

## Wonderful! 274: You're Frasier Now

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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! Welcome to Wonderful. This is it. You've made it here. Um, hopefully you didn't get lost. I know the directions we give people are a little arcane. Um...

**Rachel:** Like, "Go where it feels right."

**Griffin:** Yes.

**Rachel:** "And then turn into your joy."

**Griffin:** Right. So—

**Rachel:** "And then stop at the... the anger... "

**Griffin:** When you reach anger, you definitely have gone too far.

**Rachel:** "And do a U-turn."

**Griffin:** Although sometimes I've noticed that podcasts and radio shows, people like it when they piss 'em off a little bit. Have you noticed—

**Rachel:** Who's "they"? What are—[laughs quietly]

**Griffin:** You know, like people who listen to radio and podcasts. Like, they like to get riled up and pissed off a little bit when you stay stuff like that.

**Rachel:** The listeners do?

**Griffin:** Yeah, yeah, yeah.

**Rachel:** Oh, okay.

**Griffin:** Our listeners all the time are always talking about like, "I wish you guys pissed us off more and razzed us more. Um, and pissed us off more."

And so... maybe that could be, like, a new—a paint that we paint with on our canvas... of love.

**Rachel:** Like "Hey... jerk."

**Griffin:** That's... that's not—that sounds right to me, yeah.

**Rachel:** [simultaneously] I get—oh, okay, yeah.

**Griffin:** Sure.

**Rachel:** I didn't know if we were supposed to take, like—like, have, like, hot takes on things that we like.

**Griffin:** No, I mean, I think we—we don't taint—change the content of the show or of our hearts or of our characters.

**Rachel:** Uh-huh.

**Griffin:** But I do think we frame things like, "What's up? Today we're talking about laser tag. Isn't that fun? You jerk at home?"

**Rachel:** [laughs] Okay.

**Griffin:** Well, no. I don't think you would say, "You jerk at home."

**Rachel:** Okay.

**Griffin:** 'Cause that sounds more like a... an observation?

**Rachel:** Or we could do more like, "Hey. We really like laser tag, and everyone that doesn't is an idiot."

**Griffin:** Oh, that could be... ehh...

**Rachel:** [laughs]

**Griffin:** That feels like it changes the message. I'm not about the message changing. I'm about the messenger. Do you know what I'm—do you know what that means? Do you know what that means? 'Cause I don't, and I would—I could use some help.

**Rachel:** [simultaneously] Yeah, no. [laughs] You lost me.

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

**Rachel:** Ummm... can you go first?

**Griffin:** No?

**Rachel:** [laughs quietly]

**Griffin:** 'Cause I don't—I can't—I don't think of one.

**Rachel:** It's a real standoff we've got here.

**Griffin:** I'm gonna say it's rare, but when you do have a pleasant airplane neighbor encounter, that's always very nice.

**Rachel:** Oh, did this happen to you?

**Griffin:** Yeah! On one of the flights on this tour that we were on, I think it was when we were flying from San Jose to Denver, I was sat next to, uh—

**Rachel:** Wait, you guys didn't sit next to each other?

**Griffin:** No, we di—we didn't. We were just sort of scattered hither and yon.

**Rachel:** Okay.

**Griffin:** I was sitting next to this older man, and I was playing video games on my Steam Deck next to him, and when I kind of finished he tapped me on the shoulder and was like, "What's the thumb stick fidelity like on those things?"

And I was like, "Whoa, I don't know... how to answer that."

**Rachel:** [laughs]

**Griffin:** "And I'm pretty deep in the scene."

And he was like, "What kind of graphics card does it use?"

And I was like, "I don't—I don't actually know. I'm not really great with stuff like that. That's why I bought the Steam Deck, 'cause it kind of handles that stuff for you."

And then we got into a conversation, and he was a pretty hardcore PC gamer!

**Rachel:** Whoa!

**Griffin:** He, like, knew a lot about, uh, that kind of stuff. We don't play—you know, our paths haven't crossed on the battlefield. Uh, he plays a lot of—

**Rachel:** You didn't exchange tags?

**Griffin:** We didn't trade tags, no, we didn't.

**Rachel:** Mm-hmm. [laughs quietly]

**Griffin:** Um, but it was nice. It was unexpected. I—you know, everyone's a gamer now, in 2023. But I wasn't expecting this gentlemen, just sort of by the way he was—by the way he comported himself to have, like, feelings about, like, you know, the Nvidia 4080 Ti series or whatever.

**Rachel:** [through laughter] Uh-huh.

**Griffin:** Um, it was fun. It was a nice little encounter. People—I think Dad mentioned, 'cause Dad was sitting behind me, like, "It seemed like you had a nice talk with the guy next to you on the plane."

**Rachel:** [laughs]

**Griffin:** Like, "Yeah, I did."

**Rachel:** Um, okay. I'm gonna bring up a small wonder that I came up with. So, it's gonna sound a little bit like a brag—

**Griffin:** Okay.

**Rachel:** —but, um, I'm proud of it. Uh, so when Griffin left town, one thing I was worried about was bedtime, because Henry's bedtime routine pretty much revolves around Griffin. That's just kind of the way it's shaken out since Gus was born.

**Griffin:** Yeah.

**Rachel:** And so I had this idea that any time Griffin leaves town, if he can record just, like, a 30 second video for Henry, and would have a new one each night to show at bedtime. And it was a huge success.

**Griffin:** Yeah, sure.

**Rachel:** It was like—it was nice for both of us 'cause, like, he had something to look forward to, and it kind of, like, allowed him to connect with you before bed in a way that he would typically. Um, and it gave me some comfort too 'cause I knew that, like, we couldn't call you. Like, if he was like—there was one time when you left town when he kind of put up a, like, a protest, and we basically hung out until Griffin finished his show so we could call him. And I was like, "Well, we can't do that again."

**Griffin:** No, that was rough.

**Rachel:** 'Cause he was up until, like, ten o' clock at night. Um, but this video thing worked great! And I thought it was a good idea on my part—

**Griffin:** It was a great idea on your part.

**Rachel:** —and I would recommend it to anybody else who has a partner that travels. Um, just have 'em make a little video.

**Griffin:** I do feel self-conscious every time I do one of those videos, 'cause I don't know exactly what kind of game to spit. Like...

**Rachel:** I just told you, like, stay positive.

**Griffin:** Yeah.

**Rachel:** If you, like—if you miss him too much, or get a little too maudlin, it makes him sad. But if you're just like, "Hey, let's dream about this crazy thing, and I can't wait till we get back and I do X." You know, then, like, that's great.

**Griffin:** Yeah. Yeah, I'm glad that you—I was able to help in some way at all when I'm traveling.

**Rachel:** Yeah, yeah.

**Griffin:** I always feel so, so, so bad whenever I'm not there and he's struggling.

**Rachel:** Yeah. I mean, this was a tough one. Um, because you were gone for a long time. But, like, we did it.

**Griffin:** Yeah, and he got sick. It was...

**Rachel:** Yeah.

**Griffin:** ... it was a whole mess.

**Rachel:** We did it.

**Griffin:** But we did it!

**Rachel:** We did it!

**Griffin:** We're here on the other end. You go first this week!

**Rachel:** Cool!

**Griffin:** What do you got?

**Rachel:** The thing I have this week was kind of tricky to research, 'cause I didn't find, like, the helpful, you know, like, beefy article about it. You know how it's nice to have, like, one really good, like, you know, New York Times article to hang your hat on?

**Griffin:** Yes.

**Rachel:** So I didn't find that. But what I wanted to talk about was the live studio audience.

**Griffin:** Okay, yeah.

**Rachel:** This is something that has always had a lot of, like... like, mystery to me.

**Griffin:** Sure!

**Rachel:** It seemed super cool, you know, 'cause I've never been to a taping of anything.

**Griffin:** You're talking about sort of in the—in the, like, sitcom tradition.

**Rachel:** Yeah.

**Griffin:** Okay.

**Rachel:** Or like talk show or game show.

**Griffin:** Right.

**Rachel:** Have you ever been to a taping of anything?

**Griffin:** No. I went to, um... wait, is that true? I may have. Nothing springs to mind immediately. I did tour, like, the studios at Nickelodeon studios in Orlando, Florida, where they made some shows.

**Rachel:** Oh, you know what?

**Griffin:** What?

**Rachel:** Um, did At Midnight have a live studio audience? Do you remember?

**Griffin:** Yes, but I was in that, so that wasn't necessarily—

**Rachel:** Well, yeah. But, I mean, what was that—what was that like?

**Griffin:** Uncomfortable.

**Rachel:** [laughs]

**Griffin:** I didn't care for it.

**Rachel:** Um, yeah. I have known people that have gone to tapings of shows. Um, it's surprisingly accessible to do.

**Griffin:** Sure, if you live in New York or LA or places where they make those kind of shows.

**Rachel:** Yeah. There's this website called One Iota, um, and you can just—they, like, list things that are upcoming, and so—and you just, like, click on Jimmy Kimmel Live, and then it'll give you a calendar, and then you pick the day and you say "request tickets".



**Griffin:** I will say with the WGA strike that has just gone into effect, I will imagine that it will be tougher to get into one of those events.

**Rachel:** This website is also where I found out where they're doing a Frasier reboot. Did you know about this?

**Griffin:** I feel like... I didn't learn that.

**Rachel:** There was, like, a—

**Griffin:** But I knew it, like, in my... DN—like, in my DNA.

**Rachel:** [laughs] I was researching yesterday. Like, it's a little website and has little stills, and you click on it. And there was one for Frasier. And I was like, "What?!" And I clicked on it, and it was just like, "Frasier's back!"

**Griffin:** Sold out. Sold out through 2039.

**Rachel:** Yeah. Well, now the icon's gone, so.

**Griffin:** Oh.

**Rachel:** [laughs] I don't know what happened.

**Griffin:** Again, I do believe that the writers' strike is going to affect probably Frasier.

**Rachel:** True, true. I mean, the rest of the shows are on here, but...

**Griffin:** Unless it is an experimental, live, improvisational theater experience, uh, of Frasier, which sounds cool. Like an immersive, you show up, you're in a Seattle apartment—

**Rachel:** [through laughter] Oh, you're Frasier now.

**Griffin:** You're Frasier now. That's cool! Everybody wears—there's, like, 30 people at a time that go in. Everybody wears Frasier masks.

**Rachel:** Uh-huh.

**Griffin:** And you go in and you have to, like, figure out who the real Frasier is.

**Rachel:** Oh my god.

**Griffin:** And maybe someone gets killed at some point?

**Rachel:** You're launched out of, uh, his dad's recliner into a pit.

**Griffin:** Yes.

**Rachel:** Of... coffee.

**Griffin:** Whoa.

**Rachel:** 'Cause that—they do that.

**Griffin:** Yeah, they drink a lot of—a lot of joe on that show.

**Rachel:** Yeah. And... and then you have to swing from a long necktie? Um...

**Griffin:** Oh, wow.

**Rachel:** Into...

**Griffin:** With your hands, though. Right?

**Rachel:** Uh-huh.

**Griffin:** Okay, yeah.

**Rachel:** Into the embrace of a Niles.

**Griffin:** Right. Any Ni—any Niles.

**Rachel:** [laughs] There's a lot of Nileses there, too.

**Griffin:** Can't get David Hyde Pierce probably for this live theater experience.

**Rachel:** When you—no, I'm saying when you enter you either get a Frasier mask or a Niles mask. [laughs quietly]

**Griffin:** Oh, cool! And you have to, like, find—oh, that's cool.

**Rachel:** And you have to find your counterpart.

**Griffin:** That's great. I like this.

**Rachel:** Should we stop recording and work on—[laughs quietly] work on this?

**Griffin:** We should probably stop recording and work on this, yeah.

**Rachel:** [laughs] Um, just real quick, what would we call this experience?

**Griffin:** Hmm... I wish you wouldn't put me on the spot like this.

**Rachel:** I know. Sometimes it really pays off, though!

**Griffin:** This is not gonna be one of those... times.

**Rachel:** I mean, it's like, tossed salad and...

**Griffin:** That's the obvious thing, but there's—then I was—

**Rachel:** You wanted to do something like... Fras-perience. Or like, um... I'm listening, and you are too? There's options.

**Griffin:** Give me to the end of the show.

**Rachel:** Okay.

**Griffin:** Like, if I could just have to the end of the show. You know I'm not gonna be dialed in for the rest of the episode though, unfortunately. Even during my own bit...

**Rachel:** [laughs]

**Griffin:** I'm gonna have, like, half my mind...

**Rachel:** Well, and also—you're working at a disadvantage here because you've never [through laughter] watched Frasier.

**Griffin:** I don't know fuck all about Frasier. Huge issue for me.

**Rachel:** Okay. So, most early radio shows, like before there was television there were radio programs. Most of them had audiences. So the idea of, like, listening to or enjoying a program within a live audience was not unfamiliar, but the first television show to do it was I Love Lucy.

**Griffin:** Oh, really?

**Rachel:** Yeah, they started doing the multi-camera setup, and I guess Desi Arnaz was real instrumental in making this happen. And so it was like, you know, they had different angles, and people could perform it more like a stage play, and people could watch and react, and that was kind of what jumpstarted it.

**Griffin:** I've never thought about that.

**Rachel:** Specifically for the sitcom, I would say.

**Griffin:** Right. I've never thought about someone doing that first. That must have been a wild experience to be like, "Okay, so we're gonna go out there and we're gonna make the television show, and people are going to watch and laugh and cheer or boo... " do you think they even had the applause sign yet, or you think after the first taping they were like, "We have to show them when to laugh and clap, please."

**Rachel:** I have to imagine they did. Around this time, probably unsurprisingly, is when they developed the laugh track. [laughs]

**Griffin:** Right.

**Rachel:** Which was if, you know, if people didn't laugh enough, um, there was a CBS sound engineer that developed a machine full of taped laugh tracks that he could use to dub over the actual audience reaction.

**Griffin:** Damn. That job must really drive you bonkers. To just, like, sit in a sound booth listening to different types of human laughter all day, as you get on the ones and twos and try to mix together something that sounds like a—how do you decide, like, "Okay, so that—that joke right there? That's a seven. We're gonna press the seven on that." Nothing too wild but, like, they must have, like, a big red button on The Big Bang Theory that just says "Bazinga" on it that, like, detonates, like, the hardest laughter that exists.

**Rachel:** It's funny that you talk about that. That kept coming up a lot, because that was one of the, like, few remaining sitcoms that still used a live audience.

**Griffin:** Was Bazing—was—not Bazinga. What if the show was just called Bazinga?

**Rachel:** [laughs] That would probably pull in more viewers, honestly.

**Griffin:** And his catchphrase was "The Big Bang Theory!"

**Rachel:** [laughs] That show ended in 2019, which I didn't realize.

**Griffin:** Yeah, sure.

**Rachel:** But it was still using, like, a live audience, although they did—they did do a little sweetening of the pot, apparently.

**Griffin:** Yeah. I remember seeing clips of how it ended with a new Big Bang, like, happening, and it was like, sort of like... this universe's time coming to a close. And then, like, they were sort of the last remnants of... life before

sort of the heat death of the universe and it all collapsed back in to make, like, another Bazinga.

**Rachel:** [laughs]

**Griffin:** It was the sound that it made. And it was like, very, like, uh, it was like 2001: A Space Odyssey. Very, like, uh...

**Rachel:** And then Young Sheldon was born out of a pod.

**Griffin:** Young Sheldon came out of the event horizon.

**Rachel:** Uh-huh? [laughs] This episode's getting weird, huh?

**Griffin:** Yeah, man.

**Rachel:** [laughs] Um... okay. So, the live studio audience. So, this was really big when we were kids. I was thinking a lot about the shows like... the shows that, like, parents didn't like their kids watching. Specifically—and it was easy to identify them, because there was always a lot of, like, "Ooooh!"

**Griffin:** Okay, so like a Married with Children.

**Rachel:** Yeah, or a Saved by the Bell. I remember if I was watching Saved by the Bell I would always turn the volume down, 'cause as soon as that loud "woo" it would happen, it was like a signal to my parents.

**Griffin:** Okay, but you must understand, this is not a universal—like, my parents had no beef with Zack Morris and his cadre of...

**Rachel:** It—it was not like they were... upset with the content. They were more disappointed in my interest.

**Griffin:** Oh, Rachel!

**Rachel:** [laughs] Because the show itself... objectively, not good. But as a young person...

**Griffin:** Listen to you. Listen to 2023 Rachel looking back at 1992 Rachel and just raising—lifting her nose up at her.

**Rachel:** As a young person it felt like a window into high school, and it was very exciting to think that this might be what high school was like.

**Griffin:** Christ, if only.

**Rachel:** I know.

**Griffin:** Jesus.

**Rachel:** But the loud "woos" whenever there was a kiss or whenever an attractive person was onscreen was really, like—I mean, it was bracing to hear that "woo."

**Griffin:** This is very funny to me, 'cause I don't possess that hang up about the "woo" sound that is made on TV shows. And I feel like you have, maybe without even knowing it, thrown open the saloon doors into your soul and life—

**Rachel:** [laughs]

**Griffin:** —and history and upbringing, that you lived in fear of this...

**Rachel:** Of the loud woo.

**Griffin:** ... loud sound that is a sort of sympathetic response to exhibitions of intimacy on television shows?

**Rachel:** [laughs] Wow, we are really crackin' this wide open.

**Griffin:** Maybe we are a little bit.

**Rachel:** I was also thinking of, like, Fresh Prince of Bel-Air.

**Griffin:** Fresh Prince of Bel-Air I think is all time probably best live studio audience experience.

**Rachel:** Yeah. Well, you know, I was reading about it, and I remember this because we did of course watch the reunion special.

**Griffin:** Right.

**Rachel:** Um, was that they would do a lot of performing in between takes, like, to take the audience hype. It apparently was filmed on, like, Friday night. And, like, you know, there were a lot of performers onstage, like singers and dancers, and they would go for it.

**Griffin:** I love, uh—and I don't know why I've seen as many of these as I have but, like, footage from the last night of taping of, like, a finale of a Fresh Prince of Bel-Air or a Friends. I remember I watched one for Growing Pains once, a show with which I—for which I had very little affinity. But just seeing, like, you know, all that squad... why can I not—Kurt Cameron and... uh, oh shit. Who is—

**Rachel:** Alan Thicke.

**Griffin:** Alan Thicke! God, I can't believe I couldn't remember his name. Uh, just having a tearful goodbye to the audience. It's always very powerful.

**Rachel:** I know! Yeah, so the thing that I thought was interesting, I found a lot of, like... people writing individual articles about their experience on a taping. Um, one came from a 2015 Slate article. Um, and they talk about how they went to tapings of every late night show. So, like, late night talk show.

And they talk about the process of being an audience member, and how you, like—you stand in line, and then you get a wristband, and then you come back, and you're put in a room, and you're in the room for a while, and then you are brought into the actual studio and there's, like, a warm up process with, like, a warm up comedian. Which is not something I ever really knew about until recently. Like, a comedian comes out and apparently just gets you, like...

**Griffin:** That's pretty standard protocol for—



**Rachel:** ... ready to laugh?

**Griffin:** —yeah, for a late night show. What a stressful, like, job that must be.

**Rachel:** I know. I know! Well, and then there's some guidance on, like, applauding and laughing, and they, like, tell you what to expect and what to do.

**Griffin:** If you could... sorry to derail this, but if you could... attend a live taping of any television show throughout history that has—off the air, still on the air, if there is one show that you could've attended in person, what would it have been?

**Rachel:** Does it have to be a show that had an audience?

**Griffin:** Ye—

**Rachel:** Or could it be any show?

**Griffin:** Yes, my love. It would be fucking bonkers if you were like—

**Rachel:** [laughs]

**Griffin:** "I wish I was in the audience for Succession."

**Rachel:** Well, you're making up this premise. There could be any rule.

**Griffin:** Just saying, it would be great if there was, like, two characters kiss on Succession and then in the background you just hear Rachel's disembodied voice like, "Woooo!"

**Rachel:** [laughs] Oh, man! I mean, you are putting me on the spot. I don't—I don't—

**Griffin:** How's it feel? Doesn't feel good, does it?

**Rachel:** No, it doesn't!

**Griffin:** I still don't think—I don't have a name for the live Frasier experience.

**Rachel:** I mean, you would really have to know more about Frasier. [laughs quietly]

**Griffin:** Right.

**Rachel:** Gosh, now that's what I'm thinking about again. Um, okay. So... here's the thing about that time period. Like... there were a lot of shows that had the live audience. A lot of them don't really hold up.

**Griffin:** No.

**Rachel:** I mean, my instinct if I'm honest is to say Seinfeld.

**Griffin:** Wow!

**Rachel:** Which I know is not, like, one of your favorite shows. But was, like, a very important show, I think, for my family anyway when I was growing up.

**Griffin:** Did that have a live...

**Rachel:** Yeah!

**Griffin:** It did?

**Rachel:** Oh yeah.

**Griffin:** I think I—I guess I just always assumed it was not a live—I thought it was just a laugh track sort of solely—

**Rachel:** No, there was a live audience.

**Griffin:** Uh, I would say Conan. Like, old Conan.

**Rachel:** Oh, I didn't know talk shows were on the table!

**Griffin:** Oh yeah, sure!

**Rachel:** I thought it was just sitcoms!

**Griffin:** Oh, no, no.

**Rachel:** Yeah, no, I would've loved to go to Conan.

**Griffin:** Yeah. That's the best.

**Rachel:** Or Saturday Night Live.

**Griffin:** Yeah, it depends on the—yeah, I guess if you could pick the—

**Rachel:** [simultaneously] Depends on the episode.

**Griffin:** —specific era of—yeah.

**Rachel:** Yeah. Here's a thing I thought was interesting. I was reading a lot and I kept coming across Friends, 'cause of course that was a huge deal. And each episode typically took up to six hours of filming, because they would redo takes and change the script. And, like, people would be given sandwiches because they were asked to, like, stay there the whole time. So they would have—

**Griffin:** That's—that's wild.

**Rachel:** —up to, like, 300 people sitting in the audience. And, like, they would change the sets, and that would take 20 minutes, and...

**Griffin:** Jesus Christ.

**Rachel:** Yeah.

**Griffin:** You've gotta think 'round hour six...

**Rachel:** I know.

**Griffin:** ... when Ross says that joke...

**Rachel:** Uh-huh.

**Griffin:** ... the 15th time...

**Rachel:** I know.

**Griffin:** ... it's hard to probably gin up a good giggle outta that one.

**Rachel:** Um, I was also reading—Frommer's had a testimonial from somebody who went to a Will and Grace taping.

**Griffin:** Oh, I bet that was wild.

**Rachel:** [laughs] And yeah, it was the same kind of thing. Like, six to seven hours. Um, of sitting there and watching them, like, make changes, and do it again, and not being allowed to look at your phones or anything.

**Griffin:** God, Dharma and Greg I bet tore it up.

**Rachel:** [laughs] Um, so all of this kind of dissipated in the 2000's. This is when, like, The Office, 30 Rock, Parks and Rec, like this kind of more documentary-style show or single camera that just didn't have a live audience, there was more of, like, a trust in the viewer to know when to laugh, and that laughing wasn't required.

**Griffin:** I remember when Malcolm in the Middle came out. It was so jarring with, like, "Why's nobody laughing at Bryan Cranston's great jokes?!"

**Rachel:** Yeah. Malcolm in the Middle, Scrubs, um...

**Griffin:** Life with Chris I think was in that same sort of era.

**Rachel:** Yeah, uh-huh.

**Griffin:** Yeah.

**Rachel:** Yeah. And it was just kind of like a—a shift away. And so now, like, as of a couple years ago there's, like, not many left. But of course talk shows still. During the pandemic, like, nobody had an audience, and that was interesting to watch.

**Griffin:** Man, we're about to get into that. I mean, I don't know what the plans are, but during the first writers' strike, the way that talk show kind of weirdly zombified around that, uh, that event was wild.

**Rachel:** Yeah.

**Griffin:** I saw a clip yesterday that I had forgotten about, but it was Conan just spinning his wedding ring on the de—did you ever see this clip?

**Rachel:** [through laughter] No.

**Griffin:** He would just spin his wedding ring on his desk and people would just, like, cheer as they watched the wedding ring spin, because there was no—

**Rachel:** [laughs]

**Griffin:** —writers room to speak of.

**Rachel:** Wow.

**Griffin:** Yeah. Anyway. That's a great topic, and it does make me wish I had ever attended something like that.

**Rachel:** I know, yeah. I think—I mean, six, seven hours, no. No thank you.

**Griffin:** No, absolutely not.

**Rachel:** Um, but I'm always—you know, I was, like, one of those people that I get the DVD and I would watch the behind-the-scenes and the

bloopers and whatever, and—so I'm always interested in that kind of stuff. I think it would be cool.

**Griffin:** Yeah. Can I steal you away?

**Rachel:** Yes.

[ad break]

**Griffin:** Can I talk about my thing?

**Rachel:** Yeah!

**Griffin:** Wow!

**Rachel:** [laughs]

**Griffin:** What happened there?

**Rachel:** Still trying to think of a name for the Frasier experience.

**Griffin:** Let's pause.

**Rachel:** [laughs]

[pause]

**Griffin:** I don't think it's there, babe.

**Rachel:** The coffee shop they went to was called Cafe Nervosa.

**Griffin:** The fact that you know that is...

**Rachel:** I watched Frasier! Uh, it took place in Seattle.

**Griffin:** I know—yes!

**Rachel:** I'm just—I'm just—I'm putting out, you know—

**Griffin:** Feelers, yeah.

**Rachel:** Opportunities for you to latch onto something.

**Griffin:** Okay. Crane—Crane was the last name.

**Rachel:** Crane was the last name. Martin, Frasier, Niles. Maris, Daphne. The dog's name was Eddie.

**Griffin:** Yeah. There was a chair.

[pause]

**Rachel:** [laughs]

**Griffin:** There's nothing funny about this.

**Rachel:** He used to say "I'm listening." I don't remember what his show was called, his little radio show.

**Griffin:** It was a Cheers spinoff.

**Rachel:** Uh-huh. Listeners... don't tweet at us, 'cause we're not really active on Twitter anymore, but we're open to suggestions for this great new idea we have. [laughs quietly]

**Griffin:** That we can't come up with a name for.

**Rachel:** No, I'm saying that we could, you know, write in. Wonderfulpodcast@gmail.com. [laughs quietly]

**Griffin:** What if it's just something like Inside Frasier Crane. Inside Frasier.

[pause]

**Rachel:** I mean, that's not funny, but... [laughs]

**Griffin:** Deep Inside Frasier. What if we call it Get Deep Inside Frasier.  
[pause] Get Deep Inside Frasier. And then it's like a... Being John Malkovich  
type of thing.

**Rachel:** Ohh, you crawl and you open a little...

**Griffin:** Door, and then you're inside Frasier.

**Rachel:** But I really liked our idea with the Frasier masks and the Niles  
masks, and you had to frame—

**Griffin:** No, everyone would still be w—you could still do that.

**Rachel:** But you would crawl in a door.

**Griffin:** Yeah.

**Rachel:** Okay. [laughs quietly] What's your topic?

**Griffin:** Sports! Talking about getting a hole in one. In... golf.

**Rachel:** Yeah, okay!

**Griffin:** Did you watch the video that I sent you?

**Rachel:** I did watch the video.

**Griffin:** Okay.

**Rachel:** I was confused as to what I was watching, because it did not  
appear to be, like, a golf game. It appeared to be more like a skills  
competition.

**Griffin:** No, it was a golf—it was a golf tournament.

**Rachel:** It was?

**Griffin:** Yeah.



**Rachel:** It was so rowdy. I assumed it was like a—

**Griffin:** It was very rowdy. Let me preface this by saying that I am not, like, a golf... watcher.

**Rachel:** No, and you've only—

**Griffin:** I've barely—I've played golf, like, three times in my life, and I do like it. I do think it is—when you—if you can sort of divorce it from the culture of golf, hitting a ball with a club and seeing it go a long way and trying to get it in a small hole, that's pretty fun.

**Rachel:** Yeah, okay.

**Griffin:** Unarguably, that's pretty fun. But I don't seek out golf experiences in my personal life. But the existence of the hole in one is pretty wonderful to me. This is inspired by a clip that I sent the Rachel. Uh, it happened like a week ago. There was an American golfer name Chase Koepka who was competing in an Australian golf tournament. called LIV, and it was just at this course in Adelaide, and he takes his shot and, boom! Goes right in. And... this crowd of rowdy Australian golfing fans pops off in a way that I did not know was possible for professional golf.

**Rachel:** I found myself thinking a lot about, like, is this the standard response?

**Griffin:** Is this how you do it?

**Rachel:** Or did one person get excited and throw something on the course and everybody was like, "That's a great idea."

**Griffin:** What's great is everybody throws their beers at the gol—like, their plastic cups of beer. Not bottles. It's not Roadhouse.

**Rachel:** [laughs]

**Griffin:** But everybody had these plastic cups of beer, and just as soon as it goes in, everybody just fuckin' chucks it! Just launches their beer. And so now the beer is covered in plastic cups, and the dude is soaking wet with beer. And it's not like, you know, a live taping of The Man Show or something like that.

**Rachel:** [laughs]

**Griffin:** Like, by all appearances it's a golf tournament, like a golf tournament.

**Rachel:** Well, it made me wonder, like, did people have to go after him? Like, the cleanup must have taken a substantial time. [laughs quietly]

**Griffin:** The cleanup must've been pretty bad, yeah. This was hole 12, so it's not like this was the last hole and he was the last one to do it and they're like, "Yeah, let's trash this, you know, wedding dress!"

Uh, it just turns into fucking bedlam. And it's—it's—someone rips their shirt off and starts shaking it around in the crowd.

**Rachel:** [laughs] Yeah. That's why I assumed it was like a skills competition, because it seemed like this is not a golf game. Like, this is a party.

**Griffin:** Maybe that's just how they do it at this particular golf tournament. But no, it appears to have just been a game of golf. What's really fun about a hole in one to me conceptually is it is, like, without a doubt it is by definition the best you can do in a single hole in golf, right? And when you compare it to other similar sorts of big wins in other sports, like, nothing else in my mind really compares, right?

Like, a grand slam in baseball, a walk off grand slam, very exciting. But that happens... somewhat frequently, right? Like, you see those, you know, in... all the time. Uh, when somebody, like, returns a kickoff for a touchdown, runs, you know, 100 yards and scores a touchdown, that's exciting, it's thrilling, it's great. But you also see it happen... with regularity.

**Rachel:** Yeah.

**Griffin:** Um, but there's an organization called The National Hole in One Registry, which as far as I can tell just lets players of any level who score a hole in one, uh, register that hole in one online, what course they were on, what hole they were on, what club they used—

**Rachel:** [simultaneously] Oh, interesting.

**Griffin:** —what kind of yardage it was. And then you can buy, like, a commemorative certificate for your hole in one.

**Rachel:** Aww.

**Griffin:** Which I personally think is ado—I had the same response! Of "That's adorable."

**Rachel:** Yeah!

**Griffin:** I'm sure there's also 100 of these organizations that are like, "You can get a commemorative plate with your face on it, and you can get a special box that will hold your special ball, and it will cost you 200 dollars that you will send to us, but then everybody will know for example that you did a good job at golf this one time."

**Rachel:** That would be great to, like, walk into an office and somebody has, like, their degrees on the wall, and then right next to it is their hole in one plaque.

**Griffin:** Is there hole in one registry. Um, so according to this registry the odds of an average golfer acing a hole, getting a hole in one, are 12,500 to 1, which seems very specific, to the point where I—it's made up. Um, pro golfers they say the number is 3,000 to one, which also seems made up.

But more concrete is on average, most courses on Earth report 10 to 15 holes in one per year.

**Rachel:** Wow.

**Griffin:** Which is not—not a lot. Um... one sort of fun fact: your handicap in golf is sort of like your, uh, like, ELO Chess Rating. Uh, that is like a measurement of your general skill level at golf. It is basically, like, on average, how far above par you shoot. Um, and so the average handicap of a golfer who scores a hole in one is 14, which is pretty middle of the road. That means, like, on average you score 14 above par on a course, which is not great. That's, like, not what a pro golfer does.

What that basically translate to is... it's pretty random who is scoring holes in one. Like, obviously you need to know how to hit, how to drive the ball forward and hit it forward and hit it hard enough for it to make its way towards that general area.

But beyond that it's not like you have to be fucking incredible at golf to score a hole in one. There's a huge element of randomness of how the ball bounces, how the wind carries it. Just—anybody, you know, with a limited amount of golfing skill could be eligible to score a hole in one.

**Rachel:** True, yeah.

**Griffin:** And I love that. I love that—will it ever happen for me? No, probably not.

**Rachel:** [laughs]

**Griffin:** 'Cause I'm not very good at driving. Do I aspire to score a hole in one? No, not really. Um, because that would statistically, law of large numbers, I would have to play more golf than I care to. Um—

**Rachel:** Well, and you know what's interesting is like, unlike bowling a perfect game, like, you are far away from that hole.

**Griffin:** You're very, very far.

**Rachel:** So your, like, seeing it on a screen. So there's something about that, of, like, a surrealness to it, of just, like, "I know that that's my ball. But my eyes could not perceive that in person."

**Griffin:** Right. And you get a microcosm of that from mini golf, right? Like, for me I love mini golf. We were watching *Married at First Sight*, and they're in Gatlinburg, so of course, like, there's a mini golf date that they go on because Gatlinburg is just, like, in my mind, the mini golf capital of the world.

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

**Griffin:** Um, and when you hit the ball and then you can't see where it goes and you're like, "Where's my ball?" And then you look in the hole and you're like, "Oh shit! I got a hole in one."

**Rachel:** Yeah.

**Griffin:** That's exciting. But it's probably not as exciting when you hit it, you know... 250 yards.

**Rachel:** Yeah. That seems like a right amount of yards.

**Griffin:** That does seem like a good amount of yards. Okay, there is a...

**Rachel:** [laughs]

**Griffin:** There is... I think I'm talking about this because I'm more fascinated by this—the existence of this incredibly rare feat, of this, like, statistical anomaly that ordinary people can one day find themselves the recipient of. But it is also a sliding scale based on how big the course is and how far off, you know, the green is from the tee. Uh, usually on a par 3 is when you see most holes in one, that's sort of the basic starting par for, like, on a regular-sized golf course.

**Rachel:** Yeah.

**Griffin:** That gives you, you know, one shot to drive it pretty far, one shot to get it on the green, and then one putt to make it in the hole. That's what a par 3 just [crosstalk].

**Rachel:** Yeah, makes sense.

**Griffin:** So usually, you know, you drive it really fuckin' far, and it just happens to bounce in a silly way and it goes in the hole and you get a hole in one. When you're two under par, that's called an eagle.

**Rachel:** Yeah.

**Griffin:** I love bird names in golf. That's very, very fun. But on a par 4, a hole in one is called a double eagle or an albatross.

**Rachel:** Ohh.

**Griffin:** Because you're three under par, and it's way rarer because, you know, it's such a longer distance that you have to do it.

**Rachel:** Yeah, yeah, yeah.

**Griffin:** On a par 5, if you score a hole in one you are four under par, and it's called a condor.

**Rachel:** [laughs]

**Griffin:** And a condor has only happened five times in official recorded golf history.

**Rachel:** Wow.

**Griffin:** Because it's such a huge amount of space, and it usually involves some freak—a squall of winds. It lands on a bird's back and rolls off and tumbles down a—you know, it hits the bumper of a car and bounces off. It's like some real, like, Happy Gilmore slapstick level twist of fate thing that happens, and it's only happened a small number of times.

Uh, in 2012 there was a 59-year-old Florida woman who scored two holes in one in the same round of golf, which according to this hole in one registry only has a 1 in 67 million chance of ever happening. That's fun. Just this 59-year-old Florida woman, not a pro golfer. Just was just, like, on a trip with some—she, like, works at a college and was on a trip with some of her

coworkers playing golf and then scored two holes in one, and everybody was like, "Holy shit!"

**Rachel:** Wow.

**Griffin:** I read this interview with her where, like, she almost got a third one? And at that point she was like, "Yeah, I mean, after you score two, you're, like, off the planet. Like, anything's po—after—the third one just kind of makes sense after that, after you've already scored two holes in one."

I just—I... I obviously will never experience anything like this. Um, but I do just find it very fascinating that it exists, and that I also find it adorable when, like, you know, just a—just like an old man is like, "This is the best day of my whole life and I'm gonna frame this ball forever."

**Rachel:** Yeah.

**Griffin:** I think that that is lovely, and kind of incomparable in all of sports.

**Rachel:** Yeah.

**Griffin:** If you can find this clip of this man scoring—getting a hole in one at this Australian golf tournament. It really is—it is a delight to see how very excited people get to witness a hole in one.

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

**Griffin:** You have to imagine that even that is—is a rarity.

**Rachel:** Mm-hmm.

**Griffin:** That's it for the show! Thank you so much 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.

**Rachel:** What did our listeners write in?

**Griffin:** I'm so glad that you've asked that, because I have it pulled up right here on my phone, definitely. Uh, Logan says:

"My small wonder is finding a song with a beat that perfectly fits your walking speed. Mine recently have been Don't You Forget About Me and Got Weird by Dodie. Extremely satisfying addition to my walk to and from the metro."

That is the best. Sometimes I do catch myself, if I feel like I'm getting close, like, trying to change my own gait.

**Rachel:** Yeah, oh, for sure.

**Griffin:** Um, this is equivalent to, like, the turn signal click lining up with a song. I've always wondered if there's, like, a BPM for the turn signal that is standardized.

**Rachel:** Oh.

**Griffin:** I have to imagine no, but, uh...

**Rachel:** I do know that when you were looking for playlists for, like, fitness, you can put the running time or the pace that you want, and you can find—

**Griffin:** Oh, that's interesting.

**Rachel:** —music by the pace.

**Griffin:** Yeah. Here's one from Kai, who says:

"Pear couscous is wonderful. It's like Dippin Dots but for pasta."

That's very strong.

**Rachel:** [laughs] I do like a couscous.

**Griffin:** I do—I—[sighs] yeah. I like some couscous.



**Rachel:** Okay.

**Griffin:** It has to be... it has to be—I feel like I've had a lot of mushy couscous.

**Rachel:** Yeah, it's gotta be fluffy.

**Griffin:** I've had too much mushy coush—cs—mush-cush-cous.

**Rachel:** Mush-cs-cs-cs. [laughs quietly]

**Griffin:** I've had too much mushy coush—why can't I say mushy couscou—?

**Rachel:** [laughs]

**Griffin:** Why can't I say mushy—mushy couscous.

**Rachel:** Yeah, you've gotta separate a little bit.

**Griffin:** Mushy coush—I'm done. Thanks for listening so much.

**Rachel:** [laughs] Can I run two by you right now?

**Griffin:** Yeah, yeah, yeah.

**Rachel:** So I think Crane, I think there's something with Crane.

**Griffin:** Yeah, I think so too.

**Rachel:** So I was either thinking, like, the Crane Game, like, you know, like—

**Griffin:** Oh, that could be cool.

**Rachel:** Like, you know, where you would win a toy kind of thing. Or like... Ar-Crane instead of arcade. [pause] Something—something with Crane.

**Griffin:** Say it again?

**Rachel:** Ar-Crane? A-R Crane.

**Griffin:** No.

**Rachel:** Or The Crane Game. What about The Crane Game?

**Griffin:** The Crane Game is good.

**Rachel:** It's powerful!

**Griffin:** I hadn't thought about it being—as gamifying this live Frasier theater experience.

**Rachel:** It feels that way to me.

**Griffin:** Yeah, sure, no, I think definitely there could be—

**Rachel:** There's something there.

**Griffin:** Maybe we tie, like, flag football into it. Like you have—like if somebody snatches your necktie off your neck...

**Rachel:** [laughs]

**Griffin:** ... you get kicked—you lose. You're dead or whatever.

**Rachel:** Mm-hmm.

**Griffin:** And maybe we do... maybe it is a death game. And if you do get your—

**Rachel:** Yes!

**Griffin:** —necktie taken away from you, you die in real life. Um... that could be an—

**Rachel:** Yes!

**Griffin:** —and it's a million dollars a ticket.

**Rachel:** Yeah.

**Griffin:** Only the world's—

**Rachel:** I mean, people love Squid Game, so.

**Griffin:** Squid Games is huge right now.

**Rachel:** And people love Frasier.

**Griffin:** And people love Frasier, so maybe we just call it Frasier Squid Games.

**Rachel:** [laughs]

**Griffin:** Frasier Squid Games could be it. Thank you so much for listening. Thanks to Maximum Fun for having us on the network. Uh, go to [Maximumfun.org](http://Maximumfun.org). Check out all the shows that they got there. We have merch, new merch here in the month of May. Got some beautiful Nalgens for you, if you go to [mcelroymerch.com](http://mcelroymerch.com). You can check those out.

**Rachel:** Yeah!

**Griffin:** And, um, got some live shows coming up here in a couple weeks for MBMBaM and TAZ, coming to Columbus and Milwaukee. And we got some more shows coming up later on in the year, so if you go to [mcelroy.family](http://mcelroy.family) you can find links to all those too. That's it!

**Rachel:** That's it!

**Griffin:** We'll see you in the Frasier Crane Games! Watch your—protect your neck.

**Rachel:** [laughs]

[theme music plays]

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