

Wonderful! 285: A Sad Jerry Seinfeld

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[theme music plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hello, this is Griffin McElroy.

Rachel: And this is *Wonderful!*

Griffin: Thanks for listening! Thank you for listening. We do that at the end, and I feel like—

Rachel: [chuckles] Yeah, I was gonna say, are we done?

Griffin: Well no, it's just like for even giving us a chance. Like even if you stop listening right now, thank you for the time you've shared with us.

Rachel: Wow, that—

Griffin: Even if it's just a few seconds.

Rachel: Yeah.

Griffin: That's sort of my whole thing now, is that gratitude.

Rachel: I like that.

Griffin: Like... You know how on Thanksgiving, I bring it every year with just like all my gratitude.

Rachel: Yeah.

Griffin: And I just tell everybody how much they mean to me.

Rachel: Yeah. We all join hands.

Griffin: We join hands around the... ham trough. And—

Rachel: Uh-huh.

Griffin: The potato bucket, and we join hands and I just really lay it on. I'm thinking maybe I do that throughout the year.

Rachel: Okay.

Griffin: So that it's not quite so overwhelming for everyone. 'Cause it is pretty intense when I come at you like... you know, I sing a little song about thank— [singing] "Thank you... for bein' a friend," I guess is kind of the way that that went.

Rachel: [laughs]

Griffin: If I spread it out, it won't be quite so overwhelming. So thank you for listening.

Rachel: Mm-hmm.

Griffin: I won't thank you at the end of the episode though.

Rachel: That's right.

Griffin: What's that do for you?

Rachel: [laughs]

Griffin: You make it to the end, who gives a shit? We already got your money.

Rachel: [laughs]

Griffin: You— Please, did you pay to download it?

Rachel: Uh-oh.

Griffin: How?! You shouldn't have done that, you're being scammed.

Rachel: Yeah, we know that there are some people on the street that are bootlegging our podcast.

Griffin: I hate that.

Rachel: And charging you for it.

Griffin: Yes.

Rachel: And I want you to know you don't have to pay those people.

Griffin: No. I got a copy of the new episode of *Wonderful!*.

Rachel: [laughs]

Griffin: And *Avengers: Endgame*.

Rachel: [laughs]

Griffin: Hey, do you have any small wonders?

Rachel: Yes.

Griffin: Okay.

Rachel: My small wonder is that when one of us cooks—

Griffin: Yeah.

Rachel: — for the other one.

Griffin: Mm.

Rachel: We have developed a ritual of making sure to very specifically thank that person for cooking.

Griffin: Oh, right.

Rachel: And... the other day, Griffin cooked and I very consciously, as I was eating it, was like "This is very good. Remember to tell Griffin this is good." And I forgot. [laughs] And right before we went to sleep, Griffin was like "You didn't thank me," and I'm like "Oh my god!" [laughs]

Griffin: Now that story does make me sound like a monster. If only— But I feel like people have to have the context of literally any time—

Rachel: Yes!

Griffin: — any of us have ever cooked for each other— It was less a “Hey, you should thank me,” and more of a “Our perfect 13-year streak—”

Rachel: Uh-huh, exactly.

Griffin: “— has been broken, tragically.”

Rachel: No, and I appreciated that, because we never made that a rule, but it kind of was a rule. And I have definitely mentioned it to you before.

Griffin: Oh, for sure, for sure.

Rachel: Being like “What did you think of that though?”

Griffin: Yeah.

Rachel: “Was that okay? Did you like it?”

Griffin: What I love is that we... cook a lot of the same stuff.

Rachel: Yeah. Of course.

Griffin: Like for me it’s like Golden Curry, uh... Or I’ve been doing a lot of the like momofuku noodles.

Rachel: Yeah.

Griffin: With the like pork sweet chili sort of stuff. We’ve ma— And you do a lot of like pizza, and jam—

Rachel: Pasta...

Griffin: Pasta, jambalaya. Like we have a handful of— And so like I probably— You know your pizza is fucking baller. You’ve made it so many

times and have honed it to the point where... it's ju— It goes down smooth every single time. I know my curry is choice.

Rachel: Yeah.

Griffin: `Cause it comes out of a little bo— It's not hard to make it good. So we don't really need the feedback.

Rachel: [laughs]

Griffin: But it's a nice little affirmation.

Rachel: Yeah!

Griffin: Damn, man. Boy, I do love that curry though.

Rachel: It's very good.

Griffin: I love that curry more for lunch more than I— Like for lunch leftovers.

Rachel: Yeah.

Griffin: Than I think I do day of. I think it gets spicier, and I like that.

Rachel: What's your small wonder?

Griffin: I've been building this little papercraft model. Like I saw this ad a million times on Facebook for a little like series of dioramas that you put in your bookshelf, like in your book collection, so it looks like it just kinda goes into the bookshelf. I got one that's like a little cherry blossom scene.

And then it comes on like eight giant sheets of cardboard punch out things. And I've been, over the course of the last like four months, I've been slowly chipping away at it. But I've gotten back into again. It's very relaxing to punch a bunch of cardboard pieces out of things and then glue `em together and snap `em all in.

Rachel: You got little tweezers that come with it, right?

Griffin: Those are my own tweezers.

Rachel: Ohhhhh.

Griffin: I find that it scratches a— There is a— I don't know how to like summarize or encapsulate this like interest of mine. It is the same way that I like to put LEGO sets together, and I think the same way that I like to like take electronics apart and like mod controllers and gaming hardware and stuff like that. It scratches that same itch of like "I'm going to follow instructions to make something neat." I find that this is tickling that same fancy. I've never gotten into the world of like... models.

Rachel: Yeah. You don't paint little guys or anything.

Griffin: I don't paint little guys. The painting doesn't— I have no like... like expertise in that at all.

Rachel: Yeah.

Griffin: But I feel like— I am not intimidated at all by like a giant instruction booklet and a bag with a billion things in it.

Rachel: Yeah!

Griffin: I like chipping away at stuff like that, and then having this finished product that I can feel very satisfied by.

Rachel: Yeah.

Griffin: Even though the more ambitious LEGO builds we've done have ended up just collecting dust on our— what we affectionately call "The LEGO Table" in our living room.

Rachel: [laughs]

Griffin: You go first this week.

Rachel: I do.

Griffin: What do you got for me? Other than a tasty little Vitamin Water Zero. Can I have some of that?

Rachel: Sure.

Griffin: Hell yeah. Chuck it.

Rachel: It's very heavy, I don't wanna throw it.

Griffin: This is real deal Vitamin Water. I guess we don't live— We can't get that Super Water Zero, 'cause we don't live in Texas anymore.

Rachel: No, and if you go through Costco, they don't have a Kirkland Vitamin Water. Or do they? I don't think they do.

Griffin: Who knows, man. Damn, can I say another small wonder and just say Kirkland prepared dinners. God dang, y'all.

Rachel: [laughs]

Griffin: They got gyros, they got fuckin' tacos, they got— What was the other one that we got? Oh, it was stir-fry lo mein. Oh my god.

Rachel: Yeah.

Griffin: It's all so good! That's it. Little ad for Kirkland.

Rachel: Do you want my thing this week?

Griffin: So badly, yeah.

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

Griffin: Hey, alright! [improvises a jazz music transition]

Rachel: [laughs]

Griffin: [in a deep voice] Yeeeeeah. [improvises a little more]

Rachel: [chuckles] I like that.

Griffin: It's a new one. New way. New direction.

Rachel: So this is a poet I actually found... just this week. I think I've mentioned on the show before that when I was a college student and a recent graduate, I worked at a literary magazine called "The Missouri Review."

Griffin: Mm-hmm.

Rachel: It was really like... top quality literary magazine. It was like a really incredible opportunity to have access to that. And so I still like follow their social media accounts, and they had a poet of the week.

Griffin: [intrigued] Oooo...

Rachel: And I really liked that poem, and so I started looking into the poet, and that is who I'm talking about this week. The poet is Luisa Muradyan.

Griffin: Ooo, cool.

Rachel: She is originally from Ukraine, and holds a PhD in Poetry from the University of Houston. Her family emigrated from Ukraine to Kansas when she was a kid.

Griffin: The Ukraine of America.

Rachel: [chuckles] I kept looking at interviews to try and figure out like what that story was. Like why Kansas, and at what age, but I couldn't track that down anywhere. But she just talks about kind of the experience of being... an immigrant, and how you have to kind of build this identity in this language that maybe wasn't your first language.

She gave this interview with the Brazos Bookstore in Houston, and said that... "There's a whole generation of people like me that came over when they were old enough that they're never going to quite fit in here, but they're also young enough that they're not going to go back and still be solidly in that identity either."

Griffin: Wow.

Rachel: Which I thought was a really kind of precise way to talk about that experience. But her poetry is— is very... funny, and very precise. She

was giving an interview... actually it's just the one I just reference with the Brazos Bookstore, and she talked about how... when she started writing, she thought she was just going to do just kind of funny poems.

And she went to Texas State for her MFA in Poetry. And so she turned in all these poems that she thought was funny to her writing mentor, and her mentor said "Well these poems are actually incredibly sad." [laughs]

Griffin: [laughs]

Rachel: She said "It took someone else to read these poems and say 'these poems are incredibly sad' for me to really see how much the humor was operating as a vehicle for sadness."

Griffin: I love th— Oh, wow! That hits good!

Rachel: [laughs] And then she said "Like a sad Jerry Seinfeld."

Griffin: [laughs]

Rachel: [chuckles] Which is probably redundant, because I have a feeling that Jerry Seinfeld—

Griffin: Oh there's a deeeeep sadness there, for sure.

Rachel: So I wanted to read two of her poems. First, the one... that was featured in The Missouri Review this week, called "Poem for the Women Who Help You to Go to the Bathroom Hours After You've Given Birth." Which like—

Griffin: Holy shit.

Rachel: For me, like just that line alone, I was like "Well I like this poem." [laughs]

Griffin: That's such a wild little crystallized thing.

Rachel: She said— So the other great thing about The Missouri Review, at least in their digital version, they will have the author just write a couple sentences about what the poem is for them. Which is really helpful

for anybody that reads poetry, a lot of times you're like "I like this poem. I don't know if I'm really getting it."

Griffin: Yeah.

Rachel: And so she said about this poem "If you've ever given birth, then you know the nurses who help you get out of bed, carry you in more ways than just physical. This was the first poem I wrote after giving birth to my third child. When writing anything at all felt impossible and miraculous." Which I felt was like ah, yes.

Griffin: That's really good.

Rachel: Yes, completely. The poem itself, like not like graphic or like, you know, very specific. Actually like it's just kind of a beautiful little poem. Again, "Poem for the Women Who Help You to Go to the Bathroom Hours After You've Given Birth."

"Everyone thought that the bird
who fell out of the sky
was dead from exhaustion.
She could no longer do the thing
that she was born to do.
It's like that, except
minutes before the fall
when the wind
made her empty body
weightless."

Griffin: That's it!

Rachel: Incredible.

Griffin: That's so good! [giggles]

Rachel: That's—

Griffin: That's really good!

Rachel: That was incredible. I think especially to write a poem about that experience is soooooo intimidating. Like this idea that you have to say

something original, or specific, or you know, like contribute something to this narrative. You know, like “Do I need to sit down and read every poem a woman has written about giving birth?” You know? Like there’s just— There’s a lot in front of you. And then she just like takes this kind of experience and distills it so wonderfully.

Griffin: That’s really good. I like that a lot.

Rachel: So I read this other interview with her where she talks about writing prose, and she says especially, you know, she wanted to write about experiences growing up different in the mid-west. And she said quote “I always felt like there was too much that needed to be put down on the paper when you’re writing. That you have too much you need to account for and explain. Poetry always felt freeing because there’s room for revelation of yourself, but there’s also room for silence, and sometimes I need that silence. To me, there’s something very freeing about the form that works for me.”

Which I thought was like a really good way to talk about what has always appealed to me about poetry. Like versus fiction. And I— Lik I never really could communicate it. First I was like “Well poems are shorter, and I like that.” [laughs]

Griffin: [chuckles] Uh-huh.

Rachel: But I feel like the way she describes it, of just like you don’t have to connect every thought in a logical way. You know, you can create kind of an experience that leaves space for both you and the reader, but like still communicates what you want to communicate.

Griffin: Yeah.

Rachel: The other poem I wanted to read is from Guernica Magazine, just came out in 2022. It’s called “In the Field of the Dead.”

“I have brought the wrong kind of sandwiches
and yes, I know this poem is supposed to bring us there
by river or through a series of ivory clouds,
my grandfather on a bench surrounded by lilies.
But I have brought a turkey sandwich
mustard, tomato slices, lettuce,

when I should have brought bologna,
thick cut, wonder bread,
wrapped in a saved paper towel.
One that has been cared for,
used to dry hands, tea spills,
something that holds memory.
The sandwich isn't even important,
it is the paper towel that will live forever
my grandfather surrounded by new rolls —
that he would never
dream to open them."

Isn't that lovely?

Griffin: That's really, really good.

Rachel: I don't know if this is an experience that everybody had, but did you grow up in a family that either your parents or your relatives saved paper towels?

Griffin: No.

Rachel: Like would use a paper towel to like clean part of the sink, and if there was still a functional paper towel left, leave it on the counter?
[giggles]

Griffin: No, that's very gross. No, we didn't do that. We used to— We used rags. We used a lot of rags.

Rachel: Okay, so that's— That's a little—

Griffin: Similar.

Rachel: That's a similar idea. [laughs]

Griffin: But I would never wipe the sink with a rag and then wrap a sandwich in it.

Rachel: [laughs]

Griffin: It's fuckin' gnarly.

Rachel: I feel like, and this was true when I— particularly when I went over to my mom’s parents’ house, like you save everything. Like you have a draw full of plastic silverware that you got from various restaurants.

Griffin: Sure.

Rachel: Like you save every— Like you mention, like every Country Crock container.

Griffin: Right.

Rachel: And just this like saved paper towel is so [chuckles] evocative.

Griffin: Gross.

Rachel: Evocative.

Griffin: Way grosser than any of that stuff.

Rachel: [laughs] For me.

Griffin: Yeah, sure.

Rachel: So that’s Luisa Muradyan. She has a book out, it came out... University of Nebraska Press, it’s called “American Radiance.” And I do not own this book, but I am planning to purchase this book, because I have enjoyed everything that I’ve read by her.

Griffin: That was great. Those were two club bangers.

Rachel: [chuckles] Thank you.

Griffin: Can I steal you away?

Rachel: Yes.

[Home Improvement transition plays]

[ad break]

Griffin: Speaking of club bangers... My thing this week is a song. We— I should frame this by saying we listen to a lot of like dance music, with the boys. Largely because like dancing in our living room is sort of one of the few reliable indoor physical activities that we can get them both into.

Rachel: Yeah, it sounds very wholesome, and it definitely is.

Griffin: It's extremely wholesome.

Rachel: But it is also a move of desperation on our part when we realized that particularly Young Son has not had enough physical activity for the day, and still has a... just ridiculous amount of energy going into bed.

Griffin: And it is wild. He can be in the middle of like a full-blown shit fit.

Rachel: [laughs]

Griffin: And if we turn on— There's a station called Nectar Radio.

Rachel: [laughs]

Griffin: That I think is on Amazon Music. If we put that on and just sort of challenge him.

Rachel: [laughs]

Griffin: With a dance. He will just immediately snap out of whatever it is he's doing and start doing it. Jesus, he— I'm gonna try— Actually, can I play a clip from my phone of the video of him talking about the drop?

Rachel: Yes. So Griffin has taught Young Son that when there is a music swell that comes after a long lead up, that it is called "the drop."
[chuckles] And— So now he will ask, feverishly, about the drop.

Griffin: About the drop. About when it's coming. Give me— Give me one second to find it, 'cause it's so good.

[audio recording plays]

Audio Recording of Griffin: [gasps]

Audio Recording of Young Son: I hear drop. Here comes drop!
Mommy, here comes drop.

Audio Recording of Rachel: Okay.

Audio Recording of Young Son: [giggles excitedly in anticipation]

Griffin: [laughs]

[audio recording ends]

Griffin: It's really good. When he's like "Mommy, here comes the drop!"

Rachel: [chuckles] I— The thing that impresses me I like he gets it.
Like— Like he—

Griffin: He knows when the drop comes.

Rachel: Yeah, like he will recognize that something like dramatic is happening in the music, and it is building, because he will talk about the drop before like we have acknowledged that is likely what is going to happen.

Griffin: Anyway, we're raising our kid so right.

Rachel: [laughs]

Griffin: There's a song— It's a lot of house music on Nectar Radio, and occasionally we get a visit from a song I'd like to discuss today. Which is "I Love It" by Icona Pop and Charli XCX. You have heard this song before, statistically speaking. Just in case you are not familiar with it, we'll play some of it for you now. [to Rachel] You know this song, right? [singing] "I had this feeling on a summer day, when we were—"

Rachel: Oh, yeah.

Griffin: Uh-huh.

[clip of "I Love It" by Icona Pop and Charlie XCX plays, then fades out]

Griffin: First off, horrifyingly, this song came out 11 years ago.

Rachel: Yeah.

Griffin: Which is way older than I was expecting before I researched it.

Rachel: You know when I first heard it, it was on an episode of *Girls*.

Griffin: *Girls!*

Rachel: Mm-hmm.

Griffin: So that's— That's a— later on in my notes I have this, but that is what launched that song—

Rachel: Yeah.

Griffin: Into the stratosphere in the States. It was originally just a Swedish pop hit, but when it was the show *Girls* in 2013, it became like a Billboard top seller. So, when this song came out first and was after that episode of *Girls* it was everywhere. It was everywhere. It was in every movie trailer, every TV show, every commercial.

It was in a ton of video games. I remember playing— I think I reviewed two different racing video games that it was on the soundtrack of both of them. It was just— It was all over, and that is because it is such a powerful and straight forward bop about breaking up with an older dude. Every line is catchy, which is good, 'cause there's only like eight of them, repeated over and over again.

Rachel: Yeah.

Griffin: It's just— You get these just brain-rattling, super-saw, just synth rips. When you hear that song start and get that [imitates the opening synth pulsing from the start of the song]

Rachel: [laughs]

Griffin: You're like "Oh yeah, it's time to party."

Rachel: I know, I am always excited.

Griffin: Every time! It's an amazing spell that it casts on you.

Rachel: [laughs]

Griffin: The vocals that are just sort of half— half screamed, half sung throughout the course of the song.

Rachel: Yes.

Griffin: It's just— It is a club banger in the literal sense because it got a lot of club play, and still does to this day, I imagine. It's been a while since I've been out to the clubs.

Rachel: [laughs]

Griffin: So Icona Pop is a Swedish electro-pop duo. I'm gonna butcher the names of the people in it. It's Caroline Hjelt and Aino Jawo. They formed in 2009, they started performing all over. Including in London, a few times, which is where they met Charlie XCX. Who at the time was a, you know, pretty small name British singer-songwriter, also performing in the smaller, you know, dance circuit. Charlie XCX is actually the one who wrote "I Love It," and she got synced up with Icona Pop because they shared a producer, a guy named Patrick Burger.

And they're all from sort of the same generation, the same sort of like age, and they all just resonated with this theme of breaking up with an out of touch older dude. So they took this song that Charlie XCX had written and made it a bit like punkier, a bit sort of harder, and that is how it ended up how it ended up. It was originally, like I said, just released in Sweden, in May 2011 it hit number two on the Swedish singles charts, stayed there for a little while, but it didn't really make a splash until it was on *Girls*.

And then pretty much instantly everyone was like "Oh, this song rips." Within like a week, it had hit number seven on the Billboard charts, before it had even been released outside of Sweden, which it finally did in June 2013. And people just went... apeshit over this song for a very long time. It went over five times platinum, meaning it sold over 5 million copies in the US alone.

Rachel: Wow.

Griffin: It was Icona Pop's biggest hit to date. It also launched the career of Charlie XCX, who was pretty like fledgling at the time, and since then has gone on to release like a bunch of hit albums, has gone on to co-write a ton of huge songs for folks like Selena Gomez, Blondie, uh... She co-wrote "Senorita" from Shaun Mendes and Camilla Cabello.

She's just everywhere, and this song was very much her launchpad into this like gigantic career. And I just love that. I love that this song is just really straightforward and super powerful, like you don't have to have a degree in music theory, or like a tab on your computer open to a genius annotation to like get it. It's— It is what it says on the tin.

Rachel: [chuckles] Yeah.

Griffin: It's just this sort of just maximalist, just electro jam.

Rachel: Yeah.

Griffin: And I can't get enough of those.

Rachel: I— I really have a soft spot for songs that are kind of designed to be shouted with your friends.

Griffin: Yes.

Rachel: When they're played, and that's definitely that song.

Griffin: It also is in the grand tradition of like... break-up power ballads.

Rachel: Yeah.

Griffin: That are... like... Like "Since U Been Gone" by Kelly Clarkson.

Rachel: Yeah!

Griffin: Just like fuckin' scream at the top of your lungs, like "Fuck you, dude!" Like that level.

Rachel: Yeah, Florence + the Machine has some good ones too.

Griffin: Oh yeah, a lot of those.

Rachel: Yeah.

Griffin: For me though like this is— this is the quintessential. This is— This is such a good one. And I—

Rachel: Mm-hmm.

Griffin: I will never get sick of it, and that is a testament to how very, very good of a song it is.

Rachel: Yes.

Griffin: I don't have anything else to say about "I Love It" by Icona Pop and Charlie XCX. I think— I just think it's neat.

Rachel: It's good!

Griffin: It's good. It's a great song. So here's some submissions from our friends at home.

Rachel: Yes, last week we were in a hurry, we forgot to do this.

Griffin: Apologies.

Rachel: We do not plan to make a habit of that.

Griffin: Max Orion says "My wonder thing is *Nimona*. I came for Eugene Lee Yang and stayed for the everything about it. As a trans person, this movie came at a perfect time to remind me that being queer is more joy than sorrow. Tomorrow I will be watching it for the third time in as many days." It's great. We— I watched the first like maybe 45 minutes of it with Henry, and it was a liiiittle too intense. Henry doesn't like it in movies when characters get in trouble.

Rachel: Yeeeeeah.

Griffin: Which is not so uncommon for like kids his age, he does not— does not groove on that. And [chuckles] this movie starts out with someone being framed for murdering the queen.

Rachel: Oh gosh.

Griffin: So that's— That was a little bit of a rough ride. We watched some of it, but had to bounce off, but I was lovin' the hell out of it.

Rachel: Yeah.

Griffin: It's fun. Little— Little shapeshifter teams up with a framed knight, to—

Rachel: Where do you watch it?

Griffin: It's on Netflix.

Rachel: Oh, okay.

Griffin: It's really good. And animation's really funny, and it's great and the story's great too. I am probably going to go back and finish it myself, without our children. Here is another one. This one is from... Macey Rose, who says "My small wonder is waking up without an alarm. Nothing beats waking up naturally feeling fully rested and starting the day on your own time." It's the best shit in the world. I don't do it that often.

Rachel: Yeah, this is me all over. But for me it's less like exciting as it is just like a muscle memory thing.

Griffin: Mmm...

Rachel: This happened again for me this morning, where— And it happened the day before too, where I woke up like approximately three minutes before our son woke up, so I like ran downstairs, like got everything ready for him to start his day, and then... he woke up. [chuckles]

Griffin: I mean that's kind of incredible too, in a different way. I like it for... I have a hard time ending naps.

Rachel: Mmm...

Griffin: And feeling like I got what I needed out of them.

Rachel: Yeah.

Griffin: But in those times where you wake up and it's just like there's like a minute and a half left on the timer and you feel great, and you're like "I'm not gonna let that scary sound happen on my phone. Boop!"

Rachel: [chuckles] Yeah, that's a good way to think of it.

Griffin: It's great, I love that. Thank you to Ben and Augustus for the use of our theme song "Money Won't Pay." You can find a link to that in the episode description. Thank you to Maximum Fun for having us on the network. Go to MaximumFun.org, check out all the great stuff they have there. And while you're online, surfin' the web, go to mcelroymerch.com we got some stuff there including a Poetry Corner candle.

Rachel: Yeah!

Griffin: We have some of those on the way here, which I'm very excited about.

Rachel: Oh good.

Griffin: 'Cause there's some stinky rooms in our house.

Rachel: Uh-huh. Well and a lot of our candles are like seasonal.

Griffin: Yes.

Rachel: And I don't need it to smell like Christmas right now.

Griffin: I wouldn't say no to that...

Rachel: [laughs]

Griffin: I would say we need a little Christmas, right this very minute. Candles in the window. Candles at the spin it.

Rachel: [laughs]

Griffin: I think those are— It's a lot of candles if— in that song.

Rachel: I don't know how the rest of that song goes.

[theme music fades in]

Griffin: I don't know how that part of that song goes.

Rachel: [laughs]

Griffin: So, find ourselves at an impasse. Goodnight. And good luck.

[laughs]

Rachel: Good luck.

[theme music plays, then fades out]

[ukulele chord]

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