

Sidedoor Season 6 Ep. 11 Best of the Rest III Final Transcription

Lizzie Peabody: This is Sidedoor: A Podcast from the Smithsonian with support from PRX. I'm Lizzie Peabody.

[MUSIC]

Lizzie Peabody: And this episode, we're doing things a little differently because it's Sidedoor senior producer, Justin O'Neil's last show with us. So today we're going to share some shorter stories that he has been reporting on his own without me.

Justin O'Neil: That's right, Lizzie. It wasn't as fun without you, but I got to be the one asking the questions for once.

Lizzie Peabody: Hey, there you go. So, we're going to get to those stories in just a moment, but Justin, you've been with the show for more than four years and you have worked on 90 different episodes. So, let's just take a minute and get reflective here. When you think back, do you have any favorites?

Justin O'Neil: Well Lizzie, these episodes, they're like my children. So, of course, I have favorites.

Lizzie Peabody: Give us a quick highlight reel. Tell us about your favorite children.

Justin O'Neil: So, you know how some stories just kind of stick with you and you find yourself thinking about them weeks, months, or even years later?

Lizzie Peabody: Yes. Sometimes in the middle of the night.

Justin O'Neil: Or sometimes when you're like out to dinner with friends, you're just like, "Oh, here's the thing you didn't know." So, I've made a few of those stories, at Sidedoor, where I find myself still thinking about them and they kind of tickle me. So, here are three of those stories for me and you know how much I love the National Zoo, Lizzie.

Lizzie Peabody: I do know how much you love the zoo.

Justin O'Neil: So, the first time I went to the National Zoo as a member of Sidedoor, a former host Tony Cohn and I, we got to go behind the scenes at the Ape House and watch an ape keeper collect milk from a young orangutan mother.

Ape Keeper: So, she's actually already presenting her nipple to me, she does know what I'm asking. She knows what this tube is for. Kiko wants to make sure that I'm aware that he also thinks Peanut, that's Iris, to be aware that she also likes peanuts. Literally Peanut Gallery.

Justin O'Neill: So, that was a few other orangutans just sort of goofing off in the background while the new mom was busy doing important mom thing.

Lizzie Peabody: It's a very rich sonic portrait. If you want to hear more of that episode, you can look it up. It's called the Hungry, Hungry Hippo Baby.

Justin O'Neill: My next favorite story is when Tony and I went to Panama to visit the Smithsonian Tropical Research Institute. And there, we got to go deep in the jungle to report a story about mosquitoes.

Researcher: Yeah. So, this is tropical jungle, right? Tropical rainforest. I will say that this is the habit that they have harbored the most diverse fauna mosquitoes in Panama.

Justin O'Neill: And that story actually totally changed my approach to how I groom my yard.

Lizzie Peabody: Really?

Justin O'Neill: Yeah, because I learned in Panama that basically, if you have mosquitoes biting you when you're in your backyard or on your front porch, it's because somewhere in your yard, you are breeding mosquitoes.

Lizzie Peabody: You are responsible for your own mosquito bites.

Justin O'Neill: Exactly. You are offering them the habitat to reproduce. And that episode is called "The World's Deadliest Animal." So, in case listeners want to hear it, they can look that one up too.

Lizzie Peabody: All right, so we have apes, mosquitoes. What's your number three?

Justin O'Neill: Birds. I think you'll remember this one, Lizzie.

Lizzie Peabody: Why am I not surprised?

Justin O'Neill: When we went birdwatching with one of the world's leading ornithologists, Pete Marra. And that was a little over a year ago.

Lizzie Peabody: That was so fun.

Pete Marra: That's Carolina Wren, "Tea Kettle, Tea Kettle, Tea Kettle." These are too white-throated sparrows, Northern Cardinal. Those are grackles flying over now. There's American Crow.

Lizzie Peabody: Oh, I hear that one.

Justin O'Neill: And if listeners want to hear that episode, it's called "Birds, Birds, Birds!"

Lizzie Peabody: I actually texted Pete routinely after we recorded that episode being like, "What bird is this? What bird is this?" And he's like, "That is a Sparrow. That is a vulture. Please leave me alone. There are websites for this."

Justin O'Neill: "That is a pigeon," yeah. ...And I think it's that time in the episode.

Lizzie Peabody: Oh, right: "This time on Sidedoor..." You do it, Justin.

Justin O'Neill: So, this time on Sidedoor, it's the Best of the Rest. A handful of short stories that wouldn't normally make an episode of their own, and spoiler alert: they're basically all people I wanted to talk with. One last time before I left Sidedoor.

Lizzie Peabody: Justin's special Best of the Rest. Where do we start?

Justin O'Neill: We're going on a musical space Odyssey with Groucho Marx and Freddie Mercury.

Lizzie Peabody: All right, let's go.

[MUSIC]

Justin O'Neill: Okay. It's 1975 and there's a band called Queen.

Lizzie Peabody: Hey, I know them.

Justin O'Neill: Do you have a favorite queen song?

Lizzie Peabody: Ooh, yes. Don't stop me now.

Justin O'Neill: "Don't stop me now." That's a very good one.

Lizzie Peabody: "I'm having such a good time. I'm having a ball."

[MUSIC: QUEEN]

Justin O'Neill: Whether or not, you know it by name, most people listening now probably have a passing familiarity with this 1975 album because it is the album that introduced Bohemian Rhapsody to the world.

[MUSIC: QUEEN]

Justin O'Neill: And the album called A Night at the Opera. And then the following year, 1976, they released an album called a day at the races. It's less famous, but there's one track on it, called "Somebody to Love" that, I particularly... It's a nice song.

[MUSIC: QUEEN]

Justin O'Neill: All right. So, to help tell the story, I interviewed Ryan Lintelman. He's a curator of the entertainment collection at the National Museum of American history. And for a long-time listener, Ryan's been on the show a few times. Do you have a favorite song from either of those two albums, Ryan?

Ryan Lintelman: I mean, I grew up with Bohemian Rhapsody. I think it's one of the greatest songs of all time. So, I'll stand up for that.

Justin O'Neill: One thing, I actually didn't know about this until my conversation with Ryan, these two albums, A Night at the Opera and A Day at the Races, they have some unique tethering that is very easy to miss. Unless, basically, you are Ryan lintelman.

Lizzie Peabody: You mean they're connected to each other?

Justin O'Neill: The names of those albums, what do you think it... Do you want to, guess about what they are?

Lizzie Peabody: A Night at the Opera and A Day at the Races. Movies?

Justin O'Neill: Yes. Did you know?

Lizzie Peabody: No.

Justin O'Neill: Oh, you didn't? I thought you cheated.

Lizzie Peabody: No, I've never seen these movies, but I'm guessing they could be movies.

Ryan Lintelman: Yeah so if you're a rock and roll fan in the 1970s, you might not immediately get the connection, but both A Night at the Opera and A Day of the Races are names of popular Marx Brothers films from the 1930s.

Lizzie Peabody: So, they had A Night at the Opera, A Day at the Races. Then did they have a Twilight at the Croquet Court?

Justin O'Neill: If they were doing it autobiographically, they might do one called A Lunch with Groucho.

Lizzie Peabody: Oh, okay. Why did Queen named their album after these movies of 40 years prior? Were they just huge Marx Brothers fans?

Justin O'Neill: So, beyond the fact that they were just good names for albums, Ryan says Queen was making a statement about themselves being these big deal departures from all the music that was happening around them in kind of the mid-70s.

Ryan Lintelman: That they were bringing a new, maybe pedigree to rock and roll, doing something that was really grand in scale and epic. And they're not such big Marx Brothers fans that they strutted out on stage with grease-paint mustaches or anything like that. But they were the big enough fans that they recognized that the Marx brothers had done something really different in their genre of entertainment in the 1930s in the same way that queen was doing something different in the 1970s.

Justin O'Neill: What's interesting is that Queen never really asked if it was fine with the Marx Brothers and not too surprisingly word got back to Groucho.

Lizzie Peabody: Uh-oh. Did Groucho get grouchy?

Justin O'Neill: Actually, apparently Groucho was into it.

Ryan Lintelman: If you hear the band telling it, they say that he sent them a telex, like a fax message, essentially congratulating them on their success and telling them they actually liked their work.

Lizzie Peabody: Whoa! That would be really gratifying to hear from Groucho like that.

Justin O'Neill: Just totally out of the blue.

Lizzie Peabody: Yeah!

Justin O'Neill: Yeah.

Lizzie Peabody: Like, "By the way, I see what you're doing and not only is it okay, I really like it."

Ryan Lintelman: And so, a conversation supposedly continued after that and when they were next in the LA area, he invited them to his Hollywood Hills home and said, "Why don't you guys come over for lunch?" So, you can imagine how weird a scene this must've been for everybody involved that these long-haired, crazy-dressed rockers entering the home of one of the great stars of silent film and the stage, this sort of old school guy. But apparently, they had sort of a connection.

Justin O'Neill: Groucho also... He had plans for this lunch. He rolled out a piano and he, Groucho, sang for Queen like Freddie mercury, including one famous song from his movie At the Circus called Lydia, the Tattooed Lady. Why don't we play clip of that?

Lizzie Peabody: Yeah. I want to hear that.

Groucho Marx: (singing)

Justin O'Neill: So, I just have this mental image of these long-haired rockers who were in their late twenties and young thirties, guys in their prime, being serenaded by this eccentric 86-year-old comedian from a completely different era.

Lizzie Peabody: That sounds awesome.

Justin O'Neill: And Queen returned the favor. They sang for Groucho, a song called 39. And this is what that sounds like.

[MUSIC: QUEEN]

Justin O'Neill: It's almost a cross between a John Denver and David Bowie, Ziggy Stardust or something like that.

Ryan Lintelman: That's a good way of saying it. It's sort of like English folk music that had sort of a fast beat, but telling the story about astronauts who return home and find that a century has passed, even though there were supposed to only be gone for a year. And everyone that they know is dead or very old.

[MUSIC: QUEEN]

Ryan Lintelman: It's a weird one to want to sing with Groucho

Justin O'Neill: And to cap off their weird, wonderful, musical afternoon. Ryan says that Queen brought Groucho a gift.

Ryan Lintelman: They presented him with the gold record copy of Night at the Opera for providing them quote inspiration and genius in their sort of conception of the album and their journey as a band. So, there's a great photo of Groucho receiving the gold album when they visited his house in 1977. And when he died just five months later, that was part of the gift that he then gave to the Smithsonian along with some other artifacts from his career in life.

Lizzie Peabody: I wonder, would that have been surreal in the moment, or if you are a rockstar for a profession, are you just used to your life being a series of eccentric and kind of unbelievable moments?

Justin O'Neill: I think that's a great question. And the only thing I know is I am not qualified to answer it.

Lizzie Peabody: Okay. We'll just have to speculate. I choose to believe that this was just like a Tuesday for all of them.

Justin O'Neill: They just took it in stride. Okay. So, Lizzie, coming up after a quick break, we meet with a fossil dentist.

Lizzie Peabody: Have I met this fossil dentist?

Justin O'Neill: Yes!

Lizzie Peabody: Oh, okay. I can't wait.

[MUSIC]

Lizzie Peabody: We're back. And this episode is a format we call, Best of the Rest. It's filled with smaller quirky stories that we don't really get to dig into otherwise, but small stories need love. And since this is Sidedoor's senior producer, Justin O'Neill's last episode with us, he has a couple more stories that he would like to share.

Justin O'Neill: Okay. So, for this next story, Lizzie-

Lizzie Peabody: Yes?

Justin O'Neill: About a year and a half ago, you and I were working on an episode about Prussian naturalist and sort of Renaissance man genius named Alexander Von Humboldt.

Lizzie Peabody: I remember it well. "The Last Man Who Knew it All."

Justin O'Neill: That is the name of that episode on Sidedoor, look it up. And for that episode, we were interviewing German paleontologist who works at the National Museum of Natural History named Hans Sues. Hans is sort of a Humboldt historian in addition to his more day-to-day research work on dinosaurs. And during that interview, you and Hans were talking about Humboldt, and then do you remember when Hans just sort of went on this big tangent about mastodon teeth? Yeah.

Lizzie Peabody: Yes. I remember that he had a big mastodon molar on his desk.

Hans Sues: So, this is a mastodon tooth. This is an extinct kind of elephant that roamed the Americas. And this is the species that Humboldt found the first teeth of.

Justin O'Neill: And it led us down this really long rabbit hole talking about fossilized teeth. And none of that, obviously, made it into the episode about Alexander Von Humboldt. But I had a hunch that Hans had a lot more to say about fossilized teeth.

Lizzie Peabody: And was your hunch correct?

Justin O'Neill: The hunch was absolutely correct. So, when I called him up, I basically just wanted to know which animals, from all time, have the best teeth? And Hans had a lot to say about that. And when we started our interview, he basically just held up this skull.

Hans Sues: So, I can show you one here, this is a cat skull. Now, if you look in the lower jaw, and you see this little V-shaped notch? And then the upper jaw, the V-shaped notch is even more pronounced.

Justin O'Neill: Turns out Hans loves cats. He has four at home. And he said that cat teeth have these V-shaped ridges kind of toward the back of their mouth so that when they bite down on a mouse, or if it's a bigger cat, like a lion, when they take down an antelope, the V-shaped ridges is on the top and bottom of their teeth form this kind of diamond that slices anything in between them.

Lizzie Peabody: Okay. So, it's like a cigar cutter, like slicing from both sides?

Justin O'Neill: Yes, exactly.

Hans Sues: You have all these sharp points and it basically clip the meat off. Among living mammals, cats probably have the most sophisticated mechanism. Dogs and other predatory mammals, they have something like that too, but dogs tend to be less specialized in that respect.

Lizzie Peabody: I am definitely going to be looking in the mouth of my parent's cat next time I visit.

Justin O'Neill: Be careful.

Lizzie Peabody: So, did Hans just want to... yeah, I will check carefully. So, did Hans just want to talk about... cat teeth?

Justin O'Neill: No. Hans, he's a paleontologist, so kind of want us to do like a teeth "Greatest Hits?" And he can't talk about best teeth without talking about dinosaur teeth. So, after the cat teeth, he just grabbed this other tooth that he just apparently had sitting around on his desk. So, let me describe this tooth that you're holding up right now. It's a dull brown tooth. And it's about the length of your index finger. Maybe a little bit longer. But way thicker.

Hans Sues: Yeah. And this is from an animal called carcharodontosaurus, which is even bigger than a T-Rex and lived in North Africa, so...

Justin O'Neill: And did it walk around on its hind legs like a T-Rex or what did it look like?

Hans Sues: Yeah, all predatory dinosaurs were bipeds and walked around on their hind legs.

Justin O'Neill: I did not know that.

Lizzie Peabody: Every single predatory dinosaur walked on its back feet?

Justin O'Neill: Apparently, Hans says all of them. I had no idea, that fact kind of floored me. And the name "carcharodontosaurus" actually means "jagged teeth lizard", and paleontologists think that carcharodontosaurus was as big as a school bus, Lizzie. Hans says their teeth can grow up to eight inches long.

Lizzie Peabody: Whoa, it's like a good-sized chef's knife.

Hans Sues: This was sort of a medium-sized one there are much larger ones. And you see, it has a blade like cross section, and then it has these sharply serrated edges here. So in fact, when you find teeth, you can actually, in many cases still cut yourself on some of them. The edges are so pristine in some cases.

Justin O'Neill: So, imagine you're a paleontologist digging through the dirt for this tooth. And the next thing you know, you're bleeding from a gaping wound in the middle of your hand.

Lizzie Peabody: This is like, carnivores' revenge from beyond the grave.

Justin O'Neill: And Hans says this kind of steak-knife style tooth was a common design that animals have used for tens of millions of years, including the T-Rex.

Speaker 10: Even the early tyrannosaurs still have these blade-like teeth. And then when you get to the real T-Rex, he has a cast that's like the original size. This is a bronze cast.

Justin O'Neill: Same shape just way thicker than the carcharodontosaurus.

Hans Sues: Way thicker.

Justin O'Neill: So, T-Rex's have these thicker teeth because they ate pretty much every part of an animal, including bones and ligaments. So, they needed these thicker, rounder, stabby teeth, just so they could shred and crush through anything.

Hans Sues: And it's only the late tyrannosaurs, like tyrannosaurs in north America and tarbosaurus in east Asia that have these massive teeth. These are massive teeth for massive bites.

Lizzie Peabody: Okay. So, in our tour of best teeth, in terms of modern-day teeth, we have cats with these cigar cutter back teeth that can just slice meat off the bone. And then in terms of prehistoric teeth, we've got the carcharodontosaurus with its eight-inch serrated steak-knife chompers that can still cut paleontologists 100 million years later.

Justin O'Neill: Yes. So, I asked Hans, if he were to design the perfect predator of all time, what tooth design would he choose for that animal?

Hans Sues: It probably would be sort of a simple blade-like tooth that would be the basic design. Just like, I mean look at a Great White shark or megalodon. They're just basically very sturdy versions of a blade. And they have serrated edges as well.

Lizzie Peabody: Okay, so the votes are in. Best predator tooth is the dagger tooth

Justin O'Neill: Dagger tooth. It's a very good tooth, but it's not my favorite. Hans told me about these other zany evolutionary inventions. He said that at one point, some dinosaurs had beaks and teeth. Think about that for a second.

Lizzie Peabody: Beaks and teeth?

Justin O'Neill: Yeah. Imagine birds with teeth.

Hans Sues: There have been experiments done embryology. You can actually in birds stimulate certain tissues in developing bird to make little teeth. I still have a genetic program. So, when they developed the beak, they got rid of the teeth, but the genetic programming is still there.

Lizzie Peabody: Oh, I don't like that at all.

Justin O'Neill: No, it's creepy. Isn't it?

Lizzie Peabody: Yeah. Okay. Justin, it is time for your last side door story. What's it going to be?

Justin O'Neill: It's actually something I've been meaning to do for a couple of years now. And this is kind of my last chance to do it. So, at the end of my first season producing Sidedoor, I made an episode called "Don't Call Me Extinct" about the scimitar-horned oryx. And just so we're all on the same page here, Lizzie, do you know what a scimitar-horned oryx is?

Lizzie Peabody: I think so. They look like a goat with long horns.

Justin O'Neill: Like a wide goat, yeah. So, here's how Tony Cohn described them. When he was hosting that episode.

Tony Cohn: They have white bodies, brown necks and white faces. They're about three and a half feet tall. They look a bit like an antelope or a deer, but not the running and jumping kind of

antelope you might picture galloping away from cheetahs. Oryx have short legs and they're built a bit like a barrel. And Jared says that the Oryx's most defining characteristic is its horns. They're named after the scimitar, a curved type of Arabian sword.

Justin O'Neill: So, the scimitar-horned oryx went extinct in the wild in the early 1980s. And one day 10 years later, there's this rich guy in the United Arab Emirates who has a private zoo. He had all kinds of animals, including a whole bunch of antelope, but he was having some trouble with one of his antelope. So, he called in one of the world's leading antelope experts. This guy named Steve Monfort. And today Steve is actually the director of the Smithsonian's National Zoo. But back in the nineties, he was kind of just the number one antelope guy to go to. So anyway, Steve flies over to the United Arab Emirates to check out this guy's antelope collection. And while he's there, he made a very surprising discovery. Here's how Steve remembered it.

Steve Monfort: We were astounded. This was some of the world's preeminent antelope experts to see 1,500 scimitar-horned oryx in one massive enclosure being fed giant bales of alfalfa hay. And our jaws just dropped. And we said, "Oh my God. Look at that." That at that time doubled the known world population of scimitar-horned oryx in one instant.

Lizzie Peabody: Whoa! This rich guy just had a collection of these extinct animals just hanging out.

Justin O'Neill: Yeah. So that kicked off this whole adventure and it ended up with the Smithsonian helping to re-introduce the scimitar-horned oryx back to their natural habitat in a protected, natural preserve in Chad, the central African country.

Lizzie Peabody: So, at the end of that episode, in 2018, what was the situation with the scimitar-horned oryx?

Justin O'Neill: There were orcs in the wild. They'd been extinct for decades and then there were some, there were exactly 111 orcs at the end of that episode. So, what I wanted to do this week was to call up Jared Stabach. He's a research ecologist for the Smithsonian's Conservation Biology Institute. It's sort of a subset of the national zoo just to check in on the oryx and to see how they're doing. So, when we last spoke with you in the spring of 2018, there were 111 scimitar-horned oryx in the wild. How many are there now?

Jared Stabach: We have over 200, about 205 to 210 individuals. So yeah. Things are trending in the right direction and you know, and we're all really excited about this.

Lizzie Peabody: Wow. Okay. So, they have doubled in population since the show.

Justin O'Neill: Yeah. And everything that we heard in that last episode, which I would... I enjoyed the episode, but they're really easy to make reproduce in the wild. They kind of just take care of themselves so long as you don't actively kill them.

Lizzie Peabody: Sounds easy enough.

Justin O'Neill: Sounds easy enough. But you know, there's also like real life that gets in the way.

Lizzie Peabody: Humans.

Justin O'Neill: Yeah, exactly. And so, Jared said that they want to have about 300 to 500 oryx before they consider it sort of a stable population. And he's mentioned that in certain years, if there's bad drought or something like that, the oryx, they won't make new babies. It just takes too much energy, but three to 500, that's kind of the number. They feel like the oryx are pretty safe.

Lizzie Peabody: So, what would threaten their population like safe from what?

Justin O'Neill: One of the things is disease.

Jared Stabach: These animals are vaccinated when they depart the United Arab Emirates, but they're obviously not vaccinated for everything and they can easily pick up a disease in-country and then spread that to the rest of the herd. We're also just really interested and worried about continual insecurity in the region. So, I think a stable government is super important for the protection of these species.

Justin O'Neill: And it's worth noting that Chad's president was just assassinated a few weeks ago, which you know-

Lizzie Peabody: Oh. Why would the political situation have an impact on these animals?

Justin O'Neill: So originally back in the seventies and eighties, Chad had this really bad civil war. And that was one of the big things that push the oryx over the bridge to extinction the first time-

Lizzie Peabody: Just because they were being moved off their land or killed, just...?

Justin O'Neill: In the episode, Jared calls it "death by a thousand cuts," but call it a hundred of those cuts were civil war. You know, it was just a general, it was just a bad situation all around. But Jared says currently from where we stand right now, there's still reason for hope because first of all, the oryx, they're doing well. And secondly, there are big plans for the Ouadi Rimé-Ouadi Achim Faunal Preserve, that's where they live in Chad. Here's Mel Songer. She's a Smithsonian conservation biologist who also worked on the oryx program. And she says they're planning to reintroduce more types of animals as well.

Mel Songer: Because we've been able to build this infrastructure and staff for the Scimitar-horned Oryx Project. That's really opened the doors to this addax reintroduction.

Justin O'Neill: Addax is another type of dessert antelope, a bit like the oryx.

Mel Songer: And next will be the redneck ostrich, they've already had some translocated there and we're advising on how to monitor them post-release as well. So, you can see how this species, you know, got their hoofs in the door for us, making it into a multi-species program. So, it's a great example. When you start these things, you don't know where they're going to go that's part of the fun of seeing what's possible.

Lizzie Peabody: Well, Justin, it is really cool to hear you check back in on this story that you did fairly early in your stint here at the Smithsonian. What does that feel like to kind of come full circle?

Justin O'Neill: I'm glad I got to follow up on that story. And also, to be totally honest, Lizzie, I reported about five more stories that actually didn't make it into this episode. It was one of those like "eyes bigger than your stomach" situations, where I just wanted to be able to cram everything I wanted to do into my final episode at Sidedoor. But I'm happy that I was able to bring these three stories into the world. And the fact that there are so many of those stories, just kind of standing by waiting to be made is one of my favorite things about working at the Smithsonian. I'll miss having a license, basically, to just run around the Smithsonian and bug people.

Lizzie Peabody: Well we'll miss having you running around the Smithsonian, bugging people, at least I will. I can't speak for all the curators that we work with.

Justin O'Neill: And I can't wait to hear what you guys do next leaving Sidedoor as a producer will actually let me enjoy it a little bit more as a listener.

Lizzie Peabody: We wish you happy trails and every success in your next adventure.

Justin O'Neill: Thanks Lizzie. This has been a lot of fun.

Lizzie Peabody: Aww, now I'm all sad. Okay. Wait, but before you go, you have to read the credits.

[MUSIC]

Lizzie Peabody: You've been listening to side door, a podcast from the Smithsonian with support from PRX.

Justin O'Neill: And I'd like to extend a super special thank you for helping me out in making this episode to Joanna Marsh, Ryan Lentilman, Hans Sues, Jared Stabach, Mel Songer, Amanda Moniz, Craig Orr, Valeska Hilbig, Laura Baptiste, Rachel Page and Lydia the Encyclopedia.

[MUSIC]

Lizzie Peabody: Our podcast team is Justin O'Neill, Sharon Bryant, Ann Conanan, Caitlin Shaffer, Jess Sadeq, Tami O'Neill, and Lara Koch.

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Lizzie Peabody: Our theme song and other episode music are by Breakmaster Cylinder.

Justin O'Neill: If you want to Sponsor Sidedoor, please email sponsorship@prx.org.

Lizzie Peabody: I'm your host, Lizzie Peabody. And this is...

Justin O'Neill: Justin O'Neill, peacing out.

Lizzie Peabody: Thanks for listening.

[MUSIC]

Lizzie Peabody: Wait, so "mastus" comes from "teat." And then the "don"...

Hans Sues: Yeah, so "teat", "tooth." "Odus," "Odon," is "tooth" in Greek. So, the Grand Tetons, that's the same thing.

Lizzie Peabody: Oh, no way! The Grand Tetons, the big boobs!

Hans Sues: Yeah, the big boobs!