

Wonderful! 376: The Big Lady Theory

Published June 4th, 2025

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[theme music, “Money Won’t Pay” by bo en and Augustus plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hello this is Griffin McElroy.

Rachel: And this is *Wonderful!*

Griffin: Behind the scenes, no preamble to this. Literally just like, “Come on into the studio,” we sit down and we’re rippin’.

Rachel: [chuckles]

Griffin: And I like that. You know what I—? Like we talk to each other all the time, deeply in love, lovers.

Rachel: [chuckles]

Griffin: Husband and wife, like doin’ it like all the time.

Rachel: Listeners might be surprised to know that we talk to each other all the time.

Griffin: We talk to each other a lot, but this time? Sit— Plop our keisters down, and we get on the mics, and we stand on our business.

Rachel: Well, you know, save it for the show.

Griffin: That’s true.

Rachel: Like you just added something to our shared grocery list, I don’t know what it is, and now it’s content. I can ask you what was it?

Griffin: It’s coffee creamer!

Rachel: We do need coffee creamer.

Griffin: I don't know if I go through that shit at a normal rate, or if it is slightly accelerated.

Rachel: Well, you do have three cups of coffee a day?

Griffin: I drink three cups of coffee a day.

Rachel: Yeah.

Griffin: That doesn't seem like a lot to me, that seems like a normal amount for a coffee drinker. But I am putting quite a bit of this creamy stuff.

Rachel: And you're the only one who drinks it.

Griffin: And I'm the only— Well yeah, babe. It's just me and you in the house that drink coffee.

Rachel: [chuckles]

Griffin: Our kids aren't like gasping for coffee creamer.

Rachel: I guess that's true, I guess our children don't add coffee creamer to their cereal.

Griffin: But I do rip through this stuff. One day I'll be like, "We're set, we're good," and the next day I'll be like, "Oops, I'm rippin'. I'm rippin' right through it."

Rachel: Yeah.

Griffin: So I did put coffee creamer up on the list.

Rachel: Mm-hmm. And now we just got like a minute—

Griffin: And that's fuckin' a minute of content, baby!

Rachel: [laughs]

Griffin: It's so easy! This job is just our life, and that's it.

Rachel: Yeah.

Griffin: Do you have any small wondies to start things off on the right foot?

Rachel: I'm just lookin' at your eyelashes, and they're just amazing.

Griffin: Thank you, babe.

Rachel: A lot of people look at Griffin McElroy and they say, "Is he wearing eye makeup?" and the answer is no.

Griffin: Hate that shit.

Rachel: He just has very luscious, dark eyelashes.

Griffin: Always— My least favorite part of doing like plays and shit when I was a kid was the stage makeup, not for any sort of, you know, fragile masculinity reasons, but for I don't like— it's crazy that a pencil gets that close to my eyeball.

Rachel: Yeah.

Griffin: Like it's crazy you put— you do that— you put a pencil that close to your eyeball, and then you have a little special brush that goes also pretty close to the eyeball as well.

Rachel: Yeah.

Griffin: Lotta eyeball business, not crazy about it.

Rachel: Were you like, "Hey, I don't need it. Have you seen these peepers?" and then you like bat 'em a few times?

Griffin: Well they hadn't come in yet. These were few much a—

Rachel: Oh the lashes was a—

Griffin: Yeah.

Rachel: — post-puberty? [chuckles]

Griffin: Yeah, these are basically pubes.

Rachel: You get hair— [chuckles] You get hair in surprising places.

Griffin: Uh-huh, and sometimes it's extra hair around the eyes.

Rachel: [chuckles] Uh-huh.

Griffin: And it's a gift and a curse, sometimes they bat up against my glasses.

Rachel: [chuckles] Uh-huh.

Griffin: They bust out, they get stuck in my eyes, and they're wiry, aren't they. Thick and wiry. I was gonna think about maybe doing this for a big segment, but also decided that that would be maybe too much to listen to. Related, I'm gonna say when Rachel cuts my eyebrows. Not my eyelashes.

Rachel: [laughs]

Griffin: Those are pretty hands off, as discussed earlier, but my eyebrows are one of those things that I—

Rachel: Also bushy.

Griffin: — I don't pay any attention to, at all.

Rachel: Yeah.

Griffin: I don't notice when they've gone too wild, except in rare scenarios where I'll like catch a glimpse of myself in the mirror and have some real Peter Gallagher Wise Old Owl shit goin' on.

Rachel: [laughs] Uh-huh.

Griffin: And Rachel will kindly get a little brush, and little scissors, and fix me up.

Rachel: Yeah, I have—

Griffin: And I like it, it's intimate.

Rachel: [giggles]

Griffin: It's intimate, it's a moment of vulnerability to let you put scissors that close to my eyes, as I've discussed I'm pretty sensitive about that stuff. And it's— it makes me look better at the end.

Rachel: At one—

Griffin: I always think I look nice.

Rachel: At one time or another, I got one of those little eyebrow... pencil things that comes with the little eyebrow brush on one end.

Griffin: Interesting.

Rachel: And that is necessary for eyebrow trimming.

Griffin: Yeah.

Rachel: You kind of like you brush against the grain, and then you can really see where those long ones are.

Griffin: Right.

Rachel: And then it's easy to do a little trim.

Griffin: I appreciate it.

Rachel: Mm-hmm.

Griffin: I do not think of that stuff for myself. I used to ask my barber—

Rachel: Yeah.

Griffin: — to deal with it for me, but I just— it's never top of mind. My barber—

Rachel: Well, I think they used to bring it up, didn't they?

Griffin: Yeah. The big problem is like I get along really well with my—

Rachel: Yeah.

Griffin: — the barber that I have seen now like a half dozen times or so, and we'll be talking about like Korean reality competition shows.

Rachel: And you don't wanna be like, "Hey bro."

Griffin: Yeah, and like it'll completely slip my mind to ask about the eyebrows 'cause—

Rachel: I thought that it was like you're so friendly now that it felt like inappropriate, like demeaning in some way. Like, "Oh, while you're—"

Griffin: No, no, it's not—

Rachel: "While you're cutting things on my head, could you...?"
[chuckles]

Griffin: No, it's not— it's like if we get into a heated discussion about *Siren: Survive the Island*, I'm so excited to be talking about that.

Rachel: Yeah. That—

Griffin: That I will forget entirely about the purpose of the e— like of the hair maintenance exercise. I go first this week. I would like to talk to you about cooking toys.

I have been struggling with some, let's say grandest-related insomnia lately, which has sent me dipping back into some of my old sort of ASMR standbys, some of my reliable classics. The issue is that my algo has been blended with Gus's, because I believe it is my account that is on the iPad that he uses to watch YouTube sometimes.

And so now that algo is less like, you know, "Here's a— an old man talking about building some old machine in a very calming voice," and instead it's toy-based ASMR.

One of these sort of wild alleys that I went down was a YouTube channel, just does ASMR videos of them playing with old food making playsets. And I'm not just talking about your Easy Bake Ovens, they do definitely touch on that sometimes, not just that because I— Have we tal—

It feels like we've talked about Easy Bake Ovens on this program before. I feel like we've had a discussion about the act of cooking a thing with a lightbulb before. Maybe I am mistaken.

Rachel: Maybe, it's not something I have any experience with, but it's possible that you have talked about it.

Griffin: It is something I have experienced with, to the extent that the '90s were this Golden Era of playsets that allowed you to make vaguely edible foodstuffs. And that is the specialty of this whole ASMR video. I'm talking about your Dr Dreadful's Food Lab.

Rachel: Yes.

Griffin: Or Drink Lab, I believe there was a spinoff. I had the food lab, which basically let you make some of the gnarliest fuckin' foamiest, gummiest...

Rachel: I do—

Griffin: Candy, of course.

Rachel: I remember those commercials, I never knew anybody that had that set.

Griffin: Yeah.

Rachel: But I remember the commercial vividly.

Griffin: I did— I remember making— There's— It came with a little plastic skull, and you would mix this powder and I think just water in it, and it would foam up and then the foam would sort of congeal a little bit to make a sort of gummy, foamy brain. And it was so bad, it was so bad, it was not good food even a little bit at all. But I made it.

Rachel: [laughs]

Griffin: And so that's very exciting.

Rachel: Uh-huh.

Griffin: There was— I— Speaking of Dr Dreadful, there was this weird sort of bent of like nasty edible toy playsets designed specifically for boys, like to appeal to boys.

Rachel: Yes, I remember this.

Griffin: Which I always found sort of like, I don't know, condescending as the— as a young man who was not interested in yucky stuff, generally speaking.

Rachel: Can I tell you something though? Like as somebody who started hanging out with gentlemen in middle school, it did seem like when I would sit with them in the lunchroom, they would take the remains of everybody's lunch and try and put them into one milk carton.

Griffin: Oh yeah.

Rachel: That did seem to happen every lunchtime.

Griffin: Yeah, and then we did this all the way up to high school, but in high school there was always a monetary incentive, like, "We'll give you a dollar."

Rachel: So that does seem like you guys did like gross stuff.

Griffin: I didn't like that shit.

Rachel: Oh.

Griffin: I was present when it was happening.

Rachel: Okay. [laughs]

Griffin: I would never, ever go for that. That's what I'm saying is like I get like... Sure, right?

Rachel: Yeah.

Griffin: Like I understand the appeal of it.

Rachel: [chuckles]

Griffin: Like I enjoyed my Dr Dreadful's Food Lab mostly for the scientific applications of it.

Rachel: [laughs] Uh-huh.

Griffin: And less like, "I'm a yucky fuckin necromancer nasty fuckin' slimeball."

Rachel: [laughs]

Griffin: "Who's gonna eat shit, who's gonna eat dirty pig shit, as I—" Like that always sort of turned me off, but it was a big thing. In 2002, Hasbro released a playset called the Queasy Bake Oven. Which was basically a nasty Easy Bake Oven, with recipes like chocolate crud cake, mucky mud, bugs 'n' worms, delicious dirt, crunchy dog bones, cool drool, and foaming drool erupter. So, that's fuckin' gross, man. That was never my jam, but it did—

Rachel: But like it probably like tasted good though, right?

Griffin: I mean it was my experience that Easy Bake— I think Travis had an Easy Bake Oven, and it was my— Because they did make a sort of... less... gender-targeted model of the Easy Bake Oven.

Rachel: Yeah.

Griffin: Neutral-toned Easy Bake Oven, sometime in the '90s. Travis had one, and you know, you could make some pretty basic, you know—

Rachel: It's like when they would do like a mud cake situation.

Griffin: Yeah.

Rachel: And it was just like chocolate like with gummy worms. Like it was like still yummy, it just like had like a gross thing.

Griffin: Yeah, and you can't— It's hard to fuck that up.

Rachel: Yeah.

Griffin: Dr Dreadful was another thing entirely.

Rachel: Yeah.

Griffin: That was like nasty by design. The gold standard of what I'd like to talk about today, and the kind of like rabbit hole of this ASMR channel that I went down is a set of toys released in 1993 called "McDonald's Happy Meal Magic." Are you familiar with any of these sets?

Rachel: Is this like Play-Doh stuff?

Griffin: No, this was food. I'm exclusively talking about toys that actually let you make food. "Food," sort of. And—

Rachel: Oh, I think you've told me about this before.

Griffin: Yeah, so McDonald's made a set of these, they're like a half—

Rachel: Where you made like little bread fries or something? Yeah.

Griffin: Yes, I'll talk about the bread fries in detail in a minute, 'cause that was my favorite of the list. But came out in 1993, they were like the hottest thing on like the Toys 'R' Us catalogue like Christmas list.

I knew a lot of people who got these, and they basically allowed you to create these very crude simulations of McDonald's food using ingredients you had around the house. That part was very boldly advertised on the front of like the product boxes of these sets, like, "Use stuff you've already got. Don't worry, parents. You're not gonna have to like shell out for additional, you know, mix or whatever."

All of these things you ha— you used with stuff you probably have around the house. And you would take those ingredients, and you would cut them into sort of food shapes, and lightly prepare them with these toy McDonald's workstations.

There was a McNuggets maker, where you would cut nugg shapes out of bread, and then you would put them in a frier basket, which was basically like a little tub that you'd put honey into, and then you would scoop them into a little tray that you would press a button and it would shake them around the tray, and you would fill the tray with like crushed up cornflakes.

Rachel: Okay.

Griffin: And so you would get these tiny little sticky bread balls with cornflakes on `em, and then it came with a little McNugget serving box, which would get pretty gooey after a single use.

Rachel: [chuckles] Uh-huh.

Griffin: But it allowed you to live your dream of preparing actual McNuggets at McDonald's.

Rachel: Yeah.

Griffin: There was a hamburger maker which was particularly foul, because you would mold patties out of like Nesquik and peanut butter and cereal, into these sort of patty shapes. And then you would put them on buns, which were two Nilla Wafers, essentially. And then top them with ketchup and mustard frosting, and then they had these little cutouts for Fruit Roll-Ups to make them look like pickles and tomatoes.

Rachel: Whoaaaaa.

Griffin: And so imagine eating all of that together in one big bite.

Rachel: This is not stuff you had around the house.

Griffin: That is true, maybe if you had— if you were like someone's rich friend.

Rachel: [giggles]

Griffin: Like I had a rich friend—

Rachel: Uh-huh.

Griffin: — who definitely always had Fruit Roll-Ups around.

Rachel: Yeah.

Griffin: And going to visit his house was always pretty dope, so like maybe he had the hamburger maker.

Rachel: And just like frosting just like all the time.

Griffin: Yeah. There was a shake maker, which had like a sort of rudimentary like ice cream maker like contraption where you would put ice, and then on the inside you would mix like milk and essentially Jell-O pudding mix, and then it would turn into sort of a, you know, vanilla slurry or something like that.

Rachel: Yeah.

Griffin: That was probably the closest of the— Like that's bake— kind of a shake that you're making.

Rachel: I think there's a Ryan's World video where they do these.

Griffin: That sounds right to me.

Rachel: Doesn't it?

Griffin: They may— There was also a soda fountain, which was kinda weird 'cause it's like you just put Hi-C in a machine, and then you would pour it into a thing.

Rachel: [chuckles] Yeah.

Griffin: The one I had, the one that you mentioned, was the French fry maker, and that was the one I got for Christmas one year.

Rachel: Uh-huh.

Griffin: '93. And I felt like Prometheus stealing fire from the gods.

Rachel: [giggles]

Griffin: And then I actually like used it, and it's not French fries. Like you— It came with this little plastic square that you would punch into a piece of white bread, and then you would—

Rachel: Can I ask how old you were? Do you remember?

Griffin: '93? I mean I was six years old, seven years old, somewhere in there.

Rachel: Okay.

Griffin: You would cut out this little square of bread, and then you would feed it through this hand-cranked essentially bread shredder to turn it into strips of bread, which you would then put into a plastic like French fry box, and then sprinkle it with cinnamon and sugar, and then you're done. That's it, that's the end of the process.

Rachel: Yeah.

Griffin: It's really a pretty quick process. Was it French fries? No, absolutely not. Did I use it a lot? I did, because I felt like I had seized the means of Happy Meal production.

Rachel: [chuckles]

Griffin: And that was a very, very empowering feeling. Another reason I kinda wanted to talk about this is like Henry has never been especially interested in cooking, but Gus has taken on kind of an interest in it.

Rachel: Yeah.

Griffin: Like if you're making something in a kitchen, we wants to be involved. Henry said he wanted an omelet out of nowhere yesterday, and so him and Gus both came in, and Gus like really wanted to crack the eggs and help me whisk it and do all that stuff.

Rachel: Yeah.

Griffin: And he gets like really, really interested in it. Because I think there's something very powerful about feeling like, "I can do this thing. I

can do this thing that I have to do to some extent, I have to provide nourishment and nutrients to my body. And now I can kinda do that.” And these toys, you know, you’re not making actual McDonald’s, you’re not making like great stuff, you’re not going through, you’re not cutting anything.

There’s a lot of steps in the food prep process that you are vaulting over entirely, but you are still making something that you can eat, and there’s an excitement to that that is the very same excitement that you get as an adult when you make food for yourself or your loved ones, and then you get to eat that.

Like that is always a really satisfying feeling, and there is a way of capturing a very real version of that with these types of playsets when you’re a kid. I don’t think it’s as big a thing anymore. Like there’s obviously a big— there’s a lot of, you know, retail shelf space assigned for like make your own slime, or bracelets, or whatever.

Rachel: Lunchables are still kind of a thing though.

Griffin: Well.

Rachel: And I recognize that that is just usually like opening a thing and squeezing it—

Griffin: Yeah.

Rachel: — and some stacking.

Griffin: Sure. I guess it’s a smaller version of this experience.

Rachel: Yeah but the idea’s kinda the same.

Griffin: The idea’s kinda the same. I do think that there is something kind of magical about “Here is a tiny like nugget fryer.”

Rachel: Yeah.

Griffin: And there is something in there that I think is very cool, and I would not be surprised to find out like people who grew up to, you know,

have aspirations of being a chef at some point crossed paths with like a playset like this. It is also, when you're trying to fall asleep—

Rachel: [laughs]

Griffin: — pretty chill to watch somebody make like a tiny little chicken McNugget.

Rachel: Yeah.

Griffin: In like an old toy that you used to have. There is a nostalgia factor to that as well. But yeah, I think it's a neat sort of subset of toys, and that's why I talked about it today.

Rachel: Yeah.

Griffin: The end.

Rachel: [chuckles]

Griffin: [pants heavily] How was that, babe?

Rachel: Incredible.

Griffin: Thanks. Can I steal you away?

Rachel: Yeah.

[*Home Improvement* transition music plays]

[ad break]

Rachel: Okay.

Griffin: Okay.

Rachel: My topic this week.

Griffin: Yes.

Rachel: Is the standing ovation.

Griffin: Yeah, man. Yeah, man.

Rachel: [laughs]

Griffin: Good one.

Rachel: I love these things.

Griffin: Sure.

Rachel: I love—

Griffin: Being a part of it, or recipient of it?

Rachel: I mean... kinda being a part of one.

Griffin: Yeah.

Rachel: I don't— I mean I don't do a lot of performing.

Griffin: Yeah.

Rachel: So like yeah and when I do, it's opening for your show. You don't get a lot of standing ovations when you're— no.

Griffin: I don't think you've ever got— I don't think we've ever gotten a standing ovation—

Rachel: When you open.

Griffin: — [chuckles] for any of our shows.

Rachel: I think you have. I feel like people stand up at the end.

Griffin: Do they?

Rachel: You guys don't hang around a lot onstage after.

Griffin: No, we zoom outta— we do zoom outta there.

Rachel: Like and that's something I talk a little bit about, like a standing ovation kinda necessitates like a willing audience.

Griffin: You receiving it, yeah of course.

Rachel: Yeah. But I like being a part of one too.

Griffin: Yeah.

Rachel: Like the experience of going to particularly like going to a live performance.

Griffin: Sure.

Rachel: And like the actors are in front of you onstage, and you are able to stand up and receive them, and you've been in this kind of community of people watching the show, and you've like all experienced the thing together, and we're like all standing up recognizing these performers, and you are seeing their faces. And I don't know, it just feels really nice, it feels like this moment of like kind of unity and appreciation, and I don't know, I really like it.

Griffin: I do too.

Rachel: I think it's like a nice tradition. And... Yeah, and I wanted to talk a little bit about it.

Griffin: Okay.

Rachel: I'm gonna talk about it a little bit in the context of theatre, but also in film.

Griffin: Sure.

Rachel: Specifically in like the film festival environment.

Griffin: Right. Are you gonna talk about the history of clapping? 'Cause I don't know you—

Rachel: No. [laughs]

Griffin: I— That is something I am also curious about, who the person that's like [claps once] "Whoaaaaa!"

Rachel: [laughs]

Griffin: "That felt good when you did that to me."

Rachel: I wouldn't even know how to research that.

Griffin: Yeah. What did they do before? Like what was the thing? Just like screaming.

Rachel: Probably a lot of hollering.

Griffin: Just [yells]

Rachel: Yeah, stamping.

Griffin: Yeah.

Rachel: I'm sure there was stomping and stamping.

Griffin: Yeah.

Rachel: I think—

Griffin: [makes small noises of hub bub]

Rachel: — maybe some knee slapping.

Griffin: Yeah, sure. It's like in 1776, they would just kinda like pound their canes on the—

Rachel: Uh-huh.

Griffin: — table or whatever.

Rachel: Maybe some belly patting.

Griffin: Some—

Rachel: [audibly pats her belly] [chuckles]

Griffin: That's good. You could do that for a good meal, stand up and just pat your tummy.

Rachel: Yeah.

Griffin: Real fast.

Rachel: Yeah yeah.

Griffin: Let's normalize that.

Rachel: [chuckles]

Griffin: America.

Rachel: America. Let's get together on something, America.

Griffin: Something. Patting our tummies after a good meal, standing up and giving a standing—

Rachel: [chuckles]

Griffin: — tummy ovation, please.

Rachel: The reason this came to mind, so recently... there was a bunch of articles about like Sundance, and like these standing ovations that are happening after films are premiering, or at like Cannes Film Festival.

Griffin: Yeah yeah.

Rachel: Like all this stuff. And—

Griffin: How confident do you feel saying "Cannes" in that way.

Rachel: I— Could you read it from how I just said it?

Griffin: I— This is not a judgment, I also have— I am also there with you. I have never said that word out loud—

Rachel: I said it—

Griffin: — and felt good about it.

Rachel: I said it at the level of confidence.

Griffin: Okay.

Rachel: I said it in a way that I hoped I could only say it that one time.

Griffin: Yeah.

Rachel: And then you wouldn't acknowledge it.

Griffin: They went there during *Love Offline Love*, which we finished.

Rachel: Oh yeah, 'cause they travelled.

Griffin: And I feel like it was a little more "Cahnes," little more "Cahnes."

Rachel: "Cahnes" than "Cannes."

Griffin: "Cahnes." [makes an off kilter "Cannes" sound]

Rachel: I feel like it should be "Kennes."

Griffin: Okay. I like it. You also are a little bit sick.

Rachel: True.

Griffin: So you could write it off and be like, "If it sounds weird, I'm sick."
I have no such excuse.

Rachel: Anyway. The film festival that takes place in France.

Griffin: Yeah yeah.

Rachel: A lot of credit has been given to the length of the ovation.

Griffin: Of course.

Rachel: A lot of people are tracking it, as if that means something in particular.

Griffin: Yeah.

Rachel: But I wanted to start with the theatre. There was an article in the *New York Times* in 2003 that talked about kind of the rise of the standing ovation, and how more often than not it is happening regularly at a— like at a Broadway performance now.

Griffin: Every— Yeah, I think so.

Rachel: And there is kind of a hypothesis that it started in the 1950s, and they kind of give *My Fair Lady* as an example.

Griffin: Oh man.

Rachel: As one of those musicals that really kind of brought this level of like decadence. So they interviewed this musical scholar named Ethan Moredon, who came up with [chuckles] what he called the “Big Lady theory.” And he said that—

Griffin: I’m gonna just Google the real quick.

Rachel: Previously— [laughs]

Griffin: Whoa. It’s a very— Oh man, it’s a parody of *Big Bang Theory* that is too hot for TV.

Rachel: [laughs] Previously, so— Oh, music left barely any time for the cast to bow during a curtain call. However when musicals evolved to showcase a star performer, think Carol Channing in *Hello Dolly*, the production was staged to accommodate a longer bow.

The whole curtain call is built to a climax, the ensemble bows and sings, the male leads bow, and supporting women, and everything builds and builds and builds. And then when everyone’s attention is focused, the star comes out in her 37th Bob Mackie gown of the evening, and by that point you have no choice but to get to your feet.

Griffin: Yeah.

Rachel: [laughs] I also read this suggestion that there are some productions that kind of lead you in that direction. So apparently in *Mamma Mia!* the last number is one for the whole audience to kind of get up and dance, and so you're kind of like—

Griffin: They trick you into—

Rachel: — already— [laughs]

Griffin: Yeah.

Rachel: — on your feet, which I kind of love. And... There's also the kind of standing ovation that you will see at like a ceremony like the Oscars.

Griffin: Yeah.

Rachel: You know? This was wild to me, so Charlie Chaplin was given an honorary award... and received a 12-minute standing ovation.

Griffin: At the Oscars?

Rachel: Which is the longest in the award ceremony history. Yeah. Oscars.

Griffin: Well yeah man, that's like— there's no way you could get away with that now.

Rachel: What year do you think it was?

Griffin: That Charlie Chaplin received that?

Rachel: Yeah.

Griffin: Gosh, I bet you're asking me because it's later than I would think.

Rachel: Yes, exactly.

Griffin: 19...71.

Rachel: God, you're so good at this.

Griffin: What is it?

Rachel: 1972.

Griffin: Ohhhh, man.

Rachel: That's amazing.

Griffin: Thanks.

Rachel: I figured to—

Griffin: He beefed it way—

Rachel: [giggles]

Griffin: — [chuckles] way before that, yeah man.

Rachel: Yes!

Griffin: Yeah.

Rachel: I was thinking like silent film.

Griffin: Yeah.

Rachel: Must've ended.

Griffin: I mean he must've been wicked old. He must've been wicked old.

Rachel: Maybe.

Griffin: Super duper—

Rachel: Maybe. [chuckles]

Griffin: – duper duper old. When you cheat death as many times as he did, death kinda stops comin' for you, huh.

Rachel: [chuckles]

Griffin: And it lets you get super old.

Rachel: [chuckles] Anyway. So this 12-minute standing ovation, so at these film festivals, this is kind of... kind of par for the course. There are a lot of these kind of lengthy ovations happening. And the suggestion is that you do kind of have to create an environment for it.

Griffin: Yeah.

Rachel: But that some filmmakers will kind of... create a situation where that is not as possible. So there are industry outlets like *Deadline*, *Variety*, *Hollywood Reporter*, that will use that as like kind of a spectacle, and kind of suggest like, "Oh, this one got a nine minute ovation, and this one got a 12 minute, and this one got a 19 minute ovation," kind of suggesting like, "This is a better movie."

Griffin: Yeah.

Rachel: But then there are certain directors, like... There are certain directors like Bong Joon Ho and Wes Anderson who are kind of notoriously uncomfortable for letting it go on for too long, that will kind of like silence people, or like begin speaking in a way that will like cut off the length of the ovation.

Griffin: It seems so— Like as someone on way outside, this has never— Cinema has never been like kind of my area of expertise at all, it seems so wild.

Rachel: Yeah.

Griffin: So like stuffy and like really feeding this appearance of being like a super kind of like self-involved—

Rachel: Yeah.

Griffin: — artistic field, generally speaking. The idea of standing there and just letting 19—

Rachel: That's a long time.

Griffin: — 19 fuckin' minutes of clapping happen—

Rachel: 19 minutes.

Griffin: — at you, it seems like a lot, my dude. It seems like so much.

Rachel: Apparently Christopher McQuary, when *Mission: Impossible*, the most recent one, premiered... they were clapping, he grabbed a microphone, paid tribute to the cast, and then led them out of the theatre. [chuckles]

Griffin: Hell yes.

Rachel: So yeah, so again like it's not—

Griffin: I'm not against people receiving credit—

Rachel: [laughs]

Griffin: — and accolades for the work that they do, they're— It's just when it reaches that point, it feels like the 19 minutes of applause is kind of a performance in and of itself, it feels like to me.

Rachel: Yeah.

Griffin: But I've never been to Ca, so.

Rachel: [chuckles] Oh, oh is that how— that's how you're gonna say it?

Griffin: I'm just trying a lot of different ways so that if I accidentally do it right once, that—

Rachel: Ken.

Griffin: Kennnn. Ken.

Rachel: Ken Burnes.

Griffin: Ken's Film Festival.

Rachel: Ken Burnes Film. There's some psychology to it, obviously, in like in a theatre environment, you know, for example you don't wanna be the only person sitting down.

Griffin: Yeah.

Rachel: Which it— that definitely has happened to me before.

Griffin: Yeah.

Rachel: At like a show that I was kinda like whatever about.

Griffin: Yeah.

Rachel: Like you— everybody's standing up and you're like, "Oh, okay."

Griffin: Well you didn't go to— you didn't grow up going to church. Because at church this is also a thing, if people are like getting into it, you can't be like the only one on the pew.

Rachel: Yeah.

Griffin: Like with your ass down, like you gotta get up and—

Rachel: [laughs]

Griffin: — like feel it move too.

Rachel: There's also a theory that the cost going up had something to do with it. Apparently the playwright Arthur Miller said, "I guess the audience just feels that having paid \$75 to sit down, it's their time to stand up. I don't mean to be a cynic, but it probably all changed when the price went up."

Griffin: Eh, yeah, maybe.

Rachel: There is a theatre cricker— a thear— a theatre cricket. [laughs]

Griffin: [chuckles]

Rachel: That's adorable!

Griffin: “Well hi there. I noticed you’re puttin’ on—”

Rachel: [laughs]

Griffin: “— a production of *South Pacific*. My goodness, this show hasn’t aged very well.”

Rachel: John Larr, the theatre critic for *The New Yorker* magazine thinks it is a kind of attempt at like self-hypnosis. He said, “They think if they go to a show and stand at the end, they’ve had a good time. They’re trying to give themselves the experience they thought they should have.”
[chuckles]

Griffin: Man, they— there— [chuckles] This is a pretty cynical kinda field, it seems like. Like you get—

Rachel: I know.

Griffin: I underst— I’ve— I fully understand it.

Rachel: I don’t see a lot of performances.

Griffin: Sure.

Rachel: I imagine if you’re going all the time.

Griffin: Yeah.

Rachel: And you see something that you’re kind of lukewarm about, you are probably generally surprised at the end—

Griffin: Yeah no, I understand how you get that way.

Rachel: — at the audience hopping up. But yeah, I think for me... it does feel like a really nice way to show appreciation to the performers.

Griffin: Yeah.

Rachel: You know, a lot of performances that we’ve seen have particularly emotional endings, you know.

Griffin: Yeah.

Rachel: And so the like performers will come out like kind of still in that space.

Griffin: Right.

Rachel: And you feel like, “Oh my gosh,” you know right, like how... how vulnerable and like, you know, sensitive of them to like give so much of themselves, and like the least I can go is like get out of my chair.

Griffin: Yeah, sure.

Rachel: And clap, you know.

Griffin: And I like being a part of it too because it’s like when you feel the vibe of like, “Are we standing, guys?”

Rachel: [giggles] Yeah.

Griffin: “Guys, are we— Guys? Seems like we’re about to stand. Oh, we’re standing, babe!” Like that is always a fun little tipping point.

Rachel: Yeah, I think sometimes when you go to like a lecture or something, like when you go to like an environment where like maybe people aren’t gonna stand.

Griffin: Yeah.

Rachel: It does also feel kinda nice to be among the first person.

Griffin: Yeah.

Rachel: Like maybe not the first person, I don’t know that I would wanna be the first person.

Griffin: No.

Rachel: But it’s kinda nice to be among the first person that’s like—

Griffin: Can you imagine being the first person to stand up, and no-one else does?

Rachel: [laughs]

Griffin: And they all look at you like, "Wow... teacher's pet."

Rachel: It's a real *Dead Poet's Society* like, "O Captain, my Captain" moment.

Griffin: If only one of the kids had stood up.

Rachel: [laughs]

Griffin: And everyone looked around and was like, "Who's this asshole? Get off your fuckin' desk, man."

Rachel: I do appreciate, in that film, that not everybody stands up.

Griffin: Sure.

Rachel: It's very realistic.

Griffin: Yeah. Do you wanna know what your friends at home are talking about?

Rachel: Yes.

Griffin: Okay, well here it comes. We got one here, and it is from Mason, who say, "Hey Griffin and Rachel, my small wonder is the smell of a campfire that lingers on your sweater after roasting smores on a cool summer night."

Rachel: Oh my gosh.

Griffin: I do like that.

Rachel: We had so many firepits back in the day.

Griffin: Oh man, tell me about it.

Rachel: I would have a lot of those smells.

Griffin: Yeah. I don't think— Are we allowed to do that here?

Rachel: Yeah.

Griffin: We've never— I don't know why— I mean we have a four-year-old, and the idea of a low, open fire—

Rachel: Yeah, gonna be wild.

Griffin: — doesn't seem great, but.

Rachel: I've smelled it.

Griffin: You smelled it?

Rachel: [while chuckling] I've smelled it.

Griffin: [wheezes] Hey. Ey, you smelled it?

Rachel: I've smelled it.

Griffin: Nice dude.

Rachel: [chuckles]

Griffin: Joe says, "My small wonder is watching the fish in the pond in the park. There's a beautiful pond in the park near my house, and it's full of small fish. It's so fun and peaceful to sit there and watch those little guys do their thing." I do like that, love a koi pond.

Rachel: Yeah.

Griffin: Love a restaurant on water where you can look down and see like a turtle or something.

Rachel: We have not yet been to the botanical garden scene here. I wonder if they've got—

Griffin: We did, we went to the botanical gardens once. They had a train, they had a choo choo train.

Rachel: Here?

Griffin: Yeah here, they had the choo choo train. The Christmas choo choo train. You remember? We got a little succulent, Henry got a little cactus, and they had a choo choo train.

Rachel: Ohhhh. Well what am I thinking— I'm thinking the arboretum, we haven't been to the arboretum.

Griffin: No, we haven't been to that. Do they have a choo choo— they have a Christmas choo choo train?

Rachel: Did the botanical garden have fish?

Griffin: Um, they—

Rachel: I think they did, didn't they?

Griffin: They had so many plants, they probably had a fish or two in there.

Rachel: Yeah.

Griffin: So anyway, that's it.

Rachel: [giggles]

Griffin: Thanks so much for listening. Thank you 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. We got some merch over at mcelroymerch.com for you to check out, some live shows of *MBMBaM* and *TAZ* coming up.

Got to bit.ly/mcelroytours for more information, we're comin' to California, and Texas, and a bunch of other places. We're gonna be in Columbus I think in just a couple weeks for— for a game convention up there. Again, bit.ly/mcelroytours for all that.

This I think is okay to announce here, because I believe by the time this episode goes up, it will be live. We are about to start a new season of *The Adventure Zone*.

Rachel: Yeah.

Griffin: And it is one that I am very, very excited about. It's *Dungeons & Dragons* 5th edition, and it's called *TAZ Royale*. It is a season that is a... is a battle royale, and it's got 64 wizards in it. As there can be only one wizard winner, and so it's an all-wizard season of *Dungeons & Dragons* and our show. And we've done a few episodes already and it's been a fuckin' hoot, and I think you guys are really gonna like it.

Rachel: It's gonna be so good.

Griffin: So, that starts I believe very, very soon, I believe on June 6th, I wanna say.

Rachel: Griffin spent so much time just namin' wizards.

Griffin: I came up with— I mean 63 wizard names, because the other three came from—

Rachel: Yeah.

Griffin: — from Juice and Trav and Dad, but it was very fun comin' up with 63 wizards. It's— It was a great little creative exercise.

Rachel: Yeah.

Griffin: So yeah, that's gonna start very, very soon, so it's a great time to hop onboard. That's it, thank you so much for listening, we'll be back next week with a new episode of *Wonderful!* Until then, au revoir. Cannes.

[theme music fades in]

Rachel: [chuckles]

Griffin: Au revoir to all our fans.

Rachel: See you in Cannes.

Griffin: Catch you in the movies, Kens.

[outro theme music plays]

[ukulele chord]

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