[Snap Judgment intro]

[lively music]

**Glynn:** There's a podcast that other podcasters often refer to with each other, mostly with wonder and awe. Other times with anger because the subjects that Love and Radio, under its creator, Nick van der Kolk choose to focus on. Subjects are often odd, weird, strange. So, just imagine my trepidation when Nick Kolk inquired about featuring me on his show. Specifically, he wants to know about my life, growing up in an apocalyptic, end of days, white supremacist Jesus cult. A cult led by one man, Herbert Armstrong, or as he called himself Herbert W. Armstrong. I later learned the W doesn't really stand for anything. And Nick, Nick wants to go deep.

[upbeat music]

**Glynn:** In talking, Nick reminds me that our apostle, this Herbert W. Armstrong, our dear leader, the man who told us he spoke directly to God, for God. When I was a child, he intimated that select, chosen members of our church will be magicked away to a place of safety while the rest of the world burned on the final war. And make no mistake about it, we believed. We wanted to make it as one of those chosen few, and we also believed that this place of safety for the chosen will most likely be in Petra. wherever that is. As a youngster, I was uncertain. In recalling all of this, this rush of memories and emotions, Nick, Nick, the dastardly fellow that he is, Nick played the voice, Herbert W. Armstrong's voice. The voice that haunted me since the day I was born. And hearing him again, [takes deep breath] it resurrected an aspect of my childhood that I spent a lifetime running away from.

[upbeat music fades off]

**Presenter:** The following is a special presentation of The World Tomorrow with Herbert W. Armstrong.

**Herbert:** I speak as a voice crying out in the 20th century wilderness of religious confusion, showing what is soon coming on this world. The subject of Armageddon and the end of the world has been appearing in the public press, more or less often in the last 25 years. The disciples asked Jesus Christ for a sign of His second coming and the end of the world. And he replied, as you find in Matthew 24:14, "And this gospel of the kingdom shall be preached in all the world for a witness unto all nations, and then shall the end come." Believe it or not, he was speaking of this very problem.

**Nick:** Did you ever go to Petra?

**Glynn:** I've never been to Petra. [chuckles] That was the whole deal. We're definitely going to a place of safety. But I was like, "Go live in a cave?" I was thinking, like a spaceship or a weather balloon, the moon, something cool. But from what I understand, this is more than just a cave. This is one of the stone archaeological wonders of the world. There are statues and frescoes. I've never been. You've got to tell me what it's like.

**Nick:** *Indiana Jones and the Last Crusade*, there's a scene where they go into the temple, where eventually they find the Holy Grail. And at the entrance to that-

**Glynn:** That's Petra?

**Nick:** -is Petra. Yeah. If there's going to be some like crazy postapocalyptic Jesus coming down from heaven, it's got to be in a place like that, for sure.

**Glynn:** The idea was we're going to go live in the caves of Petra for three and a half years. And then, Jesus was going to come back and set things right. It was imminent, any moment things are about to be over unless you got your act right. I was a true believer.

[pensive music]

**Nick:** From Luminary, you're listening to Love and Radio. I'm Nick van der Kolk. Today's episode, The World Tomorrow, featuring Glynn Washington.

[trippy music]

**Nick:** How'd a black family end up in a white supremacist doomsday cult?

**Glynn:** I think a lot of my work in general, a lot of my storytelling is trying to answer that question. How do you get into the be in the middle of a white supremacist Jesus cult? They didn't lead with the white supremacy aspect of it. That was something that came out once you got more into the theology. When I was 11 years old, I was sitting in church next to my buddy, and the pastor starts talking about the story of the flood that you don't know, the secret story of the flood. Noah, God tells him he's got to go and make this ark. And Noah starts doing it because Noah's faithful. And then animals start following two by two. Cool. People are still partying and being sinful, Noah gets in the ark with his wife and his three kids. The rains come down for 40 days and 40 nights. The ship sails for a year. And finally, he stops. And the world is clean and it is new. It's free of sin. All the sin has been washed away by this flood that was sent by the Lord.

And then, Noah gets out and he's so happy. He's so happy he does a dance of joy to the Lord and finally falls down, exhausted. And when he falls down exhausted, brethren, that's when the bad thing happens. One of his sons, who was on that boat with them, one of his sons defiles him, does something evil to his body when he is in a sense of slumber, it is a terrible, terrible, terrible thing. And when the Lord found out about it, when Noah woke up, the Lord cursed that son, cursed him. And brethren, brethren, you can see the effects of that curse here today, because that curse is the color of a black man skin, because they are the descendants of the person, of the son who committed that evil deed against Noah. Yeah, that's what I heard. I was 11 or 12 years old.

[music]

**Nick:** What the hell's going through your mind when you hear that?

**Glynn:** I'm thinking it's bullshit. But again, I'm 11, I'm 12. I don't-- I don't have a conception of the Bible. I don't feel like I'm enough of authority to be able to push back as much as my feelings want me to. Here's the dirty thing. This is the secret part, [sighs] is that as pernicious and evil an impact that the lie of white superiority has on white people, it has an even more dire impact on black people, because black people believe it too. And that was the case, that was the organization. A lot of the black people would believe something like that, and they would pass on that sense of inferiority [sighs] on to the next generation.

[music]

**Glynn:** Even now, I feel sometimes that me fighting that, feels like you're shadowboxing. And the one hand, I grew up with these people. I grew up in a very crazed religious mostly white community. And so, nothing like that to put a lie to any idea of white superiority of any type. [laughs] It was complete madness. But these ideas, it's deeply baked into the American psyche, and this is just one manifestation of it. I grew up in an extreme manifestation of it. But, again, the dirty little secret is that as much as whites believe white superiority, a lot of blacks believe it too.

The theology is like this, it's crazy. This is going to be hard for even come out of my head. The head of the church, this guy, Herbert W. Armstrong, there's a passage in Genesis about Noah. The Lord calls Noah "perfect in his generations." And what that means has been argued out by a lot of different people for a lot of different ways. But what head of our church said that that meant was, that he was the holder of a pure white genetic lineage, and pure white genetic lineage-- [chuckles] Okay, so this is what-- this I'm-- I'm trying to-- I'm going to do the best I can because it doesn't make a lot of-- it didn't make any sense to me then, it didn’t make any sense to me now. Somehow, this guy, Herbert W. Armstrong, was a recipient of this unbroken strain of pure white genetic lineage. And somehow, he traced his heritage, to the House of Windsor. And through the House of Windsor, he traced his lineage back to Jesus. And from Jesus, he traced it back to Noah. And from Noah, he traced it back to Adam. It was this pure, unbroken white strain that resulted in the head of our organization, Herbert W. Armstrong. Now, when I did speak to my father, my parents, they're like, "That all make no damn sense." And my father to his credit said, "Yes, this is stupid."

We wrote a biblical research paper and sent it in to headquarters of our church in Pasadena, California, because all good cults are based in California. We sent it in there, they said that this august group of biblical scholars was going to get back to us. Eventually, sent us a form letter. But that was kind of the beginning of the infamy actually. I just thought that the racial thing was insane. And now, this is a recent revelation to myself. I think had it not been for this extreme racist aspect of that church, if I didn't have to confront it so directly, so personally, as a black person, that I might have stayed in it longer than I did. In that sense, I'm almost happy that the racism forced me out.

**Nick:** I think that might be the first time that I've ever heard someone find some silver lining in racism.

[laughter]

**Glynn:** Well, it was a hard one. I tell these stories to my kids, they're like, "What in the world are you talking about? This is mad crazy." And it is mad crazy, and I want them to think it is crazy, because it is. And it is hard to go back and say what the silver linings are. But everything was so [sighs] internalized, that sense of [pause] otherness, of being an outsider even though I was born into this group.

[soothing music]

**Nick:** Beyond the theology of it, how did the white supremacy or racism manifest itself? Were interracial relationships allowed within the group?

**Glynn:** No. And that was a big deal for me because I'm a young kid, I'm heterosexual male, like the ladies, love brown ladies in my area, there weren't any. At one point, there's a church camp, go away for three weeks for this church camp. I think I was 14 or 15. And they have a dance now. They pull you aside and they tell you, "You're not allowed to dance with anybody, you're not allowed to sit next to a girl of another race." I'm just like, "What? Really?" I know I heard it, I know y'all I said it, but how can this really be? I'm there, there might be three other black girls and there's like hundreds of white people. Looking stupid kind of going, "This stinks. This is not for me." And the cutest, most darling, beautiful girl, white girl, comes up to me and ask me if I want dance. I thought, "Well, it's kind of dark. And if I bend down a little bit, and we get right in the middle of a group, maybe I can pull this off," which I tried. And no, I do not pull this off. [chuckles] It takes all about 15 seconds before I get a tap on the shoulder and I get called to the back room, the office and get the scolding of how damn-- I'm out there defiling this white girl and I should know better and it's wrong. And then, they called my parents, all kinds of stuff. "Oh, I'm sorry. It was dark. I didn't know exactly who was who and what was what." [laughs]

**Nick:** Did you ever keep your personal history a secret as an adult? Or, were you always upfront about it?

**Glynn:** No, this is the thing, I was an outsider within that group, that I grew up in, but I was very much in the group. But as a black kid, you're kind of on the edges of it. And then, when I realized I was leaving, I had to go away, and I wanted to build a life outside of it. I was going to go to college. I go and I'm an alien on top of an alien. I had to fake normalcy. I had never been to a birthday party. Birthday parties were not allowed. You couldn't celebrate your own birthday. And I didn't know what to do when all of a sudden, people threw me a surprise party. I was petrified, confused, "What is happening?" All the things that people take it for granted in the United States. The prom, the homecoming, all that stuff, I didn't have any history of that. I didn't know any of that stuff. I didn't have a high school experience that paralleled anyone because everything that we did, I had to be at church. I never went to a football game. I never asked a girl to dance. I never did any of that stuff, and I had to pretend I was like everybody else. I wanted all that to be the biggest secret ever. I do not lead with, "How're you doing, darlin'? I grew up in a cult, so I'm not sure how the step goes or what this dance is," or what to say. It was almost like I was a middle schooler trying to pretend like he's a high school senior.

**Nick:** Do you think there's any other secret that's had a bigger impact on your life?

**Glynn:** Yeah.

[upbeat music]

**Glynn:** Oh, we've just gotten started. Snap's Love and Radio special, The World Tomorrow, continues in just a moment. Stay tuned.

[upbeat music]

**Glynn:** Welcome back to Snap Judgment, The World Tomorrow episode. Yours truly, deep in conversation with Nick van der Kolk from the podcast, Love and Radio. We're talking about my time growing up in The Worldwide Church of God cult. Please note, this piece does contain graphic elements. Snap Judgment.

[upbeat music]

**Nick:** Do you think there's any other secret that's had a bigger impact on your life?

**Glynn:** Um, yeah.

[suspenseful music]

**Glynn:** The thing that drove my family, just shaped all of our histories, when I was three years old, we're at my grandmother's house. One of my uncle's got into an altercation with another one of my uncle's, over something for treating my grandmother properly or something of this nature. One of my uncle's had a gun, told his brother to back off. Told it to him again. This brother is screaming and screaming, "Come on, do it. Do it, do it, do it. You've got the gun, do it." I believe I'm under the table. And one uncle shoots the other uncle and kills him. My earliest memory [exhales] is that.

My second earliest memory is of my grandmother holding my hand, saying, "It's going to be okay, baby. It's going to be okay, baby. It's going to be okay, baby. It's going to be okay, baby." There's tears streaming down our face. [scoffs] Even as a little kid, when your grandma's crying, that it's going to be okay, but nothing's ever going to be okay. That incident, in my grandmother's back room, that incident shaped everything. It gave the impetus for us to leave Detroit and leave my family behind. I was ripped from that bosom of a big, warm family. It drove, I think, my parents to set up a barrier between that family and us. The way they did it was through this wacky church.

[somber music]

**Glynn:** I wonder if we would ever have been involved with all that craziness if the bullet missed. When something like that happens, you can trace the ramifications for generations. My uncle who pulled the trigger, he might as well have aimed at himself, because it took two lives.

What I remember the most is this sense of having to all of a sudden walk around eggshells around my grandmother, to see the light go away. My grandmother was a lively, spirited, cantankerous person and to see her suddenly shrunken was just weird and hard. As a kid, you don't have the vocabulary to understand what's going on when that kind of thing goes on. It was ever present in all of our lives. It made me think of my own, like, "What would it take for me to do that to my own brother? How can anyone ever get to that point? I'm mad at him, but can I ever do that?" You question every single interaction under a new filter when that happens within your own family. "Do I have it in me? Is this something I could do? Is this a rage thing in me?" When you see that in your family, it feels there's nothing you can do to prepare for it. "I'm really mad right now. Am I that mad? Am I out of control? Could I do something to somebody? Is this in me in this way? Am I crazy? Certainly, some of my people had acted crazy in the past, am I one of them? Am I immune?"

I'm stunned the white people that I grew up with don't recognize the extreme racist environment that we grew up in. We didn't really have any racism growing up? What? [laughs] What? We created books of white supremacist theology that are in fact used by Klan groups that came from our organization.

A few years ago, we had a reunion of our youth group that I grew up with in church. I didn't want to go. I didn't want to go. [chuckles] I was like, "Okay, Mr. Storyteller, you know what? Hell, this is a story. What are you talking about you're not going to go?" I was like, "All right." I get me a plane ticket, I fly back to Michigan. Get a rental car, go up to the little hall somewhere outside of Lansing. It's the middle of winter, it's cold. It's this VFW Hall. And I get there and I'm standing outside, and I don't really want to go. I'm like, "Oh, Lord. I do not know want to go in there. I do not want to see these people. I do not want to do it." And I go in, I hear this, "Glynn." Like, I was Norm from Cheers. The hug and the kiss and the "It's been a long time." This is a group of people, we've been through a war together. And it was so amazing seeing everybody, so amazing seeing these people I grew up with.

At one point, when I got to sit down, and the woman next to me, she's-- we're going to have a little cream corn, mashed potatoes or little chicken dinner, whatever it's going to be, and next to me, she lifts the glass to me, and she says, "Can you believe we grew up in that cult?" I was lifting my glass to toast her. And the woman directly across from us, she says, "What cult?" And then right there, we're just like-- we were like, "Are you serious?" It was just such an odd thing. Later, I get up and I'm walking around. I'm talking to people, and I go to one woman who I haven't seen forever. And we're talking, we're talking, we're talking. I knew she was very, very close to a youth minister. I asked her how he's doing. And she looked at me, and I swear to God, it was a millisecond, it was a millisecond, and I knew that relationship was not appropriate. I just hugged her, and she cried, and she cried, and she cried.

I've since found out that over half of the women that I grew up with, that were close to me in the organization, were abused by someone in that organization as well. And I didn't know that. I never saw that, and it kills me that I was blind to their pain, as I'm saying they were blind to mine. I was [sighs] [scoffs] just a stupid kid, but--

**Nick:** Oh, Glynn.

**Glynn:** Yeah, it sucks. True.

[pensive music]

**Glynn:** I don't have the psychological terminology for this. But I know that if you talk to anyone on the street, anyone, take any person at random, and you ask them what their story is, more often than not, they're going to tell you a story of trauma. It's crazy. Like, "What's your story?" And if you really get a real answer out of them, it's a story of trauma. And it stops at a point of trauma. They will stop there. Their story they're telling themselves about themselves stops at a point of trauma. One of these days, I'm going to write a book called Narrative Therapy because really, that's all it is. How do you tell yourself your own story? How do you move past that trauma? I think one of the first things you've got to do is decide what your story is, and what you want your story to be. What do you want it to be?

[pensive music]

**Glynn:** When I did get to a university setting, it's like everyone goes home for Christmas. [chuckles] I wasn't going home for Christmas. I thought I just going to stay behind, right there on campus and eat my little canned soup or whatever. One of my buddies, he heard I was going to stay, he's like, "Oh, no, you're not. You're coming home with me." I was like, "Okay." And I had my first Christmas. [chuckles] And it's my first Christmas, I didn't realize later on how it might not be the most traditional Christmas of all. He's one of my best friends, still one of my best friends in the world. His family is from India and Pakistan. We're going to have a Christmas curry. And everybody's going to be there and everybody's going to fight, hollering, yell and scream at each other. But everybody loves each other because that's the way they talk to each other. [laughs] I'm not used to that. And the presents and the pajamas, and the Christmas tree, the evil, evil Christmas tree that I grew up with, putting a Ganesha figurine on the Christmas tree at the top instead of a star. Even now, even today, I still put a Ganesha on my Christmas trees with my kids, because I felt that warmth of that household. I'm no Hindu, but it was such a [sighs] different model of love, appreciation, family, and holiday. I still get great joy from it.

[club music]

**Nick:** This episode was produced by Andrew Gill, Nicki Stein, and Phil Dmochowski. And, of course, it featured the voice of Glynn Washington, the host of the public radio show Snap Judgment, as well as their scary spin off the Luminary Exclusive, Spooked. For more information about the music we feature on the show, stunning episode art, and transcripts, please visit our website *loveandradio.org*. Love and Radio's producer is Phil Dmochowski. Steven Jackson is our contributing editor. We are brought to you by Luminary, made possible thanks to its subscribers. Thank you.

Check out our brand-new Secrets Hotline podcast, *online@secretshotline.org,* on Instagram *@thesecretshotline*, on the Luminary app and for free wherever you find your podcasts.

[club music]

**Glynn:** Oh, yes. We have gone deep into the cult. When Snap returns, we're going deeper still. Stay tuned.

[jazz music]

**Glynn:** Welcome back to Snap Judgment, The World Tomorrow episode. My name is Glynn Washington. I'm here with Nick van der Kolk, from the podcast Love and Radio.

Nick, this story that you just did about Herbert W. Armstrong, about myself, about all kinds of things, um, it takes me back to a place I'm not sure that I wanted to revisit. Why'd you do that?

**Nick:** Well, I don't know how you feel about this, Glynn, but I feel in our line of work, it requires a really weird mix of deep empathy and complete sociopathy. You have to have deep feelings for how people are experiencing things, but also push them through to bleed for public to some degree.

**Glynn:** Nick, I feel that the name, Love and Radio, is somewhat a misnomer, because so often on your show, we get to meet a monster.

**Nick:** Are you calling yourself a monster, Glynn?

**Glynn:** I'm not calling myself a monster.

[chuckles]

**Glynn:** I was but a wee lad when the story that you just told unfolded. Maybe I become a monster later on. You can ask the staff around here if that's the case, but oftentimes, on your show, I'm feeling neither love nor radio. There is a sense of dread, centers on some very amazing, sometimes very twisted characters. The story that we just heard, that character has since passed away, I think, Herbert W. Armstrong. What did you learn about this guy? I knew him just as this-- [sighs] this the symbol, this head of our church, this man who spoke to the Lord, this guy who had the truth, this person who inspired all this awe and reverence and such. You came at this from a different angle. When you think about this guy, who did you mean?

**Nick:** To me, he's less interesting, I think, than you are, to be honest with you. I've covered a lot of kind of cults on the show, and cult leaders and how they gain a following. To me, I think the whole reason that I wanted to talk about this with you in the first place is that central question of, how does a black family join a white supremacist cult? I feel I learned way more about you, Glynn, than I did about him. I feel I got to see a whole new side of you. I remember, we worked together years ago, and you would tell me these stories. You were telling me stuff in this interview that I had never heard before over many years. Just the trauma that you experienced, the trauma that your fellow congregants experienced, and how multifaceted and varied that is. I continue to be amazed.

I've been doing this work for the better part of 17 years now, and I just continue to be amazed how much stuff people just are working through. Whether that's you or the other folks who came out of this. Everyone's got something that they're dealing with. I think I would just push back a little bit on this idea that Love and Radio, that we focus on twisted folks, I don't think that's true. I think I want to say to humanity in everyone.

**Glynn:** It's funny that you bring it back to that central question of this interview, which was how did a black family end up in a white supremacist Jesus cult? And we did this interview, and you did your research. I'm listening to this piece from start to finish, and I guess I don't know exactly still why that happened. And you have an external viewpoint on this story. Why do you imagine that a black family ended up with Herbert W. Armstrong crew?

**Nick:** The impression that you left with me was this incident with your uncle, that that was a driving force and uprooted you from your life. I think when any individual or a family gets uprooted like that, someone who comes along who offers have a clear vision of the future, even if it's a crazy one, I think that can become much more appealing. So, I don't know, but I do know that when people are uprooted, that's the time, that's when the vulnerability occurs. So, even if a group has a message that's racist, or weird, or anything that might turn someone off, if they're speaking with a level of certainty, that creates a grounding for people that I think if you're ungrounded, it satisfies a need.

**Glynn:** Yeah. I feel there definitely was a level of certainty. A level of, "We know what's coming next," a very bifurcated view of the world. I also know that Nick Van der Kolk's storytelling doesn't have oftentimes a clear ending or a pat answer. What are you looking for at the end of a story?

**Nick:** I think I want to be surprised. By the end of the story, I want to feel I've gone outside my comfort zone. By the end of the story, I want to feel I've walked away with a different understanding of a person. And I feel I got that with you.

**Glynn:** We've known each other for a long time, while you used to be a Snap Judgment story producer. We've spoken about a lot of these issues. I guess, I'm wondering, what about it surprised you?

**Nick:** I think the story of your uncle, and how you tied that into that experience, and this is hardly surprising, but I was really moved by the level of empathy that you had for folks who experienced a completely different set of messed up reality within the cult, which wasn't racialized. I just found that very moving on. That's the other thing I look for. I want to be moved, I want to feel something, as you do.

**Glynn:** I do. I so appreciate you doing this piece because it's one of those things where, [sighs] I guess they tell you this in therapy that there's so many things you want to hide from yourself, and maybe taking a good hard look at your own past might help with some of the things that you're currently dealing with. And I hear that. I hear that-- at least I hear the words of that, but the practice of it is sometimes difficult.

**Nick:** Well, let me ask you this. When did you actually listen to the piece, because we finished it like more than a year ago?

**Glynn:** Yeah. I'll tell you the truth, I started to listen to it shortly after it went public on Love and Radio. And when I heard the tape from Herbert W. Armstrong, that voice, I couldn’t take it, and I turned it off. The clip that you used is from the show called The World Tomorrow, and that show was such the soundtrack of my youth. And it-- [sighs] Just hearing it made me feel trapped and small and insignificant. That weight came back, and it came back in four seconds, and I'm a grown ass man. And it came back so hard that I had to turn it off, and I hadn't listened to it before this show. I had to go back, Nick, even after doing that interview, and sit down and say, "You better listen to the piece. You better listen to the whole thing."

Look, my own monster, or should I say I hear my monster's voice again, and that was hard. I don't even know why. It's so funny, because the man is dead. He's been dead for some time. As much as I celebrated that fact, I was somehow-- how in the world could just the voice still have that effect on me? It's funny to admit. I guess I should really thank you, because just like they say, when you finally face the monster, you feel better. I think that there's something about story in general, that you help people look back at their story with a little bit of extra power, empathy. You're holding someone's hand as they relate sometimes some very difficult things that happened to them. And at the end of that experience, they come out, at least I came out feeling a lot better. Do you do that purposefully?

**Nick:** I think that's mostly on instinct. But I do think that-- I mean, look, I don't want to sound overly earnest, is not usually my thing here. But I do think that when you can relay a story, you are the one who is shaping it. You're the one who's taking ownership over it. Even though what happened in this organization, happened to you. When you turn it into a story, it turns into something that you are the driving force. And I do think that is a powerful act. Now there's a caveat, of course, which is, you don't want to re-traumatize people. And it sounds like you experienced that when you were listening to that that clip [crosstalk] tomorrow.

**Glynn:** It was my own fault. I should have stuck through just a few more seconds, Nick, when you--

[laughter]

**Glynn:** I should have kept play. At the time, I couldn't do it.

**Nick:** You do it when you're ready for it, and if you need to shut it off, you shut it off. That's something that I've really tried to cultivate in my audience, is I'm not holding people's hands. I'm throwing them in the deep end, and that is the nice thing about podcasts, is you can pause it, you can rewind it, you can stop. I think the experience of listening to podcasts, the audience has a sense of control that I think is important as well. I'm glad you walked away from it as a good experience. I was a little worried after our interview, [chuckles] I'll be honest.

**Glynn:** It was a good experience, and I appreciate it. Actually now, I especially appreciate it. It's like you gave me a document that if I meet someone now, and they're like, "Why did you do that? Where'd you come from? What's wrong with you?" "Listen to this, and that might give you a clue."

Nick, *loveandradio.org*. Nick van der Kolk. It's a podcasters' podcast, of the interviewers' interviewer. Love and Radio is going forth into all the universe wherever you get your podcast, you can get this one. Nick, thank you for doing this story. It's such a personal artifact that you've given me, and I just really appreciate it.

**Nick:** Thank you, man. That means loads to me because you did all the hard work, honestly.

**Glynn:** Alright, peace and soul.

**Nick:** Thanks, man. Thank you.

[upbeat music]

**Glynn:** Love and Radio, one of the OG podcasts, is about to go public with brand-new seasonal shows you've never heard before. Wherever you get your podcasts, get this one. Love and Radio.

[upbeat music]

**Glynn:** I know. I know some of you are thinking, "No way. No way." Others of you're thinking, "I know, bro. I was in that crazy cult too. Lord, have mercy." If you've missed even a moment of today's episode, follow Snap on any podcast platform, Snap Judgment. There are so many more audio journeys where this came from. If you know anyone considering joining a wacky, apocalyptic, white supremacist cult, send them this episode but tell me on Twitter when they try to sign you up for their group. Yes, you can like a Snap Judgment a t-shirt for the lovers and the storytellers only. Available right now at *snapjudgment.org*.

Snap is brought to you by the team that refuses to join any club whatsoever, except for the uber producer, Mr. Mark Ristich. He will gladly accept any flyer you care to offer. Nancy López, Pat Mesiti-Miller, Anna Sussman, Renzo Gorrio, Shaina Shealy, Teo Ducot, Flo Wiley, John Fecile, Marisa Dodge, Regina Bediako, Davey Kim, Bo Walsh, David Exumé, and Annie Nguyen.

[piano playing]

**Glynn:** This is not the news. No way is this the news. In fact, you can set up camp in the caves of Petra to wait out the last days, at least until security arrives. And still, still, not be as far away from the news as this is, but this is PRX.

[piano music fades away]