Transcript for “The Genius of Judy”

Dr. Dipesh Navsaria: [00:00:00] Reach Out and Read, where books build better brains. This is the Reach Out and Read podcast. I'm your host doctor Dipesh Navsaria, a practicing pediatrician with degrees in public health and children's librarianship. I'm a clinical professor of human development and family studies at the School of Human Ecology, and a professor of pediatrics at the School of Medicine and Public Health, both at the University of Wisconsin in Madison. At Reach Out and Read, we dream of a world in which every child is read to you every day. Our show explores how children and families flourish and thrive through a combination of individual well-being, confident parents, supportive communities, strong public health, and good policy. Join us here for thought provoking conversations on these issues with expert guests, authors, and leaders in the field of early childhood health and literacy. Research shows that reading physical books together brings the strongest benefits to children. That's why we're happy to have Boise Paper, a responsible paper manufacturer, as the founding sponsor of this podcast through their paper With Purpose Promise. Boise Paper looks for ways to make a difference in local communities. Thank you to Boise Paper for investing in our Richard and Reed community.

Dr. Dipesh Navsaria: [00:01:16] Every so often, an author comes along whose work is culture altering, and for kids growing up in the 70s and 80s. That author was Judy Blume. Judy's 29 books, including Are You There, God, It's Me, Margaret, and Tales of a Fourth Grade nothing, Tiger Eyes, Blubber, and Super Fudge have sold more than 92 million copies in 40 languages. But again, as so often is the theme on the show, with great success comes great scrutiny. And Blume was the most banned author of the mid 1980s. A new book explores Judy's life and work, and today we'll be speaking with the author about how Judy came to write those culture altering works, and how the social and political ideology of the time influenced how, why, and what she wrote for kids. Our guest today is Rachelle Bergstein. She's a writer, author, and editor whose work has appeared in the New York Post, The New York Times, NPR, and more. Her latest book is The Genius of Judy How Judy Blume Rewrote Childhood for All of Us. Rachelle, welcome to the show.

Rachelle Bergstein: [00:02:23] Thank you so much for having me.

Dr. Dipesh Navsaria: [00:02:25] So we're going to spend time focusing on Judy's writing and professional work. But my goodness, your book covers so many other aspects of her life, her marriages, divorces, children. And there may, believe it or not, be a few listeners out there who aren't completely sure of who Judy Blume is. Or maybe you only have the vaguest notion. So can you tell us who is Judy Blume?

Rachelle Bergstein: [00:02:49] Judy Blume is a groundbreaking children's book author. She started publishing in the early 1970s and wrote books that have stood the test of time, including Are You There, God, It's Me, Margaret Deanie Forever, which just became a Netflix series. She has really changed the landscape for children's books since she started writing, and she's actually still alive and still speaking out about things like censorship. So, she continues to have influence today.

Dr. Dipesh Navsaria: [00:03:23] Mhm, mhm. And why her? I mean, you've given us an idea of the impact, but I'm sure there was a number of topics you could have taken on. What about her led you to say this is what I want to spend my time writing about.

Rachelle Bergstein: [00:03:39] It was a mix of things. First of all, I read Judy Blume as a young person, and her books really had lasting impact on me. I write about in my book some of the early experiences I had reading a book called Just as long as we're together, which I loved so much that I asked my dad to stop reading to me before bed, like it was that engrossing to me and that mysterious to me that I wanted to keep it all to myself. So that was one reason, there was the selfish reason. And then the larger reason was that I noticed that Judy Blume's name was coming up more and more. You know, she's in her 80s and people like me who grew up reading her, we're starting to talk about the impact that they had on her and on them. And when I would bring up the name Judy Blume with people, I noticed something consistent would happen, which was they'd get this kind of, like, starry eyed look in their eyes, you know, they would get almost like recalling like a beloved childhood memory or a former boyfriend or something, you know, it was like she was so special to people. And I wanted to understand why she evokes that reaction where other people who were writing contemporary with her and writing kind of equally bold and cutting edge books. They don't have that same kind of enduring legacy for people.

Dr. Dipesh Navsaria: [00:05:02] Mhm. Indeed. And it was so interesting to me, I didn't actually know that much about her life prior to reading your book. And it was notable that she didn't set out to be a writer. Can you tell our audience a bit about her early days and how she ended up doing that?

Rachelle Bergstein: [00:05:20] Yeah, this was one of my favorite discoveries in my writing process. I grew up in the 80s and 90s. And Judy Blume was famous my whole life, right. So it

never really occurred to me that Judy Blume, like many of us at one point, had been a struggling writer, and she actually didn't set out to be a writer at all. Like you said, she was just kind of an inherently creative person, and she was a product of the 1950s. She got married in her early 20s. She had her children by her mid-twenties, and she got really depressed. She felt that the best days of her life were behind her. She had been this creative child who danced and acted in the school plays and edited the school newspaper, and she had all these outlets. And then suddenly she was a mother of two and a wife living in suburban new Jersey. And she didn't have that same kind of excitement in her life anymore. So she started trying all these different things. When her kids were old enough to go to school, she started singing along with the radio and thinking, Maybe I'm going to be a songwriter.

Rachelle Bergstein: [00:06:27] Unfortunately, she didn't have the gift. She bought a bunch of art supplies, and she made felt pendants to hang in children's rooms, and she actually had some success with that. She sold some of them at the local Bloomingdales, and probably would have continued doing that if she hadn't developed an allergy to the fabric glue she was using. So it was sort of a happy accident that she started writing. You know, like many of us who have young children, she would read children's books to her kids in bed at night and think, oh, I could probably do that. And she started just playing around, writing cute little stories, writing rhyming stories like Doctor Seuss. And she wasn't like a huge talent out of the gate. And I really loved that about her story, too. It was like she found something that she liked, and she got some encouragement, and she kept at it until she became the author that she eventually became.

Dr. Dipesh Navsaria: [00:07:22] Mhm. Mhm. Yeah. That was such a notable part of this story because you know I think this dea, right, we read some famous authors story and you know their first thing was like this massive hit and you know wow that's just incredible. And you know, you can't ever do that yourself. And to hear about her persistence like, you know, small victories and good encouragement and guidance and took her a while to develop into the author that she really became and is best known for being.

Rachelle Bergstein: [00:07:56] I visited her archives at the Beinecke Library at Yale, and I saw a lot of her early work, and I saw the way that she was experimenting with so many different things, including writing for adults. She was toggling between first and third person. She was experimenting with really fantastical storylines versus the more realistic fiction that she became known for. And as you were talking, I was reminded of a letter that I found from a colleague of her husband's who had worked in book publishing, and she had sent him, you know, a dossier of her works in progress asking for feedback. And he told her she had no talent. I mean, he essentially said, like, grab the tissues, sweetheart, because I'm going to level with you. And he told her that the positive feedback she was receiving from, say, her writing

teacher was probably just misguided, like well intentioned. But, you know, there really wasn't much here. And imagine if she had listened to that, right? We would never have gotten super fudge.

Dr. Dipesh Navsaria: [00:08:57] Mhm mhm. Indeed, indeed. I hope many people listening to this somewhere have a rejection letter somewhere tucked away, which they look at every so often after they persevered and succeeded. I have one of those.

Rachelle Bergstein: [00:09:14] I do too, I have more than one.

Dr. Dipesh Navsaria: [00:09:16] There you go. She was writing in the 70s, and as you were talking, you know, I'm a child of the 80s myself, so I remember when these books were. Many of them were new and all my own favorites were the tales of a fourth grade, nothing Super Fudge, etc. series. But she started a lot of her writing successful pieces in the 70s. And this was when second wave feminism was really getting rolling. Can you talk a bit about that social and political world and how that influenced what she chose to write about?

Rachelle Bergstein: [00:09:54] Yeah, this actually was kind of my eureka moment for this book. This really unlocked the story that I wanted to tell. And it was two things. It was the realization that Judy was writing in a world that was just changing, you know, before her eyes that Betty Friedan had published The Feminine Mystique in 1963, that, you know, she had started the National Organization for women. The women's strike was in 1970, where famously, you know, huge amounts of women walked down Fifth Avenue holding placards saying, you know, we're not going to take it anymore. And this was the world that Judy was writing into. As part of this book research process, I reread The Feminine Mystique. I reread Sexual Politics by Kate Millett. And as I was looking at all of these famous second wave text, these seminal books, I noticed something that was consistent across them, which was that when they talked about first wave feminism, which was the suffragists, right? They all said the same thing. They said these women were incredible. They put their heart and soul into getting the vote. But once they got the vote, the movement collapsed. Everyone was so exhausted there was no energy left to perpetuate it.

Rachelle Bergstein: [00:11:09] And so when second wave feminism picked up the mantle in the 1960s, they were sort of starting from scratch. And what Betty Friedan and what Kate Millett and a lot of their contemporaries were saying was, we need a multi-generational buy in, right? We need someone to be able to pick up the job when we're done, so that the next generations of women don't have to start from zero again. And I realized, you know, whether she was aware of it on a conscious level. This is what Judy Blume was doing. The movement was incredibly important to her. It felt incredibly relevant to her personal life. And she was actually writing the messages of second wave feminism into her children's books in real time.

So what she was doing is she was training the next generation of young women to expect more from their lives, to say, maybe I don't want to live in a home where my main purpose in life is to scrub the floors until they shine. Maybe there's something more out there for me. And, you know, I think until now, Judy's contribution to second wave feminism has been a bit understated.

Dr. Dipesh Navsaria: [00:12:22] You know, it occurs to me, too, that there's probably an interesting thesis in there about the role of children's books in those two time periods. Period. Write that. What do we expect children's literature to be like in, say, the 1920s and 30s? And what do we expect it to be like in the 60s and 70s? And what purpose it plays in kids lives?

Rachelle Bergstein: [00:12:44] Absolutely. I mean, children's literature is incredibly powerful, which is why we see people being so afraid of it.

Dr. Dipesh Navsaria: [00:12:50] Indeed, indeed. And we'll come back to that at that point in a moment. I did want to touch briefly on the second part of your title, How Judy Blume Rewrote Childhood for All of Us. And how was it written about before she rewrote it. I mean, especially for pre-teen girls who were one of her biggest audiences. What was there for them in terms of the world of books?

Rachelle Bergstein: [00:13:18] The field that Judy Blume was writing into for children's books was really different from what it is today. I mean, now we have so many diverse, bold, risk taking titles that are fingertips. But when Judy Blume started writing, even the category of middle grade or young adult book didn't exist. You know, there were books for young children and there were books for adults. And until famously, you know, the outsider is by S.E. Hinton, there wasn't really a category of books that were for teens and tweens. Judy and her editor, whose name was Dick Jackson, they were intentionally setting out to change that. They realized that there was a market that was being untapped. The other thing about children's books is that there was sort of an unwritten rule, and this was being perpetuated by reviewers and, you know, the magazines that were devoted to children's literature. There was an unwritten rule that no matter how wild the premise, no matter how many universes or galaxies or talking animals you know were being represented in the pages, the books needed to have some kind of very clear cut moral so that children were quote unquote, learning something from the book. And as a part of that, the parents were usually the ones delivering it so the kids could be zany. I'm thinking of like, Ramona and the Beverly Cleary books, right? The kids can be zany. They can make mistakes, the parents can be kind. But at the end of the day, the mom and dad are right and the kids are learning from the adults.

Rachelle Bergstein: [00:14:48] What Judy Blume did was turn that on its head in a lot of ways. You know, it didn't reflect her own experiences. She didn't feel that her parents were

always right. She didn't feel that she was always right as a parent. And she let kids question the adults in their lives on the pages of her books. Now, of course, her other hugely important contribution is that she wrote really freely, frankly, sometimes explicitly, about things that had never been talked about in children's books before, which were the changes that your body goes through when you go through puberty. And that entails, you know, Margaret talking about getting her period and are you there? God, it's me, Margaret to Kathryn and forever in 1975, losing her virginity and not suffering any major consequences for it. So Judy was willing to go there and talk about these things that she knew from her own life that girls talked about. Right. That fourth grade girls cared about when they were going to develop. Right. That it was something that they would sit around and make jokes about who was getting breasts first, who was going to get their period first. And Judy and her editor, you know, I want to give Dick Jackson credit here because he was the one who didn't stop her. They put this stuff in books for kids and kids, it turns out really needed it.

Dr. Dipesh Navsaria: [00:16:09] Yeah. It's that rise of the concept of the young adult in publishing. And mind you, there's a whole interesting history about even the whole concept of adolescence that we could spend an hour of me yammering on about where that came in because that hasn't been a historical concept necessarily in all cultures throughout history, until relatively recently. And then so how does that reflect in publishing and then also about how does this reflect the true experience of children as is really a powerful synergy that I think indeed came through in her life and in her writing, obviously.

Rachelle Bergstein: [00:16:50] Yeah. I agree with you. I mean, just to discuss it quickly, I mean, the idea of the teenager was really a post-war thing in America. And I found a life magazine article that talked about teenage girls in the Midwest, like they were zoo animals. You know, it was like this wild and crazy category of young women who were free to worry about what sucks, they're all wearing to school. And they took photos of them getting, you know, putting on their, what they were describing as, like the uniform at the time. Right? Like everyone was wearing the right things and using the right slang. And this was all a development of, you know, the economic boom times of the US. After World War two.

Dr. Dipesh Navsaria: [00:17:33] Yeah. Yeah. And there's a lot of interesting ways in which we think about adolescence and also how that's even continuing to evolve. Right. So now the category of the youngest adults, right, their early 20s is late adolescence. And, you know, how do we think about that conceptually in terms of parenting and literature and life stages and things like that? So, yeah, a lot to think about there, which is evolving still.

Rachelle Bergstein: [00:18:03] Absolutely.

Dr. Dipesh Navsaria: [00:18:05] You know, you talked about how Judy's writing really struck a nerve with so many kids. And I just want to point out this quote from an article. At one point, she was receiving 2000 letters from young readers each month, and they were pouring their heart out to her. It really highlights, I think, how much she captured their experiences in so many ways. Do you have any sense of how much this - I mean clearly it encouraged her to continue. Did it also give her material for later books, or do you think she already had a lot of these experiences and ideas in her head?

Rachelle Bergstein: [00:18:46] I don't know that it gave her material. I read a lot of these letters that are stored at the Beinecke, and it's just mind blowing the amount of trust that young people put into Judy Blume, they would send her these letters that would say things like, I've never told anybody this. I can't tell my parents this. You're the only one I can ask this. And, you know, sometimes they were just kind of light and complimentary. But some of these letters are really deep and really intense and confessing horrible struggles in their lives. Like Judy Blume was receiving letters at one point about, you know, people whose parents were struggling with alcoholism or people who were being abused in their homes, and literally saying, I can't tell anybody. Or I tried to tell my parents about my older brother abusing me and nobody listened. So I'm telling you, and in some of these more extreme cases, she actually wrote back. She felt like she had a personal responsibility. So I don't know if it was informing literally her creative work, but I think it kept her going, especially during those times when she was being so heavily criticized, where, you know, adults in the media were saying that she was bad for children and that she was corrupting children, but she was hearing directly from so many kids saying, you changed my life. Or, you know, I don't trust a single adult, but you. And so I can imagine that that was incredibly motivating to stay the course.

Dr. Dipesh Navsaria: [00:20:16] Yes. As I was reading your book and reminding myself of so many of her works, I will not claim to have read all of them, but certainly remember many of them. It did occur to me like they're there, all white. As you point out in the book. They're middle class and suburbia, which, you know, was her experience. So she wrote about what she knew. I mean, I've run into authors who are trying their hardest to like, you know, talk about things in a broad, diverse way. And it's like, yeah, you don't know that very well. And it comes off really flat, right? But you also wrote that they embody an ideal for bloom that transcends race or class. Say more about that.

Rachelle Bergstein: [00:21:01] She was writing what in her mind was the ideal modern girl, and the ideal modern girl was someone who was in touch with her body. She was proud of growing up. She was excited about the physical changes. She was empowered in using her voice and in her romantic relationships, which ultimately meant that when she was ready to experience her sexuality or to experiment with her sexuality, she was going to do it in a way

that was responsible and was true to her intentions. And I think, you know, while you're right, you know, the characters were white, they were relatively privileged. They were all from, for the most part, suburban new Jersey like Judy was. There was something about that image of what the ideal girl could be that I think could be a non-white person and actually translated to non-white readers. You know, I did speak to people who said, you know, Deanie was white, I was black, but we both liked boys, you know. And so that was where we had our commonality. Right. And I think most readers could relate to. Wow. I'm seeing my parents do something and I really don't like what they're doing. And I feel really trapped in this situation where I'm supposed to be respectful, but I don't agree with them. You know, there were certain universality as to what Judy was writing about that I do think transcended the privilege that her characters were experiencing.

Dr. Dipesh Navsaria: [00:22:43] Yeah. That there's a universality to human experience in some ways that spoke beyond her characters to a broad array of people.

Rachelle Bergstein: [00:22:54] Yeah, absolutely.

Dr. Dipesh Navsaria: [00:22:56] So let's get on to the book banning, the thing that always comes up. So just briefly for our audience, why did people ban her books? What were the reasons given?

Rachelle Bergstein: [00:23:10] Why did people not ban her books? I mean, at one point you said she was the most banned writer of the 80s, and it wasn't because one single book was the most banned. Like, I think that The Catcher in the Rye was still the most banned single book of all, but so many of her books were being banned and they were being banned for a variety of reasons. So, you know, are you there? God? It's me. Margaret was being banned because it talked about menstruation in this really frank way. Forever was being banned because it talked about and actually depicted sexuality without the teenage characters being, you know, punished for it. But then I'm thinking of a book like blubber, which really took Judy by surprise for how often it was banned. And it was banned because, first of all, it used the word bitch. But second of all, it depicts bullying and this really realistic and kind of cruel way, and the characters aren't punished for it in the end. So that was a consistent theme. It was like people who had issue with Judy's books. They would say, you know, I don't mind that she's talking about sex, or I don't mind that she's talking about bullying, but I want to see the characters punished for what they're doing. And that wasn't really Judy's M.O.. First of all, she trusted her readers, right? So when you read a book like blubber, I don't think you can read that book and walk away and think, wow, bullying is great. I'd love to be a bully. But it never says, like, you cannot be a bully or something bad will happen to you. And for a, you know, certain cross-section of people in this country, they felt that that wasn't good enough. You know, they wanted the moralizing and they said that her books were harming kids, which was

really intensely painful for her, you know, to dedicate decades to trying to help kids and entertain kids and then to be told that she's harmful, that she's a pornographer. That was a really dark time for her.

Dr. Dipesh Navsaria: [00:25:10] Yeah. And so much of it is also about control, right? Feeling like what? I mean if we want to, you know, ascribe the best intentions here. Right. You could see a parent if they really thought about it, saying, I'm worried. What about this unresolved story? Right. This bullying where people don't get, you know, what they deserve, so to speak, at the end? I don't want to leave that with my child. Right? I want them to know that things will all be okay. And I don't like that. And Judy Blume herself wrote at one point, book banning satisfies their need to feel in control of their children's lives. This fear is often disguised as moral outrage. They want to believe that if their children don't read about it, their children won't know about it. And if they don't know about it, it won't happen. Clearly, there's a lot of things that, you know, don't work with that chain of reasoning there, right? And all, particularly as we're sitting here now in this time where there's a lot of talk about censorship and quote unquote, the culture wars and whatnot. What would you say to parents who might say, you know, I'm just worried about what my kids might be reading. What would your advice be?

Rachelle Bergstein: [00:26:28] I would say that that is valid. You know that it's not a crazy thing to care about what your children are reading and what they're being exposed to. But I would ask them to take a deep breath and take a step back and say, would you rather your child learn about sexuality from a Judy Blume book or from the internet? And for me, I am a parent. My son is almost ten. For me the answer is so obvious almost to be laughable. Right. Sexuality exists. I'd much rather him read forever and then maybe not at ten, but I'd rather him read forever in the next few years, and then maybe come to me with any questions that he has about it. If I've created a safe enough environment for him to do so, then Google sex and just see what comes up. Right. We are living in a world where kids have access to so much information, and that's actually a very different world than Judy was writing in, right? She was kind of filling a void where you had, you know, your parents, you had school, you had encyclopedias, Encyclopedia Britannica, and you had Judy Blume. Now we have the opposite problem, where, you know, everything is that everybody's fingertips. Right? So I think it's delightful to think of my son learning about these things from a Judy Blume book versus wherever the heck else he might find them. You know, so that wwould be my advice. Just think about where else in the world they might find these answers and then think, you know, actually I have a little bit more control if they are reading about it in a book that I bought for them versus whatever else is out there.

Dr. Dipesh Navsaria: [00:28:09] Indeed, I think that's great advice. And I think it does make me wonder, how Judy, if she was writing a new book along, you know, and for the young

adult, in teen market at this point, how she would cope with thinking about the flood of information, misinformation, disinformation out there. Yeah. It's such a different world in those ways.

Rachelle Bergstein: [00:28:36] Absolutely.

Dr. Dipesh Navsaria: [00:28:38] Last thing I'd like to end here on. What's a theme in Judy's books that has had the most impact on you personally?

Rachelle Bergstein: [00:28:47] Mm. I want to go back to that original book that I talked about. Just as long as we're together. And that's not one of our most famous books, right?

Dr. Dipesh Navsaria: [00:29:00] Yeah.

Rachelle Bergstein: [00:29:01] What's funny about it is that I remember loving it so much. I remember being invested in the friendship dynamics and being excited to find out what was going to happen next. I remember at one point, one of the characters stands in front of a mirror, naked, and observes her changing body, and that was kind of thrilling to me. What I didn't remember until I went back to read the book as an adult is that it's actually about a young woman or girl dealing with the fact that her parents are getting divorced, and my parents had gotten divorced, and I had a lot of unresolved feelings about that. And I thought to myself, like, I was seeing myself reflected in this book, like, this is why I loved this book, and it was happening on this unconscious level. So I think if this answers your question, I think one of the incredible powers of Judy Blume's books was that they weren't didactic. You know, they weren't like, this is what you should do if your parents are getting divorced, but they allowed you to absorb all these real life things kind of tucked away in these very accessible, entertaining stories. So I think that was maybe one of her greatest gifts. It was being able to speak to children directly about the real things that were happening in their lives, and do it in a way where they didn't feel like they were being spoken down to, you know, it was just so organic. It was so natural. And I think that that is something that we see people doing in children's books now that they weren't necessarily doing in the same way before her.

Dr. Dipesh Navsaria: [00:30:32] Yeah. And I mean throughout human history, that is the power of good storytelling, right, is to offer up a story and let people make the connections on a conscious or unconscious level as you just pointed out. Yeah. Well thank you so much for this conversation. It was really lovely. And your book was just a joy to read and to remind myself, and reminisce aboutmy own engagement with Judy's works over time. Thank you.

Rachelle Bergstein: [00:31:02] Oh, thank you for saying that. I really appreciate it.

Dr. Dipesh Navsaria: [00:31:08] Welcome to today's 33rd page or something extra for you, our listeners. We spent a lot of time today talking about what Judy Blume's books meant to people. In 2015, in an article in The New York Times by Alexandra Alter and Kathryn Shattuck, they interviewed a number of authors, actors, celebrities about how they felt about Judy Blume. One that caught my eye was what they heard from Samantha Bee from Comedy Central's Daily Show, and also who moderated an Evening with Judy Blume event at the 92nd. Why? Once she told us, I'm 45 now, so I'm the exact generation that devoured her stuff. Blubber was my favorite. When I say that, it always surprises people. I think sometimes I saw myself reflected in the lead character, not from the bullying point of view, but from the point of view of a kid who's trying to fit in a striver. I recognize in myself that feeling of, oh, you've got to work hard to belong. You've got to figure it out. I know that for a lot of people, the sexuality in the books was an important part of it, but for me it was more about the social relationships. I really did feel like an outsider for most of my life. I had to give birth to my own children to finally feel I was part of something. I've been trying to familiarize myself with her books for this interview.

Dr. Dipesh Navsaria: [00:32:31] I mean, they're still also familiar to me. It's like they're in my DNA. The minute I started reading. Are you there? God. It's me. Margaret again. I went right - I remember this. Got it. My daughter is actually reading that book now. She's nine and she loves it. It's so fun for me to watch that book reflected in her eyes. And that's today's 33rd page. You've been listening to the Reach Out and Read Podcast. Reach Out and Read is a non-profit organization that is the authoritative national voice for the positive effects of reading daily, and supports coaches and celebrates engaging in those language rich activities with young children. We're continually inspired by stories that encourage language literacy and early relational health. Visit us at reachoutandread.org to find out more. And don't forget to subscribe to our show wherever you listen to your podcasts. If you like what you hear, please leave us a review. Your feedback helps grow our podcast community and tells others that this podcast is worth listening to. Our show is a production of Reach Out and Read. Our producer is Jill Ruby. Lori Brooks is our Chief External Affairs Officer. Thank you to our founding sponsor, Boise Paper, for making a difference in local communities like ours. I'm your host, doctor Dipesh Navsaria. I look forward to spending time with you soon. And remember, books build better brains.