

## Virtual Lecture Transcript:

### Zikra: Remembering 'Abd al-Halim Hafiz

By Dr. Nicholas Mangialardi and performance by Ahmed Harfoush and the Harfoush Jazz Band

Saturday, March 27, 2021

#### **Louise Bertini:**

Hello, everyone and good afternoon or good evening, depending on where you are joining us from. I am Dr. Louise Bertini, the executive director of the American Research Center in Egypt, and I want to welcome you to our very special March public lecture and concert titled "Zikra: Remembering 'Abdel al-Halim Hafiz." Before we introduce our lineup for tonight, for those of you who are new to ARCE, we are a private nonprofit organization whose mission is to support research on all aspects of Egyptian history and culture, foster a broader knowledge about Egypt among the general public and support American-Egyptian cultural ties. As a nonprofit, we rely on ARCE members to support our work. So, I first want to give a very special welcome to our members who are joining us today. If you are not already a member and are interested in joining, I invite you to visit our website, [arce.org](http://arce.org), to join online and learn more. We provide a suite of benefits to our members including our private, member-only lecture series and also includes a reduced rate to our annual meeting as part of our member benefits, which this year will again be virtual. It will take place from April 22nd through 25th, and registration is now open. We hope to see you all there for a great couple of days on papers of all aspects of time periods from Egypt's cultural heritage. Also, our next public lecture will be April 3rd, at 1 p.m. Eastern Time, titled "The Arts of Ancient Mero, Reassessing the Ancient African Visual Culture with Dr. Janis Yellin of Babson College." You can register on our website, [arce.org](http://arce.org), and find more information there. So, with that, I'm going to introduce our speakers. Nicolas Mangialardi received his PhD from Georgetown University in Arabic and Islamic studies in 2020. His dissertation explores the music, life and afterlife of Egyptian singer, Abdel Halim Hafez. He also conducted research in cities throughout Egypt on the development of hip-hop culture in the country. As an ARCE fellow in 2017 through 2018, Mangialardi co-organized the conference "Egyptian Soundscapes: Music, Sound, and the Built Environment" held in Cairo. Ahmed Harfoush, who will be our other performer tonight, along with his Egyptian Jazz Projekt, spent his childhood between Washington DC and Cairo. Ahmed was exposed to both worlds at an early age. Once an Egyptologist, then an administrator at Chicago House living in Luxor in the late '90s and later a United Nations staff member in Cairo, Ahmed refined over the years his side passion for music until it became his true calling. Harfoush was classically trained as a tenor, performing in a few choirs in Cairo and then switched his interest to jazz. He established The Riff Jazz Band in 2002 and co-founded the Egyptian Jazz Festival in 2009, as well as producing jazz shows at esteemed Cairo music venues. After moving to London in 2014, he joined the local jazz scene and, with a taste of experimentation, brought a live genre everyone loved unconditionally and a concept welcomed by everyone, The Egyptian Jazz Projekt. This

music venture is a merge between songs from the 1950s Egypt and America in a new fresh jazz arrangements. So with that, I'm going to turn it over first to Dr. Mangialardi.

**Nicholas Mangialardi:**

Great, thank you very much, Louise. I appreciate the introduction. I'm going to share my screen and audio so that I can show a few slides to you. So again, hello everyone. Thank you all for being here today. A special thanks to ARCE for making this event possible. We'd actually planned to hold this exact same event in-person last year, but in the end, we had to postpone it since the pandemic was getting very bad at that time. So, it's really great that we can be meeting today, just a few days before the anniversary of one of Egypt's most beloved singers, Abdel al-Halim Hafiz, who I'm going to be talking about for the next 20 minutes or so before we get to enjoy some of his songs performed by the fantastic Harfoush Jazz Band. For those of you who might not be familiar with Arabic, the title of this event starts with the word "Zikra" which is the word that fans and families of Abdel al-Halim Hafiz used to refer to the anniversary events that are held each year to mark the day of his passing which was now way back on March 30th of 1977. So, the word "Zikra" has the sense of celebration or commemoration, and this event is a celebration of sorts for the life and the music of Abdel al-Halim. But the word "Zikra" also carries a sense of memory, and today is a chance to revisit what we know and what we remember about Abdel al-Halim considering some of the historical facts, as well as the folklore and the myths that surround this singer. So, first I want to give a little bit of biographical information on Abdel al-Halim for those who might not know his story very well. And after that, I will talk about his music, and its place within Egyptian music more broadly in the 20th century. And finally, I want to just say a few words about the afterlife of Abdel al-Halim, who, over these last 44 years, has become the object of lively annual celebration as well as ritual pilgrimage which is something that makes him rather unique among other famous singers of the Arab world. Abdel al-Halim Hafiz was born in 1929 in the village of El-Halawat which is about 90 kilometers northeast of the capital, Cairo. Both of his parents died when he was very young, his mother from complications due to his birth, and his father not long after that from an unknown illness. On top of these early tragedies, Abdel al-Halim also contracted a parasitic disease known bilharzia from playing in the village's water canals, and the illness would ultimately take his life just a few decades later. After losing both of his parents, Abdel al-Halim and his sister and his two brothers went to live with relatives in the nearby city of Azah Aziz. Abdel al-Halim Hafiz's uncle sent him to the local religious school there to receive a traditional education in Quran. And as some of you might know, this kind of early religious training plays an important part in the biographies of many other Egyptian singers, such as Umm Kulthum and Mohammad Abdel Wahab were said to have refined their Arabic recitation skills through their training. However this was not to be for our Abdel al-Halim. He very much hated his strict teacher at the school, and he quickly ran away and refused to ever go back. So, after 2 years of homeschooling, he enrolled in a primary school, and that's where he standard singing in different student ensembles, and also where he learned to play the oboe. Abdel al-Halim quickly fell in love with music, and by the time he finished his secondary school, he had become intent on pursuing further music studies. Abdel al-Halim went on to study at the Oriental Music Institute, later renamed the Arab Music Institute which would host the famous 1932 Cairo Congress of Arab Music and become a beacon of modern music

education throughout the region. Abdel al-Halim studied Arab music at the institute for 3 years. After that he went on to specialize in oboe and Western classical music at Cairo's Higher Institute of Music Theatre which was a new state-sponsored conservatory. When Abdel al-Halim finished his studies, he worked as a music teacher at several schools around the Delta, then decided to audition as an oboe player for the house band at the Egyptian State Radio, where he was hired in 1949. At that time, also working for the radio was one of his former classmates, Kamal Al Taweel, who was now a music inspector there, and with Al Taweel's encouragement, Abdel al-Halim auditioned to work at the radio as a singer which had actually become his real passion. So, he ended up passing the audition and ultimately left his oboe behind after that. Abdel al-Halim's work at the radio really catalyzed his professional career by putting him in the orbit of prominent administrators and, perhaps most importantly, his soon-to-be mentor, the giant of Egyptian song, Mohammed Abdel Wahab. Abdel Wahab took the young singer under his wing. He gave him recording contracts as well as industry wisdom. The elder singer was then in his 50s and performing less and less. So, he may have seen Abdel al-Halim as a new voice that he could groom to sing his compositions once he, himself, was no longer performing. Perhaps Abdel al-Halim also sensed some of the changes that were to come in the cultural field when, in 1952, a group of Army officers launched a coup against the King of Egypt. They forced King Farouk to abdicate, and they took control of an Egypt that had been ruled for well over a century by the Muhammad Ali dynasty and a largely Turco-Circassian elite. Many popular singers, who had once sang the praises of the former king, were now navigating post-revolution Egypt with new considerations. Now, for the most part, big names like Umm Kulthum and Mohammed Abdel Wahab were grandfathered into the new era, and they maintained their fan bases. But as Egyptians now looked for new nationalist symbols, Abdel Wahab surely realized that his protege could become one such symbol. He was a decent-looking young crooner with a gritty rural upbringing, some modern institute training and no Royalist baggage. Abdel Wahab began to invest in the young singer, but even this didn't guarantee his immediate success. In August of 1952, Abdel al-Halim sang at the Alexandria Concerts held in honor of the revolution, but he and his band were clearly not very well received, as the audience ended up booing them off stage. Abdel al-Halim went back to Cairo shaken but determined to make a name for himself in the music world. He kept on performing, and by the summer of 1953, audiences in the capital were warming to his sound. He was eventually invited to sing at the revolution's anniversary concert in front of Gamal Abdel Nasser and the other free officers, a performance that would help solidify his role as the voice of the revolution. By 1954, even the tough crowds in Alexandria were applauding his performances on the same stage that they had booed him off of two years earlier. Now, a lot of people who have written about Abdel al-Halim often draw attention to this part of his story, and the conventional narrative is that after this rocky first couple of years, he then won over critics and made his dazzling ascent to musical stardom. But the reality is that Abdel al-Halim had many detractors in the music establishment throughout his subsequent 20-year career, and this is a fact that we tend to overlook. In the 1960s, Abdel al-Halim was still singing songs from the popular movies that he had starred in, as well as patriotic songs that were becoming anthems of the Nasser era. But some of his most popular hits in the 1960s were actually his folkloric remakes which were also his most controversial. Now, these were songs that were based on the lyrics and melodies of Egyptian folk songs that Abdel al-Halim had

refashioned in his own style. Music critics and education officials blasted him in the press and called these songs corruptions of Egypt's authentic musical heritage. As one professor at the Cairo Conservatory said, "The folk songs being put out by singers like Abdel al-Halim Hafiz .... are not, in fact, anything like folk songs. The attempts we are seeing to connect new singing to folk singing just to give it a folk authenticity are harmful efforts that distort the folk original." The dean of the Arab Music Institute, Ratiba El-Hefny, also complained that these songs were hindering the movement to collect and catalog folk songs while other critics said that they were leading to, quote, "the destruction of our heritage." Now, Abdel al-Halim, for his part, never claimed to be presenting some original version of the songs that he reworked. He treated them as usable material and he probably also realized the lucrative aspect of using lyrics and melodies that audiences already knew and could sing along with during his concerts. Abdel al-Halim is often described as representing a break from earlier singers like Umm Kulthum and Farid al-Atrash and Mohammed Abdel Wahab, and he certainly did bring a new style that made use of a smaller range of melodic modes and also combined Arab music with jazz and Latin dance elements. But this approach to adapting Egypt's inherited musical material was actually in many ways quite ordinary and conventional. Egypt's folk songs have transformed significantly over time, and singers have always added new lyrics to old melodies, new melodies to old lyrics and even combined old lyrics from multiple songs to make new songs. So, in the early 1970s, when Abdel al-Halim reinterpreted an old song like "Qadduka al-Mayyas," for example, he was hardly engaging in a new practice. This song had long been sung in a melodic mode known as Hijaz and set to a 4/4 rhythmic pattern. But one of the earliest Arabic song books that documents this song, the mid-19th-century book "Selfinet Almouk," shows that this song was in Sama'i Thaqil, or a 10/8 rhythmic pattern, and with lyrics very different from those of even early 20th-century recordings of the song. In other words, the lyrics, the rhythmic cycle and the melody that stretched over it had been reworked long before Abdel al-Halim ever sang his rendition of this song. Abdel al-Halim also revived some songs that had fallen out of the repertoire, which was the case with his 1968 hit song, "al-Way al-Way." A version of this song was often performed in the late 19th and early 20th centuries by famous singers like Almaz and Abdel Hamouly, among other famous singers. By the time Abdel al-Halim sang his version with new melodies by Mohammed Abdel Wahab, "al-Way" was no longer being performed. Abdel al-Halim's version was, of course, very different, but it kept many of the old lyrics, adding new verses on top of them, and it also maintained a sense of Tarab, or in Arabic which means musical excitement that typically develops out of very close audience performer interactions. So, I want you to watch a short video real quick.

[Lyrics]

### **Nicholas Mangialardi:**

So, in this video, as you can see and also as you can hear, Abdel al-Halim makes his audience part of the performance itself by inviting them to clap and snap their fingers with the percussion's rhythms. He also often prompted his crowds to sing along with the chorus of his songs. So, when this happened during the debut of his song "Ya Malikan Qalbi" in 1973, the entire concert hall at Cairo University reverberated with the collective voice of the attendees, as one journalist reported. And we can hear, I think, in

this recording, the concert going wild and joining him and his chorus when they sing this part of the song. So, please adjust your volume accordingly.

[Lyrics]

### **Nicholas Mangialardi:**

Abdel al-Halim had always been very close and somewhat casual with his crowds, but this hit new levels in the 1970s, as he started to shift away from folkloric remakes and towards a new repertoire of songs that featured numerous sections and extended instrumental interludes. During these usually 2-hour-long live concerts, Abdel al-Halim not only sang but also acted as the conductor for his orchestra, as well as the emcee for the concert, introducing every song and bantering at length with his massive crowds which were now usually hearing him in a soccer stadium rather than an auditorium. The cultural elite attacked his casual stage behavior, seeing it as a sign of music's degradation, a threat to, quote, "Public taste and behavior." As the dean of the Arab Music Institute put it, "What gets evaluated now is one's suit color, hair style, swagger and speechifying rather than how well one sings." This kind of criticism was very common among a particular group of elites, but it's important to note that Abdel al-Halim's fans in Egypt and across the Arab world hardly shared these concerns of critics. In fact, it was this element of casual familiarity that endeared Abdel al-Halim to so many people. As one journalist wrote, quote, "He took away the thick, artificial walls that had stood as a barrier between the artist and his audience." The secret to his success was this sense of proximity, as another fan explained. The way that, quote, "The audience nearly touches him." Even Abdel al-Halim's mentor, Mohammed Abdel Wahab, who hailed from the older generation, spoke of this unique way that Abdel al-Halim, quote, "Made people feel like they were listening to him in their own bedrooms." Now, journalists and scholars have written about Abdel al-Halim's use of the microphone which developed in step with the singer's rise to prominence, and Abdel al-Halim, himself, often commented that his was a microphone voice, one that relied on this amplification technology and wouldn't do very well in the large unmiked concert halls of old. Of course, we can't overestimate the importance of the microphone to singers like Abdel al-Halim. At the same time, though, when we take a close look at Abdel al-Halim's performances, we notice that it was often his moments away from the microphone that connected him most powerfully to his audiences. For example, when he would shake hands with fans who rushed up to the stage, or when he walked around, mid-song, clapping and inviting the crowd to join him, or when he went over to his percussionist and picked up a drum and started to play along with them. There was a sense of openness to Abdel al-Halim's concerts and a closeness that made people feel like the singer was, in the words of one fan, quote, "Familiar like a relative or a friend, one of your own family members." Some of Abdel al-Halim's relatability was also, no doubt, linked to his health troubles which were consistently covered in the media and served as reminders to the public that, while he was a famous star, he was also very much a mere mortal like everyone else. When he ultimately lost his battle with Bilharzia in the spring of 1977, those tangible connections that Abdel al-Halim forged with his audiences during his lifetime seemed to carry over into his afterlife. His devotees quickly began a tradition of visiting places associated with Abdel al-Halim each year on the anniversary of his passing. While some would travel to his childhood village, many more visited his

tomb is Cairo's el Bassatine Cemetery. On the anniversary day, Abdel al-Halim's relatives would open up his old apartment to receive anyone who wanted to stop by or to pay their respects or just to take in the aura of his home and his belongings. This pilgrimage has continued every year since then, and although Abdel al-Halim's family canceled the home visit last year as the global pandemic was picking up, there were still a few who trekked out to his tomb anyways. On a normal anniversary year, the Zikra celebration at his tomb can draw upwards of 15,000 visitors over the course of 3 or 4 days, and when I last attended in 2018, several hundred people passed through in just the couple hours that I was there. Those who live around the cemetery often refer to the festivities as "Mulhid Sidi Abdel al-Halim," the word "Mulhid" here being a term used to refer to Sufi Saints Festivals. Of course, Abdel al-Halim never tried to frame himself in any way as a saint, but since his passing, a kind of folklore has developed around him that is unlike anything that exists for other famous singers in Egypt. Devoted fans of the singer make regular pilgrimages to his home and tomb each year. They collect things that used to belong to him ranging anywhere from jewelry and clothing items to small scraps of paper, and they also contribute to the oral myths that sprout up each year about certain miraculous happenings related to Abdel al-Halim, such as certain up-and-coming singers who've been visited by Abdel al-Halim in a dream and then have gotten their big career break which is what would happen with this singer, Imad al-Din or Imad Abdel al-Halim, back when he was a rising singer. Again, the popular folklore around Abdel al-Halim is closely related to his proximity, the idea that even in his absence, he is near, and anyone who visits his tomb during the Zikra festivities will see various banners hung up and displaying messages like, [foreign], "The nightingale is never absent or is never forgotten, " or [foreign], "The absent one who remains present." And so, in this way, Abdel al-Halim seems to straddle multiple realms, the living and the deceased, the present and the absent, the near and the far and, likewise as a performer, he occupied a kind of middle ground, never stuck to his spot behind the microphone, always moving around the stage and breaking the invisible barrier that separated other singers from their audiences. And just for the record and for health and safety reasons, I don't mean to incite any Abdel al-Halim fans here today to make a trip out to his tomb this year. I do, however, suspect that more than a few will probably venture out there, and that many others will be celebrating and remembering the singer in their own way by putting on one of his records at home and, I'm quite sure, singing along with him. There's a great deal about Abdel al-Halim's life and his music that I unfortunately don't have enough time to discuss here, and I would encourage anyone interested to see my dissertation where I write at length about these different aspects of Abdel al-Halim's life and his music. One of the things that's, of course, very important is the songs that he sang in his films and the overall cultural impact of his films in general which contained a lot of his most popular songs. But, however, because I already happen to know the set list of songs that we're about to hear from the Harfoush Jazz Band, I also know that I can let some of those film songs speak for themselves. So, I'm going to end here. I just wanted to say thank you again, all, for joining us today for the event and for coming to celebrate Abdel al-Halim, and please stick around for the music which will be starting here in just a few minutes. So, thank you again.

**Ahmed Harfoush:**

Hi, everyone. Welcome. Thank you so much, thank you, Nicholas, so much for this amazing introduction and this amazing illustrious life of Abdel al-Halim. We are very, very lucky to have you with us, and I love this collaboration. Welcome, ladies and gentlemen. This is my living room, and there happens to be my band, as well, the Harfoush Jazz Band. Mr. Tom Smith on the clarinet, Mr. Dan Houstin on the keyboards and Mr. Ian Marcus on the double bass. I was just looking back all the time to check that they are there, and myself, Ahmed Harfoush. Thank you so much. This is live from London. Nicholas is in Washington, DC, and Halim has been, of course, a major influence, listening to him as a child on the radio, my mother encouraging me to listen to him. So, he has a big part in my legacy, and we're all part of his. And we have created, about 5 years ago, The Egyptian Jazz Projekt which is a celebration of the 1950s and '60s Egyptian pop songs from the old black-and-white movies, and tonight we give you the Abdel al-Halim jazz versions from The Egyptian Jazz Projekt. I hope you enjoy it, and here's our first song that Nicholas will introduce.

**Nicholas Mangialardi:**

Thank you, Ahmed. So, we are going to hear a number of Abdel al-Halim songs, and the first one that we're going to hear is called "Ya Albi Ya Khali." This comes from one of Abdel al-Halim's films called "Banat El Yom" which premiered back in 1957 at the Cinema Miami. The lyrics for this song are by the great lyricist Hussein El Sayed, who's a very famous lyricist who wrote for a number of famous singers, and the music set to the lyrics is by Mohammed Abdel Wahab. So, I'll hand it over to you guys. Thanks.

**Ahmed Harfoush:**

One, two, one, two, three ...

[Lyrics]

**Nicholas Mangialardi:**

Thank you very much. We will go right on to the next song which is a very famous Abdel al-Halim tune called "Ana Lak Ala Toul" which means "I am ever yours." This comes from Abdel al-Halim's film "Ayam We Layali" which premiered back in 1955, also at the Cinema Miami, and the lyrics for this song are by Mamoun Shenawi, who also wrote extensively for Farid Al-Atrash and Abdul Wahab and a number of other singers, and again, the music set to the lyrics here is by Mohammed Abdel Wahab.

[Lyrics]

**Nicholas Mangialardi:**

Thank you so much for that. The next song that we're going to move into is called "Kareat Al Fingan," "Where were you and I?" This song comes from Abdel al-Halim's film "Banat El Yom" which we heard another song from. Again, that film came out in 1957. The lyrics for this song are, again, by Hussein El Sayed, and the music, again, is set by Mohammed Abdel Wahab.

**Ahmed Harfoush:**

One, two, one, two...

[Lyrics]

Thanks, Nick. We are going to give you a little medley, combining two famous iconic Abdel al-Halim songs, and then Nicholas will tell you about them, a little bit of a surprise for you. One, two, three, four. Nicholas, you should sing along.

[Lyrics]

**Nicholas Mangialardi:**

Thank you for that beautiful medley. So, we heard a song called "Bey Albak," and then also another song called "Meshghul" and then going back to "Bey Albak." "Bey Albak" is a song that comes from Abdel al-Halim's film "Fata Ahlami" which is from 1957. The lyrics of that song are, again, by Hussein El Sayed. You can see that Abdel al-Halim did a lot of work with Hussein el Sayed during this time in his early career. The music for that song is by Kamal Al Taweel, who I'd mentioned during my presentation as being a composer who Abdel al-Halim went to school with at the Maahad al-Musiki al-Arabia, at the Arab Music Institute. So, Kamal Al Taweel and Abdel al-Halim were very close, and Kamil Al Taweel was one of his early composers who he worked with a lot and then began to work with other composers later. The second song that we heard, "Meshghul" is from a different movie called "Alwisada El Khalia" which is also from the same year, though, 1957. And the lyrics for this song are by Ismael Al Haruk. The music is by Mohammed El-Mougi, who's another very famous composer that worked with Abdel al-Halim and wrote a lot of his early songs as well as his later songs. Mohammed El-Mougi was among the several three or four primary composers that worked with Abdel al-Halim, among them Kamal Al Taweel, Mohammed El-Mougi, Mohammed Abdel Wahab and Baligh Hamdi. So, here we've heard a Kamal Al Taweel piece as well as Mohammed El-Mougi. So, that was "Bey Albak" and "Meshghul," Next up, we're going to hear a tune called "Shaghalouni," which come from the movie "Ayam We Layali." It's a little bit earlier, from 1955, and here again the lyrics are by Hussein el Sayed, and the music is by Mohammed Abdel Wahab.

**Ahmed Harfoush:**

Thank you, Nicholas.

[Lyrics]

**Ahmed Harfoush:**

Yeah, thank you.

**Nicholas Mangialardi:**

Excellent, thank you very much. We are going to, I believe, hear the last song of the set here, and this is a tune called "Ahwak." "Ahwak" means "I love you" or "I adore you." It's from Abdel al-Halim's movie "Banat El Yom" from 1957. Here once again, the lyrics are by Hussein el Sayed, and the music is set by Mohammed Abdel Wahab. This is a song that Abdel al-Halim sang early in his career and one that he then revisited later in his career when he started doing more long concert songs and revisited some of his earlier

works in different form with different instrumentation. And so, you can find recordings of "Ahwak" later on with some somewhat radical instrumentation, electronic instruments and things that he's added to update "Ahwak" for an audience that's hearing it 15 or 20 years later after the original recording. So, this song is "Ahwak," and this is the last number that we'll be hearing, unfortunately, but after that we'll close. So, thank you, Ahmed.

**Ahmed Harfoush:**

Thank you so much, Nicholas. Thank you, everyone. Thank you, ARCE. Thanks, everybody on the team, for organizing this lovely, lovely event. We are honored to be a part of it, and so is Caleb, my dog here. I can't control him, but he wants cuddles all the time. And special thanks to Nicholas for this very valuable information. Thank you so much, and we'll see you soon. This was the Harfoush Jazz Band, Tom, Dan, Ian, and myself, Ahmed. Thanks, guys. This is "Ahwak," and we say goodbye after this song.

[Lyrics]

Thank you, ladies and gentlemen. This was the Harfoush Jazz Band.

**Nicholas Mangialardi:**

Thank you very much, excellent. We are, unfortunately, going to close now after hearing that great music, but wanted to thank everyone again for joining us today to celebrate, a few days early, the Zikra, the celebration of Abdel al-Halim Hafiz. And we're very lucky to be able to hear great musicians performing together right now, especially performing together in the same room. And so thank you, again, for making time and getting together to play some Abdel al-Halim songs with us today. And with that, I'll hand it back over to Louise. Thank you, Louise.

**Louise Bertini:**

Yeah, I'm just echoing that. Thank you so much, Nicholas. Thank you so much, The Harfoush Jazz Band. It was wonderful to hear you all share these ... honoring event for Abdel al-Halim Hafiz. And I want to thank all of you for joining us today. And if you are interested in our research on Egypt's cultural heritage, I urge you all to visit our website, arce.org, and make a contribution today. We rely on your support to make our work possible. So thank you, all, again for joining us today. And also, if you love the sounds of The Egyptian Jazz Projekt, and that's "Projekt" with a K, I urge you to visit their website to learn more about them. So thank you, all, again, and I hope you join our next public event on April 3rd. And I hope you all have a lovely day. Thanks, bye.