

## Wonderful! 263: BoPo

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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:** This is *Wonderful!* And this is Rachel and Griffin McElroy. A *real* married couple.

**Rachel:** [laughs]

**Griffin:** A lot of people have been saying in the tabloids, "They're not a real married couple."

**Rachel:** No, we are!

**Griffin:** "They're business associates who are doing a big play pretend."

**Rachel:** We have a wedding certificate.

**Griffin:** We have a wedding certificate. We have two kids. Obviously you can have kids if you're not married.

**Rachel:** I would say the wedding certificate is probably the best clue that we're married.

**Griffin:** It is a legal document.

**Rachel:** Yeah.

**Griffin:** You can't just print those out on your printer. You can't just go on Microsoft Word and put it in, you know, landscape mode, and then write...

**Rachel:** You probably could.

**Griffin:** ... "Wedding Certificate... "

**Rachel:** You know, I keep calling it a wedding certificate. It's a marriage certificate. I think you don't get a special certificate for when you have a wedding.

**Griffin:** You take this—so when you get married—this is a show where we talk about things that are good, things that we like, things that we're into.

**Rachel:** And also the marriage process.

**Griffin:** And the marriage process. When you get married, you do have to take a test, an exam.

**Rachel:** Ooh, I like this!

**Griffin:** And once you do that you get your license, your marriage license.

**Rachel:** [laughs]

**Griffin:** It's more of a permit at first for you to try things out for 18 months.

**Rachel:** I'm just picturing an old man sitting next to us being like, "Well, you got 6, but you really fell apart on two of 'em, so I'm gonna need you to take the test again."

**Griffin:** When I got my DC drivers license I was, like, right next to a teen who was taking his, like, written exam for the driving test. And he stood up and just walked up to the counter right next to me and just said, "Hey, I failed." And they'll be like, "Alright, you can come back and take it in four days. He's like, "Alright, see you then!"

**Rachel:** [laughs]

**Griffin:** It was such a chill, like... "Hey, I failed!" I wish I had that, like, courage of my convictions that when I fuck up I can just own it that casually.

**Rachel:** I know. No—no tears. No—

**Griffin:** No tears.

**Rachel:** —no shame.

**Griffin:** No regrets. Four days? Okay. What is that, Thursday? Okay, I'll see you then!

**Rachel:** [laughs]

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

**Rachel:** Uhh... we should talk about... the show we are watching.

**Griffin:** Yeah. I was gonna bring it. I think maybe this is a joint small wonder, 'cause I could talk about this show for ages. It's *Physical: 100*.

**Rachel:** I always forget what the name of it is.

**Griffin:** It's called Physical... colon: 100.

**Rachel:** 'Cause it's not really an intuitive name.

**Griffin:** Maybe not.

**Rachel:** Maybe the translation makes it a little...

**Griffin:** Maybe the translation—this is a Korean reality competition show. Uh, that is, I would say, equal parts *American Gladiators* and *Squid Game*. Now, listen. I know you're hearing that and you think, "Is this the *Squid Game* adaptation that Netflix was working on that was a real reality show where, like, a bunch of people got seriously injured, and then they were like 'Maybe this isn't... maybe this isn't one that we should recreate. Maybe we're taking the wrong lesson from the Netflix television show *Squid Game*.'" "

It's not that. In this one, 100 very physically fit people from a lot of different disciplines...

**Rachel:** Exactly. That's what makes it interesting, right? Is there are all types of athletes in this world, and some of them are, you know, bigger, some of them are leaner. You know, you get to see all of them compete together with their various, you know, talents.

**Griffin:** Right. So there's, you know, bodybuilders and weightlifters, there's MMA fighters, there are gymnasts, there's—

**Rachel:** A lot of crossfit people.

**Griffin:** A lot of crossfit people. Some, like—there's a dude who everybody on the show is obsessed with who is an Olympic skeleton, uh, racer. Who just, like, everybody is just talking about his physique constantly.

**Rachel:** [laughs] Yeah.

**Griffin:** There's a tone of the show that is... deeply supportive. Like, all of the people are just constantly gassing each other up because of their tremendous sort of athletic prowess in all of these different forms and permutations that it takes, and I really enjoy that. We had a conversation about if this was, like, an America show, same concept, if it would have the same vibe of people like, "Man, your body looks really, really cool!"

**Rachel:** Well, because I feel like the American culture of reality television is centered around backstabbing, you know? Like, there's a competitiveness pretty frequently in reality TV shows here that suggests, like, not only do you want to win, but you want to take out your competition.

**Griffin:** Right. It's a very well-designed show. It has a lot—the challenges are all very neat and, like, they measure lots of different kinds of athleticism.

**Rachel:** Yeah!

**Griffin:** Which makes the whole thing work.

**Rachel:** I was telling Griffin it gave me, like, a new appreciation for athleticism, because you really see the mental toughness associated with it.

**Griffin:** Yeah, sure.

**Rachel:** Like the discipline. Like, a lot of times you'll look at somebody who's strong and you'll think like, "Wow, I bet they lifted a lot of heavy things." You don't necessarily think, like, the dedication that took and the, like, commitment to a very challenging schedule.

**Griffin:** Sure, yeah. There's an element of, like... jocks are just body nerds, is basically kind of what the show...

**Rachel:** [laughs] That's... that's a really apt description, I think.

**Griffin:** Dabbles in, like, it—it—it disassociates itself from a lot of the kind of, like, toxicity that you would assume would be kind of, like, pervasive in a thing like this. It's genuinely a very refreshing show that is just very, uh... it's just a sort of celebration of, uh—of discipline, and... athleticism. And I realize that it probably sounds like I'm describing all sports. But I think what it really has working for it is that it is built around just constant David versus Goliath, like, situations.

**Rachel:** Yeah. Well, and I will also say it moves quickly. 'Cause at first I was like, "100 people. This show is gonna take forever." But, like, one of the first challenges they get rid of 50. And then the next one it's like 25. Like, they keep—

**Griffin:** [simultaneously] Right, they get through it—

**Rachel:** —cutting in half.

**Griffin:** I will say, if you have seen *Squid Game*, I think that it, uh... that some of the... background vibe is kind of recognizable. Um, you have not, and I have, which has sort of lended an interesting element to our watch of *Physical: 100*.

**Rachel:** Yeah. 'Cause a lot of times I'll be like, "Oh, wow! They have a team challenge." And Griffin's like, "Yeah, actually in *Squid Game*..." "

**Griffin:** Yeah, yeah. Um, but it's not like a licensed show or product or anything like that. Uh, it's great! It's on Netflix. There's six episodes of it out now, and they're dropping two a week, which is not nearly enough for us, I don't think. Well, especially because we're in the All Star break for hockey, so it's been, like, almost two weeks since we've watched a Blues game.

**Rachel:** You know what? I found out there are other teams playing right now.

**Griffin:** I saw that last night. The Blackhawks.

**Rachel:** I don't know why the Blues have this extended break.

**Griffin:** I don't either.

**Rachel:** I mean, hopefully it's good for 'em, because they are not a great team, really.

**Griffin:** No, they're ba—they're doing a bad job.

**Rachel:** Yeah, one might say.

**Griffin:** One might say they're doing a bad job. They're in a place where their playoff chances are so slim that most of the fan base has turned to a "They should take a dive so they can do a better—have a better chance of getting an early draft pick." We'll see how that plays out. I don't want that to ha—obviously I want them to get some big—big, nasty boys.

**Rachel:** Yeah!

**Griffin:** For next season. But I also don't want them to lose the remaining, what, 30 games that are left in the season? So.

**Rachel:** Yeah.

**Griffin:** Um... you go first this week.

**Rachel:** Yes.

**Griffin:** What do you got? I see you're holding a book, so I'm gonna assume... you're not talking about, um... a music or a video games, which you usually—those are your two main sort of—

**Rachel:** [laughs] Yeah, that's me all over.

**Griffin:** —mediums.

**Rachel:** Uh, no. I realized it had been quite a while since we had been to the Poetry Corner.

**Griffin:** [brief scattling] Evidenced by the fact that I have forgotten the intro walk—walk-up music.

**Rachel:** [laughs] The intro that we use every single time.

**Griffin:** [sings a rising scale, getting strained at the higher notes] [singing awkwardly]

**Rachel:** [laughs] Um... so, my poet... for this episode... is Donald Hall.

**Griffin:** Oh yeah!

**Rachel:** He, uh—I actually came upon him—he has edited poetry anthologies before. So before I'd really read any of his work I, like, saw his name on the cover of anthologies either purchased or read in school. Um, but I was excited to bring him... because when I researched him—well, first I found a poem I liked by him. I got this anthology. It's called *Joy*, and it's got 100 poems in it that are all, like, you know, like, good-spirited, I guess?

**Griffin:** That's—that's nice!

**Rachel:** Yeah. It's kind of a perfect fit for this show, so I was excited when I found it. But I did research on him and I realized he was married to another famous poet, Jane Kenyon.

**Griffin:** Oh, sure!

**Rachel:** [laughs] And I'm always fascinated by people that are married that do the same job.

**Griffin:** Yeah, sure.

**Rachel:** I feel like here in DC we've met a lot of lawyers that are married to other lawyers.

**Griffin:** Yeah. Well, you know how it is, like, when you're... debating like that in front of... the judge...

**Rachel:** Uh-huh?

**Griffin:** ... and the jury. The sparks, the flames that that—that friction, mmm.

**Rachel:** I mean, not all lawyers are trial lawyers.

**Griffin:** Well...

**Rachel:** Sometimes it's across a table. You know, and there's papers. And you're like, "Ooh!"

**Griffin:** "Ooh!" Even more intimate.

**Rachel:** [laughs]

**Griffin:** "We should order dinner. This could take a while."

**Rachel:** [laughs]

**Griffin:** Kiss. Kiss, kiss, kiss. Kiss, kiss, kiss.



**Rachel:** And I think—my research seems to indicate that Donald Hall and Jane Kenyon were perhaps among the greatest poetry couple—poetry-lover couple partners—

**Griffin:** Poetry lovers.

**Rachel:** Poetry lovers. See, I didn't want to make it—

**Griffin:** That sounds like—

**Rachel:** I know.

**Griffin:** You're a poetry lover.

**Rachel:** Yeah. [laughs] Um... one of the great poet romances, I think, of all time.

**Griffin:** That's good. Okay.

**Rachel:** Uh, but I'm gonna talk mostly about Donald Hall, because that is the poem I found for today.

**Griffin:** Okay.

**Rachel:** Uh, so Donald Hall... was born in 1928 in Connecticut, and then went to Harvard. And when he was at Harvard, some of his other, like, classmates included Adrienne Rich, Robert Blythe, Frank O'Hara, and John Ashbery. I think I have, if not brought all, most of those poets.

**Griffin:** I recognize most of those names, which is wild.

**Rachel:** Yeah. [laughs] It's crazy to think that there was that community of people, and then they all blew up. I mean, "blew up," again, [through laughter] a relative term.

**Griffin:** Yeah, sure.

**Rachel:** They weren't getting stopped on the street, necessarily. But it's just—it's always exciting when you find out about those little pockets of creative people that are all kind of getting started at the same time, and then they just have tremendous success.

**Griffin:** Yeah. The Rat Pack of poetry.

**Rachel:** Donald Hall kind of checked every box that a poet can check. He was the editor of a literary magazine, he was a professor of English at the University of Michigan, which is where he met Jane Kenyon, by the way. He was a poet laureate in I believe 2006. Um, he also got Guggenheim Fellowships. He wrote children's books. He wrote essays. He edited poetry anthologies. It's difficult to think of, like, a poet-y thing that he didn't... accomplish.

**Griffin:** Yeah, there are no worlds left to conquer for Donald.

**Rachel:** Um, so I wanted to... talk about Jane Kenya for a minute. So, they met—from what I can tell, she was not his student, but she did attend as a student while he was a professor at University of Michigan. So she is 20 years younger than him. Um, and that is significant because, uh—

**Griffin:** It's two decades.

**Rachel:** [laughs] Yes, that does make it significant. [laughs]

**Griffin:** It's significant because it's a tremendous span of time.

**Rachel:** [laughs] Yes. I'm always hesitant to talk about these, like, May-December romances in a critical way because, I mean, you know...

**Griffin:** Love is love, yeah.

**Rachel:** Yeah, mm-hmm.

**Griffin:** But... 20 years.

**Rachel:** [simultaneously] 20 years. [laughs]

**Griffin:** [laughs loudly]

**Rachel:** [sighs] Uh, so I bring that up because it makes kind of what happened next in their relationship kind of all the more tragic. Um, so in 1989, Donald Hall was diagnosed with colon cancer, and even though his chances of survival were really slim, he ended up going into remission. And then, like, five years later, Jane Kenyon was diagnosed with leukemia and died only 15 months later at age 47.

**Griffin:** God.

**Rachel:** So this was, like, devastating for him, and a lot of his books following were kind of working through that grief. What was interesting is in those last months of her life, they were putting together an anthology of her work. And at the time she was kind of commenting on his health issues, which I just mentioned with the colon cancer. So I wanted to read one of her poems about his illness, and then read his poem kind of about her. Because I think there's—like, you appreciate his more if you have read hers.

**Griffin:** Right, okay.

**Rachel:** So her poem is *Afternoon at MacDowell*.

"On a windy summer day the well-dressed  
trustees occupy the first row  
under the yellow and white striped canopy.  
Their drive for capital is over,  
and for a while this refuge is secure.

Thin after your second surgery, you wear  
the gray summer suit we bought eight  
years ago for momentous occasions  
in warm weather. My hands rest in my lap,  
under the fine cotton shawl embroidered  
with mirrors that we bargained for last fall  
in Bombay, unaware of your sickness.

The legs of our chairs poke holes  
in the lawn. The sun goes in and out  
of the grand clouds, making the air alive  
with golden light, and then, as if heaven's  
spirits had fallen, everything's somber again.

After music and poetry we walk to the car.  
I believe in the miracles of art, but what  
prodigy will keep you safe beside me,  
fumbling with the radio while you drive  
to find late innings of a Red Sox game?"

**Griffin:** I feel like you Trojan Horsed this a little bit with your book of *Joy*.

**Rachel:** [laughs] Here's the thing. The reason I read that poem—one, it's  
an incredible poem.

**Griffin:** It's incredibly good.

**Rachel:** Two, his poem that I'm about to read has some kind of similar  
themes and energy, which makes it, like, a really sweet kind of response to  
her poem. I have not read an essay or, like, theory making this connection.  
This is an original Rachel perspective.

**Griffin:** Ooh. Mmkay.

**Rachel:** So the poem I'm going to read—

**Griffin:** [dramatic voice] World exclusive!

**Rachel:** [laughs] Thank you.

**Griffin:** You're welcome.

**Rachel:** The poem I'm gonna read by Donald Hall is called Summer Kitchen,  
which he wrote a few years after her passing.

"In June's high light she stood at the sink  
    With a glass of wine,  
And listened for the bobolink,  
And crushed garlic in late sunshine.

I watched her cooking, from my chair.  
    She pressed her lips  
Together, reached for kitchenware,  
And tasted sauce from her fingertips.

"It's ready now. Come on," she said.  
    "You light the candle."  
We ate, and talked, and went to bed,  
And slept. It was a miracle."

**Griffin:** That's...

**Rachel:** [laughs]

**Griffin:** That's really good.

**Rachel:** Isn't that lovely?

**Griffin:** Mm-hmm.

**Rachel:** It's lovely in the context of her poem, particularly because they both used the word "miracle," and her miracle is kind of in the context of... you know, poetry and art and this kind of high concept, you know, of what is spectacular. And then his is just kind of like, we had an incredible life, and that was a miracle, too.

**Griffin:** Yeah.

**Rachel:** Oh, so good.

**Griffin:** I have a little jar where I keep the sound you make when you do an air horn noise, and I want to very carefully crack that open.

**Rachel:** [laughs]

**Griffin:** And have you put in the way you say the word "miracle." Um, 'cause it's—it's—it's really, really, really doing it for me.

**Rachel:** [laughs] I don't think I know that I say it unusually.

**Griffin:** Try again? Now you're thinking about it.

**Rachel:** Yeah, now I can't do it. Do I put a pronunciation—

**Griffin:** "Mara—maracle."

**Rachel:** Oh, do I say it like "mare" more than "mir"?

**Griffin:** Yeah! I like it, though. I'm not sure—I don't think of you as—

**Rachel:** I don't know of that's regional or not.

**Griffin:** Yeah, I don't know. I don't think of you as having an accent. But those were two lovely poems.

**Rachel:** Yes, kind of a bonus Poetry Corner in a way.

**Griffin:** Yeah! A BoPo.

**Rachel:** [through laughter] A BoPo.

**Griffin:** That's what we call 'em. Can I steal you away?

**Rachel:** Yes.

[ad break]

**Griffin:** I'm excited about mine.

**Rachel:** Okay.

**Griffin:** I found out about mine at a museum! When we went to the—the Museum of American History. The Smithsonian.

**Rachel:** Can I say how proud of us I am for, like, how many museums we've hit in the short time we've lived here?

**Griffin:** I think we're doing a pretty good—we're keeping a pretty good pace.

**Rachel:** We're doing pretty good, yeah!

**Griffin:** We've hit a lot of the Smithsonians. I think we—I haven't been to a lot of the art ones.

**Rachel:** I know, and I'm desperate to go.

**Griffin:** I know. Well, it's ha—I don't know that the... when you go to an American History Museum of a Natural History Museum or Air and Space Museum, it's interactive in a way for children that is good for us. Uh, I don't know so much that they would be able to hang in a... you know. We went to the portrait gallery for, like, eight minutes before we had to get out.

**Rachel:** Yeah, I did the National Gallery of Art when my friend Ariel was in town with both boys, and it was a little stressful because you have to make sure they don't touch things.

**Griffin:** Yes!

**Rachel:** Um, but I felt they did pretty well.

**Griffin:** Yeah. So at the National Museum of American History, great interactive exhibit where Henry and I learned about Susan Kare, who is a graphic designer who is responsible for making some of the most iconic icons in the history of—of graphical user interfaces for computers.

**Rachel:** [laughs] Yeah, that was actually—that was a really cool little—little exhibit within the larger exhibit.

**Griffin:** Yeah. It was like a—they have these little, um... like, panels with squares that you can flip over between white and black, and you can use it to create, like, a mosaic kind of simple sort of icons that then it gets digitized in the computer. It's very cool! Henry was really into it, and so was I. And I also learned about Susan Kare, which is great.

So, Susan Kare is an artist. Her background involved a pretty diverse lineup of different kind of artistic disciplines, like sculpture, and she did some curation for museums. And she also did some sort of, like, exploration of kind of super early digital art, but it wasn't, like, a big focus of her background.

And then in 1982 she was working as a sculptor. She got a cold call from Andy Hertzfeld, who was an old classmate of hers, and also worked at Apple as one of the original team members on their Apple Macintosh dev team. Very brief sort of sprinting history of Apple—the Macintosh was meant to be designed as, like—and Apple has done this so many times throughout its history—this super accessible family computer, right?

Like the Apple and Apple 2 were kind of that, but the Macintosh was meant to be, like, the one that you could use without any kind of background in computer sciences whatsoever.

**Rachel:** Yeah, which is how they ended up in, like, every elementary school across the country.

**Griffin:** Yeah, and it really spring-boarded Apple to be the company that it is today, right? So the whole is the Macintosh is that it was supposed to be this accessible thing, right? And despite the fact that she didn't have, you know, this extensive background doing pixel artwork specifically, she crushed the brief that was given to her of creating an entire visual language of accessible and understandable user interface design.

So she leaned mostly on her knowledge of, like, mosaic art and needlepoint that her mom taught her. After she got this job from Andy Hertzfeld, she went and she bought a pad of graph paper and began designing these icons in just a 32x32 square grid, filling in squares with her pencil to create some really, like, important designs.



It's really important to note, like—and this is something that I think is probably alien completely to people who are of a younger generation than us—that, like, graphical user interface was kind of a novel idea at this point. Like, before this, it was a lot of navigating through your computer using console commands and kind of, like, having to know the language, the written language of the computer in order to use it correctly, right? This idea of like, "Here's a desktop with icons on it, and you click on the icon to launch the program, and then you click on the icon to do the thing that you want inside the program."

Like, all of that was a fairly new idea when the Apple Macintosh came around. And so this job that she had was pretty pioneering, right? And it wasn't just pioneering. It was really tough, because a lot of the verbs that she was tasked with translating into iconography are pretty abstract, right? Or at least they were in 1982. So you think of things like, what does it look like to save something? Now we know, of course, it's an icon of a floppy disc. We know that because she fuckin' knocked it out—

**Rachel:** Yeah!

**Griffin:** —she cracked the case, right? What does it mean to delete stuff? Trash can, right? Scissors became—er, cut became scissors. When you first loaded up the Macintosh, the first icon that you saw was just a friendly little computer, just a representation of the Macintosh computer with a smile on it.

**Rachel:** I bet she was really good at Pictionary.

**Griffin:** I bet she fucking destroyed at Pictionary.

**Rachel:** [laughs]

**Griffin:** When something went wrong, when there was, like, an error code for the Apple Macintosh, it was just a... a quirky little, like, cherry bomb with a lit fuse. All of these things that communicate so much within a 32 by 32 grid that made the Macintosh an incredibly easy to use computer, and made it kind of a smash hit when it came out in 1984.

She had essentially not only designed, like, the whole graphical design language for the whole platform, she worked on a lot of the marketing materials. She designed a lot of the typefaces that would be pretty iconic. There's a typeface called Chicago that, like, when you look at an old Macintosh or any old Apple computer, like, it is the font that it used.

And she made that too. Which is a kind of staggering—like, the amount of contributions that she made to Apple is staggering. The amount of contributions she made to, like, vis... visual representations of things that we use and see every single day is, like, almost impossible to believe.

**Rachel:** Yeah.

**Griffin:** Um, just think about a cursor, right? Like a mouse cursor. She designed a lot of the cursor elements for the Apple Macintosh. And you think about, like, how much a cursor tells you based on how it kind of, like, contextually changes as you move it around a screen. From things like—Susan Kare designed the I-beam cursor that appears whenever you scroll over text that you can change.

**Rachel:** Ohhhh...

**Griffin:** Imagine, like, using a—you know, making a Google Doc and not knowing where the font is going to go in because you don't get that little I-beam cursor.

**Rachel:** Yeah!

**Griffin:** It's fu—that's wild!

**Rachel:** Uh-huh!

**Griffin:** Uh, she did a lot of other design stuff after Apple. She went on to—she designed the original cards for Solitaire for Windows 3.0.

**Rachel:** [laughs] Oh my god!

**Griffin:** Which is just, like... something that, you know, I know a lot of people of our generation probably have a lot of fondness for.

**Rachel:** How wild. I'm so glad you brought her, because it's like you don't think about the individual that does that stuff, and also the fact that she was so prolific.

**Griffin:** Yeah! She went on to do a lot of design work for Facebook and for Pinterest. Now she's a design architect at Niantic labs, which is the developer of *Pokémon Go*, which fucking rips.

**Rachel:** Wow!

**Griffin:** Her work can be seen in the MoMA, at the San Francisco Museum of Modern Art, the New Mexico Museum of Natural History and Science, and like I said, the Smithsonian National Museum of American History.

And I think she definitely belongs in all of those places, especially at the Museum of American, because it's—the technology exhibit at the Museum of American History is, like, really fascinating, because it runs the gamut from, like, you know, there's a whole section about, like, Atari. And then there's a whole thing about sort of industrialization.

And then sort of sandwiched in the middle of that is just a little exhibit about Susan Kare's incredible, influential design work that has influenced the way that all of us use computers today. I think she's an absolute genius that—her work is so pervasive that it's almost invisible, right? It's *99% Invisible* with Roman Mars?

**Rachel:** Uh-huh. [laughs]

**Griffin:** She's an architect of these things that we interact with every day, right? Constantly. And so, like, you don't take note of all of those little icons, and cursors, and typefaces, and graphical user interface things, on a daily basis. But then, like, also when you think about the history of interacting with computers, the enormous footprint that she has in that is, like, genuinely breathtaking, and I think that's kind of... I think that that is a level of talent that borders on the supernatural.

**Rachel:** Yeah.

**Griffin:** Um, and so that's Susan Kare. I was really, really glad to learn about her. And, uh—she—there's, like, a bunch of books, like art books that she has released. I think the MoMa has, like, a book of some of her, like, most famous icons with, like, the graph paper that she designed them on, which I would fucking love to see that.

**Rachel:** [simultaneously] That's cool!

**Griffin:** But yeah. That's Susan Kare. Thanks, Susan. Great—great job!

**Rachel:** [laughs]

**Griffin:** You crushed it. And you crushed it by listening to this episode of *Wonderful!* Thank you so much! We really appreciate it.

**Rachel:** See, I'm worried that doesn't sound sincere enough.

**Griffin:** [sarcastically] We *really* appreciate it.

**Rachel:** [laughs]

**Griffin:** We really also appreciate Bo En and Augustus for the use of our theme song, "Money Won't Pay." You can find a link to that in the episode description. Thank you to Maximumfun.org for...

**Rachel:** Thank you to all of the listeners, also. Who suggested that I play *Stardew Valley* for our bonus episode.

**Griffin:** Don't—I don't wanna hear a single thought.

**Rachel:** I know, we've been very careful.

**Griffin:** We've been very careful. We've been tiptoeing around—even around our—

**Rachel:** Griffin'll be like—

**Griffin:** —in our home.

**Rachel:** "So what—what day are you on?" And I'll be like, "Hey. How do you, um, do this?" But I'm trying to, like, save all of our great, great content for that bonus episode.

**Griffin:** For the bonus episode of the Max Fun Drive, which is coming up soon. We'll tell you more about that when it gets here. We have merch over at [mcelroymerch.com](http://mcelroymerch.com). Please go check that out. Uh, and... we just announced a virtual MBMBaM live show.

**Rachel:** Yeah!

**Griffin:** That's gonna be next month. All that stuff, go to [mcelroyfamily.com](http://mcelroyfamily.com). You can check out all of it and find the ticket links.

**Rachel:** Do you want to mention the graphic novel?

**Griffin:** Oh my god, yes! Ne—next week? No, week after ne—wait. The 21st, I think. Oh, Jesus.

**Rachel:** [laughs]

**Griffin:** Uh, we have a new graphic novel that comes out. It's *The Adventure Zone: Eleventh Hour*. It's the adaptation of the fifth arc in the, uh, balance campaign, the first campaign for *Adventure Zone*. I'm really proud of it. I finally got it in last week, and it is a big book!

**Rachel:** It's a big book!

**Griffin:** Carrie did a lot of drawing on this one, gang.

**Rachel:** It's so lovely, too.

**Griffin:** It's really gorgeous, and I think if you like *The Adventure Zone* you're gonna really love it. So if you would think about preordering it...

**Rachel:** Do you feel like it can kind of stand alone? I feel like there's a little bit about it that you can just kind of dip into.

**Griffin:** I mean, in the interest of pushing as many sales as is possible—

**Rachel:** [laughs] Okay.

**Griffin:** —I'm gonna say yes, definitively. But in an interest of pushing even more sales, I would say buy all five of 'em. Go to [theadventurezonecomic.com](http://theadventurezonecomic.com). You can find a link to preorder that. It really helps us out in a huge way.

**Rachel:** Yes.

**Griffin:** With things like, you know, charting on the big lists, and showing distributors how many copies of the books to order. We lean on preorders for a lot of that stuff, 'cause that's I guess the way the industry works. [Theadventurezonecomic.com](http://theadventurezonecomic.com). That's it, though. That's gotta be it.

**Rachel:** Yes.

**Griffin:** That has to be it.

**Rachel:** Yes.

**Griffin:** That's it. This time, we're done. Thanks for listening. We hope you learned something about yourself.

**Rachel:** Yeah, okay! [laughs]

**Griffin:** What did you learn about yourself on this one?

**Rachel:** Oh, man. Uh, I learned that I should probably, um... go pee before we start recording?

**Griffin:** Yeah.

**Rachel:** Uh, I know that that's a pro-tip that you, um...

**Griffin:** Swear by.

**Rachel:** Yes, swear by, and I need to learn, because I'm sitting here right now... and it is all I can think about.

**Griffin:** Do you want to stop? Do you want to stop the show so you can go?

**Rachel:** I think that would be good. I just don't wanna—I don't want people to think that this is our new sign off. [laughs]

**Griffin:** You rushing to have a bathroom emergency? I will say, from my perspective it's a refreshing change of pace.

[both laugh]

[theme music plays]

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