

## Wonderful! 320: We Should Start Language Over

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[theme music, "Money Won't Pay (feat. Augustus)" by Bo En plays]

**Rachel:** Hi, this is Rachel McElroy.

**Griffin:** Hi, this is Griffin McElroy.

**Rachel:** And this is Wonderful!

**Griffin:** Thank you for listening to Wonderful! That's gonna do it for us—

[group laugh]

**Griffin:** This week on Wonderful. You know what? Let's tack on an extra half-hour episode.

**Rachel:** Thanks to Maximum Fun.

**Griffin:** Thanks to Maximum Fun. Thanks to Bo En and Augustus. This is a show where we talk about things we like that is good, that we are into.

**Rachel:** You know who that was for? That was for the people who read like the last page of a book before they like start it, just to see.

**Griffin:** God, it would be so helpful to me if I knew how any podcast I recorded was going to end before I got to it.

**Rachel:** [chuckles]

**Griffin:** You know what I mean?

**Rachel:** That's like a fun little challenge. If you're like, "Wait, weird, we're ending on waffles and peanut butter."

**Griffin:** Now this is arcing towards, trending towards becoming an improv game.

**Rachel:** [chuckles]

**Griffin:** Which is not the energy I wish to like facilitate in the studio.

**Rachel:** Hey, Griffin, what's your favorite theater game that you would play?

**Griffin:** I mean, the one that I played, and this is my small wonder for this week. Thank you so much.

**Rachel:** [laughs]

**Griffin:** I used to play Freeze all the fucking time with my friends. All the time.

**Rachel:** Was this where you'd like tag out and enter?

**Griffin:** Yeah, so you'd have two people doing a little skit, doing all scene. And when I say—this was in a much different time of my life. This was like middle school, high school, peak community theater Griffin era.

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

**Griffin:** Yeah, we would just like, if there was a big enough group of like theater kids gathered around, Freeze would just start happening.

**Rachel:** Oh, man.

**Griffin:** It's like... it's such a beautiful encapsulation of my childhood. And perhaps if I zoom out far enough, my entire life.

**Rachel:** [chuckles]

**Griffin:** Where my dad, Clint McElroy, built a basketball—like half basketball court in our backyard. He paved over like the grass yard that we had to put in a little basketball court back there for us, for his boys to play B-ball on.

**Rachel:** [giggles]

**Griffin:** But whenever I had like friends over, we would just go back there and play Freeze.

**Rachel:** [laughs]

**Griffin:** And just do improv games on the B-ball court. Which is...

**Rachel:** Yeah, I mean, that could be a very active game. You know, depending on how you tag in.

**Griffin:** That was not the... none of us were concerned—

**Rachel:** Anytime anyone talks about Freeze, I think of that episode of Freaks and Geeks, where Millie was a member of this group that was trying to teach kids about the dangers of like drugs and alcohol.

**Griffin:** Uh-huh.

**Rachel:** And I think they did like a, "Freeze. Okay, so what should we have done?" [chuckles]

**Griffin:** I think about the episode of The Office where Michael Scott is in an improv class and keeps freezing and turning it like he has a gun and he's an FBI agent there to take them down. Oh, boy, do you have a small wonder? Because I already did mine and it was Freeze, the improv game from my childhood.

**Rachel:** I am gonna say hiding candy from your children.

**Griffin:** Yes. Both in a mechanical like Easter egg fun way. And in a, we gotta get this stuff—we got to put this stuff away.

**Rachel:** I wasn't even thinking about that. Yeah, Henry is not... like he's not obsessed with candy.

**Griffin:** If he sees candy, he'll be like, "Oh, cool."

**Rachel:** Yeah. he'll be like, "Oh, cool. Candy." But we don't really have to hide it from him. He just kind of tapers off on his own. Gus is ravenous for the stuff. And we've found that if we hide it, all of a sudden, things get better.

**Griffin:** Out of sight, out of mind. Eventually.

**Rachel:** Eventually.

**Griffin:** There's a few dicey times when he's like, "Lollipops, lollipops, lollipops, lollipops." One of us has to like distract him with like a colorful ribbon while the other one goes to the secret lollipop cave.

**Rachel:** [laughs]

**Griffin:** That we've built in our pantry. We have to input the—we have to break the codec on the front of it and then retrieve one lollipop.

**Rachel:** It's also good for us too, I will say. I'm speaking about it as if it's valuable only to our children, but it was also good for me to not see candy every day.

**Griffin:** Yeah. It's hard for me knowing that there is a full, uneaten like Hershey's white chocolate rabbit the size of my forearm.

**Rachel:** I thought Henry would be super into that because Henry has—

**Griffin:** No, there's two of those untouched in our pantry. And last night I was like, I might have myself a little snackarill. I knew if I went after that bunny, it would be a bad situation. I don't know that I would be able to stop it. And then also if the kids were like, "I think I'm ready for my bunny now." And you'd be like, "Well, here's his... here's his torso. Oops."

**Rachel:** That's what's different about Easter, right? Like Halloween, all the candy you can kind of sneak in and out. But Easter like it comes in different shapes.

**Griffin:** Yes. We can't re-gift the white chocolate Easter Bunny.

**Rachel:** Yeah, well, and you also can't have a little bit and put it back. Like it will be noticeable.

**Griffin:** That's true. I will say you are going out of town this weekend, I'm probably gonna...

**Rachel:** [giggles] Just treat yourself.

**Griffin:** I'll probably eat one of the bunnies while you're gone.

**Rachel:** And when you say this weekend, you mean last weekend, because—

**Griffin:** That doesn't matter to the audience.

**Rachel:** We're recording the episode—well, I mean, you know.

**Griffin:** That's how production works, folks. It's December 2023. That's how far ahead of the game we are.

**Rachel:** [chuckles]

**Griffin:** You go first this week.

**Rachel:** I do.

**Griffin:** What have you got?

**Rachel:** Okay, my wonderful thing this week is actually something I'm sporting right now. And that is the pigtail!

**Griffin:** Yes!

**Rachel:** Specifically, two. I don't know, if you have one it's kind of just like a ponytail.

**Griffin:** Yeah, I think that's the differentiator. What is it if you have three?

**Rachel:** I don't know if there's a word for that.

**Griffin:** And there's nothing that has three tails. But then again, pigs don't have two tails.

**Rachel:** True. Well, actually, you'll come to find out that pigtails are not in fact named after the pig's tail itself.

**Griffin:** Yeah, I figured that would probably be part of the discussion.

**Rachel:** Oh, man.

**Griffin:** The etymology.

[group laugh]

**Rachel:** Yeah, but weren't you thinking like, "Oh, I know what this is. This is a pig."

**Griffin:** Can I be honest, babe? Never thought about it before even once in my life.

**Rachel:** Well, welcome. [titters]

**Griffin:** I've never had pigtails.

**Rachel:** Welcome to the thought.

**Griffin:** Thank you. It's nice to be here.

**Rachel:** Yeah. [chuckles] I love pigtails. I have probably since high school. My hair has never been particularly long. I mean, I would say like 80% of my life, my hair has not been long.

**Griffin:** I was gonna say, you were pregnant with Gus, your hair was mad long.

**Rachel:** Yeah, and my hair got really long in college because I just didn't get it cut for four years. [chuckles]

**Griffin:** Yeah.

**Rachel:** Or maybe even more than that. It was a long time. But most of my life, I couldn't really do a pigtail. And then in high school, I realized it's actually a much more accessible hairstyle for me than a ponytail. Because you need less hair to do it.

**Griffin:** Interesting.

**Rachel:** Yeah. So for me, I can't—with my hair the length it is now, I can't do a ponytail because like half the hair will fall out in front of my face.

**Griffin:** Right.

**Rachel:** But given the placement of these guys.

**Griffin:** On the sides of the head.

**Rachel:** Yeah.

**Griffin:** That's interesting.

**Rachel:** Like I don't need as much hair.

**Griffin:** I've never really thought about hair...

**Rachel:** Period. [laughs]

**Griffin:** I've only recently started thinking about hair, period. But I've never thought about hair, sort of how it is dispersed around the head. And the physics of that, I guess.

**Rachel:** This is like a whole new thing for you this episode.

**Griffin:** Yeah. I mean, I've only sort of just figured out like oil. Like hair oil. Like how to make your hair feel nicer. The idea that then I would chart the orientation of each of my discreet hairs is a new concept to me.

**Rachel:** Yeah, so now when I do fitness, primarily, I will put my hair in the pigtails to keep it out of my face.

**Griffin:** Yes.

**Rachel:** I don't do it really much out in the world. Because I think, and I'll talk about this a little bit, like it's been kind of infantilized and like hyper-sexualized for adult women to wear pigtails.

**Griffin:** It's a fuckin' gnarly combo, dude.

**Rachel:** Yeah, that's very true. [laughs] So I'm always hesitant to bring it into the world because I mean, one, I feel kind of old for it also, you know? Because it's very much associated with like a cute—

**Griffin:** Is that Britney?

**Rachel:** A cute look for children. Yeah, Britney was one of the one of the trailblazers.

**Griffin:** The spearheads of that.

**Rachel:** I mean, trailblazers in the sense that she like brought it back and made it like a signature thing.

**Griffin:** Yeah, for sure. What was that—what was the one she did? Was that Oops, I Did It Again? Where she did it.



**Rachel:** Or was it Baby One More Time?

**Griffin:** No, Baby One More Time was like the red jumpsuit. That was like... right, wasn't that? And then Oops, I Did It Again I think was like the sort of schoolgirl pastiche.

**Rachel:** Yeah, I think Oops is right.

**Griffin:** Yeah.

**Rachel:** They just call it Oops when you're a fan. [laughs]

**Griffin:** They just call it Oops in the Britney community. That must have been 75 years ago. [chortles]

**Rachel:** Yeah, that's a good point, actually.

**Griffin:** I can't, please don't! Oh, Jesus, god, don't.

**Rachel:** [chuckles] You don't want me to look it up?

**Griffin:** No, I'll turn into the Crypt Keeper in front of you.

**Rachel:** [laughs] Oh, no, you're wrong. Oops, I Did It Again is the red outfit.

**Griffin:** Oh, well then what was the—

**Rachel:** I think Baby One More Time.

**Griffin:** Wow, I can't believe I got those mixed all—mixed 'em all up.

**Rachel:** Well, it's been 100 years.

**Griffin:** Yeah. I know Toxic, that was like the cool like flight attendant on the airplane.

**Rachel:** Yeah, Baby One More Time was the pigtail look.

**Griffin:** Interesting. Wow.

**Rachel:** Well, I'm finished. [laughs]

**Griffin:** That's the end of Rachel's segment. Rachel's segment is being able to tell the difference between Britney Spears songs and their corresponding music videos and outfits they're in.

**Rachel:** Okay, so pigtails. The history of, interestingly enough, there's definitely a connection to 17<sup>th</sup> century American colonies. Because the term pigtail was used to describe a twist of chewing tobacco.

**Griffin:** Now, okay. Okay?

**Rachel:** One of the steps in processing tobacco was to twist a handful of leaves together. The term pigtail was applied to the bunch based on its resemblance to a twisted pigtail.

**Griffin:** Okay, cool. I mean, I guess. Cool, I guess.

**Rachel:** [chuckles] From the later 17<sup>th</sup> and 19<sup>th</sup> centuries, the term came to be applied to any braided hairstyle.

**Griffin:** Okay, so it's sort of a Venn diagram catchall?

**Rachel:** Yeah, kind of the pigtail braid is I think how it really got connected. And then now, you know, it doesn't have to be a braid to be considered a pigtail.

**Griffin:** We should start language over. Because there's so much of like etymology that dates back to shit that just nobody gives a shit about anymore. Right? I feel like back in the day, you think about, "Okay guys. Gang, for 200 years we're gonna name this incredibly common hairstyle after this twisted up tobacco." But now it's like, that would be sort of a wild thing to sort of base an entire language on.

**Rachel:** Uh-huh.

**Griffin:** So let's start over.

**Rachel:** Start over? [chuckles] And just like Men in Black style, you just wipe everybody's memory?

**Griffin:** No, there would be a—you know, you would get a book in the mail.

**Rachel:** [titters] Of all the new expressions that you're supposed to use?

**Griffin:** Yeah, like pigtails, that's done. That's so wild that we call it that still.

**Rachel:** Apparently in Japan, hair bunches are called twin tails.

**Griffin:** Okay?

**Rachel:** Which is fun. I mean, you'll see pigtails a lot in anime. You know, like a Sailor Moon kind of thing.

**Griffin:** Yeah, sure. Tell me—tell me more—tell me—tell me—tell me anything else!

**Rachel:** [laughs]

**Griffin:** What else do you see in anime a lot, my love?

**Rachel:** Well... you know Hatsune Miku.

**Griffin:** Not really—

**Rachel:** Not anime? Doesn't count?

**Griffin:** Not particularly anime, but that's—

**Rachel:** Okay. You know what's funny? Is that I have pulled up a website and I am still having difficulty naming anything else.

**Griffin:** You're looking at a website of anime hairstyles?

**Rachel:** Well, I'm looking at a website that talks about the pigtail's connection to anime.

**Griffin:** Okay, cool.

**Rachel:** Akochan?

**Griffin:** Yeah, yeah.

**Rachel:** That's one.

**Griffin:** Okay! Half our audience is just like, "Yeah!"

**Rachel:** [laughs] "She said it!"

**Griffin:** "Akochan, she did it!"

**Rachel:** [chuckles] If you do some research on pigtails, you will see like there's 20 articles from 20 different years saying they're back.

**Griffin:** [chortles]

**Rachel:** I found one from 2022 that says, "Pigtails are the latest '90s trend to come back," from Glamour magazine.

**Griffin:** But then is there one from the '90s like, "Pigtails or the latest '70s trend to come back."

**Rachel:** [giggles] There's one, well, I guess—a lot of it's recent. And there's also, speaking to what I said earlier about the kind of weird like sexualization.

**Griffin:** Yeah?

**Rachel:** In 2022, there was apparently a TikTok trend where women in the

service industry talked about how they made significantly more tips when they wore pigtails.

**Griffin:** Hah?

**Rachel:** So everybody was kind of trying it out and it was pretty much universally found to be true.

**Griffin:** Wow.

**Rachel:** So, there's something there.

**Griffin:** Maybe it's also though when your hair is sort of that functionally out of your way, you can just you know—

**Rachel:** You can go faster? [titters]

**Griffin:** You can go so much faster.

[group chuckle]

**Griffin:** Just to Devil's advocate for all the dudes out there, maybe it's just that the pigtails let them do the work better?

**Rachel:** Maybe it's not a horny thing?

**Griffin:** It doesn't all have to be a horny thing!

**Rachel:** Maybe it's like, I recognize you because of your distinct hairstyle and I really appreciate the work you've done.

**Griffin:** The aerodynamic quality, it's like you've got two wings back there.

**Rachel:** Uh-huh.

**Griffin:** Incredible.

**Rachel:** Yeah.

**Griffin:** I noticed you've shut your computer. Is that all?

**Rachel:** [laughs] Yeah.

**Griffin:** [chortles] Kick ass, man.

**Rachel:** I mean, there's—there's obviously—there's tons more to say about pigtails, but I'm gonna—

**Griffin:** Yeah. Who's got the time?

**Rachel:** Who's got the time?

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

**Rachel:** Yes.

**Griffin:** Thank you.

[theme music plays]

[ad read]

**Griffin:** Follow up, I meant to ask you this during your segment, but I forgot. How do you feel about Cow Tales? The candy.

**Rachel:** I don't know that I've ever had one.

**Griffin:** Have you seen them?

**Rachel:** Is that like a Sugar Daddy kind of, or no?

**Griffin:** No, it's not like a Sugar Daddy...

**Rachel:** [titters]

**Griffin:** Cow Tales are the long—they look like Slim Jims. They're long tubes but they're like caramel with a little—just a ribbon of cream—

**Rachel:** Do you really say caramel?

**Griffin:** Now that I—it's one of those words, babe, that as soon as I—I know. Do you say caramel (car-mil)?

**Rachel:** I think so.

**Griffin:** Caramel. Caramel... I can't—now I can't do it.

**Rachel:** Yeah, no, I'm sorry.

**Griffin:** I feel like this was a staple treat at concession stands for like kids' sporting events. And I loved a Cow Tale. They cost the same as all the other candy but it took you way fuckin' longer to eat it.

**Rachel:** [chuckles]

**Griffin:** Because it was really big and super chewy. And also kind of gross, and so you didn't—

**Rachel:** The ROI on that candy was through the roof.

**Griffin:** The ROI was outrageous.

**Rachel:** Yeah, no, I don't think I've ever had an on before.

**Griffin:** Fun Dip was like kind of a sucker's game, concessions stand wise. Because you could—[spoofs eating sounds] you could slam one of those like so quick. And then you have to balance out stick and powder. We've talked Fun Dick... Fun Dick—

**Rachel:** [laughs]

**Griffin:** Excessively on this show ready. But Cow Tales are where it's at. You know what else is where it's at? The music production speed run community.

I've talked about speed running a lot on this show because I think it's a very—I think it's a very entertaining pastime that I you know, at the very least twice a year, get very into what the Games Done Quick marathons. Sometimes it is nice to like, when your algorithm serves you up a piece of content and you know exactly why it served you up that specific piece of content.

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

**Griffin:** In the case of like videos about the music production speed run community, it like... it knows I love music theory and like composition videos and like music production tips. And also video games speed runs. Well, combine them all and you get this incredibly niche like genre of content. That as far as I can tell, it started in February 2022.

There is a music producer and teacher named Simon Servida who posted a video that was supposed to be a joke, in which he trained himself to recreate the first 40 seconds of the song Crank That (Soulja Boy) in FL Studio. Which is like a digital audio workspace like Logic or Ableton, which is what I mostly use when I make stuff for TAZ. This is FL Studio, FL stands for Fruity Loops.

If that rings a bell, it is like a pretty—it's one of the oldest sort of like beginner, amateur music like production studios, like ever. But it's kind of come a long way since then.

**Rachel:** Can you explain to me, because I don't know a lot about these different platforms you can use.

**Griffin:** Yeah, sure.

**Rachel:** If you figure out like the note sequence, like isn't it just a matter of like picking those notes really fast? Like how do you—what is the challenge of speed running it, I guess?

**Griffin:** Well, it comes down to the fact that—yes, a lot of it is sort of like, you know, twitchiness and accuracy as you are, you know, clicking. In Fruity Loops, everything is very visual, it is... what's the acronym? WYSIWYG, what



you see is what you get. So like as you click around, you just like click where the notes are and you can drop it in.

**Rachel:** Oh.

**Griffin:** So it's not quite as like—you're not playing any instruments or anything like that. You're not using like a MIDI controller, like a MIDI keyboard. In these speed runs, it's all mouse clicks and copying and pasting.

**Rachel:** Oh, okay. So it's not like I can type like C-C-B-B-A-A.

**Griffin:** No, no, no, the interface does not work like that. It is very—it is like dropping notes on a timeline, right? Like you would see in a video editing suite or anything along those lines. FL Studio, famously like very easy to use for this specific thing, right? It doesn't have a bunch of tools to help you like super granularly tweak and augment like different parts of the arrangement.

It is very much like make some loops really fuckin' quick and get it out the door, right? A lot of like old-school—well not old-school, like Fruity Loops isn't that old. But you know, hip hop producers from you know, the aughts used FL Studio to make beats like pretty fast for a lot of different purposes. But now you can do it *really* fuckin' fast if you know what you're doing. Because this guy, Simon Servida, he recreated the first 40 seconds of Crank That (Soulja Boy) in FL Studio in 37.39 seconds. That is faster than the song itself, which is kind of remarkable.

**Rachel:** Wow.

**Griffin:** Obviously Crank That (Soulja Boy) is longer than 40 seconds, but not really, because it's basically just the first 40 seconds over and over again.

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

**Griffin:** If this story was just that, it would still be very entertaining. Because watching a man sort of slam his hands against a keyboard and mouse until Crank That (Soulja Boy) happens is like—

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

**Griffin:** It's just an incredible use of anyone's time. So this video, it's still up, you can still go watch it. He ended the video asking people to not try and beat this record, because he worked really hard on it and it took him a really, really long time. And of course, it's the internet, so nobody listened. And tons of producers on YouTube and TikTok and Instagram all started trying to beat the record. This 40 second Crank That speed run record. Because the concept really lent itself to short form videos, right? You think about like all the things that make you watch a YouTube short or something as you're like scrolling through it—maybe this is—I don't know if you watch a lot of YouTube shorts. If not, being forced to by our children.

**Rachel:** Yeah, only with the children.

**Griffin:** Yeah. You know, you're scrolling through and you see somebody frantically clicking on a keyboard and you're like, what the fuck is—what are they doing? And then you just start to hear that steel drum hit of like [mouths tune], over and over and over again. And you're like, wait, is he making Crank That (Soulja Boy) in 30 seconds and 20 second—like you're gonna watch that because it's short and familiar and like pretty interesting to watch.

The current record is held by a producer who makes like a ton of music speed running content, named Rob TMB. He makes a lot of like beats, he has like a five second beat that he has put together that sounds pretty good. His record, he has knocked the whole thing out, the 40 second Crank That (Soulja Boy) speed run record, in about 14 seconds.

**Rachel:** Wow!

**Griffin:** It is truly spectacular to see somebody moving this deftly and expertly around a music timeline, to flawlessly and accurately recreate this chart-topping hit yeah of the early 2000s. It is a ton of shit that you do in a very short amount of time when you are making specifically this record. There are eight instruments that have to be loaded in.

Five are for the beat, you have like your kick and your snare and your like hi-hat and you know, claps. I think there's a couple other things. Then there's like an orchestra hit that only really happens once per like four bars. And then you know, you gotta get in that steel drum melody, which is kind of the iconic part of the song. There's like a little bit of piano that goes in there. And then there's a cymbal sound effect that is reversed, that goes into the [sings] You! Right?

**Rachel:** Yeah.

**Griffin:** So you have to take all those clips, put 'em in a timeline, add 'em and remove those sections to recreate the 40 seconds of the song. Now, what do I love about this? A lot.

**Rachel:** [titters]

**Griffin:** It is genuinely fascinating to see somebody produce a song this fast. I think about music production mostly because like, this is true for me, as something that takes a long time. A really, really long time. From like conceptualizing to like you know, laying down the first stuff. And then just polishing the arrangement over and over and over and over and over and over again until you get it where you want it. And then you start to like mix it to make sure it all sounds good in relation to each other. And master it, so it sounds like good as one whole thing. Like it takes a really, really long time.

So seeing someone do this in an extremely short amount of time, it's really impressive. It's something that I could watch a lot of. It's also fascinating when it's like a familiar song and you see somebody just really confidently just [mouths tune] like put in the steel drum hits that fast, is interesting.

**Rachel:** [chuckles]

**Griffin:** The other thing that I love is for this category and others like it, after someone completes their run and they stop the timer, and they see their time, before they can feel like they've done it, they have to listen to their work. Which sets up a situation where you watch a grown adult listen to Crank That (Soulja Boy) with bated breath.

**Rachel:** [chuckles] Yeah.

**Griffin:** The videos where people beat the record and then are like, "Okay..." And then they always have the live chat, because they're doing it live, of people like, "Holy shit! What's up YouTube? World record!" But before they can celebrate, they have to listen to Crank That (Soulja Boy). And just watching them with each like passing—like the reverse cymbal hits and they realize they did it right and they're like, "Yes!"

**Rachel:** [laughs]

**Griffin:** And then the trap like drums kick in at the right time and they're like, "Yes! Yes!"

**Rachel:** [chuckles]

**Griffin:** And just like pop off to this Crank That (Soulja Boy) that they have put together, is one of the funniest juxtapositions of song being listened to and human emotion being expressed that is like imaginable. I think it makes sense that this like, this genre started with Crank That (Soulja Boy). Since that song was made in a cracked version of Fruity Loops. Back in, you know, whenever that song came out, 2002 maybe, 2003?

But from there, this little like esoteric speed run like genre became like a whole thing that lots of music producers do now. There's folks that make like just fuckin' exceptional original beats in less than a minute. There's challenges too—I've seen a couple of videos where people try to produce a whole album in one day.

Which is like, leads to like a panicked composition that is like kind of fun to watch. There's like trap rhythm speed runs, like huge arena EDM riff speed runs. Speed runs to like recreate Chainsmokers songs, which is also shockingly easy, apparently. You know, speed runs to create like hour long lo-fi hip hop tracks. There's so many different like iterations of this like one idea that spun out of this one guy's video that he did to recreate the first 40 seconds of Crank That (Soulja Boy).

And I love being able to kind of like follow the path of like an extremely specific thing that caters to my extremely specific interests.

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

**Griffin:** Over the course of the last like two years. Yeah, obviously like the people who are doing this are almost always like not coming up with the song itself on the fly. Rather, they're just sort of like exhibiting their muscle memory and mastery over you know, creating a chord progression or a beat or like whatever in a short amount of time. But even that, I don't know, it is really appealing to me to have this thing that just scratches so many different itches for me. Of people practicing to do something really fast and also making music, that they then listen back to with a celebratory nature that defies explanation. So that's the music production—

**Rachel:** Yeah, it's interesting to think about speed runs, because usually it's just like an instantaneous thing, you know?

**Griffin:** Yes.

**Rachel:** Where are you like are watching it happen and you know if you're successful as you were doing it.

**Griffin:** Right.

**Rachel:** This is like an interesting spin on that. [chuckles]

**Griffin:** There's a delayed pop-off, which is very, very fun. Thank you so much for listening. We already did this part at the beginning of the show. But thanks again 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. Thanks to everybody who supported us in the MaxFunDrive. We have not had time yet to record the second part of our Bachelor recap for Rose Buddies. We apologize for that. Rachel is traveling at some point in relation to the time when you are hearing this.

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

**Griffin:** But we are hoping to get that up this week. So thank you for your patience in that. We have some new merch up in the McElroy merch store.

**Rachel:** Yeah, there's a wombat pin!

**Griffin:** There is a wombat pin! Inspired by Wonderful. It has a little chain dangling off the back with small poop cubes on it. It is adorable and wonderful. And there's some other stuff up on the merch store too, over at [mcelroymerch.com](http://mcelroymerch.com). And 10% of all proceeds this month will go to the Palestine children's relief fund.

Thank you so much for listening. Thanks for... just thanks. Thank you so much. We owe you a lot. We are in your debt. And if you ever need a ride from the airport, then don't... that would be wild.

**Rachel:** Yeah, that would be hard I think for us to deliver on.

**Griffin:** Yeah. If you live in DC—even that, like come—that's a—

**Rachel:** Well, there's a lot of airports—

**Griffin:** The airports are so far away, yeah.

**Rachel:** In proximity to us.

**Griffin:** We'll probably go to the wrong freakin' one, you know? Traffic in DC, let's talk about these—

**Rachel:** [titters] Oh, yeah!

**Griffin:** Narrowcasting.

**Rachel:** Yeah.

**Griffin:** Oh, boy.

[theme music, "Money Won't Pay (feat. Augustus)" by Bo En plays]

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