

Wonderful! 17: Wake Me Up Inside!!

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[theme music plays]

Rachel:

Hi, this is Rachel McElroy.

Griffin:

Hi, this is Griffin McElroy.

Rachel:

And this is Wonderful!

Griffin:

Welcome on back 2018.

Rachel:

Well, hello.

Griffin:

Come on again old friend, 2018.

Rachel:

Hello, new friend.

Griffin:

Oh, the new friend, 2018. 2017 weren't no friend of mine, but 2018? Hey, good looking. 2018, why don't you slide on over the pew towards me? I don't know why we're sitting on a church pew.

Rachel:

You know what I realized?

Griffin:

Hmm?

Rachel:

Today is the anniversary of when we joined the Maximum Fun network.

Griffin:

That is true. Wow. Yeah, it's so nice to be here. So nice for you to join us. And, uh, I, we're really excited to get back in the, the old saddle this time. Uh, thank you for indulging us as we took last week off. Um, but we would've been insufferable if we'd recorded an, an episode, like the day after Christmas.

It would've been like presents and ribbons and ham. Maybe people would've liked that. I don't know. It would've just been me screaming about ham. I could do a whole ham bit if you want.

Rachel:

You definitely could. If anybody could, it'd be you.

Griffin:

What's that supposed to mean, huh? That I'm a big ham fan?

Rachel:

[laughs] You're just good at bits.

Griffin:

Yeah. Thank you.

Rachel:

[laughs]

Griffin:

Um, I'm excited to get going. You wanna get going?

Rachel:

Yes.

Griffin:

This is wonderful. This is a podcast. Some of you might have tuned in today expecting us to talk about The Bachelor because the Vulture—

Rachel:

[laughs]

Griffin:

... the Vulture? is that what they go by? It makes them sound like a fricking Spider-Man villain.

Rachel:

They reran an old article they'd put together on the best, uh, Bachelor-themed podcasts.

Griffin:

Which I can understand people's confusion if they did tune in thinking that, because up until about 1:00 PM today, our description was wrong. It was wrong for quite a long time.

Rachel:

[laughs]

Griffin:

But, um, yeah thank you so much for, for tuning in. This is a show where we talk about things that we love and things that we think are great, and we talk about some of the things that you think are great, and that's really all the show is now. So, uh, we hope that you enjoy. I feel like I just sold us a short shrift. "That's all it is. Whatever." No, we're very... we love doing this show.

Rachel:

It is massive in proportion, I would say.

Griffin:

What is?

Rachel:

We love a lot of things.

Griffin:

The show, like we have a lot of—

Rachel:

The potential of the show.

Griffin:

... like listeners. Yeah. We're doing Bonnaroo, headline Bonnaroo this year.

Rachel:

[laughs]

Griffin:

Uh, it's us.

Rachel:

Can you imagine the two of us on stage? Just like, you know what's great? Candy necklaces, am I right?

Griffin:

Am I right?

Rachel:

[laughs]

Griffin:

And people are like, "We can't hear you over the Chainsmokers a mile away."
Like, "I know, I'm sorry."

Rachel:

[laughs]

Griffin:

Um, so I think it's my turn to start?

Rachel:

Yes.

Griffin:

Okay. I have two music things this time. Um—

Rachel:

Ooh.

Griffin:

But they're not—

Rachel:

You're really getting into the music thing I've noticed.

Griffin:

[laughs] Yeah. I guess you could say I like—

Rachel:

[laughs]

Griffin:

... one of my main interests is music. Uh—

Rachel:

Before this it was calligraphy and then he just—

Griffin:

... And then I, somebody played me a song and I was like, "Is this music?"

Rachel:

[laughs]

Griffin:

I could bring—uh, Gabriel Gundacker is a, a, an internet personality comedian person who, uh, I found on Vine who had a series called "Guy who doesn't know what music is." This is not my first thing.

Rachel:

Oh yeah [laughs]

Griffin:

But it was just a guy like, "This is good."

Rachel:

"Is this is music?"

Griffin:

"What is this? This is music? That's great. Is that music? No, that's a plant. Does the plant do music? It doesn't. Okay."

Rachel:

[laughs]

Griffin:

Um, my first thing though is a game and it's called DropMix.

Rachel:

Oh, how perfect.

Griffin:

DropMix came out last year and I didn't really pay a ton of attention to it. Uh, which is weird because it is made by a company named Harmonix, and Harmonix's whole jam is making these rhythm video games typically. Uh, I—

Rachel:

They did Dance Central, right?

Griffin:

... They did Dance Central a... it's amazing how many, like how consistent they were in this sort of genre, because they did a bunch of hits all in a row. They started out with a series called, uh, Frequency and Amplitude, which was just kind of like a music performing game that you used a controller and, uh, put together tracks of songs.

And it was very, very cool, like early PS 2 era days. And then they did Rock Band. That was the thing that I feel like if you know who Harmonix is, it's probably through the Rock Band franchise 1, 2, or 3, or Rock Band Van Halen, or Rock Band The Beatles, which was so fantastic.

Um, I loved Rock Band. Like that was kind of what set me on fire for rhythm games, because it blended two of my favorite things, which is like making stuff. Like, it feels like you're making music. If you haven't played Rock Band before it uses those plastic instrument peripherals, so somebody's on drums, and then there's a guitarist and a bassist and somebody's singing. I think Rock Band 2 or 3 introduced keyboards.

And I, I loved, uh, making stuff, but also playing video games with my friends. That's like my favorite way to play games. And so like, that was one of my favorite franchises of all time.

It also kind of got me into playing music. I started to like play the plastic drums of that game a lot, um, like practicing and like learning like rhythm basically.

Rachel:

Oh yeah. They were totally worn out by the time I saw him.

Griffin:

Oh, I went through like three or four.

Rachel:

[laughs]

Griffin:

I actually developed like relationships with like somebody on the Harmonix team who were like, "Oh, you destroyed another drum pedal again, huh?"

Rachel:

[laughs]

Griffin:

I think they sent me like one of their—as a review unit, like one of their like heavy cast iron foot pedals, 'cause I think I had complained to their, uh, customer service department too much. Anyway, so I love this company. They also did, uh, they've done a bunch of these cool rhythm games, including Dance Central, which is like a hit among our group of friends. It is a very fun Kinect based dancing game.

DropMix is kind of in the same vein where it is not a video game per se. You do use your phone, but it connects to a big board and the board has five slots on it that you play cards on. And each card represents a fragment of a song.

Um, so it could be the violin part of Call Me Maybe, or it could be the drums from The Mother We Share by CHVRCHES, uh, or the, uh, keyboards from, uh, Chandelier by Sia, or the guitar part from Run DMC's It's Tricky or any—

Rachel:

Or the vocals too.

Griffin:

... or the vocals.

Rachel:

Yeah.

Griffin:

Uh, which is—some of the most impressive stuff they do is with the vocals. Uh, so it could be, uh, I Will Survive, the vocals for that. And you play all five of these together and it makes a song, and it always sounds good. These loops, uh, the game has a way of like transposing them and putting them in the same tempo so that it always, always sounds if not good, like a song. No matter what it always, always works.

Um, and there's a couple like game modes to the game. There's like a clash mode where you and another player like play cards against each other. And then there's like a party mode where you're all working together to put a song together. But the real magic is the way that no matter what you do, it's going to sound kind of good.

Sometimes really, really good. And it's, it's like a kind of magic that, uh, I don't know why I wasn't excited about it when I came out last year until I got it for Christmas. Uh, and now I'm so into it. I've spent a significant amount of money buying more cards for DropMix, uh, two packs of which just showed up before we started recording, and I'm excited to crack into those.

Um, but what's so impressive about it is how smoothly it changes tempo and key signature for these song fragments. But it doesn't just transpose the key up and down, it converts minor to major and otherwise.

Which if you don't—if you're not like versed in music and you don't really understand what that means necessarily, um, imagine like Call Me Maybe, but in a minor key so it sounds like a funeral dirge. Or imagine, uh, Evanescence's Wake me up Inside but in a major key. So it's kind of like fun and beautiful and uplifting a little bit.

Rachel:

Yeah. Oh and, and, and the other cool thing too is that when you create these kind of unique compositions, you can save them too. So that major to minor switch is really fun, and we've saved a lot of those.

Griffin:

We've saved a ton of those. There's also wild cards that you can play that, uh, all of the other fragments that are down at the border at that time kind of anchor onto that card that you play. And then suddenly the song changes key in tempo to match that new card.

And it does so with basically a dub step drop, which is appropriate when you play, for instance, Skrillex's Bangarang, uh, and hysterically funny when you play Ginuwine's Pony, which is a card that you can find and buy.

Rachel:

Yeah.

Griffin:

Um, they've had like—you can tell how much fun they've had like making this game because some of the cards that they have in—there's a card for the Doctor Who theme song. There's several cards of the Transformers theme song.

Rachel:

Oh, that's cool.

Griffin:

Um, it's really, really incredible and it's so fun to play. Uh, during New Year's Eve, we had it set up for all of our friends. We were over at our, our friend's house and they hooked it up with an aux cable to their, uh, sound system. And then for like a couple hours there, we just had all the cards spread out on a table.

And whenever people wanted, they could just walk up and drop a card on the mix and change the music everybody was listening to. And I thought it might get grating after a while. And there are ways to make it grating.

Like, I'm gonna play, uh, the horns from this Ricky Martin song, over the horns from this Cake song, over the horns from this other song, over the violins from Beethoven's Fifth Symphony, uh, over beatboxing.

And it's like, oh yeah, that sounds like dog shit. There are ways to, I think, make it grating. But most of the time, like, it was really cool. It was like a fun sort of party experience of just like everybody kind of being the DJ a little bit. And no matter what, like it always kind of works.

And the people who I think least expected to like make some jammers, made some absolute slammers *and* jammers.

Rachel:

Yeah. That's the, the one thing I think Griffin pointed out, 'cause I was talking about how fun it would be to listen to professional DJs kind of play with this game, but he made the point and it's true that it's very accessible, that you don't have to have any kind of expertise.

Griffin:

Can I try and play one off my phone? 'Cause I have some saved mixes, including the one that our friend Justin Minsker made over New Year's Eve. Um, I don't know how good it'll sound. Maybe I can find a way to patch it in directly later, but this is Evanescence's Wake Me Up Inside in a major key with some other components I'll try to shout out as they come up. This may sound like shit.

["Wake Me Up Inside" plays, sped up and in a major key, with other songs mixed in]

[laughs] We were a little drunk when that was performed. Maybe it's not as great as I originally thought it was.

Rachel:

[laughs]

Griffin:

But still they transposed Evanescence's Wake Me Up Inside, laid over the horns from that Ricky Martin song, laid over the drums from the—the bass from Outkast's Ms. Jackson.

Rachel:

[laughs]

Griffin:

Like the novelty of it is pretty incredible. There are other mixes on here, but I won't subject everybody else to that again. But, um, it's a really fun game and it's really, really cool. And I, I am, I'm—I feel bad that I'm this late on it 'cause I think it's like one of the coolest things that came out [crosstalk].

Rachel:

Griffin got it as a Christmas gift, uh, from his brother Justin. And I pointed out, Justin like threaded the needle so exactly of Griffin's interests, which involve collectible trading cards [laughs] and—

Griffin:

And games, and playing music, and—yeah.

Rachel:

... and games, and music. Yeah. It was, it was great.

Griffin:

It's very good. Uh, what is your first thing I wonder? Ans—answer me this riddle. Ooh, I got that. My, my tongue is a little chalky. We're drinking tea, we're drinking hot, hot apple cinnamon tea that a fan sent us and it's very tasty, but I have the chalky tongue. So what's your first thing?

Rachel:

[laughs] Uh, I wanted to start out 2018 with some heat. The heat that everyone has been waiting for.

Griffin:

[laughs]

Rachel:

Which is... one of my favorite episodes of Quantum Leap.

Griffin:

Oh damn!

Rachel:

[laughs]

Griffin:

How do you even pick those? What... can I guess?

Rachel:

It was difficult. You know what I tried to do? Because I have a lot of favorites, uh, and a lot of them don't work as well out of context, if you're not familiar with the series.

Griffin:

Yeah. Some of my favorites are like last season, like Evil Leaper stuff.

Rachel:

Yeah, exactly. And so I wanted to pick something that was very symbolic of kind of a lot of what the show does.

Griffin:

Is it the JFK arc?

Rachel:

No.

Griffin:

Uh, the JFK arc is so good.

Rachel:

Much simpler, think smaller scale.

Griffin:

Uh, is it the Chubby Checkers...

Rachel:

No!

Griffin:

... locked in the radio station episode?

Rachel:

Why would I like that one? Come on.

Griffin:

Uh, is it the...

Rachel:

Think, think a real tour de force.

Griffin:

I mean he's gotta sing in it, no matter what.

Rachel:

For Scott Bakula. Yes you are correct.

Griffin:

[laughs]

Rachel:

[laughs]

Griffin:

Scott Bakula, if you're not familiar with Quantum Leap, must have had something in his contract where he's like "Every other episode I get to croon."

Rachel:

He had a, he had a musical theater background.

Griffin:

Yeah, for sure.

Rachel:

That was what he was doing before the show.

Griffin:

I'm not complaining. He's a very, very good singer.

Rachel:

Yeah.

Griffin:

It was just like, it was... the premise of the show is that you're, you know, leaping into person after person. And it just so happens that a lot of those people are going to sing beautiful musical numbers.

Rachel:

Well, sometimes you leap into a person that you don't know.

Griffin:

Okay. Tell me who. I'm, I'm, I'm done guessing, what is the episode?

Rachel:

Season three, episode one, The Leap Home. It's when he leaps into himself as a 16 year old boy.

Griffin:

Yes. Okay. Can you... let's, let's take a beat and pretend that the person listening to this has no idea what Quantum Leap is.

Rachel:

Oh my gosh.

Griffin:

Give them like a 15 second elevator pitch—

Rachel:

Oh my gosh.

Griffin:

... of Donald Bellisario's sort of master work.

Rachel:

Very light sci-fi. This informed my taste in sci-fi in general. Uh, it is a man who is brilliant, has several degrees in a variety of areas.

Griffin:

And he's got a Swiss cheese brain.

Rachel:

Yeah. Including like ancient languages and physics. Uh, he is doing a time traveling experiment, uh, that goes awry. He steps into the quantum leap accelerator and gets lost in time. And what he is doing is he is out of his control leaping within his own lifetime, uh, into different people, different places. Um—

Griffin:

And helping 'em out of pickles, basically.

Rachel:

... Yeah, exactly. He, him and, and his hologram guide from the present, uh, have figured that his way to leap is to put right what went wrong.

Griffin:

Do good karmic deeds.

Rachel:

Yeah.

Griffin:

It's a really great show because that premise is so... that premise would not hold water today, I feel like.

Rachel:

You don't think so?

Griffin:

That premise... No, that specifically, that premise of in order for—

Rachel:

Putting things right?

Griffin:

... in order for you to time travel, you have to do a good thing. Like that such a like TV—

Rachel:

Yeah, I guess so.

Griffin:

... premise. And I, it worked for Quantum Leap and I think it's, it's great.

Rachel:

Yeah.

Griffin:

And I think it asks a lot of almost like theological questions that the show kind of tries to answer in the last few episodes, especially.

Rachel:

Yeah. Oh yeah. For sure.

Griffin:

Um, but it takes a long, long time to actually get to the meat of those questions. And in the interim, like if that show came out in 2017, the critics would be like, "So he time travels until he does a good deed and then that activates the time travel machine?"

Rachel:

[laughs]

Griffin:

"What is, what the fuck?" Um, but it, it definitely works for... but this is the episode where I think it's the only one where he doesn't jump into just some rando. He jumps into himself.

Rachel:

Yeah. Well he also leaps into AI at one point.

Griffin:

Yes, that is true.

Rachel:

Um, so he does kinda—

Griffin:

Shit, that's a good one too.

Rachel:

... I know. That's a really good one.

Griffin:

All right. So let's talk, drill down in this episode, he jumps into—

Rachel:

Okay, so—

Griffin:

... his young boy form.

Rachel:

... the big thing with Scott Bakula is—Ba—[laughs] Scott Bakula's—[laughs]

Griffin:

I would think you would be able to say his name. By the way, shout outs to Scott Bakula and, and to Lin Manuel who, who, uh—

Rachel:

Oh my gosh.

Griffin:

... got, got Rachel a very sweet message.

Rachel:

Issued a personal good luck message. [crosstalk]

Griffin:

I also gotta talk to him on the phone, like during the Tony's.

Rachel:

Yeah.

Griffin:

God, that was the best. Okay.

Rachel:

Mm-hmm (affirmative). Um, yeah. So the big thing with Scott Bakula, uh, who plays Sam Beckett is that he is this very moral, honest man, uh, which is kind of

the only way this works. 'Cause he doesn't go into different places and kind of mess with things or exert his power.

Griffin:

Now that said, he gets a lot of smooch meat.

Rachel:

He does.

Griffin:

He gets a lot of smooch meat.

Rachel:

That's 'cause he's in the moment.

Griffin:

He's inhabiting the person and it's, it's to get the job done, but it does raise some questions.

Rachel:

Yeah. He's, he's smooching for—

Griffin:

For the cure.

Rachel:

... the spirit. Yes [laughs]

Griffin:

Um—

Rachel:

So, so when he leaps into himself as a, as a young man in Elk Ridge, Indiana, he's kind of overcome with the opportunity to not just address the immediate wrong, which as his, uh, companion Al says is to just win the basketball game.

Griffin:

Uh, yes, very low stakes.

Rachel:

Um—

Griffin:

So first of all, fuck off, Ziggy.

Rachel:

[laughs]

Griffin:

Because this is like a really low stakes—it's like you can't even give him like some high priority thing to do while he's trying not to get tempted to change—

Rachel:

Well, the argument is, is that the team initially lost the state basketball championships, denying a lot of the players on the team opportunities to get scholarships and the small town an opportunity to be buoyed by the success.

Griffin:

Okay, sure.

Rachel:

So the idea was that there were more stakes, but you're right. Uh, not especially complicated mission.

Griffin:

I mean, you have to win a basketball—I couldn't, I couldn't accomplish this mi—I'd be like, "Sorry, Al. We'll get the next one."

Rachel:

Well, sometimes he has to like leap into a woman and give birth to a child, like it does get a little more complicated.

Griffin:

I think it's harder to win at basketball.

Rachel:

[laughs] Okay.

Griffin:

It would be easier for me to give birth to a child than it would be for me to win a high school basketball game, a hundred percent definitely for sure.

Rachel:

[laughs] Uh, so Sam—this is surprising to me and I don't know that they've really explain it, but Sam typically as Griffin mentioned when he leaps has very little memory of history and his own, um, personality and history, uh, because the idea is that the time travel has, quote, "Swiss cheesed his memory." But for some reason, when he leaps into himself, he's like—

Griffin:

He remembers everything.

Rachel:

... crystal clear focus. So he, while there in his 16 year old body is trying to help his father who was a smoker and dies young, his brother who was killed in Vietnam, and his sister who ended up marrying an abusive alcoholic. So it's just him frantically trying to address all this in the like week he has at home.

Griffin:

God, this is a, this is, this episode is a, is a barn burner.

Rachel:

It was a two parter too.

Griffin:

Yeah.

Rachel:

Actually the second part, he ends up going to Vietnam with his brother. Uh, so that's—

Griffin:

Oh, that's right!

Rachel:

... Yeah. Yeah. The second part of this episode is that he, he travels there.

Griffin:

It's such a great like payoff in a way, because of how it subverts the rules of the show so completely. And sometimes you can get like this emotional detachment from the situation. Like I'll be honest, Rachel and I rewatched the entire series a few years ago. And there would be episodes where like in the first five minutes I would decide whether or not I was actually gonna pay attention to the episode or not. Because it's like—

Rachel:

Yeah. 'Cause sometimes, yeah, sometimes they do—

Griffin:

... a low stakes or you don't form that emotional connection.

Rachel:

... goofy episodes where like he's a magician or he's a standup comic. Uh—

Griffin:

But this one is like, you know your dad's going to die young—

Rachel:

... Yeah.

Griffin:

... because of his unhealthy habits, and you have a very narrow window of time to try to convince him to turn everything about him. By the way, his dad? Played by... himself.

Rachel:

Himself, yes.

Griffin:

Very good.

Rachel:

And the musical performance is Scott Bakula doing Imagine by John Lennon.

Griffin:

Oh that's right!

Rachel:

On guitar.

Griffin:

Doesn't the sister become like a hippie or something like that because he changes the—

Rachel:

Well, the sister at the time—'cause it's 1969—is a big Beatles fan. And so, uh, Sam is trying to, I guess, convince his sister that he knows the future. Uh, and so he plays this—

Griffin:

God, you're right.

Rachel:

... John Lennon song. Um, but yeah. So I love I would say 99% of Quantum Leap episodes. And I've watched the series through maybe half a dozen times. Uh, and I like this episode because it's so emblematic of what works for me about the show, which is that here's this guy who genuinely wants to do good and is trying to kind of put the mission before himself, but has this opportunity to help all these people he cares about.

Griffin:

Yeah.

Rachel:

Uh, and it kind of brings the dynamic in with Al too, 'cause Al's trying to explain to him, you know, there's not a whole lot you can do. And you just see him over and over again kind of try and make these little incremental movements in the direction he wants, and then check with Al, and Al's like, no, nothing, you know, changing.

Griffin:

My one thing with Quantum Leap is I wish that there were more episodes like this and the JFK episodes and the Evil Leaper episodes where they're like, all right, we have this strong premise—

Rachel:

Yeah.

Griffin:

... for the show that we followed for many seasons now. And those are like the best episodes, the ones where they like try to subvert it. And in that subversion it's so unheard of 'cause you just watched 15 episodes in a row where it was like, uh, a mob boss getting into shenanigans at his daughter's wedding.

Rachel:

Yeah. Or like kind of a hacky episode where it's like, oh he's Buddy Holly. Or he— Buddy Holly lives down the street and, and he has to get Buddy Holly to write Peggy Sue.

Griffin:

Or he accidentally gets Buddy Holly to write Peggy Sue. I think that's how that one breaks down.

Rachel:

Yeah. Yeah. Or, or he shows Chubby Checker how to do the twist.

Griffin:

But then you get these great episodes that—and, and this is something that like all sci-fi media that tries to handle time travel as an element has to grapple with this idea of like, uh, you know, predestination.

Rachel:

Yeah.

Griffin:

And if you alter—altering the past, what that means for your future. Um, and Quantum Leap does this expertly, even in the JFK episodes where that is setting up a fuckin' huge like potential change for the future. It handles it like kind of beautifully.

Rachel:

Mm-hmm.

Griffin:

In a way that I don't think this show really gets enough credit for.

Rachel:

You say the JFK episode. So Sam leaps into Lee Harvey Oswald.

Griffin:

Right.

Rachel:

And he is trying to prevent the assassination of JFK. But when he is in Lee Harvey Oswald, he is so kind of overcome with what is left of Lee Harvey Oswald still in that body that he has very little control.

Griffin:

And there are scenes, I believe back in the present with Lee Harvey Oswald—

Rachel:

Yes.

Griffin:

... talking to real physical AI.

Rachel:

[laughs] This is the other thing. So when he leaps into somebody's body, their body appears in the present, uh, where Sam would be. And so they're able to get information sometimes from that person. Uh, in the case of Lee Harvey Oswald, he kind of is trying to overtake and escape if I remember correctly.

Griffin:

It's a lot, it's a lot.

Rachel:

It's a lot.

Griffin:

Um—

Rachel:

Um, and that's, so this is when I, I... my interest in science fiction, um—

Griffin:

It's very limited.

Rachel:

... Yes. It's, it's this kind of stuff, it's like Back to the Future. I like time travel a lot.

Griffin:

You like some Doctor Who.

Rachel:

Yeah.

Griffin:

You like the, uh—

Rachel:

I like Doctor Who. I liked, uh, Orphan Black—

Griffin:

Yeah.

Rachel:

... for example. Um, I like kind of story based, light on the world development kind of stuff.

Griffin:

If you hear somebody like, "The Quantum Stabili—" you're like, "Bye. Done."

Rachel:

So, yeah. So anyway, so I, I love Quantum Leap. Um—

Griffin:

I do too.

Rachel:

... I could have brought any number of episodes. I plan to watch that series all the way through again.

Griffin:

It's very enjoyable.

Rachel:

Um—

Griffin:

I would say, I would say there's a couple of epi—it tackles a lot of like, um, racial issues throughout history, which this show was made in what, the late '80s, early '90s?

Rachel:

Yeah, exactly. Yeah.

Griffin:

So—

Rachel:

The episode I'm talking about today was in 1990, and that's the third season.

Griffin:

... Yeah. And so as you might expect, a lot of those don't necessarily hold up great to 2017 scrutiny, although some of them do. And I think that when you're talking about a show in, in the early '90s, late '80s that is kind of swinging for the fences like this—

Rachel:

There's some, yeah, there's some really ambitious—

Griffin:

That is not to apologize for the—

Rachel:

... real ambitious episodes.

Griffin:

... There are some ambitious episodes, some of which are—

Rachel:

Do not work [laughs]

Griffin:

... do not work and are a little yikesy.

Rachel:

Yes.

Griffin:

But, um, a lot of them are, a lot of them are good. And it's a, uh, I, I think it's a show that got written off as kind of like—by like the sci-fi community as kind of like schlocky a little bit. Like—

Rachel:

Oh yeah.

Griffin:

... like a little Touched by an Angel maybe a little bit. But I, I think it's, I think it's a really fascinating show.

Rachel:

Yeah. It, I mean, it was competing in a time period, you know, in kind of a primetime network TV culture where shows like, uh, ALF were popular.

Griffin:

Yeah [laughs]

Rachel:

And I'm gonna say, I also loved ALF.

Griffin:

[laughs]

Rachel:

I will, I will not apologize.

Griffin:

The light sci-fi of ALF.

Rachel:

But yeah, the idea was that these kind of outrageous sci-fi premises could kind of hold up on their own without much scrutiny. Uh, so the fact that this, that the show tries to do some real storytelling was always really wonderful to me.

Speaker 3:

SF Sketchfest is just around the corner, January 11th to 28th, and there will be plenty of Max Fun shows there to represent. We're bringing Judge John Hodgman on the 11th, Jordan, Jesse, Go! with special guest Andy Richter on the 12th, Shmammers on the 14th. We Got This with Mark and Hal also on the 14th.

The Greatest Generation & Friendly Fire podcast super show on the 17th. Pop Rocket host Guy Branum's Talk Show the Game Show on the 19th and One Bad Mother on the 21st. You can learn more about these shows and get tickets at Maximumfun.org/sfsketchfest18. Get your tickets now.

Griffin:

Can I do my second thing?

Rachel:

Yeah.

Griffin:

I've been thinking about this one for like two weeks and I'm so excited for it. Uh, it is another music thing. It is a YouTube video. I don't wanna tell you... I'm not gonna say the title of the YouTube video 'cause it'll give it away. So I just wanna describe the YouTube video and then maybe you've seen it, maybe you haven't. If you haven't, we may need to stop and watch it real quick so that you can be on board for what I'm about... what I'm laying down here.

Rachel:

Is it, uh, peanut butter jelly time?

Griffin:

It's peanut butter jelly time.

Rachel:

[laughs]

Griffin:

This banana is so zany!

Rachel:

[laughs]

Griffin:

Um, it's spring 2013 when the video's posted. And there's several versions of this video because it was witnessed from several different perspectives. And in the video you can actually see tons of people filming on their phones and then kind of like bounce around those perspectives on YouTube, 'cause there's a bunch.

And there's also a lot of videos sort of compiling all these together. But like to walk you through the timeline of all of these different videos, uh, we see a guy in a gray shirt on a subway train in New York city playing a baritone sax. He's just sort of, uh, busking there. And do you know the video that I'm talking about?

Rachel:

You told me about it. I have not seen it though.

Griffin:

We gotta stop right now and then watch it.

Rachel:

Okay.

Griffin:

Okay. We've just watched it.

Rachel:

That was incredible.

Griffin:

There's a guy in a gray shirt who will henceforth be known as gray shirt. And he is playing a baritone sax on the New York subway. I think it's on the F train, which I'm basing off the fact that somebody at some point yells, uh, "Live from the F train motherfuckers," because of how incredible this scene is.

[clip of saxophone music and train chatter plays in the background]

So gray shirt, busking, playing a sax. And this alone is like very good. He's uh, playing I Want You Back by the Jackson Five. And if this is all, it was like, that would still be a pretty dang good YouTube video 'cause there's a lot of... it kind of encompasses like—when you don't live in New York, like, like the dream of just like there's art and performance, absolutely everywhere.

Rachel:

[laughs] Although there is a very distracting kind of dopey man in a white t-shirt.

Griffin:

Well, that's another character, an important character in the video, white, white shirt bro.

Rachel:

[laughs]

Griffin:

Um, who at one point comments that he can't dance for shit.

Speaker Four:

I can't dance for shit!

Griffin: His shit's very performative and it kind of feels like he's just trying to latch onto this very good saxophone player—

Rachel:

Yeah.

Griffin:

... which is not honorable, but there is something also so redeeming about this video that you know that this guy's having literally the best moment of his entire life.

Rachel:

[laughs]

Griffin:

Um, so white shirt bro is in the mix. Uh, and it's like, to me, I think it is actually kind of quintessential like what the reaction is to busking on a subway train. There's a lot of people... there's a dude, no joke, six inches away from the horn of the saxophone wearing earbuds, just like waiting for the doors to open to let him out.

Rachel:

[laughs]

Griffin:

And that's fine. He's on his own journey, like everybody else.

Rachel:

Right.

[clip ends]

Griffin:

But then there are people who are like clapping along to the rhythm of the song and singing along to the lyrics of the song, uh, because the saxophonist is killing it. They're, they are doing absolutely wonderful. Um, and it's great.

And then gray shirt transitions into the bass part of Billy Jean. That boom, boom, boom, boom. But obviously it's a saxophone so it sounds different. And then in another video we see a different perspective, and that is of red pants, who is another character who reaches into a bag and pulls out some saxophone parts that he then starts to assemble and walks over with another saxophone as he walks toward them playing the harmony of Billy Jean.

[clip of saxophone playing and train chatter plays in the background]

Now things activate and there's like a second or two in the video where so much stuff happens like eight people all say, "Oh shit!" at the same time. Can... I want you to close your eyes and imagine you're on that train. And suddenly you're watching this great busker. And then another guy with a saxophone walks up. My reaction is fear and dread that this person's gonna be a fuck-up and ruin it and make things—

Rachel:

[laughs]

Griffin:

... Can you imagine anything more awkward than somebody like crushing a performance like this.

Rachel:

Yeah. I didn't even think about that.

Griffin:

When you're busking, like it's gotta be so—you're, you're very vulnerable. You're in a place where you probably shouldn't be doing music to a, literally a captive audience who, some of whom don't wanna be there. Like even when things hit their peak awesomeness in this video, there's still people like, "Oh God, please, I'm just trying to get, I'm just trying to get to Queens. Please let me—" I don't know where the F train runs.

Um, red pants walks forward carrying a second saxophone and we get that second or two of uncertainty. And then fortunately, both of these people are super talented improvisers. And the next five minutes of this video is just the two of them shredding a medley of songs improvising the entire time in one of the greatest musical performances I have ever seen done between two strangers, uh, on the F train in New York. Uh, they shred the hell out of Billy Jean. There's a bunch of—again, like they do some Bee Gees in there I think. There's, there's a ton of songs. And the reactions on the train are priceless.

I mentioned there's somebody who screams that, "Welcome to the F train motherfuckers." I think they might be a DJ. They say like, "This is DJ something live on the F train, motherfuckers." This is like—uh, there's a lot of people just like standing on the benches dancing.

Rachel:

Yeah, white t-shirt bro becomes the hype man.

Griffin:

White t-shirt bro is like—

Rachel:

Gets everyone to applaud.

Griffin:

There's parts of the video—I, uh, showed Rachel. I skipped to the last like minute and half of the video, because there is like—the, the reactions from the crowd is really, really great. The body language, the human metronome that these two form to keep each other on tempo and on the same song is...

Rachel:

Yeah.

[clip ends]

Griffin:

... I, I've watched this video like 25 times in the last like couple weeks. And there's so much like literally genius telepathy happening between these two people.

Rachel:

Yeah.

Griffin:

Uh, to make sure that they are making the same sort of... and this is, this is like big band stuff or, you know, regular size band stuff of just like following the lead of usually the drummer. Like that's why the drummer is there is so you have somebody to kind of append to. And without that these two are literally just bouncing back and forth, almost like they're boxing, kind of.

But they can like follow each other's rhythm in that way, just by looking at each other. Uh, the way that they like move their horns back when they're letting the other person like take on a solo and moving it forward when they have something to inject. Like there's so much stuff going on there that is so infinitely fascinating to me.

Um, and it doesn't always work. There's like 30 seconds of the video that I skipped over when I was showing it to you where they kind of lose the plot a little bit.

Rachel:

[laughs]

Griffin:

And then they kind of like stop and start a new song without missing a beat and get back on it for the finale of the video, which results in a literal back and forth. Like you play a phrase, I'll play a phrase, you play a phrase, I'll play a phrase, into this huge finish that is so fucking dope and unbelievable.

Rachel:

[laughs]

Griffin:

Um, if it's a hoax—which like I Googled to like make sure it wasn't.

Rachel:

Oh yeah, I was curious about that.

Griffin:

And there was, there was nothing that popped up about this being a hoax. Um, I have to believe it isn't because it's too beautiful and perfect. If you Google and find out, please don't send it to me and say like, "Well, hate to burst your bubble." Don't burst my bubble. It's like one of my favorite bubbles.

Rachel:

Well, and their reaction, Griffin pointed out their reaction at the end when they finished playing.

Griffin:

It's so good!

Rachel:

It's so believable that these are strangers, because they just kind of shake hands and kind of awkwardly—

Griffin:

They high five over their big, big horns that they're holding. And then they start to walk away, but it's this beautiful—

Rachel:

[laughs]

Griffin:

... I, I'm not joking right now. It is a beautiful human moment. And this video is full of, I think, human moments at their absolute peak. And I think that's why I treasure it so much and why I watch it so much is because it is like, it is humanity affirming in, in a very genuine way.

Rachel:

You know what it's like? It's like Before Sunrise.

Griffin:

It's kind of like Before Sunrise.

Rachel:

[laughs]

Griffin:

You definitely want these two to just fall in love and start, start like a, a new jazz trio together. Um, but they, they can't—like, they can't break away.

Rachel:

Yeah.

Griffin:

And, and the reason I think that's such a beautiful human moment is because I think they both realize that this is a once in a lifetime, not even once in a lifetime, once in a generation maybe—

Rachel:

[laughs]

Griffin:

... 'cause I, I haven't seen another subway sax battle video, so this is not happening very frequently. They just had this really profound moment. And they're on a train, and the nature of trains is that you get off of them at some point when you reach their destination. And so this is a very typ—you're right. This does have a lot in common with [crosstalk].

Rachel:

[laughs] Right.

Griffin:

There is an end point to this thing, and acknowledging that, they both kind of just like start to walk away, but there's this reluctance to. Like gray shirt like, kind of like pumps a fist, like confused, like he does not know how to like end this interaction with red pants who they have just created this train full of memories with. It is a beautiful, beautiful—

Rachel:

Yeah.

Griffin:

... beautiful video that is—it's—I'm almost getting teary talking about it because like, um, it, it, it obviously, like I said, like it doesn't happen that often. But the fact that it did happen—

Rachel:

Uh-huh (affirmative).

Griffin:

... is so like—I have things like that in my life. Very, very few that I'm like the fact at that was able to happen.

Rachel:

Yeah.

Griffin:

The fact that that actually existed at some point in our, in our world is so like magical and so great.

Rachel:

Well, and it loses so much in the retelling. Like if, if gray shirt went home and was like, "Oh yeah, I was playing and this other guy started playing and we played together for a while." Like, that doesn't capture of the, kind of the magic of it.

Griffin:

No, but the, the 40 cell phones that people used—

Rachel:

Yeah [laughs]

Griffin:

... to, to record it, um, obviously obviously did. And that's a cool aspect too of just like the, the, the good compilation videos, just like kind like bounce between these, these different viewpoints. It is, it is a remarkable video. It is... I mean, it's fresh as fuck.

Like it's... I, I enjoy a good sax and a good sax duet. And this is like really good music, but like, there's just so much to love about the video though. Not just the music, but like socially and culturally speaking, like it is a, it is a beautiful thing.

[clip plays of saxophone playing and applause]

Rachel:

Okay. My final, uh, wonderful thing this week is a poem.

Griffin:

Okay.

Rachel:

Uh, it is a poem by Li-Young Lee. Uh, it's from his first collection of poems, which is called *Rose* and was published in 1986. Uh, the reason I picked the first collection of poems *Rose* is that I totally fell in love with it when I was in grad school. It's one of those books of poetry where almost every poem in it was my favorite.

Griffin:

Forgive my ignorance 'cause I—you know me. Like, I don't know a whole lot about poetry. Is, is Li-Young Lee a particularly like widely spread, celebrated poet, or is he sort of an underground jammer?

Rachel:

I wouldn't think so.

Griffin:

Okay.

Rachel:

Um, he has been in the game for a while. Uh, I believe he teaches. Yeah. I, I'm not aware that he's still writing today. I guess his last book came out in 2008.

Griffin:

Okay.

Rachel:

So it's been a while.

Griffin:

Well maybe he's just prepping for that big... that was—hey babe. 2008 was a decade ago. [imitates explosion sounds]

Rachel:

[laughs]

Griffin:

Wild bro. Wild dude.

Rachel:

Griffin, I'm getting in my poetry corner right now.

Griffin:

I'm over here. Can I not do—

Rachel:

It's really hard for me—

Griffin:

[imitates airhorn] Can I not do that?

Rachel:

... to have you and your DJ noise—

Griffin:

We are going to go enroll in a night school class on how to make the DJ noise.

Rachel:

[laughs]

Griffin:

We are going to have an episode that is just us face to face practicing the DJ noise.

Rachel:

Oh yeah.

Griffin:

'Cause I just went like [imitates airhorn].

Rachel:

And me, I go like, [imitates airhorn].

Griffin:

Which is—yeah.

Rachel:

Which is not anything. Anyway.

Griffin:

Li-Young Lee. Oh God, I'm so far away from the poetry corner. I need to get back in.

Rachel:

I know.

Griffin:

Let me scoot my chair closer. [imitates squeaking sound] That's my chair scraping across the ground.

Rachel:

People love when we do sound effects.

Griffin:

So can—what the... is a poem?

Rachel:

[laughs] Uh, so I was gonna read the whole poem if that's okay. It's um, it's only four stanzas.

Griffin:

Okay. I don't know—

Rachel:

Um—

Griffin:

... that could mean anything, but okay.

Rachel:

[laughs]

Griffin:

[laughs]

Rachel:

A stanza is like a paragraph.

Griffin:

Sure.

Rachel:

Um, but stanzas are typically shorter.

Griffin:

I know that word from church actually, from like hymns and stuff, 'cause hymns are typically separate. I mean, all music is probably separated into stanzas. I don't know. But we had a music, a minister of music who had this very dramatic way of announcing where in the hymn—'cause you don't always sing the whole hymn.

Like some hymns are like eight stanzas long, and it gets a little long in the tooth. So he'd tell you where to hop in, and he would do so by like you'd sing a stanza and he'd go, "Fourth stanza!" every single—every Sunday, like several times a Sunday. [laughs] "Third stanza!"

Rachel:

[laughs]

Griffin:

Can you announce the stanzas [crosstalk].

Rachel:

Yeah [laughs], that doesn't really happen in poetry.

Griffin:

... Okay.

Rachel:

That would really throw off the reading.

Griffin:

God. I walked away from the poetry corner again.

Rachel:

[laughs]

Griffin:

I went to the church corner. I'm walking back. [imitates footsteps]

Rachel:

[laughs] It's very sticky and in the poetry corner

Griffin:

Yeah, there's a lot of syrup on the floor.

Rachel:

[laughs]

Griffin:

I had a pancake accident. Again.

Rachel:

Again. Are you referencing the pancake accident you had with our cat?

Griffin:

It was a waffle accident on the cat.

Rachel:

That was a waffle accident.

Griffin:

I dropped a waffle off—syrup—can we read a poetry?!

Rachel:

[laughs] Uh, this one is called From Blossoms.

"From blossoms comes
this brown paper bag of peaches
we bought from the boy
at the bend in the road where we turned toward
signs painted *Peaches*.

From laden boughs, from hands,
from sweet fellowship in the bins,
comes nectar at the roadside, succulent
peaches we devour, dusty skin and all,
comes the familiar dust of summer, dust we eat.

O, to take what we love inside,
to carry within us an orchard, to eat
not only the skin, but the shade,
not only the sugar, but the days, to hold
the fruit in our hands, adore it, then bite into
the round jubilation of peach.

There are days we live
as if death were nowhere
in the background; from joy
to joy to joy, from wing to wing,
from blossom to blossom to
impossible blossom, to sweet impossible blossom."

Griffin:

That is very good.

Rachel:

Isn't that beautiful?

Griffin:

I love when you bring poetry to this show, 'cause I feel like I'm legitimately getting an education. And I'm not being like—

Rachel:

[laughs] Yeah.

Griffin:

... coy when I say that. Like I hear that poem and obviously like, I feel like I lack the language to really dissect it necessarily, but I get why you fell in love with it, which is interesting.

Rachel:

Yeah. So one of the first poems I loved, um, was The Red Wheelbarrow by William Carlos Williams.

Griffin:

Okay.

Rachel:

Which is that so much depends upon a red wheelbarrow. It's very short.

Griffin:

Yeah.

Rachel:

And it's this kind of kernel of a very simple idea kind of telescoping out into this like great, uh, profound statement about life or existence. Um—

Griffin:

You know what poem this one reminded me of?

Rachel:

What?

Griffin:

Is the, um, the plums, I ate your plums one.

Rachel:

Yeah.

Griffin:

'Cause that one also had a fruit in it.

[both laugh loudly]

Griffin:

Oh. Took me a while to figure out why it clicked with me.

Rachel:

[laughs] That's also William Carlos Williams.

Griffin:

All right!

Rachel:

He wrote a lot about, about things that are simple.

Griffin:

Well, I like this one better. 'Cause this one doesn't make you feel guilty for eating the fruit.

Rachel:

[laughs] Um, [laughs]—

Griffin:

Is there a poem about apples?

Rachel:

... I'm sure there is.

Griffin:

Okay.

Rachel:

So, anyway [laughs], uh, so this poem kind of starts out with what I consider kind of your basic poem thing. Like, oh, you ate some really good peaches. Um, but there's this turn right in the middle, uh, that kind of pops off with the, "To carry within us an orchard."

Griffin:

That is a very good line.

Rachel:

Oh my gosh. I love that line. Um, this idea that this, this moment becomes so meaningful when you think about kind of how carefree it is and how much joy is carried in it. Uh, and I love that. And, and Li-Young Lee's poems do that over and over and over again. Um, he's really good at kind of capturing this very present detailed image and then taking it into this kind of profound place.

Uh, and so I love, I love that whole—that was his first book of poems. Like that poem is so meaty, uh, and all the poems in that book are like it. Uh, but yeah. So I, I wanted to, I wanted to bring that. I find—I've never really been intimidated by poetry. I know a lot of people are.

Uh, because it's, for me, it's like visual art in that I'm okay if I don't get everything, you know. If I look at a painting or if I read a poem and—

Griffin:

Yeah, that's maybe a healthier way to thin, 'cause I can't.

Rachel:

... yeah.

Griffin:

Like for me, if I read a book and I don't understand the context of the book—

Rachel:

Yeah.

Griffin:

... I get like very frustrated at it. And that's for like, um, that's for like prose. Like if I can't grapple with the meaning of the thing, which is also kind of fucked up because words and prose is not just a vehicle for meaning, right? It's also like there—you should enjoy just reading the prose. So like that's a wrongheaded way of thinking about prose. But in poetry, especially if I'm like, "[gritted teeth] I don't get it! [unintelligible]"

Rachel:

[laughs]

Griffin:

Or I feel like an idiot because I feel like I'm not dissecting it in the correct way, which is, I feel like the, the joke. Of just like, "Oh boy, that must have been one dang good peach!" but at the same time I think you could boil this poem down into "Wow. That was a dang good peach."

Rachel:

[laughs]

Griffin:

Am I wrong?

Rachel:

[laughs] No.

Griffin:

There's obviously a lot more to it than that, but end of the day, let me shorten the poem. What's that poem about Griffin? Dude ate a great peach.

Rachel:

[laughs] Griffin and I have had a conversation about the plums in the icebox poem. Uh, and I believe it's called This is Just to Say.

Griffin:

Yeah.

Rachel:

And he was like trying to get me to kind of explain at a fundamental level, like how does this cross over from an observation into a poem? And I said, well, when I read that poem, I get really horny for plums.

Griffin:

[laughs]

Rachel:

[laughs] And I feel like that's, that's what makes something a poem. If you have

—

Griffin:

Yeah.

Rachel:

... an emotional connection, if you are very present when you are reading it and you feel not just transported, but you are feeling a feeling that is beyond just the initial description of what is being identified, for me that's a poem. So...

Griffin:

This is—my thinking is indicative of a lack of education about poetry, because you expect it to be—you expect every poem to be like about life and love and death, when sometimes it can, it can be about, you know, a, a very good plum or a very good peach.

Rachel:

Or there's a lot of bad education out there about poetry.

Griffin:

Yeah.

Rachel:

There's this feeling of, "Oh, you didn't get it." Or, "Oh, this is what the poet is saying." And you know, period, end of sentence, close the book. Uh, and, and my thought is like if you get anything out of it, you know, that resonates with your experience or, you know, connects you to something you didn't feel before, um, that's... there's value in that too, so—

Griffin:

This one made me horny for plums, which is weird 'cause it was a peach poem.

Rachel:

[laughs] It was a peach poem.

Griffin:

It was a peach poem. It made me horny for plums and it gave me like a metal taste in my mouth.

Rachel:

Well, stone fruits, you know, it's—there's a similar horniness.

Griffin:

I guess so. That is sort of—they did both pick nasty fruits if you wanna get down to it.

Rachel:

[laughs]

Griffin:

Why not a wholesome fruit like a orange, huh? Huh? With it's chaste rind? [laughs quietly]

Rachel:

[laughs] That's beautiful, Griffin.

Griffin:

I can do poetry! It's easy. With your chaste rind and dribbling juices and the weird white part in between. Nobody likes the weird white part in between. I do. Wrap that stuff all over my tongue.

Rachel:

No, you're walking away from it [laughs]

Griffin:

I had it there for a little bit. It's hard to live slam like that.

Rachel:

Yeah, you're getting a little into the, "My name is Griffin and I'm here to say [laughs]—"

Griffin:

[laughs]

Rachel:

"... I like oranges in a major way."

Griffin:

Uh, thank you for bringing that great, great, great poem.

Rachel:

Yes. It's, it's incredible. Uh, I find a lot of value in the poems that start from a very accessible place and turn into something huge. And that is a great example of that.

Griffin:

Yeah. Uh, let's do some submissions from our friends back at home. 'Cause my tea's getting cold and I wanna wrap this jam up. I've said jam a lot this episode. I think it's because we just talked about peaches and I love peach jam. This is one that was sent in by Gus.

Gus says, "My family has a wonderful tradition I wanna tell you about for our New Year's Eve party. We get everybody at the party, both old and young to come out in the snow and play a rousing game of rubber chicken football. There is one large garbage can for the goal and only one rule: be nice to the chicken.

If you break that rule, you have to go to the penalty box, usually a hay bale, and sing a song praising the chicken. What it becomes every year is an anything goes, Calvinball meets Hunger Games snow battle. There really is no better icebreaker." I think that was almost like a, almost a Mr. Freeze-esque snow pun.

Rachel:

[laughs]

Griffin:

Uh, that was from Gus. I like this. You gotta—

Rachel:

That's so awesome.

Griffin:

... you gotta slam and jam this rubber chicken right in that garbage can. But if you are not nice to that fucking rubber chicken, you're gonna sit on that hay bale and sing a song about how great it is.

Rachel:

Oh my gosh. That's incredible.

Griffin:

That's a fun game. Did you ever like... I feel like I might know the answer to this, but did you ever have like a sport, a sporting like holiday thing? 'Cause like I used to play like basketball on Thanksgiving and then with the Smirls we'd do some Thanksgiving football. You are making a face at me.

Rachel:

[laughs]

Griffin:

All right.

Rachel:

I'm asking you to picture that happening.

Griffin:

Okay.

Rachel:

[laughs]

Griffin:

Uh, here's one from Emily who says, "For me, one of the most wonderful things about this time of year is waking up after a fresh snow and going outside to see all the animal tracks that were left the night before. Where I live, the majority is birds and rabbits, but every now and then there will be some footprints from a neighborhood dog or cat.

There's something about finding tracks first thing in the morning while everything is still quiet and untouched that feels like a Ghibli movie." or Ghibli. I've still never... I love all their films so much and I've never really learned how to say it.

Um, this is very nice. I was thinking about snow 'cause we got about 45 seconds of snow on New Year's Eve here in Texas.

Rachel:

Yes we did.

Griffin:

Um, I think I like looking at it. I think I like like the ambiance and the quiet of it a lot more.

Rachel:

Well, you probably know you like looking at it.

Griffin:

Yeah, yeah, yeah.

Rachel:

[laughs]

Griffin:

No, I, I like that more. I mean—

Rachel:

Oh.

Griffin:

... more than touching it with my delicate thermoreceptive skin.

Rachel:

Mm-hmm (affirmative).

Griffin:

I like looking out the window and it's like everything's changed and there are little, little tracks in the snow.

Rachel:

Yes.

Griffin:

And that's very nice.

Rachel:

It's very pretty, yeah.

Griffin:

Then touching it with my thermoreceptive skin that can touch—

Rachel:

I, I do not miss having cold, wet socks in Chicago.

Griffin:

... No. Chicago, you went through a lot of my socks. Uh, here's one last one. And this is a Christmas one because we didn't get a ton of submissions in the last couple weeks 'cause everybody was off celebrating the holidays, but I liked this one so much. It's from Kaylee who says, "My different/unique Christmas tradition is something I do with my British grandparents called Christmas pie. Imagine what this is. you're wrong."

Rachel:

[laughs]

Griffin:

[laughs] "Everyone goes to the dollar store or pharmacy and gets small, weird gifts, wraps them, then attaches a long ribbon to each, then we put them in a bowl with a special cover so you can't see what's inside and we take turns picking a ribbon and pulling out the gift attached."

Rachel:

Ooh.

Griffin:

"We all pay attention to who got the good stuff, chocolate, et cetera. And then when we get all the gifts and they have been opened, the cut throat trading begins."

Rachel:

That's fun.

Griffin:

It's fun! Putting a little like—little wrapping paper over a bowl and then pulling ribbons out and seeing what's inside. It's like a little mystery box.

Rachel:

Yeah.

Griffin:

But it's a mystery bowl.

Rachel:

What a great idea. Man, people are so good at coming up with these like little creative traditions.

Griffin:

I know. You never hear about these in the *mainstream media*.

Rachel:

[laughs] Uh, what is the email address that people wanna send you their wonderful things?

Griffin:

It's wonderfulpodcast@gmail.com.

Rachel:

Yes.

Griffin:

Hey, thanks to Bo En and Augustus for use of our theme song, Money Won't Pay. You can find a link to it in the, uh, episode description. Uh, hey. How about a round of applause for Maximumfun.org. I was looking at you to talk about Maximumfun.org—

Rachel:

Okay [laughs]

Griffin:

... 'cause I had a little burp I was doing.

Rachel:

I wondered if, I wondered if—

Griffin: [claps]

Rachel: I wondered—wait. [laughs]

Griffin:

[laughs] I did the claps, and the claps mean I edit everything out before. And now people are gonna know about my secret burp I did! It was a little one. I drank some tea a weird way. And now everyone's gonna know about my dang burps!

Rachel:

[laughs] Uh, thank you to Maximumfun.org—

Griffin:

It's too late now!

Rachel:

... [laughs] for hosting our show. I wanted to bring up, uh, a particular show to listen to. Uh, there were some people in our, uh, wonderful Facebook group talking about books for 2017. And Jesse Thorn popped in and said, "Hey, you guys should listen to Reading Glasses."

Griffin:

Yeah.

Rachel:

And I thought, oh, that's a great suggestion we should bring to our show. Uh, yeah, so I wanted to recommend Reading Glasses if you are a book lover or a book enthusiast or a book interested person.

Griffin:

For sure.

Rachel:

You should check it out.

Griffin:

There's a ton of great shows on there. Just go check it out, go check out all the shows. And if you wanna hear other stuff we do, you can go to mcelroyshows.com. Uh, I think that's it. Uh—

Rachel:

Yes.

Griffin:

... thank you all so much for listening. Thank you.

Rachel:

Happy new year.

Griffin:

Happy new year. I wanna say big thanks to uh, my dentist, my cat who's now climbing up the, uh, window screen. Do you wanna go take care of that? I'll wrap up here.

Rachel:

Okay [laughs]

Griffin:

I promise I won't say anything embarrassing. Uh, big thanks to um... uh, Waluigi, the evil Luigi, uh, out there doing the hard work. Uh, I wanna say a big, thanks to... Boba tea. I don't get it, but I'm glad that you're out there [crosstalk].

Rachel:

Did I hear you say Waluigi?

Griffin:

Bye everybody.

Rachel:

[laughs]

[theme music plays]

[chord]

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[music plays]

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[music and ad end]