

Wonderful! 389: The Hot Smell of Beefy Chili

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

Rachel: Hi, this is Rachel McElroy.

Griffin: Hi, this is Griffin McElroy.

Rachel: And this is Wonderful!

Griffin: This is Wonderful, a podcast where we talk about things we like, that's good, that we are into. A very sensory episode this week, I'll say. Sights, sounds, specifically, the hot smell of your beefy chili, wafting up the stairs into our third-floor office.

Rachel: [titters]

Griffin: Absolutely filling the in the atmosphere with pungent, rich—

Rachel: Yeah, I may have jumped the gun on that a little bit. We had some nice, cool, rainy days earlier this week, and I thought like, now's the time. But today, it's like eighty-five out there.

Griffin: Just because it's eighty-five degrees doesn't mean you can't fill the air in an environment with that rich, funky, beefy stuff.

Rachel: [chuckles]

Griffin: Do you know what I mean? Like, what is it about hot, wet beef soup that has to happen in the fall times?

Rachel: I feel like the longer you describe this, the more unappealing it sounds.

Griffin: I don't know what you're talking about. This sweaty beef and bean mix up, this brown mash of funky stuff—no, I love it so much. I'm really

excited for it. We were betrayed, I will say, by the ten-day forecast. I was fully ready, baby. I was so ready. You know me, chomping at the bit.

Rachel: I know, you have so many cozy hoodies—

Griffin: I boughted pumpkin.

[group chuckle]

Griffin: I boughted a pumpkin.

Rachel: You did not. I'm sorry. I'm not gonna "yes and" this. You did not boughted a pumpkin.

Griffin: I boughted two pumpkins, and you don't know about—

Rachel: Are they—are they—

Griffin: You don't know about everything I do!

Rachel: [chuckles]

Griffin: Sometimes I go out and I buy big, seasonally incorrect produce.

Rachel: [chuckles]

Griffin: And I don't tell you about it.

Rachel: Where do you keep it?

Griffin: Where do I keep it? In my shoe drawers.

Rachel: In your 3D printer—

Griffin: In my 3D printer.

Rachel: Because you know I'll never look in there.

Griffin: You will not, you're afraid you'll break it.

Rachel: [titters] Uh-huh.

Griffin: Do you have a Small Wonder? Anything you'd like to start off the show with? An amuse-bouche.

Rachel: I guess like, so, you know, I'm still using that electric bike, you know?

Griffin: Mm-hm!

Rachel: Those of you may remember former advertiser, Lectric eBike... Welcome them back anytime. [chuckles]

Griffin: Yeah, sure.

Rachel: Because I'm still using that bike. And I will tell you, there's nothing better than when you like charge that battery.

Griffin: Yes.

Rachel: And you hit the road and you're like, I could be out here forever.

Griffin: Forever and ever.

Rachel: I had to go return something at the UPS store, or rather, mail it to be returned. You know how it works.

Griffin: Yes.

Rachel: And turn that bike on, ready to go.

Griffin: I've seen kids at hen—

Rachel: Full charge.

Griffin: I've seen kids at Henry's school, probably around his age, on electric scooters, like little kid electric scooters.

Rachel: Oh? Okay.

Griffin: But they still go, you know, twenty miles an hour.

Rachel: Jeez-o.

Griffin: Which seems wild to me.

Rachel: Whew.

Griffin: To stunt—just eight-year-olds doing Akira break slides on their—on their little whips.

Rachel: I mean, some kids are just more daredevils than our sons.

Griffin: Some kids are more—or me. Like more daredevil—

Rachel: [laughs] Yeah.

Griffin: Like cooler than myself.

Rachel: It's hard not to think we may have had some kind of influence on the status of our boys—hell raisers, or lack thereof.

Griffin: Yeah.

Rachel: Tendency.

Griffin: What do I want to talk about? We've got some weekend IKEA project that I'm excited to dip into, trying to redecorate—

Rachel: Yes!

Griffin: Big son's room. We've got some big like box shelves to put together, and I find that process so satisfying. Even though they do change—

Rachel: That's true.

Griffin: They change what kind of fasteners they use I feel like on an annual basis there.

Rachel: Did you get the materials necessary to mount that stuff?

Griffin: Yeah, baby, you know we're mounting it right on the wall.

Rachel: Okay.

Griffin: Yeah. Question is, where are we going to put it where he's not going to brain himself on it constantly?

Rachel: [snickers]

Griffin: I don't know. That laugh you did was so sinister.

Rachel: [laughs]

Griffin: Did you think about me running into those big boxes or our son?

Rachel: No, I just thought about you in the middle of the night, you forget like... like the layout of our bedroom consistently.

Griffin: Yeah.

Rachel: And I always—

Griffin: We're so bad about unpacking our suitcases when we get back from a trip, and the number of times I have beefed it while trying to sneak back into the room after—

Rachel: Speaking of, I just put big suitcase away from our Austin trip.

Griffin: Amazing! Thank you so much for doing that, babe.

Rachel: It is Friday. We did get back on Monday. [titters]

Griffin: Not a big deal. I go first this week.

Rachel: Yes.

Griffin: I'd like to talk about Polaroid cameras, if I may?

Rachel: Oh? Okay!

Griffin: May I?

Rachel: Yes, please, go ahead.

Griffin: Thank you. So, Polaroid cameras I feel like became kind of a hip thing again in the late 2010s, and I didn't really understand why. Because they—

Rachel: No, I—that's true, yeah. Like around Christmas time, it was like, oh, this is the thing I've got to get all of the cool like Gen Z people in my life.

Griffin: Yes, and they had been not a thing for some time before that, and I was kind of confused as to like why that was. And in researching Polaroids, I kind of like got to the—to the bottom of it. But I don't know, I feel like I quickly kind of dismissed it, and the public consciousness kind of quickly dismissed it as like a really kitsch thing. But I don't know, there is a part of me that when I see someone like at a party or something, taking pictures of people with a Polaroid camera, I'm always like, hell yeah, brother. Like, that's a—what a weird little journey that you're on. But it's a—it's a kind ride, and I'm happy for you.

Rachel: [titters] Uh-huh.

Griffin: I'm happy you're here. So like, four years ago, I did a segment about kids' cameras.

Rachel: Yeah.

Griffin: Mostly because of like the weird digital cameras that are—that Henry had, and his cousins had, and talked about the Game Boy Camera that I had when I was a kid. And I don't know, the Polaroid camera is kind of like the perfect, streamlined version of this idea. I feel like if you ever saw a kid when you were a kid, with a Polaroid camera, it was like, well, one, their family probably has a lot of money.

Rachel: That's a fancy kid.

Griffin: That's a fancy kid.

Rachel: Yeah. Because they were always kind of impractical.

Griffin: Sure.

Rachel: Like they were—they were hefty. The like photo came out in a format that was not easily frameable. You know?

Griffin: Not at all frameable, yeah.

Rachel: It was kind of like you were suggesting like, "I want people to know this is a Polaroid picture. And I'm not entirely sure what I'm going to do with this picture once it's out."

Griffin: Right, I—it is very romantic to me, the idea of like capturing a moment and then getting like a hard copy—

Rachel: Immediately.

Griffin: Representation of that moment within like a minute, or whatever. But yeah, like so much of the Polaroid like model is the opposite of how we treat photos now, where there's so much focus on, you know, digital photography and archiving and editing, and having like your library that is

constantly sort of at your fingertips, that you can curate and edit and remix and do whatever to. Like, all of that is not real—I mean, I guess you could put a Polaroid into a scanner, or whatever. But at that point, why not just have a digital camera?

Rachel: [chuckles] Uh-huh.

Griffin: But I don't know, I feel like I would not take as many photos on my phone if I knew that I wasn't gonna get some like permanent, shareable, editable version of the photo that I was taking. But like, that's the Polaroid promise, right? Like, you click and you take one photo, and you get one picture, and you're done.

Rachel: Mm-hm.

Griffin: And I don't know, I think that's nice. It is nice when someone gives you a Polaroid that they took. I think that that is a cool thing.

Rachel: Yeah!

Griffin: Because it does make the—as like weird as it is to not have it be a part of your collection, your digital library, or whatever. Like, it makes it feel kind of meaningful, because it's not just some throwaway thing, it is a tangible object that you were sort of there for the creation of.

Rachel: Yeah. Are you—

Griffin: Which I think is very nice.

Rachel: Have you noticed the one that I have displayed? In our kitchen?

Griffin: The one from the New Year's Eve—

Rachel: Yeah.

Griffin: Yeah, so, I'm bringing this up actually because, while we were cleaning out the kitchen drunk—drunk drawer. Uh-oh, that's a different drawer.

Rachel: [laughs]

Griffin: Where we put all our tiny airplane bottles of vodka and what have you. No, the junk drawer. And I found like a handful of Polaroids from that New Year's party.

Rachel: Yeah, yeah, yeah.

Griffin: Where our kids and their cousins took a bunch of—took a bunch of Polaroids, while we stayed at this cabin with Justin and Sydney, and a bunch of their friends and kids.

Rachel: Yeah, Charlie had a camera, and she was going around taking pictures. And she got a really cute one of our kids.

Griffin: Yeah.

Rachel: And it made me feel like they were little time travelers. Like I got like a little vision of them like as little '90s kids.

Griffin: The quality of the photos is sort of transportive in that way.

Rachel: Yeah.

Griffin: But we also got a lot of photos that are not so great.

Rachel: [titters] True.

Griffin: Like a lot of photos that are—because it is a fairly low-quality camera experience. But even though they're not great, it was cool finding those Polaroids today, because it was like this perfect little encapsulation of that party. And like how all of our kids just played Splattherhouse on one of those old retro Sega consoles, for nearly the entire weekend, because that game is impossible to beat. And probably pretty age inappropriate, now that I think about it, Splattherhouse.

Rachel: [chuckles] I never got a good look at what it was.

Griffin: Oh, okay, good, don't.

Rachel: [chuckles]

Griffin: I was sort of shocked in researching this, about how long instant film cameras have been around. So, the Polaroid Corporation was founded in 1937, by a guy named Edwin H. Land, who was an inventor. He actually invented the polarizing filter that makes instant film possible.

Rachel: Yeah!

Griffin: And he did that after dropping out of college, at Harvard, in his freshman year.

Rachel: Mm-hm.

Griffin: He moved to New York City and, you know, was working on this idea of this filter that could pass through light in this very specific way, to like process film very, very quickly. He didn't really have the place or resources to do it, so he would sneak into the labs at Columbia University in New York to like develop this technology. Which he did I think in 1928, and then he continued to develop it out and out and out, until founding the Polaroid company in 1937. The way that it works, when you would take a photo on a Polaroid camera, it would have a negative sheet which would be exposed, and the, you know, light would pass through this filter and produce this negative sheet like instantly, in the blink of an eye.

Rachel: Yeah.

Griffin: And then there would be a pod with a reagent in it that would smush and gush out. And then would get pressed between the negative sheet and the positive sheet, which would transfer over the photograph, and develop it out using the chemicals that were dispensed by the—by the little pod. And all of that was happening originally inside of a really big roll of film. The original Polaroid sort of format was these huge rolls of film. And it wasn't until 1958 that we got the like more sheet-based sort of Polaroid stock that we're more familiar with. Didn't have color until 1963, with the

Polacolor line. Even that seems like pretty early for instant color photography. I don't know why I would have assumed it would have been quite a bit later than that, but... I don't know, they had it figured out. As for its resurgence in the 2010s—so, the rest of like the Polaroid Corporation story is like a beautiful little parable for how development and technology can absolutely ravage a business that has like a single sort of focus. Because in 1991, Polaroid was pulling in three billion dollars annually, and in 2001, they declared bankruptcy.

Rachel: Jeez.

Griffin: And in that span of time is when photography kind of left instant film behind in a major way, and their stock just absolutely plummeted. The assets and names of polar—and the name of the Polaroid company kind of passed around for a while. And this, you know, successor Polaroid company sort of came out of it, that was sort of doing some of the stuff. But in 2008, this like Frankenstein Polaroid Company announced it was not going to make film for the older cameras anymore.

So, there was like three Dutch investors who loved instant film cameras, who bought a bunch of the machinery from Polaroid, as it was like doing this fire sale, going out of business, I think for like three million dollars, bought all of their stuff in some factory in the Netherlands. And founded a company called Impossible Project, to keep making film for older Polaroid cameras. And then in 2017, they just bought all of Polaroid's like available stock and name, and became Polaroid originals.

So this like company that started to continue the legacy of Polaroid and keep making film for cameras for enthusiasts, then became Polaroid. And that was in 2017, and that's when they started to make this new batch of cameras.

Rachel: Oh, okay.

Griffin: And so like, it had a resurgence because of this handful of people who were like, "Hey, don't stop making that film."

Rachel: Yeah.

Griffin: "I'll make that film." And then they did it for long enough that they're like, "Well, I guess we're Polaroid now." Which I thought was a fun story. They also make like wireless speakers and other tech stuff, which seems wild to me.

Rachel: Oh?

Griffin: I don't... I don't know why...

Rachel: [chuckles]

Griffin: That seems wild—maybe they're trying to protect themselves from the same kind of—

Rachel: You know, you've got to diversify.

Griffin: Yeah, because you don't want to get hit with that same wave of obsolescence that—

Rachel: Yeah! I have to mention, if they were gonna like get on their feet, they had to like convince people like, "No, no, no, we're not putting all our eggs in that basket this time."

Griffin: "We're real. We're a real company now."

Rachel: [chuckles]

Griffin: Anyway, that's Polaroids. It is an extremely kitschy thing, and it is easy to kind of like, I don't know... dismiss it. I don't know that I have the confidence in myself to walk around with a Polaroid camera, because I do think it says quite a bit about you to have one out and about, and like bring it to a party. But I'm always delighted by the people who do that, who do exactly that.

Rachel: Uh-huh.

Griffin: And it is always fun to, I don't know, get a little tiny little thing handed to you, and shaking it, is good. I was going to research what that

does, and then I forgot. I assume it disperses the reagent between the two—

Rachel: Yeah, but remember, they told you not to do it. That was the big thing when the OutKast song came out.

Griffin: Oh yeah?

Rachel: And Polaroid like released a statement like, "Don't. You don't have to. It's not necessary. Don't do it."

Griffin: Well, that's fine. That was probably around—I mean, when did Hey Ya come out? Probably around 2008. OutKast maybe took Polaroid down.

Rachel: No, no, no, that was earlier than that. Are we—let's do this.

Griffin: [speaking to Siri] What year did Hey Ya by Outcast come out?

[pause]

Griffin: 2003!

Rachel: Yeah, I was about to say.

Griffin: You're right, it was the beginning of the end.

Rachel: I was still in college, so I knew it was before.

Griffin: Yeah. God... 2003. My sophomore prom must have been baller. Or homecoming dance. I didn't go to prom as sophomore. But dang, what a track.

Rachel: I mean, people wanted you to go, but you were like—

Griffin: I was—

Rachel: "Guys..."

Griffin: I was asked.

Rachel: Yeah.

Griffin: But I had prior engagements.

Rachel: Mm-hm.

Griffin: Can I steal you away?

Rachel: Yes.

[theme music plays]

[ad break]

Rachel: All right, are you ready?

Griffin: Yes!

Rachel: My topic this week is the front porch.

Griffin: Okay.

Rachel: Yeah.

Griffin: I love this big, open room.

Rachel: Yeah, yeah, yeah.

Griffin: In front of the—in front of the house, between the house and the yard. It's awesome.

Rachel: I think the only and best, and I guess, therefore, best front porch that I have ever had is the little rental house that we had. Our first rental together.

Griffin: Oh, yeah.

Rachel: You know, when we lived—

Griffin: Cute little spot. We lived—

Rachel: Like Christmas lights spot—

Griffin: Yeah!

Rachel: In Austin.

Griffin: In Austin, I think it's 37th Street—

Rachel: Yeah, yeah, yeah—

Griffin: It has—it's like, it's—

Rachel: I didn't know how specific we wanted to get. [chuckles]

Griffin: I mean, yeah... We don't—

Rachel: Because we're not there anymore. [laughs]

Griffin: We haven't lived there for over a decade, so... Yeah, it's like this cute little street in Austin that would go so hard on Christmas decorations. Not like—

Rachel: We did not know that when we found that rental.

Griffin: No.

Rachel: Like, I had lived in a similar area, and I was on a walk, and I passed it and saw the little for lease sign.

Griffin: Yeah.

Rachel: And went for it. And then they were like, "Hey, just so you know..." And I was like, "What?" And then it blew up—

Griffin: And it wasn't like—

Rachel: And we had no idea.

Griffin: It wasn't like a super-fancy, upscale neighborhood. It was like right kind of in the—in the city. It was just like a short block. And everyone on it just—the density of the Christmas decorations made it so cool.

Rachel: Yeah, and it really picked up. It had been huge, and then it was kind of small when we lived there. And then they really organized, I think, after we left.

Griffin: Yeah.

Rachel: Anyway, we had a great front porch.

Griffin: Great front porch there.

Rachel: When we lived there.

Griffin: Yeah.

Rachel: And I like, I don't know if you have this experience, but for me, when I was in like middle school and high school, and I would go over to friends' houses, and they had a nice front porch—

Griffin: Super—

Rachel: Particularly like a front porch swing.

Griffin: Yes.

Rachel: I was so like envious. And I just thought like, if I had this, I would be out there all the time.

Griffin: Yeah. We had a front porch, and we were out there all the time.

Rachel: Yeah, were you?

Griffin: Oh, yeah, all the time. We had a swing, and we had a glider, which was like a ground swing.

Rachel: A swing and a glider?

Griffin: I know, can you believe it? We were really, really doing okay.

Rachel: [laughs] That seems like so ostentatious to me.

Griffin: I mean, it was a thing—I think my parents needed places for us to be sometimes when we were under—particularly underfoot. And so, having this tiny outside room with two swings in it was always—

Rachel: What would you... I guess because you probably all fought over the one swing, and so they got a second one.

Griffin: Yeah. We would also turn them so they would face each other, and then we had a basketball that we would kick back and forth towards each other's swings. Sort of like soccer, but sitting down. And we would do that for literally hours.

Rachel: [chortles]

Griffin: I would have a friend come over, and we would just play sort of porch soccer with a basketball because we didn't—

Rachel: Oh my gosh.

Griffin: Have a soccer ball for literally—that would be the plan, "Come on over so we can play some porch soccer." This is all real. This isn't a lie.

Rachel: This is unbelievable. The stories you tell sometimes are so unbelievable.

Griffin: It makes me seem so folksy and relatable, I bet.

Rachel: [chuckles] Yeah, I also thought like it, for me, it was like one of my romantic ambitions that never got realized, which was to like... Obviously, I didn't have one at my house, but to have that like good night moment on a front porch and/or front porch swing.

Griffin: Oh, yeah.

Rachel: And I never got to experience that.

Griffin: With a nice, with a kit—with a kiss.

Rachel: Just like a sit—like a sit on the swing because—

Griffin: A hand hold.

Rachel: Because you don't want the night to end.

Griffin: A tender question. [titters]

Rachel: [chuckles] A tender question? What would the tender question be as a teenager? I guess like, "Would you go to the dance with me?"

Griffin: "Will you go to dance to me?"

Rachel: "Will you go to dance—" [chuckles] "Prom," question mark.

Griffin: "Prom? Hm?"

Rachel: Yeah, never got that. But it seemed like it was like, it was the focal point of a lot of like WB/CW—

Griffin: I would have asked you to dance, on my porch, and you would have said, "I'm in college."

[group laugh]

Griffin: "I can't. I can't actually do—that would be wild." It would be a strange—

Rachel: "Griffin, I'm your babysitter. Your parents are going to come home any minute."

Griffin: The age gap isn't that significant!

Rachel: [chuckles] It is not unusual for a child that is five years older than another child to babysit them.

Griffin: I guess.

Rachel: If I were fifteen and you were ten, I would probably babysit you.

Griffin: I don't know that I would trust you with that. I'm sorry.

Rachel: [chuckles]

Griffin: Sorry. So, anyway, front porches.

Rachel: [titters] Anyway, front porches. A lot of the reason, for example, like my house didn't have a front porch, is there was a real like peak and valley for the front porch. A lot of these front porches like that you think of when you think of like kind of the big like grand traditional porch, is like a Southern—

Griffin: Sure.

Rachel: Institution. It was like the second half of the nineteenth century. We're talking about like French colonial style homes, you're seeing kind of the big porch. Also, before air conditioning or electric fans, there were sleeping porches, which were like screened in spaces to allow like a nighttime breeze, in like Victorian era and early twentieth century homes. Also, like porches on the second floor next to bedrooms, as a way to avoid tuberculosis. [titters]

Griffin: Okay! I guess you gotta use everything you got available to you. I would call that a—

Rachel: People really, like before antibiotics, like the standard treatment was fresh air exposure.

Griffin: So before we had the word balcony, we had tuberculosis porch. Upper deck tuberculosis porch.

Rachel: [chuckles]

Griffin: "I have to make a declaration, but I do not want to get tuberculosis. Where can I do it? I know."

Rachel: When I—so, this article I was reading in Twell talks about the decline, in what they called the interwar era.

Griffin: Whoa?

Rachel: Which was 1918 to 1940, or kind of between the First World War...

Griffin: Okay, so it wasn't like a war for our nation's porches.

Rachel: [chuckles] No.

Griffin: [chuckles] There weren't like houses across the street from each other, slinging cannons. Like, "Hey, you're—get a—get a terrace like the rest of us. What you trying to do, give us tuberculosis?"

Rachel: [chuckles] Well, there were—so there were actually like stricter house building guidelines.

Griffin: Okay.

Rachel: Which meant a lot of developers were streamlining designs. There was also increased car traffic, which meant people were really kind of putting their real estate in the backyard.

Griffin: I love the idea of a depression era HOA. That's like, "Hey... hey, I know times are pretty tight right now, and this is going to seem pretty silly

and low-stakes. But you actually, if you look at the other houses, you can't have a porch. I'm so sorry."

Rachel: So... so yeah. So, a lot of people focus on the backyard, and the front kind of became like a stoop situation.

Griffin: Yes.

Rachel: Which is what we had.

Griffin: I love a stoop, too.

Rachel: We just had like a—like a concrete like platform between our front door and the little sidewalk.

Griffin: I hope that part of your segment is not stoop hate. Because we have, I bet, a lot of listeners who love a stoop. In some big cities, a stoop's all you get. And a lot of people—you're looking at me right now...

Rachel: I mean, why would I hate a stoop? Of course I don't hate a stoop?

Griffin: Okay, I just wanted to make sure.

Rachel: Do you think part of my segment was gonna be stoop hate?

Griffin: I thought it was gonna be, "I only love porches so much because of how much I hate stoops."

Rachel: You think I was gonna change the format of Wonderful to counterpoint—

Griffin: One in, one out, yeah.

Rachel: [chuckles] Yeah, so then there was—there was kind of an increase, though. So, according to the National Association of Home Builders, the number of new single family US homes built with porches climbed from 42% in 1994, to 52% in 2004. And then 66.4% percent in 2022.

Griffin: Huh.

Rachel: Some of this is, you know, situations like Covid, where people are looking for like opportunities to like socialize—

Griffin: Yeah.

Rachel: Like safely—

Griffin: That makes sense.

Rachel: In front of their house.

Griffin: Yeah.

Rachel: It's also kind of a big—a big way to kind of keep your neighborhood like friendly and safe and supportive, if you have kind of a porch culture.

Griffin: Yes.

Rachel: Where people are just out, all the time.

Griffin: Oh, god! I love that.

Rachel: Yeah.

Griffin: I've not had that since the house I grew up in. The house I grew up in had a front porch, obviously.

Rachel: Yeah.

Griffin: Where else would we play porch soccer?

Rachel: Uh-huh.

Griffin: As did every other house on the block. And you really would be hanging out there with friends, and your neighbors would be doing the same. And—

Rachel: Yeah.

Griffin: We wouldn't like talk at length about a lot of stuff, but it was nice to have other people hanging out nearby. It was always a cool thing.

Rachel: I know. Yeah, there's still areas like in New Orleans, for example, where this is still—

Griffin: Oh, sure.

Rachel: Very much a big part of like the neighborhood and the community.

Griffin: Yeah.

Rachel: And you know, obviously, there are still porches, but—

Griffin: Yeah.

Rachel: We don't see quite as many. And it's—and it's largely because there was a huge gap of time where people just weren't building them. So, if you have kind of these old homes or these brand-new homes, you'll see them sometimes, but there's the big chunk in the middle where they weren't.

Griffin: Let's smash out the front wall of our living room.

Rachel: [chuckles]

Griffin: And we'll probably need some permits to do that.

Rachel: Mm-hm.

Griffin: And part of the second floor of our house will fall down.

Rachel: But we gotta keep the stoop too, because we love stoops.

Griffin: We—well, look, you don't—

Rachel: We gotta have a front porch and a stoop.

Griffin: It feels performative now, a little bit.

Rachel: [chuckles]

Griffin: Like it feels like you're trying not to get in trouble with the stoop people.

Rachel: People are gonna be like, "Why do you have a front porch and a stoop?" And we'll be like, "Why—"

Griffin: "Why wouldn't we? Do you hate stoops?"

Rachel: [laughs]

Griffin: Sorry I came at you so hard about the stoop thing.

Rachel: I just don't ever want you to assume that I hate stoops.

Griffin: Okay, I won't.

Rachel: [titters]

Griffin: Did you watch Hey Arnold?

Rachel: Only a couple times.

Griffin: Cool. Do you want to know what our friends at home are talk—
[chuckles] There was a—there was this very stoop-based episode called Stoop Kid. And it was good—it was a good one. It's probably everyone's favorite episode of Hey Arnold. Do you want to know what our friends at home are talking about?

Rachel: Yes.

Griffin: Ellie says, "Cheering on a semi-truck when they turn very carefully in front of you. I started doing this at intersections, and the drivers always look so proud of their skills and happy to be recognized."

Rachel: Oh, I love that!

Griffin: Every American citizen should be required to spend one to two hours playing one of the hundreds of big rig truck simulators on Steam or PC, or wherever. Because playing one of those games instantly instills within you a deep and tremendous respect for our nation's truck drivers.

Rachel: Or if you've driven like a... like a moving truck. Like if you have rented a moving truck from like a U-Haul or like a Budget, or whatever.

Griffin: Yes, there is something about the bigness of the truck that is challenging. I'm talking about like, in one of those games, you're playing it and you're like, "Wow, this is kind of fun. I'm going pretty fast." And then it's like, time to turn left. Nope.

Rachel: Yeah. [chuckles]

Griffin: No, you can't. Good luck. How are you going to do that? How are you going to turn left? Look how big your fucking car is, man. Anytime I see a truck doing that, my first instinct is always annoyance. And then it immediately turns into like, "I don't know if you're going to be able to pull this off, buddy." And then it turns into, "You did it. I'm proud of you."

Rachel: I always instinctively back up a little bit—

Griffin: I give 'em as much room as they need.

Rachel: Yeah.

Griffin: Yeah, absolutely. Kenan, or Kaynan, I apologize, says, "My wonderful thing is the new album from The Beths, Straight Line Was a Lie. First heard about them from the pod, and they have since become my favorite band." This is hot off the presses. This just came across my desk.

Rachel: Whoa!

Griffin: I did not know there was a new Beths album.

Rachel: No, me neither!

Griffin: But I'm gonna be bumping that this weekend, and I can't wait.

Rachel: Oh, that's exciting.

Griffin: I hope you'll join me. God, I love The Beths.

Rachel: Yeah!

Griffin: Really, really, really, can't get enough of them.

Rachel: It seems like fall is the perfect time for a new Beth's album.

Griffin: Fall—you know what, to me? Summer! That's the summer band.

Rachel: You know, it depends. I guess, in my head, they're wearing sweaters.

Griffin: In my head, they're wearing T-shirts!

Rachel: Hah.

[group chuckle]

Griffin: Brains are crazy.

Rachel: [titters]

Griffin: Thank you 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. Thank you to Maximum Fun for having us on the network. Go over to maximumfun.org and check out any show, any show they got over there, you're gonna like what you see. I guarantee it. We got

some merch over at the McElroy Merch Store, at mcelroymerch.com. We've got a new Garyl T-shirt design, that I'm just wild about. And we have one more leg of our tour for MBMBaM and TAZ, coming to Salt Lake City and San Diego, next month. If you live in the area, either of those areas, come out and see us. It's going to be a really good time. The TAZ show in San Diego is going to be our 50th live TAZ show.

Rachel: Whoa!

Griffin: Can you believe that shit? So—

Rachel: Wow.

Griffin: We're gonna do some fun stuff for that one. And all of that is over at bit.ly/mcelroytours. You can check all that out.

Rachel: Thank you to everybody that came to the Austin and San Antonio shows.

Griffin: Oh my god, the most fun! The most fun. That Austin live Wonderful was such a blast.

Rachel: Such a like warm crowd. It felt like I was—I was being—like I was crowd surfing, basically, the whole time.

Griffin: It did feel like—

Rachel: It felt like we—the whole time we did the show, people were like lifting us up and like passing us around.

Griffin: Right after we came on stage and sat down like someone yelled, "Welcome home!" And everyone cheered and it, oh, god, took my breath away.

Rachel: Oh, I know.

Griffin: So lovely. But don't yell things at our live shows!

Rachel: [chuckles]

Griffin: People paid to see us! Not you! Regardless of how sweet and moving your exclamation might be.

Rachel: Well, I guess there are very few cities where people could actually shout that at us though, you know?

Griffin: That's true. Okay. I'm not mad about that.

Rachel: I guess they could shout like, "Thanks for coming!" Or like—

Griffin: Yeah.

Rachel: "You should go to this restaurant down the street."

Griffin: Well, now I feel bad for having that person immediately removed from the premises, and banned from all future shows.

Rachel: Yeah, we did stop the show. It took about fifteen minutes.

Griffin: It was really—and I'll be honest, guys, the vibe was fucking rancid.

[group laugh]

Griffin: Bye!

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

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