

Introduction to 1999 Videos of Senior Leaders of Sensory Awareness

I am Louise Boedeker, a member of the Eastern Region of the Sensory Awareness Leaders Guild (SALG). Our practice was introduced into the USA in the 1940s by Charlotte Selver, who coined the name *Sensory Awareness*. She brought this work from Germany, where she had studied it for many years with its originators, Elsa Gindler and Heinrich Jacoby.

All of us in SALG are students of Charlotte Server. We have all been deeply touched by what lies at the heart of this practice, and by Charlotte's way of approaching it. Of course, as Charlotte's way comes out of her life and who she is, ours must come out of our lives and who we are. The differences only go to show the myriad ways in which this work can be offered and experienced, this work that is basic to every one of life's activities.

The following video tape comes out of our feeling that, while it is still possible, some kind of record should be made of the available senior teachers: Betty Keane; Johanna Kulbach; Charlotte Read; and Mary Alice Roche. John Vitell is video recording this tape in the New York Studio of Lenore Hecht.

Charlotte Schuchardt Read

On Sensory Awareness

An (edited) transcript of an Interview by Louise Boedeker New York City, April 11, 1999

Louise Boedeker: We're here in Manhattan in the Studio of Lenore Hecht, a long-time supporter of the work of Sensory Awareness. It is a distinct pleasure to be interviewing you, Charlotte.

Charlotte Read: It is my pleasure, too.

Boedeker: Charlotte, could you tell us how it is that you first became aware of Sensory Awareness and aware that it was a practice for you?

Read: This is a long time ago. Oh, it must be way back about 1952. I was living in Connecticut, working at the Institute of general semantics there. The director of the Institute, Miss Kendig, knew

Laura Thompson and John Collier, who were working with, and students of, Charlotte Selver. So, knowing of my interests, when Miss Kendig had gotten an announcement of Charlotte's classes by mail from Laura Thompson, she passed it to me and said, "You might be interested in this." I kept it, because of course I *was* interested — and that, again, is a kind of long story. I was ready to study it, in many ways. I was interested for years, as I was teaching at the Institute a method of relaxation, and I knew about different ways that people have of dealing with it. In fact, at the seminars of general semantics Korzybski insisted that everyone should become relaxed, because he felt that it was not only verbal work that was needed — awareness of how we speak and think — but awareness of our organism. So everybody had to learn this method that was developed at the Institute. I was the one who was teaching the individuals and groups. We called it "semantic relaxation". It was really a way of feeling ourselves by touch. About 1951, before I had heard of Charlotte Selver, I wrote a little article about different types of relaxation, which was published in our *Bulletin*. I was studying different methods: Jacobson's, oh, a half-dozen different methods. And I had come across Perls' book on *gestalt* therapy. That book was really revealing to me. Then I thought, "What are other ways of dealing with this?" I was describing them briefly in this article. And so I was just open to learning another method. Here's something that I had not heard of before: Sensory Awareness. I don't think it was called that at that time, about 1952. Nevertheless, when I took a trip to New York, which was quite seldom in those days, I decided to visit one of Charlotte's classes. I arranged to visit a certain class on 57th Street, where she had her studio at that time. I certainly enjoyed attending it, but then I had to go back to Connecticut.

When I married and moved to New York in 1953, she realized where my new address was, and she sent me announcements of her classes. But it was not until several years later that I had gotten an announcement of a special two-month series of classes that dealt with breathing. I thought, "Oh, this is my opportunity. I'm going to see what this is like." So I think it was about April 1955 — imagine! 1955! many, many years ago! — I went to these classes. I think they met twice a week. And then I was hooked. There were no classes during the summer at that time, but in the Fall I went back. And that's how it started, actually.

I was very impressed, and I thought, "Well, this is something that the students who come to study general semantics should learn." So I didn't teach the work in relaxation, but I asked Charlotte to teach at our seminars. And she did this for several years. They loved it; of course. In the meantime I had learned more about the work, and came to feel I could present it, and so then I taught the work. I began having classes in New York. I gave a series of classes. Actually, for my first class I rented a studio in the Carnegie Building, way up high, for several months. That was the first one. Later I rented another place on 57th Street and had classes there. I did give some workshops in New York too, on weekends. But mostly it was at the seminars that I had my place in the teaching of the work in a program which was both scientific, and emphasized the principles of general semantics. My area was to convince the students that we evaluate not only by words but with our whole organism. So that's how it started.

Boedeker: You've mentioned "general semantics" and "the principles of general semantics" and I'm wondering if you can tell us what those principles are, so that those people who are only familiar with Sensory Awareness would learn something of general semantics.

Read: Yes. The name *general semantics* is misleading — and we keep trying to find a better name,

but it's a little late now. It deals not only with the way we use words, but also how we evaluate and how we think and feel. I used to give a lecture to the students before I would begin the classes, and I would tell them something like this: Our whole organism is involved in evaluating anything. It's because we don't separate thinking from feeling. Whenever we think about anything, some feelings go with it. We may not be aware of them, but they happen. And so we must think in terms of the whole organism. I used to describe a picture—in fact. I *have* the cartoon that Korzybski used to have on the wall. During World War II there was a picture of about six privates standing up with a shovel, and a sergeant standing in front of them. And he said to one of these privates standing with a shovel, “You, on the end there, wipe that opinion off your face!”

The point was, that we have opinions, not only on our faces, but *all over* us. So, if we think that we're just in our heads, this is a misconception. And we must realize the state of our whole organism and how it's functioning. Oh! I could speak for an hour on this, but I'm not going to now. But I had to convince them, you see, that there's a relationship between what happens in our body and what happens in our thinking. And they were sometimes surprised at that, because they didn't expect that at an Institute of general semantics seminar. But they loved it. They loved the work. So, I think I made a little headway in helping them to realize that you can't separate these. But you see this was at least forty years ago. These days we may think of this as, “why, of course! Everybody knows that.” But then it was new. This was something different. And it was unusual for a student, when they thought that in general semantics we talked about ‘thinking’, to include, “How does our body respond?”

Now the principles of general semantics deal with the relationship between our words and what the words stand for. But it includes our reactions, our awareness of being in touch with what goes on, our awareness of how our words — the structure of the way we speak — corresponds with the structure of what goes on. This is a big subject. It's very simple, but it's not easy. It involves so many things: our perception, how we see, how we think, how we feel, how we connect, how much in touch we are with where we are, what we observe, how we react to it, where our expectations get in the way, what order of abstraction we're on. For instance, do we go around thinking about generalities, like speaking in terms of “It always rains when I want to go out”? You know, people can make these big statements in generalities, which are not really fitting the facts. And we go by these high-order abstractions and inferences, rather than looking at the facts.

One of the important principles in general semantics is to observe and be in touch with what goes on, and realize that we all have to abstract, because we're human, but let's bring our higher abstractions down to earth and see if they fit this particular situation that we're in. So that, in Sensory Awareness we also learn to get closer to what goes on around us, how we react to it. It's a relationship between our feelings, our thinking, and how we function in our world, how we communicate. So there are many, many ways in which these two link together. The emphasis is different, but there are many overlappings. So that's, in a nutshell, some of the main principles,

It was natural for me to see some connections and to realize that, here is a method in Sensory Awareness to become more keen and more in touch with ourselves and our inner relation to what goes on around us. And then I emphasized it's important not only to know what goes on *in* us, but our relationship with what goes on in our surroundings, because I think we can become too concerned with, “Oh! I have a pain here, Oh! I don't feel right here.” But this work in Sensory Awareness is much broader than that, because we are interested not only in what is happening *in* us, but: How do we deal and function in this world? How do we communicate with other people? What

kind of connection do we have? This is really so fundamental in living. So, I continued to teach this. And some people liked to follow one aspect of it. For some people, it's hard to get in touch. But you can see that there's a lot of connection.

Boedeker: At one time I heard you say that one of the core principles of Sensory Awareness is feeling and allowing the changes that are needed in your organism. And I'm wondering if you could expand on that.

Read: This involves getting in touch with ourselves, and accepting what goes on. It's so important, I feel, to accept — not to criticize — ourselves, as in: “Oh! I shouldn't do this! I shouldn't do that!” but to accept what goes on. We all have built up habits over the years and we all could function a little better than we do. Some people much more, some people not so much. But to allow what we feel is needed — this is a big thing, you know. It really is so fundamental, at least in my view, to allow what is needed. If, for instance, we feel we want more air, do we allow it? We need to be interested, not in a too-critical way, but just interested. How can I meet this situation better? In order to meet a situation, you have to be in touch with a situation. To say to ourselves, “What does this situation ask for? What is needed to do so-and-so?”, to allow what is needed. Do we need more air? Do we need more keen observation? Do we need more silence? Oh, that's another important aspect of it, isn't it? To be able to be quiet. Now, this is important in general semantics too. To be silent on the objective level, as Korzybski used to say. Silence on the level of the senses. Because if we're always talking to ourselves, giving comments to ourselves, talking to ourselves or to somebody else — how we feel, what we think — well! there's no chance for anything new to come in. We're just so full of words in our heads. As Wendell Johnson, who wrote this marvelous book, *People in Quandaries*, said, “Our words get in our eyes. Our words get in our ears.” We get so stuffed with words it reminds me of the story in Zen, for instance, of pouring a cup of water into a teacup: You pour, and you pour, and you pour. Well, the teacup is full. You can't take in any more. So if you're full of words in your thinking, you can't take in what's going on at the moment.

So in allowing, we can ask of ourselves all the time: “Are we allowing this? Are we allowing the space around the shoulder? Are we allowing our head to move? Are we allowing ourselves to see?” This is something that we can continue to ask. In Sensory Awareness it's so important. I feel it's allowing and accepting. But it doesn't mean that anything goes. You accept something as, “This is what is going on — is this what we want?” Well, we have to ask ourselves: Do we want to be like this? Do we want this to go on? Or would we like to function a little bit more easily, more clearly, and more joyfully? What would we like? And can we allow it? So, this I think is a key point, being able to allow. It's not so simple, as I'm sure you know.

Boedeker: And I'm thinking also of how you are in groups, whether it's the Monday Night Group or when we meet in the Leaders' Guild. You feel out the situation in the group and then facilitate the changes that need to occur so that the group can function effectively.

Read: It really means not going by something that you have in your head, necessarily, but responding to what is needed by that particular situation, being willing to let go of something that we wanted to do for the sake of bringing about better clarity, or whatever is needed. If we're too set

in what we want to do, we don't respond to what is needed for a situation. Whoever is teaching needs to see what is needed: "Does that person need more clarification? Does that person have the understanding that is needed? How can I help that person?" And so on. You know, sometime I think we might turn our attention to what is required, what is best needed for offering the work. And that would be one of them: to be able to sense what is happening in a group, to have a clear notion of what is needed to help different people. Maybe the legs are too far apart. Maybe they're too close together. Maybe there's not enough space here or there. We do need in offering it to be right there with a person, to be receptive. And that's something Charlotte Selver spoke of quite a bit: of being responsive, being awake and responsive, being alive and responsive, and knowing that you are there to help, you are there to offer the work, and being responsive to what is needed to help that situation, whatever it is. So that's one aspect of offering it.

Boedeker: Is there anything that you do to prepare yourself before offering a class? Or is it just how you live your life that prepares you?

Read: If I'm leading, say, our group, it would be different than leading a class that hasn't worked for a long time. So part of this is, what is the background of the persons that we're trying to reach? If it's people who are new, it's a different thing than if it's people who have worked with us. We have to realize that new people don't see things quite the way we do — yet. We have to reach them in a way which touches their own needs and the level that they are on, and so many factors enter: their age, their experience, their condition. So, if it's one of our groups who have worked together, I usually think of some sort of theme I like to work with, say, communicating, or being in contact with something, or different ways of being aware of breathing — something. And then, what are different ways in which some experiments can help people get closer to that? So I prepare in the way that I like to present a particular class. But then, of course, it never turns out exactly as planned. But some general feeling of the direction I would like to go at that time. Of course I have to be ready to change at any moment, depending on what is needed right then and there. But, anyway, this is the way I operate.

Boedeker: I'm reminded of the day we left the Studio at 73rd Street. If you remember, I asked you if you would offer the last class there. Do you remember anything about that class?

Read: Yes.

Boedeker: I wish you would share it with the people who are watching this video.

Read: We had been in this class which many of us associated for so many years with Charlotte and Charles. Charles taught there, Charlotte taught there, for many years, and some of us were quite attached to it. It was a peaceful, harmonious place, a quiet place, and we were very, very sorry to have to leave it, going into some place we didn't know. Well, I think I clearly wanted us to experience the actual leaving, the necessity of leaving, but not to dwell too much on the sad part of it, but being open to the new possibilities. So it was a mixture, in my own recollection of it, of

facing the fact that this must happen, and it is only natural to feel reluctant at leaving, but let's not be bogged down with feeling sorry for ourselves. Let's realize that that's the way life is. When we have something, we must be willing to let it go. For me it was just facing what needed to be faced, and realizing when something was finished. What I remember was a story I told about a cat. Do you remember that story?

Boedeker: No, but I remember another one. Let's hear yours first.

Read: You tell the other one, and I'll tell the story of the cat. I read about a cat who was ill, and the owners had to take it to be put away. And this cat seemed to have a feeling that this was the end. It went around to each place in the yard and sat for a few moments to get the feel. *Here*. And it sat in another place that it loved to sit before. *There*. Slowly it went to these special places where the cat used to enjoy being, and when the cat was ready, it came to the owners, and they took it and went to the vet with it. This, somehow, stays with me. It realized what had to be. Now, I don't remember the other story right now. Maybe you could tell it, perhaps.

Boedeker: First, I'd like to say that we left that Studio at the end of December 1997. And Charlotte Selver was at the Studio in September of 1997 when we didn't know how much longer we would have it. She had materials from long, long ago there, and sorted through some them. But she also took a little journey around the room, stopping here and there to say goodbye. ...

Well, the story I remember about the last class in Studio 2G was that you began by telling what happened during World War II. You became aware of something called the *scorched-earth policy*. You decided you wanted to create a dance on this, and that's how you began the class. It helped put into a much larger perspective our not having the Studio any longer. Do you remember the story?

Read: Oh. yes. Yes, I remember that dance, done to the music of César Franck. I was impressed by: What would it feel like to have to give up your home? Not only give it up and leave it, but destroy it yourself? And go away. *Scorched-earth policy* —yes. You realize that you had to do this, and there's the feeling of loving it and then getting the energy to actually destroy it yourself, and turn away, and go away. Yes, it does give a feeling that this is not something isolated. This is a human experience. How many people have to do this? It is bad enough to have to leave your home, and have an enemy destroy it. But to destroy it yourself and leave it, is different. Yes, I remember that.

Boedeker: I also remember that at one point you shared with me that you had a class or classes with Harold Kreutzburg.

Read: Yes.

Boedeker: That's when you lived in the Midwest and you were intent on a career in dance?

Read: Yes, in Chicago.

Boedeker: So, could you indicate how you went from an interest in dance to your work in general semantics?

Read: Yes. I've always been interested in physical education. I was a sort of tomboy when I grew up — baseball, basketball, field hockey, tennis, and all that. So when I went to the university, I was what they called at that time a “phy-ed”. But I went to see a performance of their dance organization. At that time Margaret H'Doubler at the University of Wisconsin was teaching. She was famous in teaching dance. I saw these girls — they were all “girls” at that time! — dancing with scarves in this beautiful studio. I felt, that's it — that's what I want to do. So I did continue in that. But I didn't have quite enough credits to graduate with a major in dance. I was studying science. My favorite class was human anatomy. I just thought that was so fascinating. I loved these classes that showed life, so I was studying zoology. I was going to teach science. but I really think it's much better if I didn't, because [laughing] I think that what I did do, I'm glad I did it.

It was during the depression, the Great Depression as they now call it, in the 1930s. Well, I still wanted to teach dancing. I won't go into all the details about that. It would take another two hours. I had to earn my living somehow. I had heard of this man Korzybski, but I had never heard of general semantics. There wasn't much to hear at that time. I never had heard the man, but I had a friend who was going to go to the seminar, and she said, “Well, why don't you come along?” I said, “All right.” So I went along and I became interested.

When I went back to Chicago in 1939, I didn't have a job, but I did work part-time at the Institute of general semantics. There I studied dance with Anne Rudolph, and I joined her group. We used to perform in Chicago. So I was interested. you see, in physical education and dance and physical work. That's part of my background. So I carried that over into general semantics. During the war, when they needed help very badly at the Institute, I couldn't keep up. It was just too exhausting to work at the Institute and then go off to teach dance and to my classes. It was more than I could deal with, so I said “All right. I'll work for one year full-time at the Institute.” Well, that one year went on and on. And the Institute moved from Chicago to Connecticut, and I with it. So, no more dancing, because there was no opportunity. So I was glad to continue, you see, with Sensory Awareness, because it worked so closely with what I loved to do, and with what I felt was needed. So I combined them in my own feeling, and in my teaching, I combined all these. I guess that's a rather unique combination, but that was it.

Boedeker: I'm just wondering how Sensory Awareness has influenced your life.

Read: Well, that's a crucial thing for all of us who study Sensory Awareness: What has it to do with the way I live my life?

Boedeker: Right.

Read: For everybody, it's different. There's an attitude that I feel is fundamental; and I'm so grateful to Charlotte Selver for pointing out: and often *saying*, it's a question of *attitude*. For me, this is *so* true. Our attitude toward ourselves, our attitude toward other people, our attitude toward life around us, our attitude toward our work — it's all involved with a big term, *attitude*. And as I studied attitude — the word *attitude* — in fact, I wrote a review of a book by Nina Bull, a wonderful person, years ago, about attitude. Attitude has roots of being both mental and physical. We think and feel with an attitude, which is manifested in every tissue of our bodies. We have an attitude toward any task that we're concerned with. When we really get the feel of the importance of attitude, we find that it's involved with everything. Our attitude toward the people we love, our attitude toward the people we don't love — always ready to be questioned, and so very fundamental. So, this is very much a part of our lives — everybody's life.

How is it *manifested*? In my lectures, I used to talk about how a wonderful neurosurgeon, Russell Meyers, used to show pictures in the seminars of what was called *attitudinal set*. We grow up with an *attitudinal set*. Here's an example: When I lived in Connecticut, down the road there was a little dog, a little Beagle. He was so peppy; he just loved to get around everything. He would jump up on people's tables, and he would chew up the children's socks. He was always getting slapped, you see. "Stop doing this! ... Stop that!" He was so cute. He used to come over, and when I would get near him, I would call to him and want him to come to me. Then his little tail would go between his legs, and he would wonder, "Do I dare? Am I going to get slapped?" You can just see this little dog kind of closing in. I explained that many of us go through life this way. We have been hurt, maybe when we were little, and we pull back and we're on the defensive. We're afraid. *Attitudinal set*. So we meet different situations that way, without being open to them. We have built up expectations, and hesitations. Now, this can be exaggerated.

Our attitude involves expectations. After certain numbers of happenings — if they've been bad, especially — we wonder, are we going to get slapped? Do we dare? How are we going to react to that?

So, the work in Sensory Awareness helps us to become aware of how we are responding, how we have learned to respond, how we are meeting a new situation, how we are meeting this or that task, how we meet people. It's a tremendous help if we want to help ourselves. We can be our own guides. We don't always have to have — we *can't* always have to have — a teacher available telling us how to behave. We can learn to be our own guides. And this is one of the great strengths, I feel, of Sensory Awareness that we can help ourselves. We can help other people too. But as a help to guide us, every day of our lives, we always have this possibility. When we learn the principles, and how it feels to be open to something, how it feels to be drawing away from something: we can get that feeling and question.

One of the things that I like about Sensory Awareness is that we can always question ourselves: Well, how about this? How am I meeting this? What are some other possibilities? How do I need to be? Could I be a little bit more open here? You see, we have learned to become aware and sensitive to how it feels inside of us and what is needed to give that up. And it takes, maybe, some time — a long time — to finally give up, if that's what we want to do. You have to keep at it. But the satisfactions along the way make everything a little discovery. So we're always open for discovering something. This again is an attitude: to be open to the feeling that here is a new discovery, a new experiment. With an attitude of liking to experiment, we find there is not just one

way to do this. There are many ways, and how can I develop this? We learn that we don't have to follow just one particular specific repetitive way of doing something. We're always open to trying out something new. I feel this is one way in which Sensory Awareness can help us always to be awake — and at least to know that we're not awake!

Boedeker: There are people who come to my classes for their first experience of Sensory Awareness. They've had many, many opportunities to be in groups and discuss their emotions and their history and why they are as they are today. What would you say to that?

Read: I have found personally that the asking of "Why?" — "Why do I do this?" and "Why do I do that?" — doesn't always lead to an answer. You get preoccupied with, "Why do I do this?" Well suppose you don't know why. All right, so this happened thirty years ago. What about now? "I did this because my mother used to say so-and-so-and-so". All right, but right now your mother isn't here, so what do you do? So, we need to learn to acknowledge that this is what's happening. This is a way in which we *did* respond. Probably it was a good way at that time, but what about now? We have to learn to cope with right now, fully acknowledging what happened before, being glad that you don't have the same circumstances, perhaps. But now it's time to let go. It's not easy to let go, once you build up a habit. But do we want to live in the present? We have to stress acknowledging the past but not identifying it with something that's happening now. This is easy to say, but it's not easy to change. So education and awareness is needed to learn to change. I know that that's a question lots of people like to say — this endless asking of why? Have you maybe had experiences with what works with what *you* say?

Boedeker: You once suggested asking students, "How is it now? What are you aware of now?" A lot of times, that was enough to quietly bring them back from wherever they had gone. That suggestion was very helpful to me. But you certainly helped me with my attitude. I learned that, if I want to be in contact with my students, I have to meet them where they are, and bring them into the present with me.

Read: Yes.

Boedeker: What I most appreciate about you, Charlotte, is your 'bounce', or resilience. In my experience of you — in classes, seeing you socially, seeing you accept an honor at the general semantics meeting, and so on — you respond fully, and go on. When I ask you to look at something I've written and it's flat, you suggest that I might lighten it, or leave it open-ended.

Read: Well, I'm glad to hear that. I do think that just assessing a situation, trying to feel what is needed in the situation, is an attitude too of just asking ourselves, "What is needed in this situation? How can I help in this particular case?" It brings up another great link between general semantics and Sensory Awareness in that we don't identify something that did happen in the past with what is happening now. We're treating each situation as a new situation.

Louise, you have probably heard me talk about one of my favorite quotations, but I'll mention it here. I don't remember the exact words altogether, but this is the gist of it. Because for me it represents an attitude of always being ready for something new. It's about Gertrude Stein. In this fine book by Donald Sutherland about Gertrude Stein, he quotes Gertrude Stein as saying, in her *Lectures in America* — let's see how the quotation begins. Well, I'll just give part of it. This is not quoting now; I'm talking about Gertrude Stein. She was considering: Should she give up her way of seeing things? And Gertrude Stein said of herself, "So then I said I would begin again. I would not know what I knew about everything what I knew about anything [...]. And so it was necessary to let come what would happen to come." End of quote.

But I love "I would begin again": "So then I said I would begin again." And here was this woman who had done so much and written so much and thought so much, had so many memories, saying to herself, "So then I said I would begin again." And if we can have this attitude of always being ready to begin again, and let come what will happen to come. You see, it involves so much in not going around with preconceived ideas. Because you used to do something one way two years ago — five, ten, fifteen years ago — you should go on. But I said I would begin again. To be able to begin again and not do something because that's the way you did it always, that's the way your mother or your grandmother did it. How can I best function *now*, in 1999?

Boedeker: I'm reminded of something that happened four years ago. We were at the subway stop at 72nd and Broadway. It was one of the windiest days of the year. You're a very slight person, and a big gust of wind came along. I felt you were just going to be blown away. You went up a little bit and came down, and you said, "Oh! How exhilarating!"

Read: [Laughing.] That was four years ago. Yes, I find it so important to consider what we say to ourselves, let alone what we say to other people. As I walk along, the wind may come. And if I say to myself, "Oh! How terrible! Oh! Am I going to make it through this?" the words to ourselves have an effect on us. If I say to myself, "Oh! This is terrible. How can I walk so that I can deal with it?" that's a different attitude, because then I keep on going. But if I say to myself, "Oh! Awful! I wonder if I should go back?" that's another attitude. So, there again is an instance where our attitude leads us to who knows where.

Boedeker: I'm wondering. Charlotte, if there's anything you'd like to say in closing.

Read: One of the things I think of is being ready to begin again, being ready to not talk so much, but how about *living* life? Life is lived on the silent level, and to be in touch with how things happen if we don't talk so much, but simply learn to be quiet inside and get a feel of how our organism responds. I'm very grateful for the work in Sensory Awareness, which has helped me so much in being able to meet and learn more about how I function, about how other people function. It's a never-ending process of discovery. So I really feel very grateful to have learned and to have stayed with it, and to have made it a part of my life. I'm happy to talk about this to anybody who would like to listen. So I thank you for asking me.

Boedeker: Bye-bye.

Read: Bye.