

Wonderful! 195: That's Stinkin' Thinkin'

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Rachel:

Hi, this is Rachel McElroy.

Griffin:

Hello, this is Griffin.

Rachel:

And this is Wonderful!

Griffin:

This is Wonderful!

Rachel:

Yay!

Griffin:

And this is Griffin McElroy and Rachel McElroy from Wonderful!

Rachel:

Our podcast that we do.

Griffin:

Our podcast called Wonderful! that we do as lovers and now you're in it, too. You're listening to it and this is Wonderful!, the show. We talk about things we like, things that are good, things that we're into, and, um, I'm glad you're— I'm glad to be here.

Rachel:

Me, too.

Griffin:

And I'm glad to have the listener here in our home.

Rachel:

Yup. Mm-hmm.

Griffin:

Make yourself comfortable.

Rachel:

Mm-hmm.

Griffin:

We have a bunch of pistachios right now.

Rachel:

We do.

Griffin:

And we've had 'em for a long time. So you the listener, you're in our home.

Rachel:

Mm-hmm.

Griffin:

First of all, take your frickin' shows off.

Rachel:

Yeah. Please.

Griffin:

Like, we're not those people— Like, we're not, I don't wanna be that guy.

Rachel:

Yeah. Like, you could put your feet on our coffee table, but you can't wear shoes.

Griffin:

But don't wear, and that's sort of, we should have, um, like a plaque hanging over the door that says that.

Rachel:

[laughs]

Griffin:

You can put your feet on the coffee table, just don't wear shoes.

Rachel:

Lil' guy with a straw hat leaning against the wall.

Griffin:

And he's like shrugging. He's like shrugging.

Rachel:

[laughs]

Griffin:

And maybe he's got, like, a marijuana cigarette in his hand.

Rachel:

[laughs]

Griffin:

And he looks super cool. He looks super cool.

Rachel:

Yeah. Yeah.

Griffin:

That's sort of the—

Rachel:

We're not cops. [laughs]

Griffin:

We're not. This is the vibe we go for here and please eat the pistachios. They're so old.

Rachel:

Mm-hmm.

Griffin:

Um, and water. I mean, the water's always free. You can have some water. Enjoy some water and pistachios. This is Wonderful! It's a podcast we do together. Do you have any small wonders?

Rachel:

Hm. I, you know, this is not gonna be popular.

Griffin:

Okay.

Rachel:

But, lately I, I have been watching movies piecemeal, you know, 'cause I have a few minutes here and there.

Griffin:

Okay. Interesting.

Rachel:

Um, and there's something that, that is obviously wrong about that.

Griffin:

Okay.

Rachel:

And that there is, not in, the intent of the filmmaker, obviously, but there's something kind of fun about just being like, "I'll watch seven minutes of this movie today."

Griffin:

That is fun. I do that from time to time.

Rachel:

Yeah.

Griffin:

I'll, I'll toss on the Net—

Rachel:

It's not on my phone. It is, it is on an actual television screen.

Griffin:

Mm-hmm.

Rachel:

So that's an advantage. Um, but yeah. You know, I'll have a little bit of time. I'll be eating, like, a quick lunch, you know, or like I know I have to go through my emails and so I'll just put a movie on and it is kind of a thrill.

Griffin:

I do the same thing with for lunch. Uh, I've been watching the Fear Street trilogy on Netflix, which is based on, of course, R. L. Stine's, I would say far scarier, uh, far more adult, uh, horror book series. On, uh, and I've just been, I've been chipping away at it over the course of a few weeks now, just doing one sandwich at a time, working my way through these scary R. L. Stine movies.

Rachel:

[laughs]

Griffin:

That would, that's my small wonder. It's, it's, these, these movies are quite wild. Very gory. Very gruesome. You watch 'em and you're like, "It's the Goosebumps man!" And then you watch it and some of these, like, somebody's head gets pushed through a bread slicer.

Rachel:

Ugh.

Griffin:

And you're like, "Damn, R. L. Stine."

Rachel:

Is it for, like, a teen audience?

Griffin:

It is in the way that like *Scream*...

Rachel:

Okay.

Griffin:

... was for a teen audience.

Rachel:

Yeah. Yeah.

Griffin:

It's, it's very clever. It's these three connected movies and each one is, sort of, a pastiche on, like, *Scream* and then there's like, uh, uh, *Friday the 13th* one, and then they go back in time to, like, the 17th century for, like, a *Crucible*-style horror story. Um, they're, they're very enjoyable flicks if you like, if you like gruesome horror stuff.

Rachel:

Yeah.

Griffin:

Which I do. Um, you go first this week.

Rachel:

I do. I do.

Griffin:

Break me off a piece of that Rachel bar.

Rachel:

[laughs]

Griffin:

And that's the new way I'm gonna introduce this segment.

Rachel:

Conjures kind of a gross image.

Griffin:

Uh, wha— what do you mean?

Rachel:

Like, you're suggesting that I break you off a piece of...

Griffin:

Of that Rachel bar.

Rachel:

... of me?

Griffin:

Yeah. I don't mean like—

Rachel:

I guess I could give you some fingernail clippings relatively easy.

Griffin:

Uh, like I don't already have enough of...

Rachel:

[laughs]

Griffin:

What's your, what are you talking about this week?

Rachel:

Uh, it is a return to the poetry corner.

Griffin:

Aw man, I did— Lemme dust off this stool for you.

Rachel:

Mm-hmm.

Griffin:

Dust off any additional cobwebs. Oh, that's a spiderweb. Oh, I've been bitten by a big spider.

Rachel:

Wait. Is there a difference between a spider and a cobweb?

Griffin:

Honey, I've asked this question so many times. 'Cause I...

Rachel:

Yeah.

Griffin:

I'm on record, I feel like, on some podcast talking about how I thought cobwebs were just made out of dust—

Rachel:

[laughs]

Griffin:

... that like sticks together.

Rachel:

Uh-huh.

Griffin:

But it's, it is just abandoned spiderwebs.

Rachel:

Yeah.

Griffin:

And they get dirty.

Rachel:

I mean, I, cobweb conjurers like a, like a more, you know, uh, oh, like it's been sitting bare, kind of, image.

Griffin:

I see.

Rachel:

You know?

Griffin:

Yeah.

Rachel:

Whereas a spiderweb could pop up anytime, anywhere. But a cobweb suggests, like, oh, this is...

Griffin:

This is a mummy's crypt.

Rachel:

This is an uninhabited building.

Griffin:

Right. Yeah.

Rachel:

But yeah. No. I think they're the same thing.

Griffin:

Yeah. I think so, too. All right. I'm glad we figured, we sleuthed that one out.

Rachel:

And there's just like a web of corn cobs.

Griffin:

God, when we put our... [laughs] When we put our heads together, there's nothing we can't solve.

Rachel:

[laughs]

Griffin:

No mysteries that can get by these two sleuths.

Rachel:

Yeah. Uh, so the poet I am talking about, uh, is Anne Carson.

Griffin:

Don't know 'em.

Rachel:

Uh, so she been around for a while, uh, in the game for several years, but not, not as long as you might think. So she's 71, but she didn't get her first collection published until she was in her forties.

Griffin:

I feel like that has been the case with a lot of the poets that you have discussed...

Rachel:

Yeah, I mean, because being a poet, you know, is not, I mean, it's not a particularly sustainable lifestyle.

Griffin:

Sure.

Rachel:

So a lot of people turn to it later in their career perhaps when they have already, you know, established themselves somewhat.

Griffin:

Yeah.

Rachel:

And then now potentially have the luxury of pursuing poetry.

Griffin:

Yeah. I mean, I've got a 401K going that is just hurting my poetry finish line.

Rachel:

[laughs]

Griffin:

Like once I get that to a sustainable enough point, I can stop this podcast shit.

Rachel:

Yeah, I know. That's what you said to our financial planners. They were like, "All right. Now, so is this for a vacation rental?" and you were like, "No, this is for poetry."

Griffin:

No, no. This is 'cause I want to do poetry, but I don't wanna have to work anymore and they're like, "All right. Break me, you know, break me off a bit of the, a piece of that Griffin bar."

Rachel:

[laughs]

Griffin:

And I, and I'm like, "The rain comes down in Africa."

Rachel:

Uh... Okay.

Griffin:

"Bless it."

Rachel:

[laughs]

Griffin:

"And it's gonna take me a lot to give it," and they're like, "Is that Toto?"

Rachel:

Yeah.

Griffin:

And I'll be like, and then I have already, I've run out of the building, embarrassed.

Rachel:

Uh-huh.

Griffin:

Tell me about this poet.

Rachel:

And you're like, "No. Toto's a dog." And you sort of—

Griffin:

"That's Wizard of Oz. What you just said is ridiculous."

Rachel:

[laughs] Uh, Anne Carson. Canadian poet. Uh, also a translator, essayist, and professor. Uh, she has won a number of awards including, uh, Guggenheim and MacArthur fellowships.

Griffin:

Whoa.

Rachel:

Uh, and a lot a, a lot of books. A lot of different, different styles of books. She's a little difficult to classify and also a little difficult to summarize, um, because she has done a number of different types of things. Um, the, the way I became familiar with her was in graduate school, I kept hearing about this verse novel she had called *Autobiography of Red*, a Novel in Verse that came out in 1998, which, uh, is like, I mean, it's poems, but it's like telling a story. Since she's like a, like a classics person, she has a lot of connection to, like, mythology.

Griffin:

Okay.

Rachel:

Uh, a lot of, like, interest in, in Greek and, and so a lot of her work is, is like that, which is not particularly my interest. Um, but she is, she's like a real character. Like, a really, reading interviews with her in preparation for today was really fun 'cause she, uh, just says the most incredible things just like off the cuff.

So there was an interview with *The Guardian* in 2016 when her book *Float* came out. Uh, and in the interview, they asked her, "Your work extends our idea of poetry. Do you have a personal definition of what poetry is?" And she said, "If prose is a house, poetry is a man on fire running quite fast through it."

Griffin:

Huh.

Rachel:

I like that.

Griffin:

If a, if a poem—

Rachel:

If prose...

Griffin:

If prose is a house...

Rachel:

So like a fiction, if, like, a novel is a house, then poetry is like this, like, urgent, you know, just, like, breeze through it.

Griffin:

I don't understand that.

Rachel:

Mm-hmm. [laughs]

Griffin:

But that's kind of the idea, huh?

Rachel:

[laughs]

Griffin:

Like, that doesn't make any sense to me, but that's, like, that's right.

Rachel:

Yeah.

Griffin:

Yeah.

Rachel:

Yeah. I, I guess, this was something that I was trying to get at, like, when I was in college, I had this interest in poetry, but I was kind of scared of and intimidated by it and then I just, I really liked the conciseness of it and I liked this idea that you could take a whole novel and you could eventually turn it into a poem just choosing, like, the most exact words and moments that were absolutely essential.

But I couldn't, like, get it that in a way that felt like I wasn't just saying like, "Isn't it nice to read something short?" [laughs]

Griffin:

Yeah.

Rachel:

And so I like her, her idea of just, like, you know, it may not be a house, but like, there is, there is tremendous amount of, like, energy and drama in a poem, in like a short amount of time.

Griffin:

Sure.

Rachel:

Um, so just to, kind of, speak to more of her, like, unusual approach, so in 2016, this interview was in reference to Float. Uh, and it was a transparent slipcase containing 22 chapbooks to be read on shuffle. They were mostly original performance pieces composed and performed individually and often with other people, so they're designed to not be read in any particular order.

Uh, and, and not to for many like visually or conceptually like, it's just all these different pieces that she, kind of, invites the reader to, like, pick and choose where they read from.

Griffin:

That's fun.

Rachel:

Yeah. She's just, like, she's just a really inventive person. She was working for a while on like a, like an opera. Um, she had, for a while she had an interest in boxing. Um...

Griffin:

I mean, we all have that phase in our life.

Rachel:

[laughs]

Griffin:

I'm just now entering into my boxing phase.

Rachel:

Uh-huh. In 2001, she published something called *The Beauty of a Husband: A Fictional Essay in 29 Tangos*, uh, which was a verse novel, kind of like Autobiography, uh, in *Red*, uh, of *Red*. So, yeah.

So she's, she's just like a real experimental, um, really, kind of, testing the idea of what poetry is. She also doesn't really identify as a poet as much, potentially because she came to it later in life.

Griffin:

Yeah.

Rachel:

She just was somebody that always had interest in, like, creating and being artistic and poetry was just, kind of, the way that she channeled that.

Um, she, I, I was hesitant to bring her because some of the interviews she seems a little insufferable, but I like to think of her more as mystical.

Griffin:

Okay.

Rachel:

So for example, I was looking at this interview from the Penn Review and they asked her, "How do you begin a poem?" And she said, "Other way around, it begins me."

Griffin:

I mean, that's sort of...

Rachel:

[laughs]

Griffin:

But, you know what, I'm so wicked into that answer because the question itself is kind of a wild one.

Rachel:

I know. I know, yeah.

Griffin:

I feel like you ask a question like that because you want an answer that is exactly that.

Rachel:

Yeah. Um, yes. So they asked her like, "In your poetry, you've explored the life and writings of Emily Brontë. Was Brontë's work meaningful to you when you were young?" And she said, "No, not until I was 40." [laughs]

Griffin:

My and my work was meaningful to Emily Brontë.

Rachel:

[laughs]

Griffin:

Just to flip it one more time.

Rachel:

They asked her, "If you had another life, would you be a poet again?" And she said, "I don't believe I've been a poet in this one. I've made things, some of them now and again inserted themselves into poetic form, why I don't know."

Griffin:

What a riddle master.

Rachel:

[laughs]

Griffin:

What a sphinx.

Rachel:

Just kind of like a mystical person that seems very confident and very, like, solid in what she's trying to do. You know, you'll read a lot of interviews with poets in particular where they're just like, "Uh, I don't know," 'cause, you know, like, nobody views poetry as, like, a practical life choice. You know?

Griffin:

Yeah.

Rachel:

And there's also this, kind of, defensiveness and like, I dunno, she's just very much just, like, "I don't know. This is what I did. I guess that makes makes me a poet."

Griffin:

You can't say a praise like, "Poem, the poem begins me," like half-confident.

Rachel:

I know. [laughs]

Griffin:

If you're gonna bust out some shit like that, like you have to be fully...

Rachel:

Uh-huh.

Griffin:

... like, all in on it.

Rachel:

Mm-hmm. Uh, so it was difficult to select a poem to read because as I mentioned, she does a lot of, like, long-form, you know, novel-esque poetry. Um, but I found a poem that was I thought short enough to read called Apostle Town.

Griffin:

Okay.

Rachel:

After your death.
It was windy every day.
Every day.
Opposed us like a wall.
We went.
Shouting sideways at one another.
Along the road.
It was useless.
The spaces between us.
Got hard.
They are empty spaces.
And yet they are solid.
And black and grievous.
As gaps between the teeth.
Of an old woman.
You knew years ago.
When she was.
Beautiful the nerves pouring around in her like palace fire.

Griffin:

All right.

Rachel:

Yeah.

Griffin:

Yeah.

Rachel:

She's just very mysterious. It's, like, the kind of person or a, if after a reading, she, like, disappeared while exiting the stage, you would be, like, "Yeah."

Griffin:

Yeah. That's right.

Rachel:

That's right.

Griffin:

"Where's my wallet?"

Rachel:

[laughs]

Griffin:

"What the fuck?"

Rachel:

I, I always try and focus on these, like, really emotionally resonant, like, accessible poems for poetry corner, but every once in a while, I did dip my toe in something a little, a little challenging.

Griffin:

Mm-hmm.

Rachel:

Uh, just to kind of suggest, like, one, that like, hm, there's something for everybody.

Griffin:

Yeah.

Rachel:

Uh, and two, like, it's really easy to live your life without encountering poems every day.

Griffin:

Mm-hmm.

Rachel:

And I think sometimes the instinct, uh, when you live like that is to just only approach stuff that is very welcoming, but I feel like Anne Carson is worth the time.

Griffin:

Yeah.

Rachel:

You know? Like, like, dip in, like, kind of fade in and out, you know? I feel like sometimes you read something and you're like, "I missed that and I missed that." But I like several times to read a poem for just at the end when they said, "Beautiful the nerves pouring around her like palace fire."

Griffin:

Yeah.

Rachel:

Like that, for me, that made the poem worth it.

Griffin:

Makes it always worth it.

Rachel:

Mm-hmm.

Griffin:

Even though it gives you a headache trying to solve many puzzles.

Rachel:

[laughs] Uh-huh.

Griffin:

I bet her and Stevie Nicks would get along great.

Rachel:

Oh, man. So many scarves. [laughs]

Griffin:

Can I steal you away?

Rachel:

Yup.

[ad break]

Griffin:

Can I read you a couple PlumPlum Bombs?

Rachel:

Please do.

Griffin:

Okay. Well, this one is for Squirrel and it's from Goose. Isn't that wild? We got animals doing these things now.

Rachel:

We've got such reach, Griffin.

Griffin:

People, pay attention. Animals are writing these things now.

Rachel:

[laughs]

Griffin:

Goose says, "Squirrel." This sounds like I'm speaking in, like, uh, Natasha and Borris.

Rachel:

Uh-huh. Of course it does.

Griffin:

"Squirrel, you're the best girlfriend a Goose could ask for. Whether it's going on vacation to Harry Potter World, snuggling up to listen to my favorite podcasts, or watching every animal show known to man, there's no one else I'd rather be with."

So I mean, they are watching animal shows.

Rachel:

Have you thought about what animal I would be?

Griffin:

Yeah.

Rachel:

Okay.

Griffin:

But I, it's not, I'm not gonna say it.

Rachel:

I haven't thought about that for you.

Griffin:

You haven't thought about that for me?

Rachel:

No.

Griffin:

There's a right answer.

Rachel:

Whew.

Griffin:

Let's say each other's answer.

Rachel:

No. I don't know what it is, though.

Griffin:

Let's...

Rachel:

Okay.

Griffin:

let's say each other's answer on the count of three.

Rachel:

Okay.

Griffin:

Okay?

Rachel:

Mm-hmm.

Griffin:

One.

Rachel:

One.

Griffin:

Two.

Rachel:

Two.

Griffin:

Three.

Rachel:

Three. Platypus.

Griffin:

A very—

Rachel:

[laughs]

Griffin:

I was gonna say like a very regal, like, elk. Uh...

Rachel:

Oh.

Griffin:

Yeah. Like an, like some sort of ungulate, but like, a beautiful and majestic one. You know what I mean?

Rachel:

I love when you use three syllable words.

Griffin:

Thanks. I'm not sure if I said that one right. Do you wanna do this next one?

Rachel:

Yes.

Griffin:

Please.

Rachel:

This message is for Eric. It is from Kelsey.

Griffin:

These two aren't animals. Are they?

Rachel:

We don't know.

Griffin:

They might be, like, you know, like, how you say the, "Oh, man. That guy's an animal."

Rachel:

And money still spends.

Griffin:

That's true. Unless it's, like, a bunch of acorns. And bones.

Rachel:

And bones?

Griffin:

That's animal money. You know, like dogs.

Rachel:

That's dark.

Griffin:

Little dogs. Dogs like bones.

Rachel:

Yeah, but, but bones are, like... you know?

Griffin:

Okay, fine. Okay, fine.

Rachel:

This message is for Eric. It is from Kelsey. "Dear Eric, happy anniversary. Nine years together, one year married, and a lifetime to go. Getting married in our living room last year was pretty cool, but I am excited that we get to finally get to have the wedding we have been planning for so long. Thanks for being my best friend. Love, Kelsey."

Griffin:

Double wedding. You're getting married— to a married. You're married. Double married.

Rachel:

[laughs]

Griffin:

Hold on. Wait. I'll get there. Double— double wedding. When you married so nice, you got to have it twice.

Rachel:

Mm-hmm. I like that.

Griffin:

Thanks. It's not anything yet, but I'll keep workshopping it.

Rachel:

Mm-hmm. Mm-hmm.

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Griffin:

Are you ready?

Rachel:

I would like to hear your thing.

Griffin:

It's gonna be so quick and you're gonna laugh at me when I say what it is.

Rachel:

Maybe not.

Griffin:

Tank tops.

Rachel:

Um...

Griffin:

Really, all sleeveless shirts.

Rachel:

This is a good, uh, concept.

Griffin:

I agree, man.

Rachel:

It's not really a concept. [laughs]

Griffin:

Sleeves are wicked overrated. I actually realized that we have done a segment on raglan tees or baseball tees.

Rachel:

Uh-huh.

Griffin:

So we really I just think that, like, standards...

Rachel:

Are you setting up the new merch?

Griffin:

No, I think that standards— Yes. But I think that I just don't like standard T-shirt...

Rachel:

Right?

Griffin:

... sleeve length.

Rachel:

Yeah.

Griffin:

Long, I want it long or nothing at all.

Rachel:

Texas has really made me appreciate a sleeveless tee. Uh, I, you know, I think maybe people feel like, you know, the sleeveless tee isn't for everyone.

Griffin:

That's exactly how I wanted to start this off is I've, just I never considered myself a tank top man...

Rachel:

Yeah.

Griffin:

... because I thought like that's not, that's not, for me. I wasn't...

Rachel:

Yeah

Griffin:

... confident enough, but that's stinkin' thinkin'.

Rachel:

Yeah. [laughs] This is the second time you've said that to me.

Griffin:

Everyone's, everyone deserves that. Everyone deserves that magic. Everyone deserves it.

Rachel:

Can I ask you stinkin' thinkin', is that gonna be a new signature Griffin McElroy expression?

Griffin:

I feel like the McElroys have been saying it to some degree...

Rachel:

Mm-hmm.

Griffin:

... on podcasts for a little bit now.

Rachel:

Mm-hmm.

Griffin:

This, and I may not have busted it out in front of you...

Rachel:

Mm-hmm.

Griffin:

... before.

Rachel:

I like that we're there now.

Griffin:

Yeah. I feel, I finally feel comfortable with you.

Rachel:

Yeah. I feel like there is this pre-conception that you have to have, like, a particular kind of arm or a particular lifestyle to wear the sleeveless tee and I say nay.

Griffin:

Nay. Everyone deserves it.

Rachel:

Yes.

Griffin:

'Cause in, in Texas, like, let's walk through the argument for a T-shirt.

Rachel:

Okay.

Griffin:

It's 98 degrees outside right now. Right?

Rachel:

Yes.

Griffin:

And so you think, "I'm not gonna wear a long sleeve shirt. That would be too hot, I want more of my arm to be out, so I'm gonna wear a T-shirt." And to that I would say, "Why stop there?"

Rachel:

[laughs] Keep going.

Griffin:

Like, you got halfway there where you're like, "It's too hot for sleeves, so I'm gonna wear some sleeves."

Rachel:

Yeah.

Griffin:

That sucks.

Rachel:

Uh-huh.

Griffin:

And the only thing keeping you from reaching out and finishing the, finishing the fight and going full measure is just, is just because you think that tank tops aren't for you? So...

Rachel:

Here is the question, this is the ultimate test, Griffin McElroy, would you ever cut the sleeves off of a shirt and wear it?

Griffin:

No. I— but I'd, that's because I would trust the, sort of, sartorial expert to do that...

Rachel:

Mm-hmm. [laughs]

Griffin:

... for me in the same way I wouldn't sew a garment for myself.

Rachel:

Yeah.

Griffin:

Um, I have cut some lounge pants to turn it into lounge shorts.

Rachel:

Yeah. Into shorts. Uh-huh.

Griffin:

And one time I did a pretty good job of it and the other time I made what could best be described as turbo chubbies.

Rachel:

[laughs]

Griffin:

That would get me banned from any social media platform if I did post a picture of myself wearing them there.

Rachel:

Yeah.

Griffin:

Uh, so I don't think that I would be an expert at it. It's just like, it's too hot for long sleeves.

Rachel:

Yeah.

Griffin:

So I gotta protect, you know, I'm gonna air out my forearm, but like, what about your bicep and your armpit?

Rachel:

Yeah. I have thought a lot about why I like you so much in a sleeveless tee and I think a lot of it is it just seems like you're gonna be a fun time guy that day.

Griffin:

I think that the tank top suggests a certain amount of liberation.

Rachel:

Like I see you and I think, "Oh, it's gonna be a good time with Griffin today."

Griffin:

Because you see my, you see my pits. And you think like...

Rachel:

[laughs]

Griffin:

"If he is, like, not stressing that..."

Rachel:

Yeah.

Griffin:

"... then he's not stressing anything." 'Cause I really do think, I mean, it could be maybe you're not feeling great about the, the attendance of your gun show. Right? About the number of vendors that showed up to your gun show.

Rachel:

[laughs]

Griffin:

And so that's why you haven't done it, but I really think it's this stigma of the pits that you're just like...

Rachel:

Yeah.

Griffin:

"Nobody, nobody can see these things."

Rachel:

I wonder if you're consciously pulling back your short sleeve right now and then...

Griffin:

I kind of am.

Rachel:

[laughs] In an effort to...

Griffin:

I fucking hate these sleeves. I wanna burn every T-shirt I own.

Rachel:

Yeah.

Griffin:

Maybe I should cut the sleeves off one of these and let everybody know how it goes. There are different types of sleeveless shirts, right? You have the tank top which has a larger head hole and all the holes are sort of reinforced-

Rachel:

Yeah

Griffin:

... with, like, a double stitch. That's different from a muscle shirt, which is basically just a T-shirt that the sleeves done got cut right off of.

Rachel:

Yeah. Okay.

Griffin:

Sometimes with a, a plunging, a plunging cut for the...

Rachel:

Yeah. That, I remember that being challenging as a little kid because the arm holes were always too big.

Griffin:

Yes.

Rachel:

And I just felt like, like who is this for? [laughs]

Griffin:

Those are, that, I'm not ready for that yet.

Rachel:

Yeah.

Griffin:

I'm just, sort of, a tank top, tank top boy. Tank tops, by the way, are named for tank suits, which are old, like, swim suits, one-piece swim suits from, like, the '20s.

Rachel:

Oh. That makes sense.

Griffin:

They're called maillots and those like proper French term I guess.

Rachel:

Huh.

Griffin:

Um, but they were called tank suits because, I guess, back in the day, swimming pools were called swimming tanks, which is...

Rachel:

Oh.

Griffin:

That doesn't work for me. But it's like a one piece, you know, what we would consider to be a very conservative one-piece bathing suit which back then was like, "Look. Uh, can you believe?"

Rachel:

I know.

Griffin:

"She's wearing that tank suit."

Rachel:

Ugh.

Griffin:

"Look at those, look at those knees." Um...

Rachel:

[laughs]

Griffin:

So, so that is where, I mean, the tank top kind of resembles...

Rachel:

Yeah.

Griffin:

... the top of a tank suit. Uh, and then you have the, the ribbed cotton tank top that has a very offensive name that I think...

Rachel:

Yes.

Griffin:

[crosstalk]

Rachel:

An unfortunate slang.

Griffin:

Uh, but apparently are also called A-shirts, which I didn't know.

Rachel:

No.

Griffin:

It's just a way of referring to them without using the very offensive name...

Rachel:

Yeah.

Griffin:

... that we all used for, uh, uh—

Rachel:

That's interesting. Yeah. I would just, sort of, call that uh, uh, a tank top.

Griffin:

Or a ribbed tank top. Uh, I wore quite a bit of A-shirts, not in a sort of Ryan Atwood fashion, but underneath my Hawaiian and bowling shirts that I wore.

Rachel:

Yeah. What was that about?

Griffin:

I mean, they are a, they are a standard undershirt for...

Rachel:

Yeah. I remember back in the day people used to wear undershirts a lot more and, and I never really understood why.

Griffin:

I don't either. I don't either. It doesn't make a whole lot of sense to me. Maybe if you get hot, you could just...

Rachel:

Yeah

Griffin:

... you could dress down to it.

Rachel:

Yeah. One, I guess the look for a while was, like, the unbuttoned shirt over something.

Griffin:

Oh, and that's still popping in a big way.

Rachel:

Mm-hmm.

Griffin:

I'm not gonna get into the history of tank tops because it's basically the history behind every other garment...

Rachel:

Yeah. [laughs]

Griffin:

... that is popular now is, like, people were like, "It's, it's hot. Let's wear something different," and then, like, fucking Marlon Brando wore it and every movie he was in...

Rachel:

Yeah.

Griffin:

... regardless of the role and then everybody's like, "Ah, that's all right." And then in the '70s, people were like, "Let's wear these things." And then the '80s and '90s people were like, "Let's only wear these things."

Rachel:

Yeah.

Griffin:

And but now I feel it's coming back 'cause I feel like if we, a people were just like me, just realizing, like, "It's too fucking hot."

Rachel:

Yeah.

Griffin:

It's too hot to wear a T-shirt that I don't like.

Rachel:

Yeah.

Griffin:

When I could just be free to be me and do what I want.

Rachel:

Uh-huh. Uh-huh.

Griffin:

Um, so I would encourage you to embrace that and just enjoy how you feel.

Rachel:

Yeah. Maybe you start, so this is actually Griffin's introduction was, kind of, in the, in the novelty arena.

Griffin:

Sure.

Rachel:

You know? You gotta tank top that was kind of funny. That was like...

Griffin:

Down on a beach trip, it had an American flag design on it and then it said, "Training to be Goku."

Rachel:

[laughs]

Griffin:

And then there's a picture of Goku doing push-ups and then underneath it said, "Or at least Krillin." I don't understand the second part of that joke.

Rachel:

Yeah. I don't either.

Griffin:

I know who Goku is. He's the big, strong, spiky-haired man that does beams.

Rachel:

Yeah.

Griffin:

But I, I don't, I'm not entirely sure about Mr. Krillin's body work, but I do understand the conceit of the shirt. But I wore that, I was like, "Hey. This is comfy." Then I wore it the next day and I was like, "Fuck. I like tank tops."

Rachel:

Yeah. That's the thing. Like, you know, you dip your toe in, you say, "I'm gonna get, kind of, an ironic thing," and you never wanna be like, "Ha! Ha! Ha!" and that'll, kind of, make you feel like you're not really committed. And then maybe, maybe you spend more time and maybe it's, maybe it's love.

Griffin:

I don't, yeah. And I got some compliments on the tank top that I was wearing from some friends and that's enough to like, that's it.

Rachel:

Yeah.

Griffin:

Sign, sealed, sign, sealed, delivered. I'm a tank top boy for life now.

Rachel:

That explains your approach with Henry. You were trying to get Henry into tank top life and he was hesitant about it and you were like, "Hey. Tell him he looks good." [laughs]

Griffin:

Yeah. And it worked.

Rachel:

It did.

Griffin:

He was so self-con— he really didn't wanna, he's four years old.

Rachel:

[laughs]

Griffin:

He was like, "I feel like I don't look good in a tank top." Yeah. I wanted to be like, "You're four."

Rachel:

[laughs]

Griffin:

"You're four years old. You can't feel that way about stuff. Like, you're too, you're too—"

Rachel:

Yeah.

Griffin:

"You're too young to have—"

Rachel:

Well, to be fair, he never really clarified why.

Griffin:

Yeah.

Rachel:

We don't know if it's, like, an insecurity.

Griffin:

It's the stigma of the pits. Like, I'm sure there's kids...

Rachel:

[laughs]

Griffin:

... in his daycare who's like, "I don't wanna see any pits," 'cause they get started so young now.

Rachel:

[laughs]

Griffin:

With the cruelty. Hey, thanks to bo en and Augustus for the use for our theme song, Money Won't Pay. You'll find a link to that in the episode description and thank you to Maximum Fun for having us on the network. Go to maximumfun.org. Check out all the great shows that they have because you're gonna frickin' love 'em all.

Rachel:

Mm-hmm.

Griffin:

And collect them all and have a good time listening to 'em all.

Rachel:

You wanna talk about your live show?

Griffin:

Yes, we have a live MBMBaM show, a virtual live show. Uh, that's Friday, September 24th at 9 PM Eastern Time. Sawbones is gonna open and, uh, tickets are gonna go on sale, well, they're on sale right now.

You can get 'em for just 10 bucks at bit.ly/MBMBAMvirtual and, uh, if you can't make that date, September 24th at 9 PM Eastern Time, we're gonna have Video on Demand available for two weeks after the show. So come out and join us.

Rachel:

This is super good time. I keep recommending it to people 'cause I'm like, "You don't have to go anywhere."

Griffin:

You don't. No. Uh—

Rachel:

You can watch it when you want.

Griffin:

Just watch it, well, on the day of or within two weeks after.

Rachel:

[laughs]

Griffin:

Let's not go wild here. There's still rules. I think that's it.

Rachel:

Yeah.

Griffin:

I'm so— I don't wanna talk anymore.

Rachel:

Oh.

Griffin:

Will you take us out?

Rachel:

Okay.

Griffin:

I've been talking, I've recorded, like, four things today, I'm so tired of talking.

Rachel:

Mm-hmm.

Griffin:

So will you get us, will you get us there? And I hate to do this...

Rachel:

Yeah.

Griffin:

Like, I hate to put this on, on you, but I just don't wanna talk...

Rachel:

No, this is, this is how we keep the spice.

Griffin:

... I don't, I just talked, I've been talking so much...

Rachel:

Yeah.

Griffin:

... and I feel, like, um, that's all I do when all I wanna do is dance. You know what I mean?

Rachel:

Uh-huh. [laughs]

Griffin:

Like, all I do is talk and talk and I hate it. I don't wanna talk. I just wanna dance.

Rachel:

Uh-huh. Yeah, but you're still, I mean, you're still doing a fair amount of talking right now.

Griffin:

I know, but it's just to explain that I don't wanna talk anymore.

Rachel:

[laughs]

Griffin:

I just wanna dance.

Rachel:

Well, he's doing it, guys. Hearing the little chair wiggle noise.

Griffin:

Make it, but describe it, like, I'm doing a really good dance.

Rachel:

Uh, well there's arms and legs involved, which is a challenge. And there's a face, too. Uh, [laughs], looks like he's having fun which encourages me to have fun.

Griffin:

Mm-hmm. Mm-hmm. That's the idea. This is seduction.

[theme song plays]

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