to do his own thing. It's hard to keep that production going. But it's happening, and there's like 18 or 20 issues out now.

PM: I love the backyard photo in the liner notes of *Year of Meteors*. There's so much camaraderie going on in that shot.

LV: Yeah. I'm happy about that picture, because it really does capture us.

PM: Whose yard is that, and what was going on that day? Do you remember?

LV: That's Tucker's yard, and that's right outside the studio door where we made the record.

PM: Wow.

LV: And we had just done a rehearsal, and this guy Michael Wilson had come out to take some pictures of us. He's a really sweet guy from Cincinnati who is totally laid back. He's like the Bill Frisell of photography--very understated, and self-deprecating, but amazing. He's great. And he took this picture, it was one of the first pictures we took in that session.

PM: There's just a beautiful feeling there. [Famous for all those beautiful black & white Lyle Lovett CD booklets, among many other things, it seems there's hardly an issue of Puremusic that doesn't have a cool Michael Wilson photo in it; check out his site www.michaelwilsonphotographer.com.]

Well, we began to delve into the Tortured Souls, but I'd like to get just a little bit more on what kind of guys they are. You know, how their personalities line up, and who's this way or that.

LV: Okay. Steve is hilarious. And I told him today that if he doesn't make my laugh for five seconds each day on the rest of this tour he's fired.

PM: [laughs]

LV: He makes me laugh so long. It's funny. And he's just got such a great team-oriented spirit. And they're sitting right here, so this is kind of embarrassing for me. But he can't help it, it's a fact.

Karl is really fun to be around. He's really creative and does all kinds of art projects. Like he's crocheting a wristband right now. And that's sort of exemplary of what he's like. He'll always have his "Kelp office" with him, that's what we call it. It's just a box of a bunch of crafts--scissors and prints that he did, and like silkscreens, and like all these sewing kits and stuff. And he's just Mr. Craft. So he's really into always doing something creative.

And then Tucker is really great. It was our first tour that we did with him the last time we went out. He's not here right now. We're out with Rachel Blumberg, the drummer for the Decemberists. She's amazing, and I could talk about her in a minute, too. But first we'll talk about Tucker. He went on this last tour with us, which was a six-week stint. Ten of the dates were in the States, and then the rest of it was in Europe. And he hasn't really toured very much. I think he went with Eyvind to Italy once and went with Wayne Horvitz to Europe. But he really has been in a studio, basically sitting on his butt for years.

PM: You'd think he'd be fat or sedentary.

LV: Yeah, I mean, he did lose weight on this tour, because we were walking around all these towns late at night, and going through Brussels' streets and running up and down stairs, and loading gear and playing. And so he did get a little more fit. I think he was excited about that.

PM: [laughs]

LV: But he really got a more wide-eyed view of touring and playing live music and getting out into the world. And I think he had a great time because he has been sort of locked away in that basement for a long while. I mean, he loves to make records, and that's his primary thing, for sure, but it was just so fun to have him around. We had a great time.

PM: Wow. So who's the drummer on this tour from the Decemberists?

LV: Her name is Rachel Blumberg. And she played in the Decemberists for years, and now she tours with Matt Ward [aka M. Ward] and also her own band, Norfolk & Western, with her partner Adam Selzer, who does a lot of production work. They're both from Portland. She's a great drummer, and she's got a great personality, really laid back and fun. This is our fourth gig with her ever. When we met up to practice, she had already listened to all the songs from record, and knew all the parts perfectly. And she sings beautifully, and she plays keyboards, so she's one of those great musicians that are hard to find, who are both versatile and good at music, but also really fun to be around.

PM: It's so nice when people show up prepared.

LV: Very prepared, more so than any musicians I've ever seen. That was such a relaxing thing for me, because it's tough to switch your lineup. I haven't done that, actually, ever.

PM: Right. You've had your guys.

LV: Well, I played with Danny, and then we stopped playing together. And then I was playing with Steve Moore. But it's always been sort of adding people rather than taking someone away. And Tucker couldn't come on this one because of production stuff, so

we're adding someone. And it was kind of nerve-wracking for me, but Rachel just fits right in.

PM: Let's talk about guitar for a minute. I was really surprised to learn that you'd picked up some fingerpicking early from one of my favorite guitar players, John Miller.

LV: Yeah. He's great. I love him. He's so unknown, too.

PM: And so amazing.

LV: I'm glad you know about him. He's incredible. I learned so much from him in such a sort period of time, because he's such a good teacher. And he had scripted out all these amazing old country blues songs in tablature, and it was really easy to learn them. We would listen to old records, just in his apartment where he lives. He's got kind of a humble old apartment in Queen Anne Hill. And we'd talk about old music. I learned so much. It was great.

PM: We used to listen to his early Blue Goose records in rural PA in the '70s.

LV: Yeah, he's amazing, and so under-appreciated. Even in Seattle, a lot of people have no clue about him.

PM: We've even reviewed him in Puremusic, several of his records with Catwalk and different people. Are you still friends with him or in touch at all?

LV: We haven't been in touch. I've been touring so much, and I just haven't been interested in taking lessons. But I'm going to have two months at home before I go do a solo tour, and I'm kind of debating how I want to proceed with my guitar playing. I'm going to start writing my next record. I've already got a few songs, but I'm ready to really dive into that. And I always want to change my style in some way. You can hear more bossa nova influence and interesting time stuff on this new record, like triplets and stuff with the guitar playing.

PM: And different rhythms, yeah.

LV: I don't really know--I want to change, but I don't know how to change. So I might go take some more lessons with John.

PM: He does so many styles well. I mean, he moved on from the country blues to the Gershwin and the bossa nova, and so many things, yeah.

LV: Right.

PM: On a related topic, then, what tuning are you in for "Fire Snakes"?

LV: All those songs are in regular tuning on this record because I got sick of retuning on stage.

PM: It's a pain.

LV: And I don't have guitar techs to help me with different guitars on stage, and tuning. So I just deliberately wrote the new record in all standard tuning. "Fire Snakes" is capo'd up the second fret.

PM: What guitars are you using, mainly?

LV: I tour with my Martin, it's a SmartWood edition dreadnought. It's a beautiful sounding guitar. I've used it on all five recordings. And also, a Silvertone electric, which I really like, too, and that's on the new record.

PM: Yeah, that's a great sounding guitar. I saw you on some film clip playing that, and it sounded really good.

LV: Yeah. And also, I love to record with this really crappy old nylon-string guitar that I stole from my dad.

PM: My very next question. What is that gut string? [laughs]

LV: I don't even know what that is. I should look at it. It's really old. And my brother refinished it really badly--

[laughter]

LV: --so it has like a really ugly kind of mottled surface. But it sounds so good.

PM: It really does. It's got a great sound for a badly finished instrument.

LV: Yeah, it does. We've recorded songs on *Carbon Glacier* and *Year of Meteors* with that guitar.

PM: Right. And on *Carbon Glacier*, too, you played some banjo-uke. I read that you used to teach the banjo and the guitar at one time. Do you still play the banjo much at all?

LV: We had a really fun jam session after the show last night at our friend's house in Denver, and I did play banjo for the first time in like a year. I just really put it away. I learned a lot from Danny, and I took lessons from this woman named Candy Goldman, who is a really great clawhammer banjo player in Seattle. But I just lost interest. And then last night I was playing, and I was like, "Why did I lose interest? It was so fun." But I just haven't been playing it.

PM: Right.

Since he seems very central indeed to the tale, would you tell us something about Pete?

LV: Pete is my partner. I met him in 1994, and we got together in 1995. And he's such a sweet person. He's been an incredible source of support for me over the years, and also a great artistic collaborator in some ways. I would always play him the demos first, and play songs for him, and get kind of a feel for if they were working. And so he's been the first listener for all these songs, and also just a logistic helper for many years when I didn't have a manager. And now I do have a manager, so he's able to take on some of his own interests more now, which is something that we've been trying to open up space for. Because this music stuff can consume you. There's an infinite number of things that a manager type person could do to try to keep the wheels turning, and I think Pete got a little--not "lost" in that, but a little--

PM: Swallowed up.

LV: It was hard on us.

PM: Oh, it'll swallow up everything in the vicinity.

LV: Yeah.

PM: So many good songwriters out there, but very few on a label like Nonesuch. How did that come about, that record deal?

LV: Well, it was this kind of multifaceted thing, where I had gotten a lot of good press in Europe for the last record, *Carbon Glacier*. And I intentionally did not put it out in the U.S. on my own label--on a tiny label--because I felt like some good label would like it, they just needed to find out about it and hear it. So I saved it. But it had been out for a while in Europe, and it was doing well there. I was getting a buzz there. Then I asked Bill Frisell, "Maybe can you tell me the name of someone to send this to at Nonesuch?" And he said, "Yeah, send it to David Bither, although they really don't sign new people very often."

PM: Right.

LV: And then I sent it to David. He had just gotten back from England where he'd seen a lot of press. And he had known about me previously from Bill, anyway, because Bill played on *Trouble by the Fire*. And so it was kind of on his radar, but then he got this record from me, and then he had seen the press, and put it all together. He had us fly out to do a show, and we played well at the show, which I was very nervous for, as you can imagine.

PM: Sure.

LV: And they signed us up pretty quickly thereafter, and *Carbon Glacier* came out here in August, about six months after it came out in Europe. So it turned out great. And then I had to sign with them for the world, which was a little tough, because I was on a great independent label in Europe called Bella Union, and I was good friends with all of them. It was hard to say goodbye to them.

PM: And where are they? I forget. UK?

LV: They're in London.

PM: Yeah, that must have been hard, because they supported you at a really crucial time.

LV: They did, and they were good friends of mine--and they still are. But it was a growing pain. I had to work through it with them, and really debate with myself about whether I wanted to be on this big label for the world, versus multiple small independent labels around the world.

PM: Yeah, that's a very tough question. How did Nonesuch end up doing outside of the States?

LV: They ended up doing well. I was scared because I thought, well, they do have a good rep in the U.S., but I don't know about internationally. But they've helped me sell more records this time in the short period that this album has been out than the whole total of the last one around the world. So that's a step up. It's not crazy sales or anything, but I think they have a pretty good international network through Warner Brothers, which is really who runs the show outside the U.S. Nonesuch acts much more like an independent in the States, but outside of it it's sort of processed through Warner Brothers.

PM: Isn't a large part of your fan base, aside from the NPR crowd, the college demographic?

LV: Yeah. That has been it. And I think that it's not a criticism of Nonesuch, but it's something that people wonder about, whether they can rise to the level of getting the younger crowds interested.

PM: Indeed. Are they good at college radio, basically?

LV: Yeah. Basically, that's the thing. And they're also--yeah, I think they are doing that, and they're working with this group called Girlie Action, which is--

PM: Oh, they're really good. I know them a little bit.

LV: Yeah. And they're doing a great job helping with the younger audience, also helping me with myspace.com page, and just doing stuff that the young kids are into, which is a lot of internet stuff. So I think that it was a good choice. But it's all an experiment, and it's all in motion, and I'm assessing a lot of the time what's working and what isn't. Luckily

I'm not bound to a lifetime contract with them. I like to feel that I still can change gears if I want to and go with different people. But right now I feel committed to working with them. I think they feel the same way about me.

PM: I see you have a rash of solo shows coming up. What prompted that, and how you do you like gigging solo?

LV: Well, Slim Moon, my manager, he runs this label called Kill Rock Stars. And he knows Colin [Meloy], from The Decemberists, who are on Kill Rock Stars. Slim asked Colin, "Can Laura do the shows?" And Colin said yes. So I'm doing these solo shows, opening up for Colin. And he's playing really big places, and it's going to be nerve-racking for me, because I don't play by myself very often, and I use my band as an emotional support on stage.

PM: Yeah.

LV: But I did start off on my own, and I've done lots of solo gigs. And I've been trying out the songs solo on this tour--like I do two solo songs a night on this current tour just to try them out.

PM: That's smart.

LV: It'll be fine. It'll kind of be hard for me, I think, in some ways, but playing solo can be really fun, too. You can twist the song a little bit more, or improvise within the song because you're not having to keep the part steady if you're working on an harmony with someone or something like that.

PM: Hell yeah. You can stop in the middle and start talking if you want. It's a whole different thing.

LV: Yeah.

PM: I love the way you do the lyrics in your liner notes. I don't have to put my reading glasses on. And everybody gets that wrong, they print them way too small.

LV: Uh-huh. [laughs]

PM: But in your albums, they really look good, and they're big enough, and I really appreciate that.

LV: Thanks. Yeah, I like to do that, because I write all the songs in this little journal of mine, and it's the same handwriting, and it's kind of nice to give the listener a little glimpse into the inner workings of me, like writing lyrics in books.

PM: Right. And that is special. Are you a spiritual person?

LV: I don't think of myself that way so much. But I feel like music does bring that side of me out. I come from a very intellectual, scientific sort of teacher-type family.

PM: So I understand.

LV: I think my tendency is to be in my head, and I think it gets me in trouble a lot, but music helps me get to more of a spiritual place, and also more of just a place of listening to my heart and my gut, which is not my natural state. Well, that's not my upbringing. My upbringing was to deal with things in a very intellectual way. I got into music because I was trying to get away from that and look at things from another side. And I think that it helps me access that more spiritual side of myself, which would otherwise probably be buried.

PM: For lack of a better phrase, does it feel like, as far as your musical approach goes, that you're more equal parts head and heart there?

LV: Yes. It's a way for me to synthesize them.

PM: That's a beautiful thing. Have you read something lately that turned you on, or around?

LV: I'm reading *The Wind-Up Bird Chronicle* by Haruki Murakami. He's a great Japanese writer. I love it--I'm in the middle of it and it's going really fast.

But another book I read recently that struck me was *Blindness* by Jose Saramago. He's a Portuguese writer. He won the Nobel Prize in 1995. And this book is intense. It gets down to the heart of the matter of the human spirit. And basically these people, the whole town--actually, the whole world--gets overwhelmed by this strange white blindness disease that's communicable.

PM: Wow.

LV: It's not that you see black, you see white. And there are just some incredible scenes of people basically descending into total anarchy when this blindness epidemic hits. And then--I won't tell about the end--it turns around, but--

PM: Oh, yeah, because I'm probably going to go out and buy it today. [laughs]

LV: You have to read it. It's intense stuff, though. It's not light. It really makes you see things differently, like it allows you to realize how essential it is that we can see, and how screwed up everything would be if we couldn't, if everyone couldn't. Actually, one woman is able to see throughout the book, and that's--the story is really about her and what she suffers by seeing all this stuff.

PM: Oh, my Lord.

The traveling in the early part of your life seems to have served you very well. Would you tell us a little bit about your time in China, and studying Chinese?

LV: I took a year off before college and went over to Malaysia to live with my family. This was the second sabbatical year that my dad had taken. He was teaching in Malaysia, and so my whole family went. My brother had just graduated from college. That was the second sabbatical--we did the first one when my brother and I were 11 and 14, and we traveled all around Central America and Mexico and the U.S. that first year. But this was the Asian year.

During that time, my cousins were studying Buddhism in China, so I went to visit them when I was 18, and got really engaged with that, with Buddhism, and thinking about Buddhism. I also just became fascinated with the beauty of the Chinese written language, and with the sound of it, the tonal quality. I didn't really know I was into music then, but I think there was a connection there between music and Chinese that is tonal, and you can't really do it unless you can hear pitch, you can't get--

PM: Oh, yeah, it's all about pitch.

LV: Yeah. Studies have been done, and they've found that China has the highest percentage of people with perfect pitch. I think that's directly related to their language. It may also be related to the fact that they take a lot of pride in being good at music, and especially classical music, violin playing and piano playing.

PM: Absolutely.

LV: But anyway, I became really interested in Chinese, and then went to college and studied it for two years, and went back to China and studied it, and then ended up switching over to geology as my major. I took all the classes I could in Chinese and Chinese history, and wanted to study science because I was having trouble with the realities of Chinese history, which are really quite brutal. If you look at the history of that country, there's some really brutal stuff that's gone down. And I just couldn't handle it anymore.

PM: Understood.

LV: So I switched over to science and studied geology, and then went back to China to synthesize those two pursuits in this bizarre situation of being a field assistant and translator for this group of geologists in the Taklamakan Desert, which is near Pakistan.

PM: Whoa.

LV: I actually got really depressed there and had a terrible time. But it was the pivotal moment for me when I realized I didn't want to do science, and I was more interested in these topics of the heart after all, and in writing, in particular, and using words to describe

things. So I switched over to being interested in more poetry. And I was writing a novel at the time, and then got going with songwriting from there.

PM: It's an amazing story, really.

So one last question, if I may: What's on the music system in the road vehicle today?

LV: Well, the main thing we've been doing is this iTrip thing, where you can dial into a radio station and run your iPod off of the radio. So we've been doing mixes. Each person has been a DJ. And we have four iPods, so we have an incredible amount of music to go through.

PM: And can you plug in all four iPods, or just each person takes an hour, or something.

LV: Each person takes an hour.

PM: Ah.

LV: And so it's really hard to describe what we've been listening to, because it's probably every kind of music. But what have we been listening to? Ry Cooder in Japan, and Kraftwerk, and this funny underground band from Olympia, and David Bowie, and Joni Mitchell, and Jauna Molina, and Doug Marsh, and Karl Blau and Steve Moore [laughs] and Serene Peterson, our tour manager--she's also a musician [plays solo and with others as Your Heart Breaks], she lives at my house--and oh, God, just everything under the sun.

PM: Well, it's kind of you to take time with me today. We sure look forward to having you on the cover of Puremusic.

LV: Okay, thanks a lot, Frank. I appreciate it.

PM: Take care, Laura. Hope to see you soon.