My name is Fred Collins. I have been involved with Houston Audubon since 1972, I suppose. And I joined the board, I believe, in ’73 and served until ‘86. And then subsequently, I was on the board again when Stennie Meadours was President. I think total I was on the board for 17 years. And then I have been on the Advisory Board for Houston Audubon for the last 20 years or more. I was President from ’82 to ‘85.

Well, I went to Texas A&M University, and I studied wildlife biology. I have a degree in wildlife science. I did a master's program at A&M after my bachelor’s and was up there three years working on that. I never actually completed my thesis, and so I didn't get my master's degree, but I completed everything else. I moved back to Houston in 1983. My parents were in the auto parts business, a family-owned company, and my dad needed help because they had had some issues with family and whatnot, and so I agreed to come down and help. When your father asks you to do something, you can't say no. Anyway, a little while turned out to be 18 years, and then we ended up closing the business. I got out of the auto parts business, and I went back into the wildlife consulting business, and then I took a job as the director for the Nature Discovery Center in Bellaire, and I was director there for eight years.

Then, I was hired by Commissioner Steve Radack to build Kleb Woods Nature Preserve and Nature Center, and so I went to work for him and did that. While I was working for him, we had an opportunity to get a hold of Cypress Top Historic Park and opened that, and then just recently, a couple of years ago, they built another environmental education center at John Paul Landing, and so I'm in charge of those three parks. But, because of redistricting, all of that is going to change, and Cypress Top will remain in Precinct 3, and Kleb Woods and John Paul Landing will end up in Precinct 4. I'm going to retire in August.

I had been up at A&M for six years, and I was well known to the people in the department, and I was also a Welder Wildlife fellow when I was in graduate school. Jerry Smith had started a fish-eating bird survey here on the upper Texas coast, and he had done that in conjunction with the Houston Audubon Society, but it was kind of in name only. Houston Audubon Society was brand new; they had just started in '69, and this was in '71-'72 when Jerry was doing all this. He had contacted Texas Parks and Wildlife and got referred to Clarence Cottam, who was the director at Welder Wildlife Foundation, and Clarence Cottam suggested me to get involved with this fish-eating bird survey. The people at A&M knew when I was going to be returning to Houston, and so Jerry contacted me, and I went out with him a couple of times in the summer of '72. On the second meeting with him, he had arranged with Bruce McCandless, who was one of the Apollo astronauts, to take us flying in Bruce's airplane. And so I went down there, and that was in the summer of '72, and we met at Hobby Airport. I had a friend with me, Orlyn Gaddis, and then there was Jerry Smith and Bruce McCandless.

Bruce had an amphibious plane. Understand, at that time, all the astronauts were ex-fighter pilots and/or test pilots. When they were astronauts, they had their own private jet sitting at Ellington Field, so if they needed to go to a meeting in Florida, they just went to a meeting in Florida like you would get in your car and go to a meeting downtown or something. He and a fellow astronaut had decided that they wanted their own private plane, and they chose this amphibious plane. Well, the reason they chose the amphibious plane was because of all the private planes on the market, it had the most horsepower of any airplane, and it had a cockpit like a jet airplane. It had this canopy all the way over the top, the wings were low, and then the

floats were on the bottom of the wings and the canopy was over the top of you, so we went flying, and I'm not that great of a flyer. Our query that day was trying to find where the Forster's terns nested. Using boats, Jerry had found all the major colonies in Galveston Bay, but there were all these Forster's terns that we knew nested there and they were very common in the Bay, but they didn't know where they nested. I knew that they nested in marsh habitat, and they were very abundant all summer in West Bay so they must be in the marshes on West Bay somewhere.

With that information, we get in this plane and take off and we fly down to Galveston Bay. We met at Hobby Airport, so it was a short fly over to Galveston Bay. But of course, looking out of that airplane, you can't see anything because the wing's in the way, and so we would do this … all the way down the back side of Galveston Bay. Of course I was sick as a dog by this time, and sure enough, we found those colonies. In every place, there is a long spit of marsh out into Galveston Bay, and, if you look at a map, there are lots of those places. There were a few pairs, maybe a hundred, maybe ten Forster's Terns nesting on all those points, and so we found them. I think Jerry said, "I can't get any pictures. We need to get pictures of that." Well, the astronauts were all issued by NASA a Hasselblad camera, which was the best camera on the market at the time. They had pistol-grip mounts on them, and so all they had to do was pull the trigger and take pictures, and Bruce says, "No problem. I know how to get a picture of that."

We got to the end of the island and he powered up *[makes sound of engine]*, he turns upside down, and we fly down the back side of Galveston Bay upside down, and Bruce is sitting there with this camera – CLICK, CLICK, CLICK – through the canopy of the plane taking pictures of these tern nests on the ground. I was never so glad to get down and get my feet on the ground. But, that was my introduction to Bruce McCandless, and Jerry Smith had found the people to carry on that. Well, Jerry Smith had cancer. He had throat cancer but he had been cured, and this was in the summer of '72, and then I think it was around Easter of the following spring in '73, and I was planning on moving to Houston in June of '73. Anyway, I got a phone call, and that was before the days of cell phones. I got this urgent message that I needed to call Jerry. I called Jerry and I got his mother, and she said, "Jerry's cancer has recurred and he's in the hospital; and he desperately is asking for you, can you please come and see him?" Well, I think I got that call on I think it was a Friday, it might have been Thursday and Friday. It was hard to make those connections. It wasn't like today, where you just pick up the phone and call somebody.

But, anyway, we went down there, and Jerry is on his deathbed and he says, "Fred, will you continue this fish-eating bird survey for me? Will you promise to do that?" Well, what could I say, so I promised to do it. Jerry died the next day after I saw him, and everybody said he was just fighting to stay alive until he could talk to me. I moved down here in June of '73 and continued with the fish-eating bird survey, and built a friendship with Bruce McCandless as a result of all of that, and got more and more involved with Houston Audubon Society. I don't know exactly what the date is, you all may know, but the board, the Houston Audubon board was structured differently then than it is now. They decided to create a place on the board for me, and I became their science officer or something. I can't remember what it was. Anyway, they made a position on the board for me, and had me serve on the board, and so I think by the fall, in fact I'm sure it was. I guess I was 25, probably 25. I was certainly the youngest board member. The board, well, let me back up and talk about how Houston Audubon came into existence.

The National Audubon Society decided they wanted to have local chapters, and the National Audubon was pretty focused in New York and they decided to have these local chapters. They felt like they needed to get down to Earth, or something. Anyway, they started these local chapters. Well, they would go to local groups in the community. Well, in the case of Houston, there was the Outdoor Nature Club and the Ornithology Group. They had been in existence since the 1920s and had been a very strong conservation organization in the '20s and '30s. They had done some significant things. They had created and nurtured Vingt-Et-Un Island on Galveston Bay, and it became a major bird rookery. They did that and they protected that. They had done some other things that were very proactive that were well known.

When the National Audubon came down here, they asked the Outdoor Nature Club if they wanted to be the national group. The Outdoor Nature Club had Little Thicket Nature Sanctuary, and they had a very active membership. They had all these different subgroups. They had a shell group, they had a mushroom group, they had a botany group, they had an entomology group, and they had a bird group. They were all very active, but they were also people that had been around since the '20s, and the National Audubon Society went, "Everybody that belongs to the National Audubon Society is going to be part of your group," and they went, "No, no, no, no, no. We're not going to do that. We vote on our members, and we're going to vote on our members. We're not going to just take anybody." Well, that wouldn't fly, obviously, and so some people in the Outdoor Nature Club branched off and they created Houston Audubon Society, and that's how Houston Audubon Society got started. But it was an immediate division in branch of an existing organization, and so that happened, I think, in '69 and so I came on the board in '73.

Pretty much all that Houston Audubon had done in that time period was sort of get organized so they could send out these newsletters to all these people. Back in those days, it was very complicated. In the mail, we would get this big batch of labels, and that was who your membership was at that point in time. You put the labels on your newsletter and you mailed them, and very laborious. It was thousands of labels that you had, so it was a big job, and the postage was expensive. Between doing that and showing these movies that Audubon was passing around the country, that was about all they had managed to do.

People would tell the story about their adventure of doing this, and so that was primarily what Audubon was doing. To rent a hall and have that presentation done would pretty much take the money that they had. When the National Audubon Society decided to start all these chapters, they said, "You're going to have all the members in this ten-county area. We want you to send them a newsletter, and we're going to give you a portion of their dues." It was very generous at the time, and I don't remember what the number was, but it was quite a bit of money. It was like $6.00 or $7.00 per person and they had several thousand members, and so when Houston Audubon started, they had this money but they used most of that money to show these films.

They quickly quit doing the National Audubon movies because they were just money pits, and of course that probably didn't make the National Audubon happy, but then the National Audubon started off giving them $8.00 a person and then they went to $7.00 a person. Over the history, they kept cutting that back and it made it more and more difficult. You couldn't even afford to send the newsletters to them with the amount of money they were giving to you, and then they kept wanting you to raise money for them and we were trying to raise money for the sanctuary and whatever else we got involved in.

By the fall of '73, I started becoming an active member of the board. Somewhere fairly close, they had an opportunity to get the Edith L. Moore sanctuary. That was a big decision. Mrs. Moore wanted to give them the property, she wanted to live out her life here, and she wanted the place to be maintained in a woodland habitat. She wanted kids to always be able to come here. She had six or seven big rescue-like dogs that looked horribly fearsome, but they were all sweethearts. But, she lived in that cabin with all these dogs and kids running wild all over the place, and she was very happy with that. She wanted to make sure that it would continue.

Part of them taking the sanctuary, primarily what Houston Audubon Society board did was they hosted the National Audubon Society film series. Back in those days, there were a few people in the world that on their own time and money would go out and make wildlife travel videos, in essence. Audubon would sponsor them, and they would go to different towns and make these presentations. Mind you, that was back in the days when Mutual of Omaha's Wild Kingdom was the best nature program out there, so these certainly weren't up to that standard but they were nice.

But, because the group that had started this had been kind of the more active people in the Outdoor Nature Club who were very interested in some of the environmental issues in Houston, and how they affected specific sites and birds and whatnot, there was this strong advocacy thing to protect certain places. They kept trying to get involved with that, they tried to review Corp permits on a regular basis, which that was an impossible task because there are Corp permits almost every day, even back then, and so then this idea of the sanctuary came up.

Rob Deshayes was very much for the sanctuary. But, if we took the sanctuary and were unable to get it exempted from ad valorem tax, the taxes on the property would be more than we had in income, so it was a really risky proposition to accept the sanctuary because we weren't sure we could even pay the taxes much less do anything else with it. They voted on that, and it was only through the strength of Rob, that it passed, and I was the token against-it vote when they voted because they were talking about spending $7,000.00 or $8,000.00 a year on taxes for this property. My argument was you could do a load of programs for school kids with that much money. But, anyway, they voted to accept it and it was a great decision. It was complicated, and Rob worked through all those issues, and he took care of Mrs. Moore. He took care of the dogs. When Mrs. Moore passed away, Dee Oke and her husband, I can't remember his name – Ross, his name was Ross – they moved into the cabin as sort of caretakers, and they took care of all those dogs.

They lived there for several years and, at some point, they moved out and they took the remaining dogs with them and took care of those dogs for the rest of those dogs' lives, so that was quite a thing. Then, Houston Audubon became a property owner and became a sanctuary owner, and that kind of changed the makeup of the organization in a lot of ways because you had these physical responsibilities that you have to deal with on a day-to-day basis.

One of the things that they got involved in very early, and I don't remember exactly when, but it was the Wallisville water project of the city of Houston, and the Sierra Club and a couple other people in Houston Audubon Society all filed suit against that project, against the Corps of Engineers to construct that project. It dragged on and dragged on and dragged on, and I don't remember the lawyer's name *(it was Stuart Henry)*. I think Jim Blackburn may have worked for

him as an intern, but Jim Blackburn wasn't a lawyer at the time. He was still in law school. This lawyer, kind of much to his surprise, won the initial round and so stopped the construction of the thing. Of course, the corps and the city of Houston appealed, and so this appeals process was like a never-ending money pit. Everybody dropped out of supporting the lawyer financially except Houston Audubon, and that was difficult for Houston Audubon Society.

By the time all that happened, Ken Burns had come on the board to primarily raise funds, and he managed to raise the money to pay that lawyer. The lawyer was very grateful because the lawyer was stuck. From his own personal perspective, professional perspective, he couldn't withdraw from the suit, and so he was stuck doing all this work – and it was substantial – for nothing, and so all he ever asked for was to cover his actual expenses. Houston Audubon was able to see that through and they won the lawsuit, so that project, it went from 50,000 acres to 5,000 acres, and of course it never provided Houston with any drinking water, which was the supposed reason they got involved in the first place.

The Houston Audubon logo, which they made an original patch for the HAS logo – which reminds me: I don't have one of those anymore. I've got to get one. It was a beautiful patch, and it's the Yellow-throated Warbler. I think it was Ben Feltner who had suggested that bird, and Ben Feltner was a bird guide and he was very active in the Houston area for a long time. He had moved to Houston from England in the 1950s, and he and Vic Emanuel birded a great deal together in the '50s and '60s, and started a birding company together. But, in the meantime, Vic had split off and had gone to Austin and Ben had stayed here. But, anyway, Ben suggested the Yellow-throated Warbler, and his wife, Linda Feltner, was an artist, and a very fine artist, a wildlife artist. She made a sample logo of this Yellow-throated Warbler hanging on moss, and everybody really liked it. Gary Clark, of course Gary Clark is with *Houston Chronicle* and wrote for them for 20-plus years after John Tveten passed on.

But, anyway, he thought the whole idea was very poetic because Houston at the time was often referred to as the Bayou City, and the Spanish moss and the warbler inhabit the bayous of the community, and the bird is here year-round and nests here, and it's here in the winter. It is also a common migrant. It made a good choice, and its marking are very black and white with this pop of yellow on the throat. It made a beautiful patch, and everybody liked it. It was adopted and went on the letterhead, although I don't think they ever put it in color on the letterhead, and it would have made it really beautiful. But, back in those days, color on the letterhead was pretty classy.

Mary Anne Weber is the educational bird person here at Houston Audubon Society and has been, I guess, for 25 years now. She is an interesting young woman. Twenty-five years ago – yeah, I guess about 25 years is right – she was living in Wyoming. She was a very young woman at the time, and she had all these educational raptors, I think she had eight or nine of them, and she was working in Wyoming. She was married, and she had an infant son. Things fell apart with her marriage, and she decided to come back to Houston. I have no idea how she got my contact information, but I was the director of the Nature Discovery Center in Bellaire and she contacted me, and wanted to know if there was any chance of her being hired as a naturalist educator there. I told her that I really didn't have any openings but I would like to interview her and asked her to go ahead and come in. I said, "When can you be here?" She said, "Tomorrow morning," or the day after tomorrow. I can't remember. She said basically immediately. I said, "Well, that's fine," and I put it on the calendar.

The morning comes and she was there, I think it was a 10:00 or 10:30 appointment. She is there, and she is very thin and very pale, and she had on a black wool suit. This was springtime in Houston, and it was relatively warm, and typically when I would interview people, I would take them out into the park and we would walk around the facilities in the park and talk about stuff. That way, I had an opportunity to ask them about plants or birds or whatever, and see what their expertise is with local fauna and whatnot. We start walking the walkway around the nature center, and she just seemed to walk a little slower with each step, and she was as pale as a ghost. I turned and said something to her, and her eyes just kind of glazed over and she started just working her way toward the ground. I lunged for her and caught her, but she was kind of away so by the time I caught her, all I could do was just lay her down so she didn't get hurt, and laid her right down there on the walkway. In a few minutes, she came to and we gave her some orange juice and kind of revived her, and sent her on home.

We didn't really have an opening for her, but she had impressed me so much, in spite of the fact that she turned pale and fainted, that I called Gretchen Mueller, who was a good friend and acting director of Houston Audubon at the time. I said, "I just interviewed a lady, and she's got great credentials and she is very personable. She's an absolute ultimate fit for Houston Audubon. If you all don't hire her, you're all a bunch of idiots." Well, Gretchen interviewed her the next day and hired her the following day, and she's been here ever since and has obviously been a great employee. But, what I didn't know until I found out later is that Mary Anne had driven straight through from Wyoming all the way down here, with these birds and an infant son, stopping periodically to check them all, hit the road again. She had driven almost straight through, was exhausted, and hadn't had hardly any sleep, probably hadn't had anything to eat, and here she shows up at this interview. If that's not Mary Anne, I don't know what it is. She's got great gumption, just a fabulous person.

It started with Rob Deshayes, who was the president when I came to Houston Audubon Society board and involvement. Rob Deshayes was an extremely talented architect. He was an artist, he was a birdwatcher, and Audubon gave him the opportunity to use all those talents and interests for the betterment of the community. I've seen that over and over with my involvement with Houston Audubon, and how people have stepped up and sometimes they surprise you. Ted Eubanks, I knew Ted when he was going to school. He was a journalist, and he was a delivery boy. After he got out of school, he started a delivery company and he was doing that, but Ted has obviously become one of the finest conservationists in the state of Texas, and certainly has done a lot nationally and internationally to promote birds and people getting involved with nature.

You see this sort of thing, there are so many others that have just been extraordinary, more than I could even begin to name. Stennie Meadours has done a lot of remarkable things. Joy Hester was a big contributor. One of the first people on the Audubon board was Katrina Ladwig, and Katrina, she had many more talents than people knew. She was always ready to step up and help somebody do any and everything if it benefited Audubon. I think she was an inspiration for Laura Singleton. It just really is a remarkable thing because people see that they can affect the community, they can affect positive things for birds and wildlife and people, and so Houston Audubon helps people fulfill possibilities that a lot of times they didn't know that they had it in them. That has probably been the best thing about Houston Audubon, is how it has allowed a platform for these people Once Houston Audubon started being able to hire people, you found

the same thing turning up with the staff that they've had. Winnie Burkett did some remarkable things, and Mary Anne Weber we talked about; she has done some remarkable things. It really is a great organization, and it's a great organization because it benefits these people and these people benefit the organization.

Well, my early involvement with Houston Audubon was kind of accidental almost. Doing the fish-eating bird survey drew me into the inner circles of Audubon, so to speak, and then I became involved in the operation of the Audubon Society, and that's how that works. There are a lot of 20-year-olds out there with a huge amount of knowledge potential, and energy, and a certain amount of naiveté that allows them to do things above what they actually might think they're capable of. Young people are very important when you can get them. But, at the same time, most of the people that have really benefited Audubon as presidents and whatnot, many of them are retirement-age people. They all have things to contribute. A lot of people retire fairly young, and they're looking for one more mountain to climb, and Houston Audubon Society often provides that. Steve Gast is probably one of the better examples of that. He has done a lot for Audubon, but he's got a lot of potential right now for Audubon and the Katy Prairie Conservancy.

The environmental community has grown exponentially in my lifetime, and a lot of times when I meet with groups at conferences and whatnot, I make a point to tell them, I ask the question, "Anybody whose job existed in 1970, raise your hand." Of course, nobody can raise their hand because that job that they have didn't exist in 1970, and you could do the same thing here, and that's good. It shows we're getting somewhere, and that things may look bleak but they've been a whole lot bleaker. We've made a lot of progress. Sometimes people lose sight of that, and it's important that people don't lose sight of that. All of those people out there, all these young people running around, they're going to make something with their life, and it would be nice if it was something with Houston Audubon or something. Houston Audubon has an active program. What do they call it, Young Professionals … anyway, I just recommended somebody for that group, as a matter of fact.

The first time I went to High Island was, I think, in '69. I was a student at A&M at the time, and I was working on Dr. Arnold's snipe crew. We banded common snipe, caught them and banded common snipe, so only an Aggie can work his way through college catching snipe. But, anyway, we had gone down to Anahuac National Wildlife Refuge and spent the weekend. They let us camp out in their maintenance shed, and we had been banding snipe all weekend. Actually, we would do that on a holiday weekend, and I don't know, it was maybe Easter or something we were down there doing that. When we got done and on the way back to College Station, certainly going south and east on the way back to College Station, right? Anyway, we took a swing down through High Island and Bolivar, and Smith Oaks was known to birders but it was the first time I had been there. I had heard about the place. We pulled into Smith Oaks, and you went down that back street and parked at the farmhouse that was right there at the edge of the woods and went in.

There was a fellow that was banding birds in there, he had permission to band birds in there every year, and he was an M.D. doctor. He banded spring migrants all the time, and Bessie Cornelius was there helping him, and so I show up with this snipe crew, probably four or five of us. I don't remember how many. We go walking in there looking at birds and meeting this doctor, and Bessie Cornelius was there and I had never met Bessie Cornelius. I don't know why,

but she chose me. She came up and she grabbed me by the arm, we introduced ourselves and whatnot, and she said, "Well, Fred Collins, you have to do something about this place." I said, "Pardon?" You know, a 20-year-old college kid, and she comes up and grabs me by the arm. She starts walking me through the woods and saying, "Fish and wildlife won't do anything about this place," and she's carrying on and on. She says, "You have to do something, Fred." It was absolutely remarkable.

Anyway, we bird-watched and left and went back to A&M. It was very ironic a few years later, I don't know, that was '69 so about 13 to 14 years later, I'm buying High Island. Anyway, it was something that struck me all the time, and of course as soon as we showed any interest as an organization in High Island, Bessie Cornelius was there every step of the way, and trying to do any and everything to help. When we made the commitment to buy the Louis Smith property, Bessie Cornelius immediately went to work in Beaumont and she raised about $10,000 in Beaumont for that project, so she was very helpful the whole way. But, it always struck me why she decided to grab a hold of me. I didn't know her from Adam and she didn't know me from Adam, and she said, "Fred, you have to do something about this place."

It's hard for people today to understand any of that, but as long as there have been people in bird-watching, you hear about some good bird somebody saw and you want to go see that bird. That's kind of an innate thing among birdwatchers, whether they admit it or whatnot, if somebody sees a cool bird, you just really want to see that cool bird. It can be not necessarily a rare bird, just unusual in an area or something, or maybe it's a real rarity. Well, back in the '70s, you could phone call somebody, you could write them a letter. Obviously, writing somebody a letter about a rare bird is not going to help them find the bird, so you have to call them. Of course, nobody had a cell phone, it was all landlines, and so you called their house. Not too many people had answering machines, so you kind of begin to see the problem. There were these things called phone trees, and everybody had two people that they had to call and tell this message to, and so somebody would call you and tell you, "Oh, there is a Wandering Tattler down at the jetty at Galveston," and so you would call the two people on your list and make sure you got a hold of them and told them that, and they would call the people on their list. All these people would do that.

Well, NARBA was sort of that way, but I think that e-mail may have been in existence by the time NARBA had come along. Certainly, phone messages were much more common, but it was still pre-cell phone days and it was still most people did not have e-mail at the time. NARBA was a national program that you would hear about this rare bird alert, and the way NARBA worked is if you subscribed to NARBA, you gave them your name and phone number. If a bird on your list showed up, they would call you, and so these people that were chasing birds all over the countryside would get a phone call from NARBA that there's a bird there. The way that had evolved, I think, by the time we bought it was they had a machine that would make robocalls, but somebody had to answer the NARBA phone and get the information for the original sighting, so it was an intense, one-person job to take this call from anybody, anywhere, anytime, and get this information about this bird and then put it out on the call alert. That was started as a private company by somebody that just really wanted to do that. It had gotten so big and so complicated, and this person didn't want to do it anymore, and so they were looking to sell it.

Of course, nobody wanted to make that commitment, and nobody wanted to come up with any money, but it made all the sense in the world for an organization like Houston Audubon to do it

because it was a potential moneymaker for Houston Audubon. The only hang-up was who is going to take those phone calls? You can't just hire somebody off the street at a beginning wage and have them take these calls. It has to be a very knowledgeable, experienced birdwatcher to do that. Well, one of the people that was chasing birds all over the United States was Mike Austin, and he was a Houston Audubon member. He subscribed to NARBA, and so he found out about all this and he was told that Houston Audubon was negotiating with NARBA about all this. He contacted Houston Audubon and he says, "I'll take those phone calls." Of course, he wanted to take those phone calls because he wanted to chase that bird, and he wanted to know before anybody else he could go chase that bird.

That agreement was made, and he took those phone calls and did the rare bird alert, and then I think somebody with Audubon would actually make it all happen, but Mike was the person that screened it and put the birds on the rare bird alert. In those days, you couldn't just get a picture across the country, either, so it was a little tenuous. Anyway, that's how NARBA came about, and it worked out. It's evolved, and now it's an e-mail service, and I don't know if it's making money for Audubon still or not. It's lasted a lot longer than I think anybody would have thought, with the changes in technology. I chase rare birds in Texas now. In my past, I haven't been a big bird chaser, and so I don't know as much of the ins and outs about NARBA as some other people that you're going to interview. Yes, NARBA is North American Rare Bird Alert. Yeah, that's right, North American.

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