

Wonderful! 312: Jorts! Jorts!

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[theme music plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hi, this is Griffin McElroy.

Rachel: And this is Wonderful!

Griffin: This is a show where we talk about things that are good that we like that we're into, and I'm s—I am sorry... everyone. And I think we both owe all of our listeners a big, big apology. Because we love to celebrate special occasions here on this show.

Rachel: Uh-huh.

Griffin: And we did completely blow past a very important milestone without any recognition, in that our last episode was episode 311.

Rachel: Ohh.

Griffin: We had a lot of opportunities to make a lot of really great... really timely... I won't say "jokes," but references.

Rachel: We could've done a whole episode just on 311.

Griffin: Crazy game of poker.

Rachel: That's not 311.

Griffin: It's not?

Rachel: It's O.A.R.

Griffin: Amber is the color of your energy.

Rachel: That is 311.

Griffin: Maybe we couldn't get a whole episode out of this, huh?

Rachel: [laughs]

Griffin: I only two 311 songs and one of 'em's by O.A.R.!

Rachel: [laughs]

Griffin: Well, never mind, then. I rescind my apology. That is not a fertile grounds.

Rachel: It would've been a mess is what it would've been.

Griffin: It would've been a disaster.

Rachel: Uh-huh.

Griffin: It would've been like that one time we talked about Star Wars for a whole MBMBaM live show.

Rachel: And then 311 would have contacted us.

Griffin: 311 would have got—I mean, they did contact us. That's why I have to give this apology is all of the members of 311 emailed me separately, which is embarrassing. Like, circle the wagons up a little bit next time, guys.

And they were like, "Hey... just wanted to let you know, like, we love the show, love the episode. Um, good stuff. Uh, talkin' about all star game, all that shit. But, um, you know, where was the amber joke?"

Rachel: And they do that for every podcast. Once you get to 311, they reach out every time.

Griffin: Well, we didn't miss it on MBMBaM. On MBMBaM I would bet dollars to donuts that we hit that fucking joke real hard. That would've been about eight years ago at this point, so it's hard for me to know anything, really.

Rachel: Is that—oh, god.

Griffin: No, it can't have been— [crosstalk]

Rachel: It can't have been that long, right?

Griffin: I mean, that was more than half the run of MBMBaM ago.

Rachel: Yeah. Oof.

Griffin: Anyway... thank you for joining us. Thank you for listening. Do you have any small wonders... for me... to snack on?

Rachel: [laughs]

Griffin: Just little ones, little tapas.

Rachel: Just little tapas. Um, what will I say... in this moment? Um... did we talk about going to the hockey game?

Griffin: I mean, we don't do anything ever, so if we did something like that I bet we talked about it.

Rachel: That's probably true. Um... hmm.

Griffin: I can start.

Rachel: Okay, please do.

Griffin: I can give a shout out. I believe it was recommended—again, I'm crossing the streams 'cause this may have been actually on Besties that someone recommended this—to check out The Devil's Plan on Netflix, a show we dipped into once. South Korean competition reality show—stop me if you've heard this

one before—uh, that is a bunch of people who live together in a sort of warehouse where they have to play a series of diabolical games.

Rachel: [laughs] Uh-huh.

Griffin: Uh, against one another to try and collect pieces and stave off elimination. And the gimmick here is that all the games they play are extraordinarily complicated.

This is a game that really requires you to batten down the hatches and focus... really intently in order to keep track of what's going on.

Rachel: Yes.

Griffin: To wit, the first one they did was like a match of Werewolf, only way more complicated. Uh, the one we watched last night, they had to play a board game but everybody got to make up their own secret rule to the board game using a, like, series of strict syntactical rules that have been placed upon them by the host, who I guess is the devil? I'm not sure, actually, now that I think about it.

Rachel: Yeah, that's unclear.

Griffin: It is... so meaty, and so gamy, and so unapologetically complicated, and it really is a really—you cannot be doing anything else. Also because it is in a language that I do not speak, and so if I look at my phone for a minute and look back up, I could have missed an entire, like, rule of 50 rules about the games that they play.

Rachel: Yeah.

Griffin: I love that shit. I know that it is sometimes a big—a big bite for you.

Rachel: Yeah. It just requires a lot of concentration, which is not... too bad for me. But I do this trick with my brain where I'm like, "How... important is it that I remember everything that is being said?"

And when I kind of relaxed with that one and was like, "Okay, you know what? I'm gonna miss some things. That's fine."

Griffin: I will say, for the game that we did, like, they kind of do explain it as they go. You just kind of have to take it on credit that it's not just going to be complete nonsensical, like, garbage. This is the episode we watched last night. I was rapt with attention. So that's Devil's Plan on Netflix. Yet again, another kickass, uh, South Korean reality competition show. Uh, was that long enough for you to—

Rachel: It was.

Griffin: Okay.

Rachel: It was. I'm gonna say lollipops that come with their own containers.

Griffin: Lollipops that come... I don't know what you're talking about.

Rachel: Like a push pop.

Griffin: Okay.

Rachel: Or, like, you know, those little, like, almost battery powered ones now? Like, where it either rotates—

Griffin: [whispering] Battery powered? [normal volume] Oh, yes. Okay, I do know what you're talking about.

Rachel: Or you push a button and it pops open.

Griffin: Yes!

Rachel: Like the Spider-Man one we have.

Griffin: That's great. We have a Batman one of them too and it's really great.
[crosstalk]

Rachel: We also have a Ring Pop that comes with this little case on top, which I appreciate?

Griffin: That's cool, I actually like that, 'cause you could have a little bit of that, pop the case back on, get back to your business at the Met Gala that you're attending.

Rachel: [laughs] Uh-huh. Yeah. This—I mean, this is really important, right? Because I don't think any child has ever finished a lollipop.

Griffin: No.

Rachel: Although I will say now, little son has started just biting right into 'em, so that helps things.

Griffin: It's efficient, the way he eats a lollipop.

Rachel: Yeah. But—

Griffin: It's wrong.

Rachel: [laughs]

Griffin: But it's fast.

Rachel: But, like, inevitably the child will want to set this down, and most of the time that is just directly on a surface. But when it comes with its own container, it's like you can holster it, you know?

Griffin: Yeah, that's true.

Rachel: And that's great for me.

Griffin: A lolly hol—A lolly holster. Lolly holster. You go first this week.

Rachel: Okay. I want to talk about a thing that we may have mentioned in passing, but we didn't do a whole segment on, and that is Planet Word.

Griffin: Planet Word!

Rachel: Yeah.

Griffin: That's a cool one.

Rachel: I think it's, like... one of my favorite museums easily here in DC. Like, top... three.

Griffin: Yeah, it's a really interesting one. DC obviously has a shit ton of museums that are chockablock full, like, of stuff and exhibits that are, like, very, very, like, dense, and you can spend a lot of time in. I like how Planet Word is just like, here's, like, a dozen very, very tight, very, very, cool, very interactive sort of experiences.

Rachel: Yeah, exactly. It's designed to be, um, really technology heavy in a way that is supposed to engage you kind of from minute one.

Griffin: Yeah!

Rachel: And that's just so refreshing.

Griffin: Yeah.

Rachel: Like, I have always loved a museum, but I recognize it's a hard sell for a lot of people because it's just walking around and looking at things most of the time. And if you are not particularly competent in the area of the media you're looking at, a lot of times you can just kind of be like, "I'm not connecting with anything here."

Griffin: Yeah, right.

Rachel: But this one is really designed to, like, hook you.

Griffin: Yeah.

Rachel: Uh, and it's really, really new, actually, too, which I didn't realize. It opened only a couple years before we moved here. But it is—it's in a building downtown. It's not a Smithsonian.

It's located inside the former Franklin School, which is a historic landmark on 13th and K Street. It's, like, over 150 years old. Um, they had to totally restore it over a period of two years to make it even...

Griffin: Big shout out, we should say. Last time we did visit with the whole family, uh, a couple of folks who work there took us on a little tour of some of the spots, which was really, really neat. 'Cause that—it is cool to see that building that I've been to a few times now from a different sort of perspective.

Rachel: Yeah, one of the things they mentioned on that tour and I found when I was researching it is that, um, it is the site of both one of the cities first public schools and the world's first wireless voice transmission, achieved by Alexander Graham Bell in 1880.

Griffin: Yeah. Cool. So sick.

Rachel: Like, he was, like—he was, like, in that building.

Griffin: What an appropriate, like, building to have a museum dedicated to words in it.

Rachel: I know! So kind of the brains behind it is Ann Friedman. She is a retired schoolteacher, and when she retired she had this idea that she wanted to do something about literacy and reading, and originally she was thinking about, like, some kind of children's program. And then she had this idea after doing some research and finding out about the National Museum of Mathematics in New York, which was using technology for the purpose of making math engaging.

Griffin: Okay. That seems like a way harder sell than words.

Rachel: [laughs] I know. I know. And she—she was intimidated, of course, because not only did she have no experience in creating a museum, she's also not a linguist. Uh, so she gathered, like, a real strong team of knowledgeable people together and traveled all over and looked at museums and kind of came up with this idea to bring technology kind of to the forefront of it. So this is an interview she did with the Washington Post, and she said, um...

She thought technology was key because it would, quote, "Suck people in by being really different and cool," so you could start doing things with words and

language sort of in spite of yourself, whether or not you considered yourself a reader or someone who knew anything about words.

And I had in my head one example of that, and that was that I had never used a teleprompter. And I thought, okay. So if you get kids to give a speech, they'd be reading. But because they got to try a teleprompter.

Griffin: Right.

Rachel: This idea that, like... I mean, you're making it really attractive in a way that, like, people can just walk up and participate.

Griffin: Right.

Rachel: Um, I wanna say tricking. [laughs]

Griffin: [laughs loudly]

Rachel: Because that's the way it feels with big son. Big son can sense education and—and enrichment, like, from a mile away.

Griffin: Yeah.

Rachel: So you have to, like, meet him where he is, which most of the time is technology.

Griffin: Yeah.

Rachel: [laughs] So this place is—is super, super cool. I mean, it starts from, like, minute one. You're outside the museum and they have that, what they call the speaking willow, which is a metal sculpture resembling a weeping willow, and it plays voice recordings from hundreds of different languages.

Griffin: And these, like, little bell-shaped, like, tubes that hang down from it, so you can only hear the voices as you are standing immediately underneath the tree.

Rachel: Yeah.

Griffin: So it's this weird effect where it's not like you're hearing this cacophony of lots of voices. It's like as you move around... you sort of step into the cone of, like, a specific sort of voice. It is a trip, and very, very cool.

Rachel: It is very easy to not realize that it does anything. Like, you will walk over, and then you will step under it to get a closer look, and all of a sudden you will hear people talking.

There are 364 individual speakers in that tree. And then inside there's just a bunch of different things. The karaoke room, super popular.

Griffin: Yeah!

Rachel: Because it is just karaoke.

Griffin: Except that it also before you pick a song off a list of, like, a dozen popular songs, because you get into it, it tells you about the, like, mechanics of the songwriting process. So, like, this is this rhyme, and this is the meter that they use here, and pay attention, actually, how the meter repeats here; and that's what makes for such a strong pop hook.

And then you get to sing Taylor Swift. It's, like, fucking brilliant.

Rachel: Yeah. Each song has an introduction that tells you what to look for and what the rhyming techniques are.

Griffin: So fucking cool.

Rachel: And you're reading. I mean, that's the thing. That's what's—that's another—it's another example of where they take something that is not intimidating and they just allow you to practice a skill as a kid that is really awesome.

Um, my favorite thing is the large computer screen where you can use brushes labeled with words such as crepuscular or autumnal, and it changes the picture on the screen to reflect those words.

Griffin: Yeah, so it's like a—a projection around the entire room of, like, a pastoral sort of landscape. And then as you dip your paintbrush in these adjectives, it changes the, like, light projection. It is really very, very cool.

That is the room, though, that I feel like everybody wants to, like, get into. So whenever we bring the boys in there we have to sort of wait our turn before they can...

Rachel: I know. And they only have, like, two paintbrushes or three paintbrushes. So—I mean, and that's designed intentionally, right? Because it's not a huge room.

Griffin: No.

Rachel: If everybody's up there with a paintbrush, like...

Griffin: It's very cool, though.

Rachel: ... you're not getting anything out of it. One room we haven't really...

Griffin: I mean, you gotta talk about the word wall, right?

Rachel: Oh. Well, yeah, and then the world wall. [laughs quietly]

Griffin: There's a giant wall of words that are just big white block letters. And then when the, like, show starts, the room goes dark, and then this, like, projection-mapped light display appears that will illuminate the words and teach you about, like, the origins of these words. So it's like, this basically whole third of language comes from these two source countries, because these are portmanteaus, and these evolve from, like, teen girls speaking, and this one came from Australia. It is so, so cool.

Rachel: It's an exhibit called Where Do Words Come From? And it's a 22 foot tall talking word wall.

Griffin: With microphones that the kids can interact with. It's pretty cool.

Rachel: So they will give you, for example, they'll highlight a few words and be like, "Which one of these do you want to talk about?"

And if you're Justin McElroy you'll yell, "Jorts!" really loud. [laughs]

Griffin: Yeah. Over and over and over again. Jorts, jorts, jorts, jorts.

Rachel: [laughs]

Griffin: Sometimes the words react when you yell them so there's, like, a segment on, um, onomatopoeia, and so if you go like, "Buzz!" Then the word "buzz" will start to, like, vibrate and glow yellow. But it's just like—it's just lights flashing on the word. It is very—it is very, very cool. It's one of my favorite, like, museum exhibits, like, ever, I think.

Rachel: So the exhibit I was gonna talk about is Lexicon Lane. This is like kind of a little roped-off area. We wandered in there once.

Griffin: Oh yeah!

Rachel: But we were not prepared at all for what was in the room, and so we just kind of left.

Griffin: Left, yeah.

Rachel: Um, it—you rep—you report to the reception desk and you are given a case to solve. There are, uh, 26 cases with five to eight puzzles in each one. And you're advised to reserve a particular story, um, before you attend. And it's basically a room with a bunch of display cases.

They did a contract with Loan Shark Games, which is a game and puzzle design studio in Seattle. Have you heard of Loan Shark?

Griffin: No, I don't think so.

Rachel: But the idea is that you and your family walk around to these little glass display cases and you can solve language-based puzzles together.

Griffin: Yeah.

Rachel: All of this, uh, is recent, as I mentioned. Uh, [laughs] it was supposed to open to the public in May, 2020.

Griffin: Huh. I wonder why it didn't do that. We also should mention, I would say, the big set piece of the museum is a big library with these rows of desks with reading lights. And you can grab certain books from the library and open them up underneath the reading light, and then the reading light is a projector that changes and displays, like, interviews about the writing of the book and, like, looks like the pictures are moving on the book.

Rachel: Yeah.

Griffin: That is so—

Rachel: And the secret poetry room, of course.

Griffin: And there's a secret poetry room in there. It is the coolest fuckin' place. I love that museum so much.

Rachel: So anyways—so it was supposed to open May 2020. It officially opened October 2020, and then was shut down again. [laughs]

Griffin: Oh no!

Rachel: And then opened permanently in April 2021. And it's—it's incredible. It's like... it's totally one of a kind. Um, it's so inviting. Apparently, the little gift shop was designed by Nate Berkus. [laughs]

Griffin: [laughs] Okay.

Rachel: It's just everything is very thoughtfully done. It's very interactive.

Griffin: We've been to a lot of museums in DC that feel very... [sighs] I don't know. Thrown together, or kind of cash-in-y, or like... they feel like pop up sort of experiences.

Rachel: Or they've been the same museum for the past 50 years. I mean, that's—

Griffin: Which is also fine, but this one—this is a—this one really is one of a kind in, like, idea, execution and, like, value that it provides to the community. It's firing on all cylinders.

Rachel: Well, and I wanted to talk about it too, 'cause a lot of people that come to DC they feel like, okay, I'm gonna go to the National Mall. I'm gonna go to the portrait gallery, you know, like...

Griffin: And you should do that stuff, 'cause that stuff is also very good.

Rachel: Yes. But this is one that you, um, may not have heard about that I really recommend.

Griffin: Gotta get to Planet Word. Um... can I steal you away?

Rachel: Yes.

[ad break]

[music plays]

Speaker 1: Sound Heap with John Luke Roberts is a real podcast made up of fake podcasts, like If You Had a Cupboard in Your Lower Back, What Would You Keep in It?

Speaker 2: So, I'm gonna say mugs.

Speaker 3: A little yogurt and a spoon.

Speaker 4: A small handkerchief that was given to me by my grandmother on her deathbed.

Speaker 5: Maybe some spare honey?

Speaker 6: I'd keep batteries in it. I'd pretend to be a toy.

Speaker 7: If I had a cupboard in my lower back, I'd probably fill it with spines.

Speaker 1: If You Had a Cupboard in Your Lower Back, What Would You Keep in It doesn't exist. We made it up for Sound Heap with John Luke Roberts, an award-winning comedy podcast from Maximum Fun, made up of hundreds of stupid podcasts. Listen and subscribe to Sound Heap with John Luke Roberts, now!

[music and ad end]

[music plays]

Speaker 1: Oh, darling. Why won't you accept my love?

Speaker 2: My dear, even though you are a duke... I could never love you. You... you... borrowed a book from me and never returned it!

Speaker 1: [gasps loudly] Save yourself from this terrible fate by listening to Reading Glasses. We'll help you get those borrowed books back and solve all your other reader problems.

Speaker 2: Reading Glasses, every Thursday on Maximum Fun.

[music and ad end]

Griffin: Hey Rachel, guess what?

Rachel: The floor is lava?

Griffin: The floor is lava!

Rachel: [laughs]

Griffin: A fun lil inside joke for just me and my wife, I guess, as our small son has taken to just, like, apropos of nothing just be like, "Mommy and daddy, guess what? The floor is lava!"

Even when we're all sitting on a couch. Like, nobody will be standing on the floor and he will still hit us with a—

Rachel: Sometimes he'll say, "The floor is milk." Uh... it's all from—he watches a lot of Ryan's World videos, and in the early days they used to go to playgrounds and...

Griffin: Hit each other with a... "Hey, guess what? The floor is lava."

Rachel: Yeah.

Griffin: Yeah.

Rachel: And he never says, "Guess what?" for any other reason, so we always know exactly what's coming. [laughs]

Griffin: It's really quite charming, actually. I would say as a parent, there are few arrows in our quiver that is sort of more reliable than the floor is lava. If your kids have too much energy and you don't have a plan for how to exorcise that energy, it is a light lift to move some shit around a room and then see if they can jump across it.

Rachel: Yeah. Yeah.

Griffin: That is a truth that has been true for almost a century now, I would say.

Rachel: Yeah. Like, we obviously take advantage of, like, bubbles and balloons and dance parties, but the great thing about floor is lava is that you can change that course all the time.

Griffin: Yeah, all the time. Customize it. Perfect it. Our obstacle course building skills are... beyond measure at this point.

Rachel: I can't even imagine what it's like, 'cause we have done this when we have had guests multiple times and you and I were like a circus crew and that we're just like, "Alright, this one's gonna go there, and then we're gonna put that there," and we can, like, build it in two minutes, and I imagine our guests are always very confused.

Griffin: Yes. Uh, on kids, like, YouTube, every third video is some sort of, like, interactive dance video or some sort of challenge like that. There's a lot of stuff by a band called the Kiboomers who do a lot of these sorts of, like, interactive songs, which is, you know, the Identikit for this. For the floor is lava, you have to do some sort of silly dance or some sort of movement, and then uh-oh, the floor is lava! Get up off the floor!

They have a ton of songs. They're, like, the name in the game for this type of activity.

Rachel: I know. There are parents listening that are freaking out right now.
[laughs]

Griffin: Freaking the fuck out hearing about the Kiboomers. There's obviously a few variations of the floor is lava. One that is more sort of obstacle course-y. Like, get across the room! And then there is the more tame sort of call and response, like, "You better find some way to get up off the floor very quick!"

Both are fine for our purposes as parents. But especially since COVID hit, like, we have gotten really invested in, like, the acquisition of obstacle piece parts that are perfect for this. We have, what, like, maybe ten of these fairly large foam blocks of different shapes. Just, like, wedges and little stairs and blocks that they can jump [crosstalk].

Rachel: Yeah, they come with this kind of vinyl exterior which make them really easy to wipe down and kind of last forever.

Griffin: Yeah.

Rachel: And you'll see a lot of parents getting rid of them because they take up a lot of space. [laughs] And so I have picked up a few just through, like, various groups.

Griffin: The secret is to time your kids out so that right as one becomes old enough to not want the blocks anymore, pfft, you get in there with another one.

Rachel: I know.

Griffin: And start the clock all over again. We also have these, like, little plastic river stone things that are, like, designed for this type of activity. They're, like, built for, you know, enhancing balance and coordination and stuff like that, and I genuinely do take a great deal of creative satisfaction in putting together either obstacle courses or floor is lava sort of, uh, tracks.

Rachel: I know.

Griffin: I think that the psychological impact of the floor is lava is wonderful. I think if the game was just "Don't touch the floor," it wouldn't be any fun at all, because it's the, like, imagined danger of lava that makes staying on the shit so much more intense.

Rachel: It's true.

Griffin: The existence of lava forces you to sort of, like, take the game very seriously, which is amazing. I think that whole vibe was captured very well in the Floor is Lava game show that ran for a few seasons on Netflix where people had to jump across these very lavish set pieces, these very exorbitantly expensive, I imagine, set pieces, while trying not to fall into, you know, glowing orange goo.

There was a great mythology to that show, which was that if you fall into the orange goo, you are dead.

Rachel: [laughs]

Griffin: And they do not talk about you again, and your fellow teammates and the hosts, like, gently mourn you, because you're done. Like, you don't come back. You are goo now. You are part of the lava.

Big shout out, by the way, to the podcast that our business manager Amanda co-hosts, which is called All's Fair in Lava and Floor.

Rachel: [laughs] That's so good.

Griffin: It's very good. The world's premiere floor is lava fancast.

So the origins of floor is lava is kind of hard to track, as are the origins of a lot of folk games which I've sort of talked about on this show before. Um, but I read a

really interesting paper from the Social Sciences Research Network, which was titled "On the Architecture of the Folk Game: The Case of The Floor is Lava" which was written by Tim Hwang. In this sort of research article, he suggests that, you know, you can't track, when did people start jumping across of obstacles, right? Like, that's wild.

Rachel: [through laughter] Yeah, exactly.

Griffin: Um, but that there is a sort of specific identifiable fuel for the origins of floor is lava, which was the introduction and popularization of the family room in, like, your home which, you know, happened in the middle of the 20th century.

Uh, before that, you know, spaces in the house were very much separated off. Like, this is where the adults chill, and this is the kids zone.

Rachel: This is your formal living room and your formal dining room.

Griffin: But as houses got sort of larger over time and—

Rachel: Well, and people got TVs.

Griffin: People got TVs. But in the sort of, like, post-war, you know, world, houses were getting larger, and so now all of a sudden there was space. Whether it was, you know, unfinished basement or something like that. And those spaces sort of organically just became communal spaces for people in the family of all ages to share with each other, right?

That was a surprisingly novel concept at the time. What happened with the floor is lava is that it's sort of a—it's a creation in reverse situation where he posits that the game and a lot of, like, creative works actually are the result—are a product of the spaces that they inhabit, right? So the floor is lava, it requires a space with a lot of props, which are relatively evenly dispersed, in a space where kids are allowed to play, right? All three of those things became true with the arrival of the family room. This communal space with lots of furniture in it that you could move around.

Rachel: Well, and also I imagine, like, stricter child labor laws, [laughs] which—where, like, you can't—

Griffin: Okay, yeah, sure.

Rachel: —you can't send your child to a factory anymore.

Griffin: [distant laughing] Yeah! I don't know how big a factor that is if in the 1950's we were like, "Well, you don't work at the mill anymore. We gotta find some way to get your energy out. We have this kickass new room where we all are allowed to hang out. If you wanna jump from table to ottoman."

Rachel: [laughs]

Griffin: I want to read an excerpt from the article to close out, 'cause I found this truly fa—I love this shit. I love, like, folk games. I wrote a whole feature article about them sort of for Polygon. It was, like, one of the first things I wrote and I became, like, really fascinated in it.

So in this article, uh, Tim Huang writes, "The resulting social and physical space of the family room is one in which the game of the floor is lava seems particularly latent. Seen from this perspective, the adoption of the family room into the vernacular of American home design doubled as the broad distribution of a specifically gameful space to families throughout the countries. Regardless of other local variations of the neighborhood, the built landscape and the surrounding environment immediately outside the home, large numbers of children had access to a common, fertile location in which to discover the game."

Isn't that interesting?

Rachel: Yeah.

Griffin: The idea that it's not like one person one day was just like, "Alright, guys. I got this great idea. You, move that chair there. You move that table there. We're gonna go across and call it the floor is lava."

But rather as this new space, this new room became sort of standardized across the country the, you know, idea of jumping across shit in your family room was already sort of there, and was discovered, because there was a space all of a sudden that allows for it.

You think a lot about, like, individual, uh, invention. I forget the term for it. But, like, when multiple people think of the same thing at the same time you hear that and you think of, like, it's—that's magic or whatever. But the idea is that, like, spaces result in—in activities, or work, or whatever.

And I found that idea so fascinating.

Rachel: No, that is interesting to think about. Like, when I was a kid we used to go to, like, a lot of historical figure's, like, childhood home. And one of them I believe was Abraham Lincoln, unless I'm misremembering. And of course there's no space for floor is lava in that. [laughs]

Griffin: No, there's no space for floor is lava there! But the same is also true of, like, a playground. Playground doesn't have a lot of props evenly dispersed. Kids can be there, but it doesn't have those other two factors. Or like a big, open park. Kids can be there, but it doesn't have props for you to jump around on.

This was a thing—and also playgrounds and parks are different depending on, like, where you are. Every—every playground is different, for the most part, except the ones that are, like, made by the same company. But for the most part they're all different. But this was a space that all of a sudden, like, had all the makings of the thing. All of the ingredients were there. And once the ingredients were there, like, of course kids cooked it up. 'Cause it just makes sense, because it was there all the—all the time.

I think that's lovely.

Rachel: Yeah!

Griffin: And I love the floor is lava.

Rachel: Me too.

Griffin: I... am not great at the playing of it. But in my defense, the blocks we have sag... greatly beneath my human, adult weight.

Rachel: [laughs] Uh-huh.

Griffin: Do you wanna know what our friends at home are talking about?

Rachel: Yes.

Griffin: Jordan says:

"My wonderful thing is Pokemon Go! I play it almost every day with my fiance, and there's nothing better than filling out our Pokedex, comparing what shinies we get, and trading Pokemon with each other trying to get a lucky trade. It's a great way to stay nerdy and active at the same time with my best friend."

We're just now sort of getting back in. Just now getting back in as the weather turns.

Rachel: Yeah.

Griffin: Uh, back into Pokemon Go. Caught a shiny Lapras on a walk the other day, which I got very excited about. And nobody else did.

Rachel: [laughs]

Griffin: Daniel says:

"My small wonder is having an array of squeeze bottles for all my fats and oils in the kitchen. You would not believe how fun and easy it makes sauces, whether I'm mixing in a bowl or just getting an extra drip into the pan, not having to deal with a handful of twist on and off lids and having a nice, uniform way of housing them in the cabinet!"

Rachel: Yesss.

Griffin: We don't have squeeze bottles. We have, like, little glass dropper bottles.

Rachel: Yeah.

Griffin: And I always feel like a f—I feel like fuckin' Carmy when I get those things down.

Rachel: I know. Just, like, a little artful drizzle in the pan.

Griffin: Just a little artful drizzle from the little—little metal nozzle guy on there. Oh, I love that shit.

Rachel: Mm-hmm.

Griffin: Hey. Thanks 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 Maximumfun.org for having us on the network. There's a lot of great shows on there for you to check out now.

Got some new merch up in the merch store, including a Sometimes It Rains in Trav Nation t-shirt, which I order and will be acquiring as quickly as is possible.

Rachel: [laughs] Uh-huh.

Griffin: And there's a bunch of other stuff up on there too. Um, anything else? We're kinda rushing. I have a haircut to get to, which I am fucking so excited for.

Rachel: No, I'm excited for you to go to your haircut.

Griffin: Me too. It's long overdue. You just got a haircut. You look so great.

Rachel: Thank you, honey.

Griffin: It's so fetching. And I can't wait to join you in the short hair club.

Rachel: It's great over here.

Griffin: Yeah.

Rachel: [laughs]

Griffin: I'll be right there. Wait for me!

[theme music plays]

[chord]

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