

Shmanners 154: Make-up

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Travis: What did the customer say when they were complimented by the cosmetics manufacturer?

Teresa: Aww, you're making me blush!

Travis: It's *Shmanners*!

[theme music plays]

Travis: Hello, internet! I'm your husband host, Travis McElroy.

Teresa: And I'm your wife host, Teresa McElroy!

Travis: And you're listening to *Shmanners*!

Teresa: It's extraordinary etiquette...

Travis: For ordinary occasions! Hello, my dove.

Teresa: Hello, dear.

Travis: How are you?

Teresa: I'm doing well, thank you.

Travis: Listen, can I tell you something? I know that joke is a long walk for a short dive, but—is that what it—a long pier for a shallow pond? I don't know.

Teresa: I don't know. [laughs]

Travis: But I—I'm—

Teresa: [through laughter] I don't think I've ever heard either of those expressions.

Travis: Really? That's—it's some—a long walk for a bad view? You know, it makes sense—

Teresa: [laughs]

Travis: —you—you get, through context, what they all mean.

Teresa: Of course, yes, I do.

Travis: But I'm very proud of it. [through laughter] I came up with that joke, and then—it's so—it's such a long setup to get to a dumb punchline, and I reali—get it? Because the cosmetics manufacturer is making the blush—

Teresa: Yeah, I get it.

Travis: —but also, "You're making me blush" is something you would say—you get it?

Teresa: Mm-hmm. Mm-hmm.

Travis: Is that clear? And also we're talking about make-up, so, like, "You're making me blush?"

Teresa: What if it was a pirate? A pirate in make-up? "[pirate voice] Arr, yer makin' me blush!"

Travis: See, that makes the "me" make a lot more sense than "You're making my blush," or—see, I was thinking of it more like "You're making—you're making me *some* blush." I don't know. "[pirate voice] Arrr!"

Teresa: Mm-hmm.

Travis: But why—then why is the pirate there? [laughs] Now it's even—

Teresa: Because the pirate likes to wear make-up.

Travis: Listen—but yes, I—listen, anyone can wear make-up as far as I'm concerned, but the pirate is just one more level of specificity—

Teresa: [laughs]

Travis: —in this joke that makes it even more confusing—

Teresa: Well, you don't have to say "the customer." You can say "the pirate."
What did the pirate say—

Travis: [crosstalk] Yeah, no—I—I follow. I follow what you're saying. I'm saying it's already an oddly specific joke.

Teresa: [laughs]

Travis: This is probably the most time we've—

Teresa: In for a penny, in for a pound. That's what I'm saying.

Travis: This is the most time we've spent talking about the setup joke. Um, so we're gonna talk about make-up.

Teresa: Mm-hmm.

Travis: Because—so, this was my suggestion for us to talk about, because this is the kind of thing—listen. I like to wear make-up. I don't do it all the time, it's not, like, a regular thing of mine, but when we have live shows and stuff like that, I love to do it.

Teresa: Or photo shoots.

Travis: Or photo shoots. And you know, for me—

Teresa: You're just living your best life.

Travis: This is true, but it also comes from—I—listen. That's *always* true.

Teresa: [laughs]

Travis: My life is incredible. Mostly because of my amazing family, specifically my wife.

Teresa: [Borat impression] My wiiiife! [laughs]

Travis: Okay. There it is. I love you so much. Um, but when I was young—a younger person, I did a lot more theater. I mean, I haven't really done theater in a while, now, at least not—you know, not counting live shows and stuff. But especially when I was a kid and we were doing, like, community theater, like, make-up—you know, you did stage make-up.

And it was so baffling to me when I actually started working with a professional theater company, like—no, but unless they were doing, like, special effect make-up or old age make-up or something, like, maybe you did some eyeliner? Maybe you did a little bit?

Teresa: I think—I think it really had more to do with the size of the theater.

Travis: This is true.

Teresa: 'Cause when you think about community theater, you guys were performing outdoor, right?

Travis: We did a lot of outdoor theater, and we also did, like, the—anybody's who's been to a Candlenights show will know, we did a lot at the City Hall auditorium, which is fairly big.

Teresa: Which is fairly large, and the Shakespeare Company at that time that we were working with was a lot smaller, and people—

Travis: Yeah. 150-seat theater.

Teresa: And people were very close to the stage, so there wasn't a need for stage make-up.

Travis: But man, I loved—both when I, you know, did it, like, my stage make-up, I loved doing it, but more than that, I loved having it done to me.

Teresa: Hmm.

Travis: And that's still true now.

Teresa: Personal care and attention.

Travis: Yes. A couple times now I have gotten to do, like, a photo shoot where somebody has, like, brought in a make-up person for me, and it just makes me feel like the most special person!

Um, and I stand by that, now. Like, the reason I love doing—both, like, my nails and, you know, eyeliner for live shows, or more if I can for live shows—is, like, it feels special. You know? It feels like I am getting ready in two different ways. One: taking care of yourself, being very centering. But also, a little bit—and this is where it gets goofy—like, getting ready for *battle*, you know?

Teresa: [laughs]

Travis: Like, that—I think the—I've always been a fan of anything that's like the getting ready, the preparing—like, I loved doing my hair—all the time [laughs]—but also, like, for prom, you know? I loved that kind of thing of, like, getting ready.

Teresa: It's pretty centering.

Travis: Yeah. But it also, for me—'cause I—when I was young—not now. I'm very confident now. But there was a long period of time in which I was very self-conscious, and so getting ready was like, "I am taking the steps to prepare myself for, like, my own battle with my—" anyways.

Teresa: Yeah. You're building yourself up a little bit.

Travis: Yeah! Right? So, enough about my personal history with make-up. Do you wanna talk about your personal history, or get right into the *history* history?

Teresa: Um... well, I guess my personal history is pretty similar. I did dance, I took dance at a studio for, like, 14 or 15 years, and we had a recital every year, so I guess I did stage make-up for that, and then when I went to college, we did stage make-up.

Travis: I've seen some of those pictures from her in her dance studio. They're adorable.

Teresa: [laughs]

Travis: In one she has the most, like, Dorothy Hamill haircut I've ever seen. It's amazing.

Teresa: We've talked about this before.

Travis: Yes.

Teresa: Um, and I guess in between then, I was in show choir.

Travis: Mm-hmm.

Teresa: Also stage. Um, but as far as, like—

Travis: I did show choir too. I went through a lot of hair gel.

Teresa: You sure did.

Travis: But also, it was the 90's.

Teresa: Um, as far as, like, personal make-up, I... uh, I didn't have problem skin, so I didn't really wear a ton. I think I remember wearing mascara—and, again, it was the 90's. I plucked my eyebrows. Um, but I always just did very minimal make-up, as far as that went. It wasn't something, uh, that I was really drawn to or interested in, until I started getting into, like, the retro scene that I love to play with now.

But, I mean, again, that make-up is also fairly simple. It's what they, quote, call "classic," right? Red lips, a little blush, cat eyeliner, defined eyebrows, things like that. So it's not—

Travis: And a—and a—kitty face.

Teresa: And a little kitty face.

Travis: And you paint a kitty face on your face.

Teresa: Uh, so it's—again, it's not very, um, I would say, artistic. As far as some of the other stuff that I've seen, like on YouTube—beautiful, like, canvas, is what people use—[through laughter] what I mean to say is—

Travis: No, I see what you're—yeah, works of art.

Teresa: —they use their face as a canvas, and I would love to be able to do that. I—I can't. [laughs]

Travis: See, this is a thing now. I, like—I don't know. This is always something that I have been, uh, a little bit of a—I wouldn't "crusader," but I will complain about any time. Is that the same thing?

Teresa: Yeah. [laughs]

Travis: Is, like—

Teresa: No, it's not.

Travis: I *did* have problem skin, you know? I had acne and I still, from time to time, have blemishes now. But I remember being in, like, high school and being super self-conscious about my skin and thinking how jealous I was that girls got to wear make-up.

Teresa: Mmm.

Travis: That I was like, "Ugh, I wish *I* could do that." You know? And, like, it's part of the reason I started growing a beard, 'cause it was, like, a good way to mask part of my face. But now, I just wear the beard 'cause it just looks so good.

Teresa: It does.

Travis: But that's the thing, is I remember being very jealous, and saying, like—I was so mad that boys weren't quote-unquote "allowed" to wear make-up.

Teresa: Right. Right. And I think that kind of societal shift goes back... I mean, I wouldn't say forever, but it certainly goes a far way back, and I think that's definitely one of the [crosstalk]—

Travis: Well, then let's talk about the history!

Teresa: —we're gonna talk about! Sure, sure, sure! Um... I think the Egyptian episode that we did—we always come back to that. That was a really great idea.

Travis: Thank you.

Teresa: Um, because in ancient Egyptian society, both men and women wore make-up. Not as, like, camouflage, but to be closer—

Travis: Once again, this is another—

Teresa: —to their deities.

Travis: —this is another episode where, especially as we're talking about something like that, there's going to be a lot of reference to "men and women" because historically that's how it was divided, not because we see it as a binary, but because historically—[clears throat] excuse me—that is how *they* divided it. So, just want to say that we're speaking in historic terms, not our own personal beliefs.

Teresa: Um, and so the eye make-up was fashioned to look like a, um... like the gods Horus and Ra, the creator gods. And to decorate the eyes this way was believed to provide protection and closeness. Um, and so not only did they fashion this eye make-up, they also made their own eye make-up.

Travis: Uh-huh?

Teresa: Um, things like ores made of malachite and galena into kohl eyeliner.

Travis: Okay, yes, yes, yes.

Teresa: Right? Um, and they would kind of—at some point, it wasn't like a distinct patten around the eye. It was kind of just, like, smoky eye all over the [crosstalk]—

Travis: Yeah. I feel like I've seen movies about Cleopatra and stuff.

Teresa: Mm-hmm.

Travis: I wonder—'cause you said "kohl," and it made me think about—I think it's spelled differently—

Teresa: Yes.

Travis: —but football players that do the, like—do you think it had the same effect, where it kept light from bouncing in their eyes?

Teresa: Oh, I certainly do.

Travis: Okay.

Teresa: I certainly do.

Travis: That's what—when football players have, like, the black smudge under their eyes, it's supposed to help keep light out of their eyes, 'cause I guess it doesn't bounce off their cheekbones? I guess that's the logic? Okay.

Teresa: [makes "I dunno" sound] Whatever works, right? Um... so if we talk about the ancient Egyptians, we often also talk about the ancient Greeks, who as far as, you know, gender roles we were discussing earlier, there was a little more of the separation you were talking about. Um, where mostly it was women who wore make-up. But they weren't supposed to be obvious about wearing make-up.

So, you can wear—yeah, here's the thing. This happens a lot. We want you—

Travis: You couldn't see it. I—

Teresa: [laughs]

Travis: —I made a face when she said that, yeah.

Teresa: —we want you to be beautiful and flawless, but we don't want you to look like you're trying too hard.

Travis: Right. Right.

Teresa: So we better not be able to see it. This "no make-up" make-up look.

Travis: Right. This idea of, like, "We want you to be beautiful, but if you *try* to be beautiful, we're gonna judge you for being... you know."

Teresa: Over made-up, yeah.

Travis: Yes.

Teresa: Um, so the eyeliner was still a little popular, but mostly what came in was the unibrow, for women.

Travis: Really?

Teresa: Yeah! So much so that people sometimes used soot or cork or even glued animal hair between their brows to create the unibrow.

Travis: Huh! I wonder why?

Teresa: It—I guess—I mean, hair is often regarded as a sign of virility.

Travis: Hmm. I say that only because so often now when we think about—but I guess we live in a more information technology age now. But, like, when I think of a look or something becoming popular, there is almost always, like, an oddly specific reason. Like, "This person did this thing, and two months later everyone was doing it." So, like, I wonder if there was, like, a Grecian high noblewoman or something with a unibrow and everyone was like, "That's a good look!" And they just went with it.

Teresa: Who knows? A lot of these trends are set by royalty. Um, I mean, the Greeks had democracy, but there definitely was a hierarchy in their social strata. Um... I wanna talk about this unibrow for a second.

If we—if I was living at this time period and I was like, "I need to have a unibrow. I'm gonna glue this mouse hair betwixt my eyebrows."

Travis: Yeah. Uh-huh?

Teresa: Isn't that... doesn't that *feel* kind of strange, if what we're trying to achieve is a no-make-up make-up look? Like, if I—

Travis: I guess it depends on how good you are at it, 'cause right now people glue, like, fake eyelashes on. And if I don't *know*—

Teresa: Yeah, but at least I already have eyelashes.

Travis: You already have eyebrows!

Teresa: Yeah, but they don't touch in the middle! If I see you one day—

Travis: How *good* are you at it?

Teresa: [laughs] If I see—if I see you one day, and the next day you see me and I have a unibrow, you're gonna know that it's fake!

Travis: Listen, baby, everybody knows everybody's unibrow is fake, right?

Teresa: [laughs]

Travis: It's a—what they are is we're in a societal agreement of, like, "You don't mention my unibrow, and I won't mention your unibrow, and we're all gonna be cool okay? We're all just gonna be chill and relaxed about this whole unibrow thing, alright? Now, do you want some of this quiche or not?"

Teresa: [laughs] I don't know—did they have—

Travis: This happ—it happened while they were eating quiche.

Teresa: Oh, right.

Travis: In ancient Greece. Ancient Greece quiche!

Teresa: [laughs] The last thing I want to mention about the Greeks, though, um—which will come up again and again, where the ancient Egyptians relied on more, like, mineral kind of make-up powders, the Greeks were the ones to start to dabble in the mercury and the lead.

Travis: Uh-huh, uh-huh.

Teresa: Which, like I said, will come up again and again.

Travis: Yeah. Yeahhh... Yeah.

Teresa: Yeah. Um, moving on, another big trend was during the medieval age. And this had a lot to do with the church, which really controlled the lives of the medieval peasants in Europe. Make-up at that time was declared to be deceitful and sinful.

Travis: Uh-huh. Cool. Great. Great, great, great.

Teresa: Just like everything awesome.

Travis: Yeah. Mm-hmm. Cool. Cool, cool, cool. Great.

Teresa: So, people still wanted to, you know, make their skin look nice and look attractive, I suppose, but it was getting harder at this point. You know, with, like... the plague...

Travis: Ah.

Teresa: And, like, um... like, lack of sanitation.

Travis: Yeah.

Teresa: Highly communicable diseases and skin rashes and stuff like that.

Travis: You know. Your basic—

Teresa: Right.

Travis: —your basic stuff. Your basic medieval stuff.

Teresa: Yes. So this, like, ethereal, unblemished glow was all the rage, but pretty much everybody had, like, blemishes? So, again, uh, things like mercury and lead were used to burn away—[laughs]

Travis: [blows raspberry] Yeah.

Teresa: —the blemishes, but then you could use things like oatmeal and vinegar for, like, if you had closer to perfect skin. Um, but, like—

Travis: Every so often, it's just nice to be reminded that, yeah, people probably smelled bad during the medie—like, you know, sometimes we watch, like, *Shakespeare in Love*—I know that's Elizabethan, but we watch, I don't know, *Robin Hood*? Is that medieval? Anyways, we watch these things and we think, "Ah, how g—how gallant. Ohh—"

Teresa: [laughs]

Travis: "—how lovely! Ohh, how—princes and kings and princess—" They all *stank!* [laughs] They all smelled like vinegar and oatmeal!

Teresa: We talked a little bit about this in another episode. People probably bathed in the way of, like, wiping their faces, wiping their bodies. Um, you wouldn't get yourself all wet at once, but people also changed their clothes to help with it and, like, the rubbing of the clothes—we talked about this. Go listen to it.

Um—[laughs] the last beauty standard that really sticks out from the medieval era is the kind of, um... elevation of angelic faces, childlike faces, *egglike* faces?

Travis: Uh-huh? Oh, yeah! You know, that doesn't actually surprise me, you know, thinking about art I have seen from medieval—of, like, very, uh, uh... ovular? Is that the right word?

Teresa: Yeah.

Travis: Yeah, very, um... egg-shaped—

Teresa: Egg-shaped!

Travis: —yeah.

Teresa: So, what women especially would do at this time period is pluck their eyebrows and pluck their hairline to give that kind of, like, rounded, egggy look to their face.

Travis: Yeah. Hoo, boy! I've had my eyebrows plucked before to shape them, and it hurts. I cannot imagine the amount of pain that would come from plucking a hairline back.

Teresa: Yeah.

Travis: That's so much plucking!

Teresa: Um, this is a little side note, but have you heard of Rita Hayworth?

Travis: Yes?

Teresa: Uh... it has been very well documented that she received electrolysis to change her hairline when she was on the screen.

Travis: Huh.

Teresa: Yeah.

Travis: How very interesting.

Teresa: Um... so, like... Elizabeth—you were talking about Elizabethan. Elizabeth would bring back this egg look much later, trying to reclaim her lost youth.

Travis: Okay.

Teresa: Next we have 16th century Venice, and this is where we find the... I don't wanna say—I wanna say, like, the height of the lead and mercury-based make-ups.

Travis: Yeah, it went on for a while, huh?

Teresa: Venetian ceruse is what it was called.

Travis: I'm pretty sure they talked about this on the "Lead" episode of *Sawbones*, but this is—we're talking hundreds and hundreds of years that people were using lead, right?

Teresa: Yeah.

Travis: You would think at some point somebody would be like, "You know what? Maybe this is bad for us! Hey, you notice how we put it on, and over the—" or do they just think, like, "Well, this is aging, so we better use more make-up!"

Teresa: Yes.

Travis: Oh, my goodness gracious.

Teresa: Um, here's the thing: so, the lead eats away your skin, right?

Travis: Yeah.

Teresa: And then, because you want to have, like, a porcelain look, you have to put *more* make-up on top, so—and it was also very expensive, so a lot of people would actually sleep in the make-up up to a week.

Travis: Because if they had to wash it off, they had to apply more make-up. Oh, my goodness.

Teresa: Yeah. Um, but the reason that it is kind of highlighted in Venice at this point is because Venice was, like, party city.

Travis: Yeah, mm-hmm.

Teresa: And everybody wanted to look good and see and be seen in Venice. Um, this porcelain look continues to be the trend. And I wanna—I wanna pause for a second to talk about the whiteness of skin. Um, this is a time in history where there is a large divide between the haves and the have-nots, and one of the ways that the haves, uh, continue this divide, is by their looks.

And if you didn't have to go to work, that meant you didn't have to go out in the fields. That meant you didn't have to be outside, so you—you know, the more [holding back laughter] practically translucent you were, the higher that you showed that you showed your status to everyone.

Travis: And I—I am not—listen, I am not an anthropologist. Nor am I sociologist. Um, but I would also imagine that this kind of—that mentality was part of—a huge part of leading to racism. Of saying, like, "If it's good to have super-translucent skin, well, now we've found people who have, like, brown and black and darker skin, so inherently they must be worse than us?" Do you think that that was a big part of it?

Teresa: I think in the Eurocentric kind of world that we often discuss, yes. I definitely do. I know for certain that there are other trends elsewhere, um, specifically in the myriad of countries in Africa. I'm certain that there were also trends in, you know, like, New Zealand and Australia at this time, which were being colonized.

Travis: I also have to imagine, like, make-up in Asia is just a completely other bag all its own.

Teresa: Well, the white color appears again in Asian history. Uh, if you're familiar with the geishas of Japan, that's a place where—the face is painted white, and then the eyes are outlined in black and red, and the lips are in red, and, you know, things like that.

Travis: Mm-hmm.

Teresa: If you could picture that in your mind. Alright. So, I would say that pre-revolution France is the most extra make-up that we're gonna talk about.

Travis: Yeah, okay.

Teresa: So, again, the whiteness, right? Pale, pale skin. So much so that people of high status also painted, like, blue veins on themselves [holding back laughter] to highlight their translucent-ness.

Travis: Okay.

Teresa: Um, and—

Travis: That—that starts—okay. I—once again, I'm going to back to something I said earlier. It depends on how good you are at that.

Teresa: I suppose.

Travis: 'Cause, like, if you could do that, cool. Super nail it. But there were *definitely* some people probably walking around looking like they were doing, like, zombie cosplay or something, right?

Teresa: Sure!

Travis: Like—oh my goodness.

Teresa: Um, and then highly rouged cheeks. Um, and then a lot of these little kind of felt stickers, almost? Not—they weren't stickers, 'cause adhesive wasn't a thing.

Travis: But they were beauty marks.

Teresa: There were beauty marks that were sometimes even used as a secret language.

Travis: Ooh! Now, I have heard of those used to cover, like, sickness—

Teresa: Like syphilis sores—

Travis: Yeah.

Teresa: —and pockmarks and things. Absolutely, yes. That is the beauty of having a little, uh—a little piece of something on your face. You can cover those things.

Travis: Sometimes I do that now, you know? If I get a blemish I just get one of Bebe's Daniel Tiger stickers and I just slap it right on my face. And I'm like, "Oh, yeah, my daughter put it there."

Oh no, I put it there!

Teresa: [laughs]

Travis: Beauty secrets!

Teresa: Oh, man. So these—these little stickers—and people wore huge wigs. Both men and women dressed this way. This is, again, one of the times where the gender roles of history converge.

Travis: And is this the time with the wigs where you might have, like, a live bird in there or something?

Teresa: Sure.

Travis: Yeahhh.

Teresa: Yeah.

Travis: *Yeahhh.* They would make wigs that had, like, birdcages woven into them, and live birds in there, and then birds would just poop all over them. It was... weird. Weird, what beauty was at this point.

Teresa: Um, and then—

Travis: I mean, it's always weird, what beauty is. [laughs quietly]

Teresa: Yeah. And then what happens is the Victorian age.

Travis: Yes. Now this, I know.

Teresa: Yes.

Travis: So basically, Victoria—Queen Victoria rolled in and was like, "Make-up is bad, and wearing too much make-up is bad. I don't wear any make-up, so everybody should not wear any make-up."

Teresa: Yes. Uh, so we talk a lot about the Victorians and their kind of, like—their etiquette, as far as [through laughter] all of their everyday things, going back to Queen Victoria.

Travis: Yeah.

Teresa: Um, and it wasn't just that make-up was bad. It was considered *rude*, and you did not want to be rude at this point. Everything was about, like, "We're all hunky dory, and we, um—"

Travis: Proper, proper, proper, proper.

Teresa: Proper, proper, proper, right. Um, so... but people still wanted to wear make-up?

Travis: Yeah!

Teresa: Because they, again, wanted that—a fresh complexion. Um, so sometimes a light dusting of powder, or—powdered rice was even used.

Travis: Sounds healthier than lead!

Teresa: Yeah. Um... but then, people started doing things—well, they *wanted* their cheeks to be rosy, but they couldn't use rouge, 'cause make-up was rude. So then they pinched their cheeks, right? To bring a flush out. And they *wanted* to have, uh, pinkish lips, but they didn't wanna wear lipstick, so sometimes they

would bite their lips, or chap them on purpose. *Or*, one of the things that richer ladies could do was buy this expensive wrapping paper, almost like tissue paper, right? And if you've ever licked tissue paper, the dye comes off on you when you lick it?

Travis: Oh, right, right, right.

Teresa: So they would take these little pieces of this wrapping paper and wet it with their mouth, and then kind of, like, blot it onto their lips. That was a kind of way of, like, the first lip stain type deal. But all of this was super covert, because no one really wanted to be seen as wearing make-up, because... [sighs]

Travis: It was rude!

Teresa: It was rude.

Travis: Quote-unquote.

Teresa: But, like... we all wanted to wear make-up anyway? Like, it feels very...

Travis: It's one of those things where—I am now of the opinion that no one should be made to feel that they have to wear make-up if they don't want to. But also, no one should be made to feel that they're not allowed to wear make-up if they want to.

Teresa: Right.

Travis: Who... the F cares?

Teresa: [laughs] And this is the point in history where men, at this—yeah, at this time, leave make-up behind.

Travis: Is it Beau Brummell's fault?

Teresa: It *is* Bro—Beau—Brummell's fault.

Travis: [simultaneously] Beau Brummell's fault. So, we've talked about Beau Brummells bef—

Teresa: Brummell.

Travis: —Beau—Bro—Bruh—aghhh! [slowly] Bro Bummel—nope!

Teresa: Beau—nope!

Travis: Beau Brummell. There, we got it.

Teresa: There he is.

Travis: And I actually just recently read an interesting Twitter thread where someone talked about, like—that a lot of—when it comes, at least, to fashion, in regards to toxic masculinity, a lot of it is Beau Brummell's fault, because he, like—basically what they said in the thread is that he couldn't afford, like, the finery and frippery, you know, kind of deal.

So instead, he made men's fashion about a little bit more, like, austerity, compared to what it had been. And saying, like, "Oh, men don't wear jewelry. Men don't wear make-up. Men—you know, their coats are cut like *this!* And this is the line!" and everything.

Teresa: He was very instrumental in setting the trends. A lot, like, women of this time period looked up to Queen Victoria? Men of this time period looked up to Beau.

Travis: And it became—which is surprising, because I remember us talking about him, and at the time when we talked about him, I thought, like, "Ah! What a fancy gentleman! A gentleman after my own heart!"

But actually, like... the—if you see what men's fashion looked like before Beau Brummell, it was on the same kind of trajectory as women's fashion to go through all these different changes, and that men were as interested in fashion as anyone else! And, like, keeping up with the trends.

And then after Beau Brummell, the men's suit hasn't really changed all that much! I mean, small changes for the last, like, 200, 300 years!

Teresa: Yep.

Travis: So it—

Teresa: Maybe the cut changes a little bit. Maybe, you know, at some point suits are used to protest a little bit. The zoot suits during the 40's, things like that. But it really doesn't change, you're right.

Travis: And this is one of those things—and *another* thing that—this is actually something I *do* crusade about, which is, anybody who says "Men don't do that." Like, "Oh, men don't... wear pink! Men don't wear make-up! Men don't—wear whatever."

Like, you don't have to go very far back in history to find that that just isn't true.

Teresa: [laughs]

Travis: Like, there's no such thing as, like, "It's always been—" nope! Nope, nope, nope! In fact, it changes, and sometimes yes, sometimes no, and sometimes this, and sometimes this, and, like, the idea of saying "Men don't wear make-up." Like, that's just—they don't just because they don't! Like, not because of some inherent thing—if a man puts make-up on his face, his face doesn't fall off! What are you talking about?

Teresa: [laughs] Alright. So, the last big shift I wanna talk about is the 1920s. Because of the silent movie industry and the idea of the starlets being the new kind of, like, trendsetter. So before, we had Queen Victoria. Now we have people up on the silver screen.

Travis: Uh-huh.

Teresa: Um, and it was a black and white movie time. Color movies didn't come out for a while, so what you saw was you saw a stark contrast between people's skin and eye make-up, skin and lip make-up, right?

Travis: Yeah, so it popped.

Teresa: So it popped, because you wanted to be able to see their eyes and see their mouth moving. So still, we had this very light complexion, which shows up on the screen as, like, perfectly white.

But, the starlets especially are beginning to really darken around their eyes, thin their eyebrows, but still very dark so that we can see on the screen—

Travis: Get the expressions.

Teresa: —the expression, right. And then their mouth looked almost kind of like a little flower bud, right?

Travis: Like Betty Boop!

Teresa: Like Betty Boop. That's right. Because you wanted, again, to be able to see—

Travis: I like when I make you proud.

Teresa: [laughs]

Travis: I love that. When I—the tone of voice—it's—I don't—like, it sounds like I'm being funny. I don't find it patronizing at all. I celebrate it like, "I did it! Yes! Yes!"

Teresa: "Yes!"

Travis: "I knew something!"

Teresa: So, yes, this all made it a lot easier to see the expression on screen, but in a less practical sense, this was the kind of... emancipation of women. I mean, not only in the right to vote, but there was almost a sexual revolution going on at this point. You saw strong female characters in the early cinema, and it was more a way for women to assert themselves through their appearance.

Travis: Okay. Cool!

Teresa: Uh, especially one of these women was Clara Bow.

Travis: I know the name.

Teresa: Yeah, you know the name! Um, so she was kind of like *the* starlet at the time, and she really paved the way for a lot of the next trends, right? The bobbed haircuts, the straight dresses, the—you know, kind of this rejection of a lot of the other trends that had been associated with women of the time.

Um, and once we get past the 1920s, make-up really starts to change by the decade.

Travis: Yeah.

Teresa: Um—

Travis: Well, and so did the world!

Teresa: So did the world.

Travis: I mean, really, if you think about it, like, how rapidly we went from, like, the 30s to the World War II 40's to the 50—like—

Teresa: Yeah.

Travis: —and—

Teresa: Post-war 50's, and then the free love 60's, and then the disco 70's, and then glam rock 80's, and then uh—

Travis: Kind of punk 90's.

Teresa: —punk, grunge 90's, exactly.

Travis: And then the awesome 2000s, which no one has any complaints about.

Teresa: Uh-huh... I certainly do.

2000s, again, was set by a lot of popular ladies. Um, you know, Britney Spears, certainly. Jessica Simpson... Um, I mean, Friends was still going on at that point. The Rachel was a late 90's trend. So, this, um... this kind of—

Travis: And Kim Kardashian.

Teresa: Kim Kardashian, yeah, the 2010s. Um, I don't wanna say... *idols*, as far as, like, make-up goes, but you can really see throughout history that there's, like, a singular point where all the—where it trickles down.

Travis: Yeah.

Teresa: Um, and that has really set the social standard as well. Um, and I think Victoria is really the prime example of this, where not only was the make-up that she chose to exonerate—not exonerate. What do I wanna say?

Travis: Uh, to—I don't know. [stammers] Whatever. [laughs]

Teresa: Whatever.

Travis: Yeah. You know what we mean!

Teresa: You know what I mean.

Travis: The thing she highlighted.

Teresa: Highlighted, there. There it is. Um, was as much about society as it was about the actual face.

Travis: But see, the problem with this is—and this is one of the things that's, like, the double-edged sword of beauty, right? Of, like, if you wanna do it and it's your thing, awesome. But then the other side of it is—like, for example Queen Victoria, right? You get these individuals that are almost the template of, like, you're trying to ma—

Teresa: Yes, template. Yes. That's—that's a good word.

Travis: Yes. You're trying to match—personify was the word you were looking for.

Teresa: Hmm! Yeah, maybe.

Travis: Anyways, you're trying to match that template, and not everybody *can*, right? For some people that's just not a look they can do. It's not a standard they can reach, or whatever, by no fault of their own. It's just not something fits their look, their whatever.

And, like, that is the dangerous thing about beauty! Um, so enough about the history. We're gonna be back in just a second to answer your questions about make-up, but first, a thank you note for our sponsors!

[theme music plays]

Teresa: *Shmanners* is sponsored in part this week by Zola! Zola takes the stress out of wedding planning with free wedding websites, your dream wedding registry, affordable save-the-dates and invitations, and easy-to-use planning tools!

They have over 100 beautiful wedding website designs to choose from that fit any couple's style. The Zola store has the widest selection of gifts, all at different price points, so there's something for every guest to give.

We took a look through this website, and I really wish that when we were planning our wedding, we could have had this "split the gift" idea, because we have a lot of—a lot of friends who are able to give a little bit, and I think that it really makes an impact when you can split the gift.

Travis: Especially in this day and age, where so many people are, like, living together long before they get married, where it's like, "Yeah, we've already bought, like—we already have plates! We already have forks! What we need is, like, a new TV."

Teresa: Right.

Travis: "Or, like, a nice camera for the honeymoon," something like that. But you feel uncomfortable asking for those big, expensive items, 'cause you don't want any one person to have to buy 'em. So with the split the gift, like, five people can go in on one gift. It's a great idea!

Teresa: Exactly! And, they have honeyfund available, and here's the other thing: if you're going to buy gifts, it is so simple with Zola's website for you to either decide to ship them to the wedding, ship them to the person, ship them to yourself so that you can give 'em in person—like, so many different ways, and you can—it's just great.

So, to start your free wedding website, and also get \$50 off your registry on Zola, go to zola.com/shmanners.

Travis: We're also sponsored in part this week by Squarespace! Listen, you've heard us talk about Squarespace before, but I could go on and on, because we are living in the digital internet age! And I would say, like, not having a website is, like... I don't know, if this was the 90's and you don't have any Pogs? I feel like

it's like that. You know? It's like, "What?! You don't have a cool metal Wolverine slammer? Like, what are you even doing?!"

Teresa: [laughs]

Travis: That's how I feel when people are like, "I don't have a Squarespace website." And I'm like, "What?! You don't have a tube of 500 Pogs that you don't know what you're gonna do with after 1996? Come on! Get with it!" Except—listen.

Teresa: I would personally rather have a website than Pogs.

Travis: Well—yeah, that's what I was gonna say. Websites aren't a fad. [laughs]

Teresa: [laughs]

Travis: Websites are a thing that everyone should have. Um, you can use a Squarespace website to turn your cool idea into a new website, or a blog, or to publish content. Uh, like, you know, maybe—

Teresa: Or to sell merch.

Travis: Right! If you wanna sell merch, or any products, really, you can do it through Squarespace! They have beautiful, customizable templates created by world-class designers, a new way to buy domains and choose from over 200 extensions, analytics that help you grow in real time, and 24/7, award-winning customer support.

So, make it stand out. Stand out with a beautiful website with Squarespace. Check out squarespace.com/shmanners for a free trial, and when you're ready to launch, use the offer code "shmanners" to save 10% off your first purchase of a website or domain.

Elliott: Have you ever watched a movie so bad you just needed to talk to somebody about it?

Dan: Well, here at *The Flop House* we watch a bad movie, and then talk about it!

Stuart: Yeah, you don't have to do anything! We'll watch it, *and* we'll talk it. We do the hard work.

Dan: Featuring the beautiful vocal talents of Dan McCoy.

Stuart: Stuart Wellington.

Elliott: And me, America's rascal, Elliott Kalan.

Dan: New episodes every other Saturday at Maximumfun.org, or wherever you get your podcasts, dude.

Stuart and Dan: Bye-bye!

Elliott: Bye-bye!

[music plays]

Announcer 1: Welcome back, and thank you, Dan, for that scathing report. As you know, Max Fun Drive is coming up, March 18th to March 29th, which has some folks pretty excited; but as families around the world get ready to celebrate this season of giving, community, and quality podcasts, *some* are wondering if it's just too much.

Announcer 2: Are they, though?

Announcer 1: They are. Some people are all *for* comedy and culture, but with 45 shows offering hundreds of hours of bonus content, plus all the Max Fun meetups taking place around the world, some people think it's too much.

Announcer 2: While *other* people think it sounds totally awesome.

Announcer 1: I took my granddaughter to the mall to get her picture taken, and the mall pod fairy was short, and I, you know, I'm just gonna say it, I'm sorry, but everyone knows the pod fairy is tall!

Announcer 2: Well, I think we should just leave it there. [laughs uncomfortably] Until next time, here's the news you need to know. Max Fun Drive runs from March 18th through 29th. Be sure to listen to all of your favorite podcasts. I know I will!

[music plays]

Travis: Okay. Let's do some questions!

Teresa: I'm ready.

Travis: Rebecca asks: "When are touch-ups okay? Should I go to the bathroom to do that?"

Teresa: Okay. So we got this question in several different forms. Um, so what I would like to do is refer you to Emily Post's advice.

The advice is, you should probably do it in private. Because if you're out in public and you're—especially, like, with people, you're basically ignoring them to touch up your make-up. But, if it's something super quick that you can do without a mirror, like, apply lip balm or lipstick or whatever, and you can—you don't have to shut out the world in able to concentrate on it, then it's fine! You know, just don't draw attention to yourself. Don't be like, "[posh voice] Oh, please excuse me while I—"

Travis: "Don't look!" [laughs]

Teresa: "[posh voice] –touch up my powder!" You know, something like that. Um, because... the main thing is, you don't want to ignore who you're hanging out with. That's rude.

Travis: See, I would wanna go somewhere else for two reasons. One, everyone looking at me doing it—I'd definitely then mess up.

Teresa: Yeah. [laughs]

Travis: And two, I've seen the faces I make when I put on make-up, and they are not flattering faces, you know? You gotta do a lot of, like, "[mouth noises]" when you're doing make-up, and I just wouldn't want people to see that.

Teresa: I would say—and so does Emily. She says to skip anything that involves, like, wands or pencils or brushes or anything like that unless it's, like, a quick compact thing, because again, it just makes kind of a production out of it.

Travis: Um, Jessica asks, "When is it, if at all, acceptable to point out to a friend that their make-up is messed up?"

Teresa: I think when—you can point it out when someone might be able to do something about it.

Travis: Yeah.

Teresa: Right? Um, if you are about to go out to dinner and you haven't left the house yet, then you can say, "Hey, uh, your eyeliner is smudged." Then that person can go and fix that, right? But if you are already at the restaurant, you're out and about, you're doing things... if it isn't, like, *major*... like, I would definitely want someone to tell me I had lipstick on my teeth.

Travis: Right.

Teresa: But if my eyeliner was askew, I probably wouldn't mind.

Travis: I think that this is a couple things. One, you say "friend," which has a difference to me. Like, if this is a friend of mine and I know they'd want me to say something, that's different from, like, leaning over and saying to a stranger, like, "Hey, your lipstick is messed up."

Teresa: If—if they can do something about it, then I would say, "Sure." But what's the point if you can't take care of it?

Travis: If you and your friend are, like, in the middle of watching a concert, like, who cares? You know what I mean? If they're about to have their picture taken, that might be an important time to point it out. But, like, hanging out at a party with friends or whatever, it's probably not that big a deal.

Teresa: And it is liable to make them more self-conscious about their make-up, like, being messed up, if you point it out and they can't fix it.

Travis: Um, this question is from Nathan. "What, where, when is it most appropriate for men to wear make-up?"

Um, *my* answer for that is "Whenever you want to?" Um, and—and specifically because—you know, like I said earlier in the show, I don't think anyone should feel like they have to wear make-up, and I don't feel like anyone should feel like they're not allowed to wear make-up. Um, I will say, at least for me, to kind of—I

now only feel comfortable doing it for myself, and this is purely in my own head, if on some level it makes sense for me to do it. Like, I can justify it to myself.

Teresa: Like an occasion.

Travis: Right. I hope eventually I feel comfortable doing it whenever, right? But, like, right now, I just don't yet. Um, and so maybe I will in the future, but right now, like if I'm doing a live show or going to a photo shoot or something. So I would say, if someone is looking to start wearing make-up and wants to get more comfortable with it, find something that's, you know, coming up on the horizon, and make that your excuse to do it. That, for me, has always kind of been—

Teresa: I hate it when you say "excuse." I want you to say "occasion."

Travis: Occasion, right. That makes it your occasion.

Teresa: Make that your occasion to do it.

Travis: That's what I tend to do for my—like, the first time I dyed my hair was for Candlesnights 2017, I think? And, like, I dyed it red, right? 'Cause I was like, "Uh, it's a Christmas show! It's Candlesnights! I'm gonna do this," right? But really, I just wanted to. But for me, who I am, I needed an occasion to do it.

Teresa: Yeah.

Travis: Um, this question... let's see. This is from... [pauses] Riley. "What is the rule when you accidentally get make-up on things? I am new to it, and I got lipstick on a cup in a cafe and tried to wipe it off with a napkin, but was told by a passing old lady not to bother, because the staff will handle it. Is that typical? Is it bad if I do it anyways?"

Teresa: It's not bad if you do it anyways. I have to say, though, it's a lot easier to get a lipstick stain off a cup than it is out of a napkin. Um, especially if the napkin—you know, the cloth napkin is what I'm talking about. Um, but here's what you do: so, if you notice that you've left a lipstick mark on a cup, just endeavor to continue to drink from that spot so that you don't get lipstick all the way around the cup.

This'll help with two things. First of all, it will make it so that there's only the one stain on the cup. [holding back laughter] And it also will make it so you don't get lipstick under your nose.

Travis: Oh!

Teresa: Or on top of your nose, because when you drink from a cup, sometimes you end up touching the opposite side to the top of your nose, if you're trying to get to the very bottom or, you know, just kind of inadvertently. And you can lipstick on your nose if you do that! I... have done that.

So keep it to the same spot. Don't rotate the cup to kind of spread it out or anything. Same thing goes with, like, forks and spoons, things that you put into your mouth. Don't worry about wiping it off. You're probably gonna eat it off anyway, either directly from your lips or from food to lips. Um, so don't get embarrassed about it. Most restaurants have, like, industrial kind of washers anyway, so lots of people are not washing their service ware by hand.

Travis: But, as Teresa said earlier, don't use, like, restaurant linens to blot your lipstick or your make-up or whatever. That's a lot harder to get out of that than it is to, like, get it off porcelain or china or glass or whatever, than to get it out of fabric. Use, like, tissues. Something you can throw away for that.

One last question. This is from Tristan. "When is it appropriate to compliment someone on their make-up?"

Teresa: Well, so here's a good rule of thumb. I think it's always nice to hear a compliment, but you wanna actually compliment the physical thing, right? So it might make someone uncomfortable if you say, uh... "That lipstick looks great on you," right? But instead you can say, "I love that color lipstick!" So you separate the actual thing from the person, so that there's just that little bit of distance between the compliment and what might embarrass someone, or—

Travis: Well—'cause—I mean, think about it taken outside of make-up, right? "That is a great shirt," versus "That shirt makes your body look great."

Teresa: Or "That shirt looks great on you," or something like that.

Travis: Whatever. It's about—then it's—"That is a great shirt" is about... good taste, picking out that shirt, versus "That shirt looks great on you" is saying "You need that shirt to look good." Like, that—

Teresa: Or even that I'm ogling your body.

Travis: Yeah.

Teresa: [through laughter] Like, you know? We don't wanna do that, so it's a good idea... if you're gonna compliment eyeliner, if you're gonna compliment lipstick, you can say "I love that color lipstick," or "The shape of your eyeliner is great," or "I love that color eyeshadow," something like that, right? So that you get that distance.

Travis: I also think I can see, though, where make-up—like, facial make-up is especially tricky to compliment, because it inherently says "I've been looking at your face." Right? Where, like, you might compliment someone's hair 'cause you saw them from the back or something, or, like, "Great shoes!" But, like, eye make-up is like, "I was looking—[through laughter] at your eyes, and they're great."

So I would also say, like, this is one of those times where I think it's fairly situational. Of, like, you know, if someone's sitting at a table with you and maybe they're a friend of a friend and you know 'em or whatever, that's a lot different from, like, walking up to someone's who's standing on the street waiting for a bus and, like, saying, "That's great." You know? Like... I think, is it a social situation where someone maybe got a little bit more dressed up to go out and might appreciate a compliment more than, like, they're just trying to get home from work. You know, that kind of thing?

Teresa: Yeah. We talk about this a lot. What's the relationship that you have with this person, and the formality and, you know, informality that you use really depends on that relationship.

Travis: So that's gonna do it for us! Thank you so much. This was a fun episode, Teresa. You did great.

Teresa: Oh, I wanna thank our assistant, Alex, who did a lot of research for me and put together a really great, uh, document to help me get through the show!

Travis: Uh, and we wanna thank all of you for listening. Go check out MaximumFun.org. Coming up here in just a couple weeks is the Max Fun Drive, and—listen. If you don't know what it is, we're gonna tell you all about it when we get there; but just know it's a very exciting time, and we're very much looking forward to it. Um, we won't be around next week because of the JoCo Cruise, but we still will have an episode. It's going up. It's our live show in Birmingham, all about saying "Sir" and "Ma'am." That was a very fun one. I just edited it, and it's really good. I liked it a lot.

Uh, go to mcelroy.family, click on "tours," and when you do, you're going to see that—what's that? The McElroys are coming to San Jose, California, and Salt Lake City, Utah? Yeah, that's right. We're going to be in San Jose April 2nd and 3rd, and then Salt Lake City on the 4th. We're gonna do some *My Brother, My Brother, and Me*, and an *Adventure Zone* in there, and probably some *Shmanners*! Um... definitely some *Shmanners*.

Teresa: [laughs]

Travis: So, uh, if you wanna get tickets to that, if you haven't yet, mcelroy.family and click on "tours." You can also click on "merch" to see all the amazing merch that's there for all our shows, but we also have a new tote bag there. Uh, it's very cute. It says, "Mind Your Shmanners," and you can get that at mcelroymerch.com or mcelroy.family, and click on "merch!"

Teresa: We wanna thank Brent "brentalfloss" Black for our theme music, which is available as a ringtone where those are sold. Thank you also to Kayla M. Wasil for our Twitter thumbnail art. You can follow us on Twitter @shmannerstcast. That's where we announce a lot of our topics, get topic ideas, and take questions from you! Also, thank you to Keely Weis Photography for the cover banner for our Facebook group, which is fan-run: *Shmanners* Fanners! Get it? So join that group if you want to give and get excellent advice from other fans!

Travis: And that's gonna do it for us, so join us again next week!

Teresa: No RSVP required.

Travis: You've been listening to *Shmanners*...

Teresa: Manners, *Shmanners*. Get it?

[theme music plays]

[chord]

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