

Wonderful! 217: I Don't Think We Should Worship the Egg God

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[theme song, "Money Won't Pay" plays]

Rachel:

Hi, this is Rachel McElroy.

Griffin:

Hello, this is Griffin McElroy.

Rachel:

And this is *Wonderful!*

Griffin:

This is a show where we talk about things we like, that are good, that we're into and we like them.

Rachel:

Yeah.

Griffin:

A lot of people come to us, and they say, what's your show about? The word 'wonderful' doesn't really tell me what your show's about. Is it a murder—is it one of the many murder shows?

Rachel:

Yeah. I mean, it should be. I think we'd have a lot more listeners.

Griffin:

If we just talked about murder?

Rachel:

Yeah.

Griffin:

Unless they're... oh, okay.

Rachel:

People love that.

Griffin:

Well, let me try that. Let me try. Once there was a woman—

Rachel:

[laughs]

Griffin:

... and her name was Janet. And she had a husband, and they were on vacation in a place far away.

Rachel:

Perfect. Perfect. This is right.

Griffin:

But then when she got—but when Janet got back home, the husband weren't—were not there. And everybody said, where did he go, Janet? And Janet said, I'll never tell.

Rachel:

[laughs]

Griffin:

But you know what happened? She killed him.

Rachel:

Let's interview—

Griffin:

With a big hammer.

Rachel:

Let's interview the neighbor.

Griffin:

Oh, okay, I'll tell the audience.

Rachel:

Neighbor, what can you say about Janet and the husband?

Griffin:

[in a silly deep voice] Well, she always carried a big hammer round with her—

Rachel:

[laughs]

Griffin:

... everywhere that she went. And she said, one day, husband, you're going to get one of—one of these. And she sort of smacks him with the hammer.

Rachel:

Did you like that, listeners?

Griffin:

Did you like that?

Rachel:

That's what this show could be.

Griffin:

A man died.

Rachel:

[laughs]

Griffin:

Uh, do you have any small wonders?

Rachel:

[laughs] Hmm...

Griffin:

Doesn't sound like you do.

Rachel:

I think you should go first.

Griffin:

Uh, we had some lovely friends, uh, stay with us this past weekend, and they brought with them the witchcraft of—

Rachel:

[laughs]

Griffin:

... Magic the Gathering. And, uh, went to my local friendly game shop, and I brought myself a commander deck, and, uh, played a couple of games. That's a fucking... that's good.

Rachel:

Yeah.

Griffin:

Coming together is good.

Rachel:

Yeah.

Griffin:

There's like a whole new way of playing it, where you have like a big ass deck with no repeat cards in it, and, uh, it was very cerebrally engaging.

Rachel:

Yeah.

Griffin:

I liked it.

Rachel:

Yeah. I was almost convinced, and I thought maybe I should play this game. But now, uh, sweet Griffin got me a deck, and I just look at it, and I'm so intimidated.

Griffin:

Yeah. I mean—

Rachel:

There's so much—there's so much words on the cards.

Griffin:

There's a lot of reading.

Rachel:

And I just feel like—

Griffin:

I hate reading.

Rachel:

... [laughs] how—how do you—how do you make this game. It seems long and hard.

Griffin:

It is. But, uh, it's—it's enjoyable too.

Rachel:

Okay.

Griffin:

I think you should give it a shot.

Rachel:

Okay.

Griffin:

I don't think you will like it.

Rachel:

[laughs] Okay.

Griffin:

But I do think that it's a—you should experiment.

Rachel:

Uh-huh.

Griffin:

I mean, you know, your 30s are a time to experiment with Magic the Gathering.

Rachel:

No, that's true. That's true. Okay, so now it's my turn to say a small wonder—

Griffin:

Yes.

Rachel:

... that I have.

Griffin:

Uh-huh.

Rachel:

Uh...

Griffin:

Uh...

Rachel:

I will say, you know, reading the same book that your friend reads, and then talking about it with them.

Griffin:

Yes. Book clubs kind of, but in a small way.

Rachel:

I perhaps made the mistake of recommending what I would probably call a murder book to my friend.

Griffin:

The bleakest murder book I've ever heard about.

Rachel:

[laughs] And, uh, I had lunch with her recently, and we talked about the murder book, and it was nice.

Griffin:

Yeah, sure.

Rachel:

I mean, I felt bad, because it did end up being a murder book, but—

Griffin:

You didn't know it was going to be a murder book when you recommended it though, right?

Rachel:

Correct. Yeah, no, I thought... I mean, I thought it was just a bleak book about motherhood, and I thought this would be a nice way to talk about motherhood with my friend. But then there was some murder.

Griffin:

Yeah. That's a shame.

Rachel:

Yeah.

Griffin:

Stop murdering, everybody.

Rachel:

Hey.

Griffin:

Hey, cut it out. Um, I go first this week.

Rachel:

Okay.

Griffin:

I would love... you know what my thing is, because it's up on my computer screen.

Rachel:

Uh-huh. [laughs]

Griffin:

I forgot to close it. But I am going to talk about UNO. We don't talk about UNO, no, no.

Rachel:

That's fun.

Griffin:

Do you think that like when that song, uh, popped off—

Rachel:

That's fun.

Griffin:

... do you think the UNO people were like, we've got to get down on that.

Rachel:

The like red phone in their office rang, and they're like, we've got a new idea for an ad.

Griffin:

Yeah, uh, do—have you heard the new song, the new—the new Lin-Manuel joint? And then they're like, yeah, we heard it. And they're like, UNO rhymes with Bruno!

Rachel:

[laughs]

Griffin:

And the UNO president was like, holy shit, you're right!

Rachel:

Not since Pizzeria UNO.

Griffin:

Not since [laughs] Pizzeria UNO Grill have we had this—

Rachel:

[laughs]

Griffin:

... sort of synergy. Uh, it's the perfect game, man. UNO is the perfect game. It's like a desert island game for me, I feel like.

Rachel:

I—I really like it. I actually, when you—when you got the Magic, the cards, I thought like, oh, here's other game that you can play with two people.

Griffin:

Yeah.

Rachel:

Although, when you play UNO with two people, it's like...

Griffin:

It gets weird.

Rachel:

It does, because there's so many like, skip your turn, pass your turn—

Griffin:

Right.

Rachel:

... move, uh, to your right one.

Griffin:

And—and two player, uh, reverse counts as a skip, so it's just skip, skip, skip, skip, skip none stop.

Rachel:

Yeah, yeah, yeah.

Griffin:

Um, but man, if there's just people sitting around doing nothing, and there's a deck of UNO cards nearby, it's like, well, we may as well—we might as well just be playing UNO, yeah?

Rachel:

Yeah. That was a charming thing when we were on the boat. I think, uh, we rolled up on your dad and Carol, uh, at the dining hall, and they were playing UNO.

Griffin:

They were just playing some UNO.

Rachel:

Just as a couple. And I just thought, oh, that's sweet.

Griffin:

That's really nice. So UNO, if you've never played it, which is weird, but I guess there's probably lots of people who have never played it.

Rachel:

Yeah. I don't know if it's as—if it's as hot as it was when we were kids, you know?

Griffin:

That is fair, yeah. So it belongs to a type of card game, uh, called a shedding card game—

Rachel:

Oh.

Griffin:

... which is basically you want to get rid of all of your cards.

Rachel:

Yeah, that makes sense.

Griffin:

And then it gets into like crazy eights and, you know, go fish, I guess. And the point of the game is to get rid of all your cards. You start with a hand of seven cards. There's like 108 cards in a deck, I think, and they all have, uh, numbers or symbols and colors on them.

And the point of the game is, there's like an active card in the middle that everybody plays on, and if that card is the same... if you have a card that is the same color or same number or symbol as that card, you can play it, right? And you want to get rid of all your cards that way. If you don't have, uh, a card you can play, you have to draw until you do. That's basically it.

Rachel:

Yeah.

Griffin:

When you get down to one card, you have to say UNO. If the next person takes their turn and you didn't do that, you have to draw two cards.

Rachel:

Yeah.

Griffin:

So there's a focus element to it as well. Uh, and then there—like, in addition to the numbers, there are special cards, like reverse, which reverses the order of play, and skip, which skips the next person, and then—

Rachel:

Like, cards that say like draw four.

Griffin:

It's draw twos, draw fours, and there's wild cards, which you can play as anything.

Rachel:

Yeah.

Griffin:

Uh, that's it. There—there is a—a way of keeping points, which you do in like real, I guess, UNO, real hardcore UNO, and I never, ever, ever, ever play that way, and did not even know—

Rachel:

No.

Griffin:

... about it until I researched it.

Rachel:

I didn't either.

Griffin:

But basically, when you go out of cards, uh, you get points for everybody else's cards that they have in their hand, and they're worth different amounts depending on like what kind of cards they are. So if they have like a wild card in their hand, it's like 50 points or something like that.

Rachel:

Wow.

Griffin:

And it's first to 500 wins.

Rachel:

Wow.

Griffin:

So that's how they do it in like professional... in the UNO parlors. [laughs]

Rachel:

[laughs]

Griffin:

Uh, I have never played that way though, I just do like... you just play, and then someone wins, and then you play again. That's about it. There's no continuity for me when it comes to—when it comes to UNO. But as simple as the game is, it lends itself to so many like great moments that happen in every UNO match, like when somebody cannot play, does not have a card to play, and then draws a card, and that doesn't work either, so they have to keep drawing—

Rachel:

Yeah.

Griffin:

... and then they draw 20 cards and just spiral—

Rachel:

[laughs] Yeah.

Griffin:

... into madness, because they cannot believe how bad their luck is. Or when you're down to just one card, and like, the card that is active is the right color for you, so you just have to wait until it gets back to your turn, and hope that nobody changes it. Like the amount of tension and like kind of poker face that you have to put on, because you don't want people to know that you're about to win on the next turn.

Rachel:

Can I ask you?

Griffin:

Yeah.

Rachel:

This is—this is an aesthetics question.

Griffin:

Sure.

Rachel:

Um, how do you organize your UNO cards in your hand?

Griffin:

Uh, I mean, I go by color—

Rachel:

Mm-hmm.

Griffin:

... and order. So I do like all the reds in order, all the yellows in order, all—

Rachel:

When you say in order, like number, numerical?

Griffin:

Yeah.

Rachel:

Yeah.

Griffin:

Number and then symbols.

Rachel:

Okay. Good. Me too.

Griffin:

Um, yeah, I mean, you've got to do it that way.

Rachel:

Yeah. [laughs]

Griffin:

If you—yeah, anything else is completely illogical.

Rachel:

[laughs]

Griffin:

Um, there's also like, there's so many great things, like just skipping the same person over and over again so they can never... like if you have a hand that's just all skips, you can just look at the person to your right and just be like, sorry, dawg.

Rachel:

[laughs]

Griffin:

You actually don't get to play UNO with us this game. Uh, or when you reverse order, and then the next person that you reversed it to reserves it back to you, and then you reverse it right—

Rachel:

Oh.

Griffin:

... you just have like a little dance. A little UNO dance with that person, just a one on one sesh. It's so nice, and it happens every game. And I think that that's just lovely. I think that it's so nice that there are just these moments that you know are going to happen when you play UNO.

Uh, what I really love about UNO is that everybody has house rules, and some of them have like, built themselves into the psychic fabric of mankind. Like there are things that people just say are true about UNO, that every— it's like, um, the—the Mandela effect, that just people say like, this is how it works in UNO. The big one, and whenever this happens, the UNO Twitter account has to come in and be like, no, guys—

Rachel:

[laughs]

Griffin:

... and everybody freaks the fuck out. So the big one, and I don't know if this is going to hit you as weird or not, is there is a concept called stacking in UNO house rules, where if somebody passes—hits a, uh, like plays a draw two card to you, in stacking rules, you can play a draw two on top of that, to compound the effect and pass it on to the next person, so that you—

Rachel:

Whoa, no, no, no, I've never heard of this.

Griffin:

Okay. This was like how I played growing up.

Rachel:

Really?

Griffin:

If someone told you to draw two to you, instead of drawing two, you could put another draw two on that, and then the next person would have to draw four, unless they had a draw two, and then it would become a draw six to the next person. And in 2020, the UNO Twitter account came out and said, "Hey, guys, stacking is nothing."

Rachel:

[laughs]

Griffin:

That is not a rule. We don't play that way. And Twitter like set itself on fire. Like Twitter had a full meltdown. Like you can say whatever the fuck you want, official UNO account—

Rachel:

[laughs]

Griffin:

... but we are going to play this weird, progressive UNO.

Rachel:

That is so wild. Yeah, no, I've never heard of that.

Griffin:

There's also jump in rules, which I also played going in, which is that if the active card on the table is the same exact number and color as a card that you have, you can play it no matter who's turn it is, and just like slam it down and get it in real quick. Which made UNO a lot, uh, faster and hectic.

Rachel:

God, I am not familiar with these—these street rules you have.

Griffin:

Well, lots of people are, and it's—it's just this weird thing, where people aren't sure what is official UNO rules and what isn't, and occasionally the UNO Twitter account has to lower themselves in, like an angel sent by God—

Rachel:

[laughs]

Griffin:

... just like, nope, that's not it, that's not rules. Um, so the game was first made by, uh, a dude named Merle Robbins, in Reading, Ohio, which is a suburb of Cincinnati, in 1971. And he just like made it, and played it with his friends and family, and they were like, uh, Merle, you crushed it, dawg. Uh, and so he spent \$8,000 making 5,000 copies of the game, which is a pretty good cost per deck investment, if you ask me. And then he sold them out of his barber shop.

Rachel:

Oh my God.

Griffin:

That is how UNO started. And like it continues to be kind of like, wild from there, because he sold the rights a few, uh, a few years later to a dude named, uh, Robert Tezak, for \$50,000 plus royalties. So a nice little 10 times profit on that. But Robert was a funeral parlor owner, in Joliet, Texas. Am I saying that right? I've never—I've never really known how to say the name right.

Rachel:

I think it's Joliet.

Griffin:

Joliet, Texas. Uh, he started a company called International Games, which he ran out of offices behind his funeral parlor.

Rachel:

[laughs]

Griffin:

Uh, and the game like grew, and he found like a publisher for it, and it grew, and then in 1992, Mattel required International Games.

Rachel:

I'm picturing these like clandestine like conversations, like, oh, I'm so sad about Julie, right? I know, I know, I know.

Griffin:

I know she bathed it big time, sucks.

Rachel:

Um, yeah, yeah. Hey.

Griffin:

Hey.

Rachel:

I heard something.

Griffin:

Mm-hmm.

Rachel:

Uh, you got, you know, you got, uh, you got the game?

Griffin:

I mean, I'm just imagining Mr. Tezak, just like as people are walking out the funeral parlor, like, I'm so sorry for your loss. Here, this—

Rachel:

[laughs]

Griffin:

... this might cheer you up.

Rachel:

For happier times. [laughs]

Griffin:

For happier times. That'll be \$3, please.

Rachel:

[laughs]

Griffin:

Uh, just a wild, strange journey that UNO has been on, and continues to be on. And, uh, I just love it.

Rachel:

Yeah, me too.

Griffin:

I just love it. It's like—it's like, uh, it's like drinking water. It's like, yeah, that's UNO. Yeah, you just—yeah, you play UNO.

Rachel:

I wonder if our big son is old enough to play UNO yet?

Griffin:

Nope. First time that kid gets skipped.

Rachel:

Yeah.

Griffin:

First time that kid has to draw four.

Rachel:

That's fair. That's fair.

Griffin:

He's going to have a full melt—it requires a certain maturity.

Rachel:

I was thinking... yeah, you're right. I was thinking more about his ability and less about his emotional wellness. [laughs]

Griffin:

Because UNO will... UNO will get you.

Rachel:

Yeah.

Griffin:

UNO will make you pretty upset. I'm a grown man, and if I have to draw 30 cards because I just can't get a yellow one, I get pretty PO'ed.

Rachel:

[laughs]

Griffin:

Hey, can I steal you away?

Rachel:

Please.

[ad break stinger plays]

[ad break]

Griffin:

Oh, we've got a few rambarobs here, and I would love to read this first one, because it is for Emma, and it's from Jonathon, who says, "Whether driving cross country or staying in and being wretched goblins together, I'm grateful for every moment that I get to spend with you, and for the journey that has led us here. I will always tell you if our meat is safe to eat, if you put up with my egg rituals. You're my favorite person. I love you, and I can't wait to marry you in just a few months." I love our listeners.

Rachel:

Yes.

Griffin:

But you know how I feel about egg rituals.

Rachel:

[laughs] Uh-huh.

Griffin:

It is blasphemy.

Rachel:

Uh-huh.

Griffin:

Sacrilege.

Rachel:

Yeah.

Griffin:

I don't think we should be worshipping the Egg God.

Rachel:

Griffin has preferences for his eggs.

Griffin:

Yes.

Rachel:

And rituals are outside of those preferences.

Griffin:

Scramble them.

Rachel:

Yeah.

Griffin:

We don't have to get fancy. It's all going to goes—

Rachel:

One and done. Scramble it.

Griffin:

... it's—it's all going to go the same in my belly, isn't it?

Rachel:

Yeah. [laughs]

Griffin:

May as well just scramble them.

Rachel:

[laughs] Can I read the next one?

Griffin:

Yes.

Rachel:

It is for Michael. It is from Mia. "Hi, darling. It felt fitting to get you this, about two years after we've met, and you put me on that good McElroy fix. I know I've probably said it today, but I love you bunches. Congrats on that last college semester. You're almost certified the smartest person I know. Let's go cuddle with the cat and watch Bake Off. You're my favorite wonder."

Griffin:

That is so sweet. Um, do you think they're getting some—there's not new Bake Off, is there?

Rachel:

I don't think so.

Griffin:

Anytime someone... do you think they've got dark web Bake Off?

Rachel:

Or they like just started. They're like, hey, look at this little show I've found.

Griffin:

I think it's probably dark web Bake Off.

Rachel:

That's possible too.

Griffin:

Where they do like... sexy bread.

Rachel:

[laughs]

Griffin:

And Paul Hollywood doesn't have a shirt on most of the time.

Rachel:

Oh. Do you think he's orange all the way down? [laughs]

Griffin:

In all the right places.

[Max Fun ads play]

Griffin:

What do you got over there? What are you—what are you—what are you doing over there? What do you got, huh?

Rachel:

Uh, I'd like to take you to a museum.

Griffin:

Oh, okay.

Rachel:

Uh, and don't worry, you don't have to put your jacket on, because it's an internet museum.

Griffin:

I—can I—do you mind if I put my jacket on, or?

Rachel:

I mean, yeah, if you're chilly.

Griffin:

Okay. I'm not.

Rachel:

[laughs] Uh—

Griffin:

Just looks cool.

Rachel:

This is the museum of endangered sounds.

Griffin:

I did not know what this was until you sent it to me, and now I think it's adorable.

Rachel:

It is pretty adorable. Uh, it has been around since 2012, but I just kind of rolled up on it today, because I was looking... you know, I was just thinking about the dial up sound.

Griffin:

Oh, yeah.

Rachel:

You know the... [imitates dial up sounds]

Griffin:

Sure. Is this related to—

Rachel:

[laughs]

Griffin:

... uh, Justin's tweet that he did?

Rachel:

Yeah, yeah. Uh-huh.

Griffin:

Okay.

Rachel:

Exactly. Yeah, he, uh, Justin McElroy was tweeting about, uh, '90s internet.

Griffin:

Yeah, I saw—I saw that. I did see that tweet, and it made me think of one that I did not tweet. Can I share it with you really quick?

Rachel:

Sure.

Griffin:

I was in, uh, middle school, in like sixth or seventh grade, I was really into Everclear, the band.

Rachel:

[laughs]

Griffin:

And I changed my AOL instant messenger away message to the lyrics of the sound *Father of Mine* by Everclear.

Rachel:

[laughs]

Griffin:

Which is about like the lead singer's like deadbeat dad.

Rachel:

Yeah.

Griffin:

And somebody I was in computer class with, I did this in computer class, in middle school, I changed it while—

Rachel:

Uh-huh.

Griffin:

... I was in computer class. Another kid I was in that class with sent me an IM, and it hit that away message with the full lyrics of Father of Mine, and they told the teacher on me, who came and told me to change it, because Clint Mc—[laughs] it made it seem like—

Rachel:

[laughs]

Griffin:

... I was talking about Clint McElroy.

Rachel:

Radio's Clint McElroy.

Griffin:

Radio's Clint McElroy, who, you know, gave me a name and then walked away.

Rachel:

[laughs]

Griffin:

The teacher was like, "Your father would not appreciate this."

Rachel:

[laughs]

Griffin:

And I was like, yeah, you're right.

Rachel:

That beloved icon.

Griffin:

Yeah.

Rachel:

City's favorite.

Griffin:

Right.

Rachel:

Clint McElroy.

Griffin:

Yeah.

Rachel:

Uh, so museum of endangered sounds has, I mean, it's exactly that, basically. It is a website with little squares on it. There's 33 squares, and you can play—you can play the old sounds from the olden days.

Griffin:

Yes.

Rachel:

Um, so we've got the instant messenger sound.

Griffin:

Yeah.

Rachel:

We've got the sound of Space Invaders.

Griffin:

I don't want, uh, to ask our, uh, incredible editor Rachel to, uh, like spice these in, so many we should just do them with our mouths? So like the instant messenger sound is like the... bloop!

Rachel:

Bloop!

Griffin:

Bloop! There's different ones, depending if you're sending or receiving a message.

Rachel:

Uh, there's a typewriter sound, there's a Nintendo cartridge sound. These, see, I—I don't know, we can't really do these with our mouths. [laughs]

Griffin:

[making random sound effects with his mouth]

Rachel:

There's the sound of like the needle dropping on a turntable.

Griffin:

Yeah.

Rachel:

[laughs]

Griffin:

That's just a scratchy, sort of a scratchy noise.

Rachel:

Uh, so the—the website is—

Griffin:

Is there a rotary telephone, like a, uh, a rotary tel—a rotary telephone?

Rachel:

There is a rotary phone.

Griffin:

Okay. Good.

Rachel:

Uh, this is savethesounds.info, is the website, in case you're interested. There's the sound of a VCR rewinding, and a Nokia ringtone.

Griffin:

Oh, yeah, baby. The... [imitates a Nokia ringtone]

Rachel:

Exactly.

Griffin:

So good.

Rachel:

And of course—and of course, the dial up internet sound that I mentioned earlier. Um—

Griffin:

Can we—how—why did it have to make that noise?

Rachel:

That's what I looked up originally. That was going to be my topic, and then it got very technical, and I was like, I don't think I can talk about this. [laughs]

Griffin:

Yeah.

Rachel:

Um, but yeah, there—I mean, there is a reason, and I can't explain it.

Griffin:

Justin's Twitter thread really was illuminating to me, because it real—I—I—we internalized so much of that, in a way that, uh, doesn't hang with much scrutiny from people who are younger than like 25 years old, who are like, but wait, why did it make a bad noise—

Rachel:

Uh-huh.

Griffin:

... every time you got on the internet?

Rachel:

Yeah.

Griffin:

Why did your website go away if somebody picked up the telephone?
That's—that's bonkers.

Rachel:

Mm-hmm. [laughs]

Griffin:

And it's like, yeah, it is. That sucked. What were we doing?

Rachel:

Uh, there's also some sounds on here that I'm not familiar with, but I figured maybe you would be, because you're like a—

Griffin:

A gamer.

Rachel:

Yeah, you're like a—

Griffin:

You can say it.

Rachel:

Mind Maze?

Griffin:

No.

Rachel:

There's a sound for Mind Maze. If it's a game you're familiar with, I guess maybe that would mean something to you.

Griffin:

Can you turn the volume up on your computer and play it? Let me see if I...

[electronic music plays]

Griffin:

It's dope. Loving that beat.

Rachel:

Uh, there's also Number Munchers.

Griffin:

Yeah, Number Munchers.

Rachel:

Which is great.

Griffin:

Yeah.

Rachel:

And I know that one. And then there's, uh, sound of a Tamagotchi.

Griffin:

Mm-hmm.

Rachel:

Anyway, there's lots of sounds on here. The fun thing about the website is that you can click on it, and it will play it on a loop—

Griffin:

Mm-hmm.

Rachel:

... and then you can click on another one. [laughs]

Griffin:

Yeah, you could play all 30—

Rachel:

Yes.

Griffin:

... on one, some of them at the same time, you're saying? Okay.

Rachel:

Mm-hmm.

Griffin:

This is what it would sound like if a Tamagotchi was in a Mind Maze.

Rachel:

Exactly. [laughs]

Griffin:

And was receiving instant messengers from his girlfriend.

Rachel:

So [laughs]... so, I like that universe you've created.

Griffin:

I do too!

Rachel:

So if you look at the site, it says that it's created by Brendan Chilcutt, but that is actually a, uh, a pseudonym that was created by, uh, three people.

Griffin:

Oh, wow. Wait, huh?

Rachel:

Uh, Marybeth Ledesma, Phil Hadad, and Greg Elwood were students at Virginia Commonwealth university, and they were kind of in the car, and Marybeth took our her Blackberry to send a text, and all of her friends at the time had iPhones and they could hear her texting, which is not something you can real—you can't really hear people texting in the same way you used to be able to.

Griffin:

Right.

Rachel:

And they thought like, oh, we should make a list of technology we remember, um, now that technology is like getting quieter, like that you just don't hear all the stuff.

Griffin:

That's interesting.

Rachel:

And let's put it up on a site. Like nobody asked them to do it, they were just... they were excited for the opportunity, I guess, to create their little like preservation society. [laughs]

Griffin:

Yeah.

Rachel:

Uh, and so they did that in 2012. And the idea initially was that they would keep it up, and they created this Brendan Chilcutt as this kind of curator.

Griffin:

Interesting.

Rachel:

Uh... [laughs] But, you know, they were college students, they weren't really able to. But the site is still there. You can still find it. People—

Griffin:

Is it being expanded, uh, every day?

Rachel:

No.

Griffin:

No, okay.

Rachel:

No, so this is the thing, it—it's funny, because they created this site—

Griffin:

This museum that—that is dead.

Rachel:

Yeah. [laughs]

Griffin:

[laughs]

Rachel:

Exactly. Um, they were finding the sounds largely off of the internet—

Griffin:

Right.

Rachel:

... just kind of searching for them. Because, for example, like they don't have a VCR anymore.

Griffin:

Yeah.

Rachel:

You know, so it was kind of difficult, like people would request sounds, and they would be like, well, I—now I have to go try and find that sound somewhere, because I don't actually have that thing you're asking for.

Griffin:

Right.

Rachel:

Um, so—so it was a little difficult for them to keep up, so they're—it's just kind of sitting there now. Um, but it—but it still works. Everything's still good. There's no—there's no broken links. You can still really enjoy your trip to the past.

Griffin:

I wonder, uh, and maybe not this iteration of it, because I do think that if it was being maintained and indexed and had like lots of, uh, had an actual human curator, uh, it—it would be a little bit more helpful. But I wonder like, is this nostalgia, or is it a like, uh, is it like an artistic or cult—cultural thing that merits preservation? Do you know what I'm trying to say? Like is it... do you think it's just like, oh, this is a fun thing. Hey, remember these sounds?

Or is it like a, it is important that we—that we preserve these sounds?
Because I think you could make a case for the latter.

Rachel:

Yeah.

Griffin:

But maybe if it was a more sort of like, thorough—

Rachel:

I mean—

Griffin:

... archive.

Rachel:

It's—it's like, it's where you draw the line, right? Like the library of congress
like holds, you know—

Griffin:

Yeah, I'm not saying the library of congress is like—

Rachel:

... artifacts.

Griffin:

... nostalgia, retro, much?

Rachel:

[laughs]

Griffin:

Uh, but I do think that like, I don't know, hearing these sounds really puts
me in a head space that very little else is able to do, of like, wow, I really did
used to fucking live and—and breathe and die by the sound of receiving and
instant message from somebody I was waiting to receive an instant message
from.

Rachel:

That's very true. I don't know, there's certain things, like the pay phone and the rotary phone too, that it's hard to... I don't know, it's hard to kind of describe what that was like, what that process was like, and how difficult it was to get in touch with people.

Griffin:

Right.

Rachel:

And I feel like there's—there's some value in being like, experience this with me. [laughs]

Griffin:

Especially because all of this stuff is technology, and technology is like everything and everywhere and everyone and all of it these days, that I think there is absolutely merit in like knowing how these things that like define our lives these days used to work.

Rachel:

There's also—

Griffin:

It's like, I do not think about it ever.

Rachel:

I will say, all sounds aren't created equal, because like, for example, they have the Windows 95 start up on here.

Griffin:

Yeah.

Rachel:

Which maybe historically isn't significant.

Griffin:

Yeah.

Rachel:

But '90s kids know.

Griffin:

Yeah. If I—if they had like the theme music for Everquest on there...

Rachel:

I know.

Griffin:

... it would like put me—

Rachel:

Mm-hmm.

Griffin:

... it would put me in the grave.

Rachel:

[laughs]

Griffin:

It would turn me into a 200 year old skeleton.

Rachel:

Yeah, so I don't know, maybe—maybe, you know, we talk about this, we increase the traffic, and then there's a resurgence.

Griffin:

Oh, you think they're going to bump it up? Yeah.

Rachel:

Yeah. And maybe they're like, hey, let's get back in there.

Griffin:

We join—join the board.

Rachel:

[laughs]

Griffin:

You know?

Rachel:

Uh-huh.

Griffin:

I could become a docent.

Rachel:

[laughs]

Griffin:

That's my dream.

Rachel:

And what—what will you do? Like let's say—let's say I'm a visitor to the site.

Griffin:

Yeah.

Rachel:

And I stumble upon cash register sound. Would you pop up and be like, so, uh, when you paid, sometimes people would have to hit the click clack, and here it is.

Griffin:

And it would make a ding dong.

Rachel:

[laughs]

Griffin:

And they'd be like, who are you? Why are you in my house?

Rachel:

Why is internet's Griffin McElroy—

Griffin:

Mm-hmm.

Rachel:

... been chosen for this role?

Griffin:

Mm-hmm.

Rachel:

Uh—

Griffin:

What's that sound? Well, it's the sound of a girl who you haven't spoken to very much in school—

Rachel:

[laughs]

Griffin:

... telling you that she thinks you're a little weird, and she's not at all interested in you.

Rachel:

[laughs]

Griffin:

Oh, okay. That's weird, you guys like that noise? No, we fucking hated it.

Rachel:

Seems like you're bringing a lot of baggage to this explanation?

Griffin:

I absolutely am. I absolutely am. Hey, thank you to bo en and Augustus for the use of our theme song, Money Won't Pay. You find that linked in the episode description. Put that one in the Library of Congress.

Rachel:

Yeah.

Griffin:

Uh, and thank you to Maximum Fun for having us on the network. They've got so much fun stuff there. Uh, a lot of—a lot of, uh, uh, podcasts, and—

Rachel:

[laughs]

Griffin:

... uh, puzzles, and activities and word searches. All over at maximumfun.org.

Rachel:

Yeah. Do you want to talk about your show?

Griffin:

Yeah, we have a live show coming up on Saturday, from MBMBaM. You can find tickets at bit.ly/mbmbamvirtual, I believe. Uh, and they're just ten bucks, uh, and—

Rachel:

It's such a good time, y'all.

Griffin:

It's a good time.

Rachel:

And even if you're like, oh, I have plans Saturday, um, one, congratulations, but two, you can watch it later.

Griffin:

Yeah, it's video on demand for two weeks, and, um, they—they really are a great time, so.

Rachel:

They really are.

Griffin:

Come on out.

Rachel:

Uh, and also, you know, y'all are on the road again.

Griffin:

On the road again. We did just announce, uh, uh, a—a tour—

Rachel:

Mm-hmm.

Griffin:

... with, uh—

Rachel:

Starting next month in March.

Griffin:

... with some stops.

Rachel:

Next—

Griffin:

Starting in March and—

Rachel:

[laughs] Munch and March.

Griffin:

... munch, we're coming to DC, and Detroit, and Cincinnati, and then in April we're going to be in St. Lewis, and Kansas City, and Minneapolis, and then we're doing, I think in Jul—in June, we're do—I can do this. In June, we're doing like, Boston and Connecticut, I think. And then in July, we're doing Salt Lake City, and some place—and some other places, shoot. San Diego in July. Salt Lake City in July, and Portland in July. That's it. That's what we've announced so far.

Rachel:

I don't remember seeing Boston.

Griffin:

Yeah, Boston, baby. Boston. Bean town. Bean town. Bean. Bo—Boston. Bean town. The best—the best—

Rachel:

Hey, you're right.

Griffin:

[in a bad Bostonian accent] The best part of my day is before I see you come out the door, before you come out the door I think you're not going to—you're not going to be there.

Rachel:

I don't... are you referencing something?

Griffin:

But it's not your fault.

Rachel:

Oh.

Griffin:

It's not your—your—

Rachel:

I thought you were doing a Ray Romano. [laughs]

Griffin:

My—my Boston Ben Affleck and Ray Romano sound pretty similar.

Rachel:

[laughs] Debra!

Griffin:

There's people who have not seen Goodwill Hunting, who listened to the last minute of this show, and probably thought I was having some sort of hemorrhage.

Rachel:

There's also people that have seen Goodwill Hunting and still didn't know what you were talking about. [laughs]

Griffin:

And still probably thought... how would it be if Goodwill Hunting starred Ray Romano?

Rachel:

[laughs]

Griffin:

I think it would go a little something like this. [doing a bad Ray Romano impression] Uh, do you like apples?

Rachel:

[laughs]

Griffin:

Debra, do you like apples? Well, how would you—how do you like those apples, Debra?

Rachel:

A man of a thousand voices. [laughs]

[theme music, "Money Won't Pay," plays and ends]

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