

Wonderful! 292: Dancing Fireflies of 1000 Hues

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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 where we talk about things that we like that's good that we're into. It's a podcast hosted by marrieds. Marrieds.

Rachel: [laughs]

Griffin: Like us. And it is so nice to see you with me today and the ensemble you're wearing right now, it is fun, it is— I would say neo-futuristic.

Rachel: I bought a pair of fitness shorts that are very bright, um, have kind of, like, almost like a marbled pattern of bright, uh, purples and blues and greens. Uh, and I've worn them maybe twice nice and both times, Griffin is like...

Griffin: Aw, well...

Rachel: It's all he wants to talk about.

Griffin: I got to tell you, it's 'cause I like the way you 'fitness' shorts.

Rachel: [laughs]

Griffin: [laughs]

Rachel: So smooth. So smooth!

Griffin: Thanks, I— You know—

Rachel: So much rizz.

Griffin: We were separated for four or five days while I was in...

Rachel: While he was on tour, not out of any dispute.

Griffin: No, um... Well, I was in Seattle and, you know, I saved up this rizz. I'm not gonna use this rizz on other people.

Rachel: Why would you want to bring it to the stage? There's no reason to have that on stage.

Griffin: No, people come for a very mechanical, right over the plate sort of, um, diatribe from me when they come, you know, buy tickets to see us speak, share our thoughts, our philosophies.

Rachel: Uh-huh.

Griffin: And then I get home and I've got all this rizz stored up. I just open up the chamber and let it... [crosstalk]

Rachel: Uh-huh. And I put these shorts on and it's just, like, a tidal wave.

Griffin: Good work with rizz, young people. Great— Just really, really powerful stuff on that word.

Rachel: It's saved us so much time.

Griffin: It does, yeah. Cha— It stops you from saying "cha" and "ma." Like a real dummy.

Rachel: [laughs]

Griffin: Uh, you got any small wonders for me?

Rachel: Oh... Mm...

Griffin: I can go first, if you'd like.

Rachel: Yeah, go ahead.

Griffin: Crepes! I had a crepe while I was in Seattle

Rachel: Oh, wow.

Griffin: Ricotta. Ricotta?

Rachel: Wow, I didn't even know you liked ricotta.

Griffin: Um, I like it in a crepe. I don't like a lot of ricotta. I don't like, like, a lot of, sort of, curdled cream.

Rachel: I guess we eat a lot of lasagna. I mean, not a lot, but we do eat lasagna.

Griffin: When you eat lasagna, you usually eat a lot of it. Um... I've never had a tiny, cute, little lasagna. Um, uh, yeah. I just, I love a crepe. It has, uh, a sort of, a kind of flabby texture that I just enjoy more than I think I'm going to every time I eat one. Um... Very fun. Very fun, the crepe. [makes a pew pew noise] Sprinkle some fruit on there...

Rachel: [laughs] That noise you just made...

Griffin: [makes more sound effects] Sprinkle some fruit! Don't mind if I do.

Rachel: Um, I thought of my thing.

Griffin: Okay!

Rachel: Uh... which is, um...

Griffin: Witches are great.

Rachel: [laughs]

Griffin: They cast spells, cauldrons, frog eyes... Magic! Moonlight! The forest! Friendship...

Rachel: Oh, God. A lot of people are, like, "Is it hard to be married to a McElroy because they're so quick?" And normally I would say no, but that... That was hard for me in that moment.

Griffin: Well, I don't know what to tell you. I got excited, I thought you wanted to talk about witches.

Rachel: Um, I was going to say which is going out to dinner when you have your parents visiting you, which is what I had recently and Griffin had just gotten back and we had not been out to dinner in a while.

Griffin: Nope.

Rachel: Uh, and I've never looked around the restaurant to try to find other people doing what we're doing, but there is a level of joy when you have young children to go out to dinner with your partner, uh, that is unparalleled. And I like to think that, if I looked around the restaurant, I could spot others like us.

Griffin: Oh, for sure.

Rachel: Because Griffin and I look at each other like we have been let out of a cage...

Griffin: Uh-huh.

Rachel: ... and it is so exciting. Food tastes better.

Griffin: The food tastes so good.

Rachel: It's just—

Griffin: Shout outs, Pearl Dive Oyster Bar. Um, the blackened shrimps were so fun.

Rachel: Yeah.

Griffin: And so tasty. Um, thank you so much for the seafood, guys. You're crushing it over there. I go first this week. Um, this is one I'm gonna file under 'I can't believe we haven't talked about it before' and it is escape rooms.

Rachel: Whoa!

Griffin: Yes. I feel like, uh, escape rooms have been around for a little while now. And...

Rachel: Yeah.

Griffin: ... they have sort of made their footprint in our consciousness, uh, sort of over the last... you know. I don't know how long. Decade or so?

Rachel: Yeah, I was gonna say, I feel like the first escape room that I did, was in New York when we went there and Sydnee was pregnant was Charlie, so it would have been, what, like, 8 or 9 years ago I guess?

Griffin: Yeah.

Rachel: 9 years?

Griffin: So, this is— It's still, you know, in the grand scheme of things, still a relatively new thing and I think since then, over the last decade, they have

become something of a shorthand goof about, like, frivolous ways that millennials spend their time and money.

Rachel: [laughs]

Griffin: Um, and, like, it is... It is an inherently very nerdy thing to do, to lock yourself in a big puzzle box for an hour using only your wits.

Rachel: Well, and I will say, it's difficult to describe to other people, you know? Like, when Griffin did one recently, he came home and he was, like, "We did an escape room!" And then there was almost nothing you could say after that. It was almost just like, you know, you couldn't really get into the puzzles. You'd have to describe the space, you know?

Griffin: Right.

Rachel: Like... There's a lot of detail involved in them and it makes it difficult to tell the story when you leave.

Griffin: Well, and I don't want to spoil it, right?

Rachel: Oh, yeah.

Griffin: I've done escape rooms with, like, very cool mechanics in them. Like, very, very neat puzzle solutions. But even that, like, I don't know, in isolation is not, uh, as thrilling as it is to, like, be in it and, uh, you know, be a part of it. After we— We did just do one when we were in Seattle that I'll talk about.

But when we were coming out, I was, like, "Man, it'd be great if there was, like, a reality show that was just about, like, um, escape rooms." But then someone pointed out, like, "No, because it's, like, being in the escape room is the thing."

Rachel: Yeah.

Griffin: So watching other people do it would probably not be as, uh, exciting.

Rachel: Yeah.

Griffin: Um, I love a puzzle. I love when that puzzle is nested inside of 10 other puzzles, uh, and dropped into sort of a themed designed experience. Just for me. The... Being able to see the authorship of the escape is, like, a big part of the pleasure that I get from it. Um, and people kind of—

I think people often dismiss escape rooms as just sort of, uh, team building exercise. But I feel like I can speak from experience in saying that it can also be a team destroying exercise.

Rachel: Yeah.

Griffin: Or, I guess, it can be a lens through which the weaknesses, through which the cracks in the foundations of a group of people can be sort of, uh, revealed and examined.

Rachel: It's true.

Griffin: Um, because I have had some not great escape room experiences. Never with the fam. I feel like with the fam, like, we're, uh...

Rachel: Well, 'cause you all are...

Griffin: ... a pretty well-oiled machine.

Rachel: One, you're very serious about. Like, nobody is, like, "What's the—Whatever," you know? Like, you all are, like, "We're doing this and fast as possible."

Griffin: It's so annoying when someone is that way.

Rachel: I know.

Griffin: In an escape room. We're locked in here. What else do you have going on? Nothing! For an hour! I know you have nothing— There is nothing you've got going on for the next hour that is more important than finding clues.

Rachel: Well and also, like, when you signed up, you knew what it was, you know? Like, if you would prefer not to do an escape room, then don't do an escape room, you know?

Griffin: It's so easy to not get locked in an escape room. I have never been in a room and tried the door and been, like, "Aw, fuck! This is an escape room!"

Rachel: Unless you, like, told somebody, "We're going to dinner," and then they opened the door and they're like, "Wait a minute."

Griffin: Yeah, unless you get The Game'd, like the film The Game, uh, then I guess you can be excused from being kind of a jag about being in an escape room. But when a team works together, like, there's really nothing quite like it.

I think that escape rooms from a, like, uh, sociological standpoint are one of a kind because they really break down the kind of norms that you construct in the group of people that you go in there with, if you go in there with a group of friends or coworkers.

There is a certain way of interacting and a certain power dynamic that exists between every individual in the group, that when you are in an escape room, changes dramatically by necessity in order to, like, move forward with the thing.

I feel the same way about, like, uh, roleplaying games like D&D. When you play D&D, like, it reveals things about them and it changes the kind of way that you interact with each other so fundamentally, uh, in a way that is illuminating and I think very beneficial to the group, because...

Rachel: So this is a fun question. So, what would you say about you and your brothers? Do you all have, like, specialties? Like, would you say, like, if I'm going to an escape room with Justin and Travis, it's most likely that Justin is going to do this and Travis is gonna do this, and I'm gonna do this.

Griffin: I think that we fall on different parts of, like, the spectrum of, um, like, franticness.

Rachel: [laughs]

Griffin: That's what we go through, right?

Rachel: Uh-huh.

Griffin: I think that Travis is just sort of, like, bouncing the room, looking at, like, all of the clues and, like, you know, finding those, like, connections. Um, my roll, uh... I think Justin falls sort of between the two of us. I always look for what I think is the, like, overarching puzzle. Or, like...

Rachel: Yeah.

Griffin: ...the end game puzzle that you need all of the other pieces to be in place in order to get to because I also know that, like, if someone doesn't do that, then the end of an escape room is usually pretty frustrating, right?

Rachel: Yeah.

Griffin: If you don't have one person who's, like, going through... Like, has the one thing that is, like, "Well, clearly this is the thing that we need to do and now let's see how all the pieces fit into that." I like that part of it a lot.

Rachel: Yeah.

Griffin: I find that very, very satisfying.

Rachel: Because a lot of is, like, opening a drawer and being, like, "This is a nail. Maybe this is something? I don't know."

Griffin: Dad will do that, too. Because dad did this escape room with us, where he will just get in one puzzle. Like, he will just find one element of the room and just kind of, like, work on that for a while.

Rachel: Yeah.

Griffin: Um, so, but I mean, it takes all kinds, you know? I feel like we work together really well.

Rachel: I like to be, like, crawling under the desk, like, lifting up the rug. Kind of, like, "Where is the hidden thing?"

Griffin: Right, yes. That's always so satisfying is, like, the prop set design of the thing. It can be very, very cool. So it was, like, as a social activity, it's great. It's oftentimes very illuminating.

But, like, it is the game design perspective of escape rooms that obviously, I adore the most because...

I really when you're in an escape room when you can feel like, you're, like, in conversation with the person or people who designed the escape room. Just this feeling of knowing everything you need to solve the thing is at hand, right?

Rachel: Yeah, yeah.

Griffin: And has been placed, in a way... It's just about finding the connections between the clues and the numbers and the locks and the doors that the author of the experience sort of designed, right?

Rachel: Can I ask, do they always have hints? Like, you know?

Griffin: Most—I think every room I've ever done has had hints...

Rachel: Yeah, like, there's an attendant who is watching you and will occasionally pop in and be, like, "Maybe go back to the phone!"

Griffin: Yeah, I, um... The one we just did in Seattle was an Evil Dead 2 themed escape room, which is fucking great...

Rachel: That is cool.

Griffin: ...because I love that movie so much. Um, and, like, it kind of went through the plot of the movie and there were screens sort of in the walls, all over the room, so you could see, like, the little hand crawling around and...

Rachel: Oh, cool!

Griffin: Uh, Ash would appear, like, in mirrors and, like, talk to you and... There's, like, a lot of, like, very, very, cool set design stuff happening there. But you also had, like, a walkie-talkie that you could use to, like, get clues if you get stuck on stuff, but, like, we never used it? Um...

Rachel: Ooh, look at you.

Griffin: Well, no, because I feel like it is, uh, it is more satisfying when you don't have to...

Rachel: Yeah.

Griffin: ... because it speaks to the, uh, throughline—the strength of the throughline of the thing, right? When you don't need it. But that said, like, I think the best feeling that an escape room delivers is when you walk in for the first time, the clock starts, and you are just plopped into this nebulous web of numbers and clues and props and secrets that, uh, it just feels like you could go in any direction, right?

And you don't know how the pieces fit and then you find that first piece that fits, and now all of a sudden, you have, like, a direction. Like, the dam breaks a little bit and now there's, like, a natural flow through the room that develops all the way until the end when, like, the list of— The pile of clues has been diminished just to a few and the momentum of it just, like, carries you through into the conclusion. Like, that is...

When that works organically, it's genuinely quite magical and very, very cool. Um, and this escape room was definitely like that and I have done ones that have not been like that where it's, like, there's no way a person could have gotten this without getting some clues from the puzzle master. Um...

It is just very cool to be in a room and, even though the, like, designer of the room is not present, you feel their presence in the design of the thing and the mapping of the thing. Um, and also, like, escape rooms are one the few avenues that truly talented, like, set designers and prop designers have to exercise their craft.

Uh, and it's just neat being in a weird place, like a weird curated environment. We did one, I believe in Denver, that was, like, a Martian tavern. So, like, everything was just, like, sort of rusty neon futurist aesthetic that was just, like, really fucking cool to be in.

Rachel: Yeah.

Griffin: And obviously, like, the Evil Dead 2, um, cabin was iconic and cool and... At one point I had to put my hand down in a garbage disposal to, like, fish a clue out of the thing...

Rachel: Whoa...

Griffin: ... and it, like, it was kind of spooky and fun, um... I think— I just think escape rooms are rad. I think they're very, very cool to participate in they're probably incredible to design. I'm very interested in, like, how one goes about designing a good escape room.

Um, and I'm sure there's lots of resource out there of people talking about that. And the fact they have spread so quickly and become, like, a part of, uh, pop culture, you know, in just a matter of years, I think genuinely says something cool about human beings that, like, there's this element of immersive play that we all crave, that we all find—

Well, not all because I've, you know, been in escape rooms with buttholes before. But, like, for most of us, it is a kind of, like, um...

It is an immersion in a playfulness that you don't get anywhere else. And to be a part of that with other people and seeing that, like, wonder in their own, sort of, uh, faces, uh... is very cool.

And then getting together to accomplish something together is very cool. Um... and I just, I like escape rooms a whole lot. I think they're a special thing.

Rachel: I will also say, it's kind of rare that you go a place and you have no idea what you're gonna see.

Griffin: Yes.

Rachel: Like, the nature of escape rooms is such that they, like, don't want people to know a lot about the room before they walk in. So, like, you and I, like, when we go to a restaurant, we will look at at pictures of the food. We will look at what the inside of the restaurant looks like. We'll read reviews. But with an escape room, you really... It's, like, a surprise, like...

Griffin: Yeah.

Rachel: ... by design.

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

Rachel: Yes.

Griffin: Thank you!

[Home Improvement Sting]

[ad break]

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Rachel: Okay. My topic this week...

Griffin: Yes?

Rachel: ... is the disco ball.

Griffin: Yes!

Rachel: I have talked about this in the context of the one that I hung up in our kitchen.

Griffin: Yeah.

Rachel: Um...

Griffin: It did not get its own segment, I'm assuming.

Rachel: No, no. I don't even know if I made that a small wonder or not because when I looked to see on our website, I didn't see it listed.

Griffin: Yeah.

Rachel: Maybe we called it something goofy?

Griffin: I don't know.

Rachel: Um...

Griffin: Mirror ball?

Rachel: That is actually how it started, that's how people talked about it obviously before disco.

Griffin: Okay.

Rachel: Um... but the actual patent, um, was called a myriad reflector in 1917.

Griffin: [overlapping] Ooh, that's cool! Fuck yeah, that sounds like a part in a space ship. Like, the warp drives are down because the myriad reflector is shattered.

Rachel: I know, I know!

Griffin: That's cool.

Rachel: I love a disco ball. I also kind of love, like, a prism. Anything that reflects light and kind of surprising and unpredictable ways is really exciting for me, because I'm a kitty cat.

Griffin: Yeah, sure.

Rachel: [laughs] Um... But, uh, yeah. I... The only disco balls I remember owning is the one we have now and then when I turned 16, I got as a present from one of my friends.

Which I'm realizing now was probably purchased by his mom. Like, it was one of those things that I got as a 16 year old and I was like, "What a thoughtful gift!" Because it was, like, a disco ball and fuzzy dice and a little, like, cassette tape of '80s music...

Griffin: Oh, wow.

Rachel: ... for my 16th birthday?

Griffin: Very themed.

Rachel: And I was like, "What a clever present!" And I'm realizing now, like, as I think about it, his mom...

Griffin: They don't know you very well.

Rachel: ... his mom probably purchased that...

Griffin: Yeah, sure.

Rachel: ... and that was the go-to 16th birthday present, I'm sure.

Griffin: I mean, there's a reason it's called Spencer's Gifts.

Rachel: [laughs] Uh-huh.

Griffin: It's because it's where you go when it's, like, "I don't know you, but this is a lava lamp."

Rachel: "But I know that you like a coffee cup with boobs on it, so I went to Spencer's and I got it for you."

Griffin: Yeah. That's more... I feel like Spencer's has gotten so raunchy.

Rachel: Oh, yeah. [laughs]

Griffin: I feel like it used to be kind of raunchy, I feel like it is extremely raunchy now.

Rachel: We— I can't even remember the last time I've been in a Spencer's.

Griffin: I haven't been in a Spencer's, but I've walked by a Spencer's...

Rachel: Just kind of...

Griffin: ... in a mall— Well, no!

Rachel: Poke your head up.

Griffin: Just in the front shop window, it's just, like, they'll have a, you know. Just a big nude body pillow or some shit. It's Godzilla, but his wiener's out. Like a t-shirt with Godzilla, but his wiener's out.

Rachel: [laughs] I would— I— Would you wear that? It's kind of—

Griffin: No! Would I wear a shirt with Godzilla's wiener on it!?

Rachel: It's kind of funny!

Griffin: I got kids! I've got two kids!

Rachel: I know. It's kind of funny.

Griffin: Can you imagine, I went to school to pick up Henry wearing my Godzilla wiener shirt?

Rachel: Well, no, you wouldn't wear it, like, when you were out with our son.

Griffin: When would I wear it? When would be a good time for me to wear my Godzilla wiener shirt?

Rachel: I don't know, when you were performing in front of a crowd of thousands of people?

Griffin: I'm gonna make thousands of people look at Godzilla's wiener? That's foul.

Rachel: [laughs]

Griffin: That's foul! I could go to jail!

Rachel: I mean—

Griffin: I could go to jail for doing that.

Rachel: You guys always wear costumes, how is that any different?

Griffin: [pauses] You don't mean that.

Rachel: [laughs]

Griffin: There's no way you can mean that. The gulf between my admittedly appropriative sailor man outfit and a t-shirt that has Godzilla and his wiener on it is so vast. I would wear the sailor man outfit to pick Henry up from school...

Rachel: [continues laughing]

Griffin: ...before I would wear Godzilla-wiener shirt.

Rachel: I can't remember how... Spencer's... Disco ball, okay. I couldn't... I couldn't remember how we got here. But I guess every show, at some point, we end up talking about...

Griffin: Godzilla's wiener, yeah. I don't know why.

Rachel: Uh, okay. Myriad reflector. Uh, it was sold in, uh, Cincinnati, actually.

Griffin: Alright. Disco capital of the world.

Rachel: Um... And, uh, beginning in the 1920s, promised to fill dance halls with, quote... This must have been how they marketed it. "Dancing fireflies of 1000 hues."

Griffin: Well, no. Really, probably just the one hue, right?

Rachel: Well, I mean, think about, like, anything that reflects light can do so in kind of a rainbow way. You can get different color compositions.

Griffin: So, if it's, like, little mosaic tile of the thing was different—had different—well, no. Would that work? Hold on. Let me think. If you had a mirror that had, like, a lens of color over it, it would... Yeah, sure. Okay.

Rachel: Okay. [laughs]

Griffin: I don't know anything.

Rachel: So the earliest disco balls were 27 inches in diameter and covered with over 1200 tiny mirrors.

Griffin: They probably cost, like, a billion dollars because they weren't machined. I have to imagine these were...

Rachel: Yeah, right?

Griffin: Someone would have to break a mirror in a very specific way.

Rachel: Yeah. So what ended up happening, um, there was a company, uh, you may have heard of called Omega National Products. I believe these are the people that make the watches. That's my guess.

Griffin: Okay.

Rachel: I'm actually not sure about that, but I assume.

Griffin: No, me neither.

Rachel: Uh, located in Louisville, Kentucky. Uh, this was in the 40s and 50s, they, uh, had experience making flexible mirrored sheets for art deco furniture. Um, so for example, like, Liberace with the piano covered in reflective material?

Griffin: So dope.

Rachel: So they kind of put that to work with making mirror balls. Um, and it was, you know, dance halls, roller rinks, uh, speakeasies.

Griffin: Yeah.

Rachel: You know. It really set a mood.

Griffin: It's weird thinking about people dancing, like, the Charleston with a mirror ball there.

Rachel: I know.

Griffin: It seems—

Rachel: Although roller skating rinks was something I forgot about and that's 100% true.

Griffin: What, that they had mirror balls?

Rachel: I feel like every...

Griffin: Oh, yeah. Every— It's legally mandated that every roller-skating rink has to have a mirror ball.

Rachel: Uh, so then the '70s came. Um... And, uh... [laughs] Omega was sourcing 90% of America's disco balls.

Griffin: That's great. I wanna know who the rogue agent is, those other 10%.

Rachel: [laughs] They were kind of, like, little janky, like the mirrors were all different sizes.

Griffin: Just a cube with six mirrors on it.

Rachel: "I did it!"

Griffin: "Yay!"

Rachel: Uh, they would make at this plant, um, 25 disco balls a day. Um...

Griffin: That's not very many.

Rachel: Carefully affixing the reflective sheets to the globes. Uh, a 48 inch disco ball might sell for \$4,000.

Griffin: Jesus Christ.

Rachel: Which roughly equates to about \$20,000 today.

Griffin: That's great.

Rachel: Yeah. Um... and a lot of this was Saturday Night Fever, so 1977, disco ball is prominent and then disco clubs kind of shot up everywhere. The movie made it so that an estimated 20,000 disco clubs showed up around the country.

Griffin: That's so fucking bonkers.

Rachel: I know, right?

Griffin: That one movie can change, sort of, the business landscape of the nation in that way.

Rachel: I mean, back in the day when people were so disconnected, you know, there's no platform like the internet.

Griffin: Have you ever seen Saturday Night Fever or had any interest in seeing it?

Rachel: I've watched parts of it. It's a little slow. Like, it's not...

Griffin: It seems mad boring.

Rachel: Yeah. It's not what you would want it to be...

Griffin: No, but I—

Rachel: ...which is just a romp, you know?

Griffin: Yeah! Like a sexy disco romp.

Rachel: [laughs] Uh-huh.

Griffin: Like a Breakin' 2: Electric Boogaloo. Now, that's a movie.

Rachel: Uh, obviously disco, not as popular now. Um, but still...

Griffin: It's coming back.

Rachel: [laughs] The ball itself, still an appeal. Um, Louisville in kind of a, uh, a tribute to their connection to the creation of the disco ball, built and 11 foot, 2,300 pound ball, uh, that cost \$50,000. Uh, apparently in England, there was one that was created, uh, that has 2,500 mirrored tiles, but stands three stories tall.

Griffin: That's big.

Rachel: Yeah. Uh, it's a big one.

Griffin: That's a big ball.

Rachel: Mm-hmm.

Griffin: I mean, I think they're great for... Don't they, like, scare away bugs or some shit? Don't they, like, there's something about the way they reflect light that bugs see that and they're, like, "No way, man. I'm out of here."

Rachel: I don't know, I mean, I just know it makes our kitchen look real pretty when the sun's at a certain level.

Griffin: Yeah, it's a very specific time. There's like 14 minutes a day where we are getting light on the mirror ball.

Rachel: [laughs] Yeah.

Griffin: Um, yeah. I love a mirror ball, too. I do have lots of, sort of, um... Lots of fond memories.

Rachel: Yeah. It's one of those things that I know is kind of hokey and maybe doesn't represent the greatest design aesthetic, but, um, it just— It delights me.

Griffin: It looks very cool.

Rachel: You know? Yeah.

Griffin: Yeah. Um, can I tell you what our friends at home are talking about?

Rachel: Yes.

Griffin: Okay, well, here we go. Got one here and it's from, uh, Dublin, who says, "My small wonder is Pop Sockets. Phones keep getting bigger and my hands do not, so these little guys help me not fling my phone into the ether on a daily basis.

Rachel: Have you ever thought about getting one of these?

Griffin: All the time. The number of times that, like, I've been— I've, like, you know, uh, been eating dinner, uh, which we do in shifts because we eat dinner while our kids are still awake and, like, I'm trying to watch something on my phone and I'm just trying to, like, balance it...

Rachel: Lean it against something, uh-huh.

Griffin: ...to lean it against something to watch some shit is, yeah. I've thought a lot about it. I don't, um...

Rachel: It feels like a big decision!

Griffin: It feels like a huge decision.

Rachel: [laughs, coughing]

Griffin: I don't know what I like enough to have permanently affixed onto the machine I use several hours a day.

Rachel: I think because you and I will buy a phone case and we will use that same phone case until it, like, isn't a phone case anymore.

Griffin: I've been looking at— The edges of the one I use now have become sort of, uh, beige and mottled in a way that's gross.

Rachel: So the idea of affixing something to that phone case and then being with that...

Griffin: Forever.

Rachel: ... for a year or whatever.

Griffin: And then, does it fit in the pocket good still?

Rachel: I know!

Griffin: I don't know. I don't know!

Rachel: [laughing]

Griffin: Gwen says, "Trader Joe's bubble tea pack from the freezer section! It takes 30 seconds in the microwave, a dash of milk, and my favorite

chestnut black tea to start my morning off with a lightly sweetened caffeinated beverage. That sounds great.

Rachel: Can I admit something to you?

Griffin: You've never had bubble tea.

Rachel: I don't think so.

Griffin: Um, I have a couple times. It's... I don't like tea so much?

Rachel: Yeah.

Griffin: Um, but it's... You can also get it in a sort of creamier, not traditional tea variety, and then you just have these little gooey guys in there. [laughs]

Rachel: [laughs] I remember I had a friend in high school who liked bubble tea and I thought he was so worldly.

Griffin: Yeah, sure, of course. It's, like, a cool thing.

Rachel: It's, like, how did you get your hands on this crazy tea?

Griffin: Um, I remember— I had it in college with some buddies when I was visiting a friend in Detroit. Um, and I remember just spending a lot of time sucking the bubbles up and then shooting them at each other.

Rachel: Oh, of course, of course.

Griffin: Which is, I think, the main reason people do bubble tea.

Rachel: Yeah, I mean, that's how they get started, I'm sure.

Griffin: I bet it's good. I should find some good bubble tea. It's the kind of thing whenever I see people drinking it, I'm like, "That seems fun."

Rachel: Mm-hmm.

Griffin: I bet I could get down with that.

Rachel: It does seem fun.

Griffin: A nice creamy beverage...

Rachel: Yeah.

Griffin: ...with some bubbles floating in it? Hell, yeah. It's, like, Orbitz. Um...

Rachel: [laughs]

Griffin: I love referencing soft drinks that 40 people on Earth ever drink.

Rachel: Uh-huh.

Griffin: None of whom are— I'm the only one still living.

Rachel: Mm-hmm.

Griffin: Orbits was like Sprite, but with little gel balls floating in it and it was...

Rachel: Yeah.

Griffin: ...so fucking gnarly.

Rachel: No, I remember this is a thing and I never wanted to have it.

Griffin: No, it was, like, slurping down frog spawn. It was horrible.

Rachel: But I also know how the McElroy family celebrated a new consumer product in the house.

Griffin: Hey, sometimes that shit still— Sometimes some of those products are still good. I had a Clearly Canadian, uh, a couple tours ago, uh, and that shit was a staple in the McElroy household.

Rachel: Yeah.

Griffin: And hits so good. It's so good, Clearly Canadian.

Rachel: How is it different than, like, a sparkling water of today?

Griffin: Flavor. Extremely sweet. Extremely flavorful.

Rachel: Oh, okay.

Griffin: Um, but it— But in a pleasant, effervescent way.

Rachel: Mm.

Griffin: I would crush some Clearly Canadian right now.

Rachel: Okay.

Griffin: Um, that's it for the show this week. Thank you so much to Boen 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 over to MaximumFun.org, check out all the great stuff that they've got over there, um, because you're gonna find something that you have a great time listening to, I bet.

Um... we have merch over at McElroyMerch.com. We have some shows coming up in Philly and New York, doing TAZ and MBMBaM. Uh, in October,

you can go to McElroy.family and find links and tickets and all that jazz there. Anything else we wanna say? Anything?

Rachel: [laughs] I don't think so.

Griffin: Well, that'll do it. And now that we've made it to the end of the episode, we can tell you to go look for the clues that we dropped throughout the rest of the episode.

Rachel: I was gonna test out what other mythic, uh, giant monsters, uh, that you wouldn't wear their penises on shirts.

Griffin: Okay. King Kong, obviously.

Rachel: Yeah, mm-hmm. Mothra?

Griffin: Man... Do you remember that SNL sketch where King Kong had a boner that went in through the window?

Rachel: Yeah.

Griffin: That was such a wild, wild sketch I cannot believe made it to air. I think a lot about the King Kong's penis sketch a lot.

Rachel: Yeah.

Griffin: Um... That's it, really. Just Godzilla and King Kong, I think. Um...

Rachel: Well, there's Mothra, there's Gamera...

Griffin: I don't think either of them are packing.

Rachel: Wow. Alright.

Griffin: I mean, I don't, I mean... I'm—my knowledge of kaiju physiology is obviously limited.

Rachel: That's true.

Griffin: Um... So yeah, I'm gonna limit it to Godzilla and King Kong. I mean, if I had a shirt that had Mothra with just, like, a comically large member on it? Now that's art.

Rachel: What if it was, like, a child's flip book where there were pants on it, but it was, like, not attached at the bottom, so you could, like, flip it up? So you could do, like, you could flash...

Griffin: Now you're inventing whole new shirt technology to cater to...

Rachel: [laughing] No, they make...

Griffin: ... cater to your perversions.

Rachel: They make shirts like that for kids with, like, superheroes! Remember?

Griffin: I mean, yeah, but—yeah, but you understand—but there's a little bit of a difference!

Rachel: [laughing]

[theme music plays]

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