

## Wonderful! 36: Two-Story Toilet

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[theme music plays]

**Griffin:**

Hey, It's Griffin. One, two, buckle my shoe. Three, four, give me some more. Five, six, give me some sticks. Seven, eight, give me that gate. Hey, everybody, it's Griffin, and I'm here to say that I want that gate in a major way. You impressed?

**Rachel:**

Uh, one, two, three, you know me. Four, five, six, I'm the coolest chicks.

**Griffin:**

Yeah, you're m—

**Rachel:**

[laughs]

**Griffin:**

You're more than one of them. I've always said that about you. You know that song? [singing] "I'm every woman!" You sing that song, and I look at you, and I say, "Yes." Sort of a—

**Rachel:**

Seven, eight, nine—

**Griffin:**

Oh.

**Rachel:**

... feeling fine.

**Griffin:**

Okay.

**Rachel:**

10...

**Griffin:**

[laughs]

**Rachel:**

[laughs]... a big, fat hen.

**Griffin:**

Yeah, yeah. What I love about that is the first three parts of that song were sort of about how great you were.

**Rachel:**

[laughs]

**Griffin:**

And then the last part didn't follow the same number scheme.

**Rachel:**

[laughs]

**Griffin:**

And also introduced a very fun image. By the way, this is the episode.

**Rachel:**

[laughs]

**Griffin:**

I didn't know if you knew it. Uh, hey, it's Wonderful! I'm Griffin.

**Rachel:**

And I'm Rachel.

**Griffin:**

I know that's not how we usually do it, but, uh, you know.

**Rachel:**

It was just so— it was just so tasty.

**Griffin:**

It was tasty.

**Rachel:**

We had to leave it in.

**Griffin:**

Problem is, we didn't get to do the sound check that we usually do because it turned into episode very quickly. So, I'm wondering if you could scoot that.... Oh. See? It didn't even turn the sound on my computer off. I wonder if you could scoot that windscreen just a little bit closer to the microphone meat there. And that's gonna be just right.

Folks, you are getting a behind the scenes look at Wonderful! We're on... I mean, don't let it touch it. That defeats the purpose of that the windscreen—

**Rachel:**

I thought you did all this stuff before I sat down usually.

**Griffin:**

Well, that's... I mean, yeah.

**Rachel:**

Peter Piper picked—

**Griffin:**

Oh, that's good. Those plosives are so soft, I could fall asleep to them, babe.

**Rachel:**

[laughs]

**Griffin:**

So, this is a show where we talk about the things that we are into. Right now, for Rachel, that list would not include me, unfortunately.

**Rachel:**

[laughs]

**Griffin:**

But maybe, by the end of the episode, I could win my way back into your good graces.

**Rachel:**

[laughs]

**Griffin:**

Uh, you got any small wonders?

**Rachel:**

I do, actually.

**Griffin:**

Yeah. Good.

**Rachel:**

Uh, the smell of sunscreen.

**Griffin:**

The sunscreen smells quite good. Um—

**Rachel:**

It, like, is like transportative. Is that a word?

**Griffin:**

It's... Kind of.

**Rachel:**

Um, I feel like every time I smell it I get, like, jives for the summer to come.

**Griffin:**

Mm.

**Rachel:**

That's a loud drink you're taking there.

**Griffin:**

Well, no point to... I ran everything on this episode through the drink filter, so that you don't get any liquid noises. So what you just said didn't make any freaking sense at all.

**Rachel:**

[laughs]

**Griffin:**

Uh, I never smell it on myself. We slathered our baby up good. Baby back ribs.

**Rachel:**

[laughs]

**Griffin:**

And, uh, smelled it on him for, like, the rest of the day. And that was quite nice.

**Rachel:**

Yeah.

**Griffin:**

'Cause you get the good baby smell, and then you get that beach smell. And now—

**Rachel:**

Mm. It's nice.

**Griffin:**

... now we're— now we're cookin'.

**Rachel:**

What about you?

**Griffin:**

I got a few. Ibuprofen. I've had sort of a full bone hurt of all bones, for, like, two weeks now, but Ibuprofen's there like, "I'm gonna get you through this one, dawg."

And Terrace House is opening new doors.

**Rachel:**

Oh, my gosh.

**Griffin:**

We're almost done with the second chunk of episodes. And first chunk didn't really grab me, but chunk two, I think, has got— got its claws—

**Rachel:**

Every month we're not watching that show, I am just thinking about watching that show.

**Griffin:**

Yeah. I was worried, because now we're kinda watching that and Boys x Girls Next Door, the original run, kind of side by side. I would get it

confused. Um, but I— I think the characters are very well—established in both.

**Rachel:**

Well, the environment is so different too.

**Griffin:**

The environment is quite different. They're in a very rural setting in Karuizawa, in *Opening New Doors*. And, man, it really sets it apart 'cause it... I— I wanna go to there so very badly.

**Rachel:**

I know.

**Griffin:**

Um, and I guess that's it. I guess I can call it there.

**Rachel:**

Okay.

**Griffin:**

Still eating those jellybeans.

**Rachel:**

[laughs]

**Griffin:**

Still just going after that fight.

**Rachel:**

I hate them. I thought that would slow your—

**Griffin:**

Yeah. I know, but I hacked it. I hacked your... I went into your email— where you emailed all your friends, I hid the jellybeans here.

**Rachel:**

What if I hide them again?

**Griffin:**

It's a fun game now.

**Rachel:**

Yeah.

**Griffin:**

Except for when I want jellybeans so bad that I get angry.

**Rachel:**

What if I put them in little plastic eggs and hide them all over the house?

**Griffin:**

Will you?

**Rachel:**

[laughs]

**Griffin:**

I think I go first this week. I do. I looked it up ahead of time.

**Rachel:**

Okay.

**Griffin:**

I got tired of the drama on the freakin' set. So I'm—

**Rachel:**

[laughs]

**Griffin:**

I got first this time, 'cause that's the order. And my first thing... I know I've thrown you some fairly inaccessible stuff lately. Stuff that we maybe necessarily don't share as an interest, necessarily. And I know it can be kinda hard to hang when that's the truth. I'm bringing first up, though. Oreos.

**Rachel:**

Oh, good.

**Griffin:**

The Oreo cookie. There are very few sweets in this world that I could potentially be in the mood for, at all times, all days of the year. Right? Like cake. Cake can be kinda too heavy sometimes. Uh, ice cream would just

wreck my whole gastrointestinal shop, so that's not good. Pie seems like a lot of work today.

**Rachel:**

[laughs]

**Griffin:**

Some cookies—

**Rachel:**

Wait. Why does pie seem like a lot of work?

**Griffin:**

Oh, you just gotta— you gotta make sure that you get the filling and the crust in every bite. And it's like, "Oh, God."

**Rachel:**

[laughs]

**Griffin:**

It takes you twice as long to eat it. But I love pie. But it takes you twice as long to eat than, like, any other sweet. And that's the— that's the truth. Um, other cookies even are too sweet sometimes. Like if I eat, like, a chocolate— too many choco chip cookies. That's a tummy grumble scenario that I don't wanna invite myself into.

Oreos, though... Oatmeal Cream Pies, actually, are the only other one. That's the only other exception. Yeah, I'll fuck one of those up on the— on the reg. Oreos, though, I'm always in for Oreos, which is a really good tagline—

**Rachel:**

[laughs]

**Griffin:**

... for Oreos. Um, the consistency of the Oreo... Did you know that scientists got together, 100,000—

**Rachel:**

100,000 scientists.

**Griffin:**



... at the science convention in Las Vegas—

**Rachel:**

Ooh.

**Griffin:**

... the moon.

**Rachel:**

Oh.

**Griffin:**

Yeah. So this is the secret Las Vegas that's on the moon the scientists—

**Rachel:**

Kinda seems expensive.

**Griffin:**

Oh. Yeah, sure, sure. But, I mean, they're scientists. They got all the money, right?

**Rachel:**

[laughs]

**Griffin:**

Running the... You know how that's, like, sort of a common thread throughout sort of the, uh, conspiracy theory blogs and stuff?

**Rachel:**

Every scientist—

**Griffin:**

Is that scientists run the media.

**Rachel:**

It's an \$800,000 travel budget.

**Griffin:**

Right? This cookie, though, the Oreo, is perfection, is what the scientists discovered. I didn't complete them, though, because I forgot about it.

**Rachel:**

[laughs]

**Griffin:**

But there it is. Scientists said it's perfect. The cookie material's perfectly crumbly. And when it— when it dances in the mouth...

**Rachel:**

[laughs]

**Griffin:**

... with the cream, with the sweet cream, it's so good. It's so generous. Every Oreo you eat is ba— is technically two cookies with bonus cream.

**Rachel:**

Okay. You've gone too far.

**Griffin:**

If you think about it... Have it? Or have—

**Rachel:**

Do you think of a sandwich as two pieces of bread with bonus meat?

**Griffin:**

[laughs] No. No. But when you buy Oreos... Now, hold on.

**Rachel:**

[laughs]

**Griffin:**

When I say I wanna eat a roast beef sandwich, I'm thinking I'm excited for my friend roast beef and its friends bread and toppings. When I look at Oreos on the store shelf, I don't go like, "Mm. I'm gonna have me a cream party tonight, and cookies can come, too."

**Rachel:**

[laughs]

**Griffin:**

That's a wild— that is a wild comparison. And you know it.

**Rachel:**

[laughs]

**Griffin:**

Um, the... It— it's—

**Rachel:**

Do you think of a tootsie roll as candy with bonus tootsie?

**Griffin:**

I don't even think of a tootsie roll as candy.

**Rachel:**

[laughs] What about a blow pop?

**Griffin:**

A blow pop—

**Rachel:**

Candy with bonus gum?

**Griffin:**

Yeah.

**Rachel:**

Okay.

**Griffin:**

Um, you can eat Oreos straight up. And you should, sometimes. Milk is really good. It works wonders for these guys.

**Rachel:**

[laughs]

**Griffin:**

And they are also, like, u— unlike any other cookie, they are the most utilized cookie for all other desserts. You can use them as the base for, like, a cheesecake. You can crumble up these shits up on a sundae.

**Rachel:**

[laughs]

**Griffin:**

You can— you... I've, uh, done... What are they called? The little, um, uh, truffles, little chocolate truffles.

**Rachel:**

Ooh. Mm-hmm.

**Griffin:**

You, uh, make the cream cheese and you mash it up with the Oreos and you cover it in hard chocolate.

**Rachel:**

Yeah.

**Griffin:**

That's a truffle. You don't do that with other cookies, do you? Oatmeal raisin cookie, I'm specifically looking at you. 'Cause you—

**Rachel:**

[laughs]

**Griffin:**

... what are you gonna do? Crumble these up on your sundae? I'm gonna freaking barf.

**Rachel:**

Um, can I hop in here for a second?

**Griffin:**

Uh-huh.

**Rachel:**

Um, here's— here's a problem I have with Oreos. And I'm only bringing it up—

**Griffin:**

Ooh.

**Rachel:**

... so that you can help me develop, like, a workaround.

**Griffin:**

Yeah. I'm all ears.

**Rachel:**

[laughs] I enjoy Oreos.

**Griffin:**

Sure.

**Rachel:**

I do not like—

**Griffin:**

You got— you got a mouth and a heart.

**Rachel:**

I do not like how they get stuck in my teeth.

**Griffin:**

Oh.

**Rachel:**

Have you noticed this?

**Griffin:**

Yeah. Sure, sure, sure. Those—

**Rachel:**

My molars especially.

**Griffin:**

Yeah. No, the molars love— love to have— uh, having to hold the cookie material. Um—

**Rachel:**

Do I just need to get over that? Is that just part of it?

**Griffin:**

Well, you need to stop thinking of your teeth as mouth bones for steak chewing, and you need to start thinking about them as Oreo banks.

**Rachel:**

Like, where I hold Oreos—

**Griffin:**

For later withdraw.

**Rachel:**

Okay.

**Griffin:**

Is the word withdraw or withdrawal? Probably withdraw, huh? 'Cause withdrawal is a whole 'nother thing. But when you go to the ATM, do you withdraw money or withdrawal it?

**Rachel:**

You withdraw money.

**Griffin:**

But you don't withdrawal it?

**Rachel:**

Withdrawal is like the noun. Withdraw is the verb.

**Griffin:**

Huh. Lot of people don't know that.

**Rachel:**

[laughs]

**Griffin:**

Um, here's the thing, but other thing about Oreos, it is very versatile and it's a base state, right? You can do anything with an Oreo. But there's a cornucopia of options available to you, both in terms of form and function. I'm talking regular. I'm talking double stuffed. I'm talking 'Murica stuff. You fucking lunatics looked at a double stuffed Oreo, and was like, "This is some little kid shit. We need to mega stuff these bastards because America deserves it."

**Rachel:**

Is there... Are you gonna get to the new flavors?

**Griffin:**

I'm talking about— I gotta finish talking about the forms.

**Rachel:**

Okay.

**Griffin:**

There's mini Oreos.

**Rachel:**

Okay.

**Griffin:**

There's, um... Mini Oreos are what I make with regular sized Oreos when I put them in my mouth. So, thank you.

**Rachel:**

[laughs]

**Griffin:**

But I'd rather do the work. I enjoy the work. Thin Oreos are my new favorite.

**Rachel:**

Yeah, it's nice.

**Griffin:**

The— they— they do a lot of flavor experimentation, and I find myself enjoying the sensation of eating the guys as if they were little Pringles almost. Little Lays potato thins.

**Rachel:**

Yeah.

**Griffin:**

Um, I enjoy that a lot. And then, we're talking about flavors. We're talking about the usual, like recurring stuff, like original, chocolate peanut butter mint, double delight, which has the two flavors inside.

**Rachel:**

You know what I saw today?

**Griffin:**

What did you see today?

**Rachel:**

And I didn't buy them.

**Griffin:**

Oh.

**Rachel:**

But I should've.

**Griffin:**

Okay.

**Rachel:**

Lemon Oreos.

**Griffin:**

Yeah. Sure.

**Rachel:**

I bet that's good.

**Griffin:**

Sure. Yeah, lemon Oreos. Brownie batter, birthday cake, peppermint, red velvet. There's so many flavors. I was looking at a list online, and they differ from region to region. Sorta like Kit Kats, which we found this pumpkin flavored Kit Kat, while we were in Japan for our honeymoon, that we bought three bags of. Destroyed them.

**Rachel:**

Yeah. We didn't know—

**Griffin:**

And then can never, ever find them ever fucking again.

**Rachel:**

We didn't know it was a seasonal thing.

**Griffin:**

We brought a bag back on the airplane, to bring to our friends. And we ki—

**Rachel:**



And then we ate it.

**Griffin:**

... we killed pretty much all, but enough for one little Kit Kat bar for each of our friends. I'm so sorry, friends, I did not know that they were gonna go extinct. I've never had a bad Oreo. Oh, anyway. Other countries have other flavors.

**Rachel:**

[laughs]

**Griffin:**

Uh, Singapore, Malaysia, China, and, I think, a few other countries have blueberry ice cream Oreos—

**Rachel:**

Ooh.

**Griffin:**

... which I would fucking destroy.

**Rachel:**

Yeah. That sounds wonderful.

**Griffin:**

Oh, man. The only bad thing about Oreos, is when your parents went to the store...

**Rachel:**

Okay.

**Griffin:**

... and they bought—

**Rachel:**

Hydrox.

**Griffin:**

... the fucking disgusting imposter, known as Hydrox.

**Rachel:**

Yes.

**Griffin:**

Do you know the history of the Hydrox Oreo beef?

**Rachel:**

Ooh. Gosh. Hydrox was first.

**Griffin:**

Hydrox came first—

**Rachel:**

I did know that.

**Griffin:**

... in 1908. Four years later, 1912—

**Rachel:**

Yeah.

**Griffin:**

... Oreo shows up on the scene like, "Hmm. Do you mind if we actually try our hand at it?" And, uh, America said—

**Rachel:**

[laughs]

**Griffin:**

... "Oh. This is so much better." [laughs] And, uh, Oreo quickly surpassed the Hydrox. A lot of people felt like it was—

**Rachel:**

That's capitalism, you guys.

**Griffin:**

That's capitalism.

**Rachel:**

That's capitalism.

**Griffin:**

It's gross.

**Rachel:**

[laughs]

**Griffin:**

Oreo is a thief. But Oreo fixed it, and I'm very grateful that they did. Hydrox, which, first of all, Hydrox, guys? You called it Hydrox? They called it Hydrox; it derives its name from the atoms that make up the water molecule, hydrogen and oxygen. In 1908, the creators of the cookie were looking for a name that would convey, quote, "Purity and goodness." You fucked up—

**Rachel:**

Yeah.

**Griffin:**

... because you landed on Hydrox, which sounds like a sort of bleach abrasive.

**Rachel:**

Yeah, or like medicinal. Like—

**Griffin:**

It's— and these are not medicinal. They are poison.

**Rachel:**

[laughs]

**Griffin:**

The way that you can tell if it's a Hydrox or an Oreo, if somebody, you know, locks you in a basement and makes you do a taste test for your freedom, Hydrox has, uh, and this is according to Wikipedia, less sweet cream and a crunchier cookie that gets less soggy in milk. Who wants that?

**Rachel:**

Yeah. Not me.

**Griffin:**

If I didn't want my Oreo to get soggy from milk, I wouldn't dunk it in fucking milk. That's why I do it. That's why I exercise milk dunking, Hydrox. Anyway, um, Oreos are so good.

**Rachel:**

Yeah. Yeah, great.

**Griffin:**

The— and the— that's what I did for my summer vacation.

**Rachel:**

[laughs]

**Griffin:**

What's your first thing?

**Rachel:**

Did they— did you think of this because last night we had genetic Oreos that were root beer flavored?

**Griffin:**

Ooh. That probably played into it. It doesn't— it probably was more that we have had, consistently, a— a container—

**Rachel:**

Yes.

**Griffin:**

... of Oreo thins in this house for about a month and a half, and it was only a matter of time.

**Rachel:**

It's like an unspoken thing. Griffin and I will go grocery shopping separately, and now it's just part of our rotation.

**Griffin:**

Yeah, yeah, yeah.

**Rachel:**

We just always have Oreos in the house.

**Griffin:**

Um, no, we did have these, uh, generic, not even Hydrox, so, like, yikes.

**Rachel:**

Yeah. They were like grocery store brand.

**Griffin:**

But our friend Justin was very excited for us to eat these root beer float flavored, uh, Foreos.

**Rachel:**

[laughs]

**Griffin:**

And I cracked it open, as I do—

**Rachel:**

And he got his tongue in there.

**Griffin:**

... I— I twist it, and then I lick the cream, as is my practice. And it was the worst mistake I've ever made in my whole life, 'cause the cream tasted like a root beer barrel took a big shit in my mouth.

**Rachel:**

[laughs]

**Griffin:**

It was so gross.

**Rachel:**

Do you know how I eat an Oreo?

**Griffin:**

Tell me. Tell me.

**Rachel:**

No, I'm curious if you've ever noticed. Do I lick the cream?

**Griffin:**

I don't think you do.

**Rachel:**

I don't.

**Griffin:**

Yeah.

**Rachel:**

I just go straight for that milk.

**Griffin:**

Yeah, yeah. You're, uh... I— but, I mean, that's what makes it exciting, you know.

**Rachel:**

[laughs]

**Griffin:**

What's your first thing, though? We've talked about Oreos for a quarter of an hour.

**Rachel:**

Uh, I am gonna talk about... And I actually thought you might talk about it.

**Griffin:**

Oh.

**Rachel:**

Peaches.

**Griffin:**

Oh. I thought you were gonna talk about the bad smell coming from our laundry room.

**Rachel:**

[laughs] Why would that be wonderful?

**Griffin:**

It's just all I could fucking think about. It stinks so bad.

**Rachel:**

Still?

**Griffin:**

If anybody knows... Yeah. I can smell it. It's so bad. If anybody knows how to get this stink out of a laundry room. Specifically, I think a washing machine is the stinky culprit. Don't tell us about the tablets. We've tried the fucking tablets.

**Rachel:**

Yeah. We tried the tablets.

**Griffin:**

It stinks so bad.

**Rachel:**

I think it's a plumbing problem.

**Griffin:**

I think a guy died in there.

**Rachel:**

[laughs]

**Griffin:**

In the washing machine. 100 years ago. Peaches are great though.

**Rachel:**

Peaches. Yes. So, uh, this came to mind because it's peach season, here in Texas.

**Griffin:**

Mm-hmm.

**Rachel:**

And so we got some peaches at the farmer's market. Oh, man, they're so good.

**Griffin:**

They so freaking... I've not eaten a peach since I was maybe six years old.

**Rachel:**

Mm-hmm.

**Griffin:**

And now I'm a 30... [laughs]

**Rachel:**

[laughs]

**Griffin:**

No, I'm 31. Uh, 31 years old. And they, uh, have blown my mind.

**Rachel:**

Did you know—

**Griffin:**

Probably not.

**Rachel:**

... over half the world's peaches come from China?

**Griffin:**

Hey, I did not know that. But I would guess it, because I think half of all fruit comes from China these days.

**Rachel:**

58%, uh, of the world's—

**Griffin:**

I don't sell that other—

**Rachel:**

... total peaches. And nectarines. So, here's another thing.

**Griffin:**

Oh.

**Rachel:**

Did you know that a nectarine, uh, is basically a peach, without the fuzzy skin?

**Griffin:**

Well, that sounds way better than a peach, actually. And I kinda... That's sorta the only problem I do have with a peach, is that I feel like I'm licking a— a cat—

**Rachel:**

[laughs]

**Griffin:**



... every time I eat one of these things.

**Rachel:**

Genetic studies suggest nectarines are produced due to a recessive allele; whereas, peaches are produced from a dominant allele, for fuzzy skin.

**Griffin:**

Oh. That's fun. I don't... And, also, I'm glad that not every... If every time I had to eat an apple, I had to work through an, uh, what is essentially an apple beard, I would not—

**Rachel:**

[laughs]

**Griffin:**

... eat, um, apples, ever.

**Rachel:**

Uh, so, peaches didn't hit America until, um... Well, technically, they arrived in the 17th century.

**Griffin:**

Hmm.

**Rachel:**

Uh, through some European folks, including Thomas Jefferson, who brought their own individual peach trees.

**Griffin:**

Whoa.

**Rachel:**

Uh, but American farmers did not begin commercial production until the 19th century, in Maryland, Delaware, Georgia, South Carolina, and Virginia.

**Griffin:**

Um, that is— that is fascinating.

**Rachel:**

Yeah. I guess— I— peaches seem like such a, like, American fruit, to me.

**Griffin:**

Uh, apparently they are Chinese. They...

**Rachel:**

Yeah.

**Griffin:**

I think, wherever you grow the most of 'em is where they are now.

**Rachel:**

No, I know. I know. I just... Like, I kinda put them on par with apples.

**Griffin:**

Yeah. I mean, I equate them probably with the American south more than anything, right?

**Rachel:**

Yeah. Exactly.

**Griffin:**

But that might just be because I like to do sort of a southern voice and talk about, you know, peach cobbler.

**Rachel:**

Do you wanna do that right now?

**Griffin:**

I don't.

**Rachel:**

Oh.

**Griffin:**

Yeah.

**Rachel:**

Well, that's kind of a big ole tease, wasn't it?

**Griffin:**

Yeah. You know, gotta keep—

**Rachel:**

[laughs]

**Griffin:**

If— uh, how are you gonna miss me if I'm always here?

**Rachel:**

[laughs]

**Griffin:**

Can we talk about the fact that, um, since we've had these peaches in our house a couple weeks in a row now, 'cause we get 'em from the farmer's market, I have heard you quote Face/Off. The—

**Rachel:**

[laughs]

**Griffin:**

The Face/Off quoting ratio in this house has spiked. From what I would call an insignificant number of Face Off quotes,—

**Rachel:**

[laughs]

**Griffin:**

... to every 10th sentence that you say, while we're in the kitchen where the peaches live.

**Rachel:**

What I like to do with Griffin...

**Griffin:**

Yeah.

**Rachel:**

Griffin does a lot of impressions, as you know. Um, and—

**Griffin:**

Do— do I?

**Rachel:**

[laughs]

**Griffin:**

That's Austin Powers. Thank you.

**Rachel:**

That was good. It's good. Uh, and he does a very precise approach to quoting lines from films and actors and, you know. Uh, I like to say it conversationally.

**Griffin:**

Yeah.

**Rachel:**

So, I'll finish a peach, let's say, and then I'll turn to Griffin, and I'll say something like, uh, "You know, Griffin?"

**Griffin:**

And I'll say, "Uh, yes?"

**Rachel:**

"I could eat a peach for hours."

**Griffin:**

And I'll lose my shit, 'cause I wasn't expecting it.

**Rachel:**

[laughs]

**Griffin:**

And I'll speak as I'm a little grossed out, 'cause it's the grossest scene in any movie, ever, Nick.

**Rachel:**

It's very, very gross.

**Griffin:**

Nick Cage.

**Rachel:**

So, let me tell you about the peach in Texas.

**Griffin:**

Yeah.

**Rachel:**

So, at the farmers' market, the big thing in Texas is the Fredericksburg peach.

**Griffin:**

Yes. We went to Fredericksburg—

**Rachel:**

Yes.

**Griffin:**

... about a year and a half— or maybe it was two summers ago.

**Rachel:**

Mm-hmm.

**Griffin:**

And, uh, had fun. I would say we knocked it out in about one day.

**Rachel:**

[laughs]

**Griffin:**

We get there, you see the peaches, you go to some wineries, you climb the big mountain. And then you're—

**Rachel:**

Then you're pretty much done.

**Griffin:**

You already did it.

**Rachel:**

Uh, so, Fredericksburg is about 80 miles west of Austin. Uh, and for— the Fredericksburg stone wall area has become known as the peach capital of Texas, due to Benjamin Lester Enderle, who is known as the father of Hill Country peach industry. He was a Gillespie Country— or, I'm sorry, Gillespie County Surveyor, and a math and science teacher at Fredericksburg High School—

**Griffin:**

Oh.

**Rachel:**

... where he planted five peach trees, and began selling the fruit in 1921.

**Griffin:**

I love that. That's some Walter White shit.

**Rachel:**

[laughs]

**Griffin:**

Like, I'm teaching science, but on the side, I've got this peach business.

**Rachel:**

Uh, so, he combined a few species of peach together, to create kind of the most durable peach for the conditions of Texas.

**Griffin:**

I was joking before, but my dawg actually did this thing.

**Rachel:**

Yeah. For sure, for sure. Uh, I'm—

**Griffin:**

How do you— how do you do that, by the way, without, like, lab equipment? Do you just rub two pits together and some—

**Rachel:**

I think you, like, cross—pollinate. But there's flowers on the peach tree. You don't have to [laughs] rub the pits together.

**Griffin:**

Make 'em kiss?

**Rachel:**

No.

**Griffin:**

You don't?

**Rachel:**

No, it's the flowers, you know.

**Griffin:**

Okay.

**Rachel:**

Um, I'm actually not a scientist, so that might not be true.

**Griffin:**

Yeah. I don't think rubbing two flowers together gets you a juicier peach. I don't know.

**Rachel:**

Yeah. I think rubbing two pits together would.

**Griffin:**

Well, can we both agree we're wrong?

**Rachel:**

[laughs] Okay.

**Griffin:**

[laughs]

**Rachel:**

So he started with 14 acres. Uh—

**Griffin:**

For five trees?

**Rachel:**

[laughs]

**Griffin:**

How much did you need to space these out, my man?

**Rachel:**

Well, I'm sure it was their property.

**Griffin:**

Oh, okay.

**Rachel:**

I don't think he did, like, one every 2 acres.

**Griffin:**

Okay.

**Rachel:**

Uh—

**Griffin:**

That would be a pain in the ass. "Time to water the peach trees. Ugh. Let me get out my razor scooter. Jesus."

**Rachel:**

[laughs]

**Griffin:**

"They're so far apart."

**Rachel:**

By 1925, the family was producing more than several hundred trees. Uh, and, hey, guess what? Uh, this guy was friends with Howard E. Butt, who—

**Griffin:**

Hey.

**Rachel:**

... is the HEB gentleman that started the stores.

**Griffin:**

I always thought it was Butts. Nope. Just the one butt.

**Rachel:**

Just the one. [laughs]

**Griffin:**

Nope. Just one butt.

**Rachel:**



Uh, so, he, uh, hooked up with his friend and got them in stores in Austin and San Antonio. By 1935, he bought another 145 acres. And so, he had about 5,000 peach trees in production.

**Griffin:**

All right. I made fun of you before, but you— you thought ahead. Well done.

**Rachel:**

Mm-hmm.

**Griffin:**

When did folks start turning these things into jellies? 'Cause, damn, they deserve a raise.

**Rachel:**

[laughs] I didn't— I didn't research the jelly. My preference is for the fruit.

**Griffin:**

Uh, the fruit's good. It's impossible to eat, unless you're hovering over a sink or toilet.

**Rachel:**

[laughs]

**Griffin:**

A sink or a toilet or a—

**Rachel:**

A toilet.

**Griffin:**

... it's a towel that you've laid out, um, to—

**Rachel:**

That is. Yes.

**Griffin:**

... sort of a juice dragnet.

**Rachel:**

Okay. Let's— let's see if we can learn anything from the Oreo.

**Griffin:**

Okay.

**Rachel:**

So, you said to not think of it as teeth.

**Griffin:**

Yeah, yeah, yeah.

**Rachel:**

But as what? What did you say?

**Griffin:**

It was funny, whatever it was.

**Rachel:**

[laughs]

**Griffin:**

It was funny as hell.

**Rachel:**

So we need to think of the—

**Griffin:**

Oh. Okay. So, instead of sticky juice on my neck and chest—

**Rachel:**

Your body—

**Griffin:**

... under my shirt—

**Rachel:**

... is a tarp for later peach.

**Griffin:**

Hey. Except I don't think anybody's licking the peach juice off me.

**Rachel:**

[laughs]

**Griffin:**

[laughs] As— as—

**Rachel:**

Okay. Okay. Okay.

**Griffin:**

Yeah. No, come on. You're the one who painted this picture.

**Rachel:**

That's, uh— that's—

**Griffin:**

Let's look at it in the museum together.

**Rachel:**

I don't wanna— I don't wanna seduce our listeners.

**Griffin:**

Yeah.

**Rachel:**

[laughs]

**Griffin:**

Um, hey, though, can I steal you away?

**Rachel:**

[attempts to mouth the Home Improvement stinger badly]

**Griffin:**

That was fun.

**Rachel:**

Yeah. I don't know. I'm running out. [laughs]

**Griffin:**

[laughs] It kinda sounded like... I'm ashamed of this. Rachel and I watch videos on Facebook as we're falling asleep. One showed up in the feed, and... It'll get a little blue here, a little coarse.

**Rachel:**

[laughs]

**Griffin:**

But it was a fart.

**Rachel:**

Oh, my God.

**Griffin:**

It was a guy who recorded a toot that he did. No, no, no. Stick with me. Um, but he mapped it out onto, um, sheet music, the notes that the course of the toot followed. And then composed a whole song around it. It made me laugh so hard I thought that I was gonna die.

**Rachel:**

Griffin thought it was very, very funny.

**Griffin:**

It was... The uh, toots don't do it for me. I edit a lot of toot humor out of, specifically, My Brother, My Brother and Me.

**Rachel:**

[laughs]

**Griffin:**

And did maybe do that this exact morning. So, I feel like I have evidence to that fact. The idea of somebody turning it into a beautiful classical composition really tickled my funny bone.

[ad break]

**Rachel:**

This message is for Stephan. It is from Amanda.

"Hey, baby. I just wanna say I love you, and I'm so excited for everything the future holds for us. I could just tell you that, but I thought it would sound even better coming from Rachel and Griffin. Here's to a lifetime of listening to podcasts, hiking, and making those sweet blaprns together. Thank you for being my good long boy."

**Griffin:**

And thank you for helping us with advertising. This couple sounds so in love. I think that they would be great testers for my prototype bunk bed toilet. Just hit me up. You know the email addy. Get at me. And I will let you know, you're gonna have to sign a few waivers, 'cause I have no guarantees that that top seat is gonna stay on there.

[Maximum Fun ad]

**Griffin:**

Do you wanna hear my second thing?

**Rachel:**

Yes.

**Griffin:**

My second thing is another song. Uh, and it is another choice from Spotify's Discover Weekly playlist—

**Rachel:**

Oh, my gosh.

**Griffin:**

... which I swear to God, it should just become maybe its own segment on the show. Maybe we could get those Spotify bucks. Uh—

**Rachel:**

Yeah. Right?

**Griffin:**

I—

**Rachel:**

They don't sponsor us, but maybe they should.

**Griffin:**

This is not... I can't stress this enough. This is not, uh, laziness. This is not like I struggle for things to talk about. Like, I genuinely don't feel like... Once I sit down and think about what I wanna talk about on the show, it's usually not that difficult for me to come up with stuff. So, this is not, like, uh, me trying to find a fix for that.

It is: This service provides so much music to me, that, like, really sticks with me, that, like, it just ends up being something that I talk about a lot. Uh, which is a long way of saying that they don't sponsor this show. So don't read too much into it.

**Rachel:**

[laughs]

**Griffin:**

This song is called Aguas de Marco. Uh, or— which translates to Waters of March. Uh, this is arguably the most out there pick that maybe I have brought to the show, and certainly that I have picked out of my Discover Weekly playlist, because how'd you end up on there, friend? I mean, I know how you ended up on there. We talked about it a couple weeks ago. Uh, it is a song from a Brazilian song writer, named Antonio Carlos Jobim, uh, who is this super talen— or was this super talented jazz musician. The song you might know him best for, uh, listener at home, he wrote Girl From Ipanema.

**Rachel:**

Ooh.

**Griffin:**

The elevator song. Uh, alongside a billion other very, very, like, beloved songs. He is one of the most highly regarded Brazilian composers of all time. Uh, during the 2016 Olympics, in Rio De Janeiro, uh, he was— he was honored in the opening ceremony. Um, he helped to sort of popularize and internationalize the Bossa nova style—

**Rachel:**

Yeah.

**Griffin:**

... which is the mix of, uh, you know, uh, Samba music and jazz music, uh, together. He helped sort of bring that across— across the globe. Um, and Aguas de Marco is very much a Bossa nova song, which is not, like, a genre— it's not, like, my favorite genre, right? I— I don't dislike it. It's just, like, I don't seek it out, uh, you know, when it's time to listen to some tunes, um, to get me psyched for the big game.

**Rachel:**

[laughs]

**Griffin:**

But I have been obsessed with this song, since I— I first heard it last week. And I'll kind of explain why after I play a little bit of one of the original recordings. Uh, it's from 1974. It is Jobim and, uh, Elis Regina, uh, who are singing the song in the original Portuguese, uh, from an album they recorded called Elis & Tom. Uh, and so, here's a little bit of Aguas de Marco.

[song plays]

**Griffin:**

Um, so this song has been covered and recorded by so many folks through— throughout the decades since it was written. Um, and a lot of English speaking artists have covered it too, uh, using a translation that was actually written by Jobim himself.

**Rachel:**

Oh. Okay.

**Griffin:**

Um, so this is actually the English language version of this song, uh, Waters of March, uh, recorded in 1975, by Art Garfunkel.

So, that's— if— if English is your— your primary language, and you didn't understand the Portuguese version, which I did not, uh, then you kinda get a feel for what makes this song so fucking cool.

Um, it's kind of this stream of consciousness that is describing, uh, what appears to be just kind of a random assortment of errata. Like, it's a— it's a stick, it's a— the— what's— the left of a stump, it's a trap, it's a gun. It's just all of these different sort of... It's like a collage of these different images evoking a feeling, more than describing kind of a specific thing.

**Rachel:**

When did you say the song came out?

**Griffin:**

Uh, it was first written in, uh, I believe, 1971, actually.

**Rachel:**

Okay.

**Griffin:**

Um, but it has been covered by everybody. When I Googled— or, uh, when I typed it into Spotify, to look for all the different versions of it, um, Spotify melted my computer down through my desk—

**Rachel:**

[laughs]

**Griffin:**

... because there are so, so, so many.

**Rachel:**

I was just thinking, like, it— what you're describing sounds very similar to kind of the beat poetry.

**Griffin:**

Yeah, for sure. Um, it— it— this stream of consciousness— consciousness writing is actually something that Jobim did, uh, a lot during his career. Uh, there are some stories about how he wrote this song in the style that he wrote it 'cause he was suffering from horrible writers block. And this was the only way that he could sort of get his thoughts out or put them in the most simplistic style imaginable. Not that I would call the composition of the song simplistic. I think it's brilliant and beautiful. But this sort of scatter shot, short burst ideas of, "It's this, it's this, it's this."

Um, uh, there's also some... Uh, it's a guitarist, whose name I don't remember, who said that he used it as a sort of therapy for himself, writing in this stream of consciousness style. But it's so unique. Um, what's really interesting about this song, is the— the Waters of March in Brazil is a recurring period of heavy rainfall, comes at the end of— of every March, which actually marks the end of summer in Brazil, because it's in the southern hemisphere.

**Rachel:**

Oh, yeah.

**Griffin:**

Their— their summer runs from December to March. Uh, and so, the song somewhat describes what these rains that would flood Rio De Janeiro every year, uh, it sort of— it— in those rains, it would catch these different bits of flotsam and jetsam in the stream down gutters in city streets. Sometimes they were very severe and could, you know, destroy places. Um, and— and the— the lyrics help sort of create this— this imagery of these things floating by.



What's really cool is the orchestration is also kind of designed with these descending series of notes, to give the illusion that the song is just— from start to finish, just constantly going down, which is really fucking neat. Um, what's most fascinating about this song is how it changed in translation. Like the core metaphor of the song changed, for a— a reason that I think is really, really cool.

Um, when Jobim wrote the English translation, he omitted certain, like, specific references to Brazilian culture and history, to sort of make the song more, uh, accessible to, you know, other folks throughout the world. Um, the bigger thing that changes is because the seasons in North America, in the northern hemisphere, are different from the seasons in the southern hemisphere, the core, sort of, message of the song also changed.

**Rachel:**

Oh.

**Griffin:**

In Brazil, the Waters of March mark the end of something. It's the end of summer. And so, the song, in its original version, seems to be telling a story of, sort of, the inevitable passage of time, and the brevity and— and beauty of life and living. But in, for instance, America, the waters of March would describe heavy rainfall that comes at the end of winter—

**Rachel:**

Yeah.

**Griffin:**

... and the beginning of spring. And so, there's a different interpretation entirely. The English lyrics are a little bit rosier. Like, they— there's references to the joy of your heart and the promise of spring, like this promise of a new life beginning.

**Rachel:**

God. That's so interesting.

**Griffin:**

I thought that was so fucking fascinating—

**Rachel:**

Yeah.

**Griffin:**

... that he wrote that song about this seasonal occurrence, and tied all of this beautiful imagery and metaphor to it.

**Rachel:**

Yeah.

**Griffin:**

And then translated himself for other parts of the world where, because it's a seasonal thing and seasons are different throughout the world, the entire meaning of the song changed.

**Rachel:**

Yeah.

**Griffin:**

That's fucking cool as hell.

**Rachel:**

Yeah.

**Griffin:**

Um, the whole song is really, really fascinating. Um, and I really like it, even though it's not, sort of, the genre that I seek out, there's something about it that is just so, like—

**Rachel:**

Mm-hmm.

**Griffin:**

... entrancing. I listen to it... it came up on Spotify while I was driving to daycare, and I was like, "Yeah. I'm gonna go ahead and listen to that again."

**Rachel:**

[laughs]

**Griffin:**

Um, yeah, it's a very, very good song. What's your second thing?

**Rachel:**

My second thing is the creative writing workshop.

**Griffin:**

Oh, yeah.

**Rachel:**

Did you ever do one of these? Did you ever take creative writing class, or, like, a—

**Griffin:**

Yeah.

**Rachel:**

... segment of another class?

**Griffin:**

Probably segment of another class. I remember I took an— uh, English class that was sort of focused on Appalachian literature.

**Rachel:**

Mm-hmm.

**Griffin:**

Um, and we did some workshops in there. And I was pretty bad at it.

**Rachel:**

[laughs]

**Griffin:**

'Cause I didn't— I hadn't really experienced much of anything in my whole life—

**Rachel:**

[laughs]

**Griffin:**

... up to that point. And so, I would, you know, write stories about a time that, you know, I fell, uh, down some stairs at church camp. But I would try to turn it into, like—

**Rachel:**

[laughs]

**Griffin:**

... you know, a moving— a moving story.

**Rachel:**

Uh, so, I— I've mentioned this on the show before. But when I was an undergrad, uh, I did creative writing short fiction, uh, which, at Mizzou, is a sequence of three classes. You do, uh, beginner and, um—

**Griffin:**

I'm sorry. I know my drink's very loud.

**Rachel:**

[laughs]

**Griffin:**

I'm trying very— as hard as I can.

**Rachel:**

Uh, where you would do beginner and I honestly don't remember what the middle one was called, and then there was advanced.

**Griffin:**

Intermediate?

**Rachel:**

Yeah. I guess intermediate.

**Griffin:**

Medium?

**Rachel:**

[laughs]

**Griffin:**

Mild? Spicy?

**Rachel:**

Uh, and then... So, my English degree, I have an emphasis in creative writing short fiction.

**Griffin:**

Yes.

**Rachel:**

Uh, and then, when I went to graduate school, I did poetry writing workshops. Uh, and I really appreciate the whole workshop format. So I thought I would talk about it a little bit, 'cause I feel like it's informed... You know, part of my job now is to work with people, to discuss writing.

**Griffin:**

Sure.

**Rachel:**

You know, 'cause we're putting together a proposal. And so, I have kind of taken what I've learned in the workshop environment, kind of brought it into my just everyday conversations with other people about their writing.

**Griffin:**

Broad strokes. Are we talking about an environment where you share your work with other people, and then everybody gives you feedback? 'Cause I have never—

**Rachel:**

Yes.

**Griffin:**

... I have never fucking done that.

**Rachel:**

Yes.

**Griffin:**

I take it back.

**Rachel:**

This is what I'm talking about.

**Griffin:**

I have never done that. Are you kidding me? Too scared.

**Rachel:**

Uh, so, I found... 'Cause I was trying to find a way to summarize this kinda succinctly. And I found a 2009 New Yorker article, called Show or Tell:

Should Creative Writing Be Taught? Just as it sounds, a very critical [laughs] piece.

**Griffin:**

Yeah.

**Rachel:**

Um, but the— the description I liked is, uh, the workshop is a process, an unscripted performance space, a regime for forcing people to do two things that are fundamentally contrary to human nature: actually write stuff, as opposed to planning to write stuff very, very soon,—

**Griffin:**

[laughs]

**Rachel:**

... and then sit there while strangers tear it apart. There is one person in the room, the instructor, who has usually published a poem.

**Griffin:**

[laughs]

**Rachel:**

But workshop protocol requires the instructor to shepherd the discussion, not to lead it, and in any case the instructor is either a product of the same process, a person with an academic degree in creative writing, or a successful writer who has had no training as a teacher of anything, and who is probably grimly or jovially skeptical of the premise on which the whole enterprise is based: that creative writing is something that can be taught.

**Griffin:**

That is mean, a little bit.

**Rachel:**

I mean, it's— yeah, it's definitely harsh. Uh, but I feel like it really kind of gets at the process. So, the big thing that people in, like, the creative writing community talk about, is the Iowa Writers' Workshop, which was founded in 1936. And has since become, like, the gold standard for creative writing workshops. It's like—

**Griffin:**

I haven't even heard of this.

**Rachel:**

Yeah. So, the Iowa Writers' Workshop is kind of the most competitive MFA program in the country. And because of that, uh, they've had 17 winners at the Pulitzer Prize, six recent U.S. Poets Laureate, and numerous winners of the National Book Award, MacArthur Foundation Fellowships, and other major honors.

**Griffin:**

Jesus.

**Rachel:**

Now, they claim, and it's true, like, we— we pick the cream of the crops. So it's not a huge surprise to us.

**Griffin:**

It's not like we turn them into champions.

**Rachel:**

We don't necessarily... Yeah. We don't—

**Griffin:**

Yeah.

**Rachel:**

... necessarily take credit for that.

**Griffin:**

Lot of... That's a surprisingly amount of humility for somebody who's cranked out a dozen Pulitzer's and MacArthur—

**Rachel:**

[laughs]

**Griffin:**

... uh, Grant winners.

**Rachel:**

Uh, so, the—

**Griffin:**

I gotta get into this fucking club, babe.

**Rachel:**

I know. Well, so, this is the thing. I mean, you— you do—

**Griffin:**

A podcast, and then you send it to 'em and they let you in.

**Rachel:**

[laughs] You do have to live in Iowa, which is not something I've ever particularly wanted to do. And I'm not—

**Griffin:**

I think it's beautiful, but, like—

**Rachel:**

... I'm not bashing Iowa.

**Griffin:**

... we're pr— we're pretty tied down here. I mean, I bashed Fredericksburg earlier.

**Rachel:**

[laughs]

**Griffin:**

So, let's go HAAM. What do you really think?

**Rachel:**

Um, the thing about MFA is that it is a terminal— it's considered a terminal degree. So if you wanna go teach a university creative writing, you can do that with an MFA. You don't have to have a PhD. Although, there are PhD's in creative writing now.

**Griffin:**

Terminal degree means there's nothing after it?

**Rachel:**

Yeah. It means that— that you can teach a college level course with that degree.

**Griffin:**

Okay.



**Rachel:**

So a lot of people that continued to kind of do the workshop process had MFAs themselves—

**Griffin:**

Okay.

**Rachel:**

... which is what that quote was referencing. Uh, so, the— the ideal result of the workshop is that authors come away with insights into the strengths and weaknesses of their own work. And then the class as a whole derives some insight, whether general or specific, about the process of writing. Um, and... So, here's— here's what I like about it.

**Griffin:**

Yeah.

**Rachel:**

Um, I mean, it is a painful process.

**Griffin:**

Sure.

**Rachel:**

Like, you— really, you have to go in kind of with some armor on, because what happens, at least in my previous workshops, is that everybody would read your stuff, like usually the night before or sometimes the hour before. And then they would come and discuss it, and you would sit in the room and the instructor would kind of facilitate the conversation in. And everybody would kind of start with like, "Oh. I liked this, and this was really good. I thought this was strong." And then, maybe the next 25 minutes was like [laughs]—

**Griffin:**

[laughs]

**Rachel:**

... "I didn't get that. This didn't make sense to me." I had somebody in a workshop once, and I will never forget this man. He, like, tore apart something I was writing. And when pressed as to why he didn't like it, he

was like, "You know, I just don't think I can really relate to anything that's written in a female voice." And I was like, "Cool."

**Griffin:**

Cool, dude. Great.

**Rachel:**

"All right. So I lost you from minute one, didn't I?"

**Griffin:**

Yeah.

**Rachel:**

[laughs]

**Griffin:**

Well, he lost at everything, it sounds like.

**Rachel:**

[laughs] Yeah.

**Griffin:**

The world lost him at some point.

**Rachel:**

Um, but I've also had it go really well. Uh, I had a— a short story that I wrote in one of my workshops, and— and the instructor really loved it. And about half the class kind of missed what I was doing, but the instructor and the other half of the class really got it.

**Griffin:**

Yeah, the smart ones.

**Rachel:**

And it was.... [laughs] It was really rewarding to kind of have that experience and get to kind of witness other people kind of discover, "Oh. That's what you were doing. That's really cool." Um—

**Griffin:**

Well, and the best part is, now you have a product that— not product, but a work that is ostensibly better than you could've made it—

**Rachel:**

Exactly.

**Griffin:**

... on your own—

**Rachel:**

Yeah. Exactly.

**Griffin:**

... which is very satisfying. We kind of— I guess, kind of have done this with the graphic novel, which has gone through—

**Rachel:**

Yeah.

**Griffin:**

... so many rounds of editing of this thing, that now we have done— that we recorded three and a half, four years ago.

**Rachel:**

Yeah.

**Griffin:**

It's like, having people criticize it, is like... Whoa. Not criticize it, but, like, try to find the best way—

**Rachel:**

Yeah.

**Griffin:**

... for it to be—

**Rachel:**

Well, and you've— you've found out... I know we've had conversations where there are things about the story that you have kind of discovered through—

**Griffin:**

Yeah.

**Rachel:**

... having these conversations.

**Griffin:**

Yeah.

**Rachel:**

Uh, which I think is tremendously valuable.

**Griffin:**

Yeah.

**Rachel:**

So, I feel like now, when I'm talking with people about writing, or really anything creative that they do, I've kind of learned how to have productive conversations, you know?

**Griffin:**

Yeah, which is very— a valuable skill that serves you well in all kinds of parts of life.

**Rachel:**

Yeah. Yeah, like if— if you have an artistic friend of any kind, to be able to kind of think critically about what they did and what you think they were trying to do in ways that they might more effectively communicate with you, uh, is huge.

**Griffin:**

Sure.

**Rachel:**

And super valuable. So, I am a big fan of the process. And it's something I actually miss participating in. But, I will say, it's difficult if you are sensitive about your work, and also feel very strongly about the choices you made, because a lot of the times, people will misinterpret them and you will just dig your heels in like, "They just didn't get it." You know? [laughs]

**Griffin:**

Or— or the other scenario is they are right and you're wrong.

**Rachel:**

Uh—huh.

**Griffin:**

Uh, and that's maybe even worse.

**Rachel:**

Well, I mean, right and wrong are such, you know...

**Griffin:**

No. There's good books and bad books.

**Rachel:**

Yeah, I guess that's true. [laughs]

**Griffin:**

I— honest to God, I did think of one creative writing workshop I was in.

**Rachel:**

Okay.

**Griffin:**

I was 10.

**Rachel:**

Oh. All right.

**Griffin:**

I was in tag class. Talented and gifted. Thank you. Both things. Thank you for asking.

**Rachel:**

[laughs]

**Griffin:**

Good grades. Yeah. Thanks. Um, and—

**Rachel:**

[laughs]

**Griffin:**

... I was there. It was me and my friend Rachael Bailey.

**Rachel:**

Mm-hmm.

**Griffin:**

Um, and she was taking a look at a little thing I whipped up, called Grant Andrews kid cop.

**Rachel:**

Oh, my gosh. You shared that.

**Griffin:**

Yeah. Oh, we had to.

**Rachel:**

I thought that was just a treat for you family.

**Griffin:**

No, no, no. We had to share it with the class, so that everybody could get—

**Rachel:**

She gave you some notes?

**Griffin:**

Yes. There was one—

**Rachel:**

[laughs]

**Griffin:**

... part where Grant Andrews adult cop partner... [laughs]

**Rachel:**

[laughs]

**Griffin:**

Grant Andrews adult cop partner Eddie, uh, falls off a roof. And he yells, "Nooooo!" Which I stylized by making "no" all caps. Rachael looked at that, and she said, "This shouldn't be all caps."

**Rachel:**

[laughs]

**Griffin:**

And I said— and I said, "I am never doing another creative writing workshop—

**Rachel:**

[laughs]

**Griffin:**

... for as long as I live."

**Rachel:**

So, just the capitalization suggestion devastated you?

**Griffin:**

Really tore me up.

**Rachel:**

[laughs]

**Griffin:**

Really tore me up. Now, as an adult, I see. But, no, I don't see. Sorry, Rachael Bailey, because if you are reading a book, and it says, "Nooo, my adult cop partner fell off the roof—"

**Rachel:**

Yeah. Did she make— did she make an argument as to why she thought it should not be capitalized?

**Griffin:**

It just looked weird on the page, which could've been—

**Rachel:**

[laughs]

**Griffin:**

... an issue with the word processor, the kerning, I don't know.

**Rachel:**

[laughs]

**Griffin:**

But it wasn't my fault. My creative choice was very good.

**Rachel:**

[laughs]

**Griffin:**

As were all my creative choices in that book, like the fact that Eddie was then saved, while he was falling, by a hovering motorbike, called Jet Motto, which was also the name of a PlayStation game I was very much into.

**Rachel:**

This is really good. Hey, can I tell you about something I wrote when I was 10 years old?

**Griffin:**

Fuck yeah.

**Rachel:**

I started writing a novel.

**Griffin:**

Yes.

**Rachel:**

This was not for school. This was just my fun time.

**Griffin:**

Even better.

**Rachel:**

Uh, it was going to be called, um... Oh gosh. What was the first word? It was something—

**Griffin:**

Was it about an ice cream cone?

**Rachel:**

It was called Tess Cullen: A Floodwater Fiasco.

**Griffin:**

Whoa. I think you've told me about this before.



**Rachel:**

Yeah. So, there were big floods of the Mississippi that summer and I became really interested in the idea of, like, what it would be displaced by a flood. So I started—

**Griffin:**

Wow. Cool. [laughs]

**Rachel:**

... trying to write a story. [laughs]

**Griffin:**

Cool and privileged and neat.

**Rachel:**

I know. It was... Exactly. [laughs]

**Griffin:**

"Wouldn't it be fun to be displaced by a horrible flood?"

**Rachel:**

"What would that be like?" Yeah. No. So, I— I tried to write a story from the perspective of a girl, approximately my age, experiencing this. Uh, I think I got a few pages in, and then abandoned the, uh—

**Griffin:**

'Cause you said, "This is hugely problematic." [laughs]

**Rachel:**

I know.

**Griffin:**

You said, "This is deeply, deeply problematic."

**Rachel:**

I know.

**Griffin:**

Not like Grant Andrews kid cop.

**Rachel:**

[laughs]

**Griffin:**

That's a crowd—pleaser. [laughs] I referenced the ice cream cone thing, and I thought you would take the bait. And you didn't, and I'm heartbroken.

**Rachel:**

It's difficult to describe.

**Griffin:**

It's okay if you don't wanna talk about it.

**Rachel:**

I— I will say—

**Griffin:**

'Cause I'll talk about it and put you right on blast.

**Rachel:**

I— I'll... Let's briefly talk about it. In second grade—

**Griffin:**

Did you get— did you get any creative writing workshop help on this poem?

**Rachel:**

Are you going to let me talk about it?

**Griffin:**

Please talk about it.

**Rachel:**

In second grade, we were participating in a discussion of ice cream. And so, we all ate ice cream. And then we, as a group, kind of had a conversation about what adjectives would be appropriate for ice cream. And then we were all tasked with writing our own ice cream poem. Uh—

**Griffin:**

[laughs]

**Rachel:**

... and so, I wrote an ice cream poem that my teacher thought was exceptional. And she wanted me to read it for this promotional video that they were doing, uh, for the— the style of instruction.

**Griffin:**

Can I pause the story here to add, as sort of like a— a— a framing device, is me and our group of friends here in Austin learned about this because we had a claim to fame party. Which, by the way, do one of these. It's the most fucking fun party ever.

You just have somebody bring their claim to fame of, like, a thing that they did when they were younger maybe, that they are most famous for. It is an illuminating way to get to know your friends. Rachel gets up there to the VCR, plugs this bad boy in—

**Rachel:**

[laughs]

**Griffin:**

... and says, "Here's a poem I wrote when I was in second grade."

**Rachel:**

Well, so, here's the thing. So the video was supposed to be used across the school district, for instructional purposes, for teachers that were interesting in engaging their kids more in, like, English language, you know, classes.

**Griffin:**

A— a very good idea for... And— and a good poem. And you were as the dickens get out of here.

**Rachel:**

So, the poem begins, uh, with, "I am starting at the tempting top of my ice cream cone."

**Griffin:**

I think it was tip. I don't wanna....

**Rachel:**

[laughs]

**Griffin:**

[laughs] I don't wanna— I don't wanna, uh, you know, Monday morning quarterback here, but...

**Rachel:**

And then I say, "And I am working my way down..."

**Griffin:**

Mm-hmm.

**Rachel:**

And then I say things like, "Oh, it's so creamy."

**Griffin:**

"It's dribbling down my knuckles."

**Rachel:**

[laughs]

**Griffin:**

Like, literally, y'all. And Rachel didn't know... That's the best part of this story. Back to the framing device. Everybody at this party is watching this video, and looking at each other like, "Uh?!" And Rachel's just like, "Yeah. It's a good poem."

**Rachel:**

[laughs]

**Griffin:**

And we're like, "It's... Uh, Rachel."

**Rachel:**

No, I heard it when we were... Yes. I didn't remember it being quite so evocative.

**Griffin:**

[laughs]

**Rachel:**

Uh, when we watched it as a group, I became aware.

**Griffin:**

[laughs]

**Rachel:**

Um...

**Griffin:**

Baby, it was, like— it was, like, 100 years of solitude.

**Rachel:**

[laughs]

**Griffin:**

Like, full blown, nonstop evocative imagery. Anyway.

**Rachel:**

Um... Yeah.

**Griffin:**

Was it 100 years or 1,000 years?

**Rachel:**

100.

**Griffin:**

Yeah. 1,000 years would be—

**Rachel:**

It's one of my favorite books.

**Griffin:**

I know. It's a good one.

**Rachel:**

Uh, yeah. So— so, this only exists in VHS form, so don't go looking for it on the internet.

**Griffin:**

Yeah. No, we would not put this on—

**Rachel:**

It was, like... The year was 1990. The internet didn't exist.

**Griffin:**

Wait. I— I— I'll be honest. It wasn't, like, so over the top, that it was, like, unbelievable. But your reaction to finding out, in that moment like, "Hey, this poem was a little bit dirty," uh, was one of the funniest things I've ever experienced with a— a big group of friends like that. I think I brought peace on the playground too. So nobody got out of that one un— unscathed.

**Rachel:**  
[laughs]

**Griffin:**  
Uh, hey, do you wanna hear some submissions from our friends at home?

**Rachel:**  
Yes.

**Griffin:**  
Uh, playing the home game of Wonderful! Crystal says, "My wonderful thing is my Japanese show called My First Errand. It's a hidden camera show, where the parents have their preschoolers run an errand, usually to the corner store to get some food item, completely by themselves, for the first time." I watched it a little bit. There's, like, a camera person there—

**Rachel:**  
Ooh.

**Griffin:**  
... so they don't... Yeah. They don't, like, send a— you know, a toddler out.

**Rachel:**  
Is it on YouTube?

**Griffin:**  
Um, I don't know. Uh, they sent a link that was, like, Daily Motion or something like that. Uh, episodes are usually about 10 minutes long. And watching the parents celebrate what their kids can do, the little kids figuring out how to navigate their world, and the encouragement of folks along their journey, is delightful. I did watch a little bit of this. And—

**Rachel:**  
Justin and Sydnee would love this show.

**Griffin:**

I think anybody would enjoy this show.

**Rachel:**

[laughs]

**Griffin:**

It is a very good idea for a show. Uh, Justine says, "Something I think is wonderful is a squeeze top on a salad dressing bottle. I like the security of reaching for a particularly liquidy or oily dressing, and knowing that it has its own built-in flow control so I won't waste lots of product." And you won't waste lots of salad, getting it all wet.

**Rachel:**

That is the perfect kind of submission, right?

**Griffin:**

Yeah. Gets in there, lets you know about a trivial thing that, when you really think about it, is—

**Rachel:**

Is—

**Griffin:**

... incredibly—

**Rachel:**

Yeah.

**Griffin:**

... important.

**Rachel:**

Yes.

**Griffin:**

And it gets right out. Thank you, Justine. Clementine says, "Hi. I'm studying abroad, in southern Spain right now, where tapas, small appetizers, like cured ham or fried potatoes, are served with drinks at night. They're delicious, even more so because they're free." The last thing there kind of surprised me.

**Rachel:**

[laughs]

**Griffin:**

I've had many a tapas here in the states, and none of them have ever been free.

**Rachel:**

No. It's like a whole restaurant.

**Griffin:**

In fact, most of the time, these bad boys are pretty expensive.

**Rachel:**

Yeah.

**Griffin:**

When you compare the food to dollar ratio, the mass to dollar ratio, I should say.

**Rachel:**

You know, if somebody opens a restaurant and just called it, like, "Just Apps," it would probably be a little cheaper.

**Griffin:**

Yeah. Yeah.

**Rachel:**

But, like here, tapas is, like, exotic, and so people pay more for it.

**Griffin:**

That is true. Um, man, but I wanna eat—

**Rachel:**

Oh no.

**Griffin:**

... some fried potatoes and small appetizers right now.

**Rachel:**

Yes.

**Griffin:**



Anyway, uh, this has been the episode... You know what else I wanna eat? An Oreo cookie from Nabisco.

**Rachel:**

[laughs]

**Griffin:**

Uh, thank you so much, to Nabisco.

**Rachel:**

[laughs]

**Griffin:**

Thank you so much, um—

**Rachel:**

Spotify.

**Griffin:**

... Spotify.

**Rachel:**

[laughs]

**Griffin:**

Our sponsor for the billion dollars. Got my big yacht with two pools on it. And thank you so much, at home, for listening to Wonderful! 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. Um...

**Rachel:**

Thanks, to MaximumFun.org—

**Griffin:**

Shit.

**Rachel:**

... for hosting Wonderful!

**Griffin:**

Yeah, dude. Yeah, they hosted us and, um—

**Rachel:**

And they continue to host us.

**Griffin:**

They do continue. And they got lots of great, great shows on there, like Lady to Lady, and Switchblade Sisters, and Beef and Dairy Network.

**Rachel:**

Minority Korner.

**Griffin:**

Minority Korner.

**Rachel:**

Flop House.

**Griffin:**

Flop House. And, uh, if you wanna hear more stuff that we do, you can go to McElroyShows.com, and see all our, uh, audio and video. Less of that second thing these days because of I changed my job. So, I guess that's gonna do it. This is nice.

**Rachel:**

[laughs] Isn't it nice when you can just sit together, without saying anything?

**Griffin:**

Yeah. And 'cause you're trying to think of a funny thing to say and you can't. But you know it's okay, 'cause they're still gonna love you in the morning.

**Rachel:**

Uh, you wanna talk more about that bunk bed toilet?

**Griffin:**

Yeah. I know you're wondering, one flusher or two flushers on it? If you're really in love and you're really compatible, you only need one flusher to flush both toilets at the same time. Think about it. Think about whether or not that would factor into your love life or not. And, if it's not, get the hell out of there, folks. This has been our romance show. Bye.

[theme music plays]

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