

Wonderful! 43: Davey Coolstool's Math Poetry

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[theme music, "Money Won't Pay" by bo en and Augustus plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hey, this is Griffin McElroy.

Rachel: And this is *Wonderful!*

Griffin: Ohhhhh. I'll be honest, this is our second attempt to record the intro.

[Rachel giggles]

Griffin: I just put up a big brick. A real air ball as they say in podcasting.

Rachel: Sometimes I feel like it's my fault, because if I were on your level, I could— I could stay there with you, you know?

Griffin: No, I think you're way above my level at this point and I tried to sort of assert my level, but I said something about like, we're doing Hollywood gossip and then I was like Joe Pesci and then I talked about how he robbed a zoo, and like none of it was even like, even remotely funny was the problem. It was like funny and that sort of like—

Rachel: And usually Joe Pesci slam dunk, you know.

Griffin: Yeah, usually you just say Joe Pesci's name and—

Rachel: Mm-hmm. It's kind of a fun name.

Griffin: Yeah. Pesci, Pesci, Pesci. But not fun to come up with a joke about 'cause I f— I failed you and I failed the audience and I guess this press conference is just me saying I'm sorry, but...

Rachel: Oh, Griffin, I have a question.

Griffin: Yeah, go ahead, Rachel McElroy.

Rachel: *Hollywood Reporter*.

Griffin: Oh, I didn't know. I thought you worked at a community college.

Rachel: Well, this is the Hollywood gossip, and so I'm here from *Hollywood Reporter*.

Griffin: They just— so you freelancing for 'em?

Rachel: To get the Hollywood gossip. Well.

Griffin: Oh, okay. All right—

Rachel: I'm— I'm in the fiction—

Griffin: Yeah, sure, sure, sure.

Rachel: Right now.

Griffin: Okay. Oh, sorry. I didn't know. Okay, I'll get in the fiction with you.

Rachel: Yeah, mm-hmm. My question is—

Griffin: [in a fantasy voice] "Hail m'lady, would you like to see one of my spells?" [normal] I'm in the fiction.

Rachel: Okay.

Griffin: In the fiction, I'm a sorcerer.

Rachel: I know that your expertise is in wizardry, Griffin.

Griffin: [in a fantasy voice] Yeeeeees.

Rachel: But you also know Hollywood gossip, which—

Griffin: [in a fantasy voice] Oh, s—

Rachel: — I appreciate about you.

Griffin: [in a fantasy voice] For sure.

Rachel: so I'm wondering if you could tell us anything.

Griffin: [in a fantasy voice] Oh, the scoundrel Joseph Pesci. I have heard a tidbit about him.

Rachel: I have heard that he is in the new *Harry Potter*.

Griffin: He is— they're— So first off, they're making a new *Harry Potter*.

Rachel: Yes.

Griffin: And this one, it's a grown-up origin story. It's sort of an adult prequel, and Joe Pesci's in it and he's playing Hogwarts.

Rachel: [laughs] Ooh, I like this.

Griffin: He's playing the who— [in a fantasy voice] He's playing the whole castle. and I'm in it as the wizard king.

Rachel: Oh, you're in it.

Griffin: [in a fantasy voice] Yes, Glubius. And I'm in it and I rule the school, which again is played by Joe Pesci. He does great. He's got paintings hanging on him and a little stairwell that like moves around and a dead girl in a bathtub ghost—

Rachel: Mm-hmm. Mm-hmm.

Griffin: [in a fantasy voice] Yeah.

Rachel: Kind of a *Gulliver's Travels* a little bit?

Griffin: [in a fantasy voice] Sort of a *Gulliver's Travels*, yes.

Rachel: I like it.

Griffin: [in a fantasy voice] Yes. [normal] Okay. That was all right.

Rachel: That one's all right. You wanna do it again though? [chuckles]

Griffin: No. Do you have any small wonders?

Rachel: I do.

Griffin: Oh, good.

Rachel: Mine might be the same as yours.

Griffin: Okay.

Rachel: Monkey bread.

Griffin: Monkey bread.

Rachel: Griffin made monkey bread.

Griffin: Did you eat it again today?

Rachel: I just did before we came up here.

Griffin: Fuck yeah, I thought I saw you nibbling on that monkey bread.

Rachel: Mm-hmm.

Griffin: Monkey bread is biscuits with cinnamon sugar on 'em, and then you put those in a bun cake pi— pan.

Rachel: Sometimes there's raisin and walnuts.

Griffin: Well, you put some raisins and walnuts. Rachel splurged for golden raisins.

Rachel: I did.

Griffin: Mm-hmm.

Rachel: Why go regular when there's golden?

Griffin: Sure. And then you get like put some brown sugar and butter into a pan and you drip that all over and you bake it for a bit, and holy shit, it's really good. Also it was like three biscuit... like containers worth of dough in there. So we're gonna be eating it for a while. Well, you are 'cause I'm leaving tomorrow.

Rachel: Haha.

Griffin: Damn. monkey bread's really good. This beer is really good.

Rachel: Oh, yeah.

Griffin: We've been drinking this new Dogfish Head beer and it's... what's it called? Sea Quench Ale Session Sour. I feel like a complete fraud whenever I talk about like beer 'cause don't really drink that much of it.

Rachel: It's salty.

Griffin: Yeah. It's got lime juice, black— lime juice, lime peel, black limes and sea salt. I don't know what a black lime is, but it tastes really good in this— in this brewski.

Rachel: Yeah.

Griffin: You start this week according to wonderful.fyi.

Rachel: I know I do.

Griffin: What you got?

Rachel: I would like to return to the Poetry Corner.

Griffin: Hey.

Rachel: Will you sing my theme music?

Griffin: Yeah. [singing in a husky voice, while snapping in a jazzy fashion] "Hey baby. Get onto the bus. We're going to the Poetry Corner. The bus has no seats or seatbelts, it's just some stools. It's not street legal, but that's okay."

[Rachel chuckles]

Griffin: [still singing and snapping] "The Poetry Corner ain't far."

Rachel: Ah, man, I shoulda asked for the abridged version, which is just "the Poetry Corner ain't far".

Griffin: Yeah. But I like sort of the imagery of like a bus, but instead of chairs, there's like nice poet stools.

Rachel: Mm-hmm.

Griffin: Po— did I make that up?

Rachel: Like the *Mystery Machine*, but for poets?

Griffin: Yeah, yeah, yeah.

Rachel: I bet if you look in like a pottery barn catalog, you can buy a quote "poet stool".

Griffin: A stool. What's your poem this time?

Rachel: the poem is called "Thank you For Saying Thank You" by Charles Bernstein.

Griffin: Oh, the name is familiar.

Rachel: There's a lot of Bernsteins in the world.

Griffin: That is fair.

Rachel: [chuckles] That's probably how you know him. Uh he—

Griffin: "Thank You For Saying Thank You"?

Rachel: Yes.

Griffin: Okay.

Rachel: It's a really great poem.

Griffin: I'm excited by how excited you are about it.

Rachel: Charles Bernstein is a professor at the University of Pennsylvania. He's written more than 15 books of poems.

Griffin: Go Cougars. Tha— that's—

Rachel: Is that right?

Griffin: Yeah. I have, have no fucking idea. Well come on. Baby.

Rachel: [chuckles] Earlier, I wanted to talk about the World Cup, and Griffin told me that talking about sports when you don't know about sports is played.

Griffin: Oh, this isn't sports, this isn't sports. It's a school's general mascot. So I can—

Rachel: Oh, is that still okay?

Griffin: Yeah, yeah.

Rachel: Okay. he was one of the originators of "language poetry", which—

Griffin: That's not all poetry?

Rachel: Well, it became a thing in the '60s and '70s because it emphasizes the reader's role in bringing meaning out of work. It played down expression, seeing the poem as a construction in and of language itself.

Griffin: Now see, I preferred the works of Davey Coolstool who came up with math poetry. And have you heard about this? He had one—

Rachel: I would love to hear about this.

Griffin: He has one that's like [singing in a jazzy fashion] "Eight times eight is 64."

Rachel: Wait, hold on, Griffin. I didn't get to do your Poetry Corner theme song.

Griffin: Oh sure. Go ahead.

Rachel: [singing and snapping in a jazzy fashion] "We got stanzas, we got stanzas. We got rhyming pentameter. It's the Poetry Corner with Griffin."

Griffin: So anyway, Davey Coolstool wrote this real jazzy poem It's called— I'm sort of conflating jazzy poetry in my mind for this whole aesthetic—

Rachel: That's fine.

Griffin: — of this segment.

Rachel: That's fine.

Griffin: But it's like [singing and snapping in a jazzy fashion] "Eight times eight is 64, 12 times seven is..."

[Rachel laughs]

Griffin: [snaps while thinking] [chuckles] [singing] “84, I think, and nine times—” [snaps while thinking]

[Rachel giggles]

Griffin: [whispers while snapping] What’s nine times— [normal] So lang— what's—

Rachel: Uh-huh.

Griffin: Let's get back in the real Poetry Corner.

Rachel: so this is a poem I actually got to hear him read in person.

Griffin: Oh, at school?

Rachel: Yeah. He came to University of Chicago when I was there, and performed this poem.

Griffin: Let's hear it.

Rachel: I love it, I'm charmed by it.

Griffin: I'm very excited. I— Again, you're not out in the studio, listener at home. Rachel is beaming. She is bouncing with anticipation. I'm just, I'm so psyched. I'm already have my— my mind blown.

Rachel: I had to sit through your whole Math Coolstool while I was waiting.

Griffin: Davey Coolstool.

Rachel: Okay.

Griffin: He did math poetry.

Rachel: Yes. All right. I'm starting the poem now and I'm saying that because it's going to start and you're not gonna believe that it started.

Griffin: Is— Okay, hold on. But is this the pa— [wheezes]

[Rachel giggles]

Griffin: Is this the poe—

Rachel: I'm star—

Griffin: Okay.

Rachel: I'm starting now.

This is a totally
accessible poem.
There is nothing
in this poem
that is in any
way difficult
to understand.
All the words
are simple &
to the point.
There are no new
concepts, no
theories, no
ideas to confuse
you. This poem
has no intellectual
pretensions. It is
purely emotional.
It fully expresses
the feelings of the
author: my feelings,
the person speaking
to you now.
It is all about
communication.

Heart to heart.
This poem appreciates
& values you as
a reader. It
celebrates the
triumph of the
human imagination
amidst pitfalls &
calamities. This poem
has 90 lines,
269 words, and
more syllables than
I have time to
count. Each line,
word, & syllable
have been chosen
to convey only the
intended meaning
& nothing more.
This poem abjures
obscurity & enigma.
There is nothing
hidden. A hundred
readers would each
read the poem
in an identical
manner & derive
the same message
from it. This
poem, like all
good poems, tells
a story in a direct
style that never
leaves the reader
guessing. While
at times expressing
bitterness, anger,
resentment, xenophobia,

& hints of racism, its ultimate mood is affirmative. It finds joy even in those spiteful moments of life that it shares with you. This poem represents the hope for a poetry that doesn't turn its back on the audience, that doesn't think it's better than the reader, that is committed to poetry as a popular form, like kite flying and fly fishing. This poem belongs to no school, has no dogma. It follows no fashion. It says just what it says. It's real.

Griffin: Did something happen?

[Rachel giggles]

Griffin: Did something happen to him to make him write this poem?

Rachel: [laughs] I mean it's— so here's— He became a language poet because him and his friend started a magazine called *Language* where they published a lot of poetry and basically started this whole movement. And were always kind of resistant to being part of a movement.

Language poetry is a reminder, emphasizes the reader's role in bringing meaning out of work. It plays down expression, seeing the poem as a construction in and of language itself.

Griffin: That seems like a really tricky needle to thread without writing a poem explicitly like this.

Rachel: I— I find this approach kind of charming. It's like super obviously self-referential.

Griffin: Sure.

Rachel: but it also kind of addresses any potential criticism he might ever get. [laughs]

Griffin: Right.

Rachel: Which I think is kind of incredible.

Griffin: What I'm saying is like, was it born out of that criticism? Because ho— so much of that sounded so shit-eating grin like...

Rachel: He is— so he's like an academic.

Griffin: Okay.

Rachel: He studied philosophy in school. He does a lot of translation. his— his approach to poetry and teaching is very scholarly.

Griffin: So probably no stranger or to like literary criticism.

Rachel: Yeah. So I— I'm not exactly sure if he wrote this after he entered academia, but a lot of his poems are very... like tongue and cheek. So I really like this poem.

It was— it was really charming to see him read it because I w— I had been going to readings every month, I would say, while I was in graduate school and seeing a lot of very like heavy handed—

Griffin: Yeah.

Rachel: — dense, like very abstract poems. And I just felt so delighted to sit here and have this guy kind of guide me through his poem, in this way that was very much like, "Hey, we're all doing something a little silly here right now." [laughs]

Griffin: I can't imagine being the kind of poet who would do the other thing of ju— and I'm not—

Rachel: I know.

Griffin: I'm not saying it's without, you know, virtue or whatever.

Rachel: It happens though.

Griffin: Yeah.

Rachel: It happens. It definitely happened to me. Like you're— you're reading all of these like very scholarly texts and you're around all these people that are very intellectual and you just feel this pressure to be more and more indirect with what you're trying to do.

Griffin: Yeah.

Rachel: And I think a lot of people would say this as musicians or as visual artists or photographers, like you start to feel this external pressure of like everything has to be under a veil, you know? And if somebody gets my context right away, then I'm not doing anything particularly mysterious or talented.

Griffin: Yeah.

Rachel: and so I really appreciate this poem. Especially as— as it goes on and he says, the— the line “100 readers would each read the poem in an identical manner and derive the same message from it”. [laughs]

Griffin: Yeah, that was very good. That's a very good poem.

Rachel: Yeah. I thought I would share that.

Griffin: I've liked poem you've brought. This—

Rachel: I've got ta—

Griffin: This really has been a— you got great taste, yes.

Rachel: I've got very— I've very great good taste. [chuckles]

Griffin: But like, I didn't like many poems. I liked like the— that one E. Cummings one that was all right. And then like—

Rachel: Shel Silverstein.

Griffin: Oh yeah. I guess.

Rachel: That was kind of my— I mean, that's— that was my jumping off point into poetry.

Griffin: But now I like so much more because of this great segment on this fun podcast we did together as lovers.

Rachel: Oh, thank you.

Griffin: do you wanna know my first thing?

Rachel: Yes.

Griffin: So, we watched *A Quiet Place* for the first time, a couple of nights ago.

Rachel: Yeah.

Griffin: And it— it fucking rules. It's a very good movie. It's extremely scary. And as the parent of a— a young child, it was especially kind of scary 'cause there's a pretty substantial amount of child endangerment in that flick, but it was fucking great. It was a really, really good movie and I thought like, "Oh, I could bring that."

But then I had this idea, it sort of made me realize like a bigger picture thing that I think is wonderful and it's something that happened to me while I was watching that movie. And that is discovering a new favorite thing.

Rachel: Mmm.

Griffin: Not just seeing a good thing and knowing like, "Oh, this is really good." But discovering something and knowing that it is meaningful to you and it is very good. And you know that you are going to return to it at some point in the future.

Rachel: I like this idea.

Griffin: I did too. And this happened to me with *A Quiet Place* because the whole time I was watching this, it was— I had this like mounting excitement of like, "I think this is gonna be one of my new favorite things". And it helps that like it's a pretty thrilling movie from be— like front to back, like I was enraptured by it pretty much the whole time.

This happens to me with like any kind of creative work, right? Like I've read books and like I'll be a few chapters in and be like, "Oh, this is gonna be one of my favorite books." Or I played a game and, you know, halfway through, I'm like "Okay, I'm very excited 'cause this gonna be one of my new favorite games."

I feel like it happens to me with movies, a lot with horror movies, which like I don't even think I'm a super big fan of. Maybe it's just I'm so thrilled and enraptured by them the whole time that like I kind of have to pay it. And so I get that mixed up emotion of like, "This is really good and I like it and also I'm really scared of it".

Rachel: Horror movies kind of challenge you pretty quickly in the movie.

Griffin: Sure.

Rachel: You know? And I think there's something about that that really draws you in fast.

Griffin: Yeah. You're putting, maybe I just like horror movies more than I think, but like they put you in this like heightened state for 90 minutes and that sort of, I don't know, makes you feel this attachment to it. But like when I think back, I was trying to think of like movies this has happened to me recently with, and like *A Quiet Place*, *Get Out*. I remember seeing—

Rachel: Yeah.

Griffin: — that in theaters and being like, "First of all, like this movie's so fucking great." And I'm so happy that Jordan Peele made a killer awesome badass movie, but also like, "Oh, shit." Like, "I'm gonna watch this movie again a lot because it's—

Rachel: Yeah.

Griffin: — really, really good." *Cabin*—

Rachel: *It Follows*.

Griffin: *It Follows*, yeah. I— Actually I'm— I'm legit too scared to go back to that one.

[Rachel laughs]

Griffin: *Cabin In The Woods*.

Rachel: Yeah.

Griffin: Like I have watched that a few times now. *The Thing*, the original *The Thing* with Kurt Russell, I watched that for the first time and I was like,

"This is one of the best fucking movies I've ever seen. I'm gonna watch this so much."

Rachel: Yeah.

Griffin: And I have. Yeah—

Rachel: You what I also I noticed, like all the horror movies you mentioned kind of deal in world creation, which I know is something that's really interesting to you.

Griffin: Oh, for sure.

Rachel: Of like, not always science fiction, but this idea of like you have to kind of enter this universe where certain things are true, and I know that's something you like.

Griffin: To do a brief aside on *A Quiet Place* and talk about why I like it so much is because it is, like you said, it's a movie that does world creation, and it does that by doing one of my favorite things in any movie, especially in a horror movie, which is establishing rules. Right?

Rachel: Yeah.

Griffin: So this is how the monster works in— in, you know, *Nightmare Bef—* [chuckles] in *Nightmare Before Elm Street*.

[Rachel chuckles]

Griffin: Freddy Kruger only gets you if you fall asleep. There are rules to it, there are rules of engagement.

Rachel: Mm-hmm.

Griffin: And in *A Quiet Place*, it tells you what the rules are. It tells you what the— how— how you're going to get got by the monsters if you make too much sound, and it sort of builds on this, this exposition of just like showing a newspaper clipping or showing some stuff on a— a whiteboard, like

showing you the rules of the world. And then once you know all the rules, now it's time for the movie to start. I fucking love that.

Rachel: Yeah.

Griffin: And it does it really well. Anyway, that's a brief aside. It's a really, really great movie.

[Rachel laughs]

Griffin: But like music too. I— I hear an album and every track resonates with me and I'm like— it's— I think it's especially meaningful for— for music because it's really easy to listen to music no matter where you are, and I— I do it every day a lot.

And so when I heard like Carly Rae Jepsen's *Emotion* for the first time and every track is really good, I feel like it's almost like a goof that how much I like that album, but I have listened to it so much because—

Rachel: Yeah—

Griffin: — that first time, you know, you hear all the tracks together and you're like, "Wow, this is fucking great." That new Snail Mail album.

Rachel: Uh-huh.

Griffin: I listened to that for the first time, all the way through when you— you brought it to the show and like I knew about "Pristine" and "Heat Wave" and those songs were—

Rachel: Yeah.

Griffin: — really good. And I listened to it all the way through and the whole time I was listening to it, I just couldn't shake the feeling like "I'm gonna listen to this a lot".

Rachel: Yeah.

Griffin: "This is one of my new favorites" "and— and games too and— and books. Like, I— I love this feeling and I wanna be specific. I'm not talking about like having a big catalog of favorite things. That's— that's good. I'm talking about that moment of discovery of, "Oh, shit. This is gonna go in— in the Pantheon, right?"

Rachel: It's like when you ate that pasta at Barley Swine.

Griffin: It's like when I ate— Oh God, there's a restaurant in town called Barley Swine. It is very nice. It's very expensive, but they have a pretty killer happy hour and they have this like shiitake mushroom pasta where it's like basically pasta gushers filled with shiitake mushroom sauce.

Rachel: Shiitake ravioli, it's like ravioli with like this liquid center.

Griffin: Fuck me. It is my favorite thing I've ever eaten.

Rachel: It's so good.

Griffin: I took one bite of it the first time Rachel and I went there and I was like, "Oh, that's my— the best bite of food I've ever had in my mouth, my whole life. That's great."

[Rachel chuckles]

Griffin: You can have it with like anything, but like, I don't necessarily know if having a huge collection of favorite things is a good idea where you— And I wanna be clear, like when you find one of these new things, right? And you have this moment of discovery and it's so exciti— ex— ex— exciting, I— I think that's a kind of like future nostalgia where you're like, "Oh boy, I'm going to be—

Rachel: Oh.

Griffin: "— nostalgic about this and— and enjoy it because it's one of my favorite things." And I think that's very exciting in the moment, but I think like blind nostalgia is not necessarily the best thing, especially if you don't,

you know, occasionally let one of your favorite things go off the list when you rewatch it and you find that you've like outgrown it.

Rachel: Yeah.

Griffin: I think that's a pretty serious problem. obviously like it doesn't let you make way for new things to come into your life if you're always watching and indulging in sort of old things. But I also think that it can lead to, you know, not just personal, but like cultural problems where you start to say like, "Well, this is a perfect relic of my past that can do no wrong".

Rachel: Well, and what you're describing is like, is critical to being like an interesting old person.

Griffin: Sure.

Rachel: You know? Like the— As you get older, it's so important to kind of continue to discover new things.

Griffin: Yeah. And be honest about the things that you do love that maybe you're— you're not as into anymore.

Rachel: Yeah.

Griffin: but like all that aside, there is something really special about that moment where you discover a new favorite thing like, it kind of makes the act of watching, or listening to, or reading, or playing the thing that you are experiencing much, much larger than the moment of that first experience itself.

Like it— it becomes a sort of like checkpoint in the future where, you know, like, "I'm— I can't wait, watch this again. I don't know where I'm gonna be. I don't know like who I'm gonna be. I don't know what I'm gonna be into then, but I know that I'm gonna wanna re-watch this thing."

Rachel: Yeah.

Griffin: and I think that moment is really nice.

Rachel: Yeah, that's great.

Griffin: Can I steal your way?

[Rachel imitates the Home Improvement transition music with a series of high-pitched boops]

Griffin: [chuckles] That was in like 2/9 time signature.

[Rachel laughs]

Griffin: 14 beats per minute. I was very into it.

Rachel: Thank you.

Griffin: I'm really into this like noise punk that you bring, this like noise punk genre.

Rachel: [laughs] Uh-huh.

[ad break]

Rachel: This message is for Tish Tosh Josh.

[Griffin chuckles]

Rachel: It is from the Jewel Crabs. "Thank you so much for the International Dungeoneers League. It— in just the first year of the campaign, you introduced us to star-crossed satyrs."

Griffin: Satyrs.

Rachel: Satyrs.

Griffin: I think it's satyrs

Rachel: I actually don't know.

Griffin: It's like the Mr Tumnus.

Rachel: Oh, yeah, no, I know I'm— I mean, I know what they are. I just don't know how to say them.

Griffin: You're real familiar with Mr Tumnus.

Rachel: Oh man.

Griffin: I don't even know what that means. [chuckles]

Rachel: Dreamboat. [laughs] Okay. Let me just, let me just start this again.

Griffin: Yeah. We'll take a fresh run. Just try not to get too much drool when you're thinkin' about Tumnus there. [chuckles]

Rachel: [giggles] Those furry legs.

Griffin: Yeah. And the, you know, nude torso.

Rachel: Mm-hmm.

Griffin: Let's begin.

[Rachel giggles]

Griffin: Don't think about Mr Tumnus. Let's go.

[Rachel giggles]

Griffin: I'm se— Let's— Let's— They paid money for this message, let's do it right. Don't, you know, ruin it by thinking about Mr Tumnus.

Rachel: "In just the first year of the campaign, you introduced us to star-crossed satyrs, janitor deities, sweet baby Bicks, hooligan teen firenewts, too many goddamn mimics, and so much more. We can't wait to

see where you take us next. Much love, Moana, Breave, Grom, Fahona and Neromore.

Griffin: And now you know the challenge of reading people's [chuckles] *Dungeons & Dragons* character names. Sometimes it's— sometimes it's a challenge. I'm glad that there is such a large diversity of names out there, but sometimes they're a r— a real tongue twister. What's wrong? Are you thinking about Tumnus still?

Rachel: [laughs] No, I'm rethinking the way I pronounced all those.

Griffin: No, you did a good job. You just gotta go with the first pass.

Rachel: Yeah, I know you just gotta commit.

Griffin: Yeah.

Rachel: This next message is for Amanda. It is from Zach. "Hey Amanda. It's Zach. The animals asked me to submit this message. You are the best kitty/dog mom around. Sorry about stealing your food, sanity, and ability to sleep. We are monsters. Heap, Zees, and the sche— [laughs] and the scheme schmup. P.S I'm real—"

Griffin: Wow.

Rachel: "I'm really looking forward to hearing the McElroys read the weird names you gave our pets."

Griffin: Yeah, gimme that one more time. Heap, Zees, and the schmap—

Rachel: Heap, Zees, and the Schmeschmup.

Griffin: Schmeschmup?

Rachel: S-C-H-M-E-S-C-H-M-U-P.

Griffin: Schmeschmup.

Rachel: Schmeschmup.

Griffin: They're just fucking cackling right now. They're rofling so hard.

Rachel: "I love you, mos, mos, mos."

Griffin: That's a sweet message. I'm sorry that they threw so many names at you. "And Schmeschmup."

Rachel: Well, that's part of the gig, you know, Griffin, I don't complain. That's one of my things.

Griffin: No, you wear it proudly.

Rachel: Mm-hmm.

Griffin: Do you think you would've done a better job if you weren't ...

Rachel: Thinking about Mr Tumnus?

Griffin: Quivering, yeah.

Rachel: [laughs] He plays a little flute too, doesn't he?

Griffin: Oh, he loves the flute, yeah.

[ad break]

Griffin: What's your second thing?

Rachel: My second thing is my favorite high school sh— TV show heroine. And that is Lindsay Weir.

Griffin: Ab-so-lutely.

Rachel: So I bring this up because A&E has a show called *Culture Shock* and I guess tonight as we're recording, Monday, they're airing a *Freaks and Geeks* documentary.

Griffin: I would love to fucking watch that.

Rachel: I know. *Culture Shock*, I guess, is a whole show. it's a docu-series, that talks all about like pop culture, like impactful things.

Griffin: Sure.

Rachel: so *Freaks and Geeks*, incredible show, just aired from 1999 to 2001 season, 18 episodes. averaged under 7 million viewers while it was on the air. And this is in the era of shows like *Frazier* and *Friends* that were averaging over 14 million viewers.

Griffin: Not as good.

Rachel: No.

Griffin: One might say half as much.

Rachel: I was reading and the show was up against *Who Wants To Be a Millionaire*.

Griffin: Oh, fuck me!

Rachel: *Who Wants To Be a Millionaire* back then was like hot stuff.

Griffin: I watched that every episode.

Rachel: Uh-huh.

Griffin: Damn it.

Rachel: You could have been watching *Freaks and Geeks*.

Griffin: Oh, I did not watch *Freaks and Geeks* until I was like in college.

Rachel: So. I was thinking about a lot of high school shows that I love.

Griffin: Mm-hmm.

Rachel: Like *My So-Called Life* and *The OC* and *Friday Night Lights* and *Dawson's Creek*.

Griffin: I'm so glad *OC* made the list.

Rachel: Here's the thing though.

Griffin: Yeah.

Rachel: All very, very attractive people living lives that I couldn't exactly relate to.

Griffin: Sure. I mean, you were m— kind of a Ryan, you know. Wrong side of the tracks.

Rachel: Oh, yeah, clearly.

Griffin: Sort of a...

Rachel: Just always getting in scuffles.

Griffin: Yeah, always, you know, punching the rich boys.

Rachel: Yeah. Here's the thing about *Freaks and Geeks*... Just actual kids, like actual teenagers that like seemed like real people.

Griffin: Sure.

Rachel: And did real things, and episodes were about like real life stuff.

Griffin: I think it does such a good job of being relatable to the two categories of people that are in the title of the show, even though like—

Rachel: I know.

Griffin: — it takes place in the '70s, right?

Rachel: '80s.

Griffin: Early '80s.

Rachel: '80s, yeah.

Griffin: yeah.

Rachel: Yeah, so in the show, *Freaks and Geeks*, as— as we mentioned, the geeks are kind of like the, I don't wanna say nerdy, more dorky than nerdy, 'cause they're not like superstar scholars or anything.

Griffin: No.

Rachel: They're— they're just really interested in these like very—

Griffin: Is that what you think—

Rachel: — niche things—

Griffin: — the differentiation between—

Rachel: I think so.

Griffin: — a nerd and a dork is? Okay.

Rachel: I think a nerd is somebody who does really well academically, and dork is somebody that's just really into like very like niche, like underground things.

Griffin: That's— I've never given a thought before.

Rachel: I have.

Griffin: Okay.

Rachel: [laughs] The thing I like about Lindsay Weir, obviously, I've mentioned on the show before I am a big fan of *My So-called Life*.

Griffin: Sure.

Rachel: But Angela Chase was gorgeous and got to date Jordan Catalano and got—

Griffin: Sure.

Rachel: — to like have these super exciting friends and do all these super cool things. Lindsay Weir is just like, she's a smart kid who like feels kind of disenchanting and she's kind of exploring what else is out there, and kind of hanging with these kind of trouble— traditionally like troublemaker kids, and figuring out, you know, what's important to her and what she's gonna stand for, in this very relatable way.

Griffin: Oh, for sure. The catalyst for her like sort of self-exploration and trying to like fit in with this new group and redefine herself, is that her grandmother dies.

Rachel: Yeah.

Griffin: And that's like the first episode is her sort of coming to— coming to grips with that and explaining like, this is why I'm, you know, changing and the holy shit is that relatable? That's the most relatable.

Rachel: Yeah. She's kind of like— Well, and also she gets a crush on Daniel Desario, who's played by James Franco. and so she's kind of drawn to that group.

Griffin: Yeah.

Rachel: Of folks because he's part of it. but this show, I mean, I feel like most people know about it, but there are just a tremendous number of people who went on to have these incredible careers.

Griffin: Sure.

Rachel: like Seth Rogen and James Franco, as I mentioned—

Griffin: L— Linda Cardellini who plays ...

Rachel: Yeah.

Griffin: ... this role.

Rachel: Jason Segel is in it. Busy Phillips.

Griffin: Yeah.

Rachel: And—

Griffin: Busy Phillips is so fucking good in this show.

Rachel: She's so good. She plays Kim Kelly and there's a whole episode about Lindsay getting invited to dinner at her house.

Griffin: God, that episode fucking rules.

Rachel: It's so good. She's like— Kim is trying to impress her parents 'cause her parents think that she's a loser. And so they want... to like see some sign that she is like not a troublemaker. And so she invites Lindsay over 'cause Lindsay's this like superstar like student, and they make up this elaborate story about Lindsay's family going to Benton Harbor. And they ask her all these questions and it becomes very clear that Lindsay is making it up and then they I— literally have to run out of the house and jump in the car and drive away.

But it's just like, there are episodes that are just like— just like, so Lindsay at a certain point is dating, this guy Nick, who's played by Jason Segel, and he is a drummer. And he is interested in being a musician. And she just kind of assumes that he's really good, because he's so committed to it and passionate about it. And so she really pushes to be supportive, to like get him and his friends to practice more and become like a really good band. And then she very quickly realizes like, "Oh, this band is not good."

Griffin: Yeah.

Rachel: And so then she encourages him by getting him an audition to be in this band that he loves, this like local band. And he just—

Griffin: He bombs—

Rachel: — totally bombs it. And it— it's just like the stakes feel so reasonable and so relatable and— and Lindsay is just this character. I mean, Linda Cardinelli is of course also very gorgeous.

Griffin: I think it's Cardellini.

Rachel: Cardellini, is it?

Griffin: C-A-R-D-E-L-L-I-N-I, I looked it up myself.

Rachel: Okay.

Griffin: I've also always said it wrong.

Rachel: [laughs] The actress that plays Lindsay is obviously like also very gorgeous, much like Claire Danes, but it— it feels like the show's not about that, you know. It's—

Griffin: Sure.

Rachel: — it's about like her figuring out kind of where she should take a stand and what kind of person she's going to be. and there's— there's moments in the show where she kind of feels uncomfortable with this new kind of rebellious group and tries to return to this mathlete that she had prior. and she feels like she can't fit in there anymore either. And it's— you just kind of watch her struggle and that struggle just, it feels s— so right on to me.

Griffin: It is the— It is the most, realistic like coming of age, TV show—

Rachel: Yeah.

Griffin: — I've ever seen.

Rachel: Yeah. it's— I think it's still on Netflix and if you haven't watched it, I would really, really encourage it, 'cause it is, it is so sweet and honest. and I just like, as a female watching a high school show, it's very rare that you get the lead as somebody who is not just worried about losing her virginity.

Griffin: Sure.

Rachel: Or, you know, like getting, you know, a date to the dance. Like she's grappling with these kind of very real decisions about who she's gonna be and it just felt so true to me.

Griffin: Yeah.

Rachel: and I'm— I'm a huge fan.

Griffin: It's really good. Go watch it on Netflix, you will tragically finish it very fast.

Rachel: Yeah. [laughs]

Griffin: It did not make it very long. Can I tell you about my second thing?

Rachel: Yes.

Griffin: Do you know my favorite episode of *Freaks and Geeks*?

Rahcel: The *Dungeon & Dragons* one?

Griffin: Yeah. So I wanna talk about *Dungeons & Dragons* as my second thing.

[Rachel laughs]

Griffin: Because our graphic novel for *The Adventure Zone: Balance* like first arc, *Here There Be Gerblins*, comes out tomorrow, at the time that we were recording this, which is fucking wild.

Rachel: Which is Tuesday.

Griffin: Been working on that for a while. and it got me thinking about like the—the like origin days of that show.

Rachel: Yeah, you've never talked about that on the show.

Griffin: Yeah. And so I— I went back and like listened to the beginning of like the pilot episode.

Rachel: Oh really? How was it— [laughs]

Griffin: And I was appalled. Oh, the audio quality is so fucking bad. and we cussed so much. Anyway, so other than that episode of *Freaks and Geeks*, my exposure to *D&D* was very limited. I started listening to a *D&D* podcast that was done by the Penny Arcade guys and a couple other folks, when I was living in Cincinnati.

So this was like 2009. And I was like kind of interested in trying it because the podcast made the game seem really accessible and really fun. and so I found a group, on like the message boards for a local game shop. Now when I say local, I mean like a 40-minute drive from my house. So it was quite the commitment to make my weekly sessions with them. And I played with that group like five or six times.

Rachel: And this is when you were in Cincinnati.

Griffin: This is when I was in Cincinnati. This is my first exposure. I played a Dragonborn paladin. And I don't remember anything else about my character 'cause it was eight years ago.

[Rachel laughs]

Griffin: And then there was this long dry spell until fifth edition came out and was the rule set that we played in *The Adventure Zone*, the first arc and we— I just wanted to play it. And so we went out and recorded the first episode. I was just supposed to go up on *My Brother, My Brother and Me* as like a— an—

Rachel: Oh, yeah.

Griffin: — episode during Justin's paternity leave and then it—

Rachel: Yeah.

Griffin: — turned into the— the podcast. and the podcast is something that I cherish very, very much. That— that first campaign was the— the like creative work I am like most proud of in my life. The thing I've worked the hardest on in— in my whole life. Second t—

Rachel: Can you explain what a campaign is?

Griffin: Yeah, it's— it's a story. It is a s— a story with the same characters that Dad and Justin and Travis play the whole time.

Rachel: But you said it— it like lasted for years, right?

Griffin: Lasted for three and a half years.

Rachel: Yeah.

Griffin: 69 episodes, nice. And—

Rachel: Yes. [chuckles]

Griffin: So I wanna talk about *D&D*, not so much talking about the book, but go buy it please. What I appreciate about *D&D* now is how flexible it is. And that's something that kind of scared me off of it, 'cause I was in theater growing up like my whole life and I definitely had a lot of friends who were— who were playing. Usually my brother's friends who were like older than me.

I saw playing and I would, you know, look in their Player's Handbook and I would just see all these like tables full of numbers—

Rachel: Yes, yes.

Griffin: — and rules and all this stuff and I would say like, “this seems like accounting, I am not interested in it”. It seemed so rigid. And it seemed like a lot of memorization and it didn't seem very fun.

Rachel: That's the way I feel about it now.

Griffin: But it isn't because it is actually a very, very flexible game, which is to say like different groups play it in different ways. there are also sort of resources to help you out with like the rules and stuff. some online resources and some like apps and stuff, or you can get a friend to— to help you out.

But what I love is how flexible it is because you can play it in all these different ways. There are people who do it in this like high fantasy style with, you know, characters with like very, very long names and everybody talks in accents and weave these rich tapestries of lore, spanning, you know, centuries in their— in their world that they've created together. And then there's groups who just kind of treat it like a— like an improv party game.

And I think we probably landed somewhere in the middle for our podcast. And then there's some folks who like, it's just about having like fun interactions with your friends and then there's some groups that's all about like the game and playing the game well and like getting new loot and getting stronger. there's all these different ways to play it. There's no one sort of static way to play it.

And I've played it a couple times now, sometimes as a player sometimes as the— the— the DM or the Dungeon Master. and I just think the whole experience of playing *D&D* and really any RPG I'm— I know I'm being very myopic right now. We're playing other RPGs on *Adventure Zone* now, but I wanted to specifically talk about *D&D*. it is fun in a way that nothing else I've ever done is. Because it is kind of— it is kind of like an unreproducible thing.

Rachel: Mm-hmm.

Griffin: And so it's so many things altogether. It is... it is c— communal improv, probably with people who don't do that very often. It is a game with rules. It is a story that one person has tried to create, that will then be modified by other people, and then further modified by the random element of dice rolls, according to the rules.

It is all of these different, very, very strange things, that when it all comes together, there is no other experience like it that I know of. Maybe LARPing. But I've never really dipped my toe in that water. That's for me, kind of the final frontier.

[Rachel laughs]

Griffin: And I think like, I— I did stigmatize it, like growing up, because I couldn't imagine like the leap you would have to make out of your comfort zone to say— to embody this character—

Rachel: Yes, exactly.

Griffin: — that you have created in front of your— in front of your friends.

Rachel: To like stand in front of people and say like, "I am a dwarf."

Griffin: Right. And that is— that's the bit— That's it, right?

Rachel: Yeah.

Griffin: Like that's the big thing. And I saw my— my friends in theater, doing— do— playing *D&D* like between scenes when they weren't, when they weren't on stage. Which by the way, the distinction there, I now realize is nothing.

[Rachel laughs]

Griffin: The distinction there is nonexistent, between saying like, "I'm playing a— a Dragonborn paladin named, you know, Steve", versus—

Rachel: Yeah, what would the character say in this moment—

Griffin: — versus like—

Rachel: — is exactly what being in theater is. [chuckles]

Griffin: Well, I'm playing Templeton the rat in *Charlotte's Web*. it's the same thing. but I wrote it off as like the nerdiest imaginable thing you can do, because I could not imagine that sort of allowing yourself to be exposed, which I realize is a sort of cruel read of the situation, and also I would have that thought, and then I would go fucking play the Pokémon trading card game or something.

[Rachel laughs]

Griffin: So where the fuck do I get off?

[Rachel laughs]

Griffin: But there's something about making yourself vulnerable to do exactly that. To say, "I made this character, here's what I think they'd say. Here's how I think they'd say it."

Rachel: Yeah.

Griffin: "Here's what I think they would do." You have to make yourself very vulnerable to do that.

Rachel: That blows me away. Like, I think about that a lot. Like the— the challenge in— in theater and in *Dungeon & Dragons* and anything where you are creating a character and you are committing to it, like that is so like fearless to me. I can't imagine it.

Griffin: Yeah, it's—

Rachel: Like doing it. [laughs]

Griffin: It is— it is scary. yeah, whenever I was like a player on a *Adventure Zone*, like I was scared like the whole time. I was also very, very scared as DM that like something would go horribly wrong and I wouldn't know how to react to it.

[Rachel chuckles]

Griffin: but as a player, like you were scared because there— you have to lose that fraction of yourself that wants to take 10 seconds to figure out the way to respond.

Rachel: Yeah.

Griffin: And just kind of go with it.

Rachel: Yeah.

Griffin: And so to do that, you have to make yourself really vulnerable, right? And in a way that makes when it goes well, so much better.

Rachel: That's a good point.

Griffin: When you make yourself vulnerable by, e— embodying this character you made up and going out on a limb and having it pay off, whether it's like a cool, heroic moment in the story, or like a good character interaction with one of the other players, or like a cool moment of character development. anything that like anybody in the rest of the group actually like appreciates, it feels so fucking satisfying because of the risk that you took to do it. And I think that's another really, really cool thing about—

Rachel: No, that's a really good way to think about it.

Griffin: — this that you don't really get for other stuff.

Rachel: Yeah. 'Cause I think about like character voices and costumes and everything and I just like—

Griffin: You do not have to do that.

Rachel: "Oh gosh, that doesn't seem pleasant to me."

Griffin: No.

Rachel: But, but! You know, you're committing to something and if you're sharing that with other people, there's a lot of reward in that.

Griffin: Yeah, for sure. I— I've also mentioned like embodying the character you makeup. I also just think like making characters in *D&D* is actually very fucking cool.

Rachel: Yeah, of course.

Griffin: I know I would like look at the book when I was younger and be like, "That's too many rules." And now I look at it and I'm like, that's just enough rules!"

[Rachel chuckles]

Griffin: "I enjoy all the rules in there." 'Cause it's like really cool both from a mechanical standpoint of saying like what kind of hero would I wanna be, right? Would I wanna be able to like do magic and be a sorcerer or a warlock or rather be like kind of a sneaky rogue or, you know, a ranger? Would I rather be a big like plate mail-wearing fighter? And I'm figuring all that stuff out and then picking like these increasingly minute details of like, "What skills am I good at?"

Rachel: Yeah.

Griffin: "What kind of stuff do I have?" And then figuring out like what kind of person you are and what your backstory is. Like, all that shit really resonates with me and doing it for *D*— I— I love that shit in video games, but doing it for *D&D* and knowing like you're gonna have to be this person. It makes it a lot more sort of high stakes and a lot more sort of rewarding when you come up with something good.

I probably made like four or five characters for the episo— like two episodes of *Adventure Zone Nights* that Travis actually DM-ed and I got to play in, and I like just picked the one that I thought was the best, but I was just thinking of all these different possibilities and I just love that process a lot.

Rachel: Yeah.

Griffin: Have you thought about— you've listened to *Adventure Zone*? Have you thought about what your character would be?

Rachel: No.

Griffin: Let's get into it.

Rachel: Okay. well, so here's the thing. I feel like you have to pick a character that feels like one that you could embody.

Griffin: For sure.

Rachel: You know? Like I always think about that when I listen to your show of like, "Why did Travis pick that character? Why did Justin pick that character?" Like, "What did they think about that character that they thought that they could..."

Griffin: Yeah.

Rachel: ... more easily inhabit?"

Griffin: So—

Rachel: So my character...

Griffin: Yeah.

Rachel: would have to be, I think, very practical.

Griffin: Okay.

Rachel: You know, like very much of a puzzler, like a "let's think about all sides of this".

Griffin: Interesting.

Rachel: you know—

Griffin: High, high intellect stat.

Rachel: Well, it feels—

Griffin: Say that about yourself.

[Rachel laughs]

Griffin: Say I have high intellect.

Rachel: No, I won't be doing that.

Griffin: Okay.

Rachel: I'm from the Midwest, Griffin, we don't do that.

[Griffin laughs]

Rachel: I— I don't see myse— I don't know what special power I would have though. Like if I were in a fight, what would my advantage be?

Griffin: Well, don't think about that. Let's think about your other traits.

Rachel: Okay.

Griffin: Do you think you'd be explorer or you think you'd be kind of hermetic?

Rachel: Oh, geez. I mean, see here's the thing like I'm obviously very curious.

Griffin: Mm-hmm.

Rachel: But I'm also not especially brave.

Griffin: Ah.

Rachel: So I would be interested in finding out information, but not if it put me in peril. [laughs]

Griffin: Interesting. I mean, I think a wizard would be good. I know it's kinda obvious, but I think a wizard would be pretty good.

Rachel: Okay.

Griffin: Maybe a bard.

Rachel: Yeah.

Griffin: I don't think there's a bard for poetry. I think you have to play an instrument in the game, but like, if you wanted to play with me sometime, I could figure out like you just have like a notebook or like a—

Rachel: Mm-hmm.

Griffin: — special hat or a stool.

Rachel: Stool— [laughs]

Griffin: That you sit on and the magic comes outta you.

Rachel: In the middle of battle.

Griffin: but anyway, I think you'd be a wizard.

Rachel: What about you Griffin?

Griffin: I mean, I've made characters before. It's not exciting.

Rachel: Well, who was your favorite character to play in the first arc?

Griffin: like NPC that I embodied?

Rachel: Yeah.

Griffin: Oh shoot. Um...

Rachel: You gotta think about this stuff for the book tour.

Griffin: That's a good point. I mean, Angus was always very fun.

Rachel: Yeah.

Griffin: There's a young boy named Angus McDonald.

Rachel: I love Angus.

Griffin: I've gotten to do some VO stuff since the—

Rachel: Yeah.

Griffin: — show came out and a lot of it has not come out yet, and basically every time I would get in there, I would do Angus basically.

[Rachel laughs]

Griffin: It's sort of deep in my bones at this point. but yeah, Angus is a good, a good one. let's wrap up. I know that seemed a little like self-serving 'cause I did talk about *Adventure Zone* a lot, but like I really, I g— I guess I was getting nostalgic for *D&D*.

Rachel: Yeah.

Griffin: 'Cause we don't play it anymore. And I think it is just a really, really great game and it's a lot of fun. And fifth edition like you don't even need like a group of local people playing together. Like I could t— I mean, we do it over fucking Skype. Like you could do this in Discord, you can do this in, you

know, any— any sort of software that connects you to other people that you choose.

Rachel: G Chat.

Griffin: Probably maybe G Chat.

[Rachel laughs]

Griffin: I don't know. but yeah, it's a lot of fun and I would encourage you to take the leap and like try playing it. 'Cause I know it is kind of scary... you know, making up a character and then pretending to be them. But like when it pays off, it pays off in a way that kind of nothing else really ever has for me before. so with that said, can I tell you what other people are into?

Rachel: Yes.

Griffin: I wanna tell you about Chris who says, "I love that video of the zookeeper trying to clean the leaves in a panda enclosure, but the baby pandas just wanna hop in the leaf buckets and play. It's so cute. I watch it every time I'm down. It never fails to bring my mood up. It's delightful." I've seen a few of these videos. I don't know exactly which one this is, but like the ones where the pandas are like grabbing on the ankles.

Rachel: Yeah, it's so sweet.

Griffin: Of the people as they're trying to clean. And they kind of tumble and roll. Panda might be a best animal.

Rachel: Whoa.

Griffin: Yeah.

Rachel: That's another episode right there.

Griffin: Maybe. But I mean all my favorite viral videos have pandas in `em.

Rachel: What abou—

Griffin: The panda sneezing is still so good. It's 2018, the panda sneezing and scaring the bigger panda—

Rachel: What about the wombat Griffin? Have you moved on?

Griffin: Sh— I love the wombat, but wombat's a very practical thing. I don't even know if I love the wombat more than the capybara. They're very similar. Panda— Anyway, this is nothing.

[Rachel chuckles]

Griffin: Sarah says, "My wonderful thing that is that I live in an apartment and my next door neighbor plays piano so beautifully. Sometimes when I can hear them playing, I turn off the TV and sit next to the wall I share with their apartment so I can hear the music better. Makes me feel a little creepy, but I like to think they would be flattered".

Rachel: Oh, that's nice.

Griffin: That is nice. Have you ever had this?

Rachel: Well, my grandpa used to play the piano—

Griffin: Oh, yeah.

Rachel: — every single day. He would practice for a long time every day and whenever I stayed over at my grandparents' house, he would play and it was so wonderful.

Griffin: Ohhhh, I bet that was nice.

Rachel: Yeah.

Griffin: in the house I grew up in when I was living there, my first year of college, my neighbor's kids joined a band class and they—

[Rachel chuckles]

Griffin: — played the trombone quite a bit. Quite a bit, quite a bit, quite a bit, quite a lot—

Rachel: Well, Travis played the trombone too, didn't he?

Griffin: Yeah, but not very diligently.

[Rachel laughs]

Griffin: Not as much as this new sort of legend of the trombone. That was my neighbor. But you know what? Didn't bother me 'cause I knew they were learning about the arts.

Rachel: Mm-hmm.

Griffin: And I—

Rachel: And “When The Saints Go Marching In”.

Griffin: Oh, do— you said the song that they definitely did non-stop.

Rachel: [laughs] Everybody does.

Griffin: Okay. Savannah says, "Something that is endlessly wonderful to me is the method of eating Tim Tam cookies called the 'Tim Tam Slam'." Did I show you the Tim Tam Slam? Do you know what a Tim Tam is?

Rachel: We have had this conversation before, but I do not remember the Tim Tam Slam.

Griffin: “Not only is it the ideal way to consume a hot beverage and a gooey chocolatey cookie at the same time, it is the slightly di— ridiculous moniker delights the health outta me.”

So Tim Tam is a wafer cookie. And it's completely enclosed in chocolate. Tim Tam Slam, you bite it off both ends of the— of the wafer cookie. You dip it in a hot— hot drink, like a hot chocolate, and then you suck the hot chocolate

up through the wafer layer. And then you eat that melty fucked up cookie at the end of it.

Rachel: That sounds delicious.

Griffin: It's a Tim Tam Slam. It's real, real good. So that's gonna do it for this episode. Thank you so much for listening to this episode of *Wonderful!*, and it's been a pleasure to have you.

Rachel: Thank you.

Griffin: Thank you.

Rachel: For coming—

Griffin: For coming you and—

Rachel: And for listening.

Griffin: — for listening.

Rachel: And... for subscribing and liking.

Griffin: Yeah, sharing.

Rachel: On the iTunes.

Griffin: Buzz it on Google Buzz, if you're still on there.

Rachel: Mm-hmm. T— Tweet.

Griffin: Tweet it, add it to your top eight on fucking, what was that one called?

Rachel: MySpace. Griffin.

Griffin: Wow.

Rachel: Wow.

Griffin: I wanna call it LinkedIn. Add me to your top eight on LinkedIn and endorse my skills and then when you click through my page, it plays "Bring Me to Life" by Evanescence on my LinkedIn page.

[Rachel giggles]

Griffin: But it's a shitty MIDI version 'cause I couldn't get like their full song. it was taking too long to download. My dad yelled at me 'cause he needed to make a phone call to his business partner, Gregory.

[Rachel chuckles]

Griffin: Thank you to MaxFun for having us on the network. You can go to maximumfun.org, check out all the great shows there, shows like *Stop Podcasting Yourself*, and *One Bad Mother*, and *Beef and—*

Rachel: *Greatest—*

Griffin: — *Dairy Network*.

Rachel: — *Generation*.

Griffin: *Greatest Generation*. so many great shows on maximumfun.org. And if you wanna hear more stuff we do it's at mcelroyshows.com. You wanna thank bo en and Augustus?

Rachel: I would like to thank them for the use of our theme, our intro song.

Griffin: It's our outro too.

Rachel: And our outro song, "Money Won't Pay".

Griffin: Can they find a link to that in the episode description?

Rachel: They can. [laughs]

Griffin: Gravy.

Rachel: Hey, good luck on your book tour.

Griffin: Oh, thanks. I don't even know what you're supposed to do. I don't know that I'll be dressed right for it. Like a—

Rachel: Do you have like a blazer with some patches on the elbows?

Griffin: I do. And I have... a few ascots and I'm gonna show 'em to you now and you let me know which one you want me to go with.

Rachel: Okay.

Griffin: All right. Here's the first one.

Rachel: Mm-hmm, blue.

Griffin: Yeah. And here's the other one.

Rachel: Pink.

Griffin: Yeah. And here's the third one.

Rachel: Yellow.

Griffin: And fourth.

Rachel: Green striped.

Griffin: Yeah. And another one?

Rachel: Black.

Griffin: Uh-huh, and this one?

Rachel: Red polka dot.

Griffin: Yeah. And this one? This one's got racecars all over it.

Rachel: Red balloons.

Griffin: Okay.

[theme music fades in]

Rachel: [laughs] Got a lot of ascots.

Griffin: I got a few ascots, they were on sale.

[Rachel laughs]

Griffin: At the ascot store. This is nothing, goodbye.

[Rachel giggles]

[outro music plays, then fades out]

[ukulele chord]

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[ad break]