

Wonderful! 397: Required for Show Choir

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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: Welcome to Wonderful! It's a podcast where we talk about things we like, that is good, that we're into. And I do a podcast every American Thanksgiving already. This feels like a sort of year-round giving of thanks show.

Rachel: [chuckles] Okay, I thought you were like, this one that we do feels sort of like a year-round podcast.

Griffin: No, I would never, ever, ever say the show we do, where I get to sit in my office for like a half hour and talk to my lovely wife about like really good stuff, and I get to learn about poetry and talk to you for a long time, and it's like the best—

Rachel: [chuckles]

Griffin: I would never say that that is like a year of watching Paul Blart: Mall Cop 2.

Rachel: [chuckles]

Griffin: I wouldn't say that that is the same experience.

Rachel: When this comes out, it will be—

Griffin: The day before.

Rachel: Yeah, it will be the—so, for those of you listening on the day that this episode comes out, tomorrow, you can look forward—

Griffin: Brace your asses. Yeah.

Rachel: To a very special Paul Blart Mall... Paul-Pual-Paul. Are you able to do that easily?

Griffin: Paul Blart: Mall Cop 2?

Rachel: Paul Blart mall puck—[chuckles]

Griffin: Well, the name of the podcast is 'Til Death Do Us Blart.

Rachel: Yeah, so you don't have to. But—

Griffin: Every viewing of Paul Blart: Mall Cop 2 is a special viewing of Paul Blart: Mall Cop 2. This one especially so for—I don't want to spoil it, but it's a—it's really a year where we celebrate.

Rachel: It was an investment of resources for Griffin.

Griffin: A tremendous—

Rachel: In multiple ways.

Griffin: And other people on the call, a huge investment of time and resources.

Rachel: [chuckles]

Griffin: But a special—uh-oh... If we got cut off mid-sentence there, it's because we had a power outage for a second. And maybe it's—maybe that was Paul? Maybe that's the Paul Blart curse? I don't know.

Rachel: [chuckles]

Griffin: Anyway, my—

Rachel: That was Kevin James like saying, "Hey, I feel like I should be making money off of this, and I'm not. So..."

Griffin: Kevin's getting his fucking beak wet. I am not worried a little bit about how Kevin James is doing.

Rachel: Oh, because you're sending him cheques?

Griffin: Sony Pictures Entertainment is sending him fuckin' cheques, and we're boosting their bottom line by talking about—

Rachel: Did you know that you can watch that film for free now on YouTube?

Griffin: Really? [chuckles]

Rachel: Yeah. [chuckles]

Griffin: love that. Is it part of their like educational like sort of program?

Rachel: Well, it's possible, I have a... not to brag, a YouTube premium account. And there are free films available on that platform.

Griffin: Okay, all right.

Rachel: And Paul Blart blar... blblbl, is available.

Griffin: I thought—I don't know why you struggle so much with that. I—

Rachel: [garbles] Po-bo-bo-cobb.

Griffin: [garbles] Po-bo-bo-cob!

Rachel: [chuckles]

Griffin: That'd be cool, if it was like a movie about sort of...

Rachel: [chuckles]

Griffin: Like kind of murloc fish people, just like [garbles] "Buah! Hua-ha-pa-ba-ba-ka! Puah-puba-pa!"

Rachel: [chuckles] It used to be called Paul Blart: Shopping Emporium.

Griffin: Yeah.

Rachel: Because so many people like me had trouble with it.

Griffin: Right. And also, in that version, he wasn't a mall cop, he owned the mall. It was a very different film.

Rachel: He owned the shopping emporium.

Griffin: Very—yes, thank you. Very straight-laced.

Rachel: [chuckles]

Griffin: I'm gonna say my Small Wonder this week is Paul Blart: Mall Cop 2, and my annual time to get to sit with my brothers and friends from New Zealand, and talk about that great film.

Rachel: Yeah.

Griffin: It's a fun watch this year. Spoilers—

Rachel: I can't remember—sorry, I know we're talking about this a lot. I can't remember how you guys started. How did that even happen? Do you remember?

Griffin: We met Tim and Guy in LA when we were there doing like I think the first ever live TAZ show, at LA Pod Con, or LA Podcast Festival, or something like that, they also came in. And we were huge fans of Worst Idea of All Time, and they were fans of our stuff, and we had like dinner with them and hung out a bunch, and—

Rachel: But the—

Griffin: Paul Blart: Mall Cop 2 had come out that year. So, this is what I had forgotten, is that that movie came out in April of 2015, and we started the show November of 2015. So, there was a—there's a timeliness, there's a news peg to it.

Rachel: Still though. [chuckles]

Griffin: We wanted to do it, thought it sounded fun. Wanted to—

Rachel: But that movie, like... I know that the whole thing with Tim and Guy is that they started watching—

Griffin: Grown Ups 2.

Rachel: Yes.

Griffin: Right.

Rachel: Without having seen the first one.

Griffin: Right.

Rachel: And is that why you all were like, "Oh, well, you know what sequel just came out, and we haven't seen the first one?"

Griffin: I think it was just the timeliness. It was a new entry in the kind of Happy Madison sort of oeuvre.

Rachel: Yeah.

Griffin: And so we—

Rachel: Okay, okay, all right, now I'm caught up. I forgot that Adam Sandler had anything to do with this one.

Griffin: If you've never listened and never watched the show, don't watch Paul Blart: Mall Cop 2, unless you're gonna watch it 11 times. Unless you're gonna actually fuck around with the big dogs.

Rachel: [laughs]

Griffin: That makes—watching it once is nothing. Watching it 11 times, actually, it starts to be something.

Rachel: [chuckles]

Griffin: Do you have a Small Wonder?

Rachel: Oh, man, I—so, I have been dipping my toe into the holiday season, but I'm trying to be... thoughtful about just going bit by bit.

Griffin: Yeah, sure.

Rachel: So, I got... I got a—[chuckles] I got a Christmas like—

Griffin: That was the most wonderful little Dr. Hubbard laugh.

Rachel: [chuckles]

Griffin: That was really good, baby.

Rachel: I'm just laughing at myself because I got a pine tree candle.

Griffin: Yeah you did.

Rachel: Which I really enjoy in the holiday season. Here's the thing, I haven't taken it out of the box yet. [chuckles]

Griffin: It's in a box, I know, I saw it in the kitchen. And I got excited, I was like, hell yeah, at some indeterminate point in the future, it's going to smell like pine trees up in this shit.

Rachel: I convinced myself that it was too early to burn the candle.

Griffin: You're right.

Rachel: But that it was not too early to put the candle in the box on the kitchen counter. [chuckles]

Griffin: Can I tell you what it is for me? It's gotta be the day we put the tree up. I need that simulation. Do you—I need that stimulation? That simulation, that Christmas time feeling. I need it all to happen. If I—if the—if I smell tree—

Rachel: That is probably—yeah—[chuckles]

Griffin: And I don't see tree, I'm gonna lose my fuckin' mind.

Rachel: It's like, where there's smoke, there's a fire. In this case it would be like, where there's smoke, there's definitely not a fire, it's just smoke. And why is this mysterious smoke present?

Griffin: Yeah, I think you could actually just say where there's tree smell, there's tree. I think that you could—you could just say—

Rachel: So I was like, oh, I really want to smell this candle.

Griffin: You gotta earn it, though.

Rachel: But I—we're not there yet.

Griffin: We ain't.

Rachel: We traditionally, I think, based on my urgency, put it up the day after Thanksgiving.

Griffin: Yes.

Rachel: Is that correct?

Griffin: Yeah. I mean, it's as close to a—

Rachel: So next week!

Griffin: Tradition as we have—yeah, coming up—coming up—or this week, if you're listening to this right now.

Rachel: True.

Griffin: You go—

Rachel: Friday.

Griffin: Friday! You go first this week. Would you like to—

Rachel: I do.

Griffin: Tell me what you've prepared? That tree has started to come back to life, I don't know if you've noticed. We're back up to about a dozen viable leaves on that thing.

Rachel: [chuckles]

Griffin: I need to do some pruning. I'm not sure if you're supposed to do that with an indoor money tree plant like that, but it's funneling a lot of resources towards some branches that are clearly... like aesthetic and like non-functional.

Rachel: The reason Griffin brought that up is that when we record in the studio, I sit right next to the money tree.

Griffin: Yeah.

Rachel: And if I move in my chair, I brush up against it.

Griffin: And I try not to let it be a symbolic like Beauty and the Beast thing, like when all the—

Rachel: [laughs]

Griffin: If all the leaves fall off the money tree that I left outside too long when it got too cold, and it died pretty much instantly, then I'll die or whatever. But it's hard not to.

Rachel: Okay, my topic this week.

Griffin: Yes?

Rachel: Sequins.

Griffin: Sequins?

Rachel: Sequins.

Griffin: Sequins?

[both chuckle]

Griffin: Beads?!

Rachel: [titters]

Griffin: Bees?! Like Arrested Development, you're—

[both laugh]

Rachel: No.

Griffin: He says... I forget, it's like...

Rachel: [chuckles]

Griffin: George Michael is like talking about—or someone is talking to Joab about how they've invested a bunch of money in bee—what was Portia de Rossi's character's name?

Rachel: Oh, yeah!

Griffin: In beads, and he says, "Bees?" And she says, "Beads." And he says, "Beads?" Like it makes him angrier for some reason.

Rachel: [laughs]

Griffin: Anyway, you're saying sequins, like the thing that you would put on a pillow or a jacket, not a sequence—

Rachel: Yes. Yes.

Griffin: Or like the card game. Okay.

Rachel: Yes.

Griffin: Got you.

Rachel: I don't think I've played the card game.

Griffin: I think I have. I see it at Target every time we go, and they're always pushing Sequence in such a big way.

Rachel: Lindsay is the character—

Griffin: Lindsey! Thank you.

Rachel: I had to google it.

Griffin: Yeah.

Rachel: Somehow, I forgot.

Griffin: Beads?

Rachel: [chuckles]

Griffin: That joke hits so fuckin' hard for me, man.

Rachel: [chuckles]

Griffin: Sequins...

Rachel: So, this time of year—

Griffin: Yeah.

Rachel: I don't typically do like a holiday outfit, because I don't typically do a holiday thing where I need to wear a holiday outfit. But because of Candlenights this year—

Griffin: Yes.

Rachel: I started looking at different holiday-themed outfits, and I started remembering my secret, shameful love for sequins.

Griffin: It's not shameful. There's no shame in this room.

Rachel: If you think about the way that I dress 364 days a year—

Griffin: Yeah.

Rachel: It does not seem like I'm a sequin person. And I think the fact that I feel like maybe I am—

Griffin: Yeah.

Rachel: Feels like shameful.

Griffin: It's—I just want this to be a space free of... I want this to be a space free of shame. Do you remember when the solar panel guys came, and they were giving us a consultation, and they had to come up here, and later came downstairs, and they were like, "We may need to do a little bit of extra work up in the game room." And I was like, "What?" And they were like, "The room on the third floor." And I was like, "Do you mean *my office*?" Like, that's a shame.

Rachel: [chuckles]

Griffin: That is the only way that this is a shameful room.

Rachel: [chuckles] That's true.

Griffin: I don't want it to be like an arena of shame.

Rachel: That's true. That's true.

Griffin: I love that you love sequins.

Rachel: I—so, I think my connection to sequence goes back to when I used to do dance class and dance recitals.

Griffin: Fuck yeah.

Rachel: It's not like a dance recital costume if there aren't sequins on it.

Griffin: Right.

Rachel: It's kind of like if you had perhaps been somebody who had done like, I don't know, gymnastics, or...

Griffin: I didn't. Travis did enough show choir for the three of us.

Rachel: Show choir!

Griffin: Like the sequins—

Rachel: The vest, right?

Griffin: The vest, the gloves, it's just... the gloves didn't have sequins on them, but they were there.

Rachel: Is that universal for show choir, that men—

Griffin: Yes.

Rachel: Have to wear vests? Because that was true at our show choir. I wasn't in. It was in marching band, so—[chuckles]

Griffin: Right. Very, very—

Rachel: Too cool!

Griffin: Very super cool.

Rachel: [chuckles]

Griffin: Super-duper cool. I don't know, I can't... I can't—I'm not gonna make any judgments about show choir. And you're not gonna trap me or trick me into saying anything mean about what—

Rachel: No judgments there! Just talking about whether or not the vest is a requirement of show choir.

Griffin: [whispers] Yes.

[both chuckle]

Griffin: Yes, it is. What if it wasn't, but only Travis had to wear them?

Rachel: [laughs]

Griffin: If only Travis had to wear sequins—

Rachel: And he just never noticed. He would go out on stage all the time, and just not even pay attention to the fact that nobody else had sequins on their vests.

Griffin: Well, he is a sparkling... a sparkly lad.

Rachel: And that is what I'm saying, I like the sparkle.

Griffin: Yeah, sure.

Rachel: To bring it all back.

Griffin: I like the feel of it. Mm-mm-mm. When you rub your hand against it and—

Rachel: Have you worn a sequin?

Griffin: No.

Rachel: [chuckles]

Griffin: What do—what possible... I'm trying to think of what job, of the many hats I've worn over my career—

Rachel: As a man of the theater—

Griffin: Right.

Rachel: I thought it was possible, maybe you'd worn a sequin.

Griffin: You know what? In showcase '98, there was a—like a Bob Fosse—we did one, [sings] singular sensation.

Rachel: Did you really?

Griffin: Yes, I do—I do remember—I do think I had a sequin sort of thing, and the little—

Rachel: So you would have been—

Griffin: And the little hat.

Rachel: You would have been in middle school, right?

Griffin: I would have been 11 years old, yeah.

Rachel: In sequins?

Griffin: Yeah. Why is that combination of facts good to—good for you?

Rachel: [chuckles] It's just funny to think about.

Griffin: This is a shame-free zone.

Rachel: [laughs]

Griffin: And we can say shit about my brother, Travis, wearing sequins—

Rachel: [chuckles] I think I'm allowed to laugh?

Griffin: Yeah.

Rachel: I'm not shaming.

Griffin: No.

Rachel: But I'm experiencing joy.

Griffin: It's out of character, I'll admit, yes.

Rachel: Yeah.

Griffin: I definitely wore sequins, because I think that was the same year that I performed Extraordinary from Pippin as part of that musical theater showcase. And I think I remember sequins being sort of an element there as well.

Rachel: Yeah.

Griffin: Yeah.

Rachel: I got—so, there was one year—I mean, I definitely had sequins on every dance costume, but there was one year I got a little golden sequin tube top, that went with this little black like jacket and little black shorts. And I got mileage out of that tube top my senior year.

Griffin: It's such—it's giving such Sparkle Motion energy.

Rachel: For sure.

Griffin: Absolutely, it is.

Rachel: For sure. Anyway, holiday—

Griffin: What a time—what a time to be alive.

Rachel: [chuckles] Holiday season.

Griffin: Yes!

Rachel: I understand that people, I think, wore a lot of sequins when attending The Eras Tour, if I recall correctly.

Griffin: Okay, fun!

Rachel: But I think for the most part, you will see sequins primarily at dance recitals and during the holiday season.

Griffin: Well, and on those pillows, where you rub your hand on it—

Rachel: Yes! The kids!

Griffin: One way and it changes colors.

Rachel: Yeah, it goes one way or the other.

Griffin: And you do it one way, and it turns into like Steve Buscemi's face or something—

Rachel: [laughs] Uh-huh.

Griffin: Steve Buscemi face with it.

Rachel: There is a deep history for sequins. Do you want to know about it?

Griffin: Absolutely, I do. What are we doing here, if not this?

Rachel: When King Tut's tomb was discovered—

Griffin: Holy fuckin' shit, my man!

Rachel: [chuckles]

Griffin: I did not think it was gonna go that far back?!

Rachel: I mean, so, here's the thing, there were gold—

Griffin: I'm gonna start sneaking that into every segment of mine from now on like, "Oh, you want to know the history of Slim Jim's, huh?"

Rachel: [chuckles]

Griffin: "When they exhumed King Tut's tomb—"

Rachel: So, okay, you know—you know tombs, like full of stuff, right?

Griffin: Yeah.

Rachel: Apparently there were gold sequin-like discs found sewn onto the Egyptian royal's garments.

Griffin: That's cool.

Rachel: And this was—this was back in 1922, that they discovered his tomb.

Griffin: Okay, okay.

Rachel: Obviously, King Tut, not—[chuckles]

Griffin: Gonna say—

Rachel: Not—[chuckles]

Griffin: I know sometimes this happens where it'll be like, you're actually closer to like—

Rachel: Oh, yeah, right?

Griffin: To the invention of the cotton gin than the Moon landing is to Taylor Swift's Eras Tour. Like, I thought it was one of those things where it was like, "Surprise, King Tut was alive in 1935. Gotcha."

Rachel: No, no, he didn't like record a radio program and then go into his tomb. [chuckles]

Griffin: Yeah, yeah. "You'll never find my secret treasures!"

Rachel: [laughs]

Griffin: "Time to die!"

Rachel: But anyway, if you think about it, that kind of lines up with the whole like flapper phenomenon of like sequins.

Griffin: I love that.

Rachel: I think—I think people went crazy for sequins right around that time, because they were like, "Oh, wait."

Griffin: "Oh, wait. King Tut's into it, then—"

Rachel: Yeah, for sure. [chuckles] The Arabic word "sikka" means coin.

Griffin: Okay?

Rachel: During the 13th century, gold coins produced in Venice were known as "zecchio." For centuries, variations of sikka and zecchio were used in Europe and the Middle East.

Griffin: Cool.

Rachel: I don't know if I'm saying zecchio and it should be seekio? And that's why they gave that Venetian example.

Griffin: Okay.

Rachel: But anyway... long time.

Griffin: Yeah!

Rachel: Long time. Sewing gold and other metals onto clothing was multifunctional, serving as a status symbol, as I mentioned, or theft deterrent for—so, for people that were traveling—

Griffin: Well, that's insane, because—

Rachel: They would—they would sew their metal goods into their clothes—

Griffin: Okay.

Rachel: So that they could travel safely.

Griffin: Now, I will say, these days, when you are in a, you know, some sort of area where pickpocketing is perhaps a common thing, I don't think they tell you to sew the money—like wear a shirt made of money. I'm pretty sure they sort of suggest the opposite, which is to say—

Rachel: Well, because now you can get those little, I forget even what they're—like little fanny packs that you like hide under your clothes, if you're really feeling.

Griffin: I could get one of those off you. Now You See Me: Now You Don't 4—

Rachel: Are you flirting with me?

Griffin: Yeah.

Rachel: [chuckles]

Griffin: I am. And threatening—and threatening you of theft.

Rachel: [chuckles]

Griffin: What if Now You See Me—

Rachel: I could get a hidden fanny pack off you in five seconds.

Griffin: What if the new Now You See Me movie was just like Jesse Eisenberg, Woody, the gang, going around, just snapping fanny packs off people?

[both chuckle]

Griffin: The whole movie. And at the end of the movie, Mark Ruffalo's like, "How many did you get, guys?"

Rachel: [chuckles]

Griffin: "14 fanny packs? Good job, guys!" The end.

Rachel: [chuckles] Anyway. Okay, so, originally, discs of metal, in the 1930s, when they became super popular again on the little like flapper outfits, there was a process developed to electro plate gelatin.

Griffin: Okay?

Rachel: Which was like a lighter weight version of the shiny metal. One obstacle, besides the coloring being lead-based, was that a gelatin sequin would melt if it got too wet or too warm.

Griffin: Yeah, that's an—I'd say that's an obstacle.

Rachel: So, if you wore a like sparkly sequin outfit to a dance, and then a gentleman had his hand on your lower back for too much of the dance, you might loose—

Griffin: That's your—

Rachel: You might lose a section of your sequins.

Griffin: That's your worry, is that a gentleman's sweaty paw will cause it to—

Rachel: [chuckles] Well, that was like—I mean, that was kind of the tell.

Griffin: It happened back then, yeah, for sure.

Rachel: I mean, obviously a raining problem.

Griffin: What's cool though is that if you wear this basically lead scale mail, and you go to the dentist, you don't have to put anything else on when you do the X-rays.

Rachel: [chuckles]

Griffin: They can—you can just walk in, they blast you, you walk right out, in your lead armor you're wearing.

Rachel: I would love that, if they put sequins on that little vest they put on you when they do the X-rays.

Griffin: Just anything! It's so fashion-backward. There will never be a time where that vest looks good. Even as cyclical as fashion trends are, that thing is always going to look totally fuckin'—

Rachel: And it's comforting, to have a big, heavy blanket on you.

Griffin: It is! It's like a weighted blanket, yeah.

Rachel: Yeah. Okay, next, after the gelatin sequins, we get to acetate. And that came about because Herbert Lieberman worked with Eastman Kodak, who was using acetate in its film stock—

Griffin: Yeah!

Rachel: In the 1930s to develop acetate sequence. And so, the light would penetrate through the acetate. Also, still pretty brittle though.

Griffin: Yeah.

Rachel: Acetate will crack like glass. So, you still had an issue of like, you can't wash that. You can't like put that, you know, in a pile with your other clothes.

Griffin: Well, I have to also imagine, it's somewhat prohibitive for... for everyone to get their hands on like a good sequin vest—

Rachel: Yeah.

Griffin: That gets made out of expensive photo equipment.

Rachel: 1952, mylar sequins hit the scene. So this is like—

Griffin: Wow, sequins really are sort of a yardstick for industrial kind of like development—

Rachel: [chuckles] Yeah.

Griffin: Of mankind.

Rachel: It's as if business professionals everywhere are inventing an item and then sitting around and deciding whether or not this could improve the sequin.

Griffin: Uh-huh. Yeah. Sequence now? Microchips.

Rachel: [chuckles] All right, we've moved away from the floppy disk.

Griffin: Yeah.

Rachel: How will this impact sequins?

Griffin: My sequin vest is... Bitcoin data mining right now.

Rachel: [chuckles] Mylar, of course, you know, like it made me think of those like happy birthday balloons.

Griffin: Oh, sure.

Rachel: You know? Now, we're talking about vinyl plastic.

Griffin: Ah.

Rachel: More durable and cost-effective. The vinyl plastic will still curl and lose its shape, but it will not melt off your back when it rains. [chuckles]

Griffin: That's great. I love that about it. That's one of my favorite—that's the—what I keep reading in all the Amazon reviews, of the sequin shirts I look at every day, is that it won't—if a gentleman caller puts his hand on the—

[botch chuckle]

Griffin: On your—the nape of your back for long enough, it won't melt. Five stars.

Rachel: The nape pf your back?

Griffin: Yeah.

Rachel: Can you say that?

Griffin: Yeah, every part of you has a nape.

Rachel: [laughs]

Griffin: If you look hard enough. [chuckles]

Rachel: I feel like that's the name of the episode.

Griffin: Every—[chuckles] to every part, it's nape.

Rachel: [chuckles] So, that's sequins.

Griffin: I love it.

Rachel: I... to answer your question that you didn't ask, I did not purchase anything with sequins. But I looked real hard at it.

Griffin: That's good! You can—

Rachel: [chuckles]

Griffin: You can be delighted by the concept of something, and not practically go for it. I want to make this a, first of all, a shame-free zone.

Rachel: [chuckles]

Griffin: But a zone where we feel good sort of delighting in the fancy of conceptual wonders.

Rachel: Griffin knows that anything—anytime I consider doing something frivolous—

Griffin: Yeah.

Rachel: There is a real consideration behind it.

Griffin: Yeah.

Rachel: Which negates the frivolity, for sure.

Griffin: Yes.

Rachel: But I want you to know that I looked real hard at sequins this year.
[chuckles]

Griffin: And I know you do. You had an—you had an energy of sort of consternation all day today, now I know why, you were thinking about sequins.

Rachel: I thought like, is this the year where I go out and purchase something that I maybe only wear once, that has sequins on it? And the answer is no.

Griffin: Good!

Rachel: But maybe next year. [chuckles]

Griffin: It would be wild if it was yes.

Rachel: tit.

Griffin: Can I steal you away?

Rachel: Yes.

[theme music plays]

[ad read]

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Mark: Hewn in rock?!

Hal: Yeah?

Mark: How do you hew something in rock?

Hal: With a chisel.

Mark: There's only one Hue in rock, and it's Huey Lewis.

Hal: [chuckles] And the news is, *We Got This with Mark and Hal* is available every week on maximumfun.org.

Mark: I walked right into that.

[both chuckle]

[break]

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[break]

Griffin: I've got a good one for you.

Rachel: Okay?

Griffin: And for every—for everyone out there. Blessings to my algo. Rarely do I bless my algo, but it gave me a good gift.

Rachel: That is how this came across your desk?

Griffin: It did, I think because I got very into watching Vulfpeck videos again. Vulfpeck, I've talked about on this show before, just a band full of consummate professionals at their various crafts. And I love watching their like live performances, because they're fucking crazy. Like, they're really, really, really good at playing their instruments, and that's fun to watch. And I think that's how I got served a video of a live performance of a band called Lake Street Dive, performing their cover of Shania Twain's "You're Still The One."

Rachel: [whispers] Oh.

Griffin: Which is my Wonder today. I—obviously, everyone knows "You're Still The One" by Shania Twain.

Rachel: Yeah.

Griffin: It was an absolutely stratospheric, fuckin' chart-topping mega hit from 1998, off her album Come On Over. It was just everywhere that year, and every year since, really. Just a genuinely sweet track about just rugged, time-tested love.

Rachel: [chuckles]

Griffin: You don't get a lot of love songs that's like, you know, "We've been together for a long time, but it's still—"

Rachel: "It's still you!"

Griffin: "So fuckin' hot. It's still so..."

Rachel: [chuckles]

Griffin: "You've kept it so tight, and it's so great, and I love it, even now."

Rachel: [chuckles] Kept it's so tight.

Griffin: The original name of the song was "You've Kept It So Tight, And I Love It Even Now."

Rachel: [laughs]

Griffin: From 1998's Come On Over, by Shania Twain. This song has been covered by a bunch of different artists. Kacey Musgraves did it on tour with Harry Styles live a bunch—

Rachel: Oh! I bet that was cool.

Griffin: Yeah, I bet—Kelly Clarkson. Prince did a version in 1999. Prince was an early adopter.

Rachel: Wow?

Griffin: That he recorded and uploaded to his website, which was still a fairly new kind of like distribution platform for music at the time. [chuckles] But this version, this cover by the band Lake Street Dive, puts so much fuckin' English on the ball, that it truly—

Rachel: I would encourage—

Griffin: It really makes it something new and very, very, very exciting.

Rachel: I would encourage people to watch this video. It is—they are all so delighted to be playing this song, and just having fun with it.

Griffin: It's so in the pocket, like everyone is fucking vibing on stage, off the stage. They were just touring with Lawrence and, fuck, I bet that was a good

show. Anyway, enough teasing. Here's a clip from the live performance of "You're Still The One" by Lake Street Dive, which is available on their YouTube channel.

[an excerpt of "You're Still The One" by Lake Street Dive plays]

Lyrics: Looks like we made it.

[audience cheers]

Lyrics: Look how far we've come, my baby. Might have took the long way, we knew we'd get there someday. They said, "I bet—" that's right, "they'll never make it." But just look at us holding on.

[excerpt ends]

Griffin: It just makes sense, folks.

Rachel: Jazzy.

Griffin: Jazzy, soulful.

Rachel: Yeah.

Griffin: Very, very, very slow and like, the fuckin' *ghung*.

Rachel: [laughs]

Griffin: Like the beat is just like—from like the second beat of it, you're already kind of like shoulder bopping, which is really an accomplishment.

Rachel: Yeah.

Griffin: The voice you are hearing singing that is Akie Bermiss, who is the keyboardist and singer of Lake Street Dive. It's a five-piece band, from Boston. They formed at the New England Conservatory of Music in 2004. Originally, they called themselves a "free country band," was the genre that they—

Rachel: Oh?

Griffin: And this is from Wikipedia—[titters] I— "They intended to play country music in an improvised, avant-garde style. This concept was abandoned in favor of something that," quote, "actually sounded good," according to Mike Olson, one of the founding members of the band. [chuckles] The band's name, Lake Street Dive, was inspired by the Bryant Lake Bowl, which was a bar, a hangout of the band's early years, in Lake Street, in Minneapolis.

Rachel: Oh. I assumed Chicago for some reason.

Griffin: Well, it sounds like Lake Shore Drive.

Rachel: True.

Griffin: Lake Street Dive—

Rachel: And also, there is a Lake Street in Chicago.

Griffin: Yes, there is. So, they've put out like a bunch of different stuff. They've got eight studio albums, a couple live ones.

Rachel: Wow?

Griffin: They've had a couple roster changes, Akie Bermiss actually didn't join the band until 2017. Most of the time, lead vocals are done by Rachael Price, is the traditional lead singer of the band. This cover is one of a half dozen covers or so on an album that came out in 2022, an EP called Fun Machine: The Sequel. It's all covers. There's some other bangers on there, including "Linger," a really, really—

Rachel: Whoa?

Griffin: Sick version of The Cranberries' "Linger." But it's called Fun Machine: The Sequel because they also put out another album like 12 or so years ago called Fun Machine, that was a series of covers.

Rachel: Wild.

Griffin: And you—I—the name of this band, and this like concept of like covering a '90s like chart-topping—

Rachel: Yeah.

Griffin: Country pop hit, like it felt really familiar to me. And then I realized, in researching the band for this subject, that they actually went viral 12 years ago for a cover that was off the original Fun Machine album of "I Want You Back." And it is this slower, again, super-duper jazzy version of the song, with vocals by Rachael Price, who just really knocks the thing out of the fuckin' park.

Rachel: Oh, I'll have to check that out.

Griffin: Yeah, I'll play, actually, a little clip of it right here for the folks at home.

[an excerpt of "I Want You Back" by Lake Street Dive plays]

Lyrics: Oh, baby, give me one more chance. Won't you please let me back in your heart? Oh, darlin', I was blind to let you go, but now that I see you in his arms, yeah. Trying to live without your love is one long sleepless night. Oh, let me show, you, girl, that I know wrong from right.

[excerpt ends]

Griffin: So yeah, they got two EPs that are just all covers, that are very... I mean, as the name suggests, very fun and very creative. You bringing the YouTube show about—

Rachel: Yes, I was thinking of that.

Griffin: Discovering songs kind of reminded me of this. They've got a ton of original music, too, obviously, they've got eight studio albums out. But it was really fun being kind of like transported by this cover of this classic

song, this kind of incredible reinterpretation of this familiar track, and then realizing like, hey, they actually did the same thing to me back in like 2013, with this cover of "I Want You Back."

Rachel: Yeah, there's something—I mean, there's something so charming about covers when they're done in this kind of loving, like not too cool for school kind of way, you know?

Griffin: Yes.

Rachel: Like, when a hit is that big and it is done like in a... I don't know, an area of music that is often like maligned by like, you know, serious musicians.

Griffin: Sure, sure.

Rachel: It's like, it's such a treat to be like, no, you recognize, that's a good song!

Griffin: Especially, yeah, especially a song like this where it is like, lyrically, a pretty unique concept for a like love song.

Rachel: Yeah, charming.

Griffin: And having it be sung so, so incredibly like soulfully like gives it a whole different energy that tracks.

Rachel: Yeah.

Griffin: Not that the Shania Twain version didn't, but I just think it's so great. And again, the vocals from Akie Bermiss are like really, really, really, really, fucking spectacular. I also, we don't usually play—we don't double dip a lot, but I want to play another little clip from "You're Still The One," because there is a guitar solo by James Cornelison towards the end of that song, that is one of the fucking yuckiest grooves I have heard in a really long time.

Rachel: [chuckles]

Griffin: If we can play a bit of that too.

[the guitar solo from "You're Still The One" by Lake Street Dive plays]

Griffin: So yeah, that's Lake Street Dive. A bunch of music, you know, in the usual distribution channels. Their YouTube channel has a bunch of, actually, just performances of this song. They did one that was uploaded by Paste a couple years ago. And I'm a little late coming to this track, but they are, I guess, still performing it live, and that's what this one was from, and holy shit, I would *love* to see these guys live.

Rachel: Yeah, no kidding.

Griffin: It seems like the funnest show. Do you wanna know what our friends at home are talking about?

Rachel: Yes.

Griffin: We got a lot of emails, again, and I love when we get sort of just like a call and response style thing with this show, about the International Space Station. David specifically said, "You can absolutely see the International Space Station with the naked eye. The best times are just after sunset or just before sunrise, when the huge solar panel arrays reflect sunlight from over the horizon. It becomes the second brightest object in the sky while it's overhead, absolutely worth looking out for it." I really want to do this now.

Rachel: Yeah.

Griffin: I'd love to be able to look up with my nude eye and see where the astronauts live. That's fucking crazy.

Rachel: [titters] Your nude eye.

Griffin: That's crazy!

Rachel: We... we don't look up at the night sky very much.

Griffin: Or the daytime sky!

Rachel: I think we look up at the daytime sky a fair amount.

Griffin: Not at sunrise, or sunset.

Rachel: No.

Griffin: Like, usually, you're looking at the horizon, you're not lookin' up for the Space Station. That's how it gets by. That's how it sneaks by you.

Rachel: Mm-hm.

Griffin: You know? You're looking at—you're looking at the... the beauty of the waning morn.

Rachel: [chuckles] Soul of a poet great, Griffin, McElroy.

Griffin: Thanks. Thank you. Brain of one too. Ellis says, "My seasonal Small Wonder is flu shots! They're a wonderful, life-saving invention that protects you and everyone around you. And also sometimes they make you feel a bit sick, and then you can lie around feeling tragically noble about the sacrifice you're making for the greater good."

Rachel: [chuckles]

Griffin: "It's sometimes fun to be slightly sick in the knowledge that you're safe from getting dangerously sick." Agreed. Hard agree.

Rachel: I do love kind of the soreness of a flu shot.

Griffin: It makes you feel like you've done something for real.

Rachel: Yeah.

Griffin: Yeah.

Rachel: Yeah, I will say, Griffin and I made a terrible mistake, in 2024, where we did not get flu shots for our children. And we will never do that again.

Griffin: Yeah, no, it really... it was a tremendous failing of ours—

Rachel: Yes.

Griffin: Personally. And—

Rachel: We just kind of put it off and put it off, and it was like, for a while, it was too early, and then it was too late, and then the whole year was over.

Griffin: Yeah.

Rachel: And then our children got very sick, and we all got very sick.

Griffin: Uh-huh.

Rachel: And it was like, that was really dumb.

Griffin: It also was, like the timetable fell at a time where we were all just somewhat sick the whole time.

[both chuckle]

Griffin: And so like, there wasn't like an awesome window for it. But yes, we—

Rachel: Yeah!

Griffin: We made a fuckin' beeline for it this year, because we got the flu, and it was truly like a month and a half, two-month long span of—

Rachel: Unbelievable.

Griffin: Abject misery. So yeah, get your flu shots, folks! They got the flu mist now. Boys did the flu mist. We went to Walmart and we said, "What's

up?" They said, "Let us shoot this fluid into your kids' nose, and it'll take like a second." And no sweat.

Rachel: Yeah.

Griffin: So... 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. Again, tomorrow. 'Til Death Do Us Blart, Episode 11, for the 10th year. Which is confusing, but the math does make sense if you sit down to really think about it.

Rachel: [chuckles] Uh-huh.

Griffin: Very fun watch, very fun surprise that we have planned for one of the hosts of the show this year. And we have some merch for 'Til Death Do Us Blart, over at the McElroy Merch Store, mcelroymerch.com. There's also some Candlenights merch! And while you're thinking about that, thinking about ornaments and what have you, why don't you consider coming to see Candlenights in Huntington, West Virginia? We're gonna be putting it on at the Keith Albee, December 6th. Gonna be a fun family variety show, no cussing! Doing bits from MBMBaM and Clubhouse, and other stuff.

Rachel: We have done the drive from DC to Huntington many times now.

Griffin: Yes.

Rachel: It is a very pretty drive.

Griffin: Lovely, yeah.

Rachel: I would encourage anybody in the like DMV area... I mean, it's six hours. [chuckles]

Griffin: It's a lot of driving, yeah, for sure.

Rachel: But it's gorgeous.

Griffin: It is gorgeous.

Rachel: [chuckles]

Griffin: And it really is like, I don't know, that is my kind of like holiday spirit sort of start line.

Rachel: Me too.

Griffin: It really, really, really activates something in me. And also, all of the proceeds for that show go to benefit Harmony House, which is a really wonderful organization from Huntington.

Rachel: But you can also get a virtual ticket.

Griffin: You can get a virtual ticket too. That show is going to be video on demand, December 19th. And again, proceeds for that go to Harmony House, which works to end homelessness in the Huntington area with a bunch of different supportive services programs.

Rachel: You can see what festive holiday outfit I ended up choosing!

Griffin: Non-sequined, but still festive and celebratory, and I'm excited.

Rachel: Maybe sequins!

Griffin: You just said you didn't?

Rachel: Well, but there's still time?

Griffin: For you to change your mind about—I guess so. I guess, maybe—

Rachel: I could—

Griffin: Everyone could be wearing sequins!

Rachel: This is what's beautiful about life, Griffin, is that tomorrow, I could be out in the world, and I could see a sequin outfit, and I could choose to change everything.

Griffin: Yeah.

Rachel: In that moment.

Griffin: Yeah. You would have to be sort of, foundationally, a pretty different person from the person you are now.

Rachel: That feels like a challenge.

Griffin: Yes.

Rachel: I will leave this house right now and go buy sequins, if it's going to be like that.

Griffin: I know, actually, that you have obligations that you need to do after this podcast, and so—

Rachel: Yeah, I was gonna go to the gym.

Griffin: Don't threaten me with a good time.

Rachel: [chuckles]

Griffin: So, yeah, you can get tickets for Candlenights at bit.ly/candlenights2025. And I think that's it. Fun ep this week, I had a great time recording with you, babe. And...

Rachel: [chuckles] Me too.

Griffin: And I just, I love doing this show. It's such a bomb. And I hope you had a good time listening. We'll be back with a new one next week, so keep it—don't touch that dial. It's got jam on it. Holiday jam... Christmas jam.

Rachel: [chuckles]

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

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