

SMITHSONIAN INSTITUTION

Hinda Miller

Transcript of an interview
conducted by

Alison Oswald

at

National Museum of American History
Smithsonian Institution

on

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with subsequent additions and corrections

Casey McAdams (00:00:01):

I'm rolling.

Alison Oswald (00:00:02):

I'm Alison Oswald, and I'm an archivist at the National Museum of American History. We are speaking with Hinda Miller in the boardroom of the National Museum of American History. Today is Thursday, March 5th, 2020. Welcome, Hinda.

Hinda Miller (00:00:15):

Thank you so much for having me.

Alison Oswald (00:00:17):

So, let's start at the beginning. Tell me a little bit about your parents and your family.

Hinda Miller (00:00:22):

Well, I was born in Montreal, and I'm the eldest of four. And I was brought up in a very traditional home, in that my father was the king of the roost. As it so happened, he didn't really know the difference between boys and girls. So, I was the eldest, and he would always bring me into the den on Sunday, and we would discuss, as I got older, what I was going to do, et cetera, et cetera. He told me quite blankly that I didn't have the chemistry to be a teacher or a nurse. So, I would have to do something else. And he encouraged me to experience the world.

Hinda Miller (00:01:12):

So, by that kind of training, not that I was fearless, but the other thing that my family had was when I was 15, we went to Stowe, Vermont from Montreal, and we got to ski. I had skied as a child up in Saint-Sauveur in the Laurentians. I just remember in my body having that sense of fearlessness when I was going down the moguls because I was a pretty good skier. When I got scared, I often thought of that feeling, and my father would say, when I was calling him crying and say, "I don't know what to do. I'm not sure what I'm supposed to do." He said, "Just drop everything, go to the mountains, go skiing for half a day, and then come back."

Hinda Miller (00:02:04):

So, I always had this... was a mind, body, spirit experience, but I always had this feeling in my body about being energized and enthusiastic and positive. That was the same feelings we got when we started running, so-

Alison Oswald (00:02:24):

What kind of things did you do as a child [inaudible 00:02:26] ski.

Hinda Miller (00:02:27):

Oh well, ski. I want to mention that my mother... How can I say this? She was a wonderful woman, very formal, and I was very informal. We did sports like skiing together, tennis. Let's

see. We used to go up to Palomino Lodge with my grandparents. My parents, I remember, it was in the Laurentians, and we would go on horseback rides with big fur. I mean, not horseback rides, but the sleigh rides as a family. Let's see. I went to a private English girl's school near me with uniforms and houses and everything, and I was the only Jewish kid in the class. So, my mother would hand me the menorah every year for show and tell. I would have to tell them about them about Hanukkah. I was so embarrassed.

Hinda Miller ([00:03:29](#)):

But from that experience, I was sort of an outsider, and I wasn't sure if I belonged, et cetera. But my husband who's a psychologist and been with me, we've been together 30 years, he said, "Most people that do things are outsiders because they have a certain distance, and they have to understand themselves by not always fitting in." Then they sent me to Hebrew school in the afternoon. I had this little tunic on with the tie. It was a lot of stuff going on. But from that, I said to myself, "I want to go. I want to be able to go into all environments from burlap to diamonds." I did. I mean, I have been able to do that, feel comfortable everywhere.

Alison Oswald ([00:04:19](#)):

Can you talk a little bit about school you alluded to earlier?

Hinda Miller ([00:04:23](#)):

School.

Alison Oswald ([00:04:24](#)):

Where did you go, both secondary and then college?

Hinda Miller ([00:04:27](#)):

Oh, so I went to The Study, which was that girl's school, Anglican girls school. I know a lot of beautiful hymns we got to sing every day. Quite strict and very formal British education because Montreal was British and French, but we were English speaking. I played basketball. We were only allowed to bounce three times, and then we had to pass it. I played in plays, but I was never the ingénue and new. I was always the grandmother, the aunt, or something like that, which I enjoyed. Then my father took me to my school visits when I was going to go to college, and I wanted to go to the States because the States was this gleaming place from Canada.

Hinda Miller ([00:05:20](#)):

I went to McGill for one year, studied English, and then my father met this man who designed a lobby for him. He was a developer, sometimes very up, sometimes very down, and he did these sort of interior design of commercial buildings. So, my father said, "Well, I think that would be a good career for you." Well, I was daddy's girl. So, we went to art schools, and I had had art, and I did do some portfolios, et cetera. I got into Parsons School of Design for environmental design, which was not what we think about now, but it was between interior design and architecture. So really, when I think about my design background, so that was undergraduate, and then for graduate I went to [Fork?] theater design and costume design.

Hinda Miller ([00:06:21](#)):

When I think about design education for young people, and it's very in right now, and for me, it was about, okay, you look at a situation, you see what's not quite right. You develop design criteria. You have a budget. You have a timeline and curiosity and creativity. Creativity was the value that was most valued. Then when I went to theater design, people ask me, "Well, how did you know how to do business?" I said, "Well, in retrospect, my theater design was a great education because we had to co-create the lighting designer, the costume designer, the director, the actors." We had to co-create something. We had a budget and lighting designer, forgot.

Hinda Miller ([00:07:17](#)):

Lot of egomaniacs around the table. So, we had to learn how to compromise, and we had to learn how to express ourselves and fight for those expensive red boots on a character and the budget, prioritizing the budget, and opening night. So that meant whatever state you were in, that was when you had to open. In our jogbra life we had deadlines, and we had budgets, and we had to go around the table and figure out what we were doing. So, I think design education is a very good education. I don't want to disparage MBAs or business education or anything, but I want to encourage young people that creativity is if you're in a situation where it's not honored, you've got to figure out how to honor yourself and put together parts of your life that may not get together, and you can say, even if it's an internal, "Oh, now I see that." But to put your life together in imaginative ways and creative ways, no matter what you do.

Alison Oswald ([00:08:33](#)):

Can you talk about any mentors that you had in life along the way?

Hinda Miller ([00:08:38](#)):

Yes. So, my mentors was my father, number one. Do you want to know what he taught me? Okay. He taught me go out and experience the world. He also was a fire. His chemistry was fire, and so was mine, and he was a doer, and I am a doer. He said to me, "Don't care about what other people think of you." Now, that was a plus for a young woman having to do things and a minus for someone who is practicing compassion, let's put it that way. Only in my elder years did I see the negative that. But when I was doing my work, I could get things done without going really to the outside. I was very focused, and he also allowed me not to be perfect, and that was fantastic. I didn't have those stress that a lot of women have to be perfect and to do things a different way.

Hinda Miller ([00:09:51](#)):

I was encouraged the exact opposite, much to the dismay of my lovely mother because she liked manners, and she taught me art and aesthetics, and she was a good woman, and she didn't worry because when she passed, we talked about that, and that was a great gift she gave me, which I didn't really realize. I never worried. I just knew that we had to... If it wasn't feeling good, if it wasn't good, we had to figure out something else.

Alison Oswald ([00:10:21](#)):

What would be some words you'd use to describe yourself today?

Hinda Miller ([00:10:26](#)):

Today?

Alison Oswald ([00:10:27](#)):

Mm-hmm (affirmative).

Hinda Miller ([00:10:31](#)):

Courageous in wanting to know myself, moving through periods of depression and stress. The way I am is that for me to go to the next cycle of development, all the habitual synapses have to break apart. I have to be kind of in a place of not knowing for me to create new habits because I understood that the work that I did in my life catered to who I was. So, I was the production design person in Jogbra. I was the person that got things done, which was great to hear my colleagues to say that there's negative. I was very brusque. Lisa might call me brutal. I was very focused. But I was attracted to yoga at a very, very early age.

Hinda Miller ([00:11:37](#)):

When you ask me about my mentors, I have to say that I was in New York when these Indian gurus came, and I always loved sex and rock and roll. I was a Montreal kind of sequestered schoolgirl if you will. Then I was encouraged to experience. So, I was getting to the center of things. But these Indian gurus came to New York and other places and helped a whole generation of us get out of love, sex, and rock and roll. So, Swami Satchidananda, I met before I was 20, and he taught us how to breathe, how to exercise, how to eat, how to be kind. He also taught integral yoga. In integral yoga, there is Karma yoga, Bhakti yoga, Yoni yoga. There's a yoga for every kind of personality. Within that personality, you still serve.

Hinda Miller ([00:12:44](#)):

Then he would have retreats where we'd have Catholics, Brother David, Swami Satchidananda, and Rabbi Gellman. So, I was really into going to retreats and listening to people and doing yoga. But it would end. I never knew how to integrate my yoga studies. So that started in my 20s, right? So that's a long time ago. I learned how to teach, and I learned how to breathe, very important, and I use these skills, mindfulness, what they call now mindfulness, although I never sat and meditated, but et cetera, et cetera. But I had these skills even when I went through depression and anxiety and all that stuff. Embedded in me at a very young age was this desire of finding myself. I remember I put a little magnet on my fridge in New York, and it said, "I will survive this psycho with dignity and grace."

Hinda Miller ([00:13:51](#)):

So, I was very aware of cycles. So, I would describe myself as what people call I get as a seeker. I love my yoga still, but now I do a lot of breathing because I think breathing can save the world. But that's another side. Right now, in my cycle, I'm going to be 70 in April. I finally learned how to be instead of do. So, I had been a human doing and being an entrepreneur, that was great. Being a senator, it was great because it's quick, you see bills, you see legislation. But there's nothing deep because you can't learn all this stuff. I was a Senator in the State of Vermont for 10 years. So, I realized that everything I had done suited my ADHD, which I didn't know I had. It wasn't diagnosed. My role at Jogbra, my role as a Senator, it was my chemistry.

Hinda Miller ([00:15:02](#)):

Then I served on the board of Green Mountain Coffee Roasters, which was a Fortune 500 company. So, I learned a lot about the macro workings of businesses. I saw them go from 200 million to \$3.5 billion dollars, and that was outrageous, the whole trip and learning, learning, learning. I've just been very lucky. My father always said, "99% of the things is showing up, being there asking. If they say no, okay, big deal. It's not going to hurt you."

Alison Oswald ([00:15:41](#)):

We talked a little bit in the group interview about how Jogbra got started. But I want you to give me your take on it.

Hinda Miller ([00:15:50](#)):

Well, I'm glad you asked that question about how Jogbra got started because it's only because the Smithsonian and the Inventors Hall of Fame brought us back together again, and we've been interviewed, and now we can kind of coalesce all our memories because I realized I didn't remember. I had my own idea about things, and it wasn't really what happened. So, it was Lisa's idea. She asked Polly. Of course, they're very good friends. Lisa was not a runner, but she was a great designer. I was her assistant up in Burlington, Vermont, and we had studied together costume design at the NYU in the graduate program. I was a very enthusiastic runner. Polly wasn't a runner, and Lisa asked her to design, and Polly wasn't really into it, but she said, "You should meet my friend, Hinda." So that's how I met Lisa.

Hinda Miller ([00:16:56](#)):

So, we bonded in our running and in our passion for what we were experiencing and transforming. So, I became part of the threesome. But the idea of the jock strap and sewing them together. I believe I was there when that happened. But people don't remember it. So maybe I wasn't there, but I was there. I think I was. But anyway, I took over from Polly because she only worked the summer of '77, and then she did this gorgeous prototype, and then she went to New York in the fall, and she got fabric. So, I went to those jobbers, and then I learned what I have to learn from them, like order bulk material and how to do manufacturing and all that stuff. It's so interesting.

Hinda Miller ([00:17:51](#)):

I heard Bloomberg when he said he was going to step out of the race. He said, "The first loss is the best loss." My subcontractor who sold Jogbra said the same thing to me because we had decided on colors. One was a beautiful blue, but the other was kind of a green. I call it a waspy green. I don't know, it was a green. In any case, it didn't sell. But you had to buy so much of this fabric. I told Mel Arbesfeld who was our sub-manufacturer and had a lot to do with our success. I said, "Mel, these green things aren't selling." He said, "Well, just don't make them. Just sell the fabric because if you make them up, then you have the cost of labor, the cost of fabric, the cost of transportation, and you're not going to get anything for them." So, the first laws is the best laws. Yeah.

Alison Oswald ([00:18:53](#)):

So, in '77, you're in Vermont, and you go back to South Carolina to teach. You're back in South Carolina. Can you tell me when you decide you're going to do this broad thing, and you're going to go back to Vermont? When does it really click that that's really what you want to pursue?

Hinda Miller ([00:19:17](#)):

Well, I was running in South Carolina. It was the first time I ever experienced spring in March with all the flowers happening. So, I continued to run. I was always enthusiastic about this product, and I don't know that I was that specific about going into business. I really wasn't. But I felt there was something because we were all wearing these samples. I had bought some shoes at this Phidippides store, which was a franchise owned by two runners. One was a woman who was really doing all the buying and was in charge and her husband. So, I went back. I didn't know I had the sample. So, I went to her sort of instinctively and said, "Well, what do you think about this?" She said, "Well, this is interesting. Give it to my daughter, and she'll wear it for the 5K." I wasn't running 5K at the time or practically never.

Hinda Miller ([00:20:23](#)):

So, I wish I remembered her name. I don't know how I will find it, but the daughter came back, said, "Move the same here. It itches here." So, I made note of that. Then she said, "If you're looking to manufacture, there's a woman, Carolyn Morris, who just got fired as a sample supervisor at a big sewing plant, and she's doing her own thing in a trailer." I didn't really think of that, but then I told my father and my father being a supporter of women and all of us, stepping out and doing our thing. He lent us \$5,000. With that, I ordered the fabric that Polly had sourced, and she had graded our medium, Lisa and I were medium. It was actually fitted on Lisa, but we were pretty much medium. Then she graded small and large. I didn't know what graded was. She showed me how to put the pattern pieces on fabric. It was kind of like a jigsaw puzzle.

Hinda Miller ([00:21:43](#)):

So, with that \$5,000, we made 60 dozen bras. That was sort of the beginning of our production. I mean, it was a sample production. Carolyn Morris needed us. We needed her and-

Alison Oswald ([00:22:02](#)):

So, can you tell us a little bit about how you got the Jogbra ad sort of teed up or lined up?

Hinda Miller ([00:22:16](#)):

The first one, you're talking about?

Alison Oswald ([00:22:18](#)):

The first one. Yeah.

Hinda Miller ([00:22:19](#)):

Well, at that point, we had gotten \$50,000 from the small business administration, and we were able to advertise. So, Barbara Sandage was our agency. We were very into being feminists and proving ourselves, going into the work force, et cetera. So, we came up with this tagline no

“manmade bra can compete” or something like that and was “by women for women.” So, it was a play that this was made by women for women, and we had no money for models. So, Lisa and I had to run around, and they took the photographs. I believe that first ad had a coupon for the mail order. In those days, which must have been in the early '80s, there was *Runners World* and *Sports Style*. There were very clear magazines that were developing with our new running industry, and practically everyone did those little coupons because we were all looking for cash to sustain ourselves.

Hinda Miller ([00:23:31](#)):

Because I was leaving South Carolina, I put Lisa's address and phone number, and I didn't remember that I forgot not to tell her until she started getting all these orders. So, I don't remember that. I wouldn't do that now, let's put it this way. That's how we started really selling and getting our brand out, and that was it.

Alison Oswald ([00:24:01](#)):

How did you and Lisa responsibilities with the company?

Hinda Miller ([00:24:06](#)):

Well, Lisa was a really good... We didn't know each other. Let's put it this way. Okay? So, we had a very vibrant relationship. Lisa was a very good writer. She was a student for a graduate degree in school administration. So, she had access to UVM. So, we started xeroxing a lot of stuff at University of Vermont. So, she knew how to do a loose leaf with tabs, which in my art education at Parsons School of Design, I didn't do that. So that was for the financial fairy tale, the business plans we had to do. Because I knew how to sew, I took over the design, and I didn't design everything because then we could hire a designer, which was great. Then we did the marketing together, and that was with Barbara Sandage. So, it was everyone's ideas, and then we picked the best one, and that's how we evolved.

Alison Oswald ([00:25:14](#)):

So, were decisions always made jointly?

Hinda Miller ([00:25:17](#)):

Oh, God. Well, we were 50/50 partners, which I would not recommend. No one recommends that, but we didn't know. So, I can't say every decision. I mean, so Lisa took over the sales end, and she hired sales reps. I didn't know who she was hiring. She didn't really know how the production work. But we did know what kind of products we needed to design next. That came from marketing. So, I took that assignment on and would get it done. She would do sales projections. I would do inventory projections, and we'd have a weekly meeting. Back then, there was no computers, and inventory never match sales, and sales never match... Well, you said you are going to sell green in October, and I have to make it in April." She said, "Well, I'm sorry. We found out green."

Hinda Miller ([00:26:18](#)):

So, we were always together but dealing with different aspects. But the marketing really brought everything together, our ideas of what we were doing, and with Barbara Sandage. So, we knew

right away what we didn't know. Also, Lisa's father was in... He was in advertising. So, she knew more about what they called advertising.

Alison Oswald ([00:26:46](#)):

You referenced earlier Mel.

Hinda Miller ([00:26:49](#)):

Yes.

Alison Oswald ([00:26:50](#)):

Can you expand on how you met Mel?

Hinda Miller ([00:26:53](#)):

Yes, I will. So, when we got our first bit of money, which was bit, it was a lot for us, \$50,000 from the Small Business Administration, we hired Dick Kohler. He was a financial consultant. So, when we went to the bank after that, we had to do our business plan, et cetera, et cetera. He started looking at our costs, and he said that our sewing costs in South Carolina were too high because we were getting volume. So, I asked Carolyn Morris, "Can you lower the cost?" She said, "No." So, I was given the assignment to find another manufacturer. I tried to find one in Vermont. Then I learned that we had to have factories that did swimwear, and they'd had to know how to sew stretch material. Well, we didn't have that in Vermont. We only had one person that was doing nighties at the time.

Hinda Miller ([00:27:58](#)):

So, I literally put an ad in *Women's Wear Daily*. It used to be our very important paper for the garment industry. There was a column that said, "Looking for manufacturers," or, "Manufacturers looking for work." So, I put an ad in and said, "Looking for manufacturers that can sew a stretchy material, and Mel Arbesfeld responded. He had a factory in Puerto Rico, and he had been in the garment industry for a very long time. For those of us who know the garment industry, you can be up, you can be down, you can be up. So, it's not steady. He was just going through his own bad times and had to reach out for unknown companies because he had to build up his manufacturing business again. So, he called me, and then he called another young group. They did active wear, but they used poly cotton lycra, or they used the same fabric. So, I think we were both down in... So, I had to go to Puerto Rico and get off the plane and see who Mel was. He picked me up, and that's how we met.

Alison Oswald ([00:29:29](#)):

How long was the relationship?

Hinda Miller ([00:29:34](#)):

It was long. I would say Carolyn Morris was maybe three or four years. Mel was like 10 years. Then he continued when we sold to Playtex and Sara Lee. I wasn't in charge of that anymore, so I'm not exactly sure how long he did that. But he was the one that looked at our sample and said, "Look, this is not going to go at retail." Because he had done swimwear. He had done active

wear. He had done all that, and he knew retail. So that's when we did double layer in the front so we wouldn't have this crazy seam to the outside. So, you remember the criteria was no seams that touched the body, but he hit it. He also had the technology to do a sweat vent, which we needed, and he simplified the engineering of the bras, so the cost could go down.

Alison Oswald ([00:30:32](#)):

So, you see Mel as a contributor?

Hinda Miller ([00:30:35](#)):

Oh, I see everyone as a contributor. Carolyn Morris, she needed us. I needed her. It wasn't easy leaving her. She was not happy. I wasn't that happy because I had to do the next cycle. Mel Arbesfeld definitely helped us, and he prospered because we did volume. I remember being at the factory in Puerto Rico, and I used to roller blade because I had to go between the... He didn't mind. I was into rollerblading, and I had an apartment in New York, and I was between Burlington and New York. He taught me, and so did this wonderful woman who really ran the manufacturing. I can't remember her name. But they taught me everything about cutting and grading and fabrics and just everything.

Hinda Miller ([00:31:32](#)):

So, when I first went to the factory, the bathrooms weren't that good. There was no air conditioning. There was no prosperity at the moment, and businesspeople have to adjust to their cashflow, right, and things happen. But as we got more prosperous, we got air conditioning. We got good toilets. Really, I fell in love with our women, the sewers. Puerto Rico, I don't know if you know this, but it used to be the center of bra manufacturing because the United States government gave tax credits or tax relief or something. So, all the big bra manufacturers, and we know that bras are very difficult to make. They have a lot of pieces. They have to be very precise. Yeah. So, in the Jewish religion, they say bashert and it's sort of just a thank you when things come to you when you need them. That's what happened with Jogbra.

Hinda Miller ([00:32:40](#)):

It could've been two or three or two months late, but for Lisa's path and what she had to do and my path or what we had to do. There's this quote that says, "If you have an idea or a passion," this is totally not the quote, but my remembrance, "Do it. Because when you do it, people will come out and support you." That's what happened with Jogbra.

Alison Oswald ([00:33:10](#)):

Do you know where in Puerto Rico that was?

Hinda Miller ([00:33:12](#)):

Yes. Yes, of course, I do. But I can say yes. But my memory... Aguas Buenas which was in the mountains outside of the capital, which is a San Juan. So, I got to go up into the mountains. You go through, I mean, villages or towns, where there's a lot of cocks and chickens and everything on the road. This is where the women came from that went to the... I have to think of it, but it's close enough for government where you can find it. They used to come to the factories in high heels. They had their music. They had their gold earrings and their lipstick on. They were having

fun. Why? Because we were supporting their prosperity. They had jobs. The only job that wasn't done by a woman was the cutting, and that was done by a man. Even when we went overseas to Hong Kong, same thing, the men cut. Yeah.

Alison Oswald ([00:34:25](#)):

So, let's shift a little bit to discussion of patenting.

Hinda Miller ([00:34:30](#)):

Excuse me.

Alison Oswald ([00:34:31](#)):

Patenting.

Hinda Miller ([00:34:32](#)):

Patenting. Yes. Patenting.

Alison Oswald ([00:34:33](#)):

When you and Lisa decided to take this on, can you walk me through that process and what your contributions were to them?

Hinda Miller ([00:34:43](#)):

Gee, I don't know how my memory is going to serve me. Lisa absolutely found the name of Roger Browdy. But I worked with him. I'm going to actually see him tonight for dinner. He said that we were his first client where he got the patents and prosecuted successfully. So, I'm going to see him tonight. He's going to come to the gala when we are inducted into the Inventors Hall of Fame. So that was a good relationship too. But I'm not saying that Lisa wasn't part of it, but I just don't remember. I think because the designer who worked under me, or maybe it was Polly that did the drawing. So, in patents, drawings are very important. The description of what you're doing is very important. I'm sure Lisa helped with the copy and had to express what we were doing because she was such a good writer, and I was not so, but I remember. So, I've maintained that relationship.

Alison Oswald ([00:35:51](#)):

But it was a long process?

Hinda Miller ([00:35:56](#)):

Long. I don't remember. I mean, it wasn't longer than a... The process of applying was probably not long. But when we got it was long, and we were working with the patent office to see when exactly we did get that first patent. But we got a design patent and a utility patent, which is very unusual. So, utility patent, which we learned, is for new categories. So, we were a new category, which we thought was pretty cool.

Alison Oswald ([00:36:31](#)):

When did you decide to expand the product line to go beyond just what brought into other things?

Hinda Miller ([00:36:38](#)):

Well, we learned quickly that we couldn't be a one product company that was the buyers, and we learned that at the shows. In the beginning, we thought we were in the running business. So our second product was a jogmitt. Why? Because the industry had just come out with Gore-Tex. We ran in the winter, and we knew that our cotton or wool got wet, and Gore-Tex was a wicking fabric, which we learned was very important, both for our breasts and hands. So, we made the jogmitt because we thought it would go into sporting goods, and it did. However, it went to a different buyer, and we would need different reps. So that was one thing. We did long underwear for running. We did a polypropylene-knit long underwear because we needed that for running, and that was another buyer.

Hinda Miller ([00:37:34](#)):

So, we couldn't take on different reps to go for one product. One buyer said to us, "Why are you doing these products? You are a sports underwear company. You're a sports bra company." We said, "Oh, okay." So, we pulled back. Well, it was obvious we didn't do a good job selling them in, et cetera. Then our vision was, no matter what your age, shape, or form every woman and girl has the right for the benefits of exercise. So, we understood that we weren't triathlons. We were just regular women benefiting from exercise. At that time, it was the slim triathlete woman that everyone kind of looked to as the athlete. So luckily, Lisa and I were just regular women, maybe running two to five miles a day.

Hinda Miller ([00:38:58](#)):

Lisa did the five, I think I did the two to three. Then women gave us feedback. So, we did the jogbra. Then large breasted women started writing us. There was no internet, thank God. They started saying this doesn't work for my size. We said, "Well, wait a minute. We need to do a bra for larger breasted women." Then during this time, come in contact with LaJean Lawson, works out of Seattle. She's still the premier bra researcher. We became friendly, and she was at the shows, and she had just begun doing research on how the breast goes up and down. She took film or video of it and put a pasty on the nipple and started really understanding that if you're bigger, you have more of a range, which makes sense. So, she brought science into it. Then I don't know whether she or us or... I don't know. We started understanding that it was about your breast size and also the kind of sport you did, which would dictate the kind of support you needed.

Hinda Miller ([00:40:17](#)):

So, I know that she did this system of low impact, medium impact, sports and high impact sports. So low was something like tennis because it was a lateral. Medium was, I don't remember, but high was riding and running. I can't remember, but there were a lot of sports there, maybe volleyball, or I don't know what it was. That's how we got our first motion control requirement chart, which was very innovative. It probably was a little complicated, but we wanted women to understand in the store how to purchase these bras because once you start selling in, we had about eight at the end, sports shape for larger breasted women, and we named every bra. We had

to assure the dealers that if they brought in more than one product, we could explain to their customers which product they needed because they weren't that keen on expanding the sports broad category, but we assured them it would be extra sales. We needed extra space. We had to get more sophisticated with our point of purchase. We had to get more sophisticated in how we communicated. So that's how we did it.

Alison Oswald ([00:41:47](#)):

What led to your decision to sell the company to Playtex, to take on that?

Hinda Miller ([00:41:56](#)):

Well, it wasn't all lovey-dovey, and it wasn't all easy for Lisa and I. We didn't know each other. We were completely different characters. We would always say once we laughed at how different we were, that she spoke in paragraphs. I spoke in bullets. She said, "you had to spend money to make money." I said, "You have to save money to make money." We were smart enough to get an advisory board. We paid them \$75 a meeting every quarter, and it was someone for manufacturing, someone from marketing, someone who bought and sold companies. But we didn't know that, and I think an accountant and a lawyer. So that was lucky for us because we had a very, what did we call it, vibrant relationship. Where it means we disagreed a lot, and we were 50/50 partners.

Hinda Miller ([00:42:55](#)):

So, we really use that advisory board to... First of all, we had to get our act together every quarter. We had to send them stuff before the board meeting. Lisa did most of that. She was really good at that. Then we would present our cases, and then we would all decide. I would often go to Lisa and say, "We got to sell." No one would hire me to do the work I'm doing for this company. She said, "No, no, no." Then she would come in and say, "Let's sell." I would say, "No, no." We weren't ready. But it came to a point as our advisory board suggested in which we knew that we were the premier technical sports underwear, sports bra company in both sporting goods and department stores because department stores by then had sports bras, but they were pretty much regular bras with the vent. They didn't have the motion control requirement. They didn't have the reputation that or the name that we had Jogbra.

Hinda Miller ([00:44:00](#)):

We knew we had to go into department stores because 95% of sports bras were sold in department stores in the late 80s. So, we knew that in order to grow, we had to go into department stores. So, there was this, and we'd have to get new money, and we'd have to get new partners maybe. We just didn't have it in us. We were burnt out. Our relationship was undergoing another vibrant relationship cycle. It so happened that we both came to this realization. I think our board said, "Sometimes it's good to go out when you're king or queen." I must say now, young entrepreneurs, they always have an exit strategy. But we didn't know about an exit strategy. So that's how it happened.

Alison Oswald ([00:45:10](#)):

You stayed on-

Hinda Miller ([00:45:12](#)):

Yes.

Alison Oswald ([00:45:12](#)):

... with this transition to Playtex? Can you talk about the work culture there and the kinds of [crosstalk 00:45:19] there?

Hinda Miller ([00:45:19](#)):

Yeah. Well, I was curious because Lisa had some experience with corporate because her father worked in corporate. My father was an entrepreneur. We didn't have anything in our family. Well, because my father was second generation, coming over from Europe in Montreal. So, I was really curious because I knew I could never climb the corporate ranks. I didn't have the personality for it. When someone buys a company, they want the leadership to stay on for at least a year because it's rocky. They offered me the job, and I said yes, and I worked for seven years as a suit and Playtex for one year. So, I would go to Connecticut and then Sara Lee in North Carolina or New York where the design office was.

Hinda Miller ([00:46:23](#)):

Since I knew beginner's mind, I knew I could ask questions because I was just an entrepreneur. The first thing that happened when they bought us is they came, and they looked at all our SKUs, can't remember, but each unit, and they got rid of all the ones that didn't sell, all the ones that Lisa and I were talking about. Should we discontinue it, or should we not? Blah, blah. What did the sales reps want? What do we need for manufacturing? He got rid of all that. So, our line compressed of colors, not styles, and they had the good sense not to mess with our styles. I learned a lot. I learned about politics. I learned that everything we knew instinctively was what they were finding in market research. So, I want to tell young people, "Don't disregard your instincts because you may know more about what you're doing than anyone else." It's hard to think that way when you're just saying, "Well, my friend said this." Or, "I'm feeling good about this." Or whatever.

Hinda Miller ([00:47:38](#)):

But they found that in market research. So that made me understand how corporations work. They see a market. They do market research, and then they have a system, which is great. But we didn't do it that way. We did it from the bottoms up. We were holding our breast, et cetera, that story.

Alison Oswald ([00:48:00](#)):

What was the work culture like at Playtex?

Hinda Miller ([00:48:03](#)):

Well, one thing I want to say is they had the good sense not to move us. The only person really for a while that had to go down to these barrel meetings and budget meetings was me. I learned a lot. Then they put someone from Playtex up in Vermont. So, I knew that my days were numbered because corporations don't really want founders around. They want us to do the

transition. But they were very generous to me, meaning the white men shared things with me, taught me. They weren't threatened by me, obviously, in any way. But I had a very interesting experience. I went to a barrel meeting, a budget meeting. There's two ways to think about growing a brand. You either invest up front to grow the brand or you earn as you grow. Each CEO or CEO of Sara Lee has a different philosophy. Ours was, we always spent to grow the brand, even Lisa and I, a little bit.

Hinda Miller ([00:49:27](#)):

But this CEO was no spending. You had to grow your brand. I didn't know this. So, at the barrel meeting, he puts a red cross on my budget, and he said, "This is unacceptable." So, the whole premise of how we built our budget was unacceptable, and he said, "You can leave now." So, I said, "Okay." So, I realized I could live through humiliation. I had the same thing in my graduate school. I wasn't the greatest artist. I remember Oliver Smith, he was a very, very famous scene designer, and he saw my scrim, the painting for a back curtain, and he looked at it, and he tore it up. He tore it in half, and he said, "This is unacceptable." So, I lived through that. I lived through...was his name. I lived through that. So, I grew, I said, "Okay. Well, I can handle that." That didn't hurt me. So that was a good lesson.

Alison Oswald ([00:50:38](#)):

So, shifting gears to a different project, you mentioned LaJean Lawson. Can you tell me how and when you met her and about your hard cup bra project?

Hinda Miller ([00:50:49](#)):

Oh yes, yes. Thank you for mentioning that. Well, we met her early on because she was part of our industry. She came to the shows, and we liked each other right away. She liked what we were doing because we were in the bra breast business. We had been her graduate thesis that she wrote about. I'm not as sure whether it was a bra for women runners, but about that category. So, it had to be in the early '80s. Well, she's just a fantastic person. What was the question about her?

Alison Oswald ([00:51:27](#)):

Well, can you describe a little bit about the work you did with the hard cup project?

Hinda Miller ([00:51:31](#)):

Oh, the hard cup. Yes, sorry. The hard cup. Yes. So we knew at that point, in the late '80s that for sports like basketball, martial arts, and basketball, if a woman gets an elbow to her breasts, that can be very damaging, and of course martial arts, if they're kicked in the chest, which they were. So, we worked on the hard cup, and that was a hard-plastic cup that had a bra holder to it. It was complicated. It was expensive. We did get a patent, but we never moved forward with it. We just couldn't figure out how to manufacture it for a good price. That was another reason we were coming up against technical... We needed bra experience, and we didn't have it in-house, even when we had our own designer because we did call it sport tops. I can't remember what they were called, the support briefs. We did at one point an aerobic line. But it was always stretchy material so that we were coming up to a lot of needs when we decided that route.

Alison Oswald ([00:52:46](#)):

Can you talk a little bit about Leroy McCusker and Mark Weinberg, the two gentlemen who had patents in this area? I had read a little bit about that. Is that-

Hinda Miller ([00:52:56](#)):

That doesn't mean anything to me.

Alison Oswald ([00:52:59](#)):

Okay. No. I had read that McCusker and Weinberg, that you had looked at their patents potentially for licensing?

Hinda Miller ([00:53:07](#)):

Oh, maybe. I don't have a memory of that.

Alison Oswald ([00:53:10](#)):

That's fine. That's fine.

Hinda Miller ([00:53:14](#)):

Oh, and the hard cup. Excuse me. Oh, I'm sorry. Okay. It did ring a bell, but I don't remember what happened. Yeah.

Alison Oswald ([00:53:23](#)):

Shifting to your political work in Vermont, how did Jogbra prepare you for political life?

Hinda Miller ([00:53:33](#)):

Well, first of all, I took five years off, if you will. I had a young child. I didn't know who I was. All I was, was Jogbra. I didn't know my favorite color. I would think I was 40 when we sold. So, I was coming into middle age. I had two children, young children. Oh, no. I had only one child because I had my children at 38 and 42. Oh yeah, I had two children. That's right. I had to ground myself in Burlington because I was flying a lot. I was out of the home. I was lucky that I had a nanny for my child. Actually, my husband and I did not live together until my son was like three years old because he was a psychologist in New Jersey, and he wasn't finished with his work, and I couldn't move.

Hinda Miller ([00:54:35](#)):

So, after the birth of my second child, I said, "Joel, it's Tuesday. You got to go to New Jersey." He said, "No, I decided to live with you." I said, "What? I can't run a company and have two kids and a permanent husband. That's not going to work for me." So that was a whole other adjustment and lucky because my husband worked at home, and he was a wonderful father, and he had had two kids before, so we had a lot to prove. Thank God my kids are good humans. They're adults making their way in the world, and I have one grandchild.

Alison Oswald ([00:55:19](#)):

Can you talk a little bit about your work as a former Vermont Senator?

Hinda Miller ([00:55:23](#)):

Yes. So, I had been the first woman chair of the Lake Champlain Chamber of Commerce because it was unusual for women. Lisa was also asked to do things in the community, which we would have never been asked. I wasn't paying attention to politics, even though Bernie had been mayor when I was beginning, Bernie Sanders, by the way. Then someone asked me... Oh no, I know. I went to the Yale School of Campaigning the first year because I had an inkling that because I lived in Vermont and I was sort of a big frog in a very small pond, and I had identified my love for women and my complete support of all our cycles and everything we do in life that I could represent women well, women's right to choose.

Hinda Miller ([00:56:26](#)):

I also had a lot of years of yoga, and I really believed in complimentary care. So, I did a lot of work. I got natural paths to be okayed as primary physicians, therefore they could get insurance. So that broadened naturopathic medicine for the citizens of Vermont. I got chiropractic care back into Medicare because it was taken out. It took me 10 years to do that. I did some Abnaki recognition of our indigenous people. Then of course, I was there for the vote on gay marriage and other votes. I went into economic development. So okay. The story was someone said, "Why don't you run? Would you ever consider running as senator?" I had gone to the Yale School Thinking. I could win. I would be good at that.

Hinda Miller ([00:57:25](#)):

So, I said, "Yes." This guy who asked me was Republican. So, I said, "Okay." I was Canadian, first of all. I had to become a citizen in order to become a senator, and I did that, and during my five years because I had a feeling, I could do that. Then someone asked me, and he said, "Don't worry, I'll find you a campaign manager. We'll raise money," et cetera, et cetera. I said, "Yes, to the Republicans because I believe in as a positive force for transforming things." But then Howard Dean, Madeleine Kunin, other Democrats called me and said, "You're not a Republican. You're a Democrat." Of course, I was. I believed in women's rights. The women's right to choose children, all of that stuff that's important. They said, "Well, why don't you teach Democrats about business?"

Hinda Miller ([00:58:22](#)):

So, I called the guy who was at the fair, getting all my signatures. I said, "Stop doing the signatures. I'm not a Republican, I'm a Democrat." So, he got a new page out, and he started getting signatures. So, I became a Democrat. Now, that's a funny story, but it is what it is. I also made sure that there was no one running against me in a primary. I didn't know that. Someone told me, "Don't waste your time because there could be primary." So, I went to the woman who was thinking about running. I said, "Are you going to be running?" She took some time, and then she said, "No." So, the Democratic Party got me a campaign manager, and it was Miro Weinberger who is the mayor of Burlington right now. He was a young man who was coming back to the community, had gone to the Kennedy School of Politics or something. I don't remember the full name, and he was coming back.

Hinda Miller ([00:59:23](#)):

So, he was my campaign manager. So, he taught me things, and I got briefs on issues I had no idea about, and I studied as best I could. But I knew economic development. I knew the importance. My thing was a healthy job is the foundation of a healthy community. So, I was into job creation, and I was into job creation for women because both Lisa and I had this experience of... At the end, 200 people worked for us in Burlington and more than 60 reps and all the women in Puerto Rico. We had this jogbra, and the demand had created prosperity for all these stakeholders. So, I understood how that worked. So, I got into the economic development committee and appropriations.

Hinda Miller ([01:00:26](#)):

So, I was teamed up with this young man named Matt Dunne, who has run for political office, and he was very generous to me. We formed a summer committee, and it was called... I can't remember what it was called, but it was studying the creative economy. The man, Friday had written a book about how the creative economy can create jobs. I wasn't that young. I was 50 when I went in, 60 when I left. I mean, I was amazed. So, they appointed all of these people, someone from the agency of commerce, someone from the house. I was from the Senate, other people. I had never experienced anything like that. So was the plus of everyone's voices. Then as you got used to it, it was the minus of the fact that you would do great white papers. You would study it, then you would give it to a legislature to do legislation, and it never happened.

Hinda Miller ([01:01:38](#)):

But since Matt and I were legislators, we both were in the economic development committee. We did some good legislation, and I learned that... We did a comprehensive view of the creative economy. We put it into legislation. But each committee had their jurisdiction. So, the economic development committee was not in charge of all aspects of what we did. So anyway, some people said that I just always supported business, and I did.

Alison Oswald ([01:02:17](#)):

You also ran for mayor.

Hinda Miller ([01:02:19](#)):

I did run for mayor. Oh my God. I did run for mayor. You know what I learned from running for mayor? It is the hardest job. You are closest to everything that is wrong. I was taken aback really because being a Senator, you're only 30 people in the State of Vermont. We had three senators for Chittenden County, which had 150,000 people and only 50,000 voters, and it was broad. I was a broad thinker. But when I went into the city politics, I had never been in city politics before. Even in lovely Vermont, they started saying crazy things about me. They might've been true, I don't know. But I was learning as fast as I could, but I didn't know much about the school system because my kids went to a small cooperative, which I needed because they had daycare till 5:30. In those days, you have to come back to school at three o'clock, bring your kids to a daycare program, and I couldn't do that. I was always working.

Hinda Miller ([01:03:33](#)):

So, my criteria was, please keep my kids from eight in the morning till 5:30 and I can manage that. So, I didn't really know the public-school system, and then they faulted me for that. There were a lot of things going on. But this is what I learned. Mayor is the hardest job. You've got to really be part of the community in every way to understand things. There was no way I could understand some of the things that were important. Because I had spent the last 20 years with Jogbra, 12 with owning the company, and seven working for Sara Lee, I was in and out of the community. So, I really was not in touch with what Burlington needed. There was a great progressive movement. I was a Democrat. Bob Kiss was a progressive. He was endorsed by Bernie Sanders, and we have a large contingency of progressive politicians and voters, and I was not their candidate. In that, the Progressives won.

Hinda Miller ([01:04:50](#)):

Bob Kiss said it was... He mentioned something about Lazarus, that it came out of the blue that he would win because we had a lot of Democrats. Oh, so my ability to deal with humiliation really was great because after losing the mayor, I have to go back the next week and sit in the Senate and do my work as a senator. I don't remember being deterred by that because I had already been humiliated in budget meetings and in my artistic endeavors, and I lived through it, so-

Alison Oswald ([01:05:39](#)):

So, shifting now to your current work, Deforest Concepts. Can you talk about what you're working on?

Hinda Miller ([01:05:45](#)):

Oh, yes. Well, the name Deforest, I live on 84 Deforest Heights. When I stopped flying and I took my five years up, I said, "Okay, I'm grounded. I'm going to do trees for my logo, Deforest Heights. I'm not going to travel. I'm going to get to know people and all that." I've gone through a lot of iterations. But I always had passion for entrepreneurs, and especially women. I always thought because of our experience, we had to grow more than... Lisa and I had to grow more than we ever wanted to grow because our business demanded it internally and externally. We made a living. We sold the company. So, we earned some money for our families, and I just thought it was a great path for women if they had it in them. So, I had a lot of speaking engagements after I left, et cetera, et cetera. Then I went. Because I was a boss and a senator, I knew that my listening skills were not that good.

Hinda Miller ([01:07:07](#)):

So, I had a friend who had a company, a sports apparel company. After that company burst in the economic downturn, she went to the Gestalt Center for International Studies to become a coach. That really appealed to me because I said, "Okay, I'll learn to listen." Which I did. I learned not to tell people what to do, and I'll be able to combine kind of my spiritual slash... So, my mind, body, spirit understanding of yoga, both the philosophy and the physicality of it, maybe I could integrate more in this. So, I did that, and I had to drive to Wales Fleet, Massachusetts, which was fabulous and met a whole different group of people with a whole different group of concerns, et cetera, et cetera. I did that. So, then I became a coach.

Hinda Miller ([01:08:20](#)):

So, I've been coaching. Now that we've moved to Florida during the winter because we're old and cranky and we can't ski anymore, and we're privileged to do that, I'd now joined the Venture Mentoring Team, and that is a group of retired executives. Most of them retired with who've either been VC people, or they've owned their own car. They bought and sold companies. So far, I'm one of the only people that have started from scratch, and I'm a woman that... Once again, white men. But we're getting in there. We're participating adding value women, and that's one of my goals in that group too. What's so fantastic about this group is that they believe in team mentoring. So, an entrepreneur will apply, go through a process, and some committee in that organization says, "Yes, who's interested in this?" So, they send it out.

Hinda Miller ([01:09:28](#)):

Those of us who are interested in mentoring, we go see the scrub pitch, which is just their deck, and we can decide if we like it or not. We have to have at least two mentors who say yes. Sometimes no one's interested, so they don't get mentors. Also, I just went to my first one, and I got to know my colleagues in this mentoring group, and that was fantastic. That was an added dimension. So, I'm very happy, and I'm teaching yoga to the boys and girls club, and I've always taught yoga. I've taught yoga in prison. When I was a senator, one of the things I found amazing was that I could get in anywhere. I mean, I could call someone, and they called me back. I mean, this was highly unusual in my professional life.

Hinda Miller ([01:10:21](#)):

I always believed in the benefits of yoga. I don't know. Oh, I know. I was tackling fear. That was what I was working on. I said, "Well, I'm going to teach yoga in prison." They gave me the superintendent's name. I got to call him. I got to be finger... I got to go in there. So, I taught in the men's prison and the women's prison, and I had some observations about that. So that was the cool thing about being a senator, could pretty much move around.

Alison Oswald ([01:10:57](#)):

What advice would you give to young women today who are inventive?

Hinda Miller ([01:11:04](#)):

Could I mention one other thing-

Alison Oswald ([01:11:05](#)):

Sure.

Hinda Miller ([01:11:05](#)):

... which we haven't in my career, which also formed me, was that I was on that board of Green Mountain Coffee Roasters for 15 years. We had our ups and downs. When we had our downs, somehow, I was appointed the chair of finding a new CEO. I was sort of the only person standing, and I had to really learn quickly what that was all about, and I found a wonderful woman in Green Mountain that taught me sort of the ropes. So that was another area that I was in the room, that from Hamilton, they want to be in the room, they got to be in the room, and you

don't know what's going to happen. So anyway, I wanted to mention that. So, what's the question again?

Alison Oswald ([01:12:05](#)):

What advice would you give to young women who are starting out their inventive creative career or starting a company?

Hinda Miller ([01:12:17](#)):

I did make a few notes because remember you said... Okay.

Alison Oswald ([01:12:20](#)):

Okay. Tell me.

Hinda Miller ([01:12:21](#)):

So, all right. So many of us women, I don't know about the men, but oftentimes you read about this imposter syndrome of women that were doing things that we don't necessarily know everything about, which the men do too, but they don't admit it. The good thing about what Lisa and I, how we grew this company is we knew what we didn't know, and we were not afraid, either of us from her background and my background to ask questions. We were able to form relationships. Sometimes it was grandfather, granddaughter. Sometimes it was pals, whatever it was that we could form a relationship that people wanted to help us. So that's sort of a skill that my father kind of trained me in a way. He said, "You can do anything you want if you're out of the box and you can get people with you." He called it charming people. That was the word you used.

Hinda Miller ([01:13:35](#)):

But what he meant, I think was, "Can you be unusual? Can you laugh? Do you have a sense of humor? Can you be fun to be with that people want to be in your space, they want to help you?" So that's relationship building, whatever young women's idea is about relationship building. You can't be a victim. We are not victims. If we need a raise, we have to wait for the right time. We have to practice. We have to practice raising our voices. Just like I had to go into that budget meeting, and I was so off the mark, and they threw me out of that office, it's okay. I mean, I went to a lot of workshops. One of the things I realized, this was about boyfriends actually, that no man could hurt me. No one could hurt me. It was all how I was thinking about things.

Hinda Miller ([01:14:34](#)):

Then I got bruised and did whatever I did in Jogbra, and I realized, so if they say no or if they say whatever you practice, and you are practicing... If you have an invention, you're practicing courage. You're practicing when to speak and when not to speak. You're practicing relationship. You're practicing to move through your own barriers, however you grew up, whatever the voices are in your head. Also, I had the benefit of yoga and the principles of non-attachment. Meditation is just acknowledging thoughts but letting them go. Don't make them your own. They're just thoughts. They refer to the mind as wild horses, and just that, practicing that in a business thing makes you... You don't have to emotionally get involved with everything you think because

you're not your thoughts. I went to enough conferences where I got that, you're not really your thoughts. Make sure it's the right thought to get attached to and move into action.

Hinda Miller ([01:15:54](#)):

So that that helped me. Not that I'm encouraging people to do yoga, but I am encouraging young women and men to think that the body is the foundation. A healthy body is a foundation of clear thinking, of positivity, of feeling good, of being able to not take yourself so seriously. So, make time for what you can walk, do yoga, you can breathe, you could do anything. It doesn't matter. You have to... Wellness. For us, I would always say in the past, "Pencil in your exercise time." If you read women who are earning livings, they would say, "I have it in my calendar." If it has to be at 5:30 in the morning for the years that your kids are young, do it. It's worth it, and then you get disciplined. You feel good about yourself. This whole process of aging is feeling good in your own skin.

Hinda Miller ([01:17:04](#)):

I must say that only now in this kind of final iteration, I'll be 70, and God willing, I'll have another cycle of development, that I feel good in my own skin. That's the process. You're just learning. Take it as that. Don't take it personally. Don't take it even by gender. Don't say, "Oh blah, blah, blah." How do you think about this? How are you going to get what you need in order for you to... Or how do you wait until the time is right? Because I believe that things don't happen by accident. People in the room that are with you, it's not by accident. It's for the lessons you have to learn. Your boyfriends or husbands, your kids, they're all about learning about yourself. I think that's a helpful attitude for women who express barriers, and there are barriers. But so, what?

Alison Oswald ([01:18:11](#)):

Is there anything you want to add or a question I haven't asked or talked about? So [crosstalk 01:18:15]-

Hinda Miller ([01:18:15](#)):

Well, I knew you were going to ask me that. So, let me just... I got that and the design education. Oh yes, I do. Yeah. I got in everything. But one thing I want to say as I look back, particularly at my father, I was groomed by a man of his generation and I realized that I was groomed to be competitive. I was an athlete. I did play basketball. I wasn't the best. But I came into Jogbra with a competitive headset, and maybe my generation did a little bit in business. I'm not sure. But that's like a win-lose situation. Over the years, and so I might've hurt people along the way. I might have been too brash. I might've acted too soon. All those things, I forgive myself for all those things, took me a while.

Hinda Miller ([01:19:16](#)):

But I do understand now, from both a spiritual, yoga, Buddhist, whatever, that when you deal compassionately with people, when you care about people, it doesn't mean you don't make your decisions. It means you get better with your communication. It means that you... So, it's a win-win. I try now and make all my interactions, win-win and reparation of relationships with my kids, with my husband, with my sister-in-law, with Lisa, with everyone. That's a better

philosophy. I have to do my whole life, moving from win-lose to win-win. It's the only way to go.

Alison Oswald ([01:20:07](#)):

That's a great way to end. Thank you.

Hinda Miller ([01:20:10](#)):

Thank you.