

Wonderful! 51: Hot Speven Gossip

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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: Isn't it just?

Rachel: I think so.

Griffin: Isn't it just, though?

Rachel: Hey, can I say something?

Griffin: Uh huh?

Rachel: Didn't watch the Emmy's last night.

Griffin: All right! So we can do a lot of stuff with that.

Rachel: About not watching it.

Griffin: Yeah, sure. Um, and not in like a, uh, like we're so cool cause we didn't watch the—

Rachel: Yeah, no. We just didn't.

Griffin: Um, but let's talk about some of our favorite Emmy memories from previous years where we did enjoy the program.

Rachel: Whoo, I'm not gonna remember any.

Griffin: Emmy's, as we all know, short for Emilines. Who, made the first TV show.

Rachel: Ooh.

Griffin: Which was...

Rachel: Mm-hmm.

Griffin: ALF.

Rachel: Oh my gosh.

Griffin: So, um.

Rachel: Hitting me where I live.

Griffin: Yeah. Emiline had your number. Um—

Rachel: Let's go back and forth naming ALF characters.

Griffin: Okay, I'll start. Alf.

Rachel: Willie.

Griffin: The cat.

Rachel: What was the cat's name, Griffin?

Griffin: Garfield.

Rachel: Aw, geez. All right, I'll just give you Lucky.

Griffin: Lucky the cat.

Rachel: Mm-hmm. Uh, and then there was Raquel Ochmonek.

Griffin: Uh, Speven.

Rachel: [laughs]

Griffin: It's like Steven, but with a P in there, because they are—

Rachel: Kate, was Willie's wife.

Griffin: Uh, Melmac.

Rachel: Nope.

Griffin: Was a planet!

Rachel: Yeah, that's not a character, though.

Griffin: Gordon Shumway.

Rachel: That's Alf's real name.

Griffin: [laughing] Randy Shumway.

Rachel: [laughs]

Griffin: Ah, you win! Okay? You know more shit about ALF than I do.

Rachel: Gosh, I need to start an ALF podcast.

Griffin: What would the name of that be called?

Rachel: Whoo, buddy. Um, uh, maybe Help Me Rhonda?

Griffin: Why?

Rachel: Well, on Melmac—

Griffin: [laughing]

Rachel: [laughs] His girlfriend's name was Rhonda.

Griffin: Okay!

Rachel: Uh, and... when he hears the song Help Me Rhonda, it takes him back.

Griffin: Okay.

Rachel: To the memories of Rhonda.

Griffin: Wow. Like sexual memories? Do they ever really get into Alf's, sexuality? And like—

Rachel: He has this weird thing with Lin for a while, which is the teenage daughter.

Griffin: Wait— uh, what?

Rachel: Well they don't get together, but there's this tension—

Griffin: You did say, there's this weird thing between them.

Rachel: Yeah— no, there's a tension.

Griffin: He is a weird—

Rachel: He becomes interested in her.

Griffin: Sure, but he is like a wrinkle-nosed, little goblin monster.

Rachel: Oh my gosh, Griffin!

Griffin: And she— no, let's just call him hows he sees em. And she is a human being, um, woman. How did they think that was cool for the TV show? I guess Mork and Mindy though, they— they, they like, were— they were official, right?

Rachel: Yeah!

Griffin: And he was for sure an alien. But he didn't have a weird wrinkle nose, he was— he looked a lot like Robin Williams the actor.

Rachel: Mm-hmm.

Griffin: So. What's your small wonder this week?

Rachel: [laughs]

Griffin: Small Wonders is another TV show.

Rachel: I think it's just, I think it's singular.

Griffin: Sure.

Rachel: I don't think there's multiple on that show.

Griffin: Do you have a small wonder this week?

Rachel: I do.

Griffin: Okay.

Rachel: Uh, I am reading a book! [laughs]

Griffin: I am so fucking proud of you.

Rachel: This is the second book I have—

Griffin: Ever. It's so exciting, the first one was the third Harry Potter book.

Rachel: Mm-hmm. Now I uh, since Henry has been born, I have not read many books. I read John Hodgeman's Vacation Land. Which was, excellent.

Griffin: That was the— the only book I think I've read.

Rachel: And then, I read another one. Uh, well actually I'm currently reading, I don't want to get ahead of myself.

Griffin: You may not finish, let's leave yourself some wiggle room to really—

Rachel: Yeah, no, that's true. Although I got it from the library, so like, I— the pressure's on.

Griffin: Okay.

Rachel: Uh, it's Modern Lovers by Emma Straub.

Griffin: Okay?

Rachel: I'm not finished with it yet, but I'm enjoying it.

Griffin: Is it good?

Rachel: I think so.

Griffin: Okay. I don't know— I don't know much about books.

Rachel: She wrote *The Vacationers* a few years back.

Griffin: Okay!

Rachel: Uh, which was like a real hip summer read.

Griffin: All right. Um, my small— oh my God, the new season of *Great British Bake-Off*, or *Great British Baking Show*—

Rachel: Oh, I know!

Griffin: ...on Netflix is so fucking good. Noel Fielding is so good. The other co-host whose name I can't remember is very very— it's all so good.

Rachel: Mm-hmm.

Griffin: And, the challenges are a little bit more design-oriented, rather than like, bake a good, you know. A nice loaf of bread. It's like, bake a loaf of bread that looks like a handbag? Like they do that sometimes in the old seasons.

Rachel: Mm-hmm.

Griffin: But this season is just like, every challenge has like a wild design element to it.

Rachel: Yeah, they're trying out a lot of new stuff.

Griffin: It's very watchable. And uh it— it was watchable before, but now it seems a little more, I don't— I don't know. A little more, risque, I guess.

Rachel: Yeah.

Griffin: There's a lot of very suggestive humor. No joke.

Rachel: There is!

Griffin: Um. So that's good. Uh, I'll tell you what's good. The, uh, the movie from the 80s, The Thing? Um, I— I started, I went down like a YouTube rabbit hole of like practical special effects.

Rachel: Oh!

Griffin: And I watched like a video about the practical special effects of The Thing. And man, I fucking love that movie. It is like, it is gore-y as hell and like campy as hell, but the— the special effects in that movie that they accomplish? I—

Rachel: Do you remember the first time you saw it?

Griffin: It was not— I was maybe, I think I was in college.

Rachel: Okay. I feel like you, you were a big proponent of that movie.

Griffin: Yeah, I think— we watched it together, right?

Rachel: Yes.

Griffin: Everything, uh— like all the stuff that happens in that movie, that scene where like the guy, turned— uh, every scene where guys turn into monsters, is, is all like puppetry and— and practical effects. Uh, and watching this video, I was like... I was already really impressed by it. But seeing like just how ahead of its time it was, and how like brilliant that shit was, like really, really blew me away. I'm a sucker for like, really good practical effects in movies.

Rachel: Mm-hmm.

Griffin: I also watched a thing about The Lord of the Rings movies, specifically um, like forced perspective and how they accomplished, uh like the height differences between the Hobbits and, uh you know, Gandalf?

Rachel: Yeah?

Griffin: Uh, it's like really fucking fascinating, because they had to do that shit the whole movie.

Rachel: Mm-hmm.

Griffin: Anyway, um, yeah. Practical effects in general, I'm into. Um, The Fly, also. Um. But The Thing is just a good flick. I haven't seen the, not remake. They made like a prequel in 2011. I haven't seen it. But. Um, I think you go first this week.

Rachel: I do!

Griffin: Do you want to tell me what it is?

Rachel: Three words, Griffin.

Griffin: ALF...

Rachel: [laughs] Friday. Night.

Griffin: Oh.

Rachel: Lights.

Griffin: Oh my— [kissing noises]

Rachel: [laughs]

Griffin: Mmh, mmh, mmh, mmh, mmh. Yes, yes, yes, yes!

Rachel: [laughing]

Griffin: Aw, uh this one's gonna be a real touchdown, this segment.

Rachel: Ooh, that's nice!

Griffin: Yeah.

Rachel: Uh... love that show. I have watched the whole series maybe three times? Four times? I think four times, maybe.

Griffin: I think I've done just the two.

Rachel: Yeah. Yeah, no, that's fair. Cause we— you watched it once.

Griffin: I watched it with you for the first time, but you had watched it before— uh, there was a sort of cult of fandom, around this show, for all of my Austin friends that you all—

Rachel: Yes.

Griffin: Sort of adopted me into, when I moved down here?

Rachel: Pretty much immediately when Griffin moved here, we were like, you have to sit down and watch this.

Griffin: Watch this show. And I didn't really get it, um. But like they shot a lot of stuff locally?

Rachel: Yeah.

Griffin: And so there— uh, when you lived in Austin, like in that era, you had to be watching this fucking show. Uh, because they shot stuff down at the, at the Alamo Freeze or whatever the actual establishment is.

Rachel: [laughs] Uh, so this was a five season show, from 2008 to 2011.

Griffin: Really a four season show, it— uh, they had to— it's weird.

Rachel: Yeah.

Griffin: You know how some hotels skip the 13th, um floor? They just go one, right into three, and then four and five.

Rachel: [laughs]

Griffin: Ain't that weird how they did that?

Rachel: [laughing] Uh—

Griffin: [whispering] Season two's not very good.

Rachel: Yeah. Uh well, I'm not here to talk about that.

Griffin: No.

Rachel: Uh, a bunch of very popular actors these days got their start... or not their start necessarily, but you know. Gained notoriety initially—

Griffin: Oh, sure. Yeah, Cuba Gooding Jr. Uh, Bobcat Goldthwait. Uh—

Rachel: Oh, what is this show you're describing?

Griffin: [laughing]

Rachel: What an unusual pairing that is.

Griffin: Yeah, sure. Uh, Vince Vaughn. Uh...

Rachel: Yeah?

Griffin: Yeah. Um... Rutger Hauer.

Rachel: I don't even know what that name is you just said.

Griffin: Cool. Uh, no yeah. There are some big, some big names on this one.

Rachel: Uh, so Michael B. Jordan.

Griffin: Michael B. Jordan indeed.

Rachel: [laughs] Jesse Plemons.

Griffin: Jesse Plemons is maybe the big— uh, sur— surprisingly the biggest name, to come out—

Rachel: I know! I know.

Griffin: ...of the TV show?

Rachel: Um, Minka Kelly?

Griffin: Sure.

Rachel: Um, gosh. And there's any number— I mean, Kyle Chandler and Connie Britton were already pretty established actors. But definitely got them a lot of attention.

Griffin: Yeah. I've seen the kid who played, um... oh my God. I guess we have to watch it again, cause I can't remember—

Rachel: [laughs]

Griffin: The backup quarterback's name. Um—

Rachel: Saracen?

Griffin: Saracen. Uh, I've seen him in uh— in a few, in a few flicks.

Rachel: Matt Lauria?

Griffin: Yeah, I think that might be his name? And of course, uh, Riggins.

Rachel: Oh.

Griffin: He was— he was in—

Rachel: Taylor Kitsch.

Griffin: Taylor Kitsch had a sort of— everyone sort of thought he was gonna be the biggest thing to come out of this show?

Rachel: He was kind of meteoric, and then we haven't seen him lately.

Griffin: And like a meteor, he crashed into earth.

Rachel: I know.

Griffin: Or should I say, Mars. Or should I say, John Carter's, Welcome To Mars or whatever the flick was called.

Rachel: Yeah.

Griffin: But while they were all together, they were making some real magic here in Friday Night Lights.

Rachel: Oh my gosh, that show. So that's one of those shows where as soon as I finish it, I think about when I can reasonably watch it again.,

Griffin: Yes.

Rachel: Uh, so I found this really great, kind of analysis, uh from The Atlantic in 2016. Uh, which was the... ten-year anniversary?

Griffin: Oh my God.

Rachel: That can't be right. Is it? Hmm.

Griffin: Maybe!

Rachel: Well, I just said— it premiered 2008.

Griffin: It ran from 2006 to 2011.

Rachel: Oh, my dates are wrong. Well that makes sense, because 2008 to 2011...

Griffin: Would not be enough seasons.

Rachel: Would not be enough seasons. So. Let me talk a little bit about what the article says.

Griffin: Okay.

Rachel: And I think you'll appreciate it. It showed those people struggling and striving, and doing what they had to do get by. In a television landscape that largely obscured notions of class and financial struggle, Friday Night Lights

grappled explicitly with money, and with a psychic strain that so often accompanies its absence. The Riggins brothers and their foraging of copper wire, spoilers to come.

Griffin: Spoilers.

Rachel: Jason Street teaming up with them to flip a house in a down market. The Taylor's giving up their dream home, another turn of events foreshadowed in the series pilot, once they realized how much stress the higher mortgage payments would add to their lives. Tyra and Julie working at Applebee's. Matt and Smash working at Alamo Freeze. Vince working at Ray's Barbecue. A crucial element of Friday Night Lights' expansive empathy was to recognize the ways that money can serve as its own kind of supporting character.

Griffin: Interesting! I've never really thought about the show like that!

Rachel: Isn't that a great point thought?

Griffin: Yeah.

Rachel: The show— with the— the article talks about how there's a lot of cliches in this show.

Griffin: Sure.

Rachel: You know? Like there's football players, there's cheerleaders, there's like nerds. And there's this idea of like, oh, this is like every other show. But there's something about it that feels very honest. And I think it's things like that, that make the difference.

Griffin: It would not surprise me if there was a large part of our audience who's never watched this show before, so maybe like, it would be worth explaining that it's a show about a high school football team—

Rachel: Yeah.

Griffin: In, small town in Texas?

Rachel: Yes.

Griffin: Um. But it's a very, very good and like, beloved football team. That uh, the town has sort of built around? Um. And, you hear that, and you think fucking Varsity Blues.

Rachel: Yeah.

Griffin: And then, go ahead and grab the steering wheel, and jerk it clean in the other direction.

Rachel: [laughs]

Griffin: Because it's super not that at all. Um.

Rachel: Yeah.

Griffin: Because—

Rachel: People— a lot of people heard the title of the show and heard that it was about football and just assumed it wasn't for them.

Griffin: Oh, I don't care about football, really uh, at all.

Rachel: But the football's so good on the show.

Griffin: But the football is very good!

Rachel: [laughs]

Griffin: This— uh, this has maybe pound for pound, the uh... maybe other than Battle Star, like the best pilot episode.

Rachel: Yes!

Griffin: Uh, of any TV show.

Rachel: Gosh, what a big swing, that pilot.

Griffin: It— it is a big fucking swing. But yeah, uh what I like about what that article says, now that I think people who didn't know what the show is kind of know a bit more about it.

Rachel: Yeah.

Griffin: Is that it does like, it does— it is... it gets into like the, like the kind of bad behavior that you would expect from like a, uh very talented jock in a, uh small town football team where everybody in the town wants to like protect the football team at all costs.

Rachel: Yeah.

Griffin: Like it gets into that, and certainly it doesn't shy away from that. There is so much other stuff that feels like a local study.

Rachel: Yes!

Griffin: Like it feels very, very deeply Texas.

Rachel: Yes.

Griffin: In a— in a way that is not like anything I've ever seen before because it's not like obvious, in any way.

Rachel: Yeah.

Griffin: Um. It's got atmosphere like, for days.

Rachel: Yeah. Well, and the other thing the article talks about is how each character, like gets their time. You know? Like, there's no... there's no throw-away characters on this show. Like every character obviously serves a role, but you get to find out a little bit about why they are the way they are, and why they're serving that role. And, and... uh, and it's just, it's just kind of incredible. It— like, and I feel like if you watch that first episode? Like if you get all the way through that first episode, like—

Griffin: You're in.

Rachel: You're in!

Griffin: Yeah.

Rachel: You know? It— it, it takes this very real thing for a lot of people. I mean, if you grew up in a small town, football kind of is—

Griffin: Sure.

Rachel: That's what people do. You know, there isn't a lot to do on a Friday night in a small town except go to the football game. And it kind of, gives you that energy. But then also, kind of the very real stories behind it. And it's so good— oh God, it's so good.

Griffin: It's so good. Um... yeah, I could talk all night about Friday Night Lights.

Rachel: I know, I know.

Griffin: There's a lot of like very powerful things. But I just think you should just watch it. Uh, cause I don't want to spoil— I was gonna talk like, oh, what's your favorite moment?

Rachel: I know.

Griffin: But like that's too— I can't do that. Um, do you want to know my first thing?

Rachel: Yes!

Griffin: My first thing, is— and I need to be careful about how I worded it? Getting up high in a big city. Getting— getting high up— maybe that's a better— getting high up in a big city. Getting high, getting high up in a big city that I'm visiting. That's probably the best imaginable way to put it.

Rachel: Okay! See, this is a good conversation for us to have.

Griffin: Yes. So, pretty much any time we go, when we travel, and go to a place where there is, a big high up place. Um, where you can see a lot of city— like a tall tower, or something. I always want to go right up that bad boy, and look down at the place that I am visiting. Um. And I feel like this has a pretty universal appeal. Although, I'm— I think maybe you are dissenting, on this? Because you want to have a good— an argument about it.

Rachel: [laughs]

Griffin: I can tell from your posture, that you're like leaned in and ready to strike.

Rachel: Well here's the thing. So I do appreciate that it gives you kind of your bearings, to be able to see kind of the relative land marks. But, I will tell you, I get up there, and I look around and I say, how long am I supposed to spend up here?

Griffin: [laughs]

Rachel: [laughs]

Griffin: I think if you— I think if you try to do it correct, I think if you try to do it right like that? Like it's just gonna— it's— you probably won't enjoy it. Cause also, there's—

Rachel: I do— I do like a lap, and I try to do a very leisurely lap around the space?

Griffin: Sure.

Rachel: Uh, and then what ends up happening is, I think, okay.

Griffin: Yeah. I've definitely been up some towers in some places. I don't want to name cities, cause I don't want to like P-O anybody who lives in these cities. But I've gone up a tower, and looked around, and seen the city from all around and thought like, okay, that's kind of cool. But I've definitely had experiences at the tops of towers where like you couldn't pull me off that fucking thing.

Rachel: You wanna trash on the arch? Is that what you're getting ready to do?

Griffin: The arch doesn't count.

Rachel: [laughs]

Griffin: The arch— I love St. Louis, I love you. You are a beautiful city.

Rachel: [laughing]

Griffin: Uh— I— first of all, a lot of people might not even know that you can go up the gateway arch, which is the big arch in St. Louis.

Rachel: Yeah.

Griffin: There is a, uh little elevator.

Rachel: Very little.

Griffin: Very fucking little, and they like slam like six people into these tiny cars where you are literally like, making a little, um, like knot with your knees? Uh, and then you get up top, and you are in a tiny crawlspace with other people with these six inch high windows you can like look straight down from.

Rachel: [laughs]

Griffin: It's really, really, uh—

Rachel: It was built a very, very long time ago.

Griffin: It really scared the shit out of me. But, uh, the first time I went up— well this tower, the Sears Tower in Chicago, I'd been living there for like nine months of the one year that I lived there.

Rachel: Yeah.

Griffin: And it was incredible! Because I looked around—

Rachel: That's true.

Griffin: And it was, for the first time, like, I felt like I was getting this context for this city that I was living in, and really loved living in. Um, and it's not like I was up there doing some cartography, it was, it was just like a moment of really uh appreciating the, the size and the scope of, of the city that I was living in. And seeing some like, landmarks I could actually, you know, kind of see Roscoe Village. I could see my neighborhood from, from on top of the tower.

Rachel: Mm-hmm.

Griffin: And that was really, really cool for me. Because, holy shit! I'd been living there for a long time, and I— I've never really seen it like this.

Rachel: Yeah.

Griffin: Um... I really liked, I spent— we spent a long time, uh on— in the uh, Tokyo Tower in, in Tokyo, which is like right in the middle of the city. There's also Tokyo Sky Tree, which is newer and bigger, but also really hard to get into.

Rachel: Where did we have a little coffee?

Griffin: Uh, that was in Tokyo Tower. Um—

Rachel: I appreciated that.

Griffin: That was cool.

Rachel: They gave me something to do. [laughs]

Griffin: Yeah, they have like a little restaurant up there that we, we had a little coffee and looked out at the city. And like, this was a city that we were having an incredible weekend, and I'd always wanted to visit. And now like, I had this sort of, Sim City view of.

Rachel: Yeah.

Griffin: Like this new perspective of. And I know— I, I don't know. I think that's really cool. I'm very into, um the idea of, when— when traveling, especially when traveling to like a big, going overseas, or doing some destination like that. The idea of like doing something like this, or going to like a, um, like a history museum for the place that you are visiting. We did that both in, in Hong Kong when we went to like a, uh, like a Japanese art history museum in, in Ueno Park, like—

Rachel: Yeah.

Griffin: That stuff of like, uh— and, and I know that's like very tourist-y, right? There's a— there's another school of thought that's just like, no! Immerse yourself in the authentic culture. And like yeah, that's good and important too.

Um, but this is uh, I don't know. I think this is a, this is a pretty easy thing to do. And it's—

Rachel: You're right.

Griffin: And it is, it is, it is valuable and enriching in its own way.

Rachel: Yeah. No, and I do see that. I think, traveling abroad especially, I think that is— it is, a lot more valuable in that way. Um... state side, I don't know. Didn't do a lot for me. [laughs]

Griffin: Uh, no. I mean there is some, there— I, I've definitely been to— yeah. It doesn't do as much. I feel like uh, in order to, to—

Rachel: I just feel like all cities kind of start to look the same a little bit. You know when you're like landing in an airplane, and you look down and you're kind of like, this is— this is what the city's—

Griffin: Fucking Jon Bon Jovi over here.

Rachel: [laughs]

Griffin: What is this, Memphis? All right. Let's rock!

Rachel: [laughing]

Griffin: Um...

Rachel: [laughs]

Griffin: No, I understand what you're saying.

Rachel: Yeah.

Griffin: Although it does make the cities that are, very like, I don't know. I don't— I don't want to trash on any cities, cause I genuinely— I travel a fuck ton, and—

Rachel: Yeah.

Griffin: Play a lot of shows, uh, across the country. I am, I am very Jon Bon Jovi—esque. Um. And I don't have like—

Rachel: I've always thought that about you.

Griffin: Thank you, baby.

Rachel: [laughs]

Griffin: I don't have like bad city experiences?

Rachel: Yeah.

Griffin: But I do have cities that like I fly into, and you— you do kind of get that perspective as you are landing, and you sort of break the, the cloud cover. Um, recently it was Phoenix, like landing in Phoenix. Like, oh fuck! Like, they're like in the mountain— that's like a mountain right there, that's wild.

Rachel: Yeah. I do appreciate a good mountain.

Griffin: Yeah, I mean, there are cities that— uh, Seattle, I feel the same way. We're going to Seattle here in a couple of weeks. And I love, I love going to Seattle— of like, kind of for this very reason because it's like geographically really fucking interesting!

Rachel: Yeah.

Griffin: And uh, it also has like a distinctive, a distinctive look. I think I just think that because I feel like I know a little bit more about that city than, than most? But. Um, that's because I went up the, the Space Needle, so.

Rachel: Yeah! Yeah.

Griffin: Uh, I went up there and I watched, I think the Black Eyed Peas play a show at the stage that is like kind of under it, for some TV show? Maybe Oprah? I am tripping balls right now—

Rachel: Whoa.

Griffin: There's no way anything I just said is true.

Rachel: You are stringing some things together.

Griffin: Um, but it doesn't just have to be a tower, right? Um... in Hong Kong, there is Victoria Peak, which is this mountain sort of on the western edge of Hong Kong island, which is sort of the southern, uh portion of Hong Kong? Uh, and, that was really cool, because it's kind of right on the edge of everything, it's not in the middle of the city. It's like right on the outskirts of it. But it's so high up, that you can see everything.

Rachel: Yeah.

Griffin: And when you are in such a like, in an environment that you are so unfamiliar with, like, that is a really, really cool experience—

Rachel: Yeah.

Griffin: Of just sort of getting the, getting the— the groundwork laid out for you. Um, Ferris wheel too. Like, um. Getting a Ferris wheel viewpoint of either you know, a city where it's a permanent fixture, or of the carnival that you're attending, um, is neat, giving you that viewpoint. Also, Ferris wheels just like do a lot, I feel like, for a city skyline.

Rachel: Yeah, you're really selling me on this, Griffin.

Griffin: I— uh, yeah. I— I— like, and I know it's a very basic— like, going up a, going up the— go up the Space Needle! I feel like sounds very like, I'm endorsing sort of this tourist-y behavior. But I think there's someth— there's some— I have, uh, having traveled as much as I have, I feel like there are certain like tourist-y things that are like, there's a reason everybody does it.

Rachel: Yeah, of course.

Griffin: And there's a reason everybody should do it, is because it's— it's a genuinely sort of cool and um, uh like valuable ex— experience to have.

Rachel: Yeah! No, hey— hey. Hey listeners, get up high in your own town.

Griffin: Get up high in your own town. Go— go up a tall building you've never been to before. Living in the— I lived in the West Virginia building, which is the

tallest building in Huntington. And I lived way up there, and that was fucking cool!

Rachel: [laughs]

Griffin: And that one— cause that was the town that I'd lived in for 22 years.

Rachel: Yeah.

Griffin: Um. And— and I saw like new perspectives of it.

Rachel: Mm-hmm.

Griffin: Hey, do you guys— steal you away?

Rachel: Whoa.

Griffin: Hey, can I steal you away?

Rachel: [laughs] [hums It's A Small World After All]

Griffin: All right, yeah! Yeah, that would've been better in our Disney episode.

Rachel: Yeah.

Griffin: [laughs]

Rachel: You want to just go back and edit that in?

Griffin: Yeah. So, and then I'll take—

Rachel: And then we'll use—

Griffin: And then I'll take the one from that episode and put it in here.

Rachel: Okay, good, good, good.

Griffin: Awesome.

It's new jeans day.

Rachel: Ooh!

Griffin: Happy new jeans day, everybody!

Rachel: Oh, are those new jeans?

Griffin: These are new jeans that I received in my latest Stitch Fix box, that I cracked open yesterday.

Rachel: They look really good.

Griffin: They make the tuckus look like a hundred bucks.

Rachel: Well, and the legs look so long.

Griffin: The— I, well, these— uh, peg-leg pegs go all the way to the ground, baby.

Rachel: Did I make you a little embarrassed? [laughs]

Griffin: Stop it! Anyway, Stitch Fix is what I go to when I need clothes. And, you know how they work! They work very well. You fill out a little profile quiz, talking about your sizes and what kind of style of clothes you like, and how much money you want to spend on clothes. And then you can either sort of work with a, uh, a Stitch Fix team member who will send you five pieces that fit your style, size, and price range. Then you keep what you what and you return the rest. Uh, and there's free shipping for that, of course. Uh, or you can take the power in your own hands with Stitch Fix Freestyle, which curates like a whole shop for you, following your— your profile quiz, and. It's, it's the— it's the best way to get clothes for me, because I do not like clothes shopping at all.

Rachel: Yeah. Well, and Griffin and I uh used to pick up clothes, like at the same place that we also got like orange juice and a hammer.

Griffin: Yeah.

Rachel: And I feel like it's good now to just go to the clothes place where they only have clothes and they're good at clothes.

Griffin: For you, specifically!

Rachel: [laughs] Yeah!

Griffin: Right. So, get started today by filling out your free style quiz at [Stitch Fix dot com slash Wonderful](https://www.stitchfix.com/wonderful), and take advantage of free shipping and returns. [Stitch Fix dot com slash Wonderful](https://www.stitchfix.com/wonderful).

Rachel: Griffin.

Griffin: Yeah?

Rachel: Zola does the weddings?

Griffin: Sure.

Rachel: And not just like, not just like one part of the wedding.

Griffin: The whole kit and the kaboodle.

Rachel: Every piece of the wedding pie.

Griffin: Right.

Rachel: Is Zola.

Griffin: We don't talk about wedding pie enough.

Rachel: [laughs] I know, we should!

Griffin: We should.

Rachel: Just a multi—tiered pie?

Griffin: Uh, very messy.

Rachel: [laughs] Um, well I don't know if you could freeze that, and then eat it on your one year?

Griffin: Probably not. But this is not what Zola wants us to talk about, probably.

Rachel: No, not at all. Okay, so. Let's say you are planning a wedding.

Griffin: And I am.

Rachel: You know— what?

Griffin: No, just kidding.

Rachel: [laughs] And, you need things like a venue, and invites, and a registry. And all of that can be done through Zola.

Griffin: That's wild.

Rachel: Um. And, when we did our wedding, we didn't use Zola.

Griffin: We didn't.

Rachel: And it was just kind of a spread sheet, with just general like, oh, you know what we should probably. And have we done this yet? And—

Griffin: It looked like we were trying to solve some sort of complex crime.

Rachel: [laughs]

Griffin: In a Google spread sheet.

Rachel: For any kind of wedding you want, there's one place to start, Zola. Zola has everything you need all in one place. They've thought of everything. Venues, invites, registry, and more. And they'll be with you every step of your wedding planning journey. Start planning the wedding you want at Zola dot com slash Wonderful. That's Z—O—L—A dot com slash Wonderful.

This message is for Scott, it is from Dave. Scott, hello! It is me, your very own friend. Davis Deacon Brawler Baron. I'm here to say, you're cool! Thanks for being a cool, good friend. That's a nice quality to have as a human.

Griffin: I— good luck with this next part.

Rachel: Well, did you read the note at the top? So Max Fun staff worked together to, decipher this next—

Griffin: Oh, okay!

Rachel: So he— let me give you the letters, and then I'll— I'll give you the... the codex I received. [laughs]

Griffin: Okay?

Rachel: The letters are, I—L—U—I—R, L? Sorry. [laughs] The letters are, I—L—U, I—R—L, B—B—Y.

Griffin: Now they— now Max— Maximum Fun did give us this, this breakdown.

Rachel: Yes.

Griffin: Of the three acronyms.

Rachel: Yes.

Griffin: They— they did then say, read it how you interpret it. Like they couldn't also figure out—

Rachel: Yeah. So we— we think, it's, I love you, in real life...

Griffin: Baby.

Rachel: Or... bye, bye... yay? [laughs]

Griffin: Okay?

Rachel: Uh, PS, friendship. PPS, Rachel and Griffin, you're great.

Griffin: [laughs] God! What won't they say?

Rachel: Uh... is B—B—Y, baby?

Griffin: I think it's bibey. I don't know anything, I'm gonna get that wrong, baby! You've instilled the seed of doubt in my heart!

Rachel: Better be you.

Griffin: Better be you! I love you in real life! Better be you!

Rachel: [laughs]

Griffin: Okay.

Rachel: Uh, this next message is for Angela, it is from Sarah. [laughs] Hey bebe!

Griffin: See? I'm telling you.

Rachel: You are the most wonderful friend. Your honesty and passion for love is everything. Thanks for being my pal since day one, when you agreed to go shopping with me after I awkwardly complimented your skirt. But then we went to karaoke instead. Soulmate. Sending you all the extra magic today from the voices of these good, good McElroys.

Griffin: That, is a wonderful day y'all had. That is a— that's— that's a day worth making like a coming-of-age movie about, I feel like. We were gonna go shopping, but we did karaoke instead?

Rachel: I feel like the first time that you go shopping with a friend always does feel a little awkward.

Griffin: I know!

Rachel: Cause you're learning a lot about a person in that moment.

Griffin: Yeah. Like what kind of junk they like to buy. Um, how they walk between the stores.

Rachel: When I went, when I went shopping once with this girl I was friends with in college—

Griffin: Mm-hmm.

Rachel: But not very good friends? I always thought she was real cool, and then I felt like, oh. I have to buy something that she thinks is cool, too.

Griffin: Oh, so you bought a gun?

Rachel: No, I bought a pair of purple pants.

Griffin: One of those is even worse than the other one.

Rachel: [laughs]

Griffin: That's not true, I own purple pants. And zero guns!

Rachel: Okay!

[ad break]

[music plays]

Biz: Hi, I'm Biz.

Theresa: And I'm Theresa.

Biz: And we host One Bad Mother, a comedy podcast about parenting.

Theresa: Whether you are a parent or just know kids exist in the world, join us each week as we honestly share what it's like to be a parent.

Biz: I'm just gonna end with this! Everybody, you're doing, a remarkable job, of swimming through the shit show that is parenting! So join us each week as we judge less, laugh more, and remind you that you are doing a great job.

Theresa: Find us on Maximum Fun dot org, on Apple Podcasts, or wherever you get your podcasts.

[music and ad end]

Rachel: You want to hear my second thing?

Griffin: More than anything in my whole life.

Rachel: So I don't know what had me on a teen kick? Uh, but my second thing— Friday Night Lights is a show about teens.

Griffin: Yeah, yeah, yeah.

Rachel: Uh, are teen poetry festivals.

Griffin: Yes. I'm so glad that you're doing this one, cause you sent me some— you sent me one video? And, as is my custom.

Rachel: Mm-hmm.

Griffin: I— uh, YouTube's like Pringles for me, baby.

Rachel: [laughs]

Griffin: I can't— once I pop one, I have to— I watched like 14 teen, teen poetry, uh contest entries.

Rachel: I very, very deliberately sent you a link. Because, we've talked a little bit about slam poetry?

Griffin: Sure.

Rachel: And, uh there's a lot of misconceptions out there about it.

Griffin: Yes.

Rachel: There's a lot of, like any piece of art, there is a lot of bad slam poetry.

Griffin: Can you talk a bit about your sort of background with this like specific circuit?

Rachel: This is, this is interesting. So, when I finished college, I was an English major. And, I did an emphasis in creative writing. And, I moved to Chicago, which has a big like, culture of, of performance and, and essayists, and, and writers and poets and MC's. And, there's just a very vibrant, literary— like artistic scene there.

Griffin: Is that where Louder Than A Bomb...?

Rachel: Yes.

Griffin: Okay.

Rachel: Yes. So I... started working at Barnes And Noble in the café. And then was trying to find gigs that kind of filled my interest. And I just happened to get two things at the same time. I got an internship at the Poetry Center of Chicago.

Griffin: And chicken pox. Aw, man!

Rachel: This story isn't at all connected! [laughs]

Griffin: [laughs]

Rachel: How weird that I brought it up. Uh, which is one day a week. Um, it was run by the school of the Art Institute of Chicago, and it was like a, a more kind of, refined like, uh traditional poetry environment. Uh, and then, I became the volunteer coordinator for Louder Than A Bomb, which was at that point, gosh. It was 2005. So, I think it was in its... fourth year? Um—

Griffin: Was this before the documentary? Or—

Rachel: Yes. Oh, yes.

Griffin: Okay.

Rachel: Several years before. Yeah.

Griffin: They made a documentary about Louder Than A Bomb.

Rachel: Actually called Louder Than A Bomb!

Griffin: Yeah, they got some, some—

Rachel: It was Oprah. It was Oprah Network.

Griffin: Oh, was it? Okay.

Rachel: Mm-hmm. Um, but I know a lot of people in that film, because it was only maybe a year after I had left.

Griffin: Okay.

Rachel: Cause I— I did it in 2005, so they get hundreds of volunteers to like, take tickets. And, um, be judges in poetry slams. And, you know, handle like meals and greet people and all that stuff. And so I had coordinated volunteers for that festival, and then I came back a second year and did it again. Uh, because it was just incredibly inspiring. Um. And so I did a little research, just kind of on the whole concept of teen poetry festivals, because I— I, I wanted to like, let people know that there's this whole movement out there, of uh, kids doing a lot of performance poetry, in this like, really kind of incredible like, almost speech and debate kind of style.

Griffin: Uh, if speech and debate was cool, and—

Rachel: [laughing] Yeah.

Griffin: Sorry, speech and debate folks. I don't know how well the comparison holds up, cause this was— this was, I— I went to a lot of speech and debate stuff? Uh, and this would— this, this moved me in a way that speech and debate was—

Rachel: Yes.

Griffin: Incapable of ever doing.

Rachel: So Louder Than A Bomb that I referenced, uh came out of 2001. Uh, there was a time in Chicago after uh September 11th, where they were discouraging young people of color in particular, from assembling in groups of more than two. So there— there was this kind of, what they call like an anti-gang movement. Uh, and so, kids were discouraged from congregating together as groups. And, Louder Than A Bomb kind of came out of that, of getting groups of kids together to give them kind of voice against authority and, and to speak to their own experience. And so they worked with the Chicago public schools. Uh, and several kind of independent teams to kind of build up this poetry festival. So the poets are 12 to 19 years old, in middle or high school. Uh, or a community organization. And they compete as teams.

Griffin: Yes.

Rachel: And, uh, so there are what they call bouts, where a member of each team will perform an individual piece, and then they'll perform a group piece. And they are scored, um, and then teams advance to, you know, semi-finals, quarter-finals, that kind of thing. Um. What I loved about it, is they make a big point about how this is like not about winning. You know this is about sharing your story. Everybody has a story. So the kids in the suburbs, that live in Oak Park, Illinois. And you know, the kids that live, you know in like less privileged parts of Chicago, all have rights to tell their story.

Griffin: Right.

Rachel: And all have unique experiences worth sharing. And so they used to do this, like call and response thing, where the— the leaders of them, so Anna West and Kevin Coval were the founders who I got to work with when I was there. They used to say, the point is not the point. The point is the poetry. [laughs]

Griffin: [snorts]

Rachel: And all these kids would chant it so enthusiastically!

Griffin: [laughs]

Rachel: It like warmed my heart so much to just see these people, um. Just like— and these kids like cheer for each other, and be so moved by each other's stories, and like feel so like heard and excited. Uh, and so I did some research on Brave New Voices, which is the international kind of culmination. So, the kids that won in Chicago would get to go to Brave New Voices. Uh—

Griffin: And there are kids from like, all over the world?

Rachel: Yes.

Griffin: Who compete in this?

Rachel: Exactly. Every year, over 500 young poets uh, go to a different US city for four to five days, and they get arts education, and then they get to like these workshops. And then they get to perform. Uh, and so I— what I sent Griffin was

the 2018 champions, uh Baltimore, was the team that won. They— they were called Dew, D—E—W, Dew More Poetry.

Griffin: I did uh end up watching, virtually everything—

Rachel: [laughs]

Griffin: That could be in it. I really, really went through— and it's the most poetry I think I've ever consumed in— in one sitting.

Rachel: Yeah. It's um, so I read a little bit about Brave— so Brave New Voices started in 1996.

Griffin: Oh wow, okay.

Rachel: So they just had their, their 20 year anniversary not long ago. Um, but if you read a little bit about Brave New Voices, they say: we firmly believe that young people must think of their voices as vital tools through which they can process their lives, shape the world around them, and hone their abilities to envision and create long lasting impact. To achieve this, our programs employ best practice of arts education and youth development, while encouraging young people to write about issues relevant to them in their own vernacular. We ask young people to engage in their own cultures to help bridge their personal literacies and the tradition academic literacies presented in school.

Griffin: Fuck yeah.

Rachel: It's just, it's incredible to watch these students get up and— and you know, I mean, they're teenagers, right? So a lot of it is, you know, very dramatic and it's very emotional. And— and, there's a, a tendency, I think, as an adult, to start to listen to this and think, like oh. Yeah, I know this kid. You know? Like, there, there's something about that experience of being a teenager that everybody thinks they understand. But what is, I think, incredible about these performances, is these, these poets... have, you know, have had the opportunity to really work with mentors and professionals, and really get at exactly what it is about them that makes them so unique, and makes their experience like so worth sharing. You know? And—

Griffin: It's really—

Rachel: It's inspiring to watch.

Griffin: It's really fucking remarkable. Go watch some of the, these— the Brave New Voices.

Rachel: And the group pieces!

Griffin: The group pieces are the best— you sent me one, that was all about how, cartoons— like cartoon—

Rachel: Yeah! That's the Baltimore team that one.

Griffin: Dropping a lot of names of like cartoons, was more of a... I, I— God. I— it's hard to really put this into words. Was more of a positive, uh role model, guiding force in, in the lives of young queer people, than a lot of adults who were supposed to be taking care of them were. And it— it, it drops— it talks about this, obviously very, very serious subject. And, does it through the lens of, these things that were important to me when I was a kid, weren't just like...

Rachel: Yeah.

Griffin: They weren't just like stupid cartoons, they were standing in for something that like, you were supposed to be giving me.

Rachel: Yeah! And making me feel accepted, and—

Griffin: Oh my God. It fucked me up.

Rachel: So if you're looking for this— so the YouTube channel is Youth Speaks. Uh, and the piece we're speaking of is Brave New Voices, Finals 2018 Baltimore Round 2.

Griffin: Uh, it's fucking incred— I— I'll tell you, like, I think what, what moved me so much, was obviously like you said, like seeing this like, um, very talented and brilliant group of like young super diverse poets, get out there and, tell their stories in such a like crystal clear like, uh very— like super, super relatable way, was like very moving. But there's also I think an impulse that like, I am kind of aging into? Of, um, and it's something I feel kind of guilty about, and I think that's normal too. Of like, oh wow. We're gonna be okay, because the, the, the people younger than me, the next generation are gonna like, save the world.

Rachel: Yeah, uh huh.

Griffin: And it's— uh, and watching these videos, you— you get that. Like, oh my God. If— if this is, if this is the next generation, that's great. And, that is— I feel guilty about that, because it's like, they shouldn't have to— a lot of their poetry is about how they were, they were wronged by, generations that came before them. And so for us to like look at their— their beautiful stories and think like, [sighs] we're gonna be okay, is a very, very like privileged way to look at it.

Rachel: Well, it just tells— it shares with you the value of empowering young people.

Griffin: Yeah.

Rachel: You know, I think so much, and that's— and that's what the Brave New—

Griffin: And they seem— they are powerful as fuck in these videos.

Rachel: Yeah! The— the, the Brave New Voices kind of mission, is to kind of bridge that understanding of like, scholarly like, I go to school and I get talked to, and I learn about other people's stories. And here's how I have my own story and how I tell it.

Griffin: Yeah.

Rachel: And you know, with the influence and support of what I'm learning in school. Uh, and when you give young people an opportunity to do that and motivate them, and make them feel valuable, like there's so much strength there. It's so inspiring. I watch those group performances where, what'll usually happen is they'll, you know, they'll have portions of it where they're speaking in unison, where they have shared—

Griffin: Mm-hmm.

Rachel: You know, lines. And then they will break off and kind of individually tell their own piece and their own story, and then come back together and kind of speak in one voice. And I just get chills, nonstop—

Griffin: Same, same.

Rachel: Just over and over again chills, because they'll say something incredibly powerful, and then they'll all join together and say something as a group. But it's just like, oh my gosh. When I— when I got to witness this in person, like— I would really recommend you checking out videos, because, um. There's one thing to like read a poem, and then there's another thing to see a group of people perform it together with just all of their heart. You know, and energy?

Griffin: And like choreo— choreography sometimes.

Rachel: Yeah! Yeah.

Griffin: Yeah. Um, yeah. It's fucking great. Um, my second thing, I feel like this is gonna be pretty fast. It's a song? Um. I realized I've never talked about Iron And Wine before, which is weird because that— they, he, I guess? Maybe like pound for pound, my like—

Rachel: Yeah, that's crazy to me that you haven't!

Griffin: Favorite, um. I've talked about some of my favorites, but when I think about like the music that is meant uh, a lot to me for, for a long time, uh it's Iron And Wine. Uh, I want to talk specifically about um, I thought about bringing like some, some albums of his. But uh, I think it would be better to just drill down into one song. It's uh, the Trapeze Swinger? Um, and. Uh, it's— it's, it's his— it's a very, very beautiful song that I think kind of, kind of encapsulates some of my favorite stuff. So, Iron And Wine is a, uh, an American singer-songwriter. Uh, his name is Sam Beam, but he uh performs under the name Iron And Wine. Which I think he got from some sort of like, old-timey supplement, that was like, get your— get your—

Rachel: Oh!

Griffin: Your bone and iron and wine. Uh, I forget the— the exact story about it. Um. And, he just plays these like really, um, like occasionally like remarkably gentle and, and lovely folk songs. Although, I think as his career progressed, he sort of experimented with other um funkier genres. Um, and, that stuff is good too.

But sort of, uh, for— for me, the golden age was uh, his 2004 album, which is called *Our Endless Numbered Days*, which— if you watched any movie or watched any TV show from the years uh 2004 to 2006, you defo heard uh some music from this. He— he had music, um. I don't know man, probably like *Grey's Anatomy*. I'm just spit balling here, but I'm betting that uh there were multiple songs on there. He had a song on the *Garden State* soundtrack. Um, which is how I was first exposed to, to his music.

Um. *The Trapeze Swinger*, is actually— it was written for a movie, it wasn't on an album before. It was first uh released on an album on uh, *Around The Well*, which is like this rarities and B-sides compilation album, that is fucking phenomenal. Uh, it was written for the movie *In Good Company*. You remember that one?

Rachel: No. [laughs]

Griffin: Yeah, that was Topher Grace and Dennis Quaid, and ScarJo. And, Topher Grace is I guess working for Den— I saw this movie. I definitely saw it.

Rachel: Oh my gosh.

Griffin: I, I think it was one of those— I think I rented it at Blockbuster, if that sort of places it.

Rachel: Mm-hmm.

Griffin: In time, for you. But like Dennis, Dennis Quaid was like, Topher Grace's boss, but Topher Grace was dating ScarJo, who was—

Rachel: Yeah! Okay, that sounds familiar.

Griffin: Uh, Dennis Quaid's daughter. Um. And, I don't remember the movie being good. But this song is a fucking like, folk masterpiece, and it was written for it?

Rachel: [laughs]

Griffin: It's a weird— it's, it's definitely the best thing to come out of this film.

Rachel: So I should go watch this movie?

Griffin: No. I wouldn't say to do that.

Rachel: Okay.

Griffin: But I will say that the Trapeze Swinger is my favorite original song from—

Rachel: Oh, it's so beautiful.

Griffin: Topher— from a Topher Grace movie.

Rachel: [laughs]

Griffin: Uh, I am gonna play a little bit of it, of it now. And then, sort of talk about why I like it.

[clip of Trapeze Swinger by Iron and Wine plays]

Griffin: So the, the song is nine and a half minutes long, because it's so ambitious in scope. Like—

Rachel: Remember when we were looking for wedding songs? And—

Griffin: [laughs] Yeah.

Rachel: I think we were thinking about this one? And then we looked at the time on it?

Griffin: Our first— our first dance song was uh, uh Iron And Wine's cover of Such Great Heights. The Postal Service song. Because it's such a beautiful song, and—

Rachel: It's beautiful!

Griffin: It has like a nice sort of romantic— y'all, picking a first dance song is fucking, tough.

Rachel: It's so hard.

Griffin: It is so tough. Like, I— I felt pretty sure that an Iron And Wine song would do it, because all of his songs are so beautiful and about love. But, also—

Rachel: [laughs]

Griffin: A lot of his songs are about love, and death. Our Endless Numbered Days, is first of all, titled Our Endless Numbered Days, so like—

Rachel: [laughing]

Griffin: Any track off that is gonna be like, I love you, I love you, I love you. We're ashes and bones in the ground. And it's like, ah shit! You couldn't have stopped before the third thing? Um. The Trapeze Swinger is, is no different. This is a song, if— God. Okay. It's— it's, it is a message, right? It's— it's like a letter or a missive of some sort from somebody who has passed away, to uh a former love of theirs who is still alive. That is sort of brass tacks, like what this song is about. But I— it tries to, in— in, in eight verses, no choruses, just eight verses back to back to back, tries to uh capture sort of the entire life experience, uh through the— through the lens of this relationship.

Every verse uh starts out with, please remember me. And then, some sort of direction in which that this person wants to be uh remembered. Uh, and it— it reflects on, this— this person, this couple's life and their experiences. It also includes um, this really, really beautiful sort of interpretation of the afterlife, specifically standing at the pearly gates and seeing messages that people have written on the pearly gates to the people who are still alive who are going to get there after them, so that they can like find each other? Like, ho— shit.

Rachel: Yeah.

Griffin: All right, Sam. This is— this is my favorite verse, um. It goes, "Please remember me fondly. I heard from someone you're still pretty. And then, they went on to say that the pearly gates had some eloquent graffiti, like— we'll meet again, and fuck the man. And tell my mother not to worry. And angels with their gray handshakes were always done in such a hurry." Like—

Rachel: Hmm.

Griffin: It's— it's, it... I feel like there is a type of song that is so, melodramatic that is like so like, oh God, you're writing a song about like, I feel this way about um... and I am not better than— I am not above this song, but do you know uh, I Will Follow You Into the Dark, by Death Cab for Cutie?

Rachel: Yes.

Griffin: Uh, that— uh, that's like a song that's like, uh when you— when you die, I will die there right with you, buddy! And it's like, whoa shit! And uh I— I think this is like touching that rail a little bit?

Rachel: Yeah.

Griffin: For sure. Um. But it does so, so beautifully. Like the, the, the imagery of this song is so, so gorgeous. Um. It's, it's unbelievably sad. Uh, like a lot of Iron And Wine's music is sad, but it's like that good kind of sad that makes you feel like contemplative and romantic.

Rachel: Oh gosh.

Griffin: Which uh, no surprise, like this came out in 2004. I graduated college— er, uh, high school in 2005, so I was like, strapped-in, ready for the fucking ride. Uh, that this album— and all of Iron And Wine's music would like, take me— I rode this wave for the next four fucking years.

Rachel: [laughing]

Griffin: And it sort of defined this like, period of like, melancholy. But this like, very indulgent melancholy?

Rachel: Yes.

Griffin: That's not all bad, because it— you're, sort of taking a big look at the bigger picture of things?

Rachel: Gosh, indulgent melancholy could be one of our wonderful things.

Griffin: [laughing] I know!

Rachel: [laughs]

Griffin: Yeah! I— I, I think that there's a definitely unhealthy way to take that, but I think that there's also a harm— a harmless and like, fun way to take that?
[laughing]

Rachel: Can I tell you? It's one of the things that I miss most about my twenties.

Griffin: Yeah!

Rachel: Is indulgent melancholy. [laughs]

Griffin: Yeah, for sure. And this is— this is for sure a soundtrack to that. But I— I also think that it uh transcends it.

Rachel: Yeah.

Griffin: And I also think it is like, one of the most beautiful songs ever written. Both sort of like, lyrically and narratively, but also like, it checks all the Iron And Wine boxes of shit I love. Like, very simple chord progression. Really beautiful harmonies, really like, rhythmic acoustic guitar. Like all of that stuff, that was all over Endless Numbered Days, and uh The Creek Drank the Cradle, and uh Around the Well and all those albums. It's like, uh that's like my favorite stuff that Iron And Wine does.

Rachel: Mm-hmm.

Griffin: And this song has it all, in this nine and a half minute— it's a fucking super long song. That, weirdly, like miraculously when it's over, you... when somebody does Highway To Hell at karaoke, I get furious.

Rachel: [laughs]

Griffin: Because it's like, okay. The rest of us want to sing, too. Like— I felt all 15 minutes of that fucking Meatloaf song.

Rachel: Oh, do you mean Bat Out of Hell?

Griffin: Bat Out of Hell.

Rachel: Yeah.

Griffin: Yes. So sorry.

Rachel: That's okay.

Griffin: Um. But this song, nine and a half minutes goes by and I feel like I— I'm, I—

Rachel: What if somebody did that song at karaoke? [laughs]

Griffin: [laughing] Okay. That would actually be terrible. That would be really, really bad. Uh, yeah. Cause I don't wanna get that sad, when I'm— people who do sad songs at karaoke, I don't know— sometime— is there a good sad karaoke song that's like... Ooh, this is a good one!

Rachel: Ooh.

Griffin: This is a good prompt!

Rachel: [laughs]

Griffin: Man, it's tough to say. There's good sad songs. I was thinking like Yesterday by The Beatles? But I don't— that's not a good karaoke song.

Rachel: Is What's Up, a sad song?

Griffin: No, that's a powerful song.

Rachel: [laughs]

Griffin: Fast Car?

Rachel: Have you ever seen someone do that at karaoke?

Griffin: I think I've seen Justin do that at karaoke— [laughing]

Rachel: [laughs]

Griffin: Anyway, the Trapeze Swinger is great. Uh, it's off Around the Well, which uh, I— well it's off uh, In Good Company. Uh, but it's also on Around the Well if you wanna go listen to it. That whole album— man. That used to be— I would put that whole— I had that whole album on my Zune. It was like two discs, and the first disc was like his really lo-fi, like—

Rachel: Yeah.

Griffin: Uh, the scene rhythm, like era shit. That— uh, I still, that's still my favorite.

Rachel:- And we have that on vinyl now, actually.

Griffin: We do, yeah.

Rachel: And it's two discs then.

Griffin: One— one side of one uh record is the Trapeze Swinger.

Rachel: Yeah, you're right.

Griffin: It takes up an entire side.

Rachel: [laughs]

Griffin: Uh, it's— it's fucking— it, uh it— it's, it's a beautiful song, it's one of my favorite songs. Uh, do you want to know what some of our listener's favorite stuff is?

Rachel: Yes.

Griffin: Uh, Erin says, I just love seeing little kids with their big backpacks. They're ready to take on the world, and their Paw Patrol backpacks are gonna hold it for them.

Rachel: That is the cutest— I— you know what I thought about the other day? Cause people talk about how Henry's gonna be older before we know it?

Griffin: Yes?

Rachel: I pictured him walking into elementary school with a big backpack on—

Griffin: I need to listen to Iron And Wine right now!

Rachel: [laughs] I almost lost my mind.

Griffin: Oh my God, how could you do that to me?

Rachel: [laughing] I'm sorry! Just the image of him.

Griffin: You knocked the wind out of me.

Rachel: I know!

Griffin: Jess—

Rachel: [laughing] He's not even two yet, so we have some time.

Griffin: [whining] Hardly any time at all! Our days are numbered, and endless! And beautiful, and poignant! Jessica says, my partner roasts coffee, so even on days that our schedules don't allow us to see each other, he is always a part of my morning. Isn't that nice?

Rachel: That's so nice!

Griffin: Cause it gets in uh, to the hot bean territory and I love that. But like, what if— what if I made you special hot beans, and then when I traveled, and you made the hot beans in the morning to make the coffee?

Rachel: That would be, perfect.

Griffin: It would be like a uh, my stink was, all around.

Rachel: And I get to stop sleeping in your dirty clothes. I don't do that, anymore.
[laughs]

Griffin: Hayden— this is an emotionally challenging user submission, listener submission segment. Like how I said user.

Rachel: [laughs]

Griffin: [laughs] Welcome, user. To the Wonderful! Experience. Please enter Disc A, to continue. [laughing] What if podcasts came out in the early 80s and were delivered on floppy disks?

Rachel: [laughing]

Griffin: Oh, that's a— that's my new fucking aesthetic. That's like my new, that's like my new vaporwave podcast—

Rachel: I'm surprised hipsters haven't started doing that. Of the like, here's the— here's my next episode on floppy disk.

Griffin: Could you even— we would have to compress it a lot. Cause I don't know how big, I think you can get like 64 megabytes on—

Rachel: I don't know, people would have to get floppy disk players. [laughs]

Griffin: They probably do. Man I loved a good floppy disk. Not the big ones, like the, the tinier ones.

Rachel: Oh, yeah.

Griffin: The like hard plastic ones.

Rachel: Yeah, yeah yeah.

Griffin: They weren't floppy, though— Hayden says, I work closing shifts at Starbucks, and after work I go for a long walk at a nearby park. There are so many rabbits at this park late at night, and rabbits are my absolute favorite animal. I didn't know this happened, that the rabbits come— [singing] the rabbits come out at night. I didn't know that that happened.

Rachel: Oh, what song were you just singing then?

Griffin: You know, the freaks come out at night? [singing] The freaks come out at night!

Rachel: No.

Griffin: [singing] The freaks come out at night.

Rachel: Like that. That reminds me though, and I don't want to detract from the rabbits, but I saw 11 deer tonight.

Griffin: Holy— shit, what?

Rachel: We have a lot of deer in our area, and they had all congregated in somebody's yard. They were having a little deer meeting.

Griffin: I'll tell you when I take the trash out to the garbage cans, I see a frog every time.

Rachel: [laughs] This is great! This is great podcast—

Griffin: [laughs]

Rachel: [laughing]

Griffin: And it can be great, cause it's like if you want to hear the rest of the frog story, insert disc 17.

Rachel: [laughs]

Griffin: And then it's up to you. Like if you do not want to hear the frog story, I totally get it. Pop right in 18, and we'll, we'll keep— we'll tell you about the closer. We're gonna read all about um, sort of the Max Fun network and thank bo en and Augustus and all that— oh, you don't want to do that disc either? Okay. We'll see you next week!

Rachel: [laughs]

Griffin: Expect the next package in the mail. So, I do want to thank bo en and Augustus for the use of our theme song Money Won't Pay.

Rachel: Oh, it's such a good song!

Griffin: It's a really good song. You can find a link to that in the episode description. Uh, I want to thank Max Fun, for having us on the network. You can go to Maximum Fun dot org, check out all the great shows there. Shows like One Bad Mother.

Rachel: Uh, shows like, Inside Pop.

Griffin: Shows like Bubble, or Buble?

Rachel: Judge John Hodgeman.

Griffin: Yes. And so many more, at Maximum Fun dot org. You can check out the other stuff we do at McElroy shows dot com. What else, bibey?

Rachel: Please review our show, positively, on your podcast app.

Griffin: Yeah. Every time you do that, we get a hundred dollars.

Rachel: [laughs] No.

Griffin: And the other podcasts won't tell you that, but every time you do that, we get 100 dollars from, um, from Apple. Uh, so that's gonna do it for us this week. We'll be back next time, with uh, a whole lot of um, just scandalicious, sort of scoop. Some celebrity goss. I think the next one we're gonna talk about, what is new with... Pierce Brosnan.

Rachel: ALF. Dennis Quaid, Topher Grace.

Griffin: Topher Grace.

Rachel: Who was that name you said that I didn't recognize?

Griffin: Speven?

Rachel: [laughs]

Griffin: [laughs] Surely there's something in there that's gonna be a good final thing to say.

Rachel: I don't think so, unless you want me to talk about the juice boxes that are in your trashcan.

Griffin: Goodbye, everybody!

Rachel: [laughs]

Griffin: I will not— I, no!

[theme music plays]

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Speaker Two: Hey, maybe I just let him go, and whip us up some guac?

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