

Ear Hustle
"Karen"
December 14, 2022

Earlonne: This episode contains language that may not be appropriate for all listeners. There's also a reference to suicide. Discretion is advised.

[somber music]

Nigel: *How many women are incarcerated here?*

Karen: *I think around 800.*

Earlonne: *So, everybody knew everybody?*

Karen: *Everybody knows everybody. Pretty much.*

Earlonne: *Or everybody know everybody's business.*

Karen: *Exactly that. [laughs]*

Nigel: *Is there a lot of gossip here?*

Karen: *They know more about you than you about yourself.*

Nigel: *Is there a lot of gossip here?*

Karen: *A lot. All the time.*

Earlonne: *Do you think it's more gossip in the women's prison or the men's prison?*

Karen: *The women's, for sure. For sure.*

Earlonne: *I don't know.*

Nigel: *I don't know. I didn't know men gossip so much until I started hanging out in San Quentin.*

Earlonne: *Oh, my God.*

Karen: *They know a lot about you that you don't even know. You find out a lot about yourself in here through other people, through the rumors on the yard. [chuckles]*

[Ear Hustle theme]

Nigel: I'm Nigel Poor.

Earlonne: And I'm Earlonne Woods. This is Ear Hustle from PRX's Radiotopia.

Nigel: On this episode, a story from the California Institution for Women.

Earlonne: A prison about an hour east of Los Angeles.

[Ear Hustle theme playing]

Earlonne: Can you identify who you are?

Karen: Yes, I'm Karen Honeycutt.

Earlonne: And how long have you been incarcerated?

Karen: It'll be 12 years in January.

Nigel: Were you this glamorous when you stepped inside 12 years ago?

Karen: I'd like to think so. [laughs]

Earlonne: Wait, when you say glamorous, can you explain this, Nigel?

Nigel: Well, okay, she's got on beautiful blue eyeshadow that matches the sparkle of the kind of crystalline earrings. And then she's got blue hoops on. The color goes from her eye down to her ear. But it's her hair, it's a couple of different colors. It's gray-

Karen: It definitely has gotten gray.

Nigel: -blonde, but it's very short and stylish. It's kind of the short haircut of the year. It's the haircut I wish I could have, but I can't. Anyway, I think she looks great.

Earlonne, it was interesting. Karen really stood out because she was, like, so sparkly and vivacious. I'm not just talking about her physical presentation. The whole thing about her was bright.

Earlonne: Yeah. I mean, in a spot like that, where it's hella hot, the mood of the place is kind of stuffy. It just seems like it just takes all the oomph up out you.

Nigel: Yeah, it just seemed like everything was sort of flatlined there, and she was the opposite of that.

Earlonne: She was like, "I don't care where I'm at, I'm going to live to the best of my ability."

Nigel: Yeah. Seeing her with her hair and her makeup, all of that, it didn't strike me as vanity. It seemed like it was more an act of self-preservation and resilience.

Earlonne: Right.

Nigel: Okay.

Earlonne: We'll cut right into it.

Nigel: We heard an interesting story about you. I heard that you helped someone give birth in a cell.

Karen: That's correct. I was in the cell alone, and then they brought in this girl who was about seven and a half months pregnant. Little tiny thing. You could barely tell she was pregnant. One afternoon, she started having pains in her stomach. So, we called for the nurse. They sent her to medical and sent her back and said, "You just need to drink more water." Probably a half hour later or so, she gets up to go to the restroom. I'm helping her and talking to her. She rises up from the toilet and grabs her stomach, [groans] like she was in a lot of pain, and I looked over, and you really couldn't miss it. She had stood up. The head was crowning, so I knew something was going to happen pretty quick.

Nigel: Did you escort her over to the bunk?

Karen: Yes.

Nigel: What did you say to her, do you remember?

Karen: I told her, "It was going to be all right, that I'm here and that I would help her and everything's going to be okay." That's about all I could say because there wasn't much time.

Nigel: Was she scared?

Karen: I think I was more scared than she was, maybe. Again, I was kind of-- I don't want to say out of it, but I was medicated and kind of groggy and all of this, so it didn't really dawn on me what was happening. I think my instinct just set in, and I did what I thought was the right thing to do.

I knew it wasn't time for anybody to get there to help her. I had her lay down and told her when she had a contraction, "You've got to push, the baby's coming." She probably pushed two times, and the baby came right out. Little teeny tiny girl, came out screaming. I think she was not quite happy that she was being born in a jail cell. When the baby came out, we had nothing but a prison towel hanging on the bunk. So, I grabbed the towel and wrapped the baby up and laid it on her mother's chest.

One of the porters was out cleaning. She had run to the door because she heard the screaming and all of that, and so she let the officers know when almost as soon as the baby came and I put her on her mom's chest, they rushed in and took her off and did all they could do.

[somber music]

Nigel: It must have been such a weird noise, like you don't hear babies crying in prison.

Karen: Right. Well, everybody was talking about it the next day, and then all of a sudden, they hear a baby. Something that's absolutely not a noise that you hear in jail.

The medical brought a cart in for her, and they took the mom and baby together because the umbilical cord and everything hadn't been cut. None of that had happened at that time. So, they took them off together, and then she came back the next day. And of course, they took the baby. Her mom has had to raise the baby because she was sentenced to life in prison.

After everything had been said and done, one of the officers came in and told me that I should be proud of myself and that my family would be proud of me too for what I did. I just couldn't even fathom the thought. I couldn't even conceive of why would they be proud.

My emotions were blunted, in other words. I just really couldn't feel what somebody normally would feel. I just really went through the motions.

Earlonne: This all happened in the county jail. A week later, Karen was transferred to prison.

Karen: About a year later, she came up there to where I was, and so we were able to reconnect there.

Nigel: Did you recognize her?

Karen: *Oh, yeah. Absolutely. She's kind of distinguished and of course, [chuckles] with the accent, I'm pretty recognizable too.*

Nigel: *In that week, did anything change between you two? Because that's such an intimate experience.*

Karen: *Oh, yeah. We talked a lot, and it was definitely a bonding experience. I was there to comfort her and let her know that everything was going to be okay. She was really worried because the baby was born small. She found out pretty quickly that everything was going to be okay. And she's a beautiful little girl.*

Nigel: *Have you ever helped anyone before?*

Karen: *No.*

Nigel: *Have you ever seen it from that perspective? I know you're a mom, so what did that change for you?*

Karen: *Not at all.*

Nigel: *Did it make you think of things about your own?*

Karen: *Not at the time. I really never spoke about it in the beginning. I never told my parents. I never really told any of my family until probably a year later. When I was able to kind of deal with what I had going on too, and me obtaining a life sentence and having to leave my children and all of that, it kind of gave me a different perspective on things because I caused the death of someone. And to be able to bring life back into the world, it kind of put things into perspective for me in a much different way. I see my situation a lot differently. A lot differently.*

Nigel: *This was kind of an odd moment in the interview because I know we could both sense there was some kind of backstory, something she wasn't quite telling us, that she was hinting at. I just didn't know if it was time to push her a little bit, especially because we've made it very clear that we don't ask people about their crimes unless it's related to the story.*

Earlone: *Right.*

Nigel: *At this point, I really wasn't sure.*

Earlone: *Yeah. When she brought up the fact that she had been given a life sentence, of course my mind started trying to figure out why. So, I think when she said that, it was like an opening just to inquire.*

Just curious, how do you grapple-- or is that the word? How do you grapple with a life sentence?

Karen: *Oh, that's a much different story. I'm kind of different in the reasoning behind. I'm here for gross vehicular manslaughter, and, um, it was, um, [clears throat] excuse me. It was my nine-year-old daughter that was killed. At the time, all I wanted to do was die. For me, being sentenced to life was kind of some weird poetic justice. That's how I felt about it. I wanted nothing more than for my daughter to be okay and to live. And here I am, sentenced to life. I thought with my addiction, that it would kill me and that would be the worst thing that could possibly happen. It's so far from the worst thing that could possibly happen, and I didn't know that.*

Nigel: *I don't know how-- do we want to get into this or not? I mean, I know it's off topic.*

Karen: *Yeah.*

Nigel: I don't think this comes across on the tape, but when she said that, I was so unprepared.

Earlone: Right.

Nigel: I was trying to stall her time, I actually turned to our editor and was like, mouthing, "What do we do?"

Earlone: Yeah, those be hard moments. Like, "What is the next question?" Because it just throws you.

Nigel: Oh, my God. And, Earlone, it happened so fast. It's kind of interesting what happens when you go into an interview and you think one thing is going to happen and then you're told something that is so painful and raw and gut wrenching, and you still have to be there and do the interview.

Earlone: Right.

Nigel: Oh, I was so glad I wasn't there alone.

Earlone: Definitely.

The accident took place in 2011. Karen was a real estate agent, married with four kids. She was driving with three of them in a car when she lost control and crashed into a tree. Karen's two sons survived, but her daughter, Chloe, was killed. When the cops tested Karen's blood alcohol level, it was three times the legal limit.

Karen: *I thought that I was in control of everything and managing everything. There was food on the table, the bills were paid, great vacations, and all of that. You couldn't convince me otherwise. But the only time I liked myself was when I was drinking. We go to martini lunch or whatever. That's what everybody did. But when I drink, I don't know what the outcome is going to be. That's where I differ from other people.*

One of the clinicians that I worked with told me one day, she said, "Okay, well, you control when you drink. Okay, I got it. You can go for two weeks, a month, whatever, and not have a drink." I'm like, "Yeah. Yeah. Okay. This lady is agreeing with me." But then, she says, "But what happens after you take that first drink?" Then, I'm completely out of control, and that's how it's always been.

I protected my children from everybody but myself. That was a very hard thing to come to terms with. As much as I loved them, I put them in the most dangerous, horrifying situation that anyone ever could because they loved me and they trusted me. All of that was broken.

From the beginning, I knew that I didn't want my children and my ex-husband to go through a trial and any of that. So, I tried to plead guilty to the first thing that they gave me. They started off with life without parole. I didn't think that I was going to live through it anyway. I thought the pain that I was in was going to kill me. I didn't think anybody could survive it. It didn't really matter to me how much time they gave me.

Nigel: *No one gave you advice at the trial or you just weren't listening?*

Karen: They did give me advice when they were first going to sentence me. I just didn't care. I told them, "Just plead guilty. I don't care," and they wouldn't do it. They said, "No." Finally, the DA agreed to a 19 to life sentence, and I've done 12 of that.

When I figured out that I'm really not going to die, I had to decide to just try to do the best I can while I'm incarcerated. Be the mother that I claim to be, but wasn't all the time. My children, they know how much I love them. They knew how much I loved them. So, it was very difficult for them. I had to work on being the person that they knew me to be, not the person that took the life of their sister, because they know how much I loved her too.

Nigel: Do you mind talking about this?

Karen: Not at all.

Nigel: Yeah. I'm sorry, I just want to ask this because I'm just personally very curious.

Karen: Absolutely.

Nigel: I have a grandson, and I often have these fantasies, not good ones, that something will happen to him while I'm taking care of him. I think I could never live with it, and even if I didn't intentionally cause it, I have nightmares about it all the time. When something like that does happen, how do you get your mind around it? How do you go on? I know you said you didn't think you would live, and I understand that feeling. What is the process of that?

Karen: For a long time, I couldn't even say my daughter's name. I couldn't talk about her at all. I couldn't talk about her without crying and without completely breaking down. If I heard her name, all of a sudden, it's all over everywhere, the radio, the TV, everybody's all of a sudden named Chloe, Chloe was my daughter's name. It took a long time. It took a long time, and probably in the last 4 years out of the 12 I've been incarcerated, I've been able to come to a different place.

Nigel: Well, I'm now thinking about the original reason we wanted to talk to you and how absolutely bizarre that you, as you said, brought this baby into the world and all that other stuff was going on in your head. I never imagined that's what was going on in your head when you said you were in a difficult place because of your situation. Now, I understand why you didn't tell your family right away either, because I would think that would be the first thing you would do, is like, this amazing thing happened.

Karen: Yeah.

They knew I was suicidal. They knew I didn't want to live, and they medicated me because of that. When I would stand up, sometimes I would go into seizures because of the medication. I was pretty much a zombie. I didn't care about doing my hair or my makeup, didn't care about eating or hygiene or anything. I just did not care.

This girl comes in, and I'm just like, "Ah, just another person coming through." Coming, going, coming, going, coming going. But then she started sharing with me some of the things that she was going through, and you know kind of roommates kind of do that. We tell each other, "What are you in here for?" I just didn't feel like I could be of any use or any help to anybody, but yet, I still wanted to comfort her. There's no way that you can think that, "Okay, I'm getting ready for this baby's coming." I would have had no idea, and I wouldn't have been really aware of it had she not really fully brought it to my attention with her screams of pain.

I think that the reality of the situation did not hit me for quite a while. It was just like drinking a cup of coffee, honestly. It was just something that happened and it just, "Okay," and I went back to my reality.

Nigel: *Were you irritated that they put a pregnant woman in with you?*

Karen: *I wasn't. I was happy that they put her in with me instead of someone else.*

Nigel: *So, it didn't feel like a rebuke or a taunt or--?*

Karen: *No. Had it not been for the blunting of emotions, it may have. But at that time, I was barely able to formulate a decent thought.*

Nigel: *I'm just imagining if you hadn't been on meds and you were holding that baby, what that would have been.*

Karen: *I've thought about that too. To take a life and then to have a brand-new first person to ever touch this life, wow. It was just so profound, but it was a delayed profound. I feel extremely blessed and I feel like that was part of the big scheme of things. I don't know, maybe there's a give and take.*

[somber music]

Nigel: Earlonne, we've done a few interviews where people's crimes were so heavy and [pause] created loss for so many people, including themselves. I think that they do a lot of work, and they move forward, but I'm going to be honest with you here. I think there's some crimes that break you and you're never going to come back from it.

Earlonne: Yeah.

Nigel: Or incidents like this.

Earlonne: Yeah. No, I hear you. I hear you. I can guarantee you that every night, before she goes to sleep, her daughter pops up in her head. Every day when she wakes up, that's the first thought. You can't get past that. You ain't going to never get past that.

Nigel: Now and reliving the choice you made.

Earlonne: Yeah. You never get past that.

Nigel: You must say to yourself every fucking day, "if only."

So, at this point, you can say her name and talk about her, and you don't feel just overwhelmed?

Karen: *Yes. The burden that I carry is never going to change, but my ability to carry it has.*

Nigel: *Do you feel the fact that you-- I don't know how to say this, not that you've moved on, but you've come to some kind of understanding about what happened.*

Karen: Yes.

Nigel: *Do you ever feel judged by people, like they want you to just always live in pain?*

Karen: Not really, in here, honestly. They see the tragedy of the situation and that it wasn't intentional regardless of the mistakes I made and the mistake I made. I made the choice to drink and drive and have my children in the car. But as far as being judged, no, not so much.

Earlone: I can imagine that no sentence that you would have been handed down-

Karen: Ever.

Earlone: -can be more.

Karen: They can parole me-- when I go to board, they can give me a parole, but this is something I'll never parole from.

Nigel: You said that you don't feel judged in here. I am very curious if that will be different when you're outside, how people will view it. I don't know if you have anything to say, but I wonder.

Karen: Yeah, I do too. I do know it was a highly publicized situation, media, in the papers and everything. A lot of people had a lot of terrible things to say. It was very hard at the beginning, but I know now that they can only judge me by what they know about me and what they know about me is this one thing.

Nigel: Yeah.

Karen: Some days are better than others. But there's never a birthday or Christmas or special days that we had and special times that we had together that I don't think about. They ask us what our fear is of paroling. There's nothing in prison. Nothing about prison or anything in here that she belongs to, that she should be a part of. I know when I get out, I will have to drive down the same street that the wreck happened. I will have to go past the stores where we used to have mother-daughter lunches and get our nails done and all of that. That's something that I'm going to have to face when I get out there.

She's there thousand times a day. Little things. It's somebody's name or somebody talking about their daughter. I think about what she would be doing at 21 years old, what she would be like, how she would look, all of those things. She's the last thing I think about every night and the first thing I think about every morning.

Nigel: Yeah. I was wondering, when you dream about her, is she--?

Karen: She's still nine.

Nigel: She's still nine.

Karen: Her name is Chloe Adara. Loosely translated, it means beautiful flower. A lot of times, I dream about her in a field of flowers, and she runs up and comes and sits by me, and, "Oh, mom, it's okay." And that's my comfort. That's my comfort.

Nigel: I notice you have a tattoo.

Karen: Yes.

Nigel: What is that?

Karen: Well, there is a scar there. It's a feather with birds flying out of it. The writing said, "Everything I loved was taken away from me and I did not die."

Nigel: Yeah. I'm imagining what that scar is.

Karen: Yeah.

Nigel: Can you hold it out so I can describe it?

Karen: Yes.

Earlonne: It's a feather that goes from her wrist almost up to her elbow and where the feathers would come out of, that kind of plasticky part of a feather is actually a very long scar that goes up vertically. So, a serious attempt there. And then, it looks like there's birds that are flying out of the feather like they're a part of the feather, but now they're going up and they're free. And then, there's what she said written around it on the inside of her forearm. Something you see every day when you look down.

Karen: Yeah.

Earlonne: So, Nigel, are you assuming that came as an attempt or did it come from the accident.

Nigel: It's one or the other.

Karen: It wasn't from the accident.

Nigel: Yeah, that seems like a--

Earlonne: A serious attempt.

Nigel: Yeah.

[somber music]

Nigel: This is not where I thought this interview was going.

[laughter]

Karen: Sorry I let you guys down.

Nigel: No, no, thank you.

Earlonne: Every time we sit down to talk about something-- [crosstalk]

Karen: You never know. This is true.

Nigel: I appreciate you being willing to talk about it.

[Dirty Water playing]

I wash my hands in dirty water, I guess this is what I get. It's raining from a clear blue sky. [unintelligible 00:28:47]. And yesterday is a memory, like my dreams is dead and gone, I'm looking up through this prison bar. Trying to carry on. If I could, I surely would go back and change the past. But wishing doesn't do any good, when time flows by so fast. I traded my youth for these prison blues. I guess it was my first mistake, [unintelligible 00:29:40] the love of my family. Got so much heartache. And yesterday just fades, like a rose when summer's

gone. I'm looking out through these prison bars, trying to carry on. And if I could, I surely would go back and change the past. But wishing doesn't do any good when time flows by so far. And yesterday just fades like a rose when summer's gone. I'm looking through these prison bars, trying to carry on. I'm looking through these prison bars trying to carry on.

Earlonne: Hey, what's up, Nyge?

Nigel: Hey.

Earlonne: How are you doing?

Nigel: All right.

Earlonne: How are you feeling?

Nigel: Oh, I thought my voice would be back by now, but evidence says otherwise.

Earlonne: [chuckles] I thought we were playing you in fast speed and slow speed or one.

Nigel: [laughs] Slow speed. But we can still do the credits, right?

Earlonne: Of course. People accept you how you are, Nigel.

Nigel: [laughs] You're very kind, my friend. All right, let's jump in.

Ear Hustle is produced by me, Nigel Poor, Earlonne Woods, Amy Standen, and Bruce Wallace, with help from Neroli Price, Rahsaan 'New York' Thomas, Rhashiyd Zinnamon, and Tony Tafoya.

Earlonne: This episode was sound designed and engineered by me, Earlonne Woods, with help from Fernando Arruda.

Nigel: It features music by Antwan Williams, E. Phil Phillips, and David Jassy.

Earlonne: Amy Standen edits the show. Shabnam Sigman is our managing producer, and Bruce Wallace is our executive producer aka Mr. Executive Producer.

Nigel: Ear Hustle would like to thank Lieutenant Newborg, Acting Chief Deputy Warden Lewis, Acting Warden Corps, and TV Specialist Mr. Mumm at the California Institution for Women.

Earlonne: A special shoutout to Deputy Press Secretary Terry Thornton who, over the seasons, has been a huge help with the many questions that come up when we're working on episodes. Congratulations on your retirement and thank you so much. We'll definitely miss you.

Nigel: Thanks to Warden Ron Broomfield. Okay, usually at this point in the credits we say, "As you know, every episode of Ear Hustle-"

Nigel and Earlonne: -has to be approved by this cat here."

Nigel: But, E, this is a big day.

Earlonne: Yes, it is.

Lieutenant Sam Robinson: Whenever you guys are ready. Do-re-mi-fa-so, do-re-mi-fa-so.

Lieutenant Guim'Mara Berry: Is this what you have to do?

Lieutenant Sam Robinson: Do-re-mi-- Come on. One--

Lieutenant Guim'Mara Berry: You know I'm not doing--[crosstalk]

[laughter]

Lieutenant Sam Robinson: [laughs]

Lieutenant Guim'Mara Berry: We're not doing any of that.

[laughter]

Lieutenant Guim'Mara Berry: All right, so walk me through this.

Lieutenant Sam Robinson: Just roll with me.

Earlonne: Ear Hustle listeners, our friend, Lieutenant Robinson, has some news to share.

Lieutenant Sam Robinson: Well, folks, I've had the opportunity to weigh in for 10 Seasons now and close out each episode of Ear Hustle as Lieutenant Sam Robinson, the Public Information Officer at San Quentin State Prison. Well, December 31st of this year, I get the opportunity to retire. And I have handed off the best job in the entire California Department of Corrections and Rehabilitation to my successor, Lieutenant Guim'Mara Berry, who is now the Public Information Officer at San Quentin State Prison.

I think it's appropriate as we finish our season with an episode from the women's facility that I hand it off to my successor, who is a she who will bring a different voice to the closing of the podcast as they move to Season 11 through 20. So, you got another 10 seasons ahead of you, Miss Lady. [laughs] I will not say that I approve this episode this time, folks. That belongs to Lieutenant Berry. So folks, I introduce you to Lieutenant Berry.

Lieutenant Guim'Mara Berry: Thanks. I am Lieutenant Guim'Mara Berry and I approve this episode.

Lieutenant Sam Robinson: Go ahead and do it again. I am Lieutenant [laughs] Guim'Mara Berry, the new Public Information Officer at San Quentin State Prison. Be yourself.

Lieutenant Guim'Mara Berry: You know I don't talk much. I'm not saying that.

Lieutenant Sam Robinson: You will now.

[laughter]

Lieutenant Guim'Mara Berry: All right, we're rolling? I am Lieutenant Guim'Mara Berry, the Public Information Officer here at San Quentin State Prison, and I approve this episode.

Lieutenant Sam Robinson: Do you take it over from me? Do you take this baby of mine?

Lieutenant Guim'Mara Berry: [whispers] Oh, Lord.

[laughter]

[background conversations]

Lieutenant Sam Robinson: *Yes. There were eye rolls, folks. We can see her. [laughs]*

Lieutenant Guim'Mara Berry: *Yes.*

Lieutenant Sam Robinson: *Thank you, guys, and Godspeed to all of you.*

Nigel: We'll be hearing a lot more from Lieutenant Berry and I'm really looking forward to spending more time with her and getting to know her better. But, Earlonne, Sam's retiring is a really big deal for the show.

Earlonne: Yeah. I mean, he's been with us since the beginning.

Nigel: Yup. Honestly, Ear Hustle wouldn't exist without his care and support. And I'm sad about his leaving. I'm really going to miss him.

Earlonne: But, Nyge, he's only retiring. He will be back. This is not the last we're hearing from Sam.

Nigel: That is probably true. Listeners, stay tuned for a bonus episode in early January that's going to be all about Sam.

Earlonne: But this is really the last episode of our 10th season.

Nigel: I know. The end of the season always makes me feel just a little bit melancholy.

Earlonne: [chuckles]

Nigel: Truly.

Earlonne: Okay. Well, let's cheer you up by talking about what we've got planned for our next season.

Nigel: I like that idea. We've got some great stuff planned for Season 11. We're going to be talking more about the experience of being pregnant in prison and also investigating a really important topic, aging inside.

Earlonne: We're going into level four prisons for the first time, maximum security.

Nigel: Okay. Earlonne, this is actually my first time hearing that. This is exciting news.

Earlonne: I'm breathing this into existence, Nigel.

Nigel: [chuckles] Okay. And, of course, we'll be telling stories from San Quentin.

Earlonne: And we've got some cool collaborations coming up with some of our favorite podcasts.

Nigel: Yes, that is new territory for us. Very cool.

Earlonne: Indeed. We'll be back with Season 11 the first week in March. But in the meantime, you can keep up with the show by subscribing to our newsletter, the Lowdown at earhustlesq.com/newsletter.

Nigel: Of course, you can keep up with us on all the socials @earhustlesq.

Earlonne: This episode was made possible by the Just Trust, working to amplify the voices, vision, and power of communities that are transforming the justice system.

Nigel: Ear Hustle is a proud member of Radiotopia from PRX. Radiotopia is a collection of independent, listener-supported podcasts.

Earlonne: Some of the best podcasts around. To hear more, go to *Radiotopia.fm*. I'm Earlonne Woods.

Nigel: I'm Nigel Poor.

Earlonne and Nigel: Thanks for listening.

Nigel: And, listeners, we're really going to miss you. Happy holidays all around.

Earlonne: Indubitably.

You look like Nigel, you're dressed like Nigel.

Nigel: No, I thought my voice would be way better by this time.

Earlonne: Yeah, you told me that too.

Nigel: Yeah, I know it still sounds--

Earlonne: You'll be all right though, you've got some good rest coming up.

Nigel: That sounded like you said 'breasts'.

Earlonne: Did I? [laughs]

END

[Transcript provided by SpeechDocs Podcast Transcription]