

Wonderful! 332: Put on Your Podcast Jacket

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[theme music, "Money Won't Pay (feat. Augustus)" by Bo En plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hello, this is Griffin McElroy.

Rachel: And this is Wonderful.

Griffin: Thank you for joining us and listening to Wonderful. It's a show where we talk about things that we like, that we are into. You made it to the end of another long day. Time to hang up the work coat.

Rachel: Or...

Griffin: Or?

Rachel: A lot of times, this isn't the end of somebody's day, when they listen.

Griffin: What do you mean?

Rachel: It's like—

Griffin: No, you're mistaken. When you get home from work, you pour yourself a snifter of brandy.

Rachel: Yeah. Mm-hm.

Griffin: You have a little cigar. And you listen to Wonderful, a show where we talk about things we like, that's good, that we're in to.

Rachel: Oh, okay. Okay. So, if they were to listen to it in the morning, say, what would happen to them?

Griffin: Well, I guess if maybe they're between jobs and they're having a snifter of morning brand and a breakfast cigar?

Rachel: [chuckles] Regardless, brandy and cigars are involved.

Griffin: Yeah, no, you have to put on your special podcast jacket, a snifter of brandy, cigar or cigar-shaped vape.

Rachel: God, now I really want to get you a podcast jacket.

Griffin: How nice would that be?

Rachel: It would be really nice.

Griffin: Just a little casting jacket. I'm imagining a pillowy velvet and it's monogrammed.

Rachel: Yeah, and I put a little—I would put a little hook on the wall, by the door. And every time you walk in here, you put your jacket on and start your day.

Griffin: Like a dark red, fancy gentleman's jacket.

Rachel: Yeah. Oh, for sure. For sure, yes.

Griffin: For listening to podcasts to.

Rachel: Yes. Yes. Yes.

Griffin: I'm imagining what Lynn was wearing in the Candlenights episode of the MBMBaM TV show. That's opulence to me, is a podcast jacket, a snifter of brandy.

Rachel: Yeah.

Griffin: Big, comically big Acme cigar.

Rachel: Oh, wait. I thought it was a little cigar?

Griffin: It can be as big as you need it to be.

Rachel: Okay, that's good.

Griffin: For a long episode, you need a chunkier stogy.

Rachel: [titters] Uh-huh.

Griffin: Do you have a small wonder? Gosh, I hope so.

Rachel: Hm... We turned our July 4th into a family celebration.

Griffin: We sure did.

Rachel: I had this thought, because we only go to Huntington typically around Christmas.

Griffin: Yeah.

Rachel: But part of the reason we moved to DC was so that we could make more trips. And so I was like, you know what? July 4th is on a Thursday. That's four days really of a weekend. Why don't we go down to Huntington?

Griffin: It's a six hour drive, which is on the bubble for me.

Rachel: Yeah, I mean, the problem—six hours tends to be doable. At least one way there or back—

Griffin: Not both.

Rachel: Is never six hours.

Griffin: No. It was like nine hours. And we didn't even do nothing.

Rachel: I think what happens is we pick a time to return from our trip, that everybody else chooses also.

Griffin: Yeah. Damn.

Rachel: Anyway.

Griffin: Damn it.

Rachel: Anyway, the trip was lovely.

Griffin: It was.

Rachel: We did lots of swimming.

Griffin: We got to meet a lot of sweet fans at the—

Rachel: Yeah!

Griffin: The H.A.R.T in the Park, Escape to Margaritaville—

Rachel: [chuckles]

Griffin: Happening again this weekend. If you can get down to Huntington, the amphitheater down at Ritter Park, man—

Rachel: It's lovely.

Griffin: It's a fuckin' blast, y'all.

Rachel: It's so much fun. Justin has been chill about how large his part is. When I rolled up—

Griffin: It's enormous.

Rachel: When I rolled up, I did not realize that Justin and Sydnee were like to have four leads in the whole show.

Griffin: That's true.

Rachel: And I was like, "Oh? Wow, okay."

Griffin: It's a delight, it's a fun time, start to finish. Bring the whole fam.

Rachel: Well...

Griffin: There's a song about porking that seemed to upset at least one family.

Rachel: Yeah, I would think if you were going to bring the children, it would be good if they were of a PG-13 maturity.

Griffin: Yes, absolutely. I will also say, not ashamed, I got pretty teary. Especially around the sort of beautiful choral version of Margaritaville at the end of act one. It is a lovely evening, all, from start to finish.

Rachel: What's your small wonder?

Griffin: Man, I was so tied up and thinking about the thing we were talking about.

Rachel: [chuckles]

Griffin: Hm, what is my small wonder?

Rachel: Oh, you could talk about your return to beer?

Griffin: Eh, I don't know that I want to own—here's the thing. I had a—I drank a few beers while I was in Huntington.

Rachel: This is not something Griffin really does anymore.

Griffin: I don't drink at home, generally.

Rachel: Even on tour, you typically will have a glass of wine. You will not—

Griffin: I will have two to three glasses of red wine.

Rachel: [chuckles] Okay.

Griffin: Per performance.

Rachel: Uh-huh.

Griffin: But, yeah, usually at home I'm sort of a teetotaler. But I had me a few crisp Funky IPAs while in Huntington, and it just reminded me, you know, I don't drink for the for the buzz of it. I just, I don't know what it is, I just like these funky, bubbly brews.

Rachel: Your bubbly brew.

Griffin: A summertime bubbly brew.

Rachel: A giant cigar.

Griffin: Big cigar.

Rachel: And a podcast jacket.

Griffin: Podcast jacket.

Rachel: And snifter of brandy. [chuckles]

Griffin: A snifter of brandy and a beer. Shot and chaser. No, yeah, I mean, I don't—it's not something that I think I have a place for. I feel so—my bones feel so bad after I drink basically anything, especially beer. But mm-mm-mm, for the taste of it, I will—

Rachel: [chuckles]

Griffin: I might dip in every now and then. I'm kind of a beer guy now.

Rachel: Yeah, kind of.

Griffin: Not even a little bit. Can I tell you about my thing this week?

Rachel: Yes.

Griffin: So excited. Everyone at home I think at this point knows that I am a fan of overly ambitious reality television shows.

Rachel: Uh-huh.

Griffin: And when I think of that genre, there's one name that springs to mind before all else. I was shocked I had not talked about it on this show before, but I have not. It's Murder in Small Town X, on the Fox network.

Rachel: Oh, man.

Griffin: It was the turn of the millennium.

Rachel: Did we watch this?

Griffin: I don't know that we watched all of it. I definitely showed you some of it.

Rachel: Yeah, I don't know that I've seen it.

Griffin: Well, it was really, really hard to find this. It aired on Fox in 2001. It was a flop, a huge flop. And it was... I don't have any numbers in front of me, but based on the scale of the thing, I have to imagine a terrible loss for the Fox network.

Rachel: [laughs]

Griffin: The show is set in this fictional Maine fishing port town called Sunrise, where before the show takes place, a grisly murder has taken place. And the 10 contestants on the show are cast as investigators, and they spend each episode visiting crime scenes and looking for and solving clues, and interviewing the locals.

And you may be wondering, wait, who are the locals in this Small Town X? Did they just tell everyone living in this actual town in Maine, "Hey, some people are gonna come ask you about murders. Think on your toes. Cameras are rolling." No, they hired a shit ton of improvisational actors to

be everyone else in the town. This is where I imagine most of the cost of this show comes in, is filling a town with other human beings. Sort of Truman Show style.

Rachel: Slash Good Place, which we are actively watching right now.

Griffin: That is true. So, every episode, the contestants will sort of split up into groups to investigate various like scenes. Most of which had some sort of clue waiting for you, if you're really paying attention. I remember there's one episode where they're like out at a pier, interviewing some fishermen. But he wasn't saying anything interesting. But then somebody used this bang stick to kill a big fish, which is like a shotgun cartridge at the end of a stick. And I guess you use it for like crocodiles and sharks and stuff, I guess? I don't know.

Rachel: Why was this in the show?

Griffin: Well, it turned out that was the murder weapon! And they just realized it because someone was using it like down at the pier. So like, the clues were like kind of well-hidden sometimes. You really had to keep your head on a swivel to like figure it out. Because every episode, you also get a letter from the killer, and he'll ask you a question about what you learned that day.

Rachel: [titters] Can we go back for a second?

Griffin: Oh, yeah.

Rachel: So, everybody that is on this show has signed up for the show to solve one specific murder while they are on it?

Griffin: Yeah, more murders happen.

Rachel: Is there a prize associated with it?

Griffin: They don't get murdered. It's like they get trapped in a game.

Rachel: But there's no like cash winnings at the end?

Griffin: There is a cash winning, there is.

Rachel: Okay, okay.

Griffin: I think there's like a million bucks.

Rachel: Okay. And approximately how many contestants were there?

Griffin: 10. On eight episodes. Now, a million bucks, that's a great prize and—

Rachel: Was there a host?

Griffin: There was... not I don't think?

Rachel: Really?

Griffin: This was—you gotta remember that like reality TV shows in the like early days, like late '90s, early aughts, were very much like they would just start filming a bunch of people. And then they would cut that up and serve it up to us. And sometimes it was a fuckin' mess, but it was real in a way. And so like that dynamic works really well. Because everyone who is participating in this show gets very serious about it, very quickly.

Rachel: Yeah!

Griffin: Like first crime scene investigation, they're looking around like, "He-he, this is so silly." By episode three they're like, "The blood prints don't match the mayor's right shoe."

Rachel: [titters]

Griffin: Like they get so fucking into it. The stakes are raised somewhat by the fact that at the end of each episode, the killer sends them 2 maps. And there's sort of like a leader system. There's like a leader each episode called the life guard. At the end of the episode, everyone votes on who they want to send out to one of these killer locations, and the leader picks the other

person. Those two people go off, pick a map each, go to where the map tells them. One of them finds a clue that will help them solve like the big overarching murder. The other person gets fucking killed by the killer. And it's like shot in, you know, like MTV Fear, like camera necklace.

Rachel: Yeah.

Griffin: Where they're like alone and just like running around like... whatever it's called, dark vision, night vision.

Rachel: Yeah.

Griffin: Just like, "Oh my god, oh my god!" And then one of 'em gets killed. So yeah, the stakes get set pretty high. But yeah, it's like a deduction game where you actually have to like think about things. It's not just like playing little games and solving little puzzles. Like, there was a level of situational awareness and actual like investigation that went into it, that was really satisfying.

Rachel: Do you remember like what kind of contestants are we talking about here?

Griffin: There is—

Rachel: Because now I'm thinking about The Mole and how that show—

Griffin: Same crew.

Rachel: Was largely ruined by many of the people that were cast for it.

Griffin: No, no, no, I'm so sorry. You're thinking about 2023's The Mole.

Rachel: That's what I'm talking about.

Griffin: I would encourage you to remind—

Rachel: Return to early Mole.

Griffin: To think of the early 2000's *The Mole*, which was just fuckin' Andy Coops on a jet setting adventure with his new friends.

Rachel: Yeah.

Griffin: Showing off his wine pouring skills.

Rachel: [chuckles]

Griffin: Like, it was—it's peak early reality TV.

Rachel: Okay.

Griffin: In that like there are also long stretches of time where nothing really interesting happens.

Rachel: There wasn't like a Dom Cruise on—

Griffin: There was not a Dom Cruise.

Rachel: Murder in Small Town X.

Griffin: There was like a big sort of like day trader, jock-bro type.

Rachel: Uh-huh.

Griffin: Who does make it quite far, if memory serves. So yeah, I mean, that's the show. They come in, they have a whiteboard with 15 suspects. As they like go through the episodes, that list of suspects gets cut down. But so do the number of contestants participating. The show also like, narratively, it fucking had it all, man. There was like an order of community leaders, like a secret order called the Order of the Scarlet Lupine. There was a group of silent monks that just walked around sweeping with broom, called The Sweepers.

Rachel: [chuckles]

Griffin: That would like just march in a line, sweeping. And everyone sort of just assumed that they were the production of the—production crew of the show, just kind of like hiding in plain sight. I mean, even though this is like early reality TV, like the vibes are immaculate, I think. They go to such great lengths to make it like a spooky, foreboding atmosphere. And the extent to which the participants in the show like get into it and get really, really hype, really, really I think builds to something that is really truly very special. So, the show was co-created by George Verschoor, who also developed and produced and directed the first four seasons of *The Real World*.

Rachel: Okay!

Griffin: It was also executive produced by Conrad Green, who produced another extremely ambitious, ahead of its time, short-lived reality show back in 2014, by the name of *Utopia*.

Rachel: Oh my god, I was just going to bring up *Utopia*!

Griffin: Like, you better believe I'm going to do a *Utopia* segment someday on the show, if I haven't already. Because that's another one. It does not surprise me at all that there is a heritage linking these two weird shows.

Rachel: Can I ask you—

Griffin: Yeah?

Rachel: Can you sing the *Utopia*—

Griffin: [sings] This is *Utopia*! Let's make a brand new star!

Rachel: I have been looking for the think piece on that show—

Griffin: It's 10 years—we're approaching the decade anniversary—

Rachel: The fact that they took a reality program and ended it, just suddenly—

Griffin: Mid-season, yeah.

Rachel: Just Halloween episode—

Griffin: We can't, we're—this is for—baby, as hard as it is for us to think of topics sometimes, I refuse to give the listeners at home a fucking bonus topic.

Rachel: I just want to read the article that explains how that all went down.

Griffin: There's got to be plenty of reading material waiting for us. I watched very episode of Murder in Small Town X, live with my dad. And like, unlike all the other reality shows that were on the air at that time, like there was no one to talk to. No one watched this fucking program. It was a gigantic flop. That is largely still true because like for a very long time, it was not watchable anywhere. It is 2024 now, so there is like a fairly high-definition, off a VHS tape recording of Murder in Small Town X.

Rachel: [titters]

Griffin: All eight episodes, you can find on YouTube right now. So, you know, cut loose. But it's a wild fuckin' show, man. There have been a few kind of like murder—Whodunnit was another one that was sort of more played for laughs. This was like, "What if we did that, but also it was like Seven also." There was Fincher-esque element to this whole thing.

Rachel: [chuckles]

Griffin: That's Murder in Small Town X. Can I steal you away?

Rachel: Yes.

[theme music plays]

Guest 1: City pop to me is like a feeling.

Guest 2: City pop is beautiful music.

Guest 3: It's music that makes me emotional.

Guest 4: There are so many different sounds that fall into the city pop category.

Guest 5: It just feels very home to me.

Christian: We're just about wrapped on our inaugural season of Primer. If you didn't know, Primer is a new podcast that explores music from outside the English-speaking world. And Vulture called us one of the best podcasts of the year! Our first season covered Japanese city pop, and you just heard a few of our past guests share what the genre means to them. Learn more about the world of city pop and listen to some cool tunes. And if you like what we're doing, you can make a one-time contribution and help us reach our goal to produce a second season about a new genre! Support Primer over at maximumfun.org/primer.

[break]

Jesse: Hi, I'm Jesse Thorn, the founder of Maximum Fun. And I have a special announcement. I'm no longer embarrassed by My Brother, My Brother and Me. You know, for years, each new episode of this supposed advice show was a fresh insight, a depraved jumble of erection jokes, ghost humor and, frankly, this is for the best, very little actionable advice. But now, as they enter their twilight years, I'm as surprised as anyone to admit that it's gotten kind of good. Justin, Travis and Griffin's witticisms are more refined, like a humor column in a fancy magazine. And they hardly ever say 'bazinga' anymore. So, after you've completely finished listening to every single one of all of our other shows, why not join the McElroy brothers every week for My Brother, My Brother and Me?

[break]

Griffin: Whatcha got cooking?

Rachel: My topic came to me miraculously today.

Griffin: Oh, wow?

Rachel: And it is the novelization of films.

Griffin: Oh, okay, I thought you were about to say a specific film.

Rachel: No.

Griffin: Which, I struggle to think of a great one. I'm excited to hear you talk about this topic.

Rachel: So, my—actually, my frame of reference is a 1985 movie called The Journey of Natty Gann.

Griffin: Okay?

Rachel: It starred one John Cusack.

Griffin: Yes, I'm familiar with the title. I've not seen the film.

Rachel: It is a movie about a girl in the 1930s whose dad has to leave to find work. And she has to stay with this like horrible woman, and ends up running away to try and find her dad.

Griffin: It sounds hysterically funny.

Rachel: There's like, there's a dog that she befriends named Wolf. When I was thinking of novelizations, this was one of the ones I read. Because as a kid—

Griffin: You can't watch a movie with John Cusack in it?

Rachel: [chuckles] No, that's not what I was gonna say.

Griffin: Oh, okay.

Rachel: I'm saying, I watched the movie first.

Griffin: Oh, interesting?

Rachel: And then read the book.

Griffin: Okay?

Rachel: Because as a kid, when you took an interest in something and your parent wanted you to read more, this was the option. When I was reading about it, a lot of people talked about the novelization of Home Alone, which sounded very familiar to me when I was reading about it.

Griffin: What you're saying sounds so strange to me. And I don't—

Rachel: Like, okay, okay—

Griffin: But I don't know who's weird in this situation, me or you.

Rachel: Think about like a Scholastic Book Fair, for example.

Griffin: Yes? Yes.

Rachel: A lot of stuff in there, unrecognizable to you as a young person. And then you see—

Griffin: The Harry and the Hendersons novelization.

Rachel: [chuckles] Yes, a movie that you enjoy in book form. And you think, "I'm supposed to get a book."

Griffin: Right.

Rachel: And there it is.

Griffin: "I gotta come home—I have to spend this \$10 on something."

Rachel: [chuckles]

Griffin: "If I bring home \$10 to my parents, they'll be bummed out that I didn't indulge."

Rachel: Yeah. And so, I became kind of fascinated with this topic, because I was thinking about it today. And so, I found an article from 2014 in Vanity Fair. Because what happened that year, in June, The New York Times bestseller list featured a written adaptation of the film Godzilla. [chuckles]

Griffin: So, the Matthew Broderick like Godzilla from 1999, I think?

Rachel: I don't know. I don't know.

Griffin: Okay. I have to imagine—

Rachel: I don't know. I don't know at what point Godzilla—

Griffin: Got it's film adaptation?

Rachel: Yeah.

Griffin: Or it's novelization? Yeah, no, I mean, '99 I think was the Matthew Broderick Godzilla.

Rachel: And you're saying that the book maybe didn't come out 'til 2014? There have been so many Godzillas, I can't place exactly which one this would have been.

Griffin: Oh... yeah, no, I don't know.

Rachel: You see what I'm saying?

Griffin: Yeah.

Rachel: Anyway, it's not unusual for novelizations to come out much later.

Griffin: Sure.

Rachel: But I—

Griffin: But for 1999—

Rachel: I have to assume, if this was on the bestseller list—

Griffin: It probably wasn't—

Rachel: People were probably pretty like hungry for a novelization.

Griffin: Yes.

Rachel: Not just randomly—

Griffin: There had to have been a—

Rachel: Five year later. [titters]

Griffin: You know what? There was one that Bryan Cranston was in.

Rachel: Oh, maybe that was it?

Griffin: Maybe that was it.

Rachel: That sounds right.

Griffin: Just based on the sort of time... anyway.

Rachel: Yeah.

Griffin: That Bryan Cranston was the brightest star in our in our galaxy.

Rachel: Uh-huh. Anyway, novelizations have been around for like 100 years. Beginning with like silent films, for example.

Griffin: "And then the big house fell on Buster Keaton. It was super funny! So dangerous."

Rachel: [titters]

Griffin: "The man with the little mustache got bonked by his brother. Hoo-hee!"

[group chuckle]

Griffin: "The cow stood up and did play a banjo."

Rachel: You are oversimplifying this in a dramatic fashion.

Griffin: "Cow pull up on it's teat to turn it into a *big* slide guitar, Hee-haw!"

Rachel: I'm wondering what your frame of reference for silent films is.

Griffin: I think I just basically explicitly laid out exactly what my frame of reference is.

Rachel: [titters] Okay, so, but kind of the big one that is kind of what modern novelizations is, is 1933 King Kong.

Griffin: Okay.

Rachel: Novelization, incredibly popular.

Griffin: Sure.

Rachel: And then the '70s brought Star Wars and Alien. '80s and '90s was like Howard the Duck, Ferris Bueller's Day Off, Batman and Robin.

Griffin: God, I bet you the fuckin' book novelization of Ferris Bueller's Day Off hits so right.

Rachel: [chuckles] Today, this is still happening. It's mostly sci-fi. Because it gives like the writer an opportunity to really like build in some like, some lore. And also like sci-fi fans are like, you know, really, really committed to the genre. But here's the thing, so, novelizations now obviously aren't as popular maybe as they once were, because of home video. If you think about it, before the '80s, if you saw a film in the theater, and then that was it. Potentially forever.

Griffin: Right.

Rachel: You're going to want to read the book.

Griffin: Yeah.

Rachel: Or else how do you get back to that?

Griffin: Just close your eyes and try to remember it as hard as you possibly can.

Rachel: So, this article in Vanity Fair says, quote, "So in an age of DVR and digital outlets, why do people continue to buy these books? It's the same reason they read 5000 word TV recaps each week. It's a way for fans to feel more connected to a story or property they love."

Griffin: That's so interesting.

Rachel: Here's like the little backstories that I found interesting. So, novelization authors typically are paid a flat fee in the low five figure range to complete the work. And if they're lucky, they may get 1-2% royalties. So, it's not like it's an especially lucrative thing.

Griffin: That sucks, yeah.

Rachel: That's why you see a lot of these authors doing *a lot* of novelizations.

Griffin: Yeah, it's a bulk game.

Rachel: Yeah.

Griffin: I bet—I'm interested—that is a skill that I can't even fathom how one develops.

Rachel: Yeah, yeah. And it's also like, you have varying levels of access to the original work. So, one story, the first Alien movie, during the writing process, 20th Century Fox wouldn't show the writer of the novelization any pictures of the Alien.

Griffin: Holy shit? Okay.

Rachel: So, he had to do the entire book not knowing what a Xenomorph would look like. Like, depending on when the novelization is happening—

Griffin: How does that work? You can't—how do you describe what the—
"And then the big alien—" I guess it's just—

Rachel: Just a slippery...

Griffin: Slippery, green...

Rachel: Impossible to see in the darkness.

Griffin: This dude, a green humanoid man with a big old head and glowing purple eyes, he put up a peace sign and was like, "Groove you later."

Rachel: [chuckles] Okay, so another thing I read, Terry Brooks was the writer of the novelization of The Phantom Menace.

Griffin: Kick ass, okay?

Rachel: And he said, quote, "I talked to George on the phone. I got this sentence out, 'It would really help me in writing this book to put in some background on the Jedi and the Sith.' And that was the last thing I said for half an hour." He says he just went off and gave me this huge description of the background story. It was a really good experience. I finished it in 90 days. He didn't change a word of the book."

Griffin: Hey, that's that GL magic, man. "I wrote my short story in a plane ride. Because George, his movement... he just moved through me, you know?"

Rachel: So, there is a group now that has been co-founded by two people affiliated with the novelization industry. And it is called IMTW...

Griffin: International Movie Transcription Writers?

Rachel: International Association of Media Tie-in Writers. So—

Griffin: Media tie-in writer, okay, fine.

Rachel: So, it's not just like movies. It's just anybody that's doing any kind of novelization.

Griffin: Yes.

Rachel: They have awards each year that are apparently presented at Comic Con.

Griffin: Oh, I love that.

Rachel: So for example, when this article was written, the nominees for best adapted novels included Man of Steel, Pacific Rim. And it ended up that Pacific Rim, the novelization author one year.

Griffin: Kick ass.

Rachel: But there was a good quote in the article, because they were talking about how a lot of people view this as like kind of a hack thing. You know? Like you're not writing original content, you're just transcribing. And this author that was interviewed in the article said, "It's always amusing to me, you take a book, say To Kill a Mockingbird, throw away three quarters of it, and win an Academy Award for Best Adapted Screenplay. But if you take an original screenplay, and add three quarters of original material, which is a much, much more difficult piece of writing, well, that's by definition hackwork. And it's much harder having done both to take a screenplay and make a book out of it, than to take a terrific book and make a screenplay."

Griffin: Go off!

Rachel: I think people might disagree with that, but I see—

Griffin: Sure.

Rachel: I see what he's saying. Like, there is some kind of original work required to kind of develop these characters in a way that you would see in a book.

Griffin: Right.

Rachel: You know? But you have to—you have very specific parameters that you have to stick to.

Griffin: Yeah, sure.

Rachel: So, I can see how it would be more challenging in some ways. Because your source material is all visual, you know? And you're trying to turn that into a written medium.

Griffin: Yeah, it's just a question of like what difficulty means, right? Because then anything the screenwriter puts in their book has to be created and recorded on film for people to watch later. I think they are—I imagine they are both incredibly difficult endeavors.

Rachel: Yeah. Oh, yeah, of course. I just thought it was an interesting perspective to think about.

Griffin: Yeah, sure.

Rachel: So, I wanted to share some examples of movie novelizations I found.

Griffin: Okay?

Rachel: There is a movie novelization of 10 Things I Hate About You, which is kind of interesting, since it is an adaptation of—

Griffin: Of Shakespeare, yeah.

Rachel: The Taming of the Shrew. David Levithan—who I'm not familiar, apparently is a very famous author, legendary editor of books for young readers—wrote this adaptation.

Griffin: Of 10 Things I Hate About You?

Rachel: Yeah. There's Adventures in Babysitting.

Griffin: Kick ass.

Rachel: Apparently a great novelization. The Baby-Sitters Club, the movie, which is interesting because again—

Griffin: Whoa, yeah.

Rachel: A movie based on books, now turned back into a book from a movie [chuckles]

Griffin: Sure.

Rachel: There's one of Crossroads, the Britney Spears movie.

Griffin: Some of these, it's surprising that there's enough sort of meat on the bone.

Rachel: The woman that wrote this novelization also wrote a novelization of Scooby-Doo and One Tree Hill. And the novelization of Bring It On.

Griffin: Fuck yeah.

Rachel: [chuckles] So, you can see the way she kind of specialized in a teen space.

Griffin: You've seen Scooby-Doo, right? The Scooby-Doo films. The real-life Scooby-Doo with Freddie Prinze Junior?

Rachel: I don't know that I have.

Griffin: Oh, dang, babe.

Rachel: If I'm honest...

Griffin: If memory serves, they slap.

Rachel: There is a woman that wrote a novelization of The Flintstones, who also did Power Rangers novels, as well as a novelization for a Goofy Movie.

Griffin: I definitely read the Power Rangers one.

Rachel: Oh, yeah?

Griffin: Yeah, for sure.

Rachel: There's also a novelization of Good Burger. [chuckles]

Griffin: I think I've—I think I received that as a birthday present—

Rachel: Did you?

Griffin: One year. Yeah.

Rachel: This author, Joseph Locke, also did novelizations of Sabrina the Teenage Witch. There's one of The Goonies, there's the one I mentioned of Home Alone, Honey, I Shrank the Kids, Jumanji. You can kind of tell like the '90s peak of this—

Griffin: Yeah, sure, sure, sure.

Rachel: And also one of Kazaam.

Griffin: Right.

Rachel: Man, I could really go on and on. There's just a lot of 'em. And it's just, I don't know, it's like this cool little community that is creating this kind of time capsule. Because I will say that even though it seems like you can get your hands on a lot of films now, there are still movies that are very

difficult to find out in the world. And it's just kind of nice that there's like this time capsule novelization of it.

Griffin: I love that. I didn't read a lot of movie books. I did read a lot of—and I might also save this for another segment one day, because it is also a rich vein. I read a lot of video game book adaptations.

Rachel: Whoa!

Griffin: There was a series called Worlds of Power around like the NES era. It was like novelizations of Master Blaster and like Kid Icarus.

Rachel: See, can I tell you, I feel like Henry would be really into that.

Griffin: Yeah, yes.

Rachel: I feel like—

Griffin: Yeah!

Rachel: I feel like when you think about the what—it's what I was saying earlier, that there are a bunch of kids out there that are not reading maybe as much as they should, but are taking in lots of media.

Griffin: Right.

Rachel: And one surefire way to get them to read is to—

Griffin: I mean—

Rachel: [chuckles]

Griffin: I don't know how—I remember the Metal Gear 2 adaptation Worlds of Power book was largely a walkthrough of the video game. Like, "And then Snake found key card two by climbing under the red vent." Like, I don't know how thrilling that would be for him, but—

Rachel: Well, you see, I think you are—I think—

Griffin: We did read the Nintendo Power Super Mario comic book strip compilation probably a dozen times.

Rachel: I'm sure there are tons of novelizations out there that are not enjoyable to read. But like, what I am highlighting like are novelizations that are actually supposed to be very, very well-done.

Griffin: Yeah, for sure. Can I tell you what our friends at home are talking about?

Rachel: Yes.

Griffin: Okay, I would love to do that. The first one I'm going to talk about is Lux, who says, "My small wonder is taking the back roads. They tend to be more scenic than main routes, and there's just something about it that makes it feel like you're in on a cool secret. Drive safe." Thank you, Lux, for that last part.

Rachel: That reminds me of like the special kind of driving that we do when we go to Huntington, for example.

Griffin: Yes.

Rachel: Or if we're in St. Louis, like when you live in a place for a long time and then you're bringing somebody there. And you're like taking weird routes to places just so you can go past things that you haven't seen in a long time.

Griffin: Yeah, Huntington always had—like specifically if you're in the city, sometimes you just like drive up a hill and then you're just on a magic voyage through the woods.

Rachel: [chuckles]

Griffin: R says, "As a fellow night thrasher, sheet clips have really saved me from having to re-tuck constantly. I clip them to both the fitted and the top sheet. Your mileage may vary." Just included this one to say we got—

Rachel: We did it.

Griffin: Some feedback from folks to this effect, and we did it and—

Rachel: We did it.

Griffin: It's like our bed has fuckin' dorky suspenders.

Rachel: Little suspenders. I was skeptical that they would actually hold the sheet. Because it really is just a suspender clip. And I thought like the amount of thrashing we do—

Griffin: Yeah.

Rachel: [chuckles]

Griffin: Expound on that.

Rachel: [snickers]

Griffin: When we blast off, there's no clip in the world strong enough to... gonna have to get an arc welder in here to get those puppies to stay put.

Rachel: I just assumed at one point, like at 2:00 in the morning, I would be awoken by the sound of a—

Griffin: It's the scariest.

Rachel: Just a sheet clip just snapping.

Griffin: When a fitted sheet pops off the corner while you're asleep, it feels like an intruder in your house is trying to throw a bag over your head.

Rachel: [laughs] Yes.

Griffin: The way it kind of curls up immediately towards you is like someone's trying to contain me in this moment.

Rachel: Well, and also because it means—in order to fix it, you have to get out of bed. Like, it's such a demand that it places on you.

Griffin: Behind us, though. Because of these powerful, powerful bed suspenders.

Rachel: If these bed suspenders for whatever reason do not deliver, because we've only done it for maybe a week now, I'm prepared to continue to invest in this product until I find one.

Griffin: Sure, yeah, me too.

Rachel: "How about it, Sharks?" [titters]

Griffin: "How about it, Sharks? Sharks, we don't have anything for you today, but we—"

Rachel: "Has anyone come to you?"

Griffin: "Has anyone been like—figured out bed sheets yet?"

Rachel: [chuckles]

Griffin: That'd be cool. "Just letting you know, like next time a bed sheets guy comes in, you should definitely think about it."

Rachel: We like roll out a mattress and a fitted sheet and we're like, "See? You know, and then it comes up? Does anyone... does anyone have a way to fix—"

Griffin: "Has this ever happened to you?"

Rachel: [chuckles]

Griffin: "Because it happens to us all the time."

Rachel: "Sharks, I'm asking for \$100,000 to find somebody else that could do this." [chuckles]

Griffin: "I'm the recruitment Shark. It's a new idea here on Shark Tank." Hey, thank you so much for listening to our program. Thank you to Bo En and Augustus for the use of our theme song, Money Won't Pay. You can find a link to that in the episode description. Thank you to Maximum Fun for having us on the network. We have some shows coming up next week in Detroit and Cleveland. Go to bit.ly/mcelroytours, you can find links where you can get tickets to those shows.

Rachel: Sawbones will be opening though.

Griffin: Sawbones will be opening—

Rachel: So—

Griffin: And MBMBaM. And we got some—

Rachel: Get there—

Griffin: Some stuff coming up. We're going to be at Gen Con next month. So, go to that link, check it all out. We also, next week, next Tuesday is the launch of The Adventure Zone: The Suffering Game. The sixth graphic novel adaptation, illustrated by Carey Pietsch. It is a gorgeous book that I am so immensely proud of. And it would genuinely help us out a lot if you would consider pre-ordering or you know, picking it up when it comes out next week, by going to theadventurezonecomic.com. There's—

Rachel: Yeah. If you know you're gonna get it anyway, pre-ordering it is a huge deal.

Griffin: Yes. It's a great book. If you like sort of the end game of The Adventure Zone: Balance campaign, this is where it really kicks off. So, it's very exciting for me that part of it is out there. It's completely bonkers. That's it. Thank you all. You all are absolutely the best. And we'll be back next week with more... [sighs] ha...

Rachel: [chuckles] With more.

Griffin: With more...

Rachel: With more.

Griffin: With more of it.

Rachel: More of this thing that we do together.

Griffin: Whatever number this episode is, the next one will be one higher, and totally new.

Rachel: Mm-hmm. In this world of uncertainty, we can promise you—

Griffin: The number will go up. The jokes will be new. Maybe.

Rachel: [chuckles]

Griffin: Sometimes we do a repeat.

[theme music, "Money Won't Pay (feat. Augustus)" by Bo En plays]

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