

Wonderful! 276: One More Time, Dampen

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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: You've joined us at Wonderful! A podcast where we talk about things that are good that we like, that we are into.

Rachel: Mm-hmm.

Griffin: This one's coming at you a little bit late. Um, blame Zel—blame Ganondorf.

Rachel: [laughs]

Griffin: I blame Ganondorf for his ev—his treacherous... magical acts.

Rachel: Griffin is an official Zelda correspondent. He is out on the Zelda fields recording every swing of the sword.

Griffin: Yeah. And Rachel's ba-da-ba-ba-ba, lovin' it.

Rachel: [laughs]

Griffin: Every three minutes I lean over. I'm like, "I made a bird out of a fan! And some wood!" And she's like, "I don't know what that means."

Rachel: [laughs] I'm very happy for you.

Griffin: I'm glad to—you have been very supportive.

Rachel: Yes! Here is a tip. Uh, if you have lost your lover to Zelda...

Griffin: Hmm.

Rachel: Every once in a while I just turn to Griffin and I say, "Hey, be with me." And he will always do it.

Griffin: That's true.

Rachel: And that is all I need.

Griffin: And sometimes I'll look at you while I'm playing Zelda and I'll be like, "Be—be with me. In Hyrule."

Rachel: [laughs]

Griffin: And you'll be like, "It's not a two player video game. Um... "

Rachel: Yet.

Griffin: Yet. But Rachel's working on...

Rachel: I got some stuff happening.

Griffin: Rachel's got some stuff in the hopper, some tools. She's been learning C++.

Rachel: I've got some cardboard.

Griffin: Got some cardboard.

Rachel: Uh, and some beads.

Griffin: Mm-hmm. Been making a lot of sort of dioramas, life-size.

Rachel: [laughs] Yeah.

Griffin: We're all very excited to see how those turn out. Do you have any small wonders?

Rachel: Oh... do I?

Griffin: Do you?

[pause]

Rachel: [sighs] I don't know. Can I... hmm. I've been doing a lot of research on high fiber foods for our younger son. [laughs quietly]

Griffin: This can't possibly be it. There's no...

Rachel: [laughs]

Griffin: There is no way that this is a thing that brings you... joy.

Rachel: I got a papaya today. And I don't know anything about it. I don't know what to do with it.

Griffin: Kind of scared of it, I'll be honest.

Rachel: Yeah, it's very big.

Griffin: Huge!

Rachel: [laughs] Um, but the woman that takes care of our son during the day so that we can work does know about papayas, and she said "I will help guide you on this journey." [laughs quietly]

Griffin: And I do appreciate that.

Rachel: And I handed her this giant thing and she said, "It is not ready yet." And I said, "Thank you." [laughs]

Griffin: I'm so glad to hear that. Does it shrink as it ripens? This fuckin' thing is the size of my head. It's so—it's roughly... it's the size of a small watermelon.

Rachel: I'm not 100% sure I've intentionally eaten papaya before.

Griffin: Are you sure you bought a papaya and you didn't buy some sort of, like, angry squash?

Rachel: It looks like I think they're supposed to look? Um... I mean, we'll see when we open it up.

Griffin: Yeah.

Rachel: I know what a squash looks like on the inside.

Griffin: Gun to my head, I couldn't tell you what a papaya tastes like. I know—

Rachel: I know. Here's the thing.

Griffin: I have eaten it.

Rachel: Yeah, it seems like the kind of thing when we've, like, been to a resort they were like, "Oh, hey. Here's some papaya on your plate." And we've probably eaten it and gone like, "Thank you. That was good."

Griffin: I definitely got some at Tiki Tatsu-Ya.

Rachel: Oh, okay.

Griffin: We had some—like a papaya salad thing they had. I've had it before, I just can't recall... what it i—I get it mixed up with mango in my flavor—my flavor palace.

Rachel: [laughs] Uh-huh.

Griffin: Which is like my mind palace where I store all the flavors of food I've eaten away in?

Rachel: Uh-huh?

Griffin: You know I have that, right? Any—that's my small wonder is my flavor palace. You say any—any food I've ever eaten? I could tell you exactly what it tastes like.

Rachel: Here's the problem though, right? I personally like a bell pepper. In your flavor palace, you know that you don't.

Griffin: No, yeah, but it's still in there. It's just, like, in the basement. Like...

Rachel: Yeah, but here's the thing. Maybe you should go down to the basement and—

Griffin: No.

Rachel: No.

Griffin: No, there's some flavors down there that I mustn't—it's like the Evil Dead down there. I have it chained. It's a hatch, under a rug, chained shut. I keep bell peppers down there. I keep malort down there. Um, just the—I save only the foulest stuff that I put in there.

Rachel: You know what would be a fun thing for us to do? Because our oldest son is very vegetable-averse.

Griffin: Hmm.

Rachel: And there's definitely some crossover. I mean, there are vegetables that he assumes he doesn't like, and I can't really argue with him.

Griffin: Yeah.

Rachel: I think it would be fun for all of us as a family to get together and just try and stumble through.

Griffin: A veg—a vegetable tr—just a tray of veg—you're saying it would be a fun afternoon if the four of us...

Rachel: [laughs]

Griffin: ... got a vegetable tray and sat down and said, "No one is leaving this fucking room until this tray of vegetables is empty!"

Rachel: Henry has a real gift for describing things very precisely. I think it would be fun for all of us to be like, "Now, what horrible thing does this taste like to you?"

Griffin: Yeah. I think that would establish some pretty healthy... food relationships.

Rachel: [laughs] We watched an episode of Queer Eye, which we have been enjoying, this new batch of episodes. And there was a woman who was very uncomfortable with the green—

Griffin: All-timer, all-time episode.

Rachel: —green vegetables. And I would say Antony was very patient with her. But Griffin and I are watching it and we're like, "This is pretty representative of the majority of people, I would say." [laughs]

Griffin: Yeah, I think so. She kept eating things and saying, "This tastes so green." And it's like, yeah! Actually, yeah! That's 100—that's a very good... accurate way of describing when a food doesn't taste good sometimes.

Rachel: [laughs]

Griffin: And I do agree with you. Do you—you do go first this week.

Rachel: I do go first this week.

Griffin: Go. Let's do it. Let's rock!

Rachel: I've got, um, a trip planned for us, and that is a trip to the Poetry Corner.

Griffin: I would love to go to the Poetry Corner this afternoon with you.

Rachel: Mm-hmm.

Griffin: Um, take my hand? I'll take your hand, rather.

Rachel: Yeah, I would like to lead. 'Cause I feel like I know how to get there.

Griffin: Yeah. I would have a one in four shot of taking us to the corner of the room where the poetry is stored.

Rachel: [holding back laughter] Mm-hmm.

Griffin: But you would know the way, so please.

Rachel: Um, the poet...

Griffin: Cool.

Rachel: ... the poet. [laughs quietly] I almost said poem, and then I pivoted.

Griffin: That was awesome!

Rachel: Thank you.

Griffin: I couldn't tell.

Rachel: [laughs] The poet is Ted Kooser.

Griffin: Awesome name.

Rachel: It's a very fun name!

Griffin: Yeah. That's perfect, actually. The name is perfect. I've just decided.

Rachel: It's K-O-O-S-E-R, which is arguably the best way to spell it, too.

Griffin: Yeah, sure. Ted!

Rachel: Ted.

Griffin: Ted's such a strong name.

Rachel: Uh, [laughs] okay. I don't actually—to my knowledge, it is not that it is short for Theodore. Or no, it is. Never mind.

Griffin: [laughs loudly] What a huge called shot you just made! You're like, "Aw, man. My boy Ted Kooser, though. He keeps it 100. That's just his name, guys. I think."

Rachel: I guess I thought there would be, like, an equal amount—if his name was Theodore, I would see a lot of Theodore and/or Ted, and I saw exclusively Ted. But now I am on the Wikipedia page, and I can tell you confidently that it is, in fact, Theodore.

Griffin: Theodore Kooser... is tired. Ted Kooser is wired, for sure.

Rachel: Yeah. [laughs]

Griffin: He's made some good choices with his name.

Rachel: Uh, this is a poet who has been in the game for a long, long time. Um, I don't know that I've read as much of his poems as I've just, like, seen his name around, you know, as you do.

Griffin: Probably 'cause it's a memorable—you don't forget when you see this one pop up on a website.

Rachel: That's very true. He started publishing books of poetry in the late 60's, early 70's. And he is still around today. He is a professor emeritus at the University of Nebraska. He is—so, a lot of times I think about, like, you

used to have to write this, and I believe Rachel, our editor, does now. Which is, like, how you classify the thing.

Griffin: How you summarize the subject, yeah.

Rachel: So I'm gonna say he is my favorite Great Plains poet. [laughs]

Griffin: How do you pick, though?

Rachel: [laughs]

Griffin: That's... what a tough choice.

Rachel: He's very Nebraska.

Griffin: [holding back laughter] Okay?

Rachel: I don't know a lot of—have you met anyone from Nebraska?

Griffin: No. I saw the movie. Wasn't there a movie called Nebraska that came out? Where—and it was like the guy had a lottery ticket? And he went with his dad?

Rachel: Oh, does that have Will Forte in it?

Griffin: Will Forte was in it.

Rachel: Yeah. Did we watch that?

Griffin: I think we did.

Rachel: Oh. [laughs quietly] I feel like I've met one person from Nebraska. I was gonna ask you—this is a fun little pop quiz, not at all designed to, um, make you feel inadequate. But could you tell me where Nebraska is on a map?

Griffin: Where Nebraska is.

Rachel: Yes.

Griffin: I feel like it's always more south than I expect.

Rachel: Okay.

Griffin: Um... I'm gonna—it's definitely on the l... left... middle—middle left.

Rachel: Uh-huh.

Griffin: Um... I wanna say it's close to Kansas.

Rachel: Yes!

Griffin: And... Iowa. No!

Rachel: Yes.

Griffin: Yes.

Rachel: Yeah.

Griffin: Okay. So I kind of crushed it, actually.

Rachel: Yeah, no, you did really good.

Griffin: I kinda geographically just split the uprights there.

Rachel: It is above Kansas, to the left of Iowa. It actually shares a very small border with Missouri. Above it is South Dakota, Wyoming to the left. Uh, southwest, Colorado.

Griffin: I have met somebody from Nebraska. I've met somebody from every state with the MTV 2008 [crosstalk] campaign.

Rachel: Oh, there you go.

Griffin: Jane was her name.

Rachel: Wow!

Griffin: And she's, like, deep in the political scene now. I still follow her on Facebook.

Rachel: That's wild!

Griffin: Yep.

Rachel: She still in Nebraska?

Griffin: Still in Nebraska. She's still reppin', hard.

Rachel: So that's—that is the thing about Ted is he has spent the majority of his kind of life in Nebraska. Um, he—before that, he, uh, he graduated from Iowa State University. And then—

Griffin: Huge riv—huge basketball rivals with the Nebraska State University, which is a college, I bet.

Rachel: This is what makes Ted so relatable. You know, you think of your poets, you know, in their, like...

Griffin: Ivory towers, and...

Rachel: They're, like, fancy with their fancy cigarettes.

Griffin: Escargot and their fancy cigarettes.

Rachel: And their expensive whiskeys.

Griffin: Yeah.

Rachel: Um, he enrolled in a graduate writing program at the University of Nebraska, and then flunked out a year later. [laughs quietly]

Griffin: Hell yeah!

Rachel: And took an entry level job with an insurance company in Nebraska. Uh, and he stayed there for 35 years.

Griffin: Jesus Christ!

Rachel: Not that specific insurance company. He worked, uh—he worked for two different insurance companies in that time period. But he ended up becoming Vice President, and what he would do is he would write in the morning. He would wake up at 5:30 in the morning and from 5:30 to 7 he would write. And apparently in the, like, 35 years that he worked there, he published seven books of poetry.

Griffin: Wow. I think the description of this segment could also say "Rachel's favorite insurance agent."

Rachel: You say that. Wallace Stevens was also in insurance.

Griffin: There were actually a lot of people who were in insurance. I should watch my mouth.

Rachel: This may, um... this may surprise you, but it is difficult to make a living as a poet. So it is not uncommon—I mean, I would say in the world of the MFA, maybe you'll see some more poets that just do poetry for their lives. But back in the day... insurance... [laughs quietly]

Griffin: How do you—yeah. Insurance pays the bills.

Rachel: Well, and insurance of all the industries is perhaps the most rich, you know, with metaphor and—and beauty.

Griffin: And beauty!

Rachel: [laughs]

Griffin: Kindness. Generosity, of the human spirit.

Rachel: [laughs] So I didn't just say, like, he—he is so Nebraska—
[laughs]—because he went to graduate school there, and worked in an—

Griffin: [simultaneously] I have to imagine that—

Rachel: —insurance company there.

Griffin: —he writes about Nebraska. Otherwise, what you said could come off as, like, the weirdest, most specific insult...

Rachel: [laughs] Uh, yeah, no. So he—I mean, he is considered a Great Plains poet. A lot of people will reference his kind of—his sense of, like, the landscape and the American Midwest, and just kind of speaking to that very, like, regional part of the country. Um, so I wanted to give you an example. uh, this poem is called *The Early Bird*. It was published in *Poetry Magazine* in 2003.

"*The Early Bird*.
Still dark, and raining hard
on a cold May morning
and yet the early bird
is out there chirping,
chirping its sweet-sour
wooden-pulley notes,
pleased, it would seem,
to be given work,
hauling the heavy bucket of dawn
up from the darkness,
note over note,
and letting us drink."

Griffin: That's good!

Rachel: Isn't that lovely?

Griffin: That's a short—yeah, that one was a short one. Got in, got out. Did what it needed to do. I like that.

Rachel: He does a lot of those, those short ones. The thing I like—there's a real opportunity when you grow up in that area of the country to kind of—and this is probably something that'll speak to you, too. Like, to not have that kind of pride in what some people would consider, like, the simplicity of that experience, you know? Like, it's not a particularly urban area. It's not know for, like, mountains or, you know, rivers or anything, like, partic—I mean, Nebraska—like, as I mentioned, I have not met a lot of people from Nebraska. There's a real opportunity for him to move on from that.

But he loves and celebrates that place and still lives there today, and it's very evident in his work. Uh, and I think it's really inspiring to people who are pursuing poetry to, like, recognize, like... you're okay right where you are. You know, there's a lot to say about exactly where you're located.

Griffin: We have tried to engender that for West Virginia as much as possible.

Rachel: I will say, West Virginia is incredibly beautiful.

Griffin: I'm sure Nebraska—you're talking a lot of yay about Nebraska in this segment.

Rachel: [laughs] I didn't mean—[laughs]

Griffin: It doesn't—I can see it on your face where every time you say something you're like, "Ooh, was that... mean to Nebra—to Nebraska?"

Rachel: No! I'm not. I mean, I'm from Missouri, you know? I don't have a lot to stand on. Like, I am from another state that people probably don't know a lot about.

Griffin: Yeah.

Rachel: Um, I wanted to read one more poem, since that one was so short. Uh, and the poem appropriately is called "So This Is Nebraska."

Griffin: Cool.

Rachel: "The gravel road rides with a slow gallop over the fields, the telephone lines streaming behind, its billow of dust full of the sparks of redwing blackbirds. On either side, those dear old ladies, the loosening barns, their little windows dulled by cataracts of hay and cobwebs hide broken tractors under their skirts. So this is Nebraska. A Sunday afternoon; July. Driving along with your hand out squeezing the air, a meadowlark waiting on every post. Behind a shelterbelt of cedars, top-deep in hollyhocks, pollen and bees, a pickup kicks its fenders off and settles back to read the clouds. You feel like that; you feel like letting your tires go flat, like letting the mice build a nest in your muffler, like being no more than a truck in the weeds, clucking with chickens or sticky with honey or holding a skinny old man in your lap while he watches the road, waiting for someone to wave to. You feel like waving. You feel like stopping the car and dancing around on the road. You wave instead and leave your hand out gliding larklike over the wheat, over the houses."

Griffin: That's great.

Rachel: Isn't that great?

Griffin: That was really good.

Rachel: It speaks to, like, a very relatable experience. Like, for anybody that has driven through, like, that region of the country, you know? Of just,

like, this kind of, like, endless... but, like, still picturesque, like, experience of being in that, like, plains Midwestern region.

Griffin: I took a writing class in college that was like, Appalachian sort of writing. And we were given prompts to try and create things like what you've just read. Which baked within me a deep appreciation for people who can actually do the shit and have it not be complete garbage. That was really good.

Rachel: I just—two more things about Ted Kooser. One. He has written a book that I have not read but I'm excited about called *The Poetry Home Repair Manual*.

Griffin: I love that.

Rachel: Came out in 2007 and it's all just kind of tools and insights and instructions on, you know, how to hone your craft if you are interested in poetry.

Uh, and the other thing I will say, and it just was sunset in 2022, but he edited for 15 years a weekly newspaper column called *American Life In Poetry*, which they made available to newspapers around the country to publish for free.

Griffin: Oh, that's cool.

Rachel: So it was just kind of—what they would do is he or his team would pick a poem, and he'd write, like, a like intro, and then the idea was that any newspaper that wanted it could publish it in their paper.

Griffin: That's really neat. I didn't know you could do that.

Rachel: Yeah. It was a partnership with, uh, Poetry Foundation. He was a Poet Laureate in 2004 and it kind of came out of that. Because, as you know, Poet Laureates are given the keys to the country

Griffin: Oh baby, yeah. They're the ones pulling the strings.

Rachel: How do you want to spread poetry? And then they say, "I want to own the newspapers." And they say, "Yes, sir."

Griffin: "Yes, sir, Mr. Poet Laureate." That's a hard word to say.

Rachel: [laughs]

Griffin: Can I steal you away?

Rachel: Yes.

[ad break]

Rachel: Is your wonderful thing this week Nebraska? [laughs]

Griffin: It is, unfortunately, yeah. And that is in—it's uncomfortable, 'cause you've just talked so much shit.

Rachel: [laughs]

Griffin: About this—about the big, beautiful state of Nebraska. I don't know anything about Nebraska either.

Rachel: I don't either.

Griffin: I know more about Nebraska now after hearing that poem than I did before. Um, no, I'm gonna talk about Deerhoof. Which you probably do—which they probably do have deer in Nebraska.

Rachel: Okay. [laughs quietly]

Griffin: And they probably do have hooves.

Rachel: It's a good segue. [laughs]

Griffin: Yeah, that's—it felt very natural. Deerhoof, though, is an American indie rock band that has been around since 1994, which was almost 30 years ago. They're still making music, which is a pretty fucking good run. Like...

uh, Sum 41 just hung it up, and I don't think they started in 1994. You know what I mean? That was the gold standard to me before that.

Rachel: [laughs] Uh-huh.

Griffin: I want to focus on my favorite album of theirs, which was 2005's *The Runners Four*, which I believe we've talked a bit before we started recording, came out—I think it was the next album after where you kind of had been introduced to them.

Rachel: Yeah. So, I knew *Milk Man* came out in 2004. I remember being super excited about it. I may or may not actually have that CD somewhere in this house, but I was super into them, and then they totally disappeared from my radar.

Griffin: Yeah. They were very prolific in the mid aughts. But they are—they are still putting out jams. I think they have an album that's coming out this year.

So, to kind of paint a picture, up until college, my musical tastes were very much, uh, informed by my older brothers. But it really was just, like, three bands. It was like *They Might Be Giants*, it was like *Ben Folds Five*, um, maybe some *Dave Matthews Band* mixed in there occasionally. But it wasn't, like—those are great, you know, great bands, and foundational music for me for sure. But that was it.

And I hadn't listened to—I hadn't really experienced, like, cool music, or music that I thought was, like, cool, until I was in college, and my cool college friends made me some mix CDs, and one of them was *The Runners Four*, and instantly the first time I listened to it I was convinced that I had, like, stumbled upon this, like, artifact of just cool, weird, alien music that I'd never heard before.

So if you've never heard *Deerhoof*, here's a track off *The Runners Four*, probably my favorite track on the album, called *You're Our Two*.

["You're Our Two" by *Deerhoof* plays]

Griffin: Um, Deerhoof formed in 1994, like I said. It was an experimental, improvisational noise punk band. Which doesn't sound good to me.

Rachel: [laughs]

Griffin: As far as I can tell, that means that they did, like, fucked up stuff to their guitars... on stage in a live environment. Um, and, uh, they—they—they kind of just did that for a very long time. They didn't really—their star didn't rise until almost a decade after they formed. They released an album in 2003 called Apple O', which was really where they found their niche.

Um, playing just this, like, blown out, super funky, kind of poppy indie rock with these bizarre, gently, kind of lilting vocals from their singer, Satomi Matsuzaki. And that album was... huge. Uh, it was very anti-war. It had this huge anti-war message, which in 2003 was, um, very noteworthy at the time. So Rolling Stone and Pitchfork, uh, elevated it, and called it, you know, one of the best albums of the year, one of the best albums of the aughts.

Um, and they—I would say throughout the 2000's they just kind of continued to be heaped upon with praise, as an indie darling. But in 2005 they recorded The Runners Four in a San Francisco studio, and just for shits and giggles they took turns being vocalists.

Rachel: Oh!

Griffin: On the album. There's 20 tracks on this thing, and they're not all great. Uh, because some of 'em...

Rachel: [laughs]

Griffin: [haltingly] There's not the best singer is on it.

Rachel: Yeah.

Griffin: They didn't do this again. This was the only album where they're like, "Wouldn't it be fun if we all just... all sang?"

Uh, and then by the next one they're like, "Let's actually change up the members of the band and let's just have, like, one or two singers from now on."

But the songs on this album that hit, hit so very, very, very hard. Uh, which I appreciate. It is a strange fit, I think, when you hear these—specifically the vocals from Satomi Matsuzaki, to think, like, this is an album that gets me pumped up out of my fucking mind, just because of how hard that they go with the guitars and the bass and the blown out drums and stuff.

Rachel: Yeah. It's... it's funny, 'cause the word that keeps coming to mind for me is interesting, and that always sounds like the thing—

Griffin: [laughs] Dismissive.

Rachel: It sounds like the thing you say when you don't really like something. But that's not actually true. It's like the kind of song that you could listen to over and over again and you would always pull something out of it that was new, you know? It's very complex, I guess maybe is a better word.

Griffin: Yeah. And, I mean, experimental in the truest form. Like, I had not—I don't know that I had ever heard a studio album before I listened to The Runners Four that was... like, kind of sloppy? Kind of, like, uh... the tempo just kind of bounces... just kind of wanders back and forth between several different points, and the instruments are rarely, like, super in sync, and there's, like, no effects applied to the vocals, like, hardly at all throughout the whole thing, and it's—it was so, uh... it was... I think it took me a while to really get into their music, 'cause a lot of it is, like, I think, more experimental than I usually have patience for. But there's something just undeniably cool about somebody who can—a band that can have that kind of sloppy experimental vibe and make it—make it work.

Rachel: Yeah, no. I had a really close friend in college who was very into Sonic Youth.

Griffin: Yeah. Some exact thing.

Rachel: Yeah, and it was the kind of band that I never probably would've chose for myself. But, like, having her be into it was, like, really helpful for me to be like, "Oh yeah. You know what? I get it. I like this song. Maybe I don't like that song, but this one's really cool, and not anything I would've heard otherwise."

Griffin: It's funny you mention Sonic Youth, because I lump them very much into this same category of bands I discovered... I started college in 2005. And it was a very transformative time, you know, for anyone, but we were going through some stuff that was a big, big shakeup. And also at the same time I was having just this fucking Cambrian explosion of musical influence, uh, where just my whole world opened up. And it was a really fun time for this kind of music too.

Because, like, you had—I harbor the same kind of fondness for, like, Wolf Parade and Islands and Broken Social Scene and Stars and... a lot of these bands that were, like, releasing albums in the mid-aughts that were just really good indie rock music for the most part, and were also, like, playing every music festival.

Rachel: Yeah.

Griffin: And so when, like, you know, when I go to—when I went to the Pitchfork Music Festival and saw, like, uh... oh, god. What's the... what's the band that did Crown on the Ground?

Rachel: Oh.

Griffin: Real Real—I can remember all their song names but can't remember the name of the—anyway, them too, right?

Rachel: Yeah. [laughs]

Griffin: All of these bands that were in a really important sort of time in my life that were kind of—are you Googling who did Crown on the Ground?

Rachel: Yes.

Griffin: Because it's gonna fuckin' kill me.

Rachel: Because it's gonna make me crazy if I don't. But... I can see it. Like, I can see the album cover.

Griffin: I can see the name of the—yeah, I can see the artist.

Rachel: Sleigh Bells.

Griffin: Sleigh Bells! God, thank you. Um, that was brutal. I... it was a wild time in my life, and it was a wild time for this genre of music, and they really aligned in a spectacular fashion. And so whenever I listen to Deerhoof's music, like, it just takes me right—it takes me right back.

Rachel: Can I ask, I just remembered you worked at a college radio station.

Griffin: I did, yeah.

Rachel: I was always—

Griffin: "Worked" is a...

Rachel: [laughs]

Griffin: ... very generous verb.

Rachel: I never really understood—it seemed like a lot of people that were in charge of college radio somehow knew these bands that I had never come across or heard of, and this was in a time period where people where, like, didn't carry the internet around in their pocket, you know?

Griffin: Sure, yeah.

Rachel: And it took, like, real effort to learn of these, like, new, cool bands. Did you—were you given some kind of edge? Were they like, "Hey, Griffin. Next week... you should know that there's this band, and that they're super cool."

Griffin: Um... okay, a few answers to this question.

Rachel: Okay. [laughs quietly]

Griffin: One. I would say that people who volunteer their time to work at, um, college radio stations are usually a bit more plugged into, you know, the music... industry scene, of whatever genre that their show represents.

Rachel: Okay, yeah.

Griffin: A bit more than the average bear. But also, like, uh... college radio stations—and again, probably doesn't work like this anymore. It would be fucking wild, in fact, if it did. Uh, but we would get sent, like, albums. We would get sent CDs by...

Rachel: Yeah, that would make sense.

Griffin: ... you know, promoters, or by the label itself. Um, and so yeah, you kind of—at WMUL... is that what it... was that what it was? Oh my god. I can't believe I just forgot the name of the college radio station I used to work at.

Uh, there would just be, like, filing cabinets filled with CDs, and each one would have, like, a label on it that was like, "This is an indie pop thing that—" etc, etc.

Rachel: Ohh.

Griffin: I don't know who that was for, 'cause I never, ever—I just burned my own CDs from home, which we weren't really supposed to do, 'cause it had to be cleared for, um, bad words.

Rachel: Yeah.

Griffin: Which we may have let a couple of 'em slip through.

Rachel: [laughs]

Griffin: But our show was also at, like, one in the morning, so no one really cared. Anyway, I want to lead it off, or I guess leave with, um... uh, one last track from The Runners Four. And it has a guitar riff that has been stuck in my mind going on 18 years now. It's so fuckin' funky. Uh, it's called Spirit Ditties of No Tone.

["Spirit Ditties of No Tone" by Deerhoof plays]

Griffin: That's it for the show this week. Very artsy, very arts.

Rachel: Very artsy. Hey, before you start thanking people and things, can you share a—

Griffin: Do—yes.

Rachel: —listener submission?

Griffin: I would love to share a listener submission. I got a couple of 'em right here. And the first one of the listener submissions that I have starred in the inbox and will begin reading right now—

Rachel: [laughs]

Griffin: —is from Emmett! Who says:

"My small wonder this week is taking a shower when you're actually dirty. Whether it's from adventuring, gardening, painting, or DIY, there's something so satisfying about taking a shower when there's something visible to wash off." Love.

Rachel: Wow!

Griffin: Love that.

Rachel: I don't know if I can remember the last time...

Griffin: That you got, like, muddy?

Rachel: [laughs] Yeah. I spend a lot of my life now avoiding that. There will be a lot of opportunities with our children to get dirty, and I will look at Griffin and be like, "Will you? Will you?" And then sometimes—

Griffin: Yeah, I don't mind. I used to give a shit. I don't.

Rachel: [laughs]

Griffin: I can't get—I think—I don't know what changed but, like, the other day I was playing with Gus and we were just laying down in the grass. And I was like, "This is not something that I would—" Of course we, you know, used to live in the woods, and so laying down in the grass would give us any number of—

Rachel: It was really grass to speak of.

Griffin: Yeah.

Rachel: No, I mean—I'm talking about, like, dirt. Like, when you see dirt—

Griffin: [simultaneously] Dirty dirt.

Rachel: —on the floor of the shower.

Griffin: Yeah.

Rachel: I can't—it's been a long time.

Griffin: Yeah. "My wonderful thing this week," says Caley, "My wonderful thing this week is airport architecture. Any airport you go to, there will always be something absolutely wild, from a wall covered in paper cranes to a ceiling of neon lights, or maybe a ginormous devil horse statue. I think it's pretty sick."

Rachel: Yeah!

Griffin: Yeah.

Rachel: I am really into—since we moved to DC, I really like the Reagan Airport.

Griffin: Reagan Airport kicks ass. It's got some pretty wild—they've made some pretty wild choices with that one.

Rachel: Yeah! Like, you go through security, and then you, like, walk into this, like, huge, like, rounded, like, old-timey lookin' airplane hangar situation, and it is—it's—

Griffin: And the floor is covered with panels of light across, like, a bridge at some point? It doesn't make any sense whatsoever.

Rachel: Yeah.

Griffin: Does DCA—is that also the one that has the underground, like, long-ass escalator with a running billboard, like, video advertisement that goes across the walls?

Rachel: I think that might be Dulles.

Griffin: That might be Dulles, actually, yeah. 'Cause that's where I flew out of last. It's fuckin' not great. 'Cause it's a long, long, long underground tunnel that, like, goes under the whole, like, runway. And while you're there there's one car insurance company that's, like, blaring music. And then there's just, like, a video that is playing on this long... screen that runs the length of the thing. It's probably not a great ad if I can't remember the name of the company or the thing, even though I was subject to it for, like, three and a half minutes.

Anyway, that's it for real. Thank you to Bo En and Augustus for the use of our theme song, Money Won't Pay. You can find a link to that in the episode description. Thank you to Maximum Fun for having us on the network. Go to Maximumfun.org. Check out all the shows there. We are gonna be in Columbus and Milwaukee doing MBMBaM and TAZ this weekend! Friday, Saturday, Sunday. I think Columbus Friday Saturday and Milwaukee on Sunday.

Rachel: There will also a Sawbones and Shmanners.

Griffin: Sawbones and Shmanners opening, so we're gonna have a good-ass time. And you should come and see us, 'cause I bet I'll have a good time too. Go to mcelroy.family. You can find links to all that stuff. And... [clicks tongue] I think that's it.

Rachel: You know, I saw somebody talking about how they liked listening to this podcast when they clean.

Griffin: Yeah.

Rachel: Uh, so I thought maybe we could close out the show with some kind of, like, inspirational... like, cleaning—

Griffin: [simultaneously] cleaning...

Rachel: ... yeah. So I thought maybe you could start?

Griffin: Okay.

Rachel: Um, with all of, you know, you're kind of a neat freak.

Griffin: Yeah, yeah, sure, sure. [loudly] Don't give up! Scrub it down!

Rachel: [laughs]

Griffin: "Don't give up, scrub it down" is good. There's a parallel.

Rachel: I do. "Don't give up," yes. I like that.

Griffin: "Don't give up. Scrub it down."

Rachel: [laughs] Um... I'm just gonna say, um, keep... um...

Griffin: You introduced this bit!

Rachel: [laughs] Well, you really crushed it in a way that I wasn't anticipating.

Griffin: Oh, I see.

Rachel: I was just gonna say—I was gonna say stuff like, uh... uh, "One more time! [pause] Dampen." [laughs quietly]

Griffin: "One more time, dampen" is better than mine.

Rachel: [laughs] You think so?

Griffin: In every measurement is better. "One more time. Dampen."

Rachel: [laughs]

[theme music plays]

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