

## Wonderful! 247: The Oatmeal Creme Pies Get So Big

Published October 5, 2022

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[theme music plays]

**Rachel:** Hi, this is Rachel McElroy.

**Griffin:** Hello, this is... Griffin McElroy.

**Rachel:** And this is *Wonderful!*

**Griffin:** And this is *Wonderful!* This is a show we talk about things that we like, things that are good, things that we're into. And this week it's a special— it's a very special episode this week.

**Rachel:** Ooh!

**Griffin:** And when I think about what makes it special...

**Rachel:** [laughs] This is the talented improv skills of Griffin McElroy.

**Griffin:** This— when I think about what makes *this* episode very special...

**Rachel:** Uh-huh?

**Griffin:** It's... it seems to me...

**Rachel:** Yeah?

**Griffin:** As if... it— we— what— when I— one— this episode... that we're doing right now.

**Rachel:** Oh, the pacing.

**Griffin:** You're listening to it right now.

**Rachel:** Uh-huh.

**Griffin:** And you are— but because you're listening to it, you're part of it.

**Rachel:** Yeah.

**Griffin:** You're in it with us, too. Like, you're not making it, listener at home. But in a way, you are. Because—

**Rachel:** Can I say what I think makes it special?

**Griffin:** Please, yeah.

**Rachel:** [laughs] I bought a new duvet cover!

**Griffin:** [imitates air horn]

**Rachel:** It came today.

**Griffin:** It's been a while since we've had to bust out the air horn. It's running low on compressed air, so it's not as vibrant a sound. But yeah, you did buy a new duvet cover. Our last one was this sort of mustard color, and then you bought, I would say, a marigold colored headboard for our bed. And then when you put the comforter down on it, it was like, "This looks outrageous."

**Rachel:** Yeah. It was a little yellow-on-yellow. Um, I will say, so everything is smaller outside of Texas.

**Griffin:** True.

**Rachel:** And so we needed a smaller headboard for our smaller wall space that we now have to put our bed against. And so, I got the smaller headboard, and then we got out the old... duvet.

**Griffin:** The old duvet. And it's just a— it was a clash of the titans, by which I mean primary colors.

**Rachel:** Had to switch her up. So that's why it's a very special episode.

**Griffin:** It's because of the duvet cover, yeah.

**Rachel:** [laughs]

**Griffin:** Umm... [stammering]— this is a show where we do talk about the— I'm so ti— I'm so tired, babe. I'm trying— listen. We try to keep it pretty posi here, around these parts. But this dang— this ding-dang baby of ours is really, uh, wringing every last drop of parenting juice out of us that we have in our bodies.

**Rachel:** He makes me feel like a mad scientist, because I feel like if I find the right combination of things, he will sleep through the night, every night.

**Griffin:** Yeah.

**Rachel:** Uh, and so I've been playing around a lot with how much food, and what food, and how much milk, and—

**Griffin:** You have to balance his humors just so.

**Rachel:** —when the milk would happen, and what pajamas, and what bedtime.

**Griffin:** PH balance of the— of— yeah. It's, uh—

**Rachel:** And what nap time. I really feel like— you know what? I need to get myself a dry erase board, and I need to just list out all of the factors and all of the combinations, and then identify which combinations have the most success.

**Griffin:** Yeah. So, uh, yeah, I'm not gonna BS y'all. I'm pretty ti— I'm pretty tired right now. Have been for a minute. And I know my lovely wife is, too. But we're gonna come out here swingin', 'cause it's a special episode for reasons we have already outlined.

**Rachel:** [laughs]

**Griffin:** Vis a vis the duvet cover.

**Rachel:** Uh-huh.

**Griffin:** Do you have any small wonders?

**Rachel:** Oh, man. Um... do you—

**Griffin:** I can do one.

**Rachel:** Yeah, go first, please.

**Griffin:** Uh, the—" [singing] Da bear." And that's my funny way of...

**Rachel:** [laughs]

**Griffin:** That's my joke that I'm pretty sure I'm the first one to do about the show *The Bear* on, I guess, FX, by way of Hulu, I believe.

**Rachel:** Yeah. We're watching it through Hulu. We're a little late to this show.

**Griffin:** Very late to this show. We're late on a lot of the— the good drama that's happening on television right now. But, uh, yeah. It's a show about a highfalutin' food and wine magazine chef who returns to Chicago to help run his family's Chicago beef— his family's ailing Chicago beef restaurant.

**Rachel:** Yeah.

**Griffin:** Uh, and—

**Rachel:** It was sold to us as, like, a very anxiety-inducing television show, which is why we were hesitant to take it on.

**Griffin:** Yeah, I don't like that. I don't need that.

**Rachel:** Because for reasons understandable, we stopped watching shows like *Ozark* for example, for that reason. But this is not *Ozark*. [laughs]

**Griffin:** This is not *Ozark*! It's got a— this is a joke we tell a lot, but it's got a lot of heart.

**Rachel:** [laughs] Yeah.

**Griffin:** It really does!

**Rachel:** It really does.

**Griffin:** Uh, and it's funny, and it's got great characters. Like, really great characters.

**Rachel:** Yeah, interesting dynamic between the characters. Like...

**Griffin:** It's, uh— it's phenomenal. I'm— I'm—

**Rachel:** And also, like, real heavy-handed with the Chicago, which does not hurt me.

**Griffin:** No, I love— I mean, it does hurt... from a, like, long— a deep longing.

**Rachel:** Yeah, a longing. Uh-huh.

**Griffin:** I will say, we talked about this last episode we watched, that right above their Chicago beef restaurant is a billboard for Malort, which feels like... a bridge too far.

**Rachel:** [laughs] And the main character has the 773 area code tattooed on his arm.

**Griffin:** Love it.

**Rachel:** Which is also [through laughter] a little bit much.

**Griffin:** [through a yawn] It's so good. Man, we also talked about this. It's been a kickass year for TV. There have been so many good new TV shows, and I feel like we've talked about a lot of them on this podcast, but yeah. Did you— was that enough time for you to think of a small wonder? Or you just got so excited thinking about Da Bear?

**Rachel:** This is what happens, is that I start engaging with your topic, and then I don't take that valuable thinking time.

**Griffin:** Yeah.

**Rachel:** Uh, to do my thinking. Umm... I mean, let's just say— let's say, because I haven't said, and eventually will say, proximity here in DC to, you know, high quality theater performances.

**Griffin:** Sure.

**Rachel:** We are gonna go see a show later this month, and I am very, very excited about it.

**Griffin:** Me too.

**Rachel:** Because that is not something that we did a lot. We did— we did see touring companies in Austin of various productions, but, uh—

**Griffin:** But it's— that— that— the DC theater scene, for— I mean, I don't know why. Maybe proximity to New York. Maybe it's just always had its own thing going on here, but it's very rich! Very— very rich, and dynamic, and exciting.

**Rachel:** Yeah, and I think it's nice. You know, the weather here is starting to get kind of nasty, and it's very easy to be like, "Oh my god, what have we done?" When it is cold and rainy every single day.

**Griffin:** I love that shit.

**Rachel:** Uh... oh, does it feed your dark soul? [laughs quietly]

**Griffin:** It feeds the darkness in my soul, yes.

**Rachel:** Yeah. Um, but reminding myself, like, how much more opportunity we have for a variety of arts and culture things is exciting.

**Griffin:** Yeah. It's so dope. Uh, you go first this week. What do you have for us today?

**Rachel:** So, the thing that I have— and again, this is another thing where I thought we talked about it, and I searched any number of keywords and could not find it, so I'm gonna assume it's new. Uh, the idea actually came to me from watching the episode of *The Bear* last night.

**Griffin:** Oh!

**Rachel:** And that is the answering machine.

**Griffin:** Huh.

**Rachel:** There is an episode where a character talks about his outgoing message.

**Griffin:** Yes.

**Rachel:** Uh, and it made me think about answering machines, and just the whole phenomenon for a very brief window where people would have a machine that when somebody called and nobody on the landline picked up, you could leave a voice message.

**Griffin:** Right. I mean, that does exist on cell phones, too, but gosh almighty, gun to my head, I do not know what my outgoing message is right now.

**Rachel:** Oh!

**Griffin:** I assume it's—

**Rachel:** I mean, I'm talking about the old school, like, physical answering machine.

**Griffin:** Sure, sure, sure. But, I mean, we have a digital replacement for that essentially that lives inside of all of our phones.

**Rachel:** I wanted— I specifically wanted to tap into what the McElroy household answering machine... do you recall?

**Griffin:** Pretty straight-laced, if memory serves.

**Rachel:** Really? That's so surprising!

**Griffin:** Yeah, my— I'm pretty sure my mom ran a pretty no-nonsense sort of...

**Rachel:** I feel like your dad would've wanted to try out so many characters on that thing.

**Griffin:** I mean, he— that was his job, you know? He didn't really bring his work home.

**Rachel:** [laughs] No. Very serious man at home.

**Griffin:** Uh, no. But, I mean, he wasn't doing skits on the answering machine. That was, uh— I may be misremembering, because I have such a bad memory.

But I'm pretty sure— I'm pretty sure it was pretty straightforward. Pretty sure our mom handled most of the outgoing messages.

**Rachel:** We did not have an answering machine for what felt like a very long time. I don't know that we got one until I was in middle school or high school?

**Griffin:** That's wild, babe!

**Rachel:** Yeah. Well—

**Griffin:** So if someone called you and you weren't there it was just like, "Try again later!"

**Rachel:** Just outta luck. [laughs]

**Griffin:** That's bananas!

**Rachel:** It was tough for me, because I became a big phone person, uh, around middle school. Where it was just, like, constantly working through a variety of, like, social appointments with people via phone. And, uh—

**Griffin:** And you never, like, screened calls and stuff like that? Which, like, you could not do without—

**Rachel:** Oh, no.

**Griffin:** Wow.

**Rachel:** No.

**Griffin:** The number of times that we would be home on the summer, and the phone would ring, and none of us would answer it, and then it would go to voicemail and we would hear our mom coming in over the voicemail like, "Answer the phone!" We were like, "Oh, yeah."

**Rachel:** [laughs] Yeah, no. We, um... I mean, and again, this is before caller ID. You know, this is before it was, like, built in to the phones. I had a phone, and it had, like, the little physical tape deck in it. And I remember, like, working very hard on getting that message just right.

**Griffin:** That's, uh— that's very charming. That's very delightful. I do remember when I first got a cell phone spending a lot of time and energy on that.

**Rachel:** Oh yeah?

**Griffin:** But honestly, in college, once I started working for, like, Joystiq, like, I was using my phone for work so much that I couldn't do, like, one of my skits and sketches on it. I wanted to keep it pretty straight-laced. 'Cause what if, you know, Reggie Fils-Aime called me up like, "Hey, I got that new— I have a scoop for you. It's *Mario Kart 50*."

**Rachel:** "Griffin, I'm calling you specifically, because I wanna tell you... "

**Griffin:** And I don't wanna be doing, you know, here's my— "[Jack Nicholson impression] Here's— here's Jack Nicholson."

**Rachel:** [laughs]

**Griffin:** "You can't— you can't handle... this answering machine message." Something, like, funny. But like that, but funny.

**Rachel:** Did you have anybody that did, like, the—

**Griffin:** "Hello?" [pause]

**Rachel:** Oh, yeah. [laughs]

**Griffin:** And then just, like, let it ride? Oh, yeah. Such a nightmare.

**Rachel:** I was gonna talk about, like, the applicable song. So, for example, one of my friends had her own private phone line, which I was super jealous of. And her answering machine was No Doubt's "Spiderwebs".

**Griffin:** Ohh, that's fun.

**Rachel:** I just remember thinking that was the coolest thing ever.

**Griffin:** It'd be cool if your name was Tyrone, and you could be like, "[to the tune of "Tyrone" by Erykah Badu] You've called Tyrone."

**Rachel:** Yeah.

**Griffin:** And that would be, I guess, the extent of it. Um...

**Rachel:** Uh-huh.

**Griffin:** "[singing] So leave your shit— by which I mean name and number." Something like that.

**Rachel:** Yeah.

**Griffin:** But funny.

**Rachel:** Uh-huh. You're actually speaking to a profitable business that came out around that time period. But before I get there...

**Griffin:** Okay?

**Rachel:** I wanted to go back to kind of the origins of the answering machine. So, the first one was in 1935.

**Griffin:** Good lord!

**Rachel:** And it was a three-foot-tall machine.

**Griffin:** [laughs through a yawn]

**Rachel:** [laughs]

**Griffin:** Was it a wax cylinder that it would record all of your...

**Rachel:** When I say three-foot-tall machine, I mean it was just a refrigerator box with a person in it who answered the phone for you. [laughs]

**Griffin:** You would press a button, and the slot would open, and a dude would just be like, "[gravely voice] Jeffrey called. [message beep]"

**Rachel:** [laughs] Um, and then... you know, obviously that was, like, the kind of— I mean, like much technology, like, nobody had it. You know, it was like a thing that was tried in one place, and one person could call. [laughs] And it was

not widely distributable. Um, in 1971, there was a commercially viable answering machine that was only ten pounds. [laughs quietly]

**Griffin:** Oh, nice!

**Rachel:** And held 20 messages on a reel-to-reel tape. Uh, and then what made the huge difference was in 1984 there was a restructuring of AT&T.

**Griffin:** Yeah, I was gonna say, AT&T.

**Rachel:** How do you know that?

**Griffin:** My mom worked—

**Rachel:** Ohh.

**Griffin:** —I'm pretty sure my mom worked at AT&T? Or I don't know, but I remember having a— we had an AT&T, like, machine in our home that was, like— it was always there.

**Rachel:** [laughs quietly] Uh, okay. So what I didn't know about, in 1984 AT&T had been this monopoly that controlled basically all telephones. Uh, and so there was not a lot of product out there competing. But in 1984, that was broken up, and then you could start buying things, like, at a RadioShack, for example. So you could, like, go get an answering machine, and any kind of phone you wanted. Uh, and really customize what was available to you.

Uh, so the thing I was referring to, this profitable business, is Crazy Calls. Uh, which was in the mid-1980s. Uh, and it was you could—[laughs quietly] you could buy these tapes that had, like, fun outgoing messages on 'em.

**Griffin:** Oofa doofa.

**Rachel:** Like, kind of like jazzy, like, uh... you know, parodies, for example, of popular songs, but customized to ask someone to leave a message.

**Griffin:** Yowza.

**Rachel:** Uh, and this was, like, a real thing. It started in New York, and when it first started they were selling between 200, 300 cassettes a day. Uh, just like minute one.

**Griffin:** And spending... every last cent of their profits on piles of cocaine big enough to snowboard down, I am assuming.

**Rachel:** [laughs] There was a Beethoven parody. There was a parody of *The Twilight Zone*. Uh, [laughs] a parody of the song "Boogie Woogie Bugle Boy."

**Griffin:** Aw, yeah!

**Rachel:** And an imitation of Humphrey Bogart.

**Griffin:** Oh, man. So funny. [strained noise]

**Rachel:** Uh... [laughs] so, yeah. I don't think I knew anybody with this, but I remember that being, like, the agenda was, like, how you could— I mean, you could do the straight-laced, like, "Hello, you've reached the McElroy residence. No one's available to answer your call."

Or you could really, you know, jazz it up.

**Griffin:** Really jazz it up with a funny Humphrey Bogart impression.

**Rachel:** [laughs] Uh-huh. Uh, yeah. So that's— I mean, that— it's a small topic, but I will say, obviously it doesn't really exist anymore. As of 2004, 78% of Americans had voicemail, so you don't really see anybody with a little tape in their house.

**Griffin:** Yeah.

**Rachel:** But, uh, it was a charming time.

**Griffin:** It sure was.

**Rachel:** Yeah.

**Griffin:** A simpler time.

**Rachel:** Hm.

**Griffin:** There was a lot of shit that we didn't have, though, that we do have now, and that's all pretty great.

**Rachel:** [laughs quietly]

**Griffin:** You know?

**Rachel:** Should we— should we take a break?

**Griffin:** Computers. Yeah, I would love to.

[ad break]

**Griffin:** Got a couple Billy Bobs here, and I would love to read the first one! 'Cause it is for future Bucky, it is from past Bucky, who says:

"Dear future Bucky, I hope that you are doing well and that your research for your Master's thesis is coming along. Have you decided where you want to go for grad school 2.0? You have made it through some very hard times recently, but you are so strong, and I love you! Tonight, you should celebrate with some mac and cheese and a blizzard. Much love."

When— first of all, Bucky, that's— that's a killer plan of action if you ask me.

**Rachel:** Yeah, did you ever do that when you were living alone? Just, like, a box of mac and cheese all by yourself?

**Griffin:** I think you know enough about sort of the depths of my single depravity, uh, that a box of macaroni and cheese represented far too much work.

**Rachel:** [through laughter] Oh, seriously?

**Griffin:** For the evening's meal. Yeah. Um, but yeah, I think a mac and a cheese and a blizzard. A mac and a cheese and a blizzard.

**Rachel:** [laughs] The great saying.

**Griffin:** Can't beat it.

**Rachel:** Can I read the next one?

**Griffin:** Yeah.

**Rachel:** It is for Jenno and Davo. It is from Matt and Mandow.

"Jenna and David, by now you are married! We're sure we had lots of fun dancing through wedding season. Thank you for introducing us to the McElroy world, being the best couple friends we could ask for, and always adventuring with us. We look forward to many more years of wine, travels, and spoiling each others' pets. Love your BCF, Amanda and Matt."

**Griffin:** I bet that that wedding was... pretty lit, from what I've heard through the grapevine. Jenno and Davo? Let me— yeah, that was the one that I heard about. They danced through the night.

**Rachel:** Yeah, I mean, those sound like party people.

**Griffin:** Jenno and Davo?

**Rachel:** Yeah.

**Griffin:** *Yeah*, babe.

**Rachel:** [laughs]

**Griffin:** Clearly those are party people. And I'm just glad that they've taken some time out of their tight party schedule to apparently listen to some of our entertainment programming! It's an honor!

**Rachel:** [laughs] It is.

[ad break]

**Evelyn:** Hello, dreamers! This is Evelyn Denton, CEO of the only world-class, fully immersive theme resort, Steeplechase. You know, I've been seeing more and more reports on the blogs that our beloved park simply isn't safe anymore.

**Clint:** Mur— murder them?

**Travis:** I'm gonna wreck it!

**Evelyn:** They say they got mugged by brigands in the fantasy kingdom of Ephemera, or hijacked by space pirates in Ininitum.

**Griffin:** I mean, I could have a knife.

**Justin:** My Poppa said that I needed to do a crime!

**Evelyn:** Friends, I'm here to reassure you that it's all part of the show! These criminals were really just overzealous staff, trying to make things a little more magical for our guests. We're just as safe as we've always been. This isn't a county fair, dreamers. This is Steeplechase!

**Justin:** *The Adventure Zone*. Every Thursday on Maximumfun.org.

[music and ad end]

[music plays]

**Speaker 1:** Since the dawn of time, man has dreamed of bringing life back from the dead. From Orpheus and Eurydice to Frankenstein's monster, resurrection has long been merely the stuff of myth, fiction, and fairy tale, until now.

[record scratch]

**Speaker 2:** Actually, we still can't bring people back from the dead. That would be crazy! But the *Dead Pilots Society* podcast has found a way to resurrect great dead comedy pilots from Hollywood's finest writers. Every month, *Dead Pilots Society* brings you a reading of a comedy pilot that was sold and developed, but never produced, performed by the funniest actors from film and television. How does *Dead Pilots Society* achieve this miracle? The answer can only be found at Maximumfun.org.

[music and ad end]

**Rachel:** What's your thing?

**Griffin:** Shrinking fiction. Shru— size... dimin— diminuation.

**Rachel:** [laughs]

**Griffin:** In fiction. Narrative li— be— belittling.

**Rachel:** So you're not talking about...

**Griffin:** Small—

**Rachel:** ... s—society's shrinking interest in novels and the written word?

**Griffin:** No, I'm talking about society shrinking in novels.

**Rachel:** Oh, like *Honey, I Shrank the Kids* kind of?

**Griffin:** Yes.

**Rachel:** But in a book.

**Griffin:** But in a book. Or a movie, or a TV show. I mean, fiction in the broader sense. I've been playing a game for *Besties* this week that we're gonna talk about, and I guess you'll be able to listen to later, called *Grounded*. That is, like, a survival game akin to *Minecraft*, but you're teens and you've been shrunk down in a backyard, and the backyard is filled with bugs and plants and... detritus, for you to go around and repurpose as you try to survive in this world. And it's made me realize how much fun I think shrinking stories are. Stories where people get shrunk down, or are shrunk down and have to interact with normal sized, not shrunk-down stuff.

**Rachel:** Have you figured out what exactly is fun about it for you?

**Griffin:** Um, I think it's because it forces you to kind of look at the world in a different way?

**Rachel:** Mmkay, yeah.

**Griffin:** Like a comprehensive different way, and also the oatmeal creme pies get so big.

**Rachel:** [laughs] It's like when you lay down on your back and you think about walking around on the ceiling. You ever do that?

**Griffin:** All the time.

**Rachel:** Yeah, it's like that.

**Griffin:** All the time. Uh, I thought there would be a better name for this genre other than shrinking— shrink— size-change fiction. But, um, googling it turned up nothing. But there's lots— there's so many stories that lean on this trope. Uh, one of the earliest, like, real deep dives in film was the 1966 sci-fi film *Fantastic Voyage*. Have you ever seen that one?

**Rachel:** No.

**Griffin:** It's the one where they get shrunk— a team of scientists, uh, get in a shrunk-down submarine to do brain surgery on another scientist that has, like, military secrets.

**Rachel:** Oh!

**Griffin:** But is, like, unconscious with a blood clot in his brain, so they have to shrink down, and they have 60 minutes.

**Rachel:** Wow!

**Griffin:** To, like, remove the blood clot. But there's, like, a saboteur aboard the— it's a— it's a great flick.

**Rachel:** That does sound good.

**Griffin:** It's very good. Um, it is a wild movie. It establishes, I think, a lot of stuff in, like a very specific part of shrink-down fiction. Obviously it went on to inform, like, *Inner Space* and I guess *Osmosis Jones*. I wouldn't count *Osmosis Jones* in this genre. That's, like, its own— we all know that that was the pioneer of, like, a bold new genre of, um, immune system... uh, storytelling.

**Rachel:** See, I was thinking *Magic School Bus*.

**Griffin:** Magic School Bus I have much later in the article, but yeah, Magic School Bus, obviously. Like, they get small to study so many different things. Uh, and then in books. Like, obviously you got your Alice in Wonderland is a sort of, like, huge example. You have *Gulliver's Travels*, where you meet the Lilliputians.

**Rachel:** Yeah, I was trying to think if that was actually an example, because they're not, like—

**Griffin:** So they're not really interacting— but in that one I guess it's a— a big Gulliver interacting with a tiny— tinier world. But doesn't he go to a big world, too? And he's the— I don't know.

**Rachel:** Yeah, I think that's true.

**Griffin:** It's been a long time.

**Rachel:** But none of this is, like, supposed to be sci-fi, right? It's just supposed to be like, "Oh, he happened upon a world with unusual-sized people.

**Griffin:** Right. But it doesn't have to be a sci-fi for it, right? Like, *The Borrowers* is one of the, like, seminal book pieces. I think there were, like, five Borrowers books in the series. Um, and it was just about a family— the Clocks I believe were their name— and they lived in the walls of a house. And so they borrowed things from the inhabitants of this, you know, bigger house than them to get by. I didn't realize, Studio Ghibli made a movie called *The Secret Life of Arrietty*, and that is based on *The Borrowers*.

**Rachel:** Ooh!

**Griffin:** I've never put that together. But, uh, that's a very charming film. Um, but yes. I mean, the real magic of little— little, tiny, shrunk-down people exploring a big world, it was sort of really fully explored in *Honey, I Shrunk the Kids*.

**Rachel:** [laughs]

**Griffin:** Uh, and it's— and to a lesser extent the sequels, *Honey, I Blew Up the Kids*, and then *Honey, We Shrunk Ourselves*.

**Rachel:** I don't think I saw any of the sequels.

**Griffin:** I did. I did. I think the reason they didn't make a fourth one is that they ran out of reasons why someone would...

**Rachel:** [laughs]

**Griffin:** For one thing, like, be friends with Wayne Sulinski at all. Like...

**Rachel:** Yeah.

**Griffin:** He is operating, obviously, pretty well outside of, like, the ethical boundaries of science that have been established by society. But not only that, it's just, like— he's like, "Hey, will you help me move a couch? It's up in the attic."

You have to know that, like, that's where the laser is, and you will end up in front of the laser, and you will get zapped by the laser, and now you're very small. But at that point, it's the fourth time that it's happened, so they couldn't— there's no, like, suspension of disbelief that can take place there where you're like, "Dude, that one was on me, Wayne. I know you. I know where you keep the laser, and I stood in front of it."

**Rachel:** Yeah. See, I think there's an opportunity to get real precise with the dial, right? So it's like, "*Honey, I Shrank the Kids Two Inches*."

**Griffin:** Oh, wow.

**Rachel:** Or like, "*Honey, Now the Kids are a Foot Bigger*."

**Griffin:** Or *Kids, I Shrank the Honey*. And then it's, like, a tiny little bottle. That's not really good for anything.

**Rachel:** The whole movie. Whole movie.

**Griffin:** Um, but yeah. In these films— I mean, the first at the very least is a classic. And I know that there's a— it's an old film at this point, and there's probably a lot of our listeners who have never watched it. But it's— it's— it's delightful!

**Rachel:** Do you think it still works?

**Griffin:** Do I think it still works?

**Rachel:** Like, is it one of those films that if you sat down to watch today you would still enjoy it?

**Griffin:** I think so. I think so. I mean, it— you know, they— kids get lost in a backyard and they befriend a big ant, and it's, like, the best ant... in any movie ever. And then they really do find... [holding back tears] a big oatmeal creme pie. That is...

**Rachel:** Oh, that seems like the tastiest thing in the world.

**Griffin:** It just... I think we talked— I think I did a segment on oatmeal creme pies where I referenced this film.

**Rachel:** Yeah.

**Griffin:** But the thought of being able to just, like, stick my whole hand in the side of an oatmeal creme pie and carve off some of its—

**Rachel:** Can tell you? If I found, as an adult-sized person, a whole oatmeal creme pie that was just regular, I would be excited about that. So the idea of happening upon a big one is almost too good to be true.

**Griffin:** Um, there's just something magical about, like, imagining yourself being real, real, real little, and interacting with the things in everyday life that you kind of take for granted.

**Rachel:** Did you ever go to that part of Disney...

**Griffin:** Yes. That's the best, uh— that was one of my favorite things at Disney, and I don't know if they still have it at Disney World, at least.

**Rachel:** I don't think they do.

**Griffin:** But they had a playground that was essentially... *Honey, I Shrunk the Kids*. And so you would climb around, like, mushrooms and logs and soda cans, and there would be ants that you could climb around on. It was dope. I was so sad that we couldn't find that, because I bet Henry would, like... go nuts for it.

**Rachel:** Yeah. I mean, I'm sure the point of reference does not really exist for today's children.

**Griffin:** I guess so.

**Rachel:** Uh, but I do remember that. [laughs] My parents had this picture of me just walking out of that, just dazed. Because, like, not only is it a very surreal experience, but you're also packed in there with, like, 180 other kids. [laughs]

**Griffin:** Yeah. I also would be remiss if I didn't mention the season of Dimension 20 we did, uh, with Brennan, called *Tiny Heist*, where we played little people and bugs and toys and stuff in a regular-sized house. That was a lot of fun. But yeah, this was all inspired by this game I've been playing with Justin, like, was just playing it with Justin and Travis, called *Grounded*. And it's really good about, like, exploring all of these ideas of, like, you can cut down a dandelion and grab the puff off the top of it, and then you can float around with it! And it's, like, very, very cool.

**Rachel:** Oh, that's nice.

**Griffin:** Uh, but yeah. I just— I like shrinking... fiction. It's fun. It's a fun— it's a fun thing. And sometimes the oatmeal creme pies get, like, really big.

**Rachel:** [laughs]

**Griffin:** Really, really big. Uh, that's it. 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. And thank you to you, at home, for listening to this program. We... sure do appreciate you. We really do. I know that sometimes... we get...

**Rachel:** [snorts quietly]

**Griffin:** ... we get mean. [laughs quietly] I don't know.

**Rachel:** [laughs]

**Griffin:** I feel like I'm pretty good, usually, at thinking about the words I'm gonna say before I start talking.

**Rachel:** Yeah.

**Griffin:** But when I— there's, like, a latency. I have, like, Vsync turned on in my brain when I'm so sleep deprived.

**Rachel:** Uh-huh.

**Griffin:** That that's— even now, what I'm saying right now, it's jazz... essentially.

**Rachel:** Uh-huh.

**Griffin:** Mouth jazz.

**Rachel:** [laughs]

**Griffin:** [wheezes] I said that pretty weird, didn't I?

**Rachel:** [through laughter] Yeah, you did. I'm just impressed that you keep the words going. You know, a lot of people would just stop, but not— not you!  
[laughs]

**Griffin:** Yeah. We get paid by word... per word.

**Rachel:** [laughs]

[theme music plays]

[chord]

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