

Wonderful! 335: You Can't Be Brat and Frasier

Published August 8, 2024

[Listen here on mcelroy.family](https://mcelroy.family)

[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: This is wonderful! This is a show where we talk about things we like, that's good, that we're into. Happy Brat Summer, everybody.

Rachel: Do you—can you—

Griffin: Yes.

Rachel: So—

Griffin: Everything. I know—

Rachel: [chuckles]

Griffin: I know fuckin' everything!

Rachel: This is the Charli—

Griffin: Charli XCX.

Rachel: Yeah, but like is it a song? Is it the name of the album?

Griffin: It's the name of the album.

Rachel: Okay.

Griffin: Is brat. And it's like a, it's—the album art is just green. And it has in font, I want to say like Calibri. Or just a very straightforward, bog-standard—

Rachel: Because that was my number one question. What is the font associated with brat? So, thank you.

Griffin: I want to say Calibri, or perhaps Impact.

Rachel: Okay. And to say that something is brat is what?

Griffin: Hm...

Rachel: First of all, is that the appropriate way to use it?

Griffin: It's actually pronounced brät. It's a celebration of—

Rachel: But I wouldn't say somebody is a brat. I would say something is brat. I would leave out the 'a.'

Griffin: You know, I don't think you're gonna get in—actually, if you said that person's a brat, you're right, that's no good. It does have to be—

Rachel: Right, okay.

Griffin: It does have to be in that sense, yeah.

Rachel: Okay. And is it like—what is it?

Griffin: It's a fuckin' banger album full of non-stop house—

Rachel: What does it mean? What does it mean to say something is brat?

Griffin: Well... Vice President Harris, brat.

Rachel: Okay, yes, I have heard that.

Griffin: But that's just—but that comes straight from the top. That comes straight from Charli herself.

Rachel: Okay, yes, I—

Griffin: So like, and that—and please understand, that's all I know.

Rachel: Okay, okay, so you—I believe when we started this conversation, you told me you knew everything.

Griffin: I think Tim Walz is also brat at this—I think by—

Rachel: Is it just cool? Is it just like cool and badass and like—or is it like qualified to be president? [chuckles]

Griffin: [guffaws]

Rachel: When she created this album—

Griffin: When Charli XCX created the album, it was her way of sort of pre-endorsing whoever would—at that moment, she thought it was gonna be Joe Biden. And she was like, "I guess Joe Biden's brat. Because he's gonna be—I guess he's gonna be the guy."

Rachel: Is there a song on the album called Brat? Like, if I—

Griffin: I don't think so.

Rachel: Okay.

Griffin: I don't actually—

Rachel: So I would have to listen to the old album to figure out—

Griffin: Yeah. And let me tell you, you're doing yourself a favor.

Rachel: Okay.

Griffin: It's fucking a banger. My small wonder, that album rips ass, start to finish.

Rachel: Okay, great.

Griffin: Von Dutch, Rewind, 360, it's amazing. It's very, very, very good. I started listening to it just in the car. And I'm never doing anything or going anywhere cool enough to deserve the beats I'm getting. The beats I'm receiving from her.

Rachel: Have you played it for our children?

Griffin: No, but I'm sure I will in our car ride today.

Rachel: Yeah.

Griffin: Do you have a small wonder?

Rachel: I guess, I mean, it's a little presumptuous or pre-emptive, perhaps. But we are going to the beach, and we are able to drive there.

Griffin: Yeah.

Rachel: And it doesn't take all day.

Griffin: No.

Rachel: And that is new for us, and I'm excited about it.

Griffin: Yeah, the best we had living in Austin with South Padre Island, which I have a lot of affection for. But it took us like seven hours to get there—

Rachel: Port Aransas I think was closer—

Griffin: Port A, yeah.

Rachel: But it's still like six hours. [chuckles]

Griffin: Still not great, yeah. But we're heading up somewhere for a nice vacay.

Rachel: Yeah.

Griffin: Nice little getaway.

Rachel: Yeah.

Griffin: I'm excited, we've been talking about doing for a while! We said we—

Rachel: Yeah. We are beginning year three in DC now.

Griffin: Shit, you're right.

Rachel: So. we're like real, real urban...

Griffin: Cool.

Rachel: Cool... you know, sophisticated.

Griffin: Oh, ho-ho-ho. Uh-her-her-her.

Rachel: [chuckles] You are always so revealing in what you think is sophisticated.

Griffin: I'm not—

Rachel: [chuckles]

Griffin: I'm not sophisticated. I'm a man without a country.

Rachel: At least you didn't talk about Frasier in that moment. It shows a lot of growth for you.

Griffin: Why would I talk about Frasier?

Rachel: Because we were talking about sophisticated—

Griffin: Because that's the height of sophistication?

Rachel: Yeah, mm-hm.

Griffin: I've moved past—I'm in my post-Fraser—you can't be brat and Fraser.

Rachel: [chuckles] What is Frasier?

Griffin: Frasier is like—

Rachel: Who would be Fraser, if Kamala is brat?

Griffin: I mean, I think we know who's Fraser.

Rachel: No...

Griffin: Trump and Fraser.

Rachel: Wow.

Griffin: Trump-Fraser. And you can quote me on that.

Rachel: [titters]

Griffin: You can quote me on that. Trump-Frazier. People will be like, "What is that like?" And they're like, "I don't know, Griffin said it. I'm quoting him."

Rachel: You not even gonna put an 'is' in there?

Griffin: Nope. Because it's not grammatically correct. It's like how you don't say 'a brat.'

Rachel: No, but you say 'is brat?'

Griffin: No, just Trump-Frazier.

Rachel: You don't just say Kamala brat.

Griffin: Kamala brat.

Rachel: [chuckles]

Griffin: Kamala brat, Trump-Frazier. That's—and I support this message.

Rachel: There is something about that that sounds like Benjamin Bratt, and I'm a little distracted by that.

Griffin: I can't believe we jumped over, because it seemed like rife with comedic opportunity, the idea that Charlie XCX named an album Brat. Because she loves bratwurst so much. And it's just—

Rachel: Here's the thing, for me, that's the end of the joke. Is there more? Like, I wouldn't know how to 'yes and' that.

Griffin: Hm... yeah, you're right.

Rachel: She named it Brat because she loves brat...

Griffin: Yeah.

Rachel: Period. [chuckles]

Griffin: Period. I guess that's the end of the joke. You're right! Hey, I go first this week, and I'm gonna talk about a little television show. One that you've probably seen in our Netflix watch history, that you've maybe been a little bit confused about. I've been traveling a lot recently, spending a lot of time in hotel rooms by myself. On my most recent trip, I was in Indianapolis for Gen Con. Met a lot of really cool folks there. But I also spent a lot of time in my room, just scrolling through Netflix, looking for something to watch. When something caught my eye that I was like, I wonder what a dip back into that would be like?

Rachel: Oh, I think I know what it is.

Griffin: It's a little ABC, soft sci-fi survival drama called *Lost*.

Rachel: Now, here's the thing about *Lost*, I—

Griffin: Did you watch it?

Rachel: I did. I watched it in real-time. Loved it. I can't imagine it holds up. Does it?

Griffin: It's a mixed bag.

Rachel: [chuckles] Okay?

Griffin: I have a very soft spot in my heart for this show, because I was also watching it when it was coming out. And I have a lot of fondness for shows that I watched that were like part of a zeitgeist when they first came out. And *Lost* is, in my book, one of the most zeitgeisty like television shows—

Rachel: Oh, sure!

Griffin: Of all time. Next month marks the 20th anniversary of *Lost*'s debut. It debuted in 2004, which is fuckin' *crazy*!

Rachel: Whew!

Griffin: It ran for six seasons, and I watched all of it. And for a lot of those seasons, I watched it with friends. We would like get together on, I think it was like Wednesday nights that it aired. And we would like, in our apartments or like basements or whatever, we would get together to watch *Lost* for—

Rachel: Were there any themed snacks?

Griffin: There were no themed snacks, no. We weren't like, I don't know, we didn't have access to that kind of income.

Rachel: Like Hurley Curlies?

Griffin: Hurley Curlies would be—

Rachel: Which are curly fries.

Griffin: Delicious. There's like not a lot of other shows I can think of that I watched on a more social basis, other than The Bachelor. Which is you know, probably why I harbor like so much fondness for it. As for if it holds up? I don't know that I am going to—I watched like seven or eight episodes of it while I was on this most recent tour, and I enjoyed it. I don't know that I'm going to like really stick with re-watching it. Because if you know what's coming, I feel like it does take away from some of the propulsive force of that show. But I still think it is a really, really interesting, special show that was like very ahead of its time. And frankly, changed a lot of like what we know as you know, television on major cable channels forever.

Rachel: Yeah. Well, and it scratches a lot of our itches, in that it has like a kind of Survivor element.

Griffin: Sure.

Rachel: Which, of course, we love.

Griffin: Yes.

Rachel: And you know, there's like a little bit of sci-fi, which is just the right amount of sci-fi for me.

Griffin: Exactly.

Rachel: You know, there's romance.

Griffin: There's romance.

Rachel: There's mystery.

Griffin: Friendship! And action.

Rachel: Combat, yeah.

Griffin: Mystery! So, if you've never watched Lost, which like in my mind, I just assume everyone has, but then I realize it's 20 years old, and so maybe that's not true.

Rachel: There are people listening to this that were babies when Lost was out.

Griffin: Yeah, exactly. So, Lost is a TV show about a group of castaways from all walks of life. They survive a plane crash on a remote island, and very quickly find out they are not getting rescued. There's no—they were way off course, there is no way that they are going to be found. And so together, they have to figure out how to survive and like make a life for themselves on this island, while also figuring out this just cornucopia of mysteries surrounding this island.

In literally every episode of Lost, something happens that is fucked up and weird. That is like, "What? Why is that there?" It happens—it starts immediately, like episode one. Oh, there's a big—there's some sort of big monster in the jungle that's like killing people. And then, oh, there's polar bears in the jungle for some—why is there a polar bear here?

Rachel: How early is polar bear? I was wondering about that.

Griffin: Episode two.

Rachel: Yeah, because I remember like when the show ended, it was still like, okay, but why a polar bear?

Griffin: Why a polar bear there? There's a radio broadcasting a set of numbers that one of the survivors used to win the lottery. Like everything—

Rachel: Yeah.

Griffin: There's a huge statue of a human foot with four toes. Like everything, every episode had something in it that would make the audience

go like, "Okay, but what is that? What's that mean?" Infamously, I will say, *Lost* asks all of these questions and then goes literal years without addressing them again, if at all. And I don't even think its strongest supporters think it like really stuck the landing on all of those mysteries. If you ever want to—after you've watched the show, or at least given it a shot, if you go on the *Lost* wiki. The amount of like red string connecting the dots that people have done in order to make it make sense is impressive.

Rachel: It feels like they had like a big bowl with a bunch of stuff in it, and every week they were like, "All right, I got polar bear. Let's put it in."

Griffin: Yes, exactly. The show experienced something of a decline in viewership after the first three seasons, because I think folks were just exhausted trying to like keep track of everything that was happening.

Rachel: They just kept adding more stuff, you know? Like, it wasn't like we added something and then later we resolve it. It's like, "That is unresolved, and now we added a new thing that is also unresolved."

Griffin: Exactly. I have not watched *Lost* since I finished the finale in 2010. Which is a... it is not the most beloved series finale in the history of television, because the odds were very stacked against it. Because by the time that the finale came around, there were still all these questions that people had. And I, looking back, I like it. I think it was a fine finale. It made me—it had a lot of emotional resonance—

Rachel: It was just like—

Griffin: But it just did not—it didn't check all of these like mystery boxes. That then you think like, "Well, I guess I'll just fucking never know! Because now the show's done."

Rachel: Yeah, and I will say, like without spoiling the ending, like the way it ends is something that people started hypothesizing right away.

Griffin: Yes.

Rachel: So, it was a little unsatisfying because it was like, oh, yeah, no, that is something that people talked about.

Griffin: I feel like the show taught me how to set my expectations for the series finale of television shows I enjoyed, in a way that has been truly helpful. Where I'm just like, you know, I'm not gonna expect everything to be tied up in a little bow. Because if you do, you're gonna be so pissed off when you finish watching this show.

Rachel: Yeah.

Griffin: But like, life's about the journey and not the destination.

Rachel: [laughs] Uh-huh.

Griffin: And all along the way, there are these truly unforgettable moments that happen. To prepare for this segment, I was watching like a top 20 list of the most unforgettable *Lost* moments. Every single one of 'em hit, every single one of 'em was like, oh, shit, that's right!

Rachel: Yeah.

Griffin: And watching those moments in real time as the show aired, with a group of friends literally screaming, like was really, truly a wonderful TV watching experience. I can't help but—

Rachel: Can I ask you something?

Griffin: Yeah, sure.

Rachel: Oh, man, I'm gonna have to remember both the characters. Jack, right?

Griffin: Yeah.

Rachel: Jack is Matthew Fox. Were you a Jack or a Sawyer?

Griffin: Sawyer. Well, no, I don't really own either of that. I don't think either of them were great.

Rachel: [chuckles]

Griffin: I was a Hurley. I was a Charlie.

Rachel: Oh, Charlie! Oh, and Claire.

Griffin: Claire, Locke. I mean, Sayid, Boone.

Rachel: Just naming characters is bringing a lot back for me.

Griffin: That's what I'm saying, like this is what is so good about the show. Like, it keeps you hooked, it keeps you enraptured because you had no idea what was going to happen next, and you had to watch to find out. But it was really effective at that because the show's ensemble cast was really fuckin' strong. Really, really, really, really strong.

Rachel: Yeah.

Griffin: All of these strangers become like incredibly close to one another throughout the show's run. Which creates all these really memorable moments in between these like inscrutable, weird things happening all the time. Like, there's one episode where they invent like golf. They like start and figure out how to play golf on the island. There's one episode where I think Hurley finds a VW bus on the island and is like, "Let's see if we can get it going." And everyone's like, "You're out of your fuckin' mind." But like it's just a silly diversion that like everybody gets really into.

Rachel: It was filmed in Hawaii, right? Isn't that the thing?

Griffin: I think so, yes. I want to say so. The TV landscape is like so different now. Like, this was pre-streaming. This was a pre-streaming era. And so there—

Rachel: Well, oh, but by the end of it, there was streaming.

Griffin: Yes, okay.

Rachel: Because I remember like towards the end, I didn't have a television, and so I was watching it on my computer the day after.
[chuckles]

Griffin: Oh, okay?

Rachel: And so I would like avoid Facebook. Like, don't tell me what happened.

Griffin: Yeah, but you had to go to like ABC.com and like it was—

Rachel: Yes, 100%. [chuckles]

Griffin: Yes. But in 2004, it was—there was nothing like it. There was no—there were no shows out there doing what *Lost* was doing, at the scale that *Lost* was doing it. I'm not sure there's a ton of shows now that are doing it like this. And that means that like the show wasn't just sort of ahead of its time. Like, I don't know that there's ever going to be a TV show like *Lost* again, because it was the biggest thing in the world. It was the biggest show in the world. Literally, just everyone was watching it and everyone was talking about it. When you went to the grocery store and you checked out, every magazine had—because there were a million cast members on this show.

Rachel: True.

Griffin: And they were all *beautiful*.

Rachel: True. [titters]

Griffin: Like every single one was just like, there's Matthew Fox, there's Evangeline Lilly, there's the—just the whole—just the whole crew was featured so heavily. Everyone was trying to figure out what was going on. Everyone was talking about this show. And it was really cool to like kind of be a part of that. Even when the conversation around the show was like, "Man, I don't know what they're doing anymore."

Rachel: [chuckles] Yeah.

Griffin: Even though like it is hard to talk about this show without kind of like getting these feelings mixed in of like, they wrote a lot of cheques that did not cash quite properly.

Rachel: Yeah, it's weird, I think because of the sci-fi element, right? Like, I—it is rare that people are like so critical and precise about the end of a show, you know? I mean, people obviously have feelings about it, but it's not like, "Well, in episode seven, you said this and then you didn't do it." It was just that like, there was so many things.

Griffin: It was at its heart a mystery show.

Rachel: Yeah.

Griffin: Like, it was at its heart a mystery of like, what is going on in this island?

Rachel: Can you—I can still like hear the like little stingers they would do in my head. [chuckles]

Griffin: Yeah. [mouths dramatic sting] Yeeeoow. Yeah. I don't, as I was like finishing writing this segment, I was like—I usually do my usual like—so, check it out. I don't know who I would recommend this show to.

Rachel: Yeah.

Griffin: Because it definitely moves at a bit of a slow pace.

Rachel: Yeah.

Griffin: I will say like for a show that is 20 years old, overall, the quality is pretty good. Like, pretty stellar.

Rachel: You know what? It would have been a good new baby show.

Griffin: Maybe. It might have been a good—I feel like the vibes are sometimes a bit harsh, because there's—

Rachel: Maybe that's true.

Griffin: A lot—another reason that this show was very compelling is it was not afraid to kill off like major characters.

Rachel: Yeah.

Griffin: And I can't think of a lot of like big, you know, major network television shows that would just be like, mid-season, and now that guy's fuckin' dead. Like, I don't think there were a ton of them. And so that was always, I don't know, it always felt like there was a real risk associated with—

Rachel: Did they have an intro? Like a—there wasn't like a song, right? Or like a—

Griffin: No, it was just the—

Rachel: It was just Lost.

Griffin: The word 'Lost' would just kind of fly in towards the screen while a scary horn would play.

Rachel: [chuckles] Because I was like, I can't picture like a bunch of people on the beach.

Griffin: [sings] We're lost on an island and we're—

Rachel: [chuckles]

Griffin: [sings] And we don't have any food, and now we're going insane. It's Lost, Lost, Lost.

Rachel: Like somebody looking up from a coconut and like smiling at the camera. [chuckles]

Griffin: Uh-huh. Yeah. Anyway, I don't know if you should watch Lost, if you've never watched Lost. I think as just sort of a cultural relic, it is worth watching. And if you don't know like where the show goes and the twists and turns, is a fun little water slide to go zipping down. You just have to allow yourself to not put the piece—not try to like fit all the pieces together, and make that be the sole motivation of watching the show. Because I don't know that you will love it for that. But I don't know, man, as just like a neat sci-fi drama with great characters and a lot of really memorable moments, I think it holds up. I do think it holds up. So, yeah, that's Lost.

Rachel: That's Lost.

Griffin: Can I steal you away?

Rachel: Yes.

[theme music plays]

[ad break]

Rachel: Okay, my topic this week is a musical artist.

Griffin: Yes!

Rachel: Which is difficult for me because I don't, as evidenced by our earlier conversation, I'm not up on top of a lot of the music.

Griffin: Okay.

Rachel: But I sought this out. Occasionally, I just kind of click around until I find something, and I listen to a bunch of things. And that is how I found Allegra Krieger.

Griffin: Yes!

Rachel: Yeah.

Griffin: You sent me a link to one of their songs.

Rachel: You know what was interesting, is that I heard it and I was like, "I bet Griffin's gonna like this."

Griffin: I do like that. I mean, I like a—

Rachel: Very chill vibes.

Griffin: Chill vibes, female vocalist, like with a great voice and chill vibes.

Rachel: Yeah, it is difficult—it is difficult to find. She is still—I mean, she's been at this for a while. But her albums didn't really bubble up until 2023. Her breakthrough album was *I Keep My Feet on the Fragile Plane*. And then she has a new one coming out in September called *Art of the Unseen Infinity Machine*, which, whoow!

Griffin: Very Fiona Apple, Sufjan Stevens conventions.

Rachel: I wouldn't say Fiona Apple. I wouldn't say Fiona Apple. She's real full—

Griffin: Oh, I'm talking about the title of the song.

Rachel: Oh, okay, I thought you were comparing—

Griffin: It has very, the spinning wheel with the—

Rachel: Yeah! The idle wheel.

Griffin: The idle wheels.

Rachel: Yeah. Mm-hm.

Griffin: Yeah.

Rachel: I also love Allegra's story. Like currently, she is an artist living in New York, which is not unusual for a musical act. But she grew up in Jacksonville, Florida.

Griffin: Okay?

Rachel: Took piano and dance lessons, began writing songs at age eight. And then she moved to Pennsylvania. And her access to music was really limited. She grew up very religious, very Catholic, and she was very active in the church until she was, you know, an older teenager. And then the way that she got connected to music is, it's just very relatable for somebody who grew up like, you know, in Missouri, like I did.

Griffin: Right.

Rachel: You know, it's not like a really—it's difficult to find your like happening, cultural scenes.

Griffin: Right.

Rachel: So, her—[titters] and she mentioned this in multiple interviews. She said that one of the transformative experiences for her, musically, was hearing the version of Hallelujah that is in Shrek.

Griffin: Can I be honest?

Rachel: Yes.

Griffin: I feel that in such a big way.

Rachel: [chuckles]

Griffin: It is—if we could take a brief aside?

Rachel: Yeah.

Griffin: It's fuckin crazy that there is—that, one, Shrek has a Hallelujah needle drop, is crazy.

Rachel: Yeah. That is kind of a crazy moment.

Griffin: It's crazy!

Rachel: [chuckles]

Griffin: It's like Smash Mouth—at the—Smash Mouth book ends. Smash Mouth at the beginning, Smash Mouth at the end with I'm a Believer. Somewhere in there we're gonna get in fuckin' Hallelujah, for a deep and tender moment. At the—

Rachel: I re-watched that scene after I read this interview. Because I was like, I remember that song's in there. Shrek, as you'll recall—[chuckles]

Griffin: Please.

Rachel: Has kind of a fight with Donkey.

Griffin: Yeah. With who?

Rachel: I'm not doing it.

Griffin: Please?

Rachel: I can't!

Griffin: Just try it.

Rachel: I don't know how.

Griffin: Just try it. If it's not good, I bet Rachel will cut it out. Just try it. You can do this. Everything in your life has been building up to this moment. You're having heart palpitations.

Rachel: [chuckles] Because you know I can't do accents.

Griffin: I just, it's not even an accident. It's Shrek.

Rachel: And I don't have that skill that Travis does, where occasionally Travis hits exactly right and you're like, "But you're so bad at this and then you've got it?"

Griffin: But can I tell you what it is that Travis has, is—

Rachel: Confidence. [laughs] Donkeh?

Griffin: That's pretty good, babe!

Rachel: Is this my thing that I have?

Griffin: It's pretty good, babe.

Rachel: [chuckles] All right, anyway.

Griffin: He's having a fight with Donkeh.

Rachel: He walks away on his own because he's a loner, fundamentally. And then Hallelujah plays. The version on the soundtrack is Rufus Wainwright. But in the film, it is John Cale.

Griffin: Okay.

Rachel: Anyway, she heard that song in Shrek, said she was moved to tears. And then found the Jeff Buckley version, which is you know, a key influence for her.

Griffin: Okay, I can see that.

Rachel: So anyway, the song I wanted to play is called Lingerin', and this is Allegra Krieger.

[Excerpt of "Lingerin'" by Allegra Krieger plays]

Allegra: Pictures on the white walls. Black mold on the ceiling. There's a man 'cross the street who looks in at me. And when you call in the evening there's an old light lingering around everything. Wanted to tell you—

Rachel: So, this is one of those situations where I heard it and I had an influence in my head. And then, you know how you're kind of trying to find the interview that acknowledges that influence? The read I got was Judee Sill.

Griffin: Oh, yeah, for sure.

Rachel: Which she does cite as an influence for her. She talks a lot about kind of like the spirituality and like the mysticism of Judee Sill.

Griffin: I'm suck a sucker for that shit, man.

Rachel: Yeah, that's why I thought, I was like, oh, I bet Griffin will like this.

Griffin: Yeah.

Rachel: Because I definitely felt that when I heard this song. The video is actually really cool too. Did you watch the video?

Griffin: Yes, the video made me very nervous.

Rachel: [chuckles]

Griffin: And let me just say, the video is like filmed in reverse and it's outdoors in New York.

Rachel: It's her like walking down streets.

Griffin: And she's walking down the streets, but it's in reverse. So clearly, she was walking backwards down the streets of New York.

Rachel: Because she keeps looking over her shoulder.

Griffin: Extraordinarily dangerous, though.

Rachel: [chuckles] Would not recommend.

Griffin: Would not recommend. I love your music. It would be tragic if you were to get bused by a bus because you were filming a backwards music video. I know that the artistic temptation is very strong there, but I would encourage maybe for your next video, less jaywalking.

Rachel: [chuckles] I think generally, you would encourage less jaywalking.

Griffin: It depends on the context.

Rachel: And the location.

Griffin: And the location. I jaywalk here all the fucking time.

Rachel: Me too. Oh, I mean...

Griffin: I feel like in DC, it's okay, because it's such a fast, busy politics city that like there's always senators and people like running across the street, like chasing lobbyists and journalists. Like, it's really like House of Cards here every day.

Rachel: Another influence she said in this interview... This is a Rolling Stone article, actually, that just came out in June 2024. She said, quote, "We didn't have a record store where I lived in Florida." And so she was in a record store, and she saw Elliott Smith's Either/Or.

Griffin: Ah, fuck.

Rachel: She had a record player that she had gotten at Urban Outfitters. And so she bought that album. [chuckles]

Griffin: That's really good.

Rachel: It's just very relatable for like—

Griffin: It's extremely relatable.

Rachel: For like a kid growing up in an area that like is a big city, but like has a lot of suburban pockets that just feel like anywhere else in the country. To have a record player, you go to an Urban Outfitter, 100%.

Griffin: What a pick, also. To be at a record store not really knowing the lay of the land and see Elliott Smith's Either/Or and being like, "Oh! I wonder what this guy—I wonder what this guy's deal is all about?"

Rachel: She said, and this is also very relatable, that she had kind of a lot of sad times in high school.

Griffin: That'll get you there, man.

Rachel: And Elliott Smith, hole in one.

Griffin: Holy shit, the fucking—the standard for sad high school time. Or college times, man.

Rachel: Yeah, or really any times.

Griffin: Or any times, if you're sad.

Rachel: [chuckles]

Griffin: She's there for you.

Rachel: So, she moved to Boston, enrolled at the Berklee College of Music for two semesters. And then dropped out and kind of wandered the country. She lived in North Carolina on a farm for a while, and then worked at a bar. She did some tree planting in Georgia for a while. She worked at a roadside motel in California.

Griffin: Jesus Christ, is she Poker Face?

Rachel: [laughs]

Griffin: What's going on? That's a lot of gigs to happen so quick.

Rachel: She is actually currently a bartender, at least as of this interview.

Griffin: Fuck yeah! That's great.

Rachel: As of this interview, she's about to go on this big tour. Washington DC, by the way, is one of her stops.

Griffin: Yeah, let's do it.

Rachel: But she mentions like, "I guess I'll have to quit the bar when I go on tour. But they'll take me back, it's like a real like friendly like family environment."

Griffin: I love that.

Rachel: [chuckles] Like basically suggesting like, "I'm not huge."

Griffin: Yeah.

Rachel: "This may not last."

Griffin: Right.

Rachel: Like, "I am talking to Rolling Stone right now."

Griffin: Yeah.

Rachel: "But like, I still have a job."

Griffin: "But my true passion is planting trees in Georgia."

Rachel: [chuckles] Yeah. Oh, the other thing I will say that is very relatable about her, is her kind of, her entrance into music in general. I found this interview in Our Culture that came out in 2023. And she says, quote, "Basically, I started playing guitar because I was moving around a lot and I didn't have a piano. I initially started playing piano when I was young. I

really saw music, guitar and songwriting as a friend to me, literally just something I could do when I was alone in some weird-ass places."

Griffin: I love that.

Rachel: "I just developed a relationship with it over time, and then it started to become like a release, some catharsis and a means of processing things. Then whenever I moved to New York, because I was so distant in all of my relationships with people, I think that music felt—it was like one of my closer relationships, and I just wanted to develop that more."

Griffin: Mm-hm.

Rachel: So, yeah, I mean, it just seems like she kind of fell into it. Like obviously music and dance were something that was important to her, but she didn't have big dreams of being a singer/songwriter. And then now, that's exactly what she is.

Griffin: Yeah.

Rachel: So yeah, that's Allegra Krieger. Her new album is coming out September 13th. Again, that's called Art of the Unseen Infinity. But if you want to check out I Keep My Feet on the Fragile Plane, that is what I have been listening to lately.

Griffin: Hell, yeah. Do you want to know what our friends at home are talking about?

Rachel: Yes.

Griffin: Here's one from KO, who says, "I love taking the dust jacket off a hardcover book and finding alternate cover art or fancy gold embossing. I don't get hard covers often, but when I do, it's like finding a secret art surprise." I adore this.

Rachel: Me too.

Griffin: And it brings to mind our library growing up, the Cabell County like public library, would do like book sales a lot, as they would like clear out inventory. And I would go and buy these books for like 50 cents, just because they looked cool.

Rachel: [chuckles] Uh-huh.

Griffin: Like the hardcover like embossing looked like an incredible fancy tome of some sort.

Rachel: Can I ask you, as somebody that is a published book author, is there like a cover process? Like, is there like a sit down, "Here are five covers, let's choose the cover." Or do you kind of suggest—

Griffin: Unsurprisingly, Carrie spearheads most of that.

Rachel: [chuckles] You don't sit down and say like, "This is what I want on my cover."

Griffin: No, no, no, no, no, no. That is entirely—

Rachel: I guess graphic novels are a little different than like a long-form, zero-picture book.

Griffin: Sort of, yes. I mean, I guess there is sort of the—you've established the norm of there being a lot of art on the cover. Like a lot happening on the cover because there's a lot happening inside the book, for the TAZ graphic novels. There is something of a formula, if you look at all of them lined up. Like the three are usually in some sort of triangular orientation.

Rachel: Yeah. [chuckles]

Griffin: In different orders. Carrie was talking about, at the Gen Con panel we did, how the Suffering Game has the last of the possible combinations of the three boys on the front cover.

Rachel: [chuckles]

Griffin: So, maybe on book seven, there will be none of them. Book seven will just be—

Rachel: Whoa.

Griffin: That's not a scoop or anything. Cecil says, and this is more of a correction than a small wonder, "Griffin, it is a dual disc. The arm apparatus is a dual disc." This is in regards to the Yu-Gi-Oh Olympian, Noah Lyles. Who's been crushing it, I don't know if you have followed. There's something in these cards that is giving him power. Anyway, I called it a deck.

Anyway, Cecil says, "The deck goes inside. The dual disc shuffles the deck. And you pick them up one by one, and the five around the disc. Though not a circle or a real disc. I know it's the guy you were talking about are your current hand. Calling it a machine deck is wrong, because that's what Bandit Keith has. He has a machine deck, a deck full of machine-type monsters. But everyone has a dual disc, no matter what specialization the duelist has. Everyone in consecrated dueling tournaments, that is."

Rachel: You are reading this in a stern tone. We do not know that that's what was intended. But I do like—

Griffin: I know for sure that is the—

Rachel: I do like somebody approaching this like a medical doctor, with like the somber like, "Griffin... you're in dangerous territory."

Griffin: I don't know how to read, "Griffin, it is a dual disc. The arm apparatus is a dual disc." In any tone other than stern.

Rachel: [chuckles]

Griffin: But that's what I deserve. That's what I pride myself on—

Rachel: You? I mean, it's fair. It's fair. You dipped your toe in, you know, unknown waters.

Griffin: I think there's probably a lot of people who know who I am, who have followed my work, who would be shocked at how much I don't know about Yu-Gi-Oh.

Rachel: I know, we've talked about this.

Griffin: Fuckin' nothing. Except for there's the Blue-Eyes White Dragon, and Exodia is the guy where if you get all five of the right cards, you instantly win the game. That's insane to me, that's wild. But that's basically it. I think he has like a pyramid that lets him transform into like a cool guy form, like Stefan or Kell. And his—the spirit of his grandpa is like inside of his cards or something. This is all I know.

Rachel: Yeah, I think there's a story here about people that got really into Pokémon and not into Yu-Gi-Oh. Like, there's some dividing line here that I think is probably pretty common, and I'm curious about it.

Griffin: Yeah, no. I mean, I think that if you're like a sports guy, and you look at me and you're like, "Look at that dweeb." But I feel a certain inauthenticity, because I don't know about Yu-Gi-Oh. I don't know about Digimon.

Rachel: Do you think that's the final piece for you? [chuckles]

Griffin: I don't know about Digimon, I don't know about—and this is not coming from a judgmental place. It's just, I don't know about Yo-kai Watch. I do know a little bit about Yo-kai Watch. But not a lot. Not a lot. Not a lot.

Rachel: [chuckles]

Griffin: Anyway, selective knowledge I possess. Thank you so much 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. Go to maximumfun.org, check out all the great shows that they have over there. And check out all the great merch we have over at mcelroymerch.com. We got a new Trav Nation sticker, we got some new Munch Squad merch over there. And 10% of all proceeds this month go

to World Central Kitchen. And we got some shows coming up for MBMBaM and TAZ. We're gonna be in Portland and Phoenix and Indianapolis and—

Rachel: Now, you already did Indianapolis.

Griffin: We're going back, if you can believe it.

Rachel: Oh, you are?

Griffin: Yeah, we are.

Rachel: [chuckles]

Griffin: Well, we didn't do any shows when we were at Gen Con.

Rachel: Yeah, that's true.

Griffin: We were doing panels. So, we're heading—

Rachel: By popular demand.

Griffin: By popular demand. Indianapolis slaps, by the way. It kicks ass. We should all go on that tour. Anyway, all that's coming up. You can go to bit.ly/mcelroytours to find out more. I think that's it. Thank you so much for listening. Sorry this episode is late. See the aforementioned insane amount of travel we have been doing. We're leaving today, as Rachel also mentioned, to go to the beach. And one of our kids, and I won't name names, hasn't slept very good lately. So, our nighttime recording sessions have been somewhat interrupted.

Rachel: Well, I will say his sleep has been pretty normal. The time he chooses to go to bed is what is different.

Griffin: It's all—and it's, no joke, I can think of like half a dozen times where he has slept amazing. And then the one night a week where it's like we really need to get—we gotta record Wonderful tonight, he's like, "Actually, no." He's like a spiteful collaborator, in the podcasting sense.

Rachel: You know, the thing is, is that he's like a real jock.

Griffin: He really is. If he heard me talking about Yu-Gi-Oh cards, he would—he's not tall enough to wedgie me, but he would figure—he would climb up me Shadow of the Colossus style, and—even me referencing Shadow of the Colossus—

Rachel: Yeah, I don't—

Griffin: Intensify the wedgie.

Rachel: Maybe he gets that from me? Because I don't know what you're talking about right now.

Griffin: Perfection.

Rachel: [chuckles]

Griffin: Amazing.

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

Maximum Fun.

A work-owned network...

Of artists-owned shows...

Supported directly by you.