

Wonderful! 268: Pants! I Get to Wear Them Now!

Published March 15, 2023

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[theme music plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hello, Rachel McElroy. This is Griffin McElroy.

Rachel: And this is Wonderful!

Griffin: This is a show called Wonderful! It's a podcast, which is like a radio you download. And on this one we talk about things that are good, that we like, and that we are into. It's the calm before the storm.

Rachel: Oh yeah.

Griffin: Next week the Maximum Fun Drive kicks off.

Rachel: Yeah.

Griffin: And we're gonna fuck you up with this one.

Rachel: There are listeners that already consume a lot of McElroy content, and you're in luck, because there will be even more. [laughs]

Griffin: There will be about a hundred million thousand... pounds of it. It will be so much you will have to measure the bits and bytes in weight, in sheer tonnage.

Rachel: Mm-hmm.

Griffin: Um, and we're so excited to dump all that on you.

Rachel: [laughs]

Griffin: This week though we're taking a flier.

Rachel: That is the language Max Fun wants us to use, is dump.

Griffin: Yes. They want us to specifically use the verb "dump."

Rachel: [through laughter] Okay, good.

Griffin: Which is not what I would've gone with, but who am I to... you know.

Rachel: It's always good to be in compliance, you know?

Griffin: Sure, sure. The compliance officers that they sic on us are like rabid dogs!

Rachel: Like, "Are you using dump? You're saying dump, right?"

Griffin: "You said release! You must say dump!" Do you have any small wonders before we begin our thing?

Rachel: Yeah! I wanted to say, Griffin and I were talking about how we hardly saw any movies at all last year, but one movie we did see was Everything Everywhere All At Once, and it won a lot of awards.

Griffin: Everything!

Rachel: And so we feel like hey, we did it.

Griffin: We did it. Yes, the two—I would say my two favorite films that I saw last year were Everything Everywhere All At Once and RRR, which won all the Oscars that I needed them to win. Very excited. Very happy about that. Man, what a fucking flick. How have we not rewatched that one again? I guess we don't watch a ton of movies.

Rachel: Yeah. We, like, walked out of the theater like "Oh, we're gonna rewatch that one." And then we haven't yet.

Griffin: And we have not. I would happily anytime. You know, hockey season...

Rachel: That's right.

Griffin: Doesn't last... doesn't last forever, especially if your team don't make the playoffs.

Rachel: Yeah, which is... very...

Griffin: It happen—it ha—to some teams, it happens, man!

Rachel: Very, very likely.

Griffin: They can't all win.

Rachel: What's your small wonder?

Griffin: We've been watching a new show that has excited in Japan since, like, 2008, but it's just now on Netflix, which has continued its streak of importing Japanese reality competition and game shows. This show's called Run for the Money. It popped up on our suggested feed a lot and we saw it and I said, "That looks kinda corny. I don't know about all that, hon."

Rachel: I know, right? Like, we watched the first episode and I would say we were still uncertain about whether we [laughs]—

Griffin: On the fence.

Rachel: —would continue.

Griffin: And then we watched the second episode last night and I was like, "I'll go wherever the fuck this show wants me to go with it."

Rachel: [through laughter] Yeah.

Griffin: Basic premise is that there's, like, 30 Japanese celebrities. A mix of comedians and musicians and athletes. Uh, and they are in a big theme park,

I think in Nagasaki. And it's modeled after, like, Bruges essentially. And the game is that they release a bunch of hunters to chase after them.

Rachel: And they just tag them.

Griffin: They just tag them. They don't—

Rachel: There's no Most Dangerous Game.

Griffin: [simultaneously] There's no murder, yeah. Uh, although sometimes when they're running away from—here's what I think. When I have to run away from something, my legs lock up and I fall down a lot.

Rachel: [through laughter] Oh, okay.

Griffin: If I was on this show I would be grievously injured, just from running. Just from running away from a hunter. That's the basic premise of the show. Where it really succeeds and where they sort of—where it hits its stride in the second episode is they introduce a bunch of other mechanics, like little missions that you can run out to do to increase the pot, but it sort of exposes you to the hunters a little bit more. There's a whole traitor mechanic now where, like, you can tattle on the other hidiers.

Rachel: And again there's, like... I guess there's kind of a host, but there's no real host interacting with the contestants. But they each have, like, a—what is basically a phone, and they get updates on that phone.

Griffin: There's a host who is playing this, like, Machiavellian over-the-top, like, mastermind who is controlling the game. That's hit or miss for me.

Rachel: [laughs]

Griffin: There is also a woman who does voiceover of the whole thing.

Rachel: Oh my god.

Griffin: Who has the most sinister, incredible voice that I've ever heard from a voiceover person, and is hysterically funny.

Rachel: It's very easy for me when I'm reading captions to kind of not pay attention to the voiceover, but I would recommend it.

Griffin: She demands respect. There's also a lot of people in there from Documental, which is a show we've talked about before, so it's, like, fun watching... you know, Japanese TV and seeing—like, recognizing people from the circuit. Uh, and yeah. It's a lot of fun, man.

I think if you... I think you know probably just from that description whether or not this is a show for you. But it's neat, and I get why it's been running in Japan for 15 years now, because I think it's a concept with a lot of potential. Um... and it's—man, it's so goofy.

One of the challenges is that they are gonna add more hunters to the game. They're gonna add five more hunters to the game to hunt the players down, but they're in these boxes, like these little coffins essentially. And to keep them from coming out, players had to work together to move these coffins into these cages, and the visual of seeing these, like, masked hunters inside of these glass coffins being wheeled into a cage and then having the voiceover person saying "They've... they've conquered the hunters." It's—it's—

Rachel: The cage also, like, when they close the doors it's, like, a knee-high door. [laughs]

Griffin: It's like a knee-high cage for toddlers.

Rachel: [through laughter] There's no way this would actually restrain anyone.

Griffin: There's so much. They lean into it so much, and it walks that line between earnestness and humor just, like, perfectly. So yeah, having a lot of fun with that one. Hey. What's your first thing, babe?

[pause]

I mean your only thing. Babe.

Rachel: Are we—are we doing that now?

Griffin: What thing? Where we say babe?

Rachel: Yeah...

Griffin: It's a term of endearment. I'm sorry, Rach—I'm sorry, Rachel.

Rachel: Thank you.

Griffin: I've had—I have this new thing where I just have, like, dice or small balls in my pockets always, 'cause I don't trust Gus to not eat them.

Rachel: Yeah. [laughs quietly]

Griffin: I just always have some little piece of garbage in my pocket.

Rachel: Oh, I was thinking of last night when you threw yourself at the coffee table because I had broken pieces of granola bar into dice-sized chunks [through laughter] and you were certain that—

Griffin: Yeah. That my son was just, like, gobblin' down dice like Skittles.

Rachel: [laughs]

Griffin: Another food he probably shouldn't have. He would definitely choke on Skittles.

Rachel: Yeah, for sure!

Griffin: For sure, for sure. What do you got?

Rachel: My thing this week is Meow Wolf!

Griffin: Yeahhh!

Rachel: I didn't know a lot about it, and so I was like "Hey, this could be a good opportunity for me to learn more."

Griffin: I would love to know more about Meow Wolf. I think it's one of the raddest buildings I've ever been to, the one in Denver.

Rachel: Yeah. So, uh, Griffin went on a trip to Denver this past year and had an incredible time, and I had been wanting to go to a location, and when I found out that there was a conference in Vegas and a location in Vegas, I got very excited.

Griffin: Yep.

Rachel: Uh, and the first day I got there I was a little bit early to check in to the hotel, so I went, and it was incredible. It's the Omega Mart location in Vegas, and it's phenomenal. And so I wanted to learn more about this whole collective that is creating these, you know, interactive experiences all over the country.

Griffin: The one in Denver—the Omega Mart is sort of the, like, framing device for that Meow Wolf. The one in Denver is like—it's like, uh, a transit... hub? Like, almost like an airport authority sort of situation. I want to hear everything.

Rachel: Yeah. So... Meow Wolf came out of Santa Fe. And it was just this group of ten friends who were all artists in the year 2008, and they can't, you know, basically make a living being artists. Kind of the Santa Fe experience was really driven by tourism, and it was just a lot of, like, turquoise. You know? Like, they just couldn't find a place for experimental art in that scene. Um, so—

Griffin: Love turquoise, by the way.

Rachel: [through laughter] Yeah, no. I also love turquoise. And so they started doing exhibitions kind of around the Santa Fe community, but using other people's space or renting space. Um, one of the big things they did was what they called the Due Return, which was a life-size wooden ship in

Santa Fe's Center for Contemporary Art for two months. Uh, it was a space pirate ship that take around 6000 hours to construct.

Griffin: Cool.

Rachel: And so it became kind of clear I think from that experience that they were into big projects, and they needed their own big space. So what happened in 2014, they found a patron in the Santa Fe community, somebody who owned a cinema in Santa Fe, and that person is George R.R. Martin.

Griffin: No kidding!

Rachel: Yeah!

Griffin: That's funny. I had no idea! I hope that if I ever became fabulously wealthy to a George R.R Martin level, I would spend some of that money at least on something as outrageous as a Meow Wolf.

Rachel: [laughs] I mean, I don't know. It's hard to say. The thing that is so exciting about Meow Wolf is that it's, like... [pause] it's not something you could just come up with on your own.

Griffin: True.

Rachel: Like, you definitely need a group of very artistic experimental people.

Griffin: Can we take a beat and kind of explain, like, what the—what you see when you walk into a Meow Wolf? 'Cause I—

Rachel: I mean, I'll get there.

Griffin: Oh, okay, okay.

Rachel: I'm building towards that.

Griffin: What it is, okay.

Rachel: Yes. Uh, so one of the founding members was working as the marketing director at the cinema that was owned by George R.R. Martin, and approached him kind of with this idea, and George R.R. Martin gave them about three million dollars to make it happen. [laughs quietly]

Griffin: That was nice of him.

Rachel: Yeah. They ended up purchasing a large space, and 135 artists began creating the 70 rooms that make up the House of Eternal Return in Santa Fe.

Griffin: Didn't our friend Eric work on—like, do some sort of work on Meow Wolf?

Rachel: Um, I'm not sure. I mean, it employs a tremendous number of people now. The House of Eternal Return opened in 2016. They wanted to have 400—er, 300,000 people visit in the first year and they had 400,000 in the first nine months, and they turned in 6.8 million in revenue in the first year. Uh, 400,000 visitors, by the way, is almost six times the population of Santa Fe. [laughs]

Griffin: Wow.

Rachel: Um, but yeah. So what it is, it's a large space, and they create kind of an everyday premise, and then kind of behind the everyday premise is this kind of fantastical world with this really rich lore. There's lots of, you know, effects related to it. There's a lot of neon and black light and various levels, and different little ecosystems within this experimental space. It's incredible.

Griffin: I'm just—just now remembering when I came back from that trip where I went to Meow Wolf, I think I talked about immersive art in a Wonderful! Episode.

Rachel: Yeah!

Griffin: So I definitely have talked about Meow Wolf on this show before, but not to this degree, yeah.

Rachel: Not, like, the history. So one thing that I would like to check out and haven't—there is a full length documentary that premiered at SXSW in 2018, and I have not seen that yet, but I imagine that gives a much more kind of comprehensive look. So yeah, so this experience in Santa Fe, neither of us have been to this location, but it is a—like, a Victorian house that is built inside a bowling alley. Inside the bowling alley is, like, a 20,000 square foot space, and you kind of enter through the house, and then discover this whole separate world. One thing that happened that kind of delayed a lot of later construction was the pandemic.

Griffin: Right, I've heard of that.

Rachel: The Vegas location that opened in 2021 was actually supposed to open in 2020. Denver was supposed to open in 2021. And then DC was supposed to have one in 2022—

Griffin: No!

Rachel: —that got canceled.

Griffin: Awww, shit, man!

Rachel: So I don't know if that's ever coming.

Griffin: Listen, I can't scrape together three million dollars, Meow Wolf, but if you need a I would say a more sort of, uh, low—low stakes patron, I could—I could...

Rachel: [laughs]

Griffin: Much, much lower amount. I mean, me and—I could get some buddies together and we could try to pool—it would not be three million dollars, but... that would be—to have a Meow Wolf in DC that we could take our kids to would be...

Rachel: I know. I mean, it's the kind of place—

Griffin: ... a game changer.

Rachel: I told Griffin as soon as I went to the one in Vegas, like, I could go again tomorrow.

Griffin: Yeah.

Rachel: Like, the idea is that you are able to entirely explore the space like its some kind of escape room and that you, like, open drawers, and you open doors that aren't marked, and you are encouraged to just, like, use phones and look at recordings. And Omega Mart in particular, when you enter it is—it looks entirely like a functioning grocery store, and the shelves are full of products. And every product was, like, uniquely—

Griffin: [simultaneously] Is fake.

Rachel: —designed for this experience. So there is, like, infinite opportunity to really learn this attraction.

Griffin: I spent two hours or so at the Denver Meow Wolf, which was not nearly enough time I think for me to absorb everything there. But from a, like, scene shop design perspective, the way that they create environments and do so much through, like, environmental storytelling, there is nothing else quite like it out there. And it's also, I would say, pretty well catered to my sensibilities. Like, there's one room in the Denver location that's, like, this giant prismatic castle, and then there are, like, battle mechs surrounding it which is, like, about as cool as it gets.

Rachel: Yeah. The Denver one was I think a little contentious briefly because there was already a really vibrant art scene, and they were I think very concerned about Meow Wolf coming and in a way kind of gentrifying that community. You know, bringing a lot of tourists in and kind of sucking up a lot of the space. Um, Meow Wolf has worked to do a lot of kind of corporate responsibility work now that it is such a huge entity. It's—in one year they donated 250,000 to Denver nonprofits, and plan to continue to do that and engage kind of local artists in the work.

Griffin: Alright.

Rachel: Um, but yeah. I mentioned I went to Omega Mart. It's interesting, the two people that run that are artists that actually had conceptualized the idea of Omega Mart in 2009, and they kind of teamed up with Meow Wolf to kind of make their dream happen.

Griffin: That's cool!

Rachel: [laughs] So yeah, so that one opened in 2021, in the same year that Denver did.

Griffin: I wish the guy who made City Museum hadn't died, 'cause I feel like he would've really jammed on Meow Wolf.

Rachel: I know! I know. So this is also coming to Texas. Um, there is going to be one in the Grapevine Mill shopping center, and then one in Houston in the Fifth Ward.

Griffin: Whoa! Grapevine's, like, Dallas, right?

Rachel: Uh, yes. Yes. So that's 2023 and 2024.

Griffin: Cool.

Rachel: So imagine the Grapevine one is opening very soon if it hasn't already.

Griffin: That's neat.

Rachel: But yeah, there's a lot more. Again, I haven't seen the documentary. I imagine that goes into a lot more detail. I mean, because this was a collective of artists there's a lot of disagreement and strife and drama in the process of them creating these things, and trying to kind of create this successful entity. Um, you know, and hire the right people to do so. Uh, so I imagine there's a lot more to the story. But I was—

Griffin: But end result... just really cool buildings to be in.

Rachel: Yeah! I mean, Griffin and I have talked about how we both love, like, a sculpture park. Like, the idea that you can walk around in an art space and have an experience that's, like, very rooted in the place you are in is super cool. Um, and I was excited to learn about the collective.

Griffin: Yeah. Can I steal you away?

Rachel: Yes.

Griffin: Cool.

[ad break]

Griffin: Can I tell you my thing?

Rachel: Yeah!

Griffin: Trailers. Trailers!

Rachel: Now, there are two types of trailers. I am assuming you are not talking about the tractor trailer.

Griffin: No, I'm not talking about one that you tow behind your vehicle. I'm talking about the little movies they show before big movies.

Rachel: Yeah!

Griffin: And they're supposed to show you what their respective movies are gonna be like. Also video games, TV shows. You know, there's trailers for everything. Hell, there's probably book trailers out there. Can you even imagine?

Rachel: [laughs]

Griffin: I love a trailer man. In my opinion there could be twice as many trailers before a movie starts and I would be totally fine with that. I say that

now. When I was going to see lots of movies it was pretty annoying, I would say.

Rachel: Especially if you're going to see a very long movie, and then there's also, like, ten minutes of trailers up top.

Griffin: God. When we saw—we went to see Avengers: Infinity War in Detroit after a live show, so it was already, like, 11 o' clock at night.

Rachel: Again, when you say "we... "

Griffin: Me and the—my family, and, like—

Rachel: Yeah. And not me.

Griffin: No, you weren't there.

Rachel: Okay. [laughs]

Griffin: And that film is already pretty long, and they showed, like, easily 20 minutes of trailers before it. And so there was an element of like, "I'm actually sleepy. If we could hurry this along." Otherwise, most of the time I'm all the way in for a trailer. 'Cause even if you see, like, a bad trailer for a bad movie, you have been done a great service of knowing, like, okay. So I don't... I don't need to worry about that one.

Rachel: Yeah. I mean, a lot of times... it's a really fascinating art to me, because usually it's like, who are the actors? Like, sometimes that's just enough. And then sometimes it's like, well, we don't want to tell you hardly anything it's all. And then sometimes it's a good movie with a really bad trailer, which is also interesting. [laughs]

Griffin: Sure, that can also happen. I think the ideal scenario is obviously you see a good trailer for a good movie. 'Cause that, like, now you have something new to be excited about. Something to look forward to, which I love having in my life. But I think it's really hard to kind of walk that exact balance of like, how much of the thing do we give away? How much of the thing do we show to, like, get our hooks in people without, like, diminishing

the efficacy of those hooks when you actually see it in the film? I don't know how to do it. I think that's probably one of the tougher jobs in, like, showbiz.

I think about, like, the types of movies that do this really well. I would go so far as to say that a big reason why Christopher Nolan has had the success that he's had is that his movies trailer super well.

Rachel: That's interesting. I never really thought about that.

Griffin: I think about, like, the first time I saw a trailer for Inception in theaters.

Rachel: Ohh, uh-huh.

Griffin: And you see the shit where, like, the city curves backwards up on itself and you're like, "What's that? I'm gonna go see that film based on that one shot. I don't know anything about this. Uh, but I'm going to go see it now because that was wild." Uh, I think all of his films have that kind of element of like, "What's going on here?" And those trailer really—I remember seeing Tenet, the trailer for Tenet was this big media event. And you see it and you're like, "How does a gun unshoot?! I gotta see this fuckin' flick!"

Rachel: [laughs]

Griffin: I also think one of the, like, modern sort of masters of this, I think all of Jordan Peele's movies have had some of the most—

Rachel: [simultaneously] Yeah, I was thinking about those.

Griffin: —stellar...

Rachel: Specifically when you think about, like, how do you reveal a little bit, but not too much.

Griffin: Nope is, like, the pinnacle of that. 'Cause it's like, Nope is predicated on unseen... alien horror, right? And the way that they sort of—the movie is incredibly shrewd with how it kind of metes that information out

to the viewer. And so, like, how do you trailer that? I don't know. But they did a pretty good job with it. The best is *Us*. The trailer for *Us* is so... creepy, and interesting, and it's all set to *I Got 5 On It*, and just, like... it was—I was frothing at the mouth to see that film after seeing the trailer for it. Um, obviously, like, as someone who used to cover the games industry and I guess still kind of I do, I've seen more game trailers than the average bear. And I think that those have their own sort of, like, complexity.

Rachel: Yeah, right?

Griffin: Because they have to do the same thing that movie trailers do of like, I don't wanna give away too much. But it's also like, you're not showing people what they are going to be seeing, you are showing people what they're going to be doing. And that verb is a way more abstract one to try to communicate to people.

Rachel: Yeah, that's a good point. I also know that—you pointed out to me before that a lot of those trailers are completed before the game is actually finished. [laughs]

Griffin: Yeah. Invariably they are, right? And so there's also—there have been countless, countless cases, some of which have resulted in straight-up class action lawsuits, where the trailers look much, much better than the game actually will, whether it's because they're running on super high-end PCs and not, like, the Nintendo Switch tiny little baby processors, uh, and so there can be a little bit of, like, you know, trickery there that just by virtue of the medium doesn't exist in movies and TV shows, 'cause it's like, what you see is usually what you're gonna get there.

Rachel: That reminds me of the *Sonic* movie and how the whole thing was changed based on the trailer. [laughs]

Griffin: Perfect. A perfect example, my love, of the power of trailers! 'Cause sometimes you release 'em and people are like, "This sucks!" And they're like, "Oh, we'll change it."

This just happened. They're making a, uh, a new game based on the *Suicide Squad*, the DC super villain team. And it's made by this studio that made

these really well received Batman games that were like cool, action exploration games, and then they released a trailer for this Suicide Squad game that looks very, um... uh, this term may not mean anything to you, but like games-as-service style. Like, "You can get this legendary gun with +3, and it's purple rarity, and you can upgrade it with this material you have to play 100 hours to grind at."

And people were like, "No thanks!" And now that game has been delayed, like, a month from its release because people's reaction to the trailer was so negative. So yeah, that's a good point. I think in games more than any other medium you see a lot of like, "Oh, they didn't like the trailer! Well, let's change the fuckin' thing, then!"

Rachel: Wait, does that mean that the community of gaming people are more likely to say when they don't like something?

Griffin: I know. Outrageous.

Rachel: [laughs]

Griffin: Um, so the first trailer shown in a theater was in 1913. There was an advertising manager for this theater chain called Marcus Loew. And this advertising manager whose name was Nils Granlund, he made a promotional film for a musical called The Pleasure Seekers that was like an onstage Broadway show. So the first trailer wasn't even for a movie. It was shown in a movie theater, but it was for, like, a live Broadway show that was happening. And the reaction to it was mind boggling. People like, "This is a revolution in advertising!" Which is so fucking funny because it's like, yeah, gang! It's a commercial... for the thing! Yeah, of course, man!

Rachel: Well, I mean, the idea—like, it's such an investment, you know? To go see a stage performance or a movie. Like, it's an investment of time and resources. To get a little sneak peek? Like, that's huge?

Griffin: Uh, Nils Granlund also was the first to show a trailer for an upcoming movie, just using a slideshow to promote a Charlie Chaplin film at one of these Marcus Loew theater locations in 1914. Um, do you know why they're called trailers? This is a fun lil trivia.

Rachel: I mean, I always thought, like, they're attached to the begi—well, no. 'Cause I was thinking about it in the sense of you go to a movie theater and you see a trailer, and it is something attached to the movie, but obviously that's not...

Griffin: Well, you're not wrong!

Rachel: Yeah?

Griffin: They're called trailers because they used to come after movies.

Rachel: Ohh, okay.

Griffin: Not for very long because people were like, "What's thi—they're starting the next movie, guys! We gotta get the fuck outta here!"

Rachel: [laughs]

Griffin: People just, like, left. People did not stick around for them.

Rachel: I wonder if the credits didn't used to be as long, and so the idea of staying through the credits was not...

Griffin: Oh, of course not!

Rachel: ... as intimidating.

Griffin: I am awestruck every time we watch It's A Wonderful Life. You get the—you are weeping openly, Clarence gets his wings. He's like, "Attaboy, Clarence." And then it's like, "[loudly] This guy made the movie and these people were in it! Bye-ee!"

Rachel: Yeah, before you can even find the remote, you've seen...

Griffin: Like "[singing] Should auld acquaintance—[speaking] Ope! You're done? Okay. That was all the people that worked on the movie, guys. We got 'em in on one screen and then we're done. See you later."

Rachel: [laughs]

Griffin: Old movie trailers are fucking wild. When I was preparing for this I watched a trailer for Citizen Kane, one of the most grandiose films. But the trailer was just weird ass 20-somethings Orson Welles just introducing the cast of the film. Just like, "Hey, folks. Say hello to my good friend Joseph Cotton. Look at that smile, folks. Isn't he handsome?"

Rachel: [laughs]

Griffin: That's all that is—"This movie's about a guy who's a real stinker. And look at Joseph Cotton, that devil dog! Look at him!"

Rachel: [laughs] I mean, there was nothing else to do, right? Like, you're gonna come see this, so...

Griffin: Yeah. There's nothing else out. There's a war on. So, like, you should just come hang out in the theater.

Rachel: The fact that I'm sitting here telling you who the actors are is a blessing, and you're welcome. [laughs quietly]

Griffin: But I'm also imagining 19, you know, 1940's Wonderful! Where we're like, "That trailer for Citizen Kane was hot shit."

Rachel: "How hype are you now?"

Griffin: "I'm fucking hype out of my mind."

Rachel: [laughs]

Griffin: That's it for this week. Next week.

Rachel: 1940's Wonderful! Sorry. That's, like, a whole thing right there.

Griffin: That's like a whole...

Rachel: We could—we could talk about that for a long time.

Griffin: Yeah. What would we be like—"Penicillin! You heard about this one, folks!"

Rachel: "Pants!"

Griffin: "Pants! They're great!"

Rachel: [laughs] "I get to wear them now?!"

Griffin: "Whoa!" [laughs] Thanks for listening. Thank you to Bo En and Augustus for the use of our theme song, "Money Won't Pay." You can find a link to that in the episode description. And thank you to Maximum Fun! Next week, Max Fun Drive kicks off. It's gonna be a ton of fun.

Rachel: A lot of fun crossovers!

Griffin: A lot of fun crossovers.

Rachel: We get to be on an episode of Go Fact Yourself, which was super incredible.

Griffin: Yes, which was a hoot and a half. Very excited for that one to come out. If you know things about what me and Rachel like, you'll probably be pretty star struck watching this.

Rachel: Yeah. The whole—for those of you who haven't watched the show, the whole premise is that they invite a guest on, and then they connect that guest to an interest of theirs.

Griffin: And we're not gonna spoil who our guests were that they picked out for us.

Rachel: No, I'm not.

Griffin: But it was fucking radical.

Rachel: It was rad, yeah.

Griffin: Um, so we're gonna have all kinds of stuff to talk to you about that next week. There's awesome bonuses for members. There's bonus content. Uh, this year Rachel played Stardew Valley for a long time, and then recorded the episode, and then has played it for much, much, much longer.

Rachel: I know. Yeah, you get kind of my first takes. Griffin unveils things to me that I had not heard about yet.

Griffin: Very exciting.

Rachel: It's fun.

Griffin: Uh, but there's also, like, years and years of back catalog of bonus content, and content for all the shows. But we're gonna tell you all about that next week, so just prepare your hearts and minds for that.

Rachel: Mm-hmm.

Griffin: And, um, we have live shows coming up. If you go to bit.ly/mcelroytours you can find out about those.

Rachel: Including the one this week!

Griffin: Including a virtual live show this Friday at 9 PM Eastern time. I get this wrong every time. Just go to mcelroy.family and you can find a link to everything. We're doing a live MBMBaM Virtual this Friday. It's gonna be really fun, and you should come watch it. Sawbones is gonna open, and that's a great show, too. That's it for us, though. We're gonna start prepar—we're gonna go into our little cocoon. [steadily decreasing in volume] Turn into goo. And then next week for the Max Fun Drive we'll be big, beautiful butterflies. So see you then. I don't know I'm getting quieter and deeper.

Rachel: No, I felt like we were signing off. I was excited.

Griffin: That's how they do it on fancy radio.

Rachel: Yeah.

Griffin: [quietly] Is they just quieter and deeper and [unintelligible].
[shakily] Goodbye.

Rachel: [laughs]

[theme music plays]

[chord]

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