

Wonderful! 361: A Field of Breasts

Published January 15th, 2025

[Listen here on MaxFun](#)

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

Rachel: Hi, this is Rachel McElroy.

Griffin: [in a husky voice] And this is Smoky Rick.

Rachel: [chuckles]

Griffin: And you're listening to *Wonderful!* with Smoky Rick and the Stink Dog.

Rachel: [chuckles]

Griffin: Live here for your morning drive.

Rachel: Wait, am I the Stink Dog?

Griffin: Um... I said Stink Dog, and—

Rachel: Uh-huh.

Griffin: — I didn't even think about the fact that that would be— that would have to be the role that you would fill.

Rachel: Yeah.

Griffin: It just felt like a— like that— it's like—

Rachel: Unless I'm your producer that just like chimes in every once in a while, like—

Griffin: And it's an affectionate name, like I don't think Sti—

Rachel: "You know that's right, Stink Dog."

Griffin: Right. And I don't think Stink Dog stinks. And I don't think Smoky Rick would think that. Theirs is a sort of knowing relationship.

Rachel: Mmm, I love that.

Griffin: Like there's a sort of understanding there.

Rachel: I love t.

Griffin: There's a lot of mutual— a lot of respect between Smoky Rick and Stink Dog.

Rachel: Mm-hmm.

Griffin: But this is *Wonderful!* it's a show where we talk about things we like, that's good, that we're into.

Rachel: Do you wanna explain why you brought Smoky Rick?

Griffin: Sick. I'm Sick.

Rachel: Yeah.

Griffin: I am sick.

Rachel: Yeah.

Griffin: And I'm brave, I think, for saying that.

Rachel: [chuckles]

Griffin: Brave for doing the work.

Rachel: [laughs]

Griffin: Brave for... recording the show and parent— Being a dad is brave when you're this sick, I think. And most people agree with me..

Rachel: Uh-huh.

Griffin: And the courage that I possess.

Rachel: Yeah.

Griffin: The tremendous amount of resolve. But we're not here to talk about that, we're here to talk about things we like, that's good, that we're into. And do you have any of the small wonders that I... crave so much? I got a couple.

Rachel: Okay, you start.

Griffin: One, all of the folks that we work with to make all of our podcasts and videos and stuff, were all in town this past weekend. And got to see all of 'em, got to go out to lunch. Didn't get to do a whole lot 'cause we had sick kids and I was sick. But got to see everyone, and it was really nice. I really like all the people that we work with.

Rachel: Yeah, you ate food at a table.

Griffin: Ate really good food, had nice mimosas, and then some shakshuka, it was like a Mexican restaurant.

Rachel: Oh.

Griffin: So like they—

Rachel: A 12:45 mimosa.

Griffin: Yeah, it's brunch, honey. It's brunch.

Rachel: It's brunch... question mark?

Griffin: You look so confused, that's a normal time to have a mimosa, and shakshuka with arepas.

Rachel: [chuckles] I guess that's fair. Yeah, I always think of brunch as like before noon, because once you hit noon it's lunch.

Griffin: Yeah.

Rachel: But nobody makes a rules around that, I guess.

Griffin: There's no rules about it.

Rachel: Yeah.

Griffin: Also, what was the other one? I had another one but I can't think of it. So I guess it wasn't that important.

Rachel: [chuckles]

Griffin: Oh, the new episode of *Very Important People*, with Zac Oyama.

Rachel: Yeah.

Griffin: Playing a ghost is very good, very, very good. Was that enough time for you? [pause] Wow, I guess not.

Rachel: Wow, you'd think so, huh, wouldn't you. I'm gonna say... a hack I developed which isn't really a hack, it just means that I always have Gatorade in the house. [chuckles]

Griffin: This is gonna be cool.

Rachel: This is related to the eldest that we just mentioned.

Griffin: Yeah.

Rachel: The boys really believe in the healing power of Gatorade.

Griffin: I'm included in the boys.

Rachel: I don't so much, but I know that it gets them to drink fluid when they're ill.

Griffin: Right.

Rachel: And I like that.

Griffin: Right.

Rachel: So I'm always happy because they will automatically ask for Gatorade when they are ill.

Griffin: Yeah.

Rachel: And I always feel very proud of myself when we just—

Griffin: Just have it—

Rachel: — do actually have Gatorade, yes.

Griffin: Always, yeah.

Rachel: Yeah.

Griffin: Rachel always keeps a stockpile, this beautiful sports— this beautiful sour sports potion.

Rachel: Blue and red, in case you're curious, blue and red are the colors in our house right now.

Griffin: Henry told us today that the blue hurts his throat but the red doesn't.

Rachel: [chuckles]

Griffin: So then he wants the red. God, I love these boys.

Rachel: [laughs]

Griffin: God, I love these boys and their wonderful imaginations.

Rachel: Griffin and I have gotten pretty good at just not disputing certain things—

Griffin: Yup.

Rachel: — with the children, because what's the point?

Griffin: What is the point?

Rachel: It's okay.

Griffin: There isn't one.

Rachel: Yeah.

Griffin: I go first this week.

Rachel: Okay.

Griffin: Gonna talk about a television show, one that we are very newcomers to.

Rachel: We just started it this weekend, right.

Griffin: Just this past weekend.

Rachel: Yeah.

Griffin: And folks, this past weekend was a fuckin' nightmare, of course.

Rachel: [laughs]

Griffin: On all fronts, I would say at home, dealing with, you know, sick kids and being kinda sick myself.

Rachel: Yeah.

Griffin: And you know... nationally, sort of news-wise.

Rachel: Yeah. [chuckles]

Griffin: Just a real horror show. And so at night, when the kids to go sleep, Rachel and I have like, you know, an hour and a half there where we get to watch TV and hang out and do whatever.

Rachel: I feel like end up talking about this every week. [chuckles]

Griffin: Yeah.

Rachel: 'Cause we treasure that hour and a half so much.

Griffin: It's a very special hour and a half. We only have a few days a week where that time is like guaranteed, like *Traders* Thursday,

Severance on Fridays. Yes, if there's a hockey game, cool. Unless they get their asses beat five nothing, then it's not as fun to watch that.

So we're— we were between programs, we were like, "Let's find something to watch." I had seen a clip on socie of a show, and that's what I'm gonna talk about 'cause we started it, and it's fuckin' great. It's called *LOL: Last One Laughing Canada*. It's the Canadian edition of *LOL: Last One Laughing*.

Rachel: Are we watching the first season?

Griffin: It is the first and right now only season, I believe, of *LOL: Last One Laughing Canada*.

Rachel: What a strong start.

Griffin: So, there is a show that I could've sworn that we've talked about before, but according to wonderful.fyi we have not, called *Documental*. *Documental* is a Japanese competition show, and the premise is very simple.

They take 10 comedians and they lock them in a room for six hours, and the only rule is if you laugh, or if you smile in a big way, if you break, right? If you clearly, visibly break, you... lose. Usually they will give you a yellow card—

Rachel: Yeah.

Griffin: — for the first infraction, and then a red card for the second infraction, at which point you're ejected.

Rachel: I appreciate that system actually.

Griffin: Me too, me too.

Rachel: Like that it's not just one and done.

Griffin: Yeah, 'cause everybody— 'cause then you— Everybody's careless, right? So it gives you a chance to kinda like sober up and say like, "Well okay, I really need to pay attention."

The show, *Documental*, is— there's been like, I don't know, eight seasons of it I feel like at this point? It's been goin' for a while. It is hysterically funny, it is extremely, extremely funny. It also— We— I feel like the reason we haven't talked about much here is because it also gets like extremely gross, like really cri—

And it's fascinating from like a human studies perspective of like the kind of desperation that sets in when these comedians are trying to make each other laugh, and not getting that laugh, what they resort to.

Rachel: Yeah. It's usually not—

Griffin: The depths of depravity they resort to.

Rachel: Nobody starts out gross. Typically, usually after an hour or so, people start to think like in an anthropological way.

Griffin: Yeah.

Rachel: Of like, "At our core."

Griffin: What makes us laugh?

Rachel: "As humans."

Griffin: Yeah.

Rachel: And so then it's just like all butts.

Griffin: And then it's like, "I'll just spread my butt cheeks apart real far."

Rachel: [laughs]

Griffin: Or like one season a guy just like pulls his penis out and just like pees on the floor, and they have to like sensor it all out.

Rachel: [chuckles]

Griffin: And it gets a— it does get people. Like that worked, but it's also like kinda— it's— It is yucky. It is interesting like there's a lot about Japanese comedy, like that entire industry that I find really fascinating,

the way it's like stratified, and there's like genres and teams, and like that stuff has like—

Rachel: Yeah.

Griffin: — a real heaviness is placed on it, and so there's this social hierarchy. And anyway, it's a great show, it's on Amazon, a bunch of seasons of it are on Prime. That format is rock solid, as evidence by the fact that the show has now been adapted as *Last One Laughing*, in 28 different countries.

Rachel: Wowzers.

Griffin: Canada is one of which. I believe *Last One Laughing UK* starts this year. But we started watching *LOL Canada*. It's the show that we're discussing today. I'll start here; my exposure to Canadian comedy started at an extremely young age.

Rachel: [chuckles] Uh-huh.

Griffin: Which— Where like Dad had like SCTV tapes, you know, playing at all times, I watched *Kids in the Hall* before I was like old enough to understand it.

Rachel: Yeah. Yeah yeah.

Griffin: Watched— Loved like *The Tom Green Show*, loved *Whose Line*, watched *Whose Line* pretty religiously—

Rachel: Yeah, yeah yeah.

Griffin: — which was a mostly Canadian affair. And this show, *LOL Canada*, in its first season. First of all, hosted by the constantly bewildered—

Rachel: [chuckles]

Griffin: — and overwhelmed Jay Baruchel.

Rachel: What a wild choice.

Griffin: Such a wild choice. I'm so here for it. He— I think he gets his sea legs under him a little bit. He— We're on like episode four now and he seems a little bit more confident.

Rachel: Yeah.

Griffin: Beforehand, he's just so nervous, visibly nervous.

Rachel: He is like— I mean maybe not by far, but seems to be like one of three young people on the show.

Griffin: Yeah, there is a lot of—

Rachel: Like everybody there is like a seasoned professional.

Griffin: Established.

Rachel: Yeah.

Griffin: Yeah. But just like cussing between every word—

Rachel: [giggles] I know.

Griffin: — in the way that you do when you're like, "Let's just fucking take a fucking look at the fucking screen."

Rachel: [laughs]

Griffin: Like— But like he also there is a tremendous amount of, I don't know, like reverence that he has for everybody on the show.

Rachel: Yeah.

Griffin: Which is like... It creates a very good vibe, right?

Rachel: That's— Yeah, that's what's really smart about it, because if the host is too polished— If the host isn't like kind of in awe. Like that was kind of part of *Documental* too, where the host is like a legitimate fan, and just kind of tickled—

Griffin: Yeah.

Rachel: — to get to watch this, and that really adds to the show.

Griffin: It really does. So while they're doing the, you know, six hours of trying not to laugh, you do cut back to the— this room where Jay Baruchel's watching them like a hawk. And it does add something to like see him busting up laughing at something.

There's a like— I don't know, comedians trying to make each other laugh is kind of its own sort of beast, and then when you add this layer of like, "You're not allowed to laugh, you're not allowed to corpse," right? Like it really escalates it.

Rachel: Knowing that like— Knowing that that is traditionally a very hard thing for a comedian when they are performing, like when they go to a club and nobody is laughing.

Griffin: Right.

Rachel: Like how devastating that could be. So to be in a room full of comedians and not getting laughs.

Griffin: Which is in and of itself like kind of funny, right? Like a lot of people struggle not to laugh when someone goes out there and does a bit that just fucking tanks.

Rachel: Yeah.

Griffin: Because that's funny, like the situation they are in, to make each other tank, is a funny situa— There's so many elements of this, right? So like that is the structure of the show, it's really good, it's really strong. Throw in generations of Canadian talent, of—

Rachel: Yeah. Oh, and we should say the space that they're in on this show.

Griffin: Oh yeah.

Rachel: Is kind of setup like a living area, in that there is like a table and chairs, and a kitchen, and then like a sitting area. And then a stage?

Griffin: There's a stage with a live band that they can use.

Rachel: [laughs] Yeah.

Griffin: So like at one point Tom Green gets up there and just starts delivering this run of really, really, really horny jokes delivered dead pan, with the band like giving him little stingers after every punch line.

Rachel: [chuckles]

Griffin: And everybody—

Rachel: And then there's like a locker room.

Griffin: Yes.

Rachel: Where they can keep like a bag of props.

Griffin: Lot of props, a lot of costume pieces. So like generations, different generations of comedy— Canadian comedy titans, Tom Green, Dave Foley from *Kids in the Hall*, Mae Martin who has— I mean amazing specials, was on *Taskmaster*, Colin Mochrie from *Whose Line*, Caroline Ray from fuckin' *Hollywood Squares* and—

Rachel: The '90s. [chuckles]

Griffin: — the '90s. Andrew Fung from *Kim's Convenience*, who is hysterically funny.

Rachel: Yeah.

Griffin: Just like a bunch of people from like different spheres, right? But they all know each other, they all like, you know, are all informed by each other's sort of like styles, which I find like— When Mae Martin meets Tom Green, it is like— there's an amount of like, "Holy shit, like I grew up watching"—

Rachel: Yeah.

Griffin: There's people there who can't believe that they're up against some of the other people there.

Rachel: Yeah.

Griffin: And then Tom Green kind of recognizes that—

Rachel: [laughs]

Griffin: — and hones in on Mae Martin.

Rachel: [through laughter] I know.

Griffin: Like a bird of prey.

Rachel: There is an assassin quality where someone will realize they have something—

Griffin: Yeah.

Rachel: — and they will just hit it over and over again.

Griffin: Or recognize weakness. So like Mae Martin just like instantly like starts really visibly struggling not to laugh.

Rachel: [chuckles]

Griffin: And Tom Green just like descends with—

Rachel: [chuckles]

Griffin: — [chuckles] with a kind of brutality that is just so fuckin' funny, just so good.

Rachel: And doing like characteristic Tom Green bits.

Griffin: Yes.

Rachel: And just lie absurdity on repeat, even if nobody is reacting.

Griffin: And it's just like laughing at something funny is a— a reflexive thing, right? Like it's a startle response more than anything else. And so it's easy, especially when you have like a very developed sense of humor

and like an appetite for it to laugh at stuff, and to suppress that is so unnatural.

And so it requires a constant focus, and so half the time when someone laughs, it's because someone just got them right? Like someone got them with a really, really good joke. The other half, it's because they just lost focus.

Rachel: Yeah.

Griffin: They stopped paying attention for one second. There was a really good one where Caroline Ray is in the locker room, and just tries on like a silly outfit and looks in the mirror, and is just like, "Ha ha. Oh!"

Rachel: [laughs]

Griffin: Like immediately knows like she fucked up.

Rachel: There's also like a level of courtesy. I was talking to Griffin a lot about this, like if you are in a room with somebody who was like an idol for you.

Griffin: Yes.

Rachel: And you know they're trying to be funny, part of you I think, in just like a show of respect—

Griffin: Yes.

Rachel: — wants to just kind of giggle. And if you're not focused, like that can happen really easily.

Griffin: Really, really easy, especially when like, I don't know man, I feel like Colin Mochrie and Dave Foley are both really good at the kind of like throwaway.

Rachel: Yeah.

Griffin: Like reacting to the thing.

Rachel: Yeah.

Griffin: And in reacting to the thing, saying something that is like hysterical, and that is how they get each— Dave Foley and Colin Mochrie are like two samu—

Rachel: [laughs]

Griffin: Like ancients, like elder samurai, facing off atop like the cliff's edge. Like it is truly bewilder— like magical to watch.

Rachel: And watch— 'Cause a lot of them, especially since there's a stage, like just do their material.

Griffin: Yeah.

Rachel: And you can see everybody, it's like they're on a rollercoaster, they're just like all gripping their chairs, just trying to get through it.

Griffin: It's— It's phenomenal.

Rachel: Yeah.

Griffin: It's phenomenal, and the vibe is just— the vibe is very good.

Rachel: That's the Canadian one I like more than *Documental*, because the vibe in *Documental* becomes very kind of like machismo almost. Like there's this weird aggression to what they're doing.

Griffin: Yeah.

Rachel: Like actual like physical like aggression at times, and the Canadian one just feels like a hangout, you know?

Griffin: It does, it feels like a— It— Yeah, it feels like a— I don't know how to describe it. I still adore *Documental*, but it do— there is something kind of like—

And I think Jay Baruchel kind of like helps bring this energy too, where it's just like a fun time— like it's just a fun time, and it's a funny things that we're all doing here, and it's very light-hearted and very pure and good.

Rachel: Yeah, and there's also like something about it for me, like you always hear about comedians, like if there's a show happening and there's multiple comedians performing, you always hear about them like hangin' out backstage.

Griffin: Yeah.

Rachel: And you think like, "Oh, that must be cool, to be in a room full of like funny people just hangin' out." And it's like, "Oh, that's what the show is."

Griffin: And they pick at each other in a way that seems like very authen—

Rachel: Yeah.

Griffin: [chuckles] Like watching Dave Foley like take apart somebody's bit, like to their face.

Rachel: [laughs]

Griffin: In a way that is like he is doing that to be funny, he is do—

Rachel: Yeah.

Griffin: "That bit didn't work and you know that bit didn't work, but Dave Foley—"

Rachel: [chuckles]

Griffin: "— is gonna say a thing about why that bit didn't work that will make it funny that that bit didn't work."

Rachel: Yeah.

Griffin: Like there's layers and layers and layers. The format's like undeniable, I love the— that Dropout has a series of *Game Changer* episodes based on *Survivor* that have like no laugh challenges, there's a couple episodes of *The Chris Gethards Show* called "The Night of Zero Laughs" that I feel like is very—

Rachel: Yeah.

Griffin: Like a really early precursor to this that is always like hits so good. Just a show about not laughing is just really hysterical, and to put this particular set of people in it is just a match made in heaven.

And so we have not finished the first season, we're only four episodes in, but it— we've found it, it felt like at just the right time, and it has been... it has been a true VIP, a very— MVP in this house rather.

Rachel: [chuckles]

Griffin: Yeah. So can I steal you away?

Rachel: Yes.

Griffin: Thanks.

[*Home Improvement* transition music plays]

[ad break]

Rachel: Okay, I am going to talk about a game this week.

Griffin: Oh hell yeah, dude.

Rachel: But it is not one of your video games.

Griffin: Aw man.

Rachel: But it is a game I'm guessing you played a lot of, and that is *Guess Who*?

Griffin: Sure, yeah.

Rachel: This was a big thing in my house because it's a two-player game.
[chuckles]

Griffin: Yeah, that's huge for you.

Rachel: Which is huge for me.

Griffin: You only have three potential players in your whole house.

Rachel: [chuckles] I know.

Griffin: So you couldn't get too big.

Rachel: *Guess Who*, I'm assuming most people are familiar with *Guess Who*, it is like a plastic board with little slots cut out, and there are like these little windows you flip up, and there's people on the windows.

Griffin: Yeah.

Rachel: And you pick a playing card with one of those people, and then the other person has to guess based on questions—

Griffin: Right.

Rachel: — who you're holding. And if they guess something that eliminates a number of contestants, they can flap those little guys down.

Griffin: Yeah.

Rachel: So by the end you're kinda sitting there with, you know, a few up and the other person has a few up, and you're either deciding like, "Do I just guess to try and beat the other person? Or do I like keep narrowing it down?"

Griffin: This has to be a solved game, right? Like *Tic Tac Toe*.

Rachel: Yeah.

Griffin: Or *Connect Four*. Like there has to be— peop— There has to be some computer program that has figured out the... quickest logical path of questions to get you to the answer every time, right?

Rachel: Well, it really depends on the card you draw. Like the original game had so few characters that presented as women, that if you drew one of those cards, like that was it for you.

Griffin: Yeah, that's a good point.

Rachel: Like there were only like, what? I'm looking at it now, like five out of a board of like 24? [laughs]

Griffin: Yeah.

Rachel: And so it was like, "Oh dang it." [chuckles] Do you remember any of their names? If I showed you—

Griffin: Herman, I remember there was a Herman. I believe there was a... Okay, so I can just kinda see faces, but I can't see names.

Rachel: No yeah, that's the point.

Griffin: Let's see. I believe there was— Well, you just took it away. You took it away from me.

Rachel: I know, I'm checking to see if there's a Herman.

Griffin: I thought there was a Herman.

Rachel: There is a Herman, yes.

Griffin: There's a Tony I wanna say maybe? There's... Rose—

Rachel: There's no Tony.

Griffin: Rosie? Rose? Rose, Rosie, Rosa?

Rachel: No.

Griffin: Damn. Okay no, this isn't good to do.

Rachel: [chuckles] Anyway, so this game has been around for a very, very long time, over 45 years now.

Griffin: Yeah.

Rachel: It came from a married couple, which I thought you would like, who—

Griffin: I love married couples.

Rachel: [chuckles] You're always a big supporter.

Griffin: Marriage in general, huge fan.

Rachel: Couples entering ventures together.

Griffin: Sure.

Rachel: Theo and Ora Coster. Started a design firm together in 1965. And originally they were doing like small giveaway items for businesses.

Griffin: Okay.

Rachel: Like you know, like a prize in a cereal box kind of item.

Griffin: Right.

Rachel: They had their first kind of huge idea, they saw this kid playing with the wooden sticks from ice cream bars. And they decided to make plastic ones that snap together, so they got a deal with Borden, the leading ice cream maker at the time.

Griffin: Right.

Rachel: And they had the sticks put into their products, and so people could collect them. They were called "ice ticks," and you know, they made a tremendous amount of money from that.

Griffin: You could stick them together?

Rachel: Like kinda— I'm envisioning like Lincoln Logs.

Griffin: Ohhhh, I see.

Rachel: Like this idea that the plastic sticks could like, you know, notch together.

Griffin: Cool.

Rachel: So the more ice cream you ate, the more sticks you collected, the more you could build structures.

Griffin: Yeah. I mean I don't need more reasons to eat yummy ice cream.

Rachel: [chuckles]

Griffin: But I appreciate it.

Rachel: So, they made another balancing game that they called *One Too Many* that was later named *Acrobats*. It was picked up by the same group that distributed *Clue*.

Griffin: Okay.

Rachel: So that was another huge one.

Griffin: Balancing game like a *Twister* situation, or like a—

Rachel: No, like a pile of clowns. Like you stack 'em.

Griffin: Sounds good to me, man.

Rachel: [chuckles]

Griffin: I would'a called that game *A Pile of Clowns*.

Rachel: It is good.

Griffin: *Clown Pile*.

Rachel: That is really good. Another thing they invented but didn't make it past the prototype stage is like a *Pop It*, basically.

Griffin: A pop it like—

Rachel: A type of game where players could pop silicon nubs. Apparently Ora imagined a landscape of bubbles that one could press, describing them to her husband quote "as a field of breasts." [chuckles]

Griffin: A field of breasts?!

Rachel: [through laughter] Yeah.

Griffin: A field of breasts? Ora?

Rachel: [laughs]

Griffin: Are you okay?

Rachel: I mean, if you had to describe a *Pop It*, clearly you probably wouldn't say a field of breasts, but like—

Griffin: Probably— Let me think, probably wouldn't call a *Pop It* a field of breasts.

Rachel: But what would you say? Like little half mounds? Little half cup.

Griffin: Yeah, little half cup mounds.

Rachel: [laughs]

Griffin: Or I would say it's bubble— it's repeatable bubble pop, it's little bubbles. Not a field of breasts, Ora!

Rachel: [chuckles] Their sons that took over the business licensed that idea to a Canadian company called Fox Mind, and then *Pop It* became like a viral sensation.

Griffin: Okay, good. So they were like ahead of the fidget curve.

Rachel: Mm-hmm.

Griffin: Okay.

Rachel: Well, it was interesting, so in 1971, they invented a game called *Wanted*, which I kind of liked the concept of. Players are cast as amateur police sketch artists, participants would get a glimpse of a suspect, and then attempt to draw them accurately from memory. Isn't that kinda fun?

Griffin: That is kinda neat, that sounds like a *Jackbox* game, like—

Rachel: Yeah, it really does. Like you see it for a second, and then you have to try and reproduce it.

Griffin: Okay.

Rachel: And it would be a good *Jackbox* game. So, *Guess Who* was presented to executives at Milton Brant—

Griffin: Milton Brantley.

Rachel: Milton Brantley. [chuckles] Milton Bradley in 1978, and was released in 1982. Initially they were just trying to make it as playing cards, which it would work.

Griffin: Yeah, totally.

Rachel: But what they found was that people really wanted some kind of like tactile component. They also did a board where you could just scratch off the faces, but the little—

Griffin: It's a neat trick, but you can only do it once.

Rachel: The little— Well, I imagine— You can, you know, like a dry erase something, you can make it like—

Griffin: I don't think they had that technology back then.

Rachel: That's very true. I don't know how you did it. But yeah, the click sound that the tiles.

Griffin: It's so good.

Rachel: Mm-hmm.

Griffin: Like this— the sound of resetting a *Guess Who* board of all those panels swinging open all at the same time. That was my first ASMR as a child.

Rachel: [chuckles] In 2021, this game continued to sell more than 2 million copies a year.

Griffin: That's kinda wild. It's *Gue*— It is *Guess Who*, like it is *Guess Who*. Everyone's kinda got a copy of this within spitting distance.

Rachel: They have all sorts of versions now, like you can do a pet version, where it's like animals and you have to guess the animals. They have one that's like vehicles, one that is types of food, sea creatures, it's kind of amazing. They've also had games where they've significantly reduced the number of players, so this one only has 15 to choose from.

Griffin: I could—

Rachel: Which I feel like—

Griffin: That's so quick.

Rachel: — would go very fast.

Griffin: Just knock that out.

Rachel: Which is probably good for younger players.

Griffin: Do they sta— Do they still call it *Guess Who* if it's food?

Rachel: Interesting. Yeah, I mean according to this picture I'm looking at, it's like a hamburger and a carrot. They have eyes on them, so now— Here's—

Griffin: Okay, you gotta personify them.

Rachel: Once you put eyes on it, then it is a person. [chuckles]

Griffin: If I saw you eating a big stack of waffles, I wouldn't walk up and be like, "Who are you eating?"

Rachel: [chuckles]

Griffin: That's just not the correct verbiage.

Rachel: 2017 is where they made like— finally made like great strides in the game in which they had like parity between characters that presented as men—

Griffin: Yeah yeah yeah.

Rachel: — and characters that presented as women, so you weren't immediately screwed. There were also more characters of color, which again was like a big eliminating factor—

Griffin: Yeah, sure—

Rachel: — in the early game. Like you knew immediately like, "I'm going to lose."

Griffin: Right.

Rachel: And yeah, I mean it just— it continues to evolve. Obviously there's like a lot of different things you can do with it. They have one where they like invented a cast of superheroes. The heroes include Beast Tamer, Blasteroid, Dr. Ion.

Griffin: Cool.

Rachel: Geode.

Griffin: Fuck yeah.

Rachel: Madame Vine.

Griffin: Hell yeah.

Rachel: Robo-Joe.

Griffin: Robo-Joe, yeah.

Rachel: [laughs] I love this game.

Griffin: There's gotta be some... way to blend this with the hidden role sort of structure of like a *Mafia* or a *Werewolf* or whatever. Or an *Among Us*.

Rachel: Huh.

Griffin: And *Guess Who*.

Rachel: Where somebody else would eliminate players, and you'd have to guess who—

Griffin: Listen, I'm not—

Rachel: [chuckles]

Griffin: — the guy who makes these decisions.

Rachel: Kinda like a *Heads Up 7 Up* to, in that like somebody would walk around and put your thumb down, and you'd have to get— So like somebody could put your character down.

Griffin: But you could lie about who your character is.

Rachel: Ohhhhh. There's somethin' there.

Griffin: This doesn't make any sense.

Rachel: No...

Griffin: But again, I don't get paid to make these decisions.

Rachel: I think there's something there? Can I tell you a hack that I learned very young?

Griffin: What's that?

Rachel: Because I used to play this game with my dad, he gave me a way to ask two questions at once, which is "Does your character have facial hair?"

Griffin: Okay.

Rachel: So you didn't have to ask moustache or beard, you could do moustache and beard, same question. Which was funny as an eight-year-old to have to explain to my friends what facial hair meant. [chuckles]

Griffin: Yeah.

Rachel: But it's also very appropriate question for my dad.

Griffin: Sure.

Rachel: As a moustache champion.

Griffin: Moustache champion?

Rachel: [chuckles]

Griffin: Did he win an aw— some sort of award?

Rachel: You know what? He could.

Griffin: He could, for sure, I think so.

Rachel: His dedication to the moustache has to put him in some kind of category. It's— He elevates it, like beyond... like trend, beyond what is hot, it's just like his vibe, and he owns it in a way that I think is just spectacular.

Rachel: There was— Apparently before I was born, there was— Or maybe when I was very young, there was a period of time where he shaved it off. And—

Griffin: Can't imagine.

Rachel: People explicitly, I think including my mom's mom, said, "I don't like it."

Griffin: Yeah.

Rachel: And that was it. Never tried it again. [chuckles]

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

Rachel: Yes.

Griffin: Jer says, "A field of breasts." Whoa! Jer, how did you know?

Rachel: [laughs]

Griffin: Jer says, "It's such a joy to not have to fiddle around with unrolling and fighting with a roll of parchment for something I'm cooking or baking. Knowing I can just slide out one of the perfectly sized parchment designed to fit whatever shape and size pan I'm using, slap it in there." The subject of this email was "Sel— Pre-cut parchment paper."

Rachel: Yeah, no I gathered.

Griffin: Oh, okay.

Rachel: That would actually be amazing. We don't have that.

Griffin: No.

Rachel: And I'm always eyeballing.

Griffin: "Plus you get the advantage of an easy clean up, and worry-free release of your food from the pan." Yeah.

Rachel: I do love that.

Griffin: I do love a good parchment paper. We use like a— For the small sort of like toaster air fryer situation that we have, and that requires a lot of cutting. And with parchment paper, when you pull it out of the roll, in order to get a clean cut, you have to tug it pretty, pretty vigorously.

Rachel: [chuckles]

Griffin: And— So you're either gonna rip it in one clean tear, or you're gonna pull out half of the spool in one go. It's really a stressful situation.

Rachel: You did say, "tug it vigorously," which I will never forget.

Griffin: Okay. Jordan says, “My small wonder is making a simmer pot on a cold winter day. It’s lovely how just a few slices of an orange, some clove, ginger, and a stick of cinnamon can make the whole house smell so warm and welcoming.”

Rachel: I wanna ask you, what is your history with this? Is this something that happened in your house as a kid?

Griffin: Uh... Yes?

Rachel: This happens a lot at Sydnee and Justin’s house during the holiday, I think Sydnee is a big fan. Puttin’ like the cloves in the boiling water and getting a good smell from the orange and the vanilla.

Griffin: Yes. I vaguely remember— I mean we had definitely hot holiday cider and like stuff around the house.

Rachel: I feel like we did this sometimes too, and it was always very confusing to me, like you’re cooking something we’re not gonna eat?

Griffin: Well.

Rachel: Because there’s a smell?

Griffin: Except “I used the concentrate after simmering all day to make an excellent mulled wine. Add some honey for a sweet and warm treat to end a cold February day.”

Rachel: Wow, that’s such a good idea.

Griffin: My dream beverage is you know in *Ponyo* after Ponyo turns into like a little kid, and then they go back to the house, and the Tina Fey mom is like, “Here,” and she has that like jar of golden liquid that she like dips—

Rachel: Uh-huh.

Griffin: — into like hot water, and then it turns— That’s the dream.

Rachel: It’s like Turkish delight in *The Lion, the Witch, and the Wardrobe*.

Griffin: Nothing is that good, right? Like nothing is as good as Turkish delight looks in *The Lion, The Witch, and the Wardrobe*. Nothing's—

Rachel: Yeah, like you just assume like this has to be the best thing ever created.

Griffin: I'm gonna make me own *Ponyo* juice.

Rachel: [chuckles]

Griffin: Thank you to bo en and Augustus for the use of your theme song "Money Won't Pay," you can find a link to that in the episode description. Thanks to Maximum Fun for having us on the network, we're so glad to be a part of the Maximum Fun network.

Go to maximumfun.org, check out all the great shows that they have over there. I'm talkin' about your *Stop Podcasting Yourself*, I'm talking about *Judge John Hodgman*, alllll those guys.

We got some live shows comin' up in just two weeks, February 20th and 21st, we're doing *MBMBaM* and *TAZ* in Tampa, and it's gonna be our first ever *TAZ* in Florida. It's *TAZ vs Rome vs Juliet*, which I still have to write. And then we're gonna be doin' *MBMBaM* in Jacksonville, February 22nd.

Go to bit.ly/mcelroytours for— for ticket links. We've also got some new merch over at mcelroymerch.com, including a holographic "Dare to Care" sticker for the old heads who prefer the original theme name of the year. There's a Poetry Corner bumper magnet, designed by Daniel Wagner.

Rachel: Oh, I haven't seen the final version yet!

Griffin: Oh, it's really very, very good. You can also still watch the video on demand of the Candlenights special from last year if you didn't see mine and Rachel's absolutely unhinged six minute long—

Rachel: [chuckles]

Griffin: — musical spectacular. So 10% of all merch proceeds this month will be donated to World Central Kitchen, which uses the power of food to nourish communities and strengthen economies through times of crisis and beyond. Mcelroymerch.com.

Thank you all so much for listening to our show. We hope that you're staying safe out there and hangin' in there, and we'll be back with more good stuff next time. Stay tuned.

Rachel: At— Wait, what about and have a attitude of gratitude.

Griffin: I'm not sure that that's the attitude I want people to have this week.

Rachel: Okay.

Griffin: Have an attitude of...

Rachel: Simmering rage?

Griffin: Well, that's the— that's by default.

Rachel: Somewhere in between there? [chuckles]

[theme music fades in]

Griffin: Find your sweet spot, somewhere in between gratitude and simmering rage. And then stand ten toes upon it.

Rachel: [chuckles]

Griffin: And we'll see you next week, bye.

[outro theme music plays]

[ukulele chord]

Maximum Fun.
A worker-owned network...
Of artists-owned shows...
Supported directly by you.