

Wonderful! 281: You Caught Me in 4K

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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 a show. This is a show.

Rachel: This is a show!

Griffin: This is a show. Uh—

Rachel: And nobody can tell us it's not.

Griffin: A lot of people try, though. They're like, "That's not a show!" And we're like, "Uh, it's like 30 minutes long, and it's two people talking, and there's commercials on it sometimes. If that's not show, I don't know what is."

Rachel: I know. They're like, "Wonderful is a word I say. That is not anything I listen to."

Griffin: Yeah. But then I'm like, "Uh, cereal? Heard of it?" [laughs quietly]

Rachel: [laughs]

Griffin: Uh, this is a show where we talk about things we like that are good that we're into. And do you have any small wonders?

Rachel: Oh. I mean, okay. So, we finished Love Village.

Griffin: We did finish Love Village.

Rachel: I was excited. I went fishing to see if anybody else was watching it, because I missed my community of watchers. And there were a lot of other people that took up Love Village.

Griffin: Very exciting. Finishes strong. Finishes wild.

Rachel: I know!

Griffin: That first season.

Rachel: I found myself thinking like, "Wait, what's gonna... " 'cause, you know, when you watch a new show and there's all these, like, arcane rules that you don't really understand. I was like, "Wait. So... how do they leave?" [laughs]

Griffin: Yeah.

Rachel: Like, if they don't confess, what happens to them?

Griffin: They are ushered out by a big tall man who comes in, and he's got a big flashlight, and he says "This way, please. You must leave. You must leave Love Village now. You're here for the wrong reasons."

Rachel: [laughs] What's your small wonder?

Griffin: I'm gonna—I mean, we hopped right off that, right onto another Netflix reality program that we've only watched a couple episodes of so far, but I can't stop thinking about it. It's called Siren: Survive the Island, I believe is what it's called?

Rachel: I think that's right. My dad recommended it to us, saying that it was like Survivor, but violent. [laughs]

Griffin: Big ups to David. Uh, it is a Korean competition reality show where six teams of four women representing six different professions...

Rachel: Professions, yeah.

Griffin: ... I guess. There's firefighter, police, military, stunt, guard...

Rachel: Yeah.

Griffin: And I can never remember the sixth one. Athlete.

Rachel: Yes, yes, yeah.

Griffin: There's a returning cast member from Physical 100, which is very, very exciting. Anyway, it's a big game of capture the flag set on an island where they have sort of, like, Survivor-like endurance test challenges that they can use to get sort of, like, benefits that they use in the raid battles, where you have to break into a team's base, which they have different bases scattered throughout the island, and steal their flag.

Rachel: I was really skittish at first because it's one of those shows where in the first minute as a teaser they show you what are basically the most dramatic moments of the series.

Griffin: Yeah.

Rachel: And I was like, "Alright. This seems really intense."

Griffin: Yeah. It opens up with just, like, fighting.

Rachel: [laughs] Yeah.

Griffin: And that's not great. That's usually our least favorite part of Survivor is, like, the challenges where it's like, "Wrestle in the mud, you dirty fucking pigs!"

Rachel: But then in the first—

Griffin: "Choke each other out to try and grab that big ball."

Rachel: And then in the first episode they're like, "Here are the different bases, and the benefits and, you know, disadvantages of each base."

And I was like, "Alright. I'm in." [laughs]

Griffin: I'm fucking sold so hard. The cinematography is bonkers.

Rachel: Yeah!

Griffin: We watched the first episode with a base battle last night, and it was... jaw dropping.

Rachel: There must be, like, 100 cameraman on that...

Griffin: There must be.

Rachel: It's unreal.

Griffin: It kicks ass. We were whooping and hollering at this first base battle episode. It kicks ass. I'm, uh—I can't stop thinking about it. I'm not wild about people beating each up. So far it doesn't seem—it's like capture the flag, right? So everybody has a flag on their back, and if your flag gets taken you're out. So, like, that's... in theory, should be as physical as it gets. And yet, like, when someone is hiding their flag on the roof of their building and people are trying to climb up the building, like, there's gonna be a scuffle. There's gonna be a fracas.

Rachel: I think it is going to get more violent as people are immersed in the world longer, because the first couple episodes are like, "Can we do this? Like, they're here and they're looking at us. Is that allowed?"

Griffin: "People are looking in our windows. Is that okay?"

Rachel: [laughs] Yeah.

Griffin: Yeah, there's a weird—like, before the first base battle, like, a politeness that is expected. Like, "Excuse me. You are looking at our things! Stop that."

Rachel: I imagine by the last episode it's gonna be pretty grisly.

Griffin: Well, as soon as the first base battle starts it's like, "I'm gonna smash your fucking windows." Like, it completely—like Lord of the Flies drops.

The titular siren is a stunning piece of sound design that is just terrifying, 'cause you don't know when it's gonna go off. That's what signifies "Hey, it's time for the base battle."

You don't know when it's going to happen, and so everybody is kind of, like, on their toes all the time, ready for this big, uh, very aggressive game of capture the flag to happen.

There's, like, alliances that get formed, and a lot of sort of, like, trepidation that I find, like, very, uh... I don't know. Like, if I was on this show and it was like, "Time for a base battle!" I would be so paralyzed with fear and uncertainty. And it's nice to see that is also what happens to everybody else who's like, "Do we just stay here? We should just stay here, right?"

Rachel: I know, and the longer they wait the more they're like, "Maybe nobody's coming. Maybe we should go."

Griffin: Yeah.

Rachel: It's wild.

Griffin: Very, very, very neat show. I don't know how it's gonna unfold, but the concept is, like, bonkers.

I go first this week.

Rachel: Yes!

Griffin: And I'm about to talk about another television show.

Rachel: Oh, alright.

Griffin: Which I don't usually do here. But I've been thinking about it a lot lately. It's Last Man on Earth.

Rachel: Ohhh...

Griffin: Last Man on Earth. It was just a wild, just beautiful unicorn of a television show that ran for four seasons from 2015 to 2018. It was co-created by Christopher Miller and Phil Lord from the Spider-Verse films and the Lego movie and a bunch of other stuff.

Rachel: Oh, I didn't know that.

Griffin: Uh, they are on some next level shit. That's—like, their shit is just so good. But they co-created the show with Will Forte, who also stars as the—the titular last—I've said that word a lot. I don't like it.

Rachel: [laughs]

Griffin: But he is the last man on Earth. He is Phil Tandy Miller is his character's name. So in this show, nearly all of humanity has been wiped out by a virus in the year 2020, which looking back... kinda not great.

Rachel: I know, right?

Griffin: Kind of a called shot. I... I cannot believe it is a television show that got made, let alone got four seasons. Uh, although it did end on a cliffhanger that felt like it kind of went before its rightful time.

Rachel: Yeah.

Griffin: It very much feels like a blank check project for Phil Lord and Christopher Miller. Of just like, "Here's a big, big thing. Go do it and have fun, you guys! We're Fox! Here's a billion dollars. Go have fun, guys! We trust you. See you later!"

Um, so when the series starts, Phil is seemingly the last living human on Earth. And he spends his days just kind of fucking around in ways that are only possible in the post-apocalypse, and are just really funny. Um, there's,

like, a—he sets up mannequins as bowling pins in, like, the abandoned parking lot of some Costco and then smashes into 'em. A recurring gag is that when he gets bummed out he just makes a kiddie pool full of margarita that he bathes in and drinks at the same time.

Rachel: It's like for—we used to watch *Walking Dead* and it was, like, so refreshing to see somebody in this, like, survival circumstance kind of doing what I think most people would do, which is at first it's like, "I don't—like, what are—I've got to entertain myself. Like, I'm not necessarily focused on survival 24 hours a day."

Griffin: They cite a lot of those types of things as inspiration for, like, uh, the world of the show, right? There's no zombies in *Last Man on Earth*. But there is a lot of sort of that, like, *28 Days Later*, uh, *Omega Man*, uh... shit. What was the Will Smith one? You know, the Will Smith one. The Will Smith vampire zombie movie. There's a lot of that sort of, like, bleakness. But unlike *Walking Dead* where everybody's just, like, a hardened motherfucker because they're the only ones that survive, the people who are survivors in this world have seemingly just sort of been spared at random by genetics, and so they are all just hapless goofballs.

Rachel: Yeah.

Griffin: Which is really fun, because it takes that bleak setting and then fills it with, like, just dumb-dumbs, and that's very good for me.

Rachel: It's also, like—the other thing that's fun about it is the way that they, like, reveal characters as the series goes on.

Griffin: Yes.

Rachel: And you as the viewer don't really know who's coming or if there's gonna even be any more people. And to see kind of how that changes the shape of the show, like, it just feels very organic. It's really fun to watch.

Griffin: The title is misleading, because he is not the last man on Earth, you very quickly realize.

Rachel: Although when the series started I was like, "Is this whole this just Will Forte?" [laughs]

Griffin: Yeah. Just fucking around. I would watch it. No, in the first episode he meets Kristen Schaal's character, and then they get married, because they have to repopulate the planet, but she doesn't want to do it out of wedlock. And then right after they get married they meet January Jones, and then Will Forte—Phil Mil—Phil Tandy Miller is like "Ah, dammit."

Uh, 'cause he wished he hadn't married Kristen Schaal's character.

He is a, like, lazy, self-centered, just shitheel.

Rachel: Yeah.

Griffin: And watching him kind of try to fit in with this growing group of survivors and become, like, a better person, which as an agonizing process because he almost always makes the most selfish decision that is possible, is like, I don't know. There is something about the way that they unfold it so, so, so slowly that it feels, like, very real and very good when he starts making decisions for the betterment of the group.

Rachel: Yeah, it's relatable to, like, any time you start anything new. Like, a new school year or a new job and you're kind of, like, scoping out who's around you and, like, what your relationship with them's gonna be. Like, that happens over and over again in this show.

Griffin: Everybody turns out a great performance. Rachel mentioned that there's, like, a bigger group of people out there than you initially expect. Here are some stars of the show. Kristen Schaal. January Jones. Mary Steenburgen. Steenburgen? Steenburgen?

Rachel: I always heard Burgen.

Griffin: Okay, me too. Jason Sudeikis. Kenneth Choi. Kristen Wiig. Fred Armisen. All in recurring roles. There's lots—lots of brief guest appearances, from Will Ferrell, whose turn on the show is hysterical. Uh, very, very, very brief run on the show. Jon Hamm, Laura Dern, Jack Black, Chris Elliott. A lot

of incredibly funny people are in this show, and as a result it is, like, very often just hysterically funny. Um, so originally Phil Lord and Chris Miller pitched this idea as a feature film, and they approached Will Forte with it because they worked with him a few times in the past about developing it into something, and apparently Will Forte just, like, fell head over heels in love with the idea. Uh, and so they developed the pitch for the whole first season over a weekend. And they were nervous that, like, no network was going to pick it up, because it was going to be, like, a pretty big, you know, a pretty big project, a pretty expensive project.

And yet, like, even though it was an incredibly ambitious thing, Fox picked it up and was like, shockingly hands off. Giving them just the creative freedom to make something really unique and really weird and special.

Uh, and it is... it really touched a lot of storytelling things that I like that I don't know I've ever seen in one, like, package before. Like, the kind of survival story of them looking for a safe place to be and finding resources, and learning how to, like, take care of themselves, on top of these, like, slapstick humor moments, these outrageous moments of post-apocalyptic life.

Those two extreme really pull against each other constantly, and it occasionally results in something that is... genuinely sweet, and kindhearted. Uh, while also sort of featuring some of the darkest impulses of humanity. It does it all. It bounces between these extremes, and it's just so unpredictable and so fun.

It is also flawed. Like, I think back about some of the character arcs that happened on this show that were just stinkers, uh, from start to finish. There's one season where January Jones is just catatonic, basically, for the whole season.

Rachel: Yeah.

Griffin: And it's, like, kind of frustrating. Uh, they also kill off characters... like the Walking Dead does. Not in the horrific graphic ways that the Walking Dead does, but like, at one point a character gets appendicitis. And

everybody's like, "Oh, shit. I guess one of us has to learn how to do surgery."

Rachel: Yeah...

Griffin: And it's, like, a horrific—it's a moment of like, of terror and sorrow... on top of this show that doesn't usually cater to moments like that.

Rachel: Characters, like, get pregnant and have to have babies.

Griffin: And have to figure out how to do that, yeah.

Rachel: Yeah.

Griffin: So, like, it doesn't... it doesn't shy away from the elements that you see in a lot of, uh, sort of survival shows like *Walking Dead* and the like. The only thing that's different is that all the characters in it are really funny. And that is so fascinating, how you can—I don't know how you do that. Like, as a writer, how you can take two diametrically opposed elements from two different stories and put them together into something that is more than the sum of its parts.

Rachel: Like a show where everyone's funny, too. That's, like, so rare in shows like this. Like, usually there's, like, the two funny people, and then everybody else is super serious and has a lot of very special skills. [laughs]

Griffin: Yeah. No, it is—it's not that. It's everybody—occasionally one, like, very serious person joins the group, and then there is friction that comes up around that, because they can't take anybody else seriously when they're, you know, drinking margarita pools and stuff. Um, so yeah. In its four seasons it did stuff I've never seen any television show before, and it had moments that were just so funny, and they are moments that would not have happened without this enormous budget and, like, total creative freedom that they were allowed for, like, reasons beyond my comprehension. Like, TV shows don't get green lit like this, and they don't get made like this.

Obviously, like, Phil Lord and Chris Miller, you know, had some heat behind their name when they started working on this, and Will Forte, you know, had

been on SNL for a hundred years. But still, I cannot believe that this show got made.

Rachel: Yeah. When it got canceled it was like, we were—at the same time, like, sad and also like, "Yeah." [laughs]

Griffin: Yeah, we get it. Like, yeah.

Rachel: We expected it at some point, yeah.

Griffin: It does end on a cliffhanger, though, that is, like, pretty wild? Like, pretty—it expands the world in a sort of exponential way that you're like, "Oh, shit! What could this possibly mean for the—" we will never know. We'll never, ever know.

Rachel: [laughs]

Griffin: But anyway, that's Last Man on Earth. It's probably streaming... you can probably stream it somewhere. I don't know.

Rachel: [laughs] Somewhere.

Griffin: I'm not a—I'm not, like, a... I'm not, like, in the, like, media. I'm not, like, a media guy. Kind of more of a books dude.

Rachel: Oh, yeah, no, I know that about you.

Griffin: Can I steal you away?

Rachel: Yeah.

[ad break]

Rachel: Uh, so my thing this week is Twister.

Griffin: This is a surprise.

Rachel: Not the 1996 film.

Griffin: Honestly, it could've gone either way and I would've been totally down to clown.

Rachel: [laughs] Um, which I actually really did enjoy.

Griffin: Of course!

Rachel: [laughs] Um, but that's not what I'm talking about. I'm talking about the game Twister.

Griffin: Okay. I don't—I've never—I don't wanna... cast aspersion. I've never known you to be especially sort of touchy-feely with lots of people in a gamified manner, sort of—

Rachel: Here is the nuance of Twister that I like.

Griffin: Okay.

Rachel: As a young person, very prudish.

Griffin: Yeah.

Rachel: Never wanted to make it seem like I wanted to touch someone.

Griffin: This is—you are... this is a lot you're putting on our audience.

Rachel: [laughs]

Griffin: Like, I'm ready for it. You know I'm ready for it. This is a lot to put on the crowd.

Rachel: I have to imagine that this is not uncommon. That is why I'm expressing it so openly. [laughs]

Griffin: That there's lots of people who do Twister just to get some touch?

Rachel: [laughs] Yes!

Griffin: Without having to say—

Rachel: Yes! Honestly, yes.

Griffin: Alright.

Rachel: Period, yes.

Griffin: Okay.

Rachel: [laughs] Um, I think it's like, whenever there are rules that—

Griffin: Touching rules.

Rachel: [laughs]

Griffin: Sorry, I'm gonna keep contextualizing this in a way that I think our listeners will find helpful.

Rachel: [laughs] It's like for example the reason I thought I was good at group therapy was because the—the job was to come in and to say vulnerable things about yourself. So when I did it I felt like, I'm just doing this the way it's supposed to be done.

Griffin: Yeah.

Rachel: Twister... oh no, my arm is touching your arm. It's supposed to happen. So...

Griffin: This is... this is...

Rachel: [laughs]

Griffin: This is a lot.

Rachel: So I'm not, like, making a move. I'm not exposing any desire here. I am just playing the game as it is meant to be played.

Griffin: Yeah. We're all playing Twister. We're all doing the same thing. So it's not weird if my arm touches your arm. You shouldn't have put your arm on that yellow dot knowing that my foot was gonna have to go crosswise over it, under your armpit, to the red dot. So really we're both—we're both—

Rachel: [laughs] Here's the thing, right? When you went to a movie with a person when you were a teen, it was—I mean, you didn't know how much was in play, right?

Griffin: Yes.

Rachel: Like, you would sit next to a person in a theater and it was like, the steps were kind of clear, but how far the steps were going to go were uncertain.

Griffin: Yeah, I know.

Rachel: Twister—

Griffin: I mean, that wasn't really an issue for me. Um...

Rachel: [laughs]

Griffin: You know.

Rachel: 'Cause you had a written contract at the beginning?

Griffin: Every time I went to the movies.

Rachel: It was like, "Here. Check the boxes.

Griffin: "Check the—check the—"

Rachel: "Of interest to you." [laughs]

Griffin: Yeah. On a scale of one to ten—it was like a smiley face pain scale.

Rachel: [laughs]

Griffin: "Ten! Holy shit! I don't—are you sure?!"

Rachel: Um... yeah. But Twister was like, "Okay, you spin this thing. It tells you where to put your hand. There is a set number of circles, so there can only be a set number of players. Uh, and then just don't fall over."

Griffin: Don't fall down.

Rachel: That's it. That's Twister.

Griffin: Yeah.

Rachel: And I feel like this is not a game obviously that I have played recently. Uh, [laughs] I feel like you get to a certain age, and touching somebody else is a little bit, I don't know, more comfortable.

Griffin: I bet you Henry would like—I bet you Henry would have a ball.

Rachel: Yeah. That's the thing. It is also timeless.

Griffin: Yeah.

Rachel: When is this game gonna go out of style? I can't imagine ever.

Griffin: I mean... I mean, I don't think a lot of people are playing it. I would argue it's already kind of gone out of style. I don't hear a lot of buzz about Twister.

Rachel: Well, there a lot of new variations of Twister that I will get to.

Griffin: [simultaneously] Oh shit, I can't wait to hear about them. Okay.

Rachel: Uh, okay. So, Twister. 1969, Chuck Foley and Neil Rabens were awarded a patent for their invention, quote, "Apparatus for playing a game wherein the players constitute the game pieces."

Griffin: Okay.

Rachel: Isn't that, like, overarching, like, thing?

Griffin: That seems like a lot.

Rachel: That could be a lot of games.

Griffin: That's sports. You're describing sports, kind of!

Rachel: [laughs] That's true. It was applied for patent under the name Pretzel.

Griffin: Hm!

Rachel: And Chuck Foley joined a house of design, a St. Paul company where they developed Twister.

Griffin: Boy, that must—they must've really broke the br—the brain trust on that one. Just like, "Uh, blue, red, yellow, green, circles on a big thing? Yep, cool! Let's go!"

Rachel: Apparently Mr. Foley received no royalties for the game, which is what his son said, and received \$27,000 in a buyout. Was like, "Thanks for your idea. Go on your way."

Griffin: You owe him so much... for the just amount of touch...

Rachel: [laughs]

Griffin: ... you were able to give and receive.

Rachel: I want to make clear, it's not like I was handsy.

Griffin: No, no, no.

Rachel: It was just like, I was at a point—

Griffin: You were forearms-y, because the hand goes on the dot.

Rachel: [laughs] Exactly.

Griffin: Right.

Rachel: Uh, so Milton Bradley brought Twister to the world.

Griffin: That pervert.

Rachel: And competitors accused the company of selling, quote, "Sex in a box."

Griffin: Whoaaa, holy shit!

Rachel: There were a lot of retailers that refused to stock the game, and they thought it threatened their family friendly appearance.

Griffin: In 1969? That's the summer of love!

Rachel: I know! I think there was just a lot of nervousness, right? Like, there were the people in power that were making the decisions, and then there was everybody else that was, like, super ready to, you know, party.

Griffin: Frickin' Banksy over here.

Rachel: [laughs]

Griffin: Tell me more about the people in power who didn't want us to touch.

Rachel: [laughs] So part of the reason Twister became so popular was there was an episode of The Tonight Show where Johnny Carson played Twister with a starlet of the time, which got everybody excited about it.

Uh, and as I mentioned, a lot of stores were like, "We're not... that game's dangerous. We're not gonna put that game."

But one of the first retailers to do it was Abercrombie and Fitch.

Griffin: The fuck?

Rachel: The used to be, like, a sporting equipment store. So they had, like, tennis shows and, you know, elephant guns, and Twister.

Griffin: Sorry... they had elephant guns at Abercrombie and—

Rachel: Probably not at the same time.

Griffin: "[singing] I like girls who shop at Abercrombie and Fitch."

Rachel: [laughs]

Griffin: "[singing] They buy guns. They buy guns."

Rachel: Probably not at the same time. Abercrombie and Fitch has been around since 1892.

Griffin: [through laughter] The fuck? No way!

Rachel: I know. I know. But this segment is not about—

Griffin: If you—it would've been way more fun if you had asked me what year Abercrombie and Fitch was started, and I would've said, "Probably 2002. With a line of polo shirts and body sprays."

Rachel: Exactly.

Griffin: But they were instead selling sex games and elephant guns.

Rachel: [laughs] Um... so they decided to sell Twister, and when the store opened they had, like, 50 people waiting outside.

Griffin: Jesus Christ!

Rachel: Like, "This is the only place I can go to get Twister."

Griffin: "I need this!"

Rachel: [laughs] Uh, and so part of what they did with the packaging—so, they didn't want it to be sold as a sex game.

Griffin: Yeah.

Rachel: So they intentionally used cartoon characters on the front. If you think about it... and I looked at a lot of different Twister advertisements. It's challenging to put two people in a position on a Twister mat that isn't suggestive.

Griffin: Isn't compromising, yeah, sure.

Rachel: So there was a lot of people in, like, a crab position. Which, you know, would be difficult, I think, to be an aggressor in that position, and so there was a suggestion of like, "Look! Look, it's crab!"

Griffin: "It's crab!"

Rachel: [through laughter] "It's crab!"

Griffin: "It's crab! This can't be sex. It's crab!"

Rachel: [laughs]

Griffin: "You've never seen sex crab, have you? No."

Rachel: In the 12—[laughs] in the 12 months after the game appeared on Johnny Carson it sold 3 million units.

Griffin: So horny.

Rachel: Um... there are also some new variations. So, this is what I was telling you about. There is a version to make Twister available to people that are colorblind.

Griffin: Okay.

Rachel: There is a version that is tactile, so if you, you know, are not able to see the circles, there are feelings of, like, symbols on the circles.

Griffin: Oh, that's cool.

Rachel: Uh, there is Twister Splash, which is basically a splash pad. Like, water is coming up through it.

Griffin: I like that a l—that's great. That's fun.

Rachel: Twister Junior, which has animal faces on the colors.

Griffin: Cute.

Rachel: Uh, Twister Shapes, which, like blindfolded Twister is... shapes. Uh, [laughs] and Twister Ultimate, which has two times the spots, so you can bring more players in the mix.

Griffin: That's cool.

Rachel: So Twister is still evolving. I was kind of surprised about that, because I was like, "Oh, it's just been the same game forever."

Um, but apparently the creative group that developed it continues to work closely with the Twister products to make sure that it follows, I guess, the original intent.

Griffin: I love that.

Rachel: Um, it is now owned—so, Hasbro acquired Milton Bradley, and they now are your Twister deals.

Griffin: I am not a big Twister fan. But I will say that it does create... I love games that create moments that are not possible, or just don't happen in other types of games.

Rachel: Yeah, yeah.

Griffin: And Twister does have that amazing moment when you are on the board just sort of, like, all crabbed out, and then you watch the spinner land on, like, the one dot that you know is going to be either impossible for you to contort your body to, or will require you to, you know, limbo underneath your brother's leg.

That moment of like, "Aw, fuck!"

Rachel: [laughs]

Griffin: Is not like anything else. It's not like when somebody, like, you know, plays a—you know, you land on the wrong spot on Monopoly and it's like, "Aw, man."

Rachel: Yeah.

Griffin: In Twister when the wrong spot comes up it's like, "I'm gonna fall down." And that doesn't happen in other games, and that's very exciting.

Rachel: That's true. Thank you for making it more wholesome than I did.

Griffin: Yeah.

Rachel: Because I really didn't intend for this whole segment to be, like...

Griffin: So riled up?

Rachel: Yeah, quite so charged. I was just being honest about me as a youth, and, um... I don't think that was the sole reason I played Twister.

Griffin: No.

Rachel: I want to, like, walk it back a little bit! [laughs]

Griffin: Walk it back a little bit. I think Twister is a—

Rachel: I wasn't, like, at a party being like, "Hey, guys. I don't know. I mean, [crosstalk]—"

Griffin: "[loudly] I don't know. Well, I brought Twi—I did bring Twister!"

Rachel: [laughs] "Twister, maybe. I don't know. Whatever. Like, yeah, I guess we could... "

Griffin: "This is a wake."

Rachel: [laughs]

Griffin: Uh, no. I mean, Twister's a fine game. It's a fine, chaste... experience. I think everybody's probably had at least one experience with Twister that they were like, "Whoa. Touch." Right? But that's not the—I don't think the intended use case of the project.

Rachel: Yeah. I think you would be good at it. I think you're quite flexible. I think—

Griffin: I am actually pretty flexible.

Rachel: I think—I was expecting to come to this segment and you would be like, "Oh yeah, Twister. I, like, ran that game.

Griffin: I mean, I'm pretty good at Twister. I don't—I would imagine that in my current age, my lack of stamina and sort of just general achiness would—

Rachel: You do have to support your body weight for a pretty long time.

Griffin: That's not great, yeah. That's not great for me. Um, but yeah. Twister's fun. We played it at church a lot, so it can't be that bad.

Rachel: [laughs]

Griffin: Um, hey. Do you want to know what our friends at home are talking about?

Rachel: Yes.

Griffin: Uh, Silas says:

"Hello! My small wonder this week is the poses that models do in beanbags to advertise them."

Rachel: [laughs]

Griffin: "I was shopping for a beanbag online this week, as one does, and it was delightful how simultaneously cozy and silly the models looked in the accompanying photos." I mean, I can just sort of swipe through a—just a—I mean, these are some big boy bean bag chairs, and these people are just being completely—

Rachel: Oh, that's great.

Griffin: —consumed by these bad boys. I bet you that's a fun modeling gig. "You just want me to squanch down in there and... okay, cool."

Rachel: I like that. That's not anything I ever would have considered, so I really appreciate that listener submission.

Griffin: Yeah. Amanda says:

"Griffin bringing up Tupperware in the most recent episode reminded me of my small wonder, the subtle superpower. Something minor that you're really, really good at. My mom, for example, can always find the perfect sized Tupperware for leftovers."

Rachel: Wow.

Griffin: Do you feel like you have something like this?

Rachel: Do I feel like I have that talent?

Griffin: Yeah.

Rachel: Not particularly, no.

Griffin: Okay.

Rachel: I mean, I can, like—I can—I can generally do pretty well, but I don't feel like it's a gift.

Griffin: I think I'm pretty good at knowing when people are lying.

Rachel: Whoa!

Griffin: I judge myself on—like, not in a useful way. It's not like a poker face over there.

Rachel: [simultaneously] [through laughter] I did not expect this to go that way. Yeah.

Griffin: But I feel like when somebody's phonyin'—phonyin' down, I feel like I have a pretty good hit rate on picking up on it.

Rachel: Yeah, okay, okay. A long—

Griffin: I'm a terrible poker player. So it's like, weirdly—it only happens in certain times, but I can tell [crosstalk].

Rachel: Along that line, if somebody tells a story about themselves... I can always tell when they were planning to tell that story the whole conversation.

Griffin: Yes.

Rachel: [laughs]

Griffin: Oh, for sure. Oh, for sure.

Rachel: A lot of times when we watch reality television—I feel like this is part of the reason it is so enjoyable for us is we will watch reality television

and we will both look at each other like, "Oh, man. He's been waiting all season to get that story out." [laughs]

Griffin: Sure. On an almost somewhat related note, yesterday we were driving in the car with Henry and he was talking—he was on his iPad and he was getting carsick. So we were like, "Well, just don't play any games."

He was like, "Okay."

And then I heard him playing a game. And I wasn't, like, upset or anything. I just didn't want him to get carsick.

And so I was like, "What are you playing?"

And I was like, "Uh, I'm watching a video."

And then a beat, and he goes, "Alright, you caught me in 4K. I'm playing a game."

Rachel: [laughs]

Griffin: And I laughed so hard. I had never heard that before. "Caught me in 4K." He said it in a way that like... You know what this means, right? And then I commented to Rachel later, like, "I think that's the first time that our son has used some sort of modern lingo that I'm unfamiliar with, and I thought we would have a little bit more time."

Rachel: [laughs]

Griffin: I thought we would get a little—I thought we would make it to at least, you know, second, third grade.

Rachel: Seven, yeah.

Griffin: Um, before we—but nah, Kindergarten. He's already schooling us.

Rachel: Here we are.

Griffin: Love it. 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 for having us on the network. Go to Maximumfun.org, check out all the great stuff that they got there. You're gonna find something you like, I guarantee it. We got shows coming up, including on this Friday we're gonna be in Raleigh doing My Brother, My Brother, and Me with Wonderful opening.

Rachel: Yes!

Griffin: So don't miss that. We're also gonna be doing TAZ the next day, Saturday in Raleigh, and then we're doing MBMBaM in Richmond, and no opener on that one. Just all MBMBaM coming down the pipe. So, uh, go to mcelroytours.com, I believe, or bit.ly/mcelroytours. Just to go mcelroy.family and you'll find links to just everything.

Rachel: [simultaneously] Yeah, that's what I do.

Griffin: That's what I do too, 'cause I can't keep a bunch of URLs up here.

Rachel: No. No.

Griffin: Um, we got new merch over at mcelroymerch.com. Um, and there's some fun stuff. July we're gonna have even more. Every month, new stuff up in there. So check it totally out.

That's it. Uh... we've started ending MBMBaM with a sonic bath, which is like the best idea ever, 'cause we don't have to say or do anything. We just make a funny noise.

Rachel: I can't wait for you guys to do that live for the first time.

Griffin: Oh, shit! We're gonna have to, aren't we?

Rachel: Yeah.

Griffin: Oh, that's fun. Um... so we can't do that.

Rachel: No, we can't.

Griffin: I would love a nice, uniform outro for this podcast program.

Rachel: We used to, when we did Rosebuddies.

Griffin: What'd we say? Don't drill a hole in your head?

Rachel: "When you're ready."

Griffin: Oh, yeah, yeah. That doesn't make sense for us here.

Rachel: No.

Griffin: No. [pause] Keep it real! [snorts]

Rachel: [laughs]

Griffin: Have a great summer!

Rachel: [laughs]

[theme music plays]

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