[MUSIC] You are listening to Tell Me Your story where we connect to HLS staff on a personal level.

Hello everyone. This is Edgar Kley Filho from HLS Human Resources department. My pronouns are he, him, his. Today we are talking to Nicole Egidio from the LXT department. We will tell us about her life, how long she is in this position at HLS and the work she does. Thank you for joining us Nicole and please tell me your story.

[LAUGHTER] Thanks for having me Edgar. I'm excited to be here.

How do you identify yourself?

My pronouns are she, her?

Tell me about your history. If you can say a little bit. Are you from Massachusetts, your family is from here, what you can tell us about your background?

Yeah. I grew up in Wakefield, Massachusetts.

Wakefield. Close to where I live, Medford.

Nice. Yeah, it's funny how many people live in that area. There are two other people in LXT who live in Stoneham and Reading.

It is a nice area too.

It is nice.

You have a ponder there that you can walk around, you have easy access to 93 and 95 from where you are. How is it, the commute from Wakefield to here? You drive?

I don't live there now.

You don't, I'm sorry.

I actually but I lived at home with my parents while I worked in the city for a long time.

Yeah.

Not at HLS but in Boston. It was a rough commute because I needed, I got a ride in the morning to Oak Grove on the Orange line and then took the T from there and then I actually worked on the Green line so I had to switch to another line and it took me an hour and a half each way to get to work every day. It was just.

It's interesting because that's the same situation but in a different way. We hear people that say, I come from through 90 or 95, for example 90 from Woscester or Framingham or whatever it is, and they end up here two hours getting here because of driving. Same people from New Hampshire, North of Massachusetts. But then there are these, for example, you were from Wakefield, just trying to get to downtown. Takes the same one hour and a half because of the steps that you have to take depending on public transportation and everything.

Well, and the worst part to me I think I probably wouldn't have minded quite as much if it were like taking the commuter rail for an hour thing.

Yes.

Where you just get on and you have an hour. [OVERLAPPING] You can sit and read a book or whatever you want to do, but to have to make all those different connections along the way and breaking it up. You have to pay attention to what you're doing.

Yeah. People everywhere sometimes depends on where you get off and get on and the whole. I know, I have been there too. That took my time trying to figure out trains from when I first lived in that place here was Lynn. So I had to take the bus to a Haymarket show Brookline. Brookline to another place where I used to work and was really incredible took a long. Would be exactly what you said an hour and a half, two hours to make the process one way. Anyway, so your family was from Wakefield originally.

Yes.

Then later you move to?

Now I live in Cambridge.

In Cambridge. So now you're in the neighborhood.

I live nearly Lechemere, so I just take the bus, it's about a 20 minute bus ride and it's great.

[LAUGHTER] It's so much better. It makes such a difference.

It's funny too since the pandemic, I feel like I never cross the river. I'm just over here now. I'm a Cambridge person and I never go on the other side.

Yeah. You feel like you don't want to go anywhere. This is another thing you say I don't want. Sometimes you say it has been so long that you have been downtown but driving there is a nightmare. Find parking space or going through the whole nightmare that it is. You tend to stay really local. You work and go back home or small places that you do but that's great. But you grew up in Wakefield? All high school all there?

Yeah. I went to high school in Wakefield, a public school.

Yeah.

It's funny. I remember looking at other schools, at private schools and things like that. But ultimately I decided to stay at the public school and Wakefield largely because of the music program. I was there. I was very into music. I played various instruments.

You do play?

I did. I don't really anymore.

What kind of instruments you played before?

I played the violin and I actually played the bassoon. Do you know an oboe?

Oboe. Yeah.

Bassoon is the same thing, it's a double reed instrument but it's big. It's a great big.

Isn't that one that, here goes my ignorance again, people are going to be mad at me. But look like one of those Brazilian indigenous tribes have those long one.

Yeah.

I think Australian Aborigines [OVERLAPPING].

Like a Didgeridoo.

Yeah.

I could see that comparison.

At least I'm not so far. Of course the concept is different but I'm only thinking like, it looks like one of those long instruments.

I started off, I played the flute. That was mainly because my father was a musician and he actually, he went to Berklee College of Music for school and he played a bunch of different instruments. In school you have to learn a bunch of different ones and so he had a flute. I started with the flute because we had one but I was awful at it. Just it made me lightheaded and it was just not a good idea. But we had in middle-school, a very limited number of instruments that you could choose.

All of us that played the flute badly, when we got to high school, the band director was like, well, what do you think? You want to try something else?

That was a nice way to say, maybe you should try that part.

Yeah. I picked a bassoon and it was good. It was nice. I was the only bassoonist. So even if I wasn't the best I was still the best [LAUGHTER]. But it was a difficult instrument to play because it's big and it's heavy.

Is it a, in Brazil we would say a “sopro” instrument, that you blow on it?

Yeah, it's a double reed instrument, so there's a mouthpiece and then instead of like on a clarinet or a saxophone where you have the single reed, it's a double reed. You actually blow through the reed. That's what the vibrations of that [OVERLAPPING] what make the sound.

Then you changed to violin.

No. Violin was my first instrument.

Your first one.

Yeah.

Which one you think was more difficult or you like the best? I love violin, I just think that's complicated.

It's a really hard question. It's like nowadays I think if I were going to take one up again, maybe the violin would be.

Yeah.

I've played a bunch of different things. I've played the piano for a long time. I tried to play the guitar. My dad is a guitarist and I tried to learn from him and that was its own [LAUGHTER] difficult thing.

I tried too and didn't work for me.

It's just hard to learn from your parent. He meant well.

Okay.

But I pick up instruments fairly quickly.

You do.

But I don't want to practice and I get frustrated by it. So when I tried to take lessons from him we went through all of guitar Book 1 in my very first lesson because he would show me how to do something, I would do it and it was like, you did that, that was great. So let's try this and we just kept going and going and going. I don't know, our first lesson was a couple of hours long. Then when lesson was over I thought, now wait a minute, I have to practice all of Book 1 before our next lesson. So I basically never touched it again. [LAUGHTER]

I think it's the same thing with me. Probably we have a completely different approach to music. That whole beautiful thing in the sound of music, I would be that child. If I was in that line of children there, I would be taken down. So now you cannot do that. Is easy for you music, is the sound and identify notes?

I mean, I'm not, I don't have perfect pitch or anything like that. No. I mean, but I think I'm decent.

Yeah, because I'm completely off.

It runs in the family obviously.

That's interesting.

But I think over the years I came to the conclusion that I love music but I much prefer to just absorb it. Take it in, watch other people play, listen to it, then make it myself.

Yeah, I think I enjoy. I don't do anything related to music or singing, everything that's in that artistry. I feel like I really enjoy watching people play. Some sounds make me feel better than others. I think it's amazing people who play piano anyways. So music was a good thing. For you in general school was easy? I always ask this question because it's a curiosity in terms of how people deal with primary school and then high school and then going to college.

I was a very good students.

Yeah.

Yeah. I think it's funny. I had plenty of friends. Being in the music program, I think we were a nerdy bunch.

That's nice.

But even among that, I don't think I was the most popular people in the music program. I don't know. It was just.

Do like the way that the nerds came back to be something cool recently I think, because it was always that right out of nerds. Then you have the populars, sports and people and everything else. I don't know if it was just the Big Bang. Yeah, because I think they made nerds to be so cool and everybody got a sense of okay, now they have.

I guess so. I think there's still an element of where we're making fun of them in a way even though they're in on the joke so I don't know.

It is what it is.

It's very complicated [LAUGHTER].

Did you go to college? What did you choose in terms of.

Yeah. I went to Boston University. I had actually applied to schools all over the country. I applied to NYU, I applied to USC, University of Southern California. That was a place I really wanted to go because I wanted to do something in, journalism was actually my major. They have a really good journalism school there. Basically I wanted to get out of Massachusetts. That was my goal, was to leave. But then I didn't. I stayed here. [LAUGHTER]

There are so many reasons why you pick a place that you end up going. California sounded like a dream, having been on the East Coast my entire life. It was like California, but it's such a different culture out there. I would have needed to buy a car and have a car there. I remember my parents saying to me, if you go there, you won't be able to visit as often as you might like to. You can come home for Christmas, but we can't afford to have you fly home for every holiday. That was also part of the reason why I decided on staying on the East Coast. It came down to either NYU or BU. Those were my top two choices. The thing that sold me was the accepted students weekend that both schools had. We went to visit NYU and they showed us a dorm room, that was their example room. It was apparently too big to be a single, but too small to be a double so it just the room [LAUGHTER] they add for the tour. They brought us to a special catered lunch. Everything was for show. [OVERLAPPING]

It was not the real dorm room.

It was not real we didn't get to eat. Whereas at BU they showed us an actual messy dorm room where the kids were living in at the time, and we went to the cafeteria and I ate the food I'd be eating there. Everything wasn't as fancy as NYU's was, but it was real.

Makes you feel more comfortable, right?.

It was a good way of marketing the program, I thought, and so especially since I was going into their communication school, I thought if they know how to do this, if they know how to market themselves this way, then the communication school knows what they're doing because marketing is part of communications.

Was it? The program was widely expected?

I think so for sure. It's a big school. I know when I went there, I knew that they talk about some classes, my communications 101 class, there were 400 students.

Four hundred?

The entire freshman class. It's big and some of those classes are not ideal obviously, but not all of my classes were like that. I had a lot of small classes with really great teachers as well.

It's interesting because I think it really depends on what class is being taught, because when we're talking about 400 really sound like how did teacher manage that? But it was something that doesn't involve too much of a connection there is more of, here's what you have to learn, pay attention to this and that I think of course it's doable. But then when is something that you need more interaction are almost one-on-one, then it's better to have a smaller class because we have a better.

Well, any of the classes like that that were that big, wouldn't meet once or twice a week in that section with everybody. Then you'd have a smaller group taught by a TF. [OVERLAPPING]

Curious though. In a class that size professor would ask question for someone for 400. Would he?

It's funny so the COM 101 was taught by the dean and the assistant dean of the communication school. The funny thing was, it was well known after the fact that the assistant dean would go through everybody's ID photos over the summer and memorize, a handful of people, so that on the very first day of class she could walk down the aisles and go. Edgar, what do you think about this? You're how does this woman know, my name is [LAUGHTER]

I always admired that. We're talking about 400. Even sometimes memorizing names or people. I'm here for so many years and I know that passing by someone say, I forgot. [OVERLAPPING]

Who is that?

Someone who have that skill to memorize. Amazing. Then after BU.

After BU, I had no idea what I was going to do with my life at that point. [LAUGHTER]

Like everybody else trying to. [OVERLAPPING]

I ended up going to Grande school, which part of the reason was my mom was a teacher and she had not gotten a master's degree. When she went back to teaching after I had grown up, it was hard for her. She wasn't making very much because she didn't have a masters. She went back and got one later on. Her experience was that it's important to have a master's degree. I didn't really think so, especially in journalism, it wasn't an important thing to have. It was more important to get experience. But my parents were willing to help me pay for it and I was really stalling at that point. I went to grad school.

Isn't that interesting?

I think it depends on what journalism, which is what I had originally pursued. Once I got the basics, as far as getting a job is concerned, they didn't want to see another piece of paper. They wanted to see actual clips that I had either written. [OVERLAPPING]

In your capacity. Your skills and everything.

I felt like if I had wanted to really pursue journalism, spending another two years in school was putting me behind rather than anything else. But what I did end up doing and this is how we get to where I am now, is where I went to BU for journalism to be either in front of the camera or actually, I started off wanting to be writing journalism. I decided while I was there that I was not fit for being on camera or being a reporter out in the field. I really enjoyed doing the behind the scenes stuff. We had one class. It was called television newsroom. Where we actually had to produce a noon news cast in a four-hour class, you would get there at the beginning of class and get assigned a story or whatever your job for the day was. You had to go out and report on it, bring it back. Somebody would edit it together with what was filmed. Then we'd have anchors sitting behind a desk reading the news. We'd play the packages and run the whole thing at noon. Very hands-on. We all had to do every job at least once. That was a requirement.

Interesting.

Once we had done that full cycle, there were five or six weeks left of the class that we could now duplicate things. I found every single time being an anchor or being a reporter came up, I would be somebody else can take this and everybody was clamoring for those jobs. Anybody who got being the editor or being the technical director or any of those jobs would be I don't want to do this and I was happy to grab those jobs.

Perfect. Question. The rotation that you said was a strategy to have everybody in case someone was out there do your other one would know what you're doing case with an emergency, you would cover for someone. [OVERLAPPING]

No, it was really so that we could all learn how to do every job in a news room.

Okay. Interesting.

Now coming out of BU knowing how much I enjoy doing those types of jobs, I decided that it made sense for me to focus on the production element. That was why I ended up going to Emerson College for my master's degree. Hopefully you took your masters. [OVERLAPPING]

I focused on video production, that was my concentration there.

That what brought you to Harvard?

No. I actually spent about 10 years in total working at Berklee College of Music. Funny enough that my dad had gone there. I started off, there doing video production, out in the field. We recorded recitals and clinics when visiting artists came to talk the classes, all of that stuff was recorded and so we had a group of work study students who did a lot of the hands-on stuff. I was in charge of teaching them how to use the equipment and just supervising them. I did that for two and a half years. I ended up leaving to go teach English in France for a year.. It was the program that I did that the French government sponsored and at the time there was an age limit and I was very quickly approaching that age limit. It was now or never thing. I said, this sounds really cool, but I need to do it. If I wanted to.

You also speak French? That's so nice. He spent a whole.

I spent a year well, nine months. It was the school year, teaching English there, that we could spend another couple of hours talking about that.

Did you enjoy it?

I loved it. Absolutely.

Were you able to travel? [OVERLAPPING]

The teaching part I could care less about because the program I was in, I had actually asked when you apply, you can choose the areas of France you would prefer. Well, this is just a preference so you don't necessarily get your preference. I did because I picked a not popular area. I picked Rouen which is up in the Northern part of France. Its claim to fame is that, that is where Joan of Arc was burned at the stake. Very more big claim to fame. It's a beautiful area, but the weather sucks. It's like here. It's very dark and cold and rainy. Doesn't snow so much. But I picked that region because I had visited it once before and I figured I'm used to that weather here in Boston. It was depressing. [LAUGHTER] I absolutely loved it. But there were the mornings when you go to work and it's still dark out and you come home and it's still dark out.

I don't know. Maybe I'm just flying my imagination here. But it still sounding very interesting. [OVERLAPPING]

It was amazing and I said, as far as the teaching is concerned, I asked for high school to teach in high school, but I got placed in primary school. I got placed in an area that was not very well off. There kids that we're never going to leave France in their lifetime probably. I was just a real live American. [LAUGHTER]

I didn't do a whole lot of teaching English so much as answering all of their questions about what it's like to live in US.

Which is fascinating true.

Showing them pictures of my hometown and things like that.

It's a good interaction with the culture. That's so different from whatever it is. Then so after France back to Boston.

Yes. Then I came back and I had a hard time getting a job.again after that. It was just a really tough market to try to find video production or journalism jobs or whatever around here. I wasn't necessarily looking to leave. I struggled for awhile and then it was actually my boss from where I was at Berklee previously that was looking for someone to edit. Just editing rather than the more camera work production side of things I had been doing. I had some editing experience at the time, but not a ton of it. He hesitated to give me the job for that reason, but he also knew having worked with me before I do the work. I could get it done somehow. He hired me to come back and I spent eight years there doing just editing.

That was a good choice for whoever was hiring you stayed there for eight years. When did we start at Harvard?

I started at Harvard a year ago in October.

In October?

Yeah, I just had my one year anniversary here.

What is exactly what you were doing in your department?

I am the multimedia producer. What that means is I run this studio that we're currently in, and there are two other portions of the studio. We have this audio room that we're in currently and then there's the room next door is our broadcast studio, which is really cool because it has a direct connection to CNN, NBC, any network like that. If a faculty member wants to or gets asked to come on and say some words about current events they can come in here and it's very seamless, really high-quality video and audio and they can go live or we can record it.

Can be used for broadcasting, but also for recording videos if you have a project and is it?

Yeah, we can record in there. We can also record in the room on the other side of us, which is a little bit larger and a little bit more flexible. We can move the camera around and change the backdrop and stuff like that, which we can't do in the broadcast room because it is set specifically for the live shots on network TV. We can use it for other reasons, but within those parameters, whereas the other room has a lot more flexibility.

So, we would have the broadcast room than the audio room where you are right now and then you have another one that's viewed as more flexible to do a different a project if you need.

Exactly.

How many folks with you working?

There are eight of us currently and we are this close to hiring a ninth at this point. We just keep growing.

That's really good. What LXT in general does? What is the media in the past, way back. When I started for seed is I would say we're used to having the ITS. Inside our ITS we have a group that was called Media Services. Is this your comparison with media services in a way?

It's similar to that. It's funny one of my coworkers use this analogy one time and I personally like it that ITS is, imagine your in NASCAR, you're building a car, whatever, ITS are the ones that actually service the car. They fix the parts, they build the car. Then LXT are the ones that are going to teach you how to drive.

interesting. That's a really good analogy. We have eight people going nine right now to do everything that you hear. Enjoying it?

Oh, I love it here. I absolutely love it here.

It's being used constantly. You have projects that are going on. Are you still quiz is just one near said that we're here for one year only, right?

Yeah. It's it comes and goes. There are some weeks where it's quiet and there are other weeks that are super busy and I feel like we're getting more towards that second part for sure.

I think is going to get really busy.

Every time somebody finds out about us they get very excited and then they say, I didn't know this existed and I wish I did. Word of mouth is definitely our biggest asset in terms of growing business.

I think that's what it is. It is well-equipped and you are providing really good service easy to come if they want to go through all top of the busy part. You can just take the tunnel and be right here or the elevator down. That's how I tell everybody who has to meet me here for recording. Well, easy if you are in the floor, just the north elevator down to the basement is right on the other side.

Every once in a while I hear about somebody who's going to do something in their office or whatever, and instead of coming down and I think, well, you just haven't been here yet because I don't know why he would stay and do it yourself and you could just come in.

And the quality, right? Being here on your own and have it privacy for people who feel uncomfortable, but I'm not sure thing that they're going to come in here and having people around looking at you or something. You have the privacy, you have the equipment. I remember the first time when I came here asking what do I have no clue what to do. You were fantastic given the explanation about everything, how it should do, the step-by-step that you have there to follow. The guides for the program that you have on your computer, you should do this, but you're always just one step outside if I need something. You're fantastic and really good.

Thank you.

Staying with me for the entire first [LAUGHTER] recording, and I was really worried. You said no, that's good. I was like, uhmmm, is it though? What else? In terms of LXT is mainly in terms of your sad media services providing assistance would be faculty. When I say staff, I would say departments in general if they have projects that they're going to work in video records.

Yeah. As far as the studio is concerned, it's faculty and staff. A lot of department projects that we do. Some more individual things, but obviously everything has to be Harvard related in that way. My other colleagues I think focus a little more on faculty because they do a lot of help with Canvas and a lot of what they do is a faculty member will come to us and say, either at my previous school that I worked at, we use this type of software. Do we use that here? Can you recommend something else that we use here? Or I had this idea of this project to do, but I don't know how to implement it. Can you help me figure out how to do it? It's our team's job to either find a piece of software and vet it and figure out how to use it or help the faculty member integrate something that we already do use into their classroom. Because there's a lot of faculty out there that are either tech hesitant but they're starting to dip their toes into that pool or are there others that come here that are like super tech savvy and have all of these ideas of things that they want to do that are almost beyond what we have the capacity to do at this point and so we try to make that happen the best that we can and it's a good way to build the services that are available.

What's the difference in terms of the equipment that you have here available? Of course, going back to staff, faculty, and everyone, departments related to the work that you do in the project that you can have for the university. What's the difference in terms of our quality? If you were mentioning something like that.

It's hard because I think that nowadays everybody thinks, I have this high-quality camera in my pocket and every minute I can go film a feature length movie and it's going to be that quality. In some ways that's true because the 4K camera in your phone is as good in some cases as the things that are being used to film television out there. But one of the key problems, and this is I think having worked at Berklee for as long as I did audio is such a key element. It's funny to me to come here and I feel like I'm the audio police here at [LAUGHTER] Harvard, where I knew so little comparatively speaking about audio to all my colleagues at Berklee. I would submit things there that I thought sounded okay that people would be like, oh, no, can you hear this noise? Can you hear this? This isn't balance stride or whatever. Now I'm here and I'm the one that somebody will submit a video that they want us to just stick a graphic on or something like that to help with that they've already made themselves and I take one, listen to it and let go, "No, you don't want to use this to you this sound is terrible." [LAUGHTER] Let me let me fix this. I can do this and I can do that and we can EQ it and we can take the noise out. They're just like, I don't know what you're talking about. It's a really strange place to be and that now like I said, I'm the audio expert and I'm putting air quotes around that because I certainly don't feel like an expert.

Would you see yourselves or LXT working with or teaching how to use the cell phone or a good equipment for sound in the future.

We do that a lot. Because we can't we can't do everything obviously there's just not enough hours in the day or enough of us at this point to cover everything that everybody wants to do. We are starting to do more and more training videos, in-person training, documentation that we can give to people. Just as best practices.

That's a really nice, Nicole.

There's not. In some cases, like right now we're currently trying to put together a really quick version of that for a faculty member that needs to use it for their spring class and we just don't have time to make something that's going to be comprehensive yet, but that'll be down the road because right now, again, with with audio, my first thought is you can't just use your cell phone because if you're going to put your phone at an angle where you get the best looking video it's not going to sound good because your phone is going to be too far away. It's going to be very echoey. It's going to be not loud enough really.

You should have a second phone or an external microphone or something. There are a lot of levels of better quality than you could go for and so.

But you can adjust your cell phone, and for example, here, you wouldn't be able to have equipment that will be connected to your cell phone and it's to do a decent job in terms of that.

Yeah, they make microphones that you can either plug them in or wireless microphones. There's all gear that you can have.

That you already can have a better quality.

It depends on, most people who are just doing a one-off video aren't going to make that investments. It depends.

That's why we're thinking was there, okay, if you have a cell phone in an angle that's going to capture everybody, or if you want to have a close-up or which one's face that you see in sometimes going back and forth, how they're going to manage that? But I assume that wouldn't be something that LXT is going to be helping us in the future.

Yeah. You could just even plug-in like the wired headphones that come with your phone, you could plug them in and then have that phone in your pocket and use the microphone on the [OVERLAPPING] headphones as your close-up microphone. But now you're going to have multiple tracks to edit afterward. You've got your audio track and your video track and you need to put them together, which isn't super complicated, but it's another step.

Sounds very complicated for me, might sounds simple for but I am like, look at her, talking about these stuff and I am like Oh Lord, where [LAUGHTER] like in the first day when I go out here to try to just turn on that machine and I was like Lord, I will never going be able to do it. If anyone in our school, in our departments and folks needs to have a project, they could at least contact LXT via email or phone and at least set up an appointment to talk first about the idea. You would be able to go over and say, hey, this is what you can do or we cannot do here or whatever is.

Yeah, the first step is always a discussion meeting, we definitely recommend people reach out as far in advance as possible. We can go through those steps and you can either email me directly or submitted a ticket on Service Now.

On Service Now as well, that's really helpful. One thing that is interesting as well, that are projects that LXT is going to support because the scale of the project that needs to be taken care of and demand some of you to be participating in that, but there are quite a few things that you can do on your own, for example, what I do here is one example of that in the beginning, I was scared and I'm not sure if, and you were the one who said no, if you follow this and this and that, you'll be able to figure this out and have it and really happen that way. It's just a matter of talking to you or talking to LXT in general too?

Yeah, so that's when we were talking about the three different spaces that we have. We often call this one the audio studio because it is primarily audio, but its official name is the self-service studio.

Oh, self-serve? Nice.

That's because it is designed to be a room that you can book and come in and use yourself as a faculty or staff member.

Which in other way, people can think, oh, I'm like, I wasn't the first time is scared of I am not going to be able to figure it out, but gives you such independence like exactly what the self-serve would it be. That you can come in here is scheduled with you. You are going to be here to open the door and let the person in the room and everything else. After that, you don't take so much from the department to be dependent on them, should do it. You can be taking care of other projects. At the same time, they do are also being dependent, doing your thing, going and do whatever, treaming, and figuring out. I think that's fantastic.

Anyways, I think that's our conversation recovered a lot of the things I'm thinking should you have another session with Nicole to talk about [LAUGHTER] should note about what you know more about friends. Anyways, Nicole, from the beginning, from everything, this whole thing about our podcasts that I didn't even want to call podcasts in the beginning, you are right there from the beginning, giving me all the guidance step-by-step, giving me a good feedback from the first one, that meant a lot. You are the kindest in everything that you have done really. Thank you for being a fantastic professional. I'm learning more about your reading press at Berklee, professional there. Thank you for everything that you have done for your support for LXT, allowing us to use this space and everything else. I hope you enjoy a little bit and you have was not that difficult.

No, this is wonderful, Edgar, you are a natural at this yourself. One of the things that I've told everybody that I love so much about Harvard or about Harvard Law School, in particular, is the gratitude that everyone shows, this entire school is so focused on. Think about our Thanksgiving party, giving out the cards. It's like everybody we don't need gifts, but I've gotten so many thank-you gift [OVERLAPPING] from people, and just kind words. Everyone is so gracious about the work you do. It just makes doing the work that much easier.

True.

You don't mind putting in that extra effort when you know, it's so very much appreciated.

The main reason actually about this, when I'm talking about engagement is to show I have been here for 20 years. It is a great community, we just need to take time because everybody is so busy in general doing whatever they are doing in each department, just to look around and see how much you have. In a way, the privilege to be working in a place like this and still have a sense of community. My idea behind this was really learn more about your peer, then this is one way. Let's do it because sometimes you are in our bodies and in our events. Again, then we have all these folks together. You don't have much time in an hour now and I have to. This is a way to at least learn a little bit I hope people enjoy and come to tell their story too. At least we can know a little bit more everyone.

I want to give a shout-out to all my coworkers too in LXT because they are all awesome. They're like the greatest people and you should go through every single one of them on this show to you.

I know one that I don't like much. Crystal Dorman. [LAUGHTER]

Yeah, she's terrible.

Christo and I go back to the scheduling time when I was in DOS, she was a Dean's office, my God. How many times you talk to each other? She was also so kind and so nice. Who are the folks who work with you? Just as shout out.

There's Leah is our Chief, and then Christo and Vaughn, Bridget and Cameron are our three LXAs and Anastasia.

Oh, nice.

Yes. Greg and I have gosh, I forgot about Greg because Greg works remotely.

Oh, that's what it is.

Yeah, he does not actually live in Massachusetts so he's our remote colleague all the time. He's gotten to come visit a few times.

That's nice.

But unfortunately, it's easy to forget about him because he's not here, here.

Where we did the same with Lauren from our office because Lauren was in maternity leave and when I was talking with Stacy were talking about this and that. Then Stacy said that “well, we have Lauren remember?”, Oh God, I forgot about Lauren.

Anyways, thank you very much. For everybody who is listening out there, I'll see you soon.

Bye-bye. [MUSIC]