

Wonderful! 329: I Would Win the Turing Test

Published June 19, 2024

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[theme music plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hello, this is Griffin McElroy.

Rachel: And this is Wonderful!

Griffin: Thanks for listening to Wonderful. It's a show where we talk about things we like, that's good, that we're into. It is the dog days of summer. And I don't know about you, but I'm feeling my summer vibe sooo right.

Rachel: I don't actually even know if it's officially summer yet.

Griffin: It's officially summer.

Rachel: Okay.

Griffin: It's so hot outside. The beaches are bump—

Rachel: How hot is it?

Griffin: Like, 84 degrees. Not actually that bad.

Rachel: [laughs] Okay.

Griffin: But the beaches are bumpin'. The babes are goin'... to the beach. And all the bros are playin'... volleyball, on the beach, also. We got suds and buds by the poolside, with big watermelon. [wheezes]

Rachel: Sometimes I worry that you're AI. [laughs]

Griffin: [distant clapping?]

Rachel: You're not, right? You'd have to tell me if you were?

Griffin: I watched this video just before we started recording and it's this game that somebody built—this is my small wonder. Uh, and it's like a Turing Test in reverse where—and it's in VR. And so it's for AIs, different AIs sitting on a train, and this one guy who's a human. And they're impersonating different historical figures. And all the AIs have to guess who the human is. I think I would beat ass at this game. I think I would absolutely smoke those fucking robots.

Rachel: Where is this game?

Griffin: It's like this one dude made it. It's not a thing that people can play.

Rachel: Is it like—but how do you—how do you enjoy the game?

Griffin: You watch a guy play it on YouTube.

Rachel: Okay.

Griffin: Yeah. I don't think it's available for everyone. But it was like, Aristotle and Cleopatra, and he was Genghis Khan. And the second he opened his mouth it was like, "That's a human right there."

Rachel: Wow, look at you!

Griffin: Well, it was from his perspective, so it wasn't that hard for me to tell.

Rachel: Oh. [laughs] Okay.

Griffin: But all the robots clocked him. Not me, though. I feel like... you know, a decade of listening to Munch Squad press releases has embodied within me an ability to speak at length without saying much of anything at all.

Rachel: Yeah, it's true.

Griffin: What's your small wonder?

[pause]

Griffin: Is it how the beaches are bumpin', and the babes are going to the beach, and the bros are all playing volleyball? Surfing the... foam?

Rachel: That reminds me of, like, The House that Jack Built. Like, the way that you're phrasing that.

Griffin: I don't know what that is.

Rachel: It's like, uh... the cat that swallowed the mouse that swallowed the cheese that lived in the house that Jack built.

Griffin: Oh, I don't know that one.

Rachel: Anyway, it was like, the... the...

Griffin: Is that your small wonder?

Rachel: [simultaneously] The beach and—no.

Griffin: This old-ass nursery rhyme?

Rachel: No. [laughs] No! No. My small wonder, of course, is...

Griffin: [simultaneously] Is...

Rachel: Uh, we got this, like, inflatable pool bouncy thing?

Griffin: Yeah.

Rachel: Last summer.

Griffin: H2O Go is what it's called. I would recommend it to anybody with children. It kicks ass.

Rachel: Yeah. It's—I mean, it's one of those things that you attach a big fan to in order to keep it inflated.

Griffin: Yeah.

Rachel: Uh, and it's definitely for small children.

Griffin: Yeah, it's little.

Rachel: Like, Henry is already approaching the, like, way too big age and size. But it's got a little bouncy platform and a little tiny slide, and it's—

Griffin: A little sprayer.

Rachel: You just fill it with water. Yeah. Uh, and I—you know, whenever you buy those things and then put them away for the, you know, winter, fall, spring, um, you worry that you're gonna unroll it and it's going to be a monster. Like, be a fuzzy black mold monster.

Griffin: Yeah, yeah, yeah.

Rachel: Um, but ours held up pretty well, and we've been using it.

Griffin: I will say, when I dragged it from our storage container to the place in the yard where we usually inflate it, a little mouse came out. I saw a little tiny mouse hop out and scamper off. And it was, um—it was gross, but it was also, like, really cute, 'cause he was, like, a little guy.

Rachel: I hope the other stuff in the little storage thing isn't...

Griffin: Oh, I didn't even think about that. Yeah, our Christmas tree is probably...

Rachel: Eaten?

Griffin: All set up by this one little irascible mouse.

Rachel: Um, anyway, it's come in real handy, because again, small son, tremendous amount of energy. And it's really saved our weekends, just filling that thing up and having another location to let him bump around.

Griffin: It's so slick. I go first this week. I'm going to talk about something. It's not gonna be much of a surprise to you. I've been talking about it all week and I feel like you come to expect that when I, like, focus, when I fixate on a thing, usually it's gonna be my thing for Wonderful that week. This week, I would like to talk about the musical called Pippin.

Rachel: Oh, okay.

Griffin: It's about Scottie Pippen and his incredible career. His unlikely, uh—

Rachel: [simultaneously] God, that'd be good.

Griffin: That would be good. Why isn't there a whole musical about the 1996, like, Chicago Bulls, like, lineup?

Rachel: There's just like a sad, like, "[sadly singing] I'm Larry Bird. I'm Larry Bird."

Griffin: Yeah. Why would he be sad?

Rachel: [laughs]

Griffin: Do you think Larry Bird was famously a sad... a sad man?

Rachel: I think he was—I mean, from what I understand, uh, and I'll—granted, a lot of my knowledge is centered around Michael Jordan.

Griffin: Yeah.

Rachel: But as I understand, he was a very good basketball player that got largely overshadowed by, uh, a lot of—

Griffin: Sure, but he also talked mad shit.

Rachel: Oh, did he?

Griffin: He was a huge shit talker, Larry Bird was. Yeah, absolutely.

Rachel: [laughs]

Griffin: No, I'm talking about Pippin the musical, which was a groundbreaking piece of theater for a young Griffin McElroy, for reasons I'm going to discuss later. Pippin, if you're not familiar, it is a fuckin' weird show. Uh, it is about Pippin, the son of King Charlemagne, who was a real guy, but basically everything about this is fictionalized.

Um, and Pippin goes on sort of this lifelong journey to find meaning and purpose in life through a series of wrongheaded pursuits, basically. That's the synopsis of the entire—the entire musical, is him bouncing around between these different pursuits that he thinks are going to make him feel satisfied or that he is living this exceptional life. And spoiler alert, none of them really pay out for him.

Uh, this journey is presented as this constantly fourth wall breaking, like, production from a theater troupe, led by a character called the Leading Player, who is sort of the other main lead of the show. He—or she, in the more recent Broadway revival—is just this really charismatic sort of omniscient entity that is there to help him along his journey until all of a sudden he becomes a kind of terrifying, uh, very manipulative figure towards the end of the show.

The music and lyrics for Pippin were written by Stephen Schwartz, who also did Godspell and Children of Eden and Wicked, as well as, like, a—

Rachel: Wowsers.

Griffin: —shit ton of music from, like, a bunch of different Disney movies. But when it arrived on Broadway, it was directed by Bob Fosse, who took the book and the music and was like, "What if it was a million times hornier?"

Rachel: [laughs]

Griffin: And so that is sort of the way that it went. All of a sudden this theater troupe that serves as kind of the, uh, you know, Greek chorus sort of setting of the whole thing, there's so much bumping and grinding in this show, it's fucking outrageous. And a lot of, like, the little reaching hand twist that Bob Fosse—a lot of Fosse—a lot of jazz hands out the side, slow steps.

Rachel: I—my high school put this on. This is what I was telling Griffin. Like, uh, my experience with it—I think I was maybe a freshman in high school. Uh and this was the, like, fall musical they put on. And I remember, like, sitting down being like, okay. You know, high school, like, it's gonna be—you know, there's gonna be a love interest. There's gonna be—

Griffin: Ooh boy.

Rachel: —some buds singing a song together. Uh, and I was like, as the musical went on I just remember being like, "Wait. What? What?! This is—what?!" [laughs]

Griffin: I remember, the opening song is called We've Got Magic to Do. And it's like the—the troupe, like, setting up what this show is going to be. Like, what you're about to see. And one of the lines in it is, uh, "Sex presented pastorally."

And sure enough, there's, like, a thing in the first act where Pippin's like, "I'm just gonna get laid a lot. And see if that is the thing that does it for me." But ultimately of course it doesn't. But yeah, it gets... it gets wet and wild.

Rachel: It felt very experimental watching it. Like, it—it—it almost feels like you need to read, like, a little—like, a little disclaimer at the top. Like "Hey. Like, put away your dad's musical. Like, this one... " [laughs]

Griffin: I think that's what We've Got Magic to Do kind of does. So, Pippin is this sort of directionless college grad at the beginning of the show. And throughout the course of the music he dabbles in—he goes to war, and he has a lot of sex, and he leads a revolution against his own father, and he falls in love, and all of these things that he's doing, he's trying to live this extraordinary life that he believes that he is owed.

Uh, and that makes him an incredibly, at times, insufferable, self-centered, idealistic character. Uh, and that's really an interesting way to feel about the protagonist of the show is like, "Man, this guy fucking sucks, kind of."

But you kind of very quickly learn what he's all about. He's introduced with what is, I think, probably the musical's most famous song, which is Corner of the Sky, which is—here's a little bit of that.

[music plays]

Pippin: [singing] Rivers below, they can ramble. Eagles belong where they can fly. I've got to be where my spirit can run free. Gotta find my corner of the sky. Every man has his daydreams, every man has his goal.

[music fades out]

Griffin: So the other main character is the Leading Player, who is played by Ben Vereen in the original Broadway run, who is fucking incredible.

Rachel: Yeahhh.

Griffin: Uh, Leading Player was played by Patina Miller in the 2013 revival, uh, which looked wild. I really wish I had been able to see it. It only was up for a couple of years. Uh, she also played the witch in the 2022 revival of Into the Woods, which I bet was real, real good. She rules.

Rachel: You know what I'm thinking of a lot right now? As you said Ben Vereen, who of course played a very similar role in Zoobilee Zoo. [laughs]

Griffin: [laughs] Well, I don't know if in Zoobilee Zoo...

Rachel: The way you're describing this character, like this charismatic, like, narrator, I mean, that's Zoobilee Zoo all over it.

Griffin: That's kind of Zoobilee Zoo. Eventually at the end of the show you realize that this whole story, this whole production, right? That is happening around Pippin has been a means of manipulating Pippin to literally destroy

himself. Climb in a box and immolate in order to achieve one perfect moment of, like, artistic glory. And it is a... genuinely chilling moment where you go like, "Oh, holy shit." Like, this whole thing, this—this person who you thought is, like, this guiding light to Pippin has actually kind of been trying to funnel him towards this one terrible, terrible moment.

Rachel: Well, did you see the last episode of Zoobilee Zoo?

Griffin: [laughs loudly] Wow. I spiked both our microphones with that laugh, baby. That was a really good one.

Rachel: [laughs] I'm just saying. Bill the Beaver? It does not end well for him. [laughs]

Griffin: No, I guess not. Uh, the music in the show just slaps ass. I think—Stephen Schwartz has done incredible, incredible work, obviously. I think this is his best stuff.

There is a song, my favorite song from the show is right at the end of act one where Pippin has kind of been manipulated into assassinating his dad, King Charlemagne, at which point, like, the company turns on its heels and all of a sudden everybody's, like, so excited that Charlemagne is dead and this new era has arrived with Pippin as the new king, and they sing a song called Morning Glow that I'm gonna play a bit of now.

[music plays]

Speaker: [singing] Morning glow, fill the Earth. Come and shine for all you're worth. We'll be present at the birth of old faith looking new. Morning glow is long past due.

[music fades out]

Griffin: So, I think this show's unique and fantastic, but I am also biased, because it was the first piece of adult theater I was ever exposed to, because I was in the show in 1997 when Marshall University put it on. I was ten years old.

There's a character in this show who is the son—his name's Theo—he's the son of, like, the main love interest that Pippin kind of enkindles this romance with in act two. Uh, and I got cast as Theo, and I was the only kid in the cast. Everybody else was college students, right?

Rachel: Yeah.

Griffin: And so, like, that was—that was a major escalation for me. Going from—I had done, like, quite a bit of community theater stuff at that point. But it all had been in sort of the, like, Rodgers and Hammerstein sort of vein.

Rachel: Yeah, of course. Yeah.

Griffin: And so this was not a show about... uh, you know, country bumpkin falls in love with another country bumpkin, or princess falls in love with prince, or country bumpkin falls in love with sophisticated woman from the city.

Rachel: Exactly, yeah. That's the other one.

Griffin: Or any mix—any mix of those different kinds of ideas. This is like—this is a grown fucking show, filled with grown folks as the actors, right? And it left this indelible impression on me. Because, like, not only was a watching this show that, like, really genuinely blew my mind—like, blew me away—uh, I was getting this portal into the future where I was seeing, like, these are grownup theater kids, and they're a fucking mess!

Rachel: [laughs]

Griffin: And I guess that's—no, it was great. Like, I genuinely—the cast was all super, super sweet to me. The guy who played Pippin was a guy named Jeremy who I, like, thought hung the moon. He was, like, the coolest. And real, real—just so nice to me, and everybody was great to me. It was—it—and I came back from that show, like, "Oh, what's up?"

Rachel: [laughs]

Griffin: It was like I had gone and done a semester in Paris.

Rachel: Yeah. "Well, in the theater..." [laughs]

Griffin: "Oh, well, you see, when the grownups do it... " um, I just—I have a lot of very fond memories from that show, and I think that contributes to it. But I honestly haven't thought about this show in a long time. Uh, and then I just started listening to it again this past week, and it's just—both the original and the 2013 revival, it's so good. It's so good. And it's I don't think one of the, like, more well-known major musicals. And so if you've never really gotten into it, it's great. The Jackson Five did a bunch of covers of songs from this show, which are fantastic. Uh, so that's Pippin. Check it out!

Rachel: Yeah.

Griffin: Uh, can I steal you away?

Rachel: Yes.

Griffin: Okay.

[ad break]

Rachel: Alright. Can I tell you about my thing this week?

Griffin: I would be so thrilled.

Rachel: It has been ages since I have brought a musical artist, and that is largely because for me to get in touch with current music I have to do some research.

Griffin: Right.

Rachel: So usually what I'll do is I'll just look at, like, what has come out recently. Do I happen to have any context for this artist that, like, would give me an advantage on, like, entry into their work?

Griffin: That's all Rachel's all about is trying to—she's always on her grind, in her grindset, and she's always trying to get an advantage.

Rachel: What's my angle, here?

Griffin: Right.

Rachel: Um, this one was easy, though. [laughs]

Griffin: Oh, great!

Rachel: Uh, the artist I am bringing this week is Brittany Howard.

Griffin: Fantastic.

Rachel: And, uh, listeners and me and you may remember Brittany Howard from Alabama Shakes.

Griffin: Yeah!

Rachel: You remember?

Griffin: Yeah, sure.

Rachel: They're the one that had that, like, super popular song called Hold On. Actually ended up, uh, winning awards, I believe, although I didn't do a lot of research on the Alabama Shakes.

But, uh, Brittany Howard really kind of—I mean, everybody in that band was very talented, but she really stood out. She has just a very powerful voice. Uh, and like this kind of tremendous wisdom in, like, her performance.

So Alabama Shakes formed in 2009 in Athens, Alabama. All these members, like, met each other in school, like, as kids.

Griffin: Athens, Alabama?

Rachel: Yeah.

Griffin: I didn't know there was an Athens, Alabama.

Rachel: There is an Athens, Alabama. I didn't know that either.

Griffin: I don't know anything about Alabama if I'm being honest. Sorry, people who live there. Actually I've been to Birmingham I think once. Anyway.

Rachel: [laughs] Uh, so their first album came out in 2012 called Boys and Girls. They had another album out in 2015 called Sound and Color. Um, they opened for Jack White. They performed at Bonnaroo and Lollapalooza. That song I mentioned, Hold On, was dubbed the best song of the year by Rolling Stone.

Griffin: Oh yeah.

Rachel: Uh, so yeah. And then, um, just nominated for tons of Grammy Awards. Huge, huge band. And then in 2018 they went on hiatus. They—Brittany Howard when she gives interviews doesn't suggest that they have broken up, more that she has decided to go solo.

Griffin: I don't think bands break up anymore unless they're Oasis.

Rachel: [laughs]

Griffin: I don't think bands—I think they always—I think it's just always kind of leaving—leaving the options open.

Rachel: I mean, there are some things that end, uh, pretty inhospitably as I understand.

Griffin: Yeah, like Oasis.

Rachel: [laughs] Yeah. There has to be a more recent example, though.

Griffin: Okay. Maybe.

Rachel: I feel like it has probably happened since, you know, the—

Griffin: Oasis.

Rachel: The 90's or whatever. Uh, so her first solo album was 2019's Jaime. And the song that came from that that was very popular... uh, was Stay High. Did you listen to that song?

Griffin: Yeah. Oh, dude. I—yeah. Uh, yeah. That one is very, very good. You sent these to me earlier today and I was bumping them.

Rachel: Yeah. I want to play just a little bit of Stay High, because it will give you kind of a nice introduction to Brittany Howard if you're not familiar.

[Stay High by Brittany Howard plays]

Brittany: [singing] I already feel like doing it again, honey. 'Cause once you know then you know, and you don't wanna go back to wherever it is that you come from.

Multiple: [singing] I just want to stay high with you.

[song fades out]

Griffin: The music video's fantastic. It's literally just Terry Crews—

Rachel: Lip syncing.

Griffin: Coming home from his job at the factory lip syncing to the song in a car. It's very, very straightforward and simple and... [crosstalk]

Rachel: Yeah. Apparently it was filmed in Alabama. She, like, cast a lot of people that she, like, knew from the town she grew up in.

Griffin: That's so good.

Rachel: Um, and it really kind of presents her—it's not too much of a departure from Alabama Shakes, you know, in that it's kind of like a soulful, like, almost feels like from a different era kind of piece of music.

Griffin: I listened to that song and I was like, okay. I know what vibe song—I know what kind of music she makes. I've got her pegged. And then you sent another song that was... not like that at all.

Rachel: Yeah. And so her new album is called What Now, and it came out in 2024. The title track, which is the one I sent to you, came out in 2023 as a single. Um, and that is actually the same year that Rolling Stone named her as one of the 250 greatest guitarists of all time.

Griffin: Fuck yeah.

Rachel: Uh, but I want to play a little bit of that song too.

[What Now By Brittany Howard plays]

Brittany: [singing] I surrender, let me go. I don't have love to give you more. You're fucking up my energy. I told the truth so set me free. If you want someone to hate then blame it on me. Blame it on me. Blame it on me, girl. Blame it on me. If you want someone to hate then blame it on me. I've been making—

[music fades out]

Rachel: So—

Griffin: So fucking fresh. The music video for this one is like Blade!

Rachel: Yeah. [laughs]

Griffin: It's like they just did Bla—they made Blade!

Rachel: Yeah. I also sent Griffin a live performance because I was like, this... the presentation is so, like, futuristic, but in a very specific time period? [laughs]

Griffin: It's future, goth, Matrix, Blade, sword fighting. It's, like, crazy.

Rachel: I had to watch the live performance just to kind of get my bearings in the, like—I know that this woman, this is different from her. Her voice is a little bit disguised by the, like, you know, effects they put on it.

Griffin: But it was funky as hell!

Rachel: Yeah.

Griffin: I loved that song.

Rachel: Yeah. So she, um, has this great story. So, unsurprisingly she's very influenced by artists like Prince, which you can hear a lot in that, um—in that song. And she actually got to meet Prince in 2015 when she was still with Alabama Shakes. And I read this interview where she tells this great story. [laughs quietly] And I'm just gonna read it verbatim.

Uh, she's talking about going with her band, uh, to potentially play onstage with Prince at Paisley Park. And she said, "We walk into Paisley Park, this big warehouse, and they're showing the film Madagascar, projected on the walls."

Griffin: [laughs loudly]

Rachel: "We're like, 'Hmm, okay.' There were also some rules. No meat, no cussing, no video. It was all a little strange. We did a sound check. Then his assistant said 'Prince would like to meet you.' And I said 'Come on, y'all, because I'm not going by myself.' There were 15 of us sitting in this little studio. Prince is in there wearing all linen. We all smush ourselves onto the couch, and he was so nice and really funny, and he said 'I'd like to play Gimme All Your Love with you tonight.' So later we're onstage playing our set and we get to the song and Prince is not showing up."

And she said, "I'm like, did he change his mind? Are we not doing a good job? We just kept repeating the bridge. It's getting a little awkward. All of a sudden, this guy in a green crushed velvet suit with an Afro, sunglasses, and a green guitar jumps onto the stage from below, and the stage is at least six feet tall." [laughs]

Griffin: [laughs]

Rachel: She's like, "He's right there and just starts shredding, and I'm looking at him in utter disbelief. The crowd's going crazy. And then we were double soloing in harmony. We go for, like, five minutes, finish, he kisses me on the cheek, and he leaps into the darkness, and I never saw him again."
[laughs]

Griffin: [wheeze-laughs]

Rachel: She says, "Literally, he just disappeared like a fairy would." [laughs]

Griffin: I just...

Rachel: Every story about Prince is like that.

Griffin: I don't—I am—of all things—I realize this is such a, like—even in his time, such an unattainable dream. I think people who have Prince stories are the luckiest people in the world. I feel like having a Prince story is the most powerful anecdote available.

Rachel: 'Cause they're always like that. There's always some, like, magical occurrence.

Griffin: Some magical, supernatural element to it.

Rachel: Yeah, but I would really recommend checking out What Now. There's all sorts of genres represented. It's like soul, jazz, rock, R&B. There's some house music kind of present. She's doing just tons of things. And also, Brittany Howard, as I was doing research, Thelma the Unicorn, which is a movie or show—I'm not sure which—that just came out on Netflix about a mini pony who longs to be a star, and her dream comes true when she disguises herself as a unicorn—Brittany Howard was just giving interviews about that last month because she voices Thelma the Unicorn.

Griffin: Oh, that's great.

Rachel: [laughs] So yeah. She's tremendously ambitious and creative. Um, and every song she performs is a little bit different and is—it's just—there's—man, there's something for everyone.

Griffin: Yeah, I love that.

Rachel: So yeah. I would really recommend—it's just two albums at this point. As I mentioned, Jaime, and then this new one called What Now, so I recommend going to check it out.

Griffin: Hell yeah. What a musical episode this has been.

Rachel: Yeah, I guess so!

Griffin: Let's check in with our friends at home. Mica says:

"I recently started biking again after several years of not being able to do regular cardio exercise for various reasons. That's pretty great in and of itself, but the really wonderful thing is coming in hot and sweaty after a five mile ride through the park, opening the fridge, and having a couple slices of delicious, cold watermelon. It's the most refreshing thing in the world."

Watermelon as refreshment?

Rachel: Yeah.

Griffin: Always fucking hits for me.

Rachel: It's so funny. Watermelon is one of those things that I forget about.

Griffin: Yeah.

Rachel: I'm like, "Do I like watermelon?" And every time I'm like, "Oh my god, I love watermelon!" [laughs]

Griffin: For me it's if I see it, like, on a platter, like at a continental breakfast hotel bar or, you know, out on a table at somebody's graduation

party, I'm not interested in it. But if somebody brings out a whole-ass watermelon by the poolside, it's all I think about until I get that in me.

Rachel: Yeah. I kind of learned that trick because I was buying it, like, pre-sliced, and the boys were kind of somewhat interested in it. And then I started, like, buying slices, like wedges, and cutting them into little, like, long, um... what's the word I'm looking for?

Griffin: Spears.

Rachel: Yeah.

Griffin: Watermelon spears.

Rachel: Yeah. They almost look like big watermelon french fries, and the boys went crazy for 'em.

Griffin: It's great. This one didn't have a name attached to it but I really liked it.

"My small wonder is the post-sports game meal. My volleyball team sometimes goes out to eat after games, and the rowdy, hungry, post-game energy shared between good friends makes for some of the best meals I've ever had."

I bet that's so good.

Rachel: Oh, I bet that's nice too!

Griffin: Kicking it with the gang at the Alamo Freeze!

Rachel: Yeah.

Griffin: After a big game! Against the—our ri—our division rivals.

Rachel: I was never a member of a sports team where this happened.

Griffin: Nor I. Nor I. Well, I was ba—ehh.

Rachel: Like, when I played sports as a very young child it was like a, somebody brought snack in a cooler. It wasn't like y'all pile into cars and go.

Griffin: Yeah. For me it was—baseball was the game I played the most of. I think I did two seasons of baseball? Is that what they call them, seasons of baseball?

Rachel: [laughs]

Griffin: [singing] Seasons of base—[speaking] Uh... and there was a concession stand there so, like, if you wanted to eat you could buy some stuff, but...

Rachel: I will say, when I was in marching band we did go out after the games a little bit. So I guess in a way, I've had this experience. [laughs]

Griffin: I mean, don't get me wrong, I've been to dozens of cast parties.

Rachel: Yeah, okay.

Griffin: Which is a rambunctious energy. Not from a physical place. We weren't doing stomp, you know? We weren't, like, physically acting very hard. So I think you get a little bit of extra from this, like, "I'm exhausted from all this physical exertion and the spirit of competition, getting that adrenaline pumped up."

You don't get as much of that in a cast party.

Rachel: Yeah.

Griffin: You do get some of it, though.

Rachel: You know what I think about any time anyone mentions a cast party is Lin Manuel Miranda's performance of *Crucible* cast party, when he was Saturday Night Live?

Griffin: Oh yeah. Jesus Christ.

Rachel: Oh my god, I have to watch that again. It was so good.

Griffin: I was thinking of Pen15.

Rachel: Oh no. I mean, that's good too.

Griffin: The whole, like, theater—high school theater arc of Pen15 is the most bloodcurdling...

Rachel: [laughs]

Griffin: ... just bone-chilling television I've ever watched. Thank you so much for listening. Thanks to Bo En and Augustus for the use of our theme song, Money Won't Pay. You'll find a link to that in the episode description.

Hey. If you live in beautiful St. Louis, Missouri, or... what's it called also? The city we're...

Rachel: Oh, Chesterfield?

Griffin: Chesterfield!

Rachel: Or Kansas City.

Griffin: Or Kansas City. But we're not doing Wonderful at Kansas City. I was specifically plugging—it's St. Louis, Chesterfield, Missouri. We're gonna be doing Wonderful, opening up MBMBaM. And that show is this Saturday.

Rachel: This week, yeah.

Griffin: Yeah. So, uh, come out and see us! There's probably still tickets available. If you go to bit.ly/mcelroytours you can find links. But also, Kansas City, we're coming to you on Friday doing MBMBaM. And in Tysons, Virginia just outside of beautiful Washington, DC, we're gonna be doing MBMBaM there too on Sunday, so come out and see us! And then next week we'll probably put up that live Wonderful show. 'Cause I don't know—

Rachel: Well, don't say that! [laughs]

Griffin: Well, I don't know when else we're gonna record.

Rachel: I know. I'm just saying, like, we need people to feel like if they don't go to the show—

Griffin: Oh, I mean, don't get me wrong! When you're there in person, it's a totally different energy.

Rachel: The energy is electric.

Griffin: The energy is... it'll fuck you up.

Rachel: Mm-hmm.

Griffin: And that's a threat.

Rachel: First five rows get wet.

Griffin: First five rows may... get drenched. They will get wet. That's a guarantee. And you'll never guess with what.

Rachel: We say, "What's your small wonder?" And then we fire hoses into the—[laughs]

Griffin: We shoot big hoses into the crowd. Yeah. Rachel's like, "My small wonder? I love Mello Yello." And then she has, like, a whole two liter of Mello Yello, and she—

Rachel: And I just... yeah.

Griffin: —sprays it all over. So come see our show and get sprayed with Mello Yello.

[theme music plays]

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