

Wonderful! 377: Avocado Lube

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[theme music plays]

Rachel: Hi, this is Rachel McElroy.

Griffin: Hey! This is Griffin McElroy.

Rachel: And this is Wonderful!

Griffin: It's a hot one, folks! This podcast. It's the sexiest show you're gonna listen to today. I guarantee.

Rachel: [chuckles]

Griffin: We're your hosts, Griffin and Rachel. And this is Wonderful! A sexy podcast where we talk about things we like, that's good, that we're into.

Rachel: All the... lubricants?

Griffin: It's a scorcher, babe!

Rachel: And the positions and the—

Griffin: I was—[exclaims] hah-hee. I was gonna talk about the weather. Isn't that that so... isn't that—what does that mean? What does that even—what kind of energy—

Rachel: But you said sexy.

Griffin: Yeah, because I got really uncomfortable with like, gosh, do all I have—

Rachel: Do all I have—

Griffin: To offer—do all I have to offer this world, a comment about the heat outside?

Rachel: Yeah.

Griffin: And I said no. And then my brain was like, "Well, you gotta fuckin' say something, man."

Rachel: And then you—sexy.

Griffin: And then I said—and then I took it down sort of a sexy path.

Rachel: Uh-huh.

Griffin: And then I said that, and then my brain was like, wow, out of the frying pan and into the fire, huh, pal?

Rachel: Yeah. And then you didn't want to—you didn't want me to 'yes and' it.

Griffin: I didn't want you to 'yes and' it, and I appreciate—a lot of people, sometimes I worry the listen to our podcast and be like, "They're shutting each other down sometimes."

Rachel: [chuckles]

Griffin: No, we want that. We need that from each other. Don't you know?

Rachel: We couldn't—if I said let's talk about lubricants, we couldn't—like, we couldn't—

Griffin: You did say that.

Rachel: I couldn't—but I couldn't—like, I don't know.

Griffin: If had one-upped that, you would have left—

Rachel: I mean, I couldn't... I don't know.

Griffin: I don't know anything about—

Rachel: There's probably a bunch of—

Griffin: There's water-based ones.

Rachel: Yeah. There's probably a bunch of brands and colors, and consistencies.

Griffin: I don't know what else you base 'em in, except water. Is it—

Rachel: I think there's oil. Oil's one of 'em. There's probably plant ones.

Griffin: Yeah, like almond... almond milk.

Rachel: [laughs] Avocado, I'm sure is one.

Griffin: I bet there's a... So, this is Wonderful.

Rachel: [laughs]

Griffin: A show where we talk about things we like, that's good, that we are into! And do you have any small wonders to talk about?

Rachel: Oh...

Griffin: I can go first if you want, because I didn't go for a little bit.

Rachel: Okay.

Griffin: We got the Switch 2! Got that new Nintendo Switch console.

Rachel: We did.

Griffin: And not the strongest launch lineup. Not a ton of stuff there. Henry was all excited for—

Rachel: Well, there will be, right? There's gonna be some stuff.

Griffin: Right, but a launch lineup is like what's available when the thing comes out. And it is a metric that is sort of important for, you know, judging what the user experience is on day one. And there's not a ton of—a ton of games. The big kind of like thing is like all the Switch 1 games work on it, and they run a lot better. Animal Crossing loads considerably faster, and they did an update to Tears of the Kingdom, the new Zelda game, the best Zelda game ever. And it runs so good!

Rachel: But when's the like stuff that he's excited about going to come out?

Griffin: Well, the Kirby DLC I thought was coming out day one. And I may have set that up in his mind like, this weekend—

Rachel: Yeah.

Griffin: You better get ready—I didn't know it comes out in August, unfortunately. We got that new Donkey Kong game coming out in July. So, you know, stuff is coming. He is playing Tears of the Kingdom, which he has not done before, which is exciting. It's a very complicated game.

Rachel: Mm-hm.

Griffin: Really, really good one. But I always—I love new console time. I do.

Rachel: Yeah.

Griffin: So sue me

[group chuckle]

Rachel: [chuckles]

Griffin: Do you have anything now?

Rachel: Oh... oh, man... gosh, you know... I'm gonna say—oh, man, you know, I've probably done this before. I'm gonna say a dress, here's the secret. When you put on a dress—

Griffin: Yeah.

Rachel: People think that you've put in a lot of effort.

Griffin: Okay?

Rachel: And actually, you've put in less effort.

Griffin: It's one thing as opposed to two.

Rachel: It's one thing.

Griffin: Yeah.

Rachel: When you put on a top and a bottom—

Griffin: Sure. Hard! So—no one talks about this anymore, hard!

Rachel: You've thought about two things.

Griffin: Yeah.

Rachel: Not only have you really thought about two things, but you thought about multiple things. You thought about like the top and the bottom. You thought about how well they'll go together.

Griffin: Yeah. Did I accident—did I accidentally get two bottoms?

Rachel: [chuckles]

Griffin: Sometimes. It's hard, man.

Rachel: Dress, one thing.

Griffin: Set it, forget it.

Rachel: People think it's fancier. And—

Griffin: But I know—I know now.

Rachel: Yeah.

Griffin: And I also know, you're not wearing any pants. Hm-hm!

Rachel: [titters] True.

Griffin: What do you think about that? Maybe this is the sexiest episode of Wonderful.

Rachel: So anyway, so I put on a dress today, and I just felt good today, knowing that people probably thought that I was a business lady.

Griffin: Yeah.

Rachel: Doing business-y things.

Griffin: Sure.

Rachel: And that I put in effort today. When actually, I put in less than I did yesterday.

Griffin: Yeah. ? Because of the—because of the absence of pants.

Rachel: Uh-huh.

Griffin: Yeah. I love it. Life Hack.

Rachel: Yeah.

Griffin: Cool!

Rachel: 100%.

Griffin: You go first this week.

Rachel: I do.

Griffin: What would you like to talk to me about, and our friends at home?

Rachel: Ladies and gentlemen of the jury, today, I'm going to make a case for someone that I think deserves a little bit more attention.

Griffin: I have no idea where this is about to go.

Rachel: The youth of today...

Griffin: You could say anything right now. You could say literally anything or anyone.

Rachel: [titters]

Griffin: I'm on tenterhooks.

Rachel: The youth of today may not be as familiar with this person as I think maybe they should be.

Griffin: Okay?

Rachel: Because this person's first studio album came out in 1997.

Griffin: Oh, yeah.

Rachel: And if you think about it, many of our listeners—

Griffin: Nobody was born then—nobody was born then, yeah.

Rachel: May not have been born when that album came out. This is somebody who is a singer, songwriter, rapper, record producer. This person is Missy Elliott.

Griffin: Yeah... Yeah. I can't believe we haven't done any of Missy's work before.

Rachel: Right?

Griffin: So important, such a... singular identity in the entire history of music. Can't think of anyone quite like Missy. You always know when a Missy track is on, even if you have only heard a few of her songs. There's something about it where you're like, oh, damn, I know exactly who this is and exactly where it's gonna go.

Rachel: More than any other like music performer, I realized that I really wanted to talk about like different aspects. Like more than like a particular song or album, I wanted to talk about like different facets.

Griffin: The personae, right?

Rachel: Yeah! I realized I was kind of making a case for Missy Elliott. Like I realized that I was going to present aspects of Missy Elliott today.

Griffin: Yeah.

Rachel: And then at the end was going to be like, "And that is why, in collusion—" [chuckles]

Griffin: Yeah, right.

Rachel: Because there are certain aspects of particular tracks or albums that I think are strong in certain areas, and not in strong in other areas. But are so strong in that one area.

Griffin: [titters] I—yeah.

Rachel: You know?

Griffin: I don't get that from listening to the music, because I hold it in such high regard. But watching the music videos that you—you sent me one, and it sent me down a rabbit hole watching other Missy Elliott's music videos—

Rachel: Uh-huh.

Griffin: Made me very aware of the fact of like, she encompasses a vibe that I don't know—it's a very... it's a very early aughts internet sort of vibe, I guess?

Rachel: Yeah, yeah.

Griffin: A party vibe—rave, party vibe.

Rachel: Yeah, uh-huh.

Griffin: That is doesn't—maybe doesn't exist so much anymore, and so seems maybe so alien now.

Rachel: Yeah. [titters]

Griffin: But I'm so glad that it exists, because those music videos are like a wonderful little time capsule.

Rachel: Yeah, so... yeah, so my connection to Missy Elliott is very much because I—

Griffin: You're cousins.

Rachel: [laughs] Because I was a teenager like in the late '90s, early 2000s.

Griffin: Sure.

Rachel: I had her third album, Miss E So Addictive, that came out in 2001.

Griffin: Yeah.

Rachel: So that was when I was in college. Played it in my car all the time.

Griffin: Sure.

Rachel: And became familiar with her when a lot of people did, when the song from the album, Supa Dupa Fly, called "The Rain" came out. And it

became very well-known, because it appeared that she was in a giant black trash bag.

Griffin: Yeah, sure.

Rachel: In the music video.

Griffin: God... Music videos is such a weird thing that has changed—the role that it fills has changed so dramatically.

Rachel: It's still definitely a thing!

Griffin: Absolutely it's still a thing, that's not what I'm arguing. Because when you—but it is now that like you will follow an artist and they'll have a new music video out, and you'd be like, "Fuck yeah!" And you'll have this new sort of vector to share their music and be like, "Yeah, this music video is like so great. It has so much artistic value. It's so cool." It was—the way it was—these were distributed through VH1, MTV, specifically like shows like Total Request Live, there are artists whose work I did not follow sonically, who I will never forget because their music videos I saw so much of. And now I don't—

Rachel: Yeah.

Griffin: I simply do not get exposed to music videos for artists I don't follow.

Rachel: Yeah, 100%.

Griffin: And so, so many of Missy Elliott—I love her music, but like so many of her music videos are so unforgettable because they were so unlike anything else, and so weird and artsy in their way.

Rachel: I know. That's what—that's what's kind of amazing to me when I think about it now. So, Missy Elliott grew up in Virginia, happened to go to high school with Timbaland, who's like this famous producer.

Griffin: Connector.

Rachel: Yeah, collaborated with tons and tons of musicians, particularly in this time period. So yeah, Missy Elliott debuted first studio album 1997. "The Rain" was the first single off the first album. And then shows up in this huge—appears to be a trash bag. And it just... it was so striking. It was so different than anything else than anybody had seen.

Griffin: Can you describe what Missy Elliott in a trash bag is, for folks who have not seen the music video?

Rachel: Well, here, I will. So I found this article about it, this website called Andscape. This stylist, June Ambrose, said, "It was not a trash bag, it was a couture Michelin suit."

Griffin: [chuckles]

Rachel: [chortles]

Griffin: Like the Michelin man?

Rachel: Yeah.

Griffin: Okay, amazing.

Rachel: She said, "During my early career in hip hop culture, I was forced to design the looks in order to get the couture attention that the culture needed. It had no stitching. It was all seamed with tire glue. The outer layer, which was the patent leather vinyl, we were able to sew up. Any little leak could throw off the inflation."

Griffin: Fuck. Holy shit, man.

Rachel: Rolling Stone named that video the greatest hip hop music video of all time. Elliott shared that when they shot the video, her inflated suit had to be blown up at a gas station. And she had to walk down a Brooklyn Street in New York to get back to the set because she couldn't fit in a car. [chuckles]

Griffin: Oh, man!

Rachel: And then Ambrose, that stylist that I mentioned, had to follow her around with a bike pump to keep the suit inflated. [chuckles]

Griffin: Just doing Missy maintenance. That's so dope.

Rachel: Originally, I just wanted to talk about that video. Because I was just like, the video is incredible.

Griffin: Yeah.

Rachel: The song?

Griffin: I don't recall the song that much. It's fine.

Rachel: Iffy! Like it's kind of an okay song.

Griffin: Yeah.

Rachel: Don't really—like, not one of my favorite Missy songs. The video? Amazing.

Griffin: Yeah.

Rachel: So, yeah. So, again, that's like an example where it's like... like I could play a clip from the song, it's okay.

Griffin: Yeah.

Rachel: The music video, amazing.

Griffin: Untouchable.

Rachel: Yeah. But I did—I wanted to just kind of name some of her songs, for those of you who maybe are—like can't really remember all the songs that she had written. She, of course, did Get Your Freak On.

Griffin: Yeah, I was gonna say, you—it's the most famous ostinato in sort of like beat history.

Rachel: Yeah.

Griffin: Anyone hears who hears that—[spoofs the intro to "Get Your Freak On"] it's like, oh, okay.

Rachel: [chuckles] "Work It" is another one.

Griffin: Oh, fuck yeah...

Rachel: "One Minute Man" is another one.

Griffin: Mm-hm.

Rachel: And then there's some that if you heard, you would kind of know. Like "Lose Control."

Griffin: Yeah. [sings] "Music makes you lose control."

Rachel: Uh-huh, exactly.

Griffin: [spoofs synthesizer sounds] Sorry, that was a really good impression of the synth part of Music Make You Lose Control.

Rachel: [chuckles]

Griffin: And I just want to make space for that.

Rachel: WTF is a more recent one that she did with Pharrell. It's called—it's like "Where They From."

Griffin: Yeah, so she kind of went into hibernation for a very long time.

Rachel: Yeah, she kind of popped up at the 2015 Super Bowl. Part of that is because in 2008, she was diagnosed with Graves' disease.

Griffin: Yeah.

Rachel: So she spent several years kind of getting that under control. And then 2015 like rolled out at the Super Bowl, and everybody just like lost their minds.

Griffin: Lost their fuckin' minds, yeah.

Rachel: Yeah. 2023, she became the first female rapper to be nominated and inducted into the Rock and Roll Hall of Fame.

Griffin: I did not know that.

Rachel: Yeah, which is kind of wild when you think about it.

Griffin: It's great, though.

Rachel: In 2020, Billboard ranked her at number five on their list of 100 greatest music video artists of all time. In 2021, she got a star on the Hollywood Walk of Fame. Her overall discography has sold 40 million records worldwide.

Griffin: Superstar.

Rachel: Yeah, she's incredible.

Griffin: What song should we—have you chosen to play for the friends at home?

Rachel: Gosh...

Griffin: I know, how do you choose?

Rachel: I kind of like Gossip Folks.

Griffin: Okay. [chuckles]

Rachel: I want to play that one.

Griffin: All right!

Rachel: That one has a little Ludacris on it.

Griffin: Yeah, you can't go wrong.

["Gossip Folks" by Missy Elliott plays]

Rachel: That's another arm of my case—

Griffin: Is that she worked with everyone.

Rachel: is that she has—she has collaborated with everyone. She's collaborated with Lil' Kim, Janet Jackson, Beyoncé, Sierra, Mary J. Blige, as I mentioned, Timbaland. She did Christina Aguilera in the Lady Marmalade video.

Griffin: Oh yeah.

Rachel: Eve, Busta Rhymes, Pharrell, as I mentioned. She did songwriting for Aaliyah, back before she like really became a solo artist.

Griffin: Wow.

Rachel: It's just, it's kind of wild. And it's just like, it's kind of easy to think of her, as I mentioned, as just like a very like late '90s, early 2000s artists. But I will say, and somehow this totally slipped under my radar, in 2024, she did this huge tour. And it was her first headlining tour. And she did it with Busta Rhymes, Sierra and Timbaland. She did a tour with more than 250 costumes.

Griffin: Did she bust out the big Michelin couture suit?

Rachel: Yeah.

Griffin: You got to.

Rachel: That was part of it.

Griffin: Yeah.

Rachel: Apparently, there were over three—between 300,000 and half a million rhinestones in these—in her outfits.

Griffin: Jesus Christ, yes.

Rachel: And she was 53 years old on this tour that she did. And, yeah, totally missed it.

Griffin: Just remarkable, yeah. I mean, we're not plugged into the music scene basically at all.

Rachel: Yeah, it's just—yeah, I'm just—I'm—

Griffin: Which is a shame, I would have loved to have seen that.

Rachel: There was like apparently like a UFO that like descended onto the stage.

Griffin: Oh, I bet.

Rachel: Sort of all these like different elements. It was like nostalgic and also, like otherworldly. There were supposed to be like elements of like Independence Day. It was like—it was supposed to be—

Griffin: [chuckles] Whoa, shit?

Rachel: Supposed to be incredible. But... but yeah, I just—I just think she's remarkable. I think she's had a tremendous influence on like so many artists. She actually cites Salt-N-Pepa as part of the reason that she even got into rapping in the first place.

Griffin: Yeah, for sure.

Rachel: But yeah, I just kind of wanted to give her props and recognize her for the tremendous impact that she has had on music.

Griffin: I don't think you have to make a case for—I think Missy Elliott's work probably speaks for itself.

Rachel: And so in conclusion, ladies and gentlemen, Missy Elliott.

Griffin: I may be!

Rachel: [chuckles]

Griffin: Poor southern lawyer. Can I steal you away?

Rachel: Yes.

Griffin: Thanks.

[theme music plays]

[ad break]

Griffin: I would like to talk to everyone about a video that is very important to me. It is... it is a classic piece of found footage comedy short film called The PriceMaster. Were you familiar with The PriceMaster before?

Rachel: I was not at all. I had no idea how you had found this. I had never heard of it. I was very confused when you sent it to me.

Griffin: I sent you the abridged version of PriceMaster—

Rachel: Oh, okay, I was curious about—yeah.

Griffin: There's a full 30 some odd minute cut out there on YouTube that you can watch, on The PriceMaster's official YouTube channel.

Rachel: Okay.

Griffin: Which is quite old at this point. So, if you've not seen The PriceMaster, one, you should go watch it. It's on YouTube and it's really,

really hysterically funny. Here is the premise. It is an unassuming Sunday afternoon in February, 2001, in Denton, Texas.

And there is this house where a bunch of art students live together, and they are hosting a yard sale. And the items they have for sale at the yard sale are pretty wild, as you might expect from like a house where a bunch of art students live. So there's like, you know, half-made projects. But then there's old lingerie magazines and a gold crucifix, and a small portable television. Just an odd mix of items. And their neighbors and passersby, usually older, normal folks out on a stroll on a Sunday afternoon, swing by to peruse these items. But none of these items have prices listed.

Rachel: [chuckles] Uh-huh.

Griffin: And so these normal folks walk up and ask the homeowner, "How much is—how much is this crucifix?"

Rachel: Do you want to mention that the homeowner is dressed in a surprise—

Griffin: Well, this is—there's a—homeowner is the—there's a lot of characters in The PriceMaster. It's not just The PriceMaster. There is—there is a man standing behind the table, and he takes a look at these items, and he says, "Let me check." And looks up at their porch, where they have set up a sort of shrine, a very low rent shrine. Where a man wearing a creepy golden mask that does not cover his lips, a silvery strapped tunic and these enormous baggy pants, makes... puts an insane price tag on the item on display.

Rachel: He has some kind of like stereo like loud equipment.

Griffin: In a deafening, reverberating voice.

Rachel: [chuckles]

Griffin: That is the entire premise of this 30 minute long found footage short film called The PriceMaster. It's one of my favorite early like, you know, I guess viral funny videos in existence.

Rachel: How did you happen upon this?

Griffin: I don't even remember. I don't even remember.

Rachel: You don't?

Griffin: I saw it... I saw it—oh, gosh, probably when I was just out of college? I feel like maybe when I was living in Cincinnati, one of those, you know, theater kids that I was hanging out with at the time probably turned me on to it, I think.

Rachel: Yeah.

Griffin: That is what my gut tells me.

Rachel: It has a very like Kids in the Hall kind of quality.

Griffin: It has extremely Kids in the Hall—huge, weird Kids in the Hall energy. And, of course, like my brothers have seen it and now it is—it is a—it is such a touchstone. It's really only going to work best if you can see The PriceMaster during The PriceMaster video, because he's doing this constant sort of slow, free form, erotic, Tai Chi movements on the stage.

[group chuckle]

Griffin: As these 65 year old people pick up and ask how much a thing costs.

Rachel: What is kind of perfect about it too is that the neighborhood they're in feels so exactly like Everytown, USA.

Griffin: Yes.

Rachel: Like, I felt like it had to be in the neighborhood where my grandparents in like small town Illinois lived. Like it just looked so exactly like every small town.

Griffin: Yes.

Rachel: In every like somewhat like rural area of the country.

Griffin: And juxtapose that with this shrine—

Rachel: [chuckles] Uh-huh.

Griffin: With this man doing his dance. So, watch The PriceMaster. Because you can't right now, because this is an audio medium, I would like to play a little bit of the audio from The PriceMaster, just so you know kind of what The PriceMaster is bringing—his energy.

[excerpt plays]

[strange flute music plays]

Man: PriceMaster, how much for the bronze crucifix?

PriceMaster: Five... hundred dollars!

[group chuckle]

Lady: Ah, this is wonderful. The signs themselves are worth it.

[group chuckle]

[excerpt ends]

Griffin: There is so much to like here. The PriceMaster's delivery of his prices is so drawn out and ridiculous and just escalates over the course of the film. And the timing is so precise, so precise and so fucking funny, that even when you know like someone offers him \$15 for like a vacuum cleaner, and he responds, "Twenty... thousand dollars!"

Rachel: [chuckles]

Griffin: Like you know it's coming, but it's still like so fucking funny every single time. And it also like, what is impressive to me about The PriceMaster is for a film that was made in 2001, I think it actually walks a really fine line of being so absurdist that it is not like playing a practical joke on the people coming to the yard sale. I don't think I would enjoy the video nearly as much if that were the vibe, if it felt like a joke that was being played on people. The prices and the whole situation is so absurd that the people there are too like delighted to be annoyed by it, for the most part.

Rachel: Yeah.

Griffin: Like early on, there's a woman who looks like she's in her seventies, who makes an offer on something I don't remember, just for The PriceMaster to go, "Five hundred dollars!" And like instead of like throwing a fit or getting frustrated, she just like cracks up. And immediately like gets it and is like, "Oh, it's not for sale. It's a joke. That's hilarious!"

Rachel: [chuckles]

Griffin: And like, the people there seem to really get it, and—

Rachel: Yeah.

Griffin: And it becomes such a spectacle when it very well have could—just could have been like, "Oh, these art students are at it again. God, what are they doing over there? It's so loud." Instead, it's like everyone just kind of like comes and is delighted by this silly thing.

Rachel: No, it doesn't feel like early Daily Show where it's like, "We went to this small town of idiots." [chuckles]

Griffin: Yeah, right! No, it truly is like—I don't know, there is a niceness to it.

Rachel: Yeah.

Griffin: And I don't—that is like really hitting me right in my sweet spot of like absurdist shit that is not like mean or picking on people in some way.

Rachel: It's kind of like that flaming lips documentary, you know? Where the—where it shows them in like Oklahoma.

Griffin: Yes.

Rachel: You know? Kind of being like these weirdos in this like community of like kind of just people just kind of living their life and just kind of peacefully coexisting.

Griffin: Yeah! It's a nice—I don't know, it is a genuinely a nice vibe. And it is the same joke told over and over again, but so fucking expertly.

Rachel: Yeah.

Griffin: And it also like... it make you think.

Rachel: [chuckles]

Griffin: It's hard to tell how seriously to like take it as an art film. It opens with this like harsh red still slide of a Marshall McLuhan quote from "the medium is the message," about how like comedy and art can make someone more immediately perceptive about their environment. And because of that, you are able to change the way that they think about their environment by making them think about their environment.

Rachel: Yeah.

Griffin: And so like, genuinely, I do think The PriceMaster succeeds, at the very least, in making people think about how ridiculous and arbitrary like pricing can be. I think the subtitle of the film is like "a meditation on captive market capitalism."

Rachel: [chuckles]

Griffin: I don't know, I don't think it takes itself particularly seriously passed the Marshall McLuhan quote. But it is, I guess, somewhat salient. I saw it for the first time over a decade ago, but I never really looked into it, I

never looked into who made it. And there is a credits roll on the YouTube video. And one of the names in the credits caught my eye, one of the cinematographers who filmed the yard sale, and I guess was like one of the directors of The PriceMaster, was Rick Perry, who is the production designer on Dimension 20 now.

Rachel: Oh?

Griffin: Does all of the like miniature design and battle map stuff, and a lot of the sort of like design of all of those.

Rachel: Oh! Wild!

Griffin: That's too much talent for one human being. That's too much—

Rachel: Yeah!

Griffin: Too many contributions to the world of entertainment for one lifetime.

Rachel: You should reach out to him and ask him about it!

Griffin: I would be very curious to hear stories about the PriceMaster.

Rachel: Yeah!

Griffin: Because it is one of those foundational videos that has poisoned my mind in a way that sometimes I'll just hear a number, or I'll hear someone ask how much something costs—

Rachel: Yeah.

Griffin: And my mind will immediately generate like, "One hundred and eighty thousand dollars!" Like it will just fill in the blanks with this little, tiny PriceMaster in my brain.

Rachel: Yeah.

Griffin: Who wants to distract me, and he does a really good job.

Rachel: Because I would be really curious like how all of that came together and like how it ended up where it was, and all of the thought that went behind it. And...

Griffin: I think it's... I think it was ahead of its time. I think it—genuinely, I think that it is the—it has been going around on social media again, I saw a clip of it on TikTok.

Rachel: Oh.

Griffin: And I hadn't watched it for like a few years. And so I was like, oh shit, PriceMaster! And so like, I think it's exactly the type of humor that is what people want right now, and is the thing that like people share a lot and enjoy a lot.

Rachel: Yeah.

Griffin: This very harmless humor that is also kind of poking fun at capitalism in general. Like you're checking a lot of this—the boxes of what makes like a good piece of social content. But I think it was way ahead of its time for that reason and it's just like, I don't know, it's just so well made, and it's just so fuckin' funny. And it's—you can watch it for free on YouTube. So, set aside some time. Get some friends together, watch the PriceMaster.

Rachel: [titters]

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

Rachel: Yes.

Griffin: This one is from bean! "Shout out to Tiny Heist Bean." [chuckles] That's great. "My Small Wonder is seeing kids employing the same boredom tactics over generations. I was driving and saw some kids standing at the end of a driveway making various signs for honking. I honked as I drove past, and the kids all screamed and jumped for joy. I couldn't stop smiling

for a good 10 minutes. Some things just persists through generations, it's aa beautiful thing to see."

Rachel: Oh, I love that!

Griffin: I do love that as well. I didn't do a lot of, I mean, the classic sort of arm pump on the highway on long road trips to try and get a truck—

Rachel: Have you noticed that Little Son has started saying 'psych?'

Griffin: Oh, has he?

Rachel: Yeah!

Griffin: No...

Rachel: I don't know how he knows that!

Griffin: I don't know, he gives us a lot of, "That's silly!" Which is—

Rachel: Yeah. And he's been—he's been pranking us lately.

Griffin: He's been pranking us a lot, which usually looks like he'll run into a room and turn off the lights.

Rachel: Yeah.

Griffin: Pretty good prank, actually.

Rachel: [chuckles]

Griffin: Not like the most intricate Machiavellian plan, but like it gets the job done.

Rachel: Yeah. I just appreciate that it's not messy.

Griffin: Yeah, sure. I unintentionally picked two kid-focused Small Wonders from the fans. Matt says, "My Small Wonder is growth spurts in children."

One day they eat three quarters of a pizza, get really grumpy, sleep for 12 hours, and suddenly are an inch and a half taller. It's amazing, and catches me off guard every time it happens."

Rachel: Yeah.

Griffin: Yeah, for sure.

Rachel: That's my new theory, actually, about why Little Son hasn't been sleeping well.

Griffin: Getting bigger? Makes sense. It's so easy to pay attention to how Big Son is getting bigger. I noticed it a lot on the trampoline, because I'll be in a position where I'm sitting on the trampoline and he will be standing up, and I'll be like, "Jesus..."

Rachel: [chuckles]

Griffin: "You're so far away! You're so high up."

Rachel: The other day—because Little Son sleeps in a twin bed, and the other day I like came in to wake him up and it was just like he took up that whole twin bed.

Griffin: Yeah, yeah, yeah.

Rachel: And I just... and also, the other day, when he woke up, he demanded a Z Bar. [chuckles] And I was like, that's—

Griffin: In the middle of the night.

Rachel: Yeah, that's a strange—[chuckles]

Griffin: Like a two AM Z Bar.

Rachel: That's a strange thing to request in the middle of the night.

Griffin: I get it, I get cravings also. Hey, thanks for listening. Thanks to Bo En and Augustus for the use of our theme song, Money Won't Pay. You can find a link to that in the episode description. Thank you to maximumfun.org for having us on the network. We've got some MBMBaM and TAZ shows coming up. We're going to be at origins in Columbus next week.

Rachel: Yeah! And the "we" is accurate in that I will also be there, but I won't be performing. But you might see me on the street.

Griffin: Might see Rachel walking around.

Rachel: Yeah.

Griffin: I'm looking forward to it. I love... I love Columbus. So much to love there.

Rachel: Have you been to this Origins...

Griffin: Yes... yes, I think so.

Rachel: Event?

Griffin: I think so. I don't know, I've been to Columbus very recently. I think for a convention. Maybe it was just to go to a Co Sci a couple times, because Co Sci rules. We're also going to be doing some shows in Texas coming up. We're going to be doing some shows in California. We're doing a new TAZ Dadlands in Anaheim, with Brennan Lee Mulligan GMing. Very much looking forward to that. All that is over at bit.ly/mcelroytours.

And we've got some new merch over at the McElroy Merch Store. Great little monster Factory Sticker set that I'm just wild about. All that's over at mcelroymerch.com. I think that's it. Thank you. I hope that people didn't listen to this and expect like erotic content throughout. Because I feel like we wrote a pretty big cheque there at the beginning, and then we immediately tore that cheque up and threw it right in your face.

Rachel: And when you say "we"...

Griffin: I guess I wrote the check, huh?

Rachel: Yeah. I allowed you to write it, I guess.

Griffin: You endorsed it, didn't you?

Rachel: I... I did.

Griffin: You didn't—you didn't sign the back of it, but you drew like a little...

Rachel: [titters]

Griffin: Like a little doodle on the bottom.

Rachel: I put a little—I'll put a little heart over the eyes and Griffin.

Griffin: Mm-hm. You do—you drew a "Kilroy was here" over the endorsement line, but then his nose went below the endorsement line, and now the check is ruined. And it's not worth any money anymore. Anytime I sign a check, I'm always so paranoid I'm gonna cross that line with the pin. And then they'll—I'll—the bank will be like, "This is worthless now."

Rachel: [chuckles]

Griffin: Anyway, that's sort of what's going on in my mind.

[group chuckle]

Griffin: Bye.

[theme music plays]

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