

Wonderful! 246: The Tradition of Having a Fridge In Your Garage

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[theme music plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hello, this is Griffin McElroy.

Rachel: And this is *Wonderful!*

Griffin: [makes crackling noises] That's the sound of fall leaves.

Rachel: [through laughter] Oh, is it?

Griffin: It's leaves falling outside.

Rachel: It sounds a little bit like our coffee maker when it gets going.

Griffin: It does! Boy, that's how you know, huh? That's how you know.

Rachel: I think of leaves—I think of leaves more like—and allow me...

Griffin: Yeah, do your onomatopoetic sort of leaf sound.

Rachel: [crackling noises]

Griffin: This is Rachel's Onomatopoetry Corner.

Rachel: Ooh, that's fun.

[both laugh]

Griffin: It's fun to make leaf sounds! Whoosh!

Rachel: [laughs] Whoosh!

Griffin: Um, it's—oh, boy howdy. I miss—I miss Austin. I miss our friends in Austin, I miss a lot of stuff about Austin. [goofy voice] But...

Rachel: But...

Griffin: When I open up that weather app and I do a little side-by-side swipecy swipe comparison where it's like, 60 degrees and getting—flirting with sweater weather, compared to 90 degrees. Not sweater weather at all. Boy howdy, this is, uh—this is exciting. I'm very excited to have fall be a thing that's real.

Rachel: Yeah. I'm so not used to it. Griffin took a little video of our boys, and in the background you can see the—the trees, the leaves changing colors.

Griffin: Yeah. In real time!

Rachel: And I was like, I—I am not even ready. [laughs] My heart can't take it.

Griffin: I'm so ready. You baked some pumpkin muffins this morning.

Rachel: I did.

Griffin: You're in f—you've made chili, like, three times in the last month.

Rachel: [laughs]

Griffin: You're fuckin' ready for fall. Don't tell me that you're not!

Rachel: For sure. My little Midwestern heart is just so excited.

Griffin: Midwest heart is pumpin'. I'll say, small wonder, hockey is happening. We can't watch it.

Rachel: Not yet.

Griffin: It's Schrodinger's hockey. If we observe the hockey, it will exist, but it is happening. It's just not televised yet. I think the game tonight is televised, though. Playing those Chicago Blackhawks. Cannot wait to see this contest. Sure, there's been some changes to the lineup. Am I gonna miss Ville Husso? Of course I am. Am I gonna miss David Perron? [loudly] With every fiber of my being!

Rachel: Yes.

Griffin: Probably not as much as O'Reilly and all the boys are gonna miss Perron.

Rachel: Yes!

Griffin: He was the heart and soul of the team. I'll never forget seeing them front row for my birthday. David Perron's handsome face just skatin' by.

Rachel: The light glinting off his perfect teeth.

Griffin: His perfect jaw. God dang! What a fella. But hey, Red Wings? Enjoy 'em. Detroit? Have fun. Have fun, Detroit.

Rachel: Can I say my small wonder?

Griffin: Yeah, sure.

Rachel: I've kind of lost track of where we're at. Uh, so this morning I spent easily 20 minutes just looking at a variety of pumpkin patches.

Griffin: [muffled] Oh yeah!

Rachel: [laughs quietly] Uh, a lot of them in Virginia. But all, like, within the hour of driving distance. Just so many—so many patches with pumpkins in them.

Griffin: Let's do a pumpkin... into an apple. Do a pumpkin patch, pick our our pumpkin; apple, pick the apples. Squish the apples into cider, squish the pumpkin into pie. Just go... [strained] fall... to the max!

Rachel: [laughs] Um, yeah. Part of me wonders, like, if we do the pumpkin patch and skip the apple picking, like—

Griffin: No. That's off the table.

Rachel: Well, I just feel like it's out of order! I feel like if we go straight to patch, then we've—

Griffin: There's got to be an orchard/patch.

Rachel: Oh, no, there definitely is.

Griffin: Out there that can scratch both these itches for us at the same time.

Rachel: There definitely is. A lot of them turn over, though, right around this month, so if we're closing in—

Griffin: We gotta hurry.

Rachel: I know.

Griffin: We gotta get in that sweet liminal space, that transitory period.

Rachel: Apples and pumpkins?

Griffin: Apples and pumpkins.

Rachel: One go?

Griffin: One go!

Rachel: [laughs]

Griffin: God, I'm stoked right now.

Rachel: [through laughter] Yeah, you're real high energy.

Griffin: Didn't think I would be, but talking about fall gives me just the max vibes. We got our door open to the office, getting that good leafs wafting cold smell into the—oh, man! I got a candle going? A nice Wick Habit. [sniffs] I believe that's a brown sugar, cookie, some sort of situation?

Rachel: [holding back laughter] Okay.

Griffin: It's scent—from a sensory perspective, this office is a very good space right now, I just want you to know that I appreciate that, and I appreciate you.

Rachel: Okay, alright, bring it back. [laughs]

Griffin: Can I talk about my thing? I'm also excited about my topic this week.

Rachel: Yes, please.

Griffin: I go first this week.

Rachel: Yes.

Griffin: I'm gonna talk about NASA's DART mission.

Rachel: Ahh, I knew it.

Griffin: This happened last night. I didn't realize that this is, like, hot off the presses. It's Tuesday morning as we're recording this. Monday, at around seven o' clock—I had not heard of DART mission at all until I saw a video of the applied physics lab mission control celebrating the success of the DART mission, when at seven o' clock last night they crashed a spacecraft into an asteroid that's 530 feet in diameter, 6.8 million miles away.

Rachel: That's insane.

Griffin: I know you're wondering, why did they do this thing? It's because they wanted to know what the sound it made was? Which seems wasteful to me.

Rachel: So, the danger wasn't imminent, here. It wasn't like—

Griffin: No, these—these as—

Rachel: —if this doesn't work, we're in trouble.

Griffin: No. It is called the Double Asteroid Redirection Test, and it's basically a testing of our planet's ability to... defend itself from near Earth bodies, celestial bodies.

Rachel: This one—this seems like a valid exercise.

Griffin: Fuck yes it does! Are you kidding me?

Rachel: [laughs]

Griffin: So it was actually a binary asteroid system that this was targeting. There is an asteroid called Didymos, and it has a smaller asteroid orbiting it called Dimorphos. That was the target. Um, so they launched this craft, which is about the size of a vending machine, off of the back of a Falcon 9 SpaceX rocket last November.

Rachel: Okay.

Griffin: Didn't hear about that. Did hear about the radical crash that ha—yeah, so this thing traveled for ten months.

Rachel: Yeah! So they would've had to project where the asteroid would be ten months—or can you steer it when it's up there?

Griffin: They could make adjustments, and they did have to make adjustments, like, on the fly. It was a pretty—like, this craft didn't carry, like, any science equipment or anything like that. It had, like, sensors and propulsion basically is all it had, in a very, very, very limited package. Um, but yes, this—this—they are—this mission was an unmitigated success from a, like, hitting the target standpoint. The craft missed the center of the asteroid by 55 feet. Which is, when you convert it out, all the more impressive, knowing that it traveled nearly 36 *billion* feet to reach the target, and missed the middle of it by 55 feet.

Rachel: You know there's, like, some engineer who's just like, "Dammit."

Griffin: "Ugh! Oh, god, we were so close."

Rachel: Just, like, beating themselves up over this.

Griffin: So what's unknown still is how much this will affect the, like, orbit and trajectory of Dimorphos. Um, that's kind of what the project's job is now over the next couple of months. They get these very limited windows of time where they can actually observe Dimorphos to see, like, how much this impact had on the asteroid's relative motion.

Rachel: Yeah. So it didn't, like—it didn't break up into, like, a million pieces?

Griffin: No. It didn't carry any kind of that kind of, uh, of payload. Uh, but again, like, they don't really know, right? Like, they—it will—that is an impossible thing for them to predict, necessarily, is how, like—how it 'sploded, and how the 'splosion will—will make it go.

Um, but that's, like, not what the test is for, right? If in the incredibly unlikely scenario where, like, a near-Earth asteroid, which is anything within

30 million miles technically falls into that category, and there's lots of things that enter that field and impose no threat to Earth whatsoever, but if there was one, uh, we wouldn't be blowing it up, right?

We would just need to, from far enough away, adjust its trajectory a little bit, and get it to miss the Earth. Uh, so, like, blowing up an asteroid would be—like, getting that much mass out there is not particularly realistic. Sorry, *Armageddon*. And I guess *Deep Impact*.

Rachel: [laughs]

Griffin: Um, the photos that came out of the DART mission, that came out of the craft, were absolutely bonkers, because it had a camera facing Dimorphos on its approach. And so this video that I mentioned earlier, please look it up, because it is... it is jubilant.

Where you see all of these engineers at the applied physics lab watching as these photos get clo—show this closer and closer and closer image of the surface of this thing that is so very far away. Uh, just get closer and closer, and then they realize at a certain point, like, "Oh, we're gonna hit this thing." And they just start celebrating. And then the photos get closer and closer until you are seeing this incredibly detailed image of, like, the sur—

Rachel: Like the pores.

Griffin: —the pores of this thing!

Rachel: [through laughter] Yeah.

Griffin: Before the image just, like, gets glitchy and red, and then it's like, "Your—your thing exploded." Uh, and then they celebrate that their thing exploded.

Rachel: Yeah, it's very charming. And also highly memeable. I feel like you could put something else on that screen and get closer and closer and closer, and there's—there's—there's some fun to be had there. [laughs]

Griffin: If you're also one to anthropomorphosize—is that a word? I don't know—like, mechanical things like the Mars rover that sings happy birthday to itself, like, seeing this thing's impending doom as it gets closer, it is a little bit haunting. But it's just, like—this is one of those things that just seems like, from a humanity perspective, really radical that we can do that, right?

Rachel: Yeah!

Griffin: Like, we don't know still about the effect of it, but knowing that we can... shoot a shot that far away at something moving that fast and hit it, is so cool. So actually, back in 2005, NASA conducted a kind of similar test using a craft called Deep Impact. Which I was trying to see, like, that movie came out in, like, '98. Did they name it after that? And they were like, 'Oh, no. Coincidentally it was just called Deep Impact.'" I guess they had been working on it since before the film had—had come out.

Um, but there—it was a really cool mission, too. The Deep Impact craft traveled way further. It traveled 267 million miles, and then—it was actually a—the craft was two parts. There was, like, the craft itself, and then it had this super heavy copper payload that it fired out at a comet called Tempel I at a relative speed of 23,000 miles per hour. So, like, it didn't even need any explosives on it. Like, the kinetic energy that this copper weight had just blew a crater, like, so very big into this—into this, uh—into this comet.

And then the craft of it, like, took pictures of the dust and debris and stuff that came out so that they could learn more about sort of the composition of comets like Tempel I. So, like, this was way—267 million miles away. Much, much, much further away than this mission. But the difference is that Tempel I is over four and a half miles wide. So, like, it's almost 50 times bigger than Dimorphos.

Um, so still an incredible accomplishment, but the fact that we are able to hit something with such, like, pinpoint accuracy is just radical. It's the same reason I get excited about the—the James Webb telescope, and all of these these things that are just like, that's just good. Like, obviously you can always argue that, like, oh, the budget that went into this thing could've been funneled off in all these other ways.

But, like, there's so many ways that I would rather adjust the budget of everything. Uh, and the idea that we have proven ourselves capable of potentially having some sort of defense against this thing that we've seen so many horror movies about, like, it's—it's just great.

Rachel: Well, and it's also a reminder. Like, if we can figure that out, there's probably a lot simpler problems that we could attack.

Griffin: Wow. That's beautiful.

Rachel: [laughs]

Griffin: Uh, yeah. That's the DART mission. Watch that video. Watch the video of the applied physics lab celebrating. It is nourishing from, like, a human perspective, from a scientific perspective, from just, like, a nerd—like, this is just a big room full of fucking nerds. And they're like, "You—k—yes!" Like, they just—they just did a very, very cool thing. And, uh, I'm very excited about that this morning. I'm excited about that. I'm excited about fall. It's just... everything's—everything's coming up Milhouse.

Rachel: [laughs]

Griffin: Uh, can I steal you away?

Rachel: Yes.

Griffin: Thank you.

[ad break]

Griffin: Got a couple tumblebims here, and I would love to read to read the first one. It is for all of our listeners, and it's from Simon, who says:

"Hello, *Wonderful!* listeners. This one goes out—" here, let me do this in, like, my late night radio DJ voice.

"This one goes out to all the other single people who might feel lonely or crushed by the world sometimes. You are needed, you are loved."

Rachel: Look out, Delilah!

Griffin: Look out, Delilah! I'm coming for your throne. Simon, that is very kind, very sweet.

Rachel: Yeah! Now everybody that listens to this show has received a jumbotron.

Griffin: That's right! You can put that on your... resume?

Rachel: [laughs] Okay? [laughs] "Jumbotron Recipient."

Griffin: Exactly. Do you wanna read this next one?

Rachel: Yes. This is for Noah. It is from Nick.

"Hey, Booger! It's Booger. I'm so glad that I asked my roommate for your number and invited myself to your game nights. We've had more than ten wonderful years together of travel, raising two munchkins, and binging reality TV at the suggestion of our favorite podcasters. I can't wait to see what the next 10 plus years have to offer. I love you and stuff."

Griffin: Uh, hover boots. Um...

Rachel: Oh, okay!

Griffin: Food... that is like a—like a pill, but you put it in a special machine and then it turns it into a big pizza. Um... I'm just saying the things that the next 10 years have to offer.

Rachel: I thought—see, I was thinking about the next 10 plus years of reality television. [laughs]

Griffin: Ohh. Yeah, I mean, hover boots—once those are introduced, like, they're gonna be such a common part of our lives. It's gonna be—

Rachel: Yeah. Every reality competition will have a hover boot challenge.

Griffin: Frickin' Mark Cuban just hovers in through the window in *Shark Tank*.

Rachel: [laughs]

[Maximum Fun ads play]

Rachel: Hey, dude.

Griffin: Hey, dude.

Rachel: What's up?

Griffin: What's up?

Rachel: You wanna hear the thing?

Griffin: More than anything.

Rachel: It's a trip to the Poetry Corner.

Griffin: Yeah! [scatting, getting strained and high-pitched]

Rachel: I'm sorry.

Griffin: Whoa!

Rachel: I'm sorry that I've trapped you in this prison of coming up with a theme song every time we do this.

Griffin: I trapped myself in there, too. That time the bass—the bassist just, like, fell down and, like, just kept going up the fret board?

Rachel: [laughs] Uh-huh.

Griffin: Hitting the—the illegal notes.

Rachel: So, let me be honest with our listener. Um, I'm out of poets.

Griffin: Yeah.

Rachel: I think when we first started this corner, I had a deep, deep bench of poets that I knew and loved and was familiar with, and could very easily think, "Oh, you know who I should talk about? This one."

Now I'm at a point where I am—I'm seeking 'em out.

Griffin: Okay.

Rachel: Which isn't a bad place to be.

Griffin: No, it's a fun place to be.

Rachel: But I just want you all to know, those of you at home that think, "Wow! This—she knows a lot of poets." I want to be clear. I'm finding 'em.

Griffin: She's done. Oh.

Rachel: [laughs] I'm finding 'em the same way that you could. You all could start your own poetry corner. And I—

Griffin: Yeah, by going to the jazz clubs.

Rachel: And I am not litigious, so, just so you know.

Griffin: On poetry night.

Rachel: If you want to start your own poetry corner, do the same thing I did, which is look for poems and poets that you like, and then try and see if you can figure out who's in that same, like, orbit.

Griffin: Yeah.

Rachel: Yeah, so—

Griffin: Sorry, I just had an image of you... wearing—like, in a black turtleneck and black b—I think I'm imagining Judy Funnie from *Doug*.

Rachel: [laughs]

Griffin: Doug's, like, cool beatnik sister.

Rachel: Yeah!

Griffin: Man.

Rachel: Wow, that's a deep cut.

Griffin: Is it? I guess so.

Rachel: I mean, most of us know Doug. [laughs]

Griffin: You—we all remember Doug.

Rachel: But I could not tell you the name of his sister.

Griffin: Judy Funnie is her name. Anyway.

Rachel: Anyway. Uh, so I—you know, when I'm looking for a poet that I think is gonna be accessible and enjoyable for the listener who may not have an interest in poetry, I'll you start with Billy Collins, who I've brought to the show before. He was a US poet laureate.

Griffin: Sure.

Rachel: Super, super popular. Like, in the realm of poet he's, like—everybody knows Billy Collins.

Griffin: Yeah, of course.

Rachel: Uh-huh. You remember when I talked about him on the show.

Griffin: Yeah.

Rachel: Yeah. [laughs] So the poet I wanted to talk about this week is Thomas Lux, which is a new to me poet.

Griffin: Okay.

Rachel: Um, but you know, pretty accomplished in his day. Um, and probably should've known about him, if I'm gonna be honest.

Griffin: Hey, don't beat yourself up.

Rachel: Well... [sighs] I think what happened when I went to graduate school is I started getting into this, like, much more academic, experimental realm of poetry. And so I started to lose touch with, like, the poets out there that are, you know, kind of more accessible and more welcomed by the large community, beyond the poets and such. So Thomas Lux published his first book in the 1960's after graduating from Emerson College, and then through the 70's, 80's, and 90's, he commuted between Boston and Sarah Lawrence College in New York, where he taught for 27 years.

Griffin: Good lord.

Rachel: Before he passed away in 2017, he published 19 books of poems. Uh, that's a lot of—I mean, that's a lot of books of poems.

Griffin: That's a great deal of books of poems.

Rachel: Yeah. Uh, so I wanted to read a poem that he wrote. But before I do, I want to ask you something that I think is gonna be important and valuable to your listening experience.

Griffin: Okay.

Rachel: Which is, did you have a relative that had an old fridge in their garage?

Griffin: Yeah, of course.

Rachel: Okay. That's—

Griffin: I mean, that's a—yeah. And it had a smell. Yeah.

Rachel: [laughs] It's an important thing to think about as you go into this poem. I, while reading it, was thinking of my grandma and grandpa's house on my mom's side. They lived in, like, a real small town in Illinois called Red Bud, Illinois, and they had a very old fridge in their garage that had a lot of RC Cola in it.

Griffin: Did I go there for Thanksgiving one year?

Rachel: No.

Griffin: No.

Rachel: No, they were gone by the time we met.

Griffin: Oh, okay.

Rachel: But yeah, I think the tradition of having a fridge in your garage was carried on through several [laughs] of my aunts and uncles, so I'm sure

that you have the fridge in a garage experience if you have attended a family gathering.

Griffin: Yeah, my Aunt Betty had one, uh, and—I feel like every garage fridge, I'm not making this up, has, like, a—there's a reason they keep it in the garage.

Rachel: [laughs]

Griffin: You know?

Rachel: Well, yeah. It's like the kind that still needs to be defrosted.

Griffin: Yes.

Rachel: Uh, that you probably wouldn't put, like, your real important food in, but like, to put a can of soda's okay.

Griffin: And the can of soda you do have to decant, because it... carries the s—it imbues—it is imbued with garage fridge smell.

Rachel: [laughs] Uh-huh?

Griffin: Is this the poem? Am I guessing what the poem's about?

Rachel: [laughs] Almost!

Griffin: Okay.

Rachel: Uh, so this poem is called "Refrigerator, 1957."

“More like a vault — you pull the handle out
and on the shelves: not a lot,
and what there is (a boiled potato
in a bag, a chicken carcass
under foil) looking dispirited,

drained, mugged. This is not
a place to go in hope or hunger.
But, just to the right of the middle
of the middle door shelf, on fire, a lit-from-within red,
heart red, sexual red, wet neon red,
shining red in their liquid, exotic,
aloof, slumming
in such company: a jar
of maraschino cherries. Three-quarters
full, fiery globes, like strippers
at a church social. Maraschino cherries, maraschino,
the only foreign word I knew. Not once
did I see these cherries employed: not
in a drink, nor on top
of a glob of ice cream,
or just pop one in your mouth. Not once.
The same jar there through an entire
childhood of dull dinners — bald meat,
pocked peas and, see above,
boiled potatoes. Maybe
they came over from the old country,
family heirlooms, or were status symbols
bought with a piece of the first paycheck
from a sweatshop,
which beat the pig farm in Bohemia,
handed down from my grandparents
to my parents
to be someday mine,
then my child's?
They were beautiful
and, if I never ate one,
it was because I knew it might be missed
or because I knew it would not be replaced
and because you do not eat
that which rips your heart with joy."

Griffin: [emphatically] That is a good poem!

Rachel: Isn't that charming?

Griffin: I don't think I've ever laughed at a poem that much before that you've read on the show.

Rachel: [laughs] I've read a few kind of, like, humorous poets before.

Griffin: Yeah, but that one was, like—that one was Funnie in a deeply relatable, very specific way that I adore.

Rachel: Yeah. I—I really—I appreciate—I was excited to discover him. Bob Hicock is another poem I've talked about on here before. Uh, it's that same kind of, like—

Griffin: He did a poem about a steak, right? Bob Hicock? Or—

Rachel: Yeah, yeah. He was traveling, like, across the Midwest and wrote a poem about it that I read. But yeah, just that kind of, like, real experience, um, that I just really enjoy. Uh, and there—Thomas Lux did a lot of those poems.

Griffin: That was delightful.

Rachel: It was delightful! I really wanted to kind of introduce what the poem was about, because I feel like it is even more powerful if you are picturing that fridge, like, from minute one.

Griffin: [simultaneously] Yeah, for sure, of course.

Rachel: Billy Collins actually has talked about Thomas Lux before. Uh, and he said, "The refreshing thing and the enviable thing about him for me was that most of his poems weren't about him. They were about something else, something interesting. Marine life, mining, vegetables. He would smuggle in an emotional content, but his poems were always interesting, and very eccentric. A lot of poetry today just fails that test. It's not very interesting." [laughs]

Griffin: Great. Sure!

Rachel: Uh, I was reading about him a little bit. He actually—he has a daughter that went to the UT Austin School of Social Work and now has her own book out. Not a poetry, but a fiction.

Griffin: That's great.

Rachel: Uh, so I thought that was really cool. But apparently, like, an incredibly teacher. Super passionate about teaching. I mean, obviously he taught at Sarah Lawrence for 27 years. And, uh, just a really, like, unique kind of welcoming voice. Um, I was excited—I was excited to find him. I would encourage—I mean, he's got a lot of books. 19. So, you know, I would encourage people to seek him out.

Griffin: Can you spell his last name?

Rachel: L-U-X.

Griffin: Oh, okay, cool.

Rachel: Yeah. Uh, yeah, and he just passed away in 2017, so you can find a lot. A lot of my information I pulled from a New York Times obituary. But, uh, very cool. Exciting. Like, exciting to find a new poet, like, all the time. I just—I, uh—I can't encourage people enough to keep seeking out stuff that speaks to them.

Griffin: [sighs] Hey.

Rachel: [through laughter] Hey.

Griffin: I just did a really big stretch while you were wrapping up, there.

Rachel: It was a big stretch, yeah. It was a big fall stretch. It felt fall to me.

Griffin: Big fall stretch. My tummy came out. So, hey. Thanks to Bo En and Augustus for the use of our theme song, "Money Won't Pay." You can find a

link to that in the episode description. Thank you to Maximum Fun For having us on the network. Go to Maximumfun.org. Check out all the great shows that they have there, please. Uh, and we have stuff at mcelroymerch.com. Some shows coming up in Detroit and Cincinnati, and here in Washington... DC. That's at bit.ly/mcelroytours. And I—
[stammering]—

Together: [strained stammering]

Rachel: [laughs]

Griffin: That's it. Y'all, just get out there and, you know—and...

Rachel: [laughs] Can I ask you something?

Griffin: Yeah.

Rachel: I've noticed that your brothers have started making you end episodes of My Brother, My Brother, and Me with an—

Griffin: It's so exhausting.

Rachel: —an inspirational quote, and I feel like sometimes you try and bring that energy to this show, too.

Griffin: Well, I feel like I was bringing that energy to this show before they asked me to do it on MBMBaM.

Rachel: I know, right? And now it's too much!

Griffin: Um... I think they're jealous that they don't host this. They're jealous of you.

Rachel: [laughs] Wow, that's—

Griffin: And they're jealous of me.

Rachel: That's a lot.

Griffin: That I get to host it with you. It's—it's, uh—

Rachel: It's a lot to take on.

Griffin: Well, it is. But, uh, yeah. You know, this should be a safe space... for me.

Rachel: [laughs]

Griffin: To not have to say anything entertaining in the final stretch, here.

Rachel: Yeah, you've done enough. Take 'er easy.

Griffin: Yeah. So you do—why don't you close her—close—close her out?

Rachel: [soft radio DJ voice] Uh... thanks for listening, uh, to all our wonderful listeners out there. [holding back laughter] Keep... reaching for the stars.

Griffin: That's good. Perfect. You did it!

Rachel: [laughs]

[theme music plays]

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