

Wonderful 422: My Fiery Paradiddles

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

Rachel: Hi, this is Rachel McElroy.

Griffin: Hello! This is Griffin McElroy.

Rachel: And this is Wonderful!

Griffin: Welcome to Wonderful! This is a podcast where me, Griffin McElroy, and my wife, Rachel McElroy, talk about things we like, that is good, that we're into. Sometimes it's flights of fancy. Sometimes it's real meaningful stuff.

Rachel: Mm-hm.

Griffin: But no matter what it is, you can be assured that—I'm recording—this is our promo.

Rachel: [chuckles] Okay.

Griffin: It started out as an intro to the episode, but then it came—became sort of a 45 second elevator pitch.

Rachel: Yeah.

Griffin: Because we're not goo—I have never been good at doing those.

Rachel: No. I know. I downplay it every single time.

Griffin: And they run on other MaxFun shows, like the—like good shows. And then we'll like suddenly pop up in the middle of 'em and be like, "We're Pee-Pee and Poo-Poo Man and—"

Rachel: [laughs]

Griffin: "My name is Pee-Pee Man, and I like to eat butt burgers." Like, and then the show that it'll be on will be like about, you know, important stuff or fascinating stuff, or science stuff. And then we roll up into the place and we are absolutely the Clampetts.

Rachel: Yeah, no, I understand what you mean. Sometimes I like when other people are introducing us.

Griffin: Yes.

Rachel: And they know enough about our podcast to like suggest to the person like, here's what it is.

Griffin: Yes.

Rachel: A lot of times when people say like art and culture, I feel good about that.

Griffin: Ooh, yeah!

Rachel: That's a thing.

Griffin: [chuckles] Oh, man, those two feel good.

Rachel: That sounds like a nice thing.

Griffin: Yeah. But if you go through the list of topics we have discussed—

Rachel: Yeah.

Griffin: I don't know, you know, where Where's Waldo fits—I guess culture. I guess Where's Waldo is culture.

Rachel: Uh-huh.

Griffin: What about wombats' cube-shaped poop? That's not either—

Rachel: I know.

Griffin: Culture, that's more of a science or—

Rachel: Science.

Griffin: Biological sort of thing.

Rachel: Science, technology, I mean, you know, art, culture, science, technology.

Griffin: Beyblades.

Rachel: [chuckles] Beyblades.

Griffin: I think 2026 is the year I get really into Beyblades. And I'm shocked that it hasn't happened yet.

Rachel: I know!

Griffin: They're battle tops.

Rachel: Yeah. They're spinning battle tops. That's... cool. Why have I never fucked with that before?

Rachel: It sounds great, yeah.

Griffin: Yeah. I guess I don't know who I'd do—I guess our kids. But I would get competitive.

Rachel: Yeah. And spinning a top is not easy.

Griffin: Well, for them. I'm good as hell at it, but sometimes I've had to spin tops for them. So it would really just be me Beyblading against myself.

Rachel: [chuckles] Which, what's stopping you at that point? You could do it tomorrow.

Griffin: What if you—what if we did Beyblades together? You know how we—our—-we have friends and they're married, and they play Magic the Gathering with each other?

Rachel: I don't even know if they still do that, but we got really excited when they told us that.

Griffin: Yeah! But maybe you and me could do that, but for Beyblades?

Rachel: How does one—I mean—

Griffin: You go to the shop, you buy a Beyblade.

Rachel: But how do you win?

Griffin: How do you pick the right Beyblade for you? That's a good question.

Rachel: [chuckles]

Griffin: It's all about weight class. It's all about does the monster on the front of the box that the top is in look cool?

Rachel: Is it like pogs?

Griffin: Yes!

Rachel: [chuckles] Like if I go into battle with you—

Griffin: Yeah.

Rachel: With my signature Beyblade—

Griffin: Sure.

Rachel: [chuckles] How do I know I've won? Do I just knock you off the course?

Griffin: The other top explodes. Like they—

Rachel: Oh.

Griffin: It's violent. I don't know if you are on Beyblade TikTok—

Rachel: Like BattleBots. So it's like BattleBots meets pogs.

Griffin: Yeah. It's like BattleBots meets pogs meets anime.

Rachel: Okay.

Griffin: It'd be like if they made an anime of pogs.

Rachel: The problem is I don't like any of those things. [chuckles]

Griffin: Okay.

Rachel: I mean, I guess I like anime, but at a very light touch.

Griffin: Every anime I've tried to show you, you've bounced completely—

Rachel: Well, I'm counting Miyazaki as anime. Can I count that?

Griffin: Oh, you can absolutely—

Rachel: Okay, and I like that.

Griffin: Yeah, okay, that works too. Do you have any Small Wonders?

Rachel: [chuckles]

Griffin: Instead of talking about things that are extraordinarily popular with our audience that you don't like, is there a—

Rachel: [chuckles]

Griffin: Perhaps like a somewhat trivial thing that you enjoy that we could do here in the small—in the Small Wonder segment?

Rachel: I mean, I'm going to try and get specific.

Griffin: Okay?

Rachel: Because I feel like we both maybe want to talk about a wonderful thing that we did recently.

Griffin: Oh, yeah.

Rachel: Gosh—

Griffin: I think we can get very specific. We went to—gang, let's not dance around it, we went to the first wedding that we've been to in one Gregorian decade.

Rachel: [chuckles]

Griffin: And was genuinely nervous for some reason about it.

Rachel: I know, we both felt nervous as we were walking in.

Griffin: Because we were like, what if we don't—what if we don't know how to do—what if we don't remember how to do it? Go to a wedding, be at a wedding. And I love weddings, but we haven't been to one since you were pregnant with Henry. So it's been a minute.

Rachel: Yeah.

Griffin: But man, what a great time!

Rachel: We had such an amazing time. It exceeded all of my expectations.

Griffin: Shout out to our friends Eric and Madisole for the beautiful—

Rachel: They put together a great—

Griffin: Beautiful time.

Rachel: Event.

Griffin: Great ceremony—

Rachel: I mean, it just felt—

Griffin: Great reception.

Rachel: Very personal to them, very welcoming and—

Griffin: I drank six margaritas.

Rachel: [chuckles] Wait, every single time it was a margarita?

Griffin: Every single time it was a margarita.

Rachel: You never like varied from—

Griffin: Didn't mix it up.

Rachel: [chuckles]

Griffin: They were really good!

Rachel: They were very good.

Griffin: And I didn't open my legs, as the song suggested.

Rachel: [chuckles]

Griffin: I just danced. I think I danced them all out of my body like in real time, I was replacing 'em. Just pushing the sweat out of my body. And the alcohol was leaving me and just turning into dance.

Rachel: That's what my Small Wonder will be, is that like how delighted our friends were by Griffin dancing. Because again, it had been such a long time since they had seen us dance. You know?

Griffin: It had been 10 years since I danced.

Rachel: [chuckles] Probably.

Griffin: Thereabouts.

Rachel: I mean, we dance with the boys.

Griffin: Not like this.

Rachel: Not like this. [titters]

Griffin: Not like this. They're not ready to see their dad six margaritas deep, fucking crumping to Natasha Bedingfield's Unwritten.

Rachel: [chuckles]

Griffin: They're not ready for that heat. That'll change our dynamic entirely forever.

Rachel: I tell Griffin this a lot, but like when we first started dating, we went dancing in a big group. And one of the ways that I knew that I was falling in love with Griffin was how much fun I had going to dance.

Griffin: I don't know—it seems out of character for me, doesn't it? If you take a look at a lot of my other attributes and personality traits—

Rachel: Yeah, yeah.

Griffin: Loving to dance for hours seems incongruous with those.

Rachel: [chuckles] Yeah.

Griffin: But in the right circumstance, and man, this was the right circumstance, I'll dance joyously for hours on end. I was soaked through my nice clothes that I also hadn't worn in 10 years.

Rachel: [chuckles]

Griffin: The best time.

Rachel: Yeah.

Griffin: The best time.

Rachel: And just the fact that, I mean—

Griffin: Seeing all of our beautiful friends.

Rachel: Yeah. At this point in our lives, we are at an age where we don't have a lot of opportunities to go to weddings.

Griffin: Yeah.

Rachel: And like assemble is a big group, generally.

Griffin: Yeah.

Rachel: You know, like all of us had to do a lot of arranging to make this work.

Griffin: Yeah.

Rachel: And so it was just really nice to be an adult and remember what it was like to be an adult like in my 20s and 30s.

Griffin: So good. So fun. There was a mariachi band.

Rachel: [chuckles]

Griffin: So good, dude.

Rachel: Yeah.

Griffin: I'm obsessed. Like family members standing up and just like singing, oh, man. What a great time.

Rachel: It was—it was—

Griffin: What a lovely time.

Rachel: Really amazing.

Griffin: I go first this week.

Rachel: Yes.

Griffin: That was small enough—I mean, it was big enough that it can be both of our Small Wonders, this is great. Oh, we started watching Widow's Bay. It slaps ass. It's cool. It's a cool show.

Rachel: It's a cool show.

Griffin: That's my Small Wonder. This week, I would like to talk to you about constellations. These are the big connect-the-dot pictures up in the night sky.

Rachel: Yeah.

Griffin: All the way up there in the stars. I can't get enough of these guys. And I feel like, thanks to Gus' fascination, his inexplicably deep fascination with the zodiacs, I feel like I've been learning a lot about them lately. Or some of them, I guess, a select few of the constellations. But there's a lot of stuff about constellations that I did not know. And I'd like to impart some of that knowledge onto you now.

Rachel: Please do, because I only know like the big three.

Griffin: The big three, which are?

Rachel: Both dippers.

Griffin: The two dippers.

Rachel: And the Belt.

Griffin: Orion.

Rachel: Yeah.

Griffin: Okay.

Rachel: And I think that's probably it.

Griffin: So, none of those are constellations, but I'll get into—

Rachel: Whoa!

Griffin: Yeah, yeah, for sure, for sure. There's a lot to learn here. We're starting—

Rachel: Whoa!

Griffin: Yeah, I know. I thought the same thing, but those are not constellations.

Rachel: I haven't been this shocked since like the dinosaurs or birds thing came out.

Griffin: Yeah. Those are technically asterisms. I'll explain the difference, because there's like a whole thing.

Rachel: Whoa.

Griffin: Yeah, I didn't know that term either.

Rachel: I'm going to learn stuff today.

Griffin: Dude, I learned a lot while researching constellations, and it's very cool, okay?

Rachel: Okay.

Griffin: You gotta start here. There is a conceptual sort of tool for measuring things—relative distance to each other in the night sky called the—called the celestial sphere. And that is just like if you imagine that the night sky was a solid shell, like a big spherical shell that Earth is right in the middle of. So you're not so much worried about the distance of each star to Earth, it's just like a painted dot on a big spherical ball that we are on the inside of. And when you look up and you point in a direction, you're pointing upward, somewhere towards the celestial sphere. Are you—do you dig that so far?

Rachel: I think so.

Griffin: It's like a big shell that we're inside.

Rachel: Yeah. Yeah.

Griffin: Astronomers use it to sort of visualize objects in the night sky without sort of factoring in their actual distance from us. So, constellations, they predate history. There have been countless civilizations that have devised like countless mythologies and navigational systems and all kinds of stuff just using the dots in the night sky. And this is the raddest thing to me about constellations, because the night sky is relatively permanent with like very incremental, almost like unnoticeable changes.

They have been this constant subject of human fascination for hundreds of thousands of years. And when you look up at the night sky and you look at a constellation, it's the same one, with very, very few exceptions, it's the same one that people were looking at. They may have had different names for it and different reasons for it. But I think that's very cool. Because they're stars, they're up there for a while.

Rachel: Yeah.

Griffin: The zodiac is a very, very good example of this. I didn't know what the zodiac, the word zodiac was.

Rachel: No.

Griffin: So, the zoda—the orbit that Earth is on around the Sun, and the Moon is on around the Earth, that all happens in like a ring or a plane, the celestial plane. So just like a solid disk inside of the sphere. If you take that plane that's like our orbit around the sun and you just kind of reach up and down just a little bit, eight degrees up and down, you get this belt of night sky, and that is called the zodiac. It is this—

Rachel: Whoa?

Griffin: This belt around the ecliptic, the path that we travel around the sun. If you go up and down from it a little bit, you get the zodiac. If you cut that belt into 12 even portions going around in 360 degrees, that's where the 12 zodiac signs get their—get their shape. These 30 degree increments of this belt of stars going immediately around sort of Earth's axis, I guess. That's what the zodiac is.

Rachel: So, wait. Wait, wait, wait, wait.

Griffin: Yeah, yeah.

Rachel: So, ah... you know how people say like "I'm a Libra, but a Sagittarius rising."

Griffin: Mm-hm.

Rachel: Did you figure out what that means? Like part of me feels like maybe we could figure it out just with context clues.

Griffin: Maybe. Maybe it is literally that the—that the, you know, constellation Sagittarius is a little bit—riding a little bit higher up in the night sky, right? Because the—because the belt is sort of a—

Rachel: Yeah.

Griffin: You know, a 16 degree kind of slice of the celestial sphere around us.

Rachel: Oh, so that's what they mean by rising?

Griffin: Maybe. Maybe it just means it's higher up. I didn't find that out. There was a lot to learn here.

Rachel: Yeah. Yeah, yeah.

Griffin: But these divisions, these—this division of the zodiac, this like belt of stars around the Earth's sort of central plane, that was devised, like the cutting it into 30 degree kind of divisions, that was done by Babylonian astronomers, circa 400 BCE. And they remain sort of culturally and astronomically like relevant to this day. That's crazy. That's like—

Rachel: Yeah.

Griffin: That's truly, truly wild. So, different, you know, civilizations and cultures throughout human history have had their own constellations with their own lore and their own, you know, meaning. And those, you know, dramatically expanded in across those different cultures as, you know, astronomical science and telescopes sort of developed. And it wasn't until 1919, astronomers from organizations around the globe, from a bunch of different countries, came together to form the International Astronomical Union, the IAU.

And they sought to kind of like pool all of their knowledge and everything that they know about the stars to, you know, expand humankind's understanding of the stars and bring it all under sort of one big umbrella. This was the group, three years later, 1922, they are the ones who codified the list of 88 constellations that are up in the night sky.

And the way that it works, the way that—the reason I explained the celestial sphere thing is that it uses that, right? So, you're imagining the night sky is a big shell around us. They have mapped out 88 portions of that shell. And

within those 88 portions of that shell are the 88 sort of recognized constellations. Imagining it this way, if you point in any direction into the night sky, you are hitting one of those mapped portions, because it covers the entire celestial sphere. They have mapped it.

Rachel: Yeah. Yeah, yeah.

Griffin: They have mapped it all out. Which is why you are not getting new constellations, because technically it's just regions of this map that is like fully comprehensive of—

Rachel: Oh!

Griffin: Of the night sky.

Rachel: So it's not like the pictures the stars make?

Griffin: It is the pictures that the stars make within those regions.

Rachel: Okay.

Griffin: They're not even squares, they are funky, gerrymandered—

Rachel: Okay.

Griffin: [chuckles] Like districts. But no matter what, like they a—it is a division, you know, along these preset boundaries that covers everything, that covers the entire celestial sphere. So, those are the 88 constellations. But you can have probably infinite asterisms. Asterisms are just sort of unofficial constellations, or portions of other actual constellations, right? So, the Big Dipper is not a constellation. Ursa Major is a constellation. And the Big Dipper is contained within that. It is an asterism.

Rachel: Okay. Okay.

Griffin: Orion's Belt is an asterism. Orion is a constellation.

Rachel: Wild.

Griffin: Yeah. So there's like definitions, there's firm definitions for these things that the IAU came up with 104 years ago.

Rachel: Wow. You're going to be insufferable now, aren't you? When we're like out—

Griffin: "Well technically—"

Rachel: [laughs]

Griffin: "I believe you mean an asterism." I have always thought they were ve—I've always thought constellations were very cool. I've always thought the stars and space and stuff, like I've always had a fascination with it. I have always wished I could identify the constellations by sight in the night sky. I feel like you—most folks can do the Big Dipper, mostly from learning about it in school. We learned about Follow the Drinking Gourd and like the—

Rachel: I don't know what you're talking about right now.

Griffin: Oh, it's like a, you know, when slaves would run away, they had this sort of North Star, and Follow the Drinking Gourd was like a... I think a song? I don't know. I'm pulling knowledge that is 30 years old in my brain and is decrepit.

Rachel: Yeah. Okay.

Griffin: I apologize for probably not doing a good job by it. But I've never really been able to reliably kind of like identify constellations in the sky, but there are apps using like GPS that allow you to sort of point your phone upwards—

Rachel: Oh, that's cool.

Griffin: And then using AR. There's one called Stellarium that I've used in the past that's very cool, which kind of just puts this AR overlay over the night sky, which lets you see where things are when the night sky isn't

immediately visible because you live in a big city like DC. So, I think I'm going to get into that.

Rachel: Yeah, sure.

Griffin: Because I think our kids would also be very into that. I also just like, at a very kind of existential level, like stars have always been like super meaningful to human beings. And I think it's like this evolutionary kind of, you know, fear of the darkness and therefore having these tiny points of light as like a comfort in the sky. Like we are hardwired to find kind of like comfort in the stars and like find fascination in them.

Rachel: Yeah, yeah, yeah.

Griffin: And it's just rad that these simple kind of doodles that show up every night have like told sailors their heading and told farmers when to plant and harvest their crops, and told stories about like, you know, gods, like they've been everything to someone. And I just think they're neat.

Rachel: They are, for sure.

Griffin: Thanks, constellations.

Rachel: Yeah.

Griffin: Can I steal you away?

Rachel: Please.

Griffin: Do you still like—do you still like me? Do you still think I'm like... hot or whatever?

Rachel: [chuckles]

Griffin: After I like totally geeked out about constellations?

Rachel: I mean, on the scale of geeky things that you have talked about on this podcast, I would say stars are pretty cool.

Griffin: That was chilling.

Rachel: [chortles]

[theme music plays]

Mark: Ready to go.

Hal: Knock, knock.

Mark: Who's there?

Hal: We Got This.

Mark: With Mark and Hal?

Hal: Gah, you knew this one! [laughs]

Mark: We can't put that out as an ad...

Hal: We just did! New episodes every week on maximumfun.org, or wherever you get your podcasts! Now, it's hewn in rock!

Mark: Hewn in rock?!

Hal: Yeah? [titters]

Mark: How do you hew something in rock?

Hal: With a chisel.

Mark: There's only one Hue in rock, and it's Huey Lewis. [chuckles]

Hal: And the news is, We Got This with Mark and Hal is available every week on maximumfun.org.

Mark: I walked right into that.

[both chuckle]

[break]

Rachel: Okay. Are you ready?

Griffin: Yes!

Rachel: My topic this week is a good wedding DJ.

Griffin: Oh, man. Hell yeah, dude.

Rachel: Yeah, man.

Griffin: Absolutely. Yeah, man!

Rachel: I wanted to pull something from this past weekend, because we had such a good time.

Griffin: Do you remember his name?

Rachel: DJ Sway?

Griffin: DJ Sway.

Rachel: Yeah.

Griffin: That's crazy. I did not know you could do that one. I feel like Sway was a... Sway was an MTV VJ.

Rachel: We did, we had a moment when he announced his name that I thought like, huh.

Griffin: Wait, no way.

Rachel: Can you do that?

Griffin: If it was—if it was the MTV VJ Sway, I wonder if he'd remember me. From the great lunch we had together.

Rachel: [chuckles] Probably not, honey.

Griffin: Me and him and Kurt Loder, chowing down—

Rachel: Just the three of you. [chuckles]

Griffin: Just the three of us, and like 49 other 20-year-olds, just like chilling in the MT—ah, loved DJ Sway. What a—what a great performance he put on.

Rachel: He—so he—I mean, you can find him if you Google him. I don't know a lot about him, he does seem to have an Instagram. And also roller skates, which.

Griffin: Like he does it on roller skates?

Rachel: No, like that's another one of his talents, if you look him up.

Griffin: Awesome. You went on a little journey today, didn't you?

Rachel: I mean, it's just his Instagram. [chuckles]

Griffin: No law against it?

Rachel: [chuckles]

Griffin: I didn't look at DJ Sway's insta—

Rachel: Anybody could have done that!

Griffin: Anybody can do that, there's no law against it.

Rachel: I just realized... I mean, you know, I understood obviously that a lot of work goes into being a wedding DJ, but the thing that I think I really appreciated about DJ Sway is that I feel like he really read the vibe. I feel like the night kind of started out pretty safe in like a, these are the songs

you play at wedding receptions. And then he realized, I think that every, or at least the majority of the people in the crowd were in their like late 30s, early 40s, and really like dialed in in a way that I respected.

Griffin: Yeah.

Rachel: Like, oh, he's playing the songs that he knows we would like.

Griffin: Yeah, that's the mark of a true craftsman.

Rachel: Yeah, sure.

Griffin: Not someone who just gets a playlist ready in advance. There's also, you know... momentum. Like once people are like going, you gotta keep that train rolling, and you gotta keep giving 'em what they—what they need.

Rachel: Well, and that's what's fascinating, I think, is there's a point when you commit to dancing.

Griffin: Yeah.

Rachel: Where you're kind of like, all right, I'll take a break after this song. But if they like play another really good song?

Griffin: Yeah.

Rachel: You're like trapped on the dance floor.

Griffin: Yeah, you're not going anywhere.

Rachel: Like, well, I can't leave now.

Griffin: Yeah.

Rachel: So, we obviously had like, I don't know if we've mentioned or not, but when we planned our wedding, we picked a wedding DJ. And we just kind of picked it based—I was looking back through our early emails.

Griffin: Oh, boy.

Rachel: And it was just, we asked the woman at the venue, like we thought that she was—

Griffin: Yeah, "Who do you like?"

Rachel: She like volunteered her services to be our like coordinator, in addition to being, you know, the venue owner. And we were just like, okay, where do we find a cake? Where do we find a DJ? Like what about flowers? And she helped us with all of it. And she recommended this guy, DJ Chad Case. And—

Griffin: you said his name weird.

Rachel: [laughs] How would you say it?

Griffin: DJ Chad Case.

Rachel: DJ Chad Case.

Griffin: You said it like, DJ Chad Case...

Rachel: [chuckles]

Griffin: Like... like you're embarrassed?

Rachel: Well, I—it's been a very long time since we got married.

Griffin: Yeah.

Rachel: I don't know if he's still in the business.

Griffin: Yeah.

Rachel: I don't know if maybe he is. [titters]

Griffin: We don't—we can't endorse his personal politics.

Rachel: [chuckles] Yeah, I don't want people—

Griffin: We don't know anyth—yeah, sure.

Rachel: Listening in the central Texas area.

Griffin: It's just the name of the—name of the man who played music at our wedding.

Rachel: And also, and this is something else I realized when I was researching, you may see the same DJ at multiple weddings and potentially not like them as much at a different wedding.

Griffin: Yeah.

Rachel: Because the DJ works very hard to meet your musical tastes.

Griffin: Right.

Rachel: Whereas if they go to a different wedding, different vibe, different people, they may play music that is totally different than you would have picked.

Griffin: Including our own! We went to three different weddings that DJ Chad Case worked.

Rachel: [chuckles] Yes! Yes, we did. That's true.

Griffin: And he turned out a different performance each time!

Rachel: Uh-huh, for sure. Because he did ask, at least I think... I don't remember him giving you like a questionnaire and like asking for like a—

Griffin: Like no-go songs.

Rachel: Yeah.

Griffin: Like—

Rachel: Playlists. Which is very common among wedding DJs, to just say like, "What shouldn't I play?" And then also kind of, "What do you want my role to be?"

Griffin: Yeah.

Rachel: Because there is one thing, obviously, you know, you can make your own playlist and just hit play.

Griffin: Right.

Rachel: You know, easy enough. But like wedding DJs typically announce, and as DJ Sway did, of like, this is the dance with this person, or this parent.

Griffin: Yeah.

Rachel: Or this is now they're going to exit and let's all line up, or you know, the couple would like everyone to join them on the dance floor. And like that kind of stuff is really valuable. And you need to have somebody with a pretty warm personality to pull that off.

Griffin: Absolutely.

Rachel: Yeah.

Griffin: Can't have a mean wedding DJ.

Rachel: So, here's where my research came in.

Griffin: Okay.

Rachel: Of course, I was like, well, when did DJs start working at weddings? You can't. You can't figure that out. But the thing that was kind of helpful was this idea of the mobile disco, which was this idea that like a DJ could take their gear and go to different locations.

Griffin: Oh, right.

Rachel: So it wasn't just like a nightclub, it was like, "I can pick up and go to different places."

Griffin: Yeah!

Rachel: Bars and whatever, depending. And apparently that started in the 1960s, in the UK. Roger Squire started a mobile discotheque business.

Griffin: Squire, like a knight's assistant?

Rachel: Yes, S-Q-U-I-R-E.

Griffin: You put a lot of sort of... deep Texas twang on that word, in a way that I found extremely charming.

Rachel: [chuckles] Well, we just got back, I guess it's—

Griffin: We have also been watching Friday Night Lights.

[both chuckle]

Griffin: And I think that that has probably snuck in.

Rachel: That is very true.

Griffin: [spoofing a Texas accent] "Matt Saracen is a great Squire. He's—"

Rachel: [chuckles]

Griffin: "He may not be the knight that we wanted, but he has stepped up!"

Rachel: That's beautiful.

Griffin: Yeah.

Rachel: Clear eyes, full hearts.

Griffin: Mm-hmm. Can't lose.

Rachel: Thank you. Okay, so, he started this business, and pretty soon he was expanding his operation to 15 different mobile discos, and performing around 60 different functions each week.

Griffin: Good god almighty.

Rachel: I know.

Griffin: How the hell did he do that?

Rachel: I don't know, man. I mean, I guess just morning, night, every day. I don't know what you—

Griffin: That does not—that's 14.

Rachel: [laughs]

Griffin: That's nowhere near the number that Mr. Squire was participating in. That's crazy!

Rachel: Yeah, I didn't actually think about the logistics of that. I assume he hired people.

Griffin: Okay.

Rachel: But what ended up happening, so that, it started, as I mentioned, in the '60s. By the late '60s, the number of dance clubs started to diminish. Most of like live music was happening like via instruments or like neighborhood block parties. And then in the '70s is when you started to see like the immersion of like disco—

Griffin: Discotheques.

Rachel: Music.

Griffin: Yeah.

Rachel: Which, you know, is a lot of like kind of like soul and funk, and it's a blend of so many different types of music.

Griffin: Yeah.

Rachel: That it kind of lends itself nicely to kind of... kind of DJ-

Griffin: You don't have to explain to me why disco is good for dancing to.

Rachel: [chuckles] I don't know.

Griffin: It's the—

Rachel: It's so reviled among a lot of people that I always feel like I need to be like, hm, it's kind of fun though?

Griffin: Yeah! No. I mean, I think disco got a bad run, just because like the generation that came after it was like, "Ugh, gross, disco." And then the generation that came after that was like grunge rock era.

Rachel: Yeah, true.

Griffin: Who were like, "Ugh! Disco!" Like there were just—

Rachel: Yeah. [chuckles]

Griffin: A few in a row where people were like, yuck. But now, you know, looking back, we can all appreciate the jammers.

Rachel: So, one of the big moments, 1977, a DJ, Tom L Lewis, which I'm guessing was not his DJ name, but maybe it was. [laughs]

Griffin: DJ Tom L Lewis is really sick.

Rachel: He introduced the disco bible, which was later renamed disco beats, which was a published list of the beats per minute of like hit songs.

Griffin: Okay?

Rachel: As well as, you know, the artists and the song title. Billboard ran an article on the publication, and it went national relatively quickly. The list made it easier for beginning DJs to learn how to create seamless transitions between songs.

Griffin: Yeah. So important.

Rachel: Yeah. Yeah. Because beats per minute is not anything—like the idea that—I guess, how do you—how do you find that information when you are mixing songs?

Griffin: Well, I mean, in a game like Fuser, it kind of just like tells you.

Rachel: It just tells you.

Griffin: Most of the time, but... there's lots of different way—I mean, there's—I have many times used just like a tempo tap website, where you just like tap a space bar to the thing and it gives you an approximate kind of BPM.

Rachel: Oh? See, I didn't know that was a thing.

Griffin: Yeah. But it only works if you have flawless rhythm.

Rachel: [titters]

Griffin: If only you have a drumline major's rhythm.

Rachel: Oh. [chuckles]

Griffin: I don't. I wasn't.

Rachel: Yeah, I can't picture you.

Griffin: On a drumline?

Rachel: No.

Griffin: I can picture me on a drumline.

Rachel: Yeah?

Griffin: If I had put the hours in to practice it, I think I would.

Rachel: I mean, you definitely would have been good, I just, I can't picture you, I guess, in the uniform marching around on a field.

Griffin: Well, I wouldn't wear the uniform.

Rachel: Oh.

Griffin: Yeah, I'd be kind of a rebel.

Rachel: They would make an exception for you.

Griffin: They would, because I—the drum's so good. My paradiddles would be so fiery.

Rachel: [chuckles]

Griffin: My fiery paradiddles would get—I'd get away with a murder.

Rachel: [chuckles] Do you know how to spell paradiddle?

Griffin: P-A-R-A-D-I-D-D-L-E.

Rachel: Are you 100% on that or should—

Griffin: I took the Limitless pill this morning.

Rachel: Okay. [chuckles] 1998, Final Scratch debuted, which was the first digital DJ system to give DJs control of MP3 files.

Griffin: Okay. And it was all downhill from there!

Rachel: Which is then like, a lot of people can do it, they can get any song necessary.

Griffin: Yeah.

Rachel: It doesn't have to just be what they brought with them.

Griffin: Yeah.

Rachel: You know. Which is obviously a huge game changer. The other thing I looked up to research, Esquire did a list of what they called the 40 best wedding reception songs of all time ranked.

Griffin: Can I guess number one?

Rachel: Sure.

Griffin: Is it—is it "September" by Earth, Wind and Fire?

Rachel: No. That is on the list, but it is down at number eight.

Griffin: I mean, top 10. That feels all right. What is—what do they ha—I mean, shou—I mean, "Shout" is like a staple I think—there's a lot of staple wedding songs that I don't—

Rachel: Yeah.

Griffin: Rock with.

Rachel: Most of them—most of those aren't on this list.

Griffin: Okay?

Rachel: Because I think Esquire was trying to be like—

Griffin: Good!

Rachel: Hip.

Griffin: Good for them. Yeah.

Rachel: And this, again, this speaks to what I was talking about earlier of like, everybody's music taste is so different, that it's crazy that they put this list together. But the one they picked was one, I don't even know if I've ever heard it at a wedding, and it is "I Want to Dance with Somebody" by Whitney Houston.

Griffin: Oh, sure.

Rachel: Which would be great.

Griffin: Yeah, it's great!

Rachel: It just, if somebody were to ask me the number one song, I would—I would—

Griffin: I don't think I would say that.

Rachel: Probably not say that one. Number two, "Kiss" by Prince.

Griffin: Oh, yeah!

Rachel: It's another really fun one.

Griffin: Yeah, because it's like a, it's a verb also. And people tell people to do that at weddings, which is crazy.

Rachel: [chuckles]

Griffin: Be like if there was a song that was called like "Dress and Veil."

Rachel: [titters]

Griffin: "Canapes." Prince probably had a song called "Canapes."

Rachel: He would.

Griffin: Yeah.

Rachel: That would have been phenomenal. Number three, "Shout" by The Isley Brothers. That's one that I've definitely taken part in. "Cha-Cha Slide," number four.

Griffin: See, we laid down the law with DJ Chad Case, and he was—he abided by it, which was no kind of prescriptive dance—

Rachel: Yeah, no "Electric Slide," no "YMCA."

Griffin: "Cupid Shuffle," "YMCA." These are crowd pleasers, obviously, and I harbor no grudge against them, I just simply didn't want to make my friends and family dance like trained monkeys, like lab rats, based on my whims.

Rachel: And this is another thing, too, right? It's like, who all is coming to your wedding? Because what ended up happening since we had our wedding in Austin was it was like, by and large, Austin people.

Griffin: Yeah.

Rachel: All kind of close to our age. I'm not going to make them do the YMCA.

Griffin: Not dyed-in-the-wool Isley Brothers fans.

Rachel: [chuckles] Well, and not people—like you're not—we didn't really have to...

Griffin: Tell them how to dance.

Rachel: Well, and cast a wide net for an older generation.

Griffin: True.

Rachel: I guess is what I'm saying.

Griffin: True.

Rachel: I don't know if you have this memory, but I feel like there was a certain point when I looked out around the dance floor, and I was like, I don't know what happened to everybody over 35, but I don't see any of them anymore.

Griffin: It was like Logan's Run out there, like a—

Rachel: [laughs]

Griffin: A post-35 purge had happened at some point when we played, you know, "Turn Down for What."

Rachel: [chuckles]

Griffin: "Turn Down for What" may not have even been—

Rachel: Yeah—

Griffin: In existence by the time—

Rachel: I don't know that we did that—

Griffin: We had our wedding.

Rachel: Yeah.

Griffin: Where's that on the top 40 list?

Rachel: That's not on there.

Griffin: Bullshit!

Rachel: That's not on there.

Griffin: All right.

Rachel: But yeah, so anyway, so I think just part of what made that wedding like so memorable was that like so many of us were out on the dance floor, especially at the very end. And it's just such a like important part of the experience. Like looking back, we obviously knew kind of what parts, like you know, obviously we want a good venue, and we want certain photographers or whatever. But the DJ, we really were just like, we didn't— [chuckles] we just picked the one that she told us to.

Griffin: Yeah.

Rachel: And we lucked out that it ended up being somebody—

Griffin: We did go to a wedding that he DJ'd before our wedding.

Rachel: Did we?

Griffin: We did. Yes. Because he played—there was a medley of Elvis songs that was personally important—

Rachel: That was after us?

Griffin: I'm almost certain it was before, because we told him no Elvis medley, sir, please.

Rachel: No.

Griffin: Really?

Rachel: That was after us.

Griffin: Am I misremembering it? Oh, okay.

Rachel: We ended up recommending him to two other couples—

Griffin: Okay.

Rachel: That used him.

Griffin: I get it.

Rachel: And the one you're referencing—

Griffin: Maybe he asked—

Rachel: Was another couple.

Griffin: Us, "I do a kick-ass Elvis medley."

Rachel: [laughs] Yeah, that's possible.

Griffin: And we were like, we have no—that's fine for some people, we have no affinity with this man.

Rachel: Yeah.

Griffin: With this shaky-legged rock troubadour.

Rachel: No, the wedding he played the Elvis medley at though had a lot of older people.

Griffin: They loved it! They were eating good!

Rachel: Of course!

Griffin: Not at our wedding, though, I don't think it... There probably would have been some folks more advanced in years—

Rachel: I wouldn't even—

Griffin: Who would have enjoyed it.

Rachel: Know how to dance to Elvis, I don't think.

Griffin: Yeah, me neither.

Rachel: I guess I don't have the right pelvis control. [chuckles]

Griffin: Yeah. Well, and there's the—like he only did like a—like one or two good songs, is the other thing. So like a medley, for me, would be short, probably. It'd be like "Suspicious Minds."

Rachel: What about "Hound Dog?" What about rock...

Griffin: Awesome! Two huge Elvis heads over there.

Rachel: [chuckles] Rock and roll.

Griffin: "Blue Suede Shoes."

Rachel: "Blue Suede Shoes."

Griffin: Sucks.

Rachel: [laughs]

Griffin: [guffaws] "Suspicious Minds" fucks so hard, though. It almost makes me kind of like forgive the rest of it. But I don't want to talk about that anymore. That's negative stuff.

Rachel: Yeah.

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

Rachel: Please.

Griffin: Got one from Rip who says, "My Small Wonder is when you pick up a bottle of dish soap and a little fountain of tiny bubbles spouts out. They're

always extra rainbowy, especially if you happen to be standing in front of a sunny window. It adds a wonderful element of whimsy and surprise to the really tedious chore of washing up."

Rachel: Yes!

Griffin: I think someone has sent this exact thing in before.

Rachel: Oh, really?

Griffin: I will read it every time.

Rachel: [chuckles]

Griffin: Especially when you pick a different verb for what happens to the bubbles, like spoot, that Rip came up with here.

Rachel: [chuckles]

Griffin: I do love it. I do love it a lot.

Rachel: That is, again, I mean, I feel like we said this last time, but that is a perfect Small Wonder.

Griffin: Yeah. It's really, really great. It reminds you, this thing that I interface with—and when I do interface with it, I'm not happy about it—using—I've never been using dish soap and been like, yay! But then bubbles come out of it and you're like, this is the same stuff, bubble stuff, that I loved so much when I was a kid. It's nice. It's a nice moment, reconnecting with your youth. Rigel says, "My Small Wonder is this app called Roost Social that lets you text at the speed of bird. You collect digital creatures and send messages that take as long to get to the recipient as it would take for its Earth analog to travel. It's very cute—it very cutely flies in the face of instant gratification, sometimes taking hours or days just to send a single message."

Rachel: Whoa!

Griffin: I like that a lot. I like that a lot. As my continued dedication to the BeReal platform would suggest, I love an inconvenient novelty social media—

Rachel: [chuckles] That is true.

Griffin: This is not an endorsement. I don't know any—this is the first I've heard of Roost Social.

Rachel: So you pick the bird?

Griffin: I guess you collect birds, and then you send the messages on the backs of birds. And depending on the flight speed of the bird, it will take a long time.

Rachel: And so your friend has the app too—

Griffin: Yeah.

Rachel: And like, you know, whatever, five days later, you'll get the message?

Griffin: Yeah.

Rachel: Okay.

Griffin: So hopefully it's not like a message like, "Oh, god, where's my medicine?"

Rachel: [laughs]

Griffin: That you're texting to your friend in Seattle.

Rachel: Or like, "As it turns out, I can't meet you for lunch today."

Griffin: Yeah. Yeah. But if you're sending that as probably someone who lives in the same city as you, the bird would not have to fly very far.

Rachel: Oh, good point.

Griffin: Anyway, I thought that sounded neat.

Rachel: Uh-huh.

Griffin: Thank you so much 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. And thank you so much for listening. I did those out of order. I usually thank the listener first. And I really do mean it. And I know I do that one first and it seems perfunctory at this point, but I'm so grateful that we get to do this show.

Rachel: Mm-hm.

Griffin: And that people support it. Because I love making it so much with you.

Rachel: Mm-hm.

Griffin: Thanks also to Max Fun for having us on the network. Go to maximumfun.org. Check out all the great stuff they have going on over there. We have merch over at mcelroymerch.com. "20 Make it Stick" stickers up on there, "You're Going To Be Amazing" design t-shirt, a whole bunch of stuff over at mcelroymerch.com. And we have the last TAZ graphic novel book coming out in... around a month.

Just about a month now until TAZ: Story and Song comes out. You can pre-order it now, and it really helps us out a lot if you are planning on getting the book, pre-ordering it helps us immensely. Go to theadventurezonecomic.com, and you can pre-order it. And there's some retailers doing some like pre-order bonus things that are very exciting. And I can't wait for this book to come out. I'm so, so excited.

Rachel: Mm-hm.

Griffin: Do you have any other—is there anything else you wanna say?

Rachel: [titters] I'd like to plug my upcoming appearance on The Kelly Clarkson Show.

Griffin: Oh? Great!

Rachel: No, that's not true. I just don't—I don't have—I don't have anything.

Griffin: I bet that's a fun one.

Rachel: I don't have anything to plug.

Griffin: I think the energy of you on the KCS would be really—the chemistry would be red hot.

Rachel: I don't think so.

Griffin: You don't think so?

Rachel: I feel like my energy is really low, just generally.

Griffin: Huh.

Rachel: Especially if I am nervous or in an environment where I don't know anybody.

Griffin: I disagree with that, but do you think maybe it's possible that you've just been waiting [sings] for a moment like this?

[pause]

Rachel: Do you want me to keep talking or should that be the end?

Griffin: [sings] Some people wait a long time!

Rachel: Maybe this should be the end of the episode.

Griffin: Probably.

Rachel: [chuckles]

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

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