

Wonderful! 315: Popcorn Plausible Deniability

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[theme music, "Money Won't Pay" by bo en and Augustus plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hi, this is Griffin McElroy.

Rachel: And this is *Wonderful!*

Griffin: It's a podcast where we talk about things we like, that's good, that we're into. Now let's break that down. What is... podcast? Thank you for asking that.

Rachel: [chuckles]

Griffin: It's radio on demand. You get it on your iPod by plugging it into an ethernet port.

Rachel: You know our listeners come to us for definitions of words, and I appreciate that you're starting with one that is the thing they're listening to.

Griffin: A lot of the time though when I explain to family like what a podcast is, they don't know, and so—

Rachel: It's such an embarrassing word.

Griffin: It [chuckles] really is. I'm so glad that you've finally broke the seal on this.

Rachel: I still refuse to say that I do it when I meet people.

Griffin: That is true. Rachel is so clandestine about this endeavor, and it's not that you're embarrassed—

Rachel: A little.

Griffin: — to do—

Rachel: [laughs]

Griffin: [snorts] [cackles]

Rachel: If I'm honest.

Griffin: Is it just the word? If it was called something else, online... teleca— telebroadcast.

Rachel: Oh, I don't know. I don't know! I think creating anything original is a little embarrassing.

Griffin: That's incre— That's an incredible sentiment for you to share.

Rachel: [laughs]

Griffin: On this show. [chuckles]

Rachel: I don't know. I don't know if there's anything you could call it that would—

Griffin: Here are—

Rachel: — make me talk about it proudly.

Griffin: Here on *Wonderful!*, we are enthusiasts about lots of different things, but if you ask us to make anything.

Rachel: [laughs]

Griffin: That is so ciiiinge.

Rachel: So cringe.

Griffin: I think for me it is the "pod" part of it.

Rachel: Yeah.

Griffin: Because I think the etymology of that is from a iPod.

Rachel: True.

Griffin: And I don't like— Clink clink, what's that sound? It's the handcuffs that now I've got on. People say, "So you're an Apple employee," and I say, "Yes, I am."

Rachel: [laughs]

Griffin: Maybe a Zooncast, can we get that going? Something a little bit more—

Rachel: An MP3 program.

Griffin: I'm an M3— I'm a comedy programmer.

Rachel: Oh man. Yeah, there's just no way to do it.

Griffin: Yeah, there's just not a good way. I've been workshoppin' it for nigh on 14 years now.

Rachel: There will be times when you and I have performed together on a stage, but when I come home and people ask what I have done, I will say, "My husband did a show." [chuckles]

Griffin: That's— Yeah, that's something that you personally, I feel like, need to unpack.

Rachel: I know. I gotta figure that out.

Griffin: Do you have any small wonders for the audience to hear now?

Rachel: I'm gonna say chocolate covered raisins.

Griffin: Yeah. Again, you're not gonna say Raisinets 'cause of the handcuffs, but.

Rachel: [giggles] I like raisins. I mean, period. I used to get them in my lunch, in the little boxes, and I used to eat them happily. I like a raisin.

Griffin: Yeah.

Rachel: Put chocolate on it, now all of a sudden, it's okay for everybody.

Griffin: Yeah.

Rachel: And I can admit it, yes.

Griffin: The jammer we like to munch on when we are feeling particularly naughty.

Rachel: [giggles]

Griffin: Is Raisinets and some popcorn, and you can get 'em both in your mouth at the same time. Every textural beat one could ask of food is delivered. In the—

Rachel: Yeah.

Griffin: In this crunchy, chewy, chocolatey treat.

Rachel: This is something you introduced to me. Do you remember how you found it?

Griffin: No. Accident? Was it a happy accident?

Rachel: Have you seen other people do this?

Griffin: No. Oh, you're asking me— I thought you knew how I discovered this.

Rachel: No.

Griffin: No, I mean it just makes sense, doesn't it? I probably did it— I mean, I did some stuff with popcorn while I was working at the movie theatre in Huntington.

Rachel: [giggles] That's true, that's true.

Griffin: Because they would let you take it all home, whatever didn't get sold, instead of just throwing it away you could take home whatever you wanted. Which me, I lived around the corner from the movie theatre, so I'd just get a big, clean garbage bag.

Rachel: [laughs]

Griffin: Fill it with popcorn til I'd get home. Sometimes we'd dump like a whole bottle of Nutella in there, shake it on up.

Rachel: Oh god.

Griffin: And then get pretty high. [wheezes] That part—

Rachel: That's so sloppy. How would you eat it?

Griffin: Yeah. You don't wanna know.

Rachel: [laughs]

Griffin: Isn't it better to have plausible deniability in your mind?

Rachel: Okay.

Griffin: About the kind of stuff your—

Rachel: I'm gonna picture you with a bowl and a spoon.

Griffin: Yes.

Rachel: Like ice cream.

Griffin: That's exactly right.

Rachel: Okay.

Griffin: I definitely didn't eat it [chuckles] out of the garbage bag with my hands. Like a bear having the best day of his fuckin' life!

Rachel: What's your small wonder?

Griffin: I mean, look. I'm not proud of it. I'm not proud of it. But we have dipped into *Love is Blind* season six, on Netflix. I will say that show left me out in the cold last season. Did not enjoy it. It was a clusterfuck for so

many reasons. I think by the time that they got out of like the honeymoon phase, there were only two couples remaining.

Rachel: Yeah.

Griffin: And that ain't good— That ain't good TV no matter what.

Rachel: Yeah. Yeah, I feel like scientists should study this show.

Griffin: Yeah.

Rachel: Because every season we started, I'm like, "I don't— This show is weird, the premise is crazy."

Griffin: Yeah.

Rachel: "I don't like it. I don't understand it." And then I will have watched three episodes and I will be hungrily into the fourth, like what happened in between me now and me then?

Griffin: It's such a rich vein, and I feel this way about *The Circle*, which I believe is coming back next month, and I'm—

Rachel: Yeah.

Griffin: I'm very much looking forward to— Of all the like Netflix reality like shows that they make, I feel like *The Circle* is the pu— the sort of purist form of what I like.

Rachel: Well, it's like a game. It's a game.

Griffin: It is a game which I do enjoy, but there is something about... talking to someone without being able to see them, and the like tremendous amount of, I don't know, imagined social cues that come out of that that is like infinitely fascinating.

And for *The Circle* like that's it, that's the whole kit and kaboodle. *Love is Blind*, obviously like you mix in the romance dating side of things into that.

Rachel: And it's such a demonstration of like projection too.

Griffin: Yeah.

Rachel: This idea that you can talk to somebody for a little bit and you can envision this perfect match for yourself.

Griffin: Right.

Rachel: Based on these conversations, like it's unreal.

Griffin: I'm not feeling confident about the hit rate of this season so far, we're about three or four episodes in. Not sure that it— I've seen sparks fly that could be a testament to a long-lasting and beautiful love, but who knows.

Rachel: I just had a little headline come up when I was scrolling that suggested there is a contestant on there that actually is in a relationship already.

Griffin: Uh-oh.

Rachel: Prior to visiting.

Griffin: Yuh-oh.

Rachel: I don't know if that's true or not.

Griffin: But yeah, we've been enjoying that. *Survivor* comes back this week. Our cup is about to runneth over in a way that I—

Rachel: Yeah.

Griffin: — am very much looking forward to. I go first this week.

Rachel: Okay.

Griffin: I got *Minesweeper*. I'm gonna do *Minesweeper* this week.

Rachel: I would love to talk to you about this.

Griffin: Yeah, Rachel caught me playing *Minesweeper* on my phone over the weekend.

Rachel: It was a big board, y'all.

Griffin: Okay. I mean not that big. I guess it's all like a matter of perspective, but you know, it was like a 12 by 24. I play, you know, portrait mode and so I like to have a tall board.

Rachel: [chuckles]

Griffin: There's something like 48, 50 mines I there or something like that.

Rachel: Yeah, that's the— For me, like— Mm. I don't... Maybe there's like a secret or like tips and tricks that you are gonna reveal to me and I'm gonna understand how people do it better.

Griffin: Do *Minesweeper* better?

Rachel: Because I just— I feel like there is a certain point in every game, usually pretty early on for me, where I'm just guessing.

Griffin: Just like fuck it and—

Rachel: Yeah.

Griffin: — click around. Hope you ch— When you take out one of 'em big chunks with one click, that feels really, really good. Sometimes I'll just like quick restart until I can get a big, nasty chunk.

Rachel: [laughs]

Griffin: That I can then build off of. If you were— If you kinda grew up in the era that we did, where there was sort of like the proliferation of personal computers, certainly that had like started by the time I was born, but you didn't get like Windows in every home until—

You know, I was a child already. And I'm not sure if you sort of had the same thing. I know your grandma was very, very much into computers, but like you guys had a PC at home growing up, right?

Rachel: Yeah. Yeah yeah.

Griffin: I feel like folks of our era have a certain fondness for all of the like freeware games that were included.

Rachel: Yeah.

Griffin: With certain versions of Windows. Like I could go on and on about *3D Pinball for Windows Space Cadet*, that's one—

Rachel: Yeah.

Griffin: That's the title of one game. Or *Jezball*, or *Ski Free*. And in fact I may still do those, as individual segments.

Rachel: [chuckles]

Griffin: But today I'm gonna talk about *Minesweeper*, which is very much in the sort of like OG set of Microsoft games. *Minesweeper*, if you've never played it, it is a numerical puzzle game where you're presented with a large grid of blank tiles.

Some of which are secretly mines, that if you click on them you get a game over instantly. If you click on a safe tile, one of a couple things can happen. Either it will... show you a number, and that number illustrates how many of the eight adjacent tiles surrounding that tile contain mines.

Or if it doesn't— isn't touching any mines, it'll show up as empty, and then it will automatically open up the nearest tiles until it, you know, reaches numbers. That's pretty much it. That's pretty much the whole game.

You click around, you check the numbers, and you try to deduce which of the adjacent tiles to that number contain mines. And once you've revealed like every safe tile, the game is won.

I used to play it, when I was a child, very much in the like, "Click. Oh, a one. This must be a good spot for me to just explore and settle down in. I'm gonna click all around that." Or "Click. Five. No fuckin' way! I'm gettin' outta here, man!"

Rachel: [laughs]

Griffin: “I don’t wanna be anywhere near the five zone!” And that was— I don’t think I ever won *Minesweeper* like once even in my life. Unless you like set the board huge and you make it so that there’s only five tiles— five mines in it, and then you click it and just like instantly win the game, because it automatically opens it all up.

My algorithm recently fed me a video about *Minesweeper* speed running, which should come as no surprise to you or anyone who listens to the show.

Rachel: [chuckles]

Griffin: That that is the kind of— That’s how my algorithm’s gotten like that.

Rachel: That’s weird, I’ve never gotten pushed that.

Griffin: Yeah, it’s so strange.

Rachel: [laughs]

Griffin: That our algorithms are so distinct.

Rachel: Mm-hmm.

Griffin: I saw that video, I thought “Hey, I wonder if I can beat *Minesweeper* now.” And the answer is yes, I can. The game, when you play it like properly, when you meet *Minesweeper* on its terms, it really reminds me of *Sudoku*. Where...

Rachel: Yeah, yeah yeah.

Griffin: Things sort of lock into place and chain together in a way that is very methodical and very, very, very satisfying. So like you open up a few tiles until you figure out where the first mine is, and you plant a flag on it. And you go “Okay, well that mine is touching a one tile, which means that that one tile’s—”

Rachel: Yeah.

Griffin: “— like one mine is spoken for. All the other tiles touching that one are safe.”

So you click through to that until you can go “Okay, ooo. That opened up another one tile that’s touching that mine, so let’s clear around that. Oh that opened up a two tile. Well, this is the only other free tile, so there must be a mine there.” And then you just keep on going and going and going and going, until the whole board is clear.

Sometimes you’ll lock yourself into a situation where there’s like two blank tiles left and you have no clue as to which one is going to be the mine and which one is safe, and you just kinda have to flip a coin and guess, which is always frustrating to lose a game to that.

But it works in a manner that is very much logical and very, very satisfying to kind of creep through and complete. And I don’t know, I have found that it fits into, you know, a few minutes of my day, where I don’t have much else to do.

I just got *Minesweeper* on my phone, I can crack it open, see if I can do, you know, a board that’s a little bit bigger, or a board with a few more bombs in it. And I’ve been really kind of enjoying it.

It is scratching a real itch for me in a way that is not like, I don’t know, not the most challenging game in the world because you’re just kind of like working off of numbers. But it’s very, very rewarding when you get a big board clear.

So *Minesweeper* first gained acclaim after it was include— [chuckles] It released as part of the *Microsoft Entertainment Pack One* in 1990. When Windows first came out, it didn’t have like a bunch of bundled games, you had to buy these *Entertainment Packs*, each of which would contain like seven or eight games.

Rachel: Yeah.

Griffin: And later they would sort of pick the best ones from those and include them in future editions, like *Minesweeper*, from Windows 3.1 on, was just included with each Windows install.

Like *Ski Free* was in these *Entertainment Packs*, *Jezball*, a lot of the stuff that I've already mentioned. And— So like if you sat down at a computer that had Windows on it at a certain point, you knew... at the very least, this computer can do *Minesweeper*, and it can do *Free Cell*.

Rachel: *Free Cell*.

Griffin: And it can do all of these different sorts of games that were just sort of like bog standard included with Windows.

Rachel: Yeah.

Griffin: Which was always very exciting. Like my mom was the secretary at the church that we grew up going to, and there were days where I would just kinda be stuck at the church with her until she was like done doing whatever she was doing and we could go home.

And I could just sit at one of the computers in one of the offices, you know, I could sit at the minister of music's computer, if he wasn't working, sit down and bust open some—

Rachel: [chuckles]

Griffin: Some *Ski Free* and just go for it. Just play and play some *Minesweeper*, and this was always really... I don't know, nice to have that kind of consistency in my life. *Minesweeper* was preceded by a game called *Mined Out*, which came out in 1983 for the ZX Spectrum, which was a very, very— A proto sort of PC machine.

Kurt Johnson was the creator of Microsoft *Minesweeper*, and he admitted that *Minesweeper* was inspired by another very similar title, but that it wasn't *Mined Out* for the ZX Spectrum, and that he didn't remember of—the name of the game that inspired it.

Rachel: Interesting. [laughs]

Griffin: So the history of *Minesweeper* is a bit mysterious. You would think you would remember that if you developed an entire fuckin' game.

Rachel: Yeah yeah yeah.

Griffin: Based on another game, you would remember the name of that game. A lot of versions of *Minesweeper* that have been released like this century have substituted mines for like flowers, due to the fact that land mines are pretty horrific.

Rachel: Yeah.

Griffin: And responsible for some atrocities to this day. In fact, when you Google “minesweeper,” it generates like a playable version in Google that is much more floral in nature.

Rachel: Yeah.

Griffin: I’m glad that I returned to *Minesweeper*, ‘cause it’s— it is genuinely a fun and surprisingly sort of chill game that I can kinda slot into my day. But it is also nice going back to this like, you know, unconquerable beast from my childhood..

Rachel: Yeah.

Griffin: And kind of realizing like, “Oh, there’s actually a— There is a path through this. There are rules to this that can be understood and sort of, you know, mastered. And I don’t know, that is cool to be able to have something from my childhood like that that I’m sort of able to revisit and enjoy.

Rachel: Yeah.

Griffin: I think you would be good at *Minesweeper*.

Rachel: I can see—

Griffin: I think if you took a swing at it.

Rachel: I can see like— And in the same way that I like to do *Sudoku* on a plane, you know? Like I could see myself choosing it if I am...

Griffin: If you have nothing else.

Rachel: Yeah. [laughs]

Griffin: Yeah.

Rachel: Yes.

Griffin: If you are stuck at your mom's church computer with nothing else.

Rachel: If I have like no books, I can't watch anything.

Griffin: Right.

Rachel: I can't listen to anything.

Griffin: Yeah.

Rachel: Then maybe.

Griffin: Yeah.

Rachel: *Minesweeper*.

Griffin: Yeah. That's the— That's—

Rachel: [laughs]

Griffin: And that's the tagline!

Rachel: [through laughter] That's the tagline.

Griffin: "If there's nothing else, maybe *Minesweeper*?" Can I steal you away?

Rachel: Yes.

[*Home Improvement* transition music plays]

[ad break]

Griffin: What you got?

Rachel: I have a trip to the Poetry Corner.

Griffin: I was so hoping!

Rachel: Uh-huh.

Griffin: [imitates bass riff transition music] "I hear the poetry calling."
[fades to silence]

Rachel: [giggles]

Griffin: [chuckles] It kind of— He kind of went away. He was running down a tunnel.

Rachel: [laughs]

Griffin: As he was singing the song.

Rachel: He's got places to be.

Griffin: He's busy.

Rachel: Yeah. And you know, to be fair, I didn't warn him that the Poetry Corner was coming.

Griffin: That's true.

Rachel: So, he's just like—

Griffin: He's just gotta warm up the instrument.

Rachel: It's like, "I have a pre-existing appointment."

Griffin: Right.

Rachel: "I'll give you five seconds, and then I literally have to run out the door."

Griffin: "I gotta go."

Rachel: The poet I am going to talk about this week is David Hernandez. If you Google “David Hernandez poet,” you will realize there are multiple poets named David Hernandez.

Griffin: That’s amazing!

Rachel: [chuckles] Perhaps unsurprisingly, as it is a very common name. Next to a very common name.

Griffin: Right.

Rachel: But the David Hernandez I am talking about this week was born in 1971 and lives in California. That should hopefully narrow it down a little bit.

Griffin: Google “1971 California David Hernandez poet” and you’re gonna get where you need to go.

Rachel: So David Hernandez, currently alive teaching creative writing at California State University, Long Beach. He is married to a writer, Lisa Glatt, and he has several collections of poetry, as well as some young adult fiction.

Griffin: Oh cool.

Rachel: Which looks really good, but I am here to talk about...

Griffin: This isn’t the Young Adult Fiction Corner.

Rachel: [giggles]

Griffin: Got— You got plenty of other choices for shows to go to, but this is the poems one.

Rachel: Yeah yeah yeah. He has a bunch of collections of poetry. The most recent one just came out in March 2022, called *Hello, I Must Be Going: Poems*. [chuckles]

Griffin: [chuckles]

Rachel: Did you get that reference?

Griffin: Yes. But I don't from what.

Rachel: I don't know if this is the reference, I haven't read an interview, but... It's a Groucho Marx song.

Griffin: Okay.

Rachel: From a Marx Brothers movie.

Griffin: Then that's probably why I get it. Through osmosis.

Rachel: Uh-huh.

Griffin: It might be genetic from my dad that I understand that reference.

Rachel: [chuckles] And I wanted to read one of his poems. This poem is called "All-American." It is from his poetry book *Dear, Sincerely*, which came out in 2016.

"I'm this tiny, this statuesque, and everywhere
in between, and everywhere in between
bony and overweight, my shadow cannot hold
one shape in Omaha, in Tuscaloosa, in Aberdeen.
My skin is mocha brown, two shades darker
than taupe, your question is racist, nutmeg, beige,
I'm not offended by your question at all.
Penis or vagina? Yes and yes. Gay or straight?
Both boxes. Bi, not bi, who cares, stop
fixating on my sex life, Jesus never leveled
his eye to a bedroom's keyhole. I go to church
in Tempe, in Waco, the one with the exquisite
stained glass, the one with a white spire
like the tip of a Klansman's hood. Churches
creep me out, I never step inside one,
never utter hymns, Sundays I hide my flesh
with camouflage and hunt. I don't hunt
but wish every deer wore a bulletproof vest
and fired back. It's cinnamon, my skin,
it's more sandstone than any color I know.

I voted for Obama, McCain, Nader, I was too apathetic to vote, too lazy to walk one block, two blocks to the voting booth For or against a women's right to choose? Yes, for and against. For waterboarding, for strapping detainees with snorkels and diving masks. Against burning fossil fuels, let's punish all those smokestacks for eating the ozone, bring the wrecking balls, but build more smokestacks, we need jobs here in Harrisburg, here in Kalamazoo. Against gun control, for cotton bullets, for constructing a better fence along the border, let's raise concrete toward the sky, why does it need all that space to begin with? For creating holes in the fence, adding ladders, they're not here to steal work from us, no one dreams of crab walking for hours across a lettuce field so someone could order the Caesar salad. No one dreams of sliding a squeegee down the cloud-mirrored windows of a high-rise, but some of us do it. Some of us sell flowers. Some of us cut hair. Some of us carefully steer a mower around the cemetery grounds. Some of us paint houses. Some of us monitor the power grid. Some of us ring you up while some of us crisscross a parking lot to gather the shopping carts into one long, rolling, clamorous and glittering backbone."

Griffin: Jesus.

Rachel: A lot of stuff in there.

Griffin: There's a lot of—

Rachel: [laughs]

Griffin: — really, really good— I honestly, my mind kind of like went blank after "Jesus never leveled his eye to a bedroom keyhole."

Rachel: [laughs]

Griffin: Like that hit me so fucking right, and my brain was like, "Let's sit with that," and then you kept saying dope stuff.

Rachel: [laughs]

Griffin: And I was like, "Wait, I gotta keep on rolling."

Rachel: Yeah, I really like I feel like this poem should be in a time capsule.

Griffin: No kidding.

Rachel: Like it... it is such a good representation of like that time that we are living in now.

Griffin: Well, what's wild is— Did this— You said the book came out in 2016. Was that pre-election 2016? Or post-election 2016?

Rachel: Mmm, I don't know.

Griffin: I guess 2016 like before shit got so, so bad like was already such a like wild and disillusioning and exhausting year, just with the election cycle, and I think that— it feels like that poem speaks to a lot of that kind of like—

Rachel: Yeah.

Griffin: Uh...

Rachel: Came out March 2016.

Griffin: Okay. That feeling of like wild disenfranchisement that came from that whole year really... I don't know. Obviously, it speaks to an experience that I do not, you know, that I have not lived, but it is wild to me that poem came out in the year that it did.

Rachel: Yeah, I really— I like... I mean I like listy poems.

Griffin: Sure.

Rachel: You know. Especially if... they're exploring a lot in that list, which I think is exactly what he's doing.

Griffin: Right.

Rachel: And yeah, I just— I feel like it's a big... task to undertake to write a poem called "All-American," and to try and cover a lot of ground. And do it in a way that feels unique. And that's exactly what he did with that poem.

Griffin: Yeah.

Rachel: I found an interview with him from 2017. It's an interview that as in *The Rumpus*, and it's talking to him... right after, or shortly after that book, *Dear, Sincerely*, came out, that the poem is from. And he says— David Hernandez said, "My poems are partially autobiographical. To put a percentage on it, 57.4%."

Griffin: [laughs]

Rachel: [giggles] "Honestly, it depends from poem to poem. Some are more informed by events in my life, while others are less so. Here's the thing. When I'm writing a poem, that's based on an experience from memory, I don't feel beholden to the facts. That's the job of journalists.

I'm more concerned about conveying an emotional truth, with making art through language. If the poem's telling me 'Look, I know you had bananas this morning in your cereal, but blueberries is sonically more interesting', I'm going with blueberries." [giggles]

Griffin: That's really good.

Rachel: I feel like that's like a nice... I don't know, a nice touchpoint when you think about the poem I just read, of just like his willingness to just double-down on this idea that he is both sides, he is everything, he is and.

Griffin: Right, yeah.

Rachel: And to feel okay about that, even though like, as a country, we are so strongly divided on a lot of those things he talked about.

Griffin: Yeah, of course.

Rachel: So yeah, David Hernandez, a poet I just found. I'm excited that he has so many collections.

Griffin: Yeah.

Rachel: And I wanted to share `em.

Griffin: Well thank you. It's always a delight to be in the Corner.

Rachel: [chuckles]

Griffin: I actually left my keys here last time.

Rachel: Oh, and you just found `em.

Griffin: I just found `em, yeah.

Rachel: Great.

Griffin: So, it's been a couple months, so—

Rachel: Great. Now you can finally leave the Poetry House.

Griffin: That's true. Yeah, I tried— I have been captive here for a while.

Rachel: Gosh, does that make sense? Would there be a Poetry Corner in a Poetry House?

Griffin: No.

Rachel: What would the house be?

Griffin: The house is love.

Rachel: Oh. [chuckles in surprise]

Griffin: The house is us.

Rachel: [giggles]

Griffin: Can I say what our friends at home are talkin' about?

Rachel: Yes.

Griffin: Got one here from Ms B from MKC who says, "My small wonder is my students trying to read *Romeo & Juliet* with as many accents as they can try."

Rachel: [chuckles]

Griffin: "Cowboy Tybalt is my favorite."

Rachel: [laughs]

Griffin: That is very, very, very good.

Rachel: That's fantastic.

Griffin: I got another one here from... Will, who says, "My small wonder is when Rachel mentions anything from our hometown of Webster Groves. I graduated in 2005, around the same age as Griffin." Yup, exactly the same, it sounds like. "So I usually recognize her ultra-local references. I had Dane Williams as a band teacher in senior."

Rachel: Oh my goooooood!

Griffin: "Which no longer exists, and as a guitar teacher at the high school. I haven't been able to go to any live shows, but any general STL culture is great too."

Rachel: Oh, that's awesome. Thank you for reading that one to me.

Griffin: Yeah, of course.

Rachel: Yeah, 2005, we wouldn't have crossed paths at any point.

Griffin: No.

Rachel: But you obviously would've had pretty much the exact same experience I did. [chuckles]

Griffin: [chuckles] It sounds like it.

Rachel: That's cool.

Griffin: Thank you to both 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 for having us on the network. Max Fun Drive is coming up very soon in March, we have some exciting stuff to share with you later on.

Rachel: Yes, I can't wait.

Griffin: I genuinely am so stoked for this Max Fun Drive, we have done some truly wild BoCo for you this year, and I cannot wait to talk more about it. We have some merch over at mcelroymerch.com.

And it's almost March, which means we're gonna be deploying even more new merch there, so check it out now. We got a "Sometimes it Rains in Trav Nation" shirt that I'm— I adore, some Fungalore stuff up in there too, and again, more comin' down the pipe.

That's it for this week's episode ooof *Wonderful!*. Thank you for listening to this week's episode of *Wonderful!*.

Rachel: [chuckles]

Griffin: And we hope you'll join us for next week's episode.

Rachel: This was an episode—

Griffin: This one.

Rachel: — that weeee created.

[theme music fades in]

Rachel: That was called *Wonderful!*.

Griffin: And now it's, as they— as we say in the podcasting business, in the can.

Rachel: [chuckles]

Griffin: [snorts]

[outro music plays]

[ukulele chord]

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