

Shmanners 315: Mabel Hampton

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[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? Well, you're listening to *Shmanners*.

Teresa: And it's extraordinary etiquette for ordinary occasions!

Travis: Hello, my dove.

Teresa: Hello, dear.

Travis: How are you?

Teresa: You thought you could fool me.

Travis: I didn't, actually.

Teresa: You thought that I could— that you would knock me off balance, but you didn't.

Travis: Quite the opposite, actually. As soon as I did it I was worried that I had knocked you off balance.

Teresa: [laughs]

Travis: How are you, besides, uh, hot and sweaty?

Teresa: Oh, well, you know. Same old, same old.

Travis: It's warm here! It's 9: 10 and it's, like, 85 degrees right now in the booth.

Teresa: Yeah.

Travis: Hiii! Uh, sorry there was no episode last week. We lost power, and we're sorry. It's fixed now, and we're back, yay! Oh, also, thank you to everybody who came out to the Boston show.

Teresa: Yeah!

Travis: Where we did a really fun *Shmanners* about colonial weddings, which I'm sure at some point you'll hear in the future! Yay!

Teresa: Indeed.

Travis: But that's not what we're talking about today on this day. Today on this day, what are— or rather, *who* are we talking about?

Teresa: We are talking about Mabel Hampton.

Travis: What an awesome name.

Teresa: Oh, you like it?

Travis: I do!

Teresa: Yeah. It's just another in a long list of people that you should know about.

Travis: Mabel... Hampton.

Teresa: Mabel Hampton.

Travis: [gasps] It's just there's something evocative about it.

Teresa: Oh.

Travis: I think it— what it evokes for me is a bygone era where people named people Mabel.

Teresa: [laughs]

Travis: That might be it.

Teresa: Yep, that might be it.

Travis: That might solely be it for me.

Teresa: Um, so not only was Mabel an incredible activist, she was a Black woman and a force behind the artistic explosion of the Harlem Renaissance.

Travis: Okay!

Teresa: Yeah! Dancer, activist, proudly out lesbian. What can't she do?

Travis: Okay. Um, what can't she do... let's see. Uh, hover.

Teresa: [laughs] Maybe not.

Travis: Do you ever have dreams where in the dream you're like, "Ah, I figured out how to hover! Like, I just jump and don't go down. I'm glad I finally figured it out in real life." I have that dream all the time.

Teresa: Wow. I... have a— I hardly ever remember my dreams.

Travis: Ah, see, mine are super vivid, uh, because of brain.

Teresa: Maybe— maybe mine are also super vivid. I just don't remember them.

Travis: You don't think that if they were super vivid they would be more memorable? That maybe you're just dreaming about walking down a grey road on a grey street with grey buildings?

Teresa: No, I don't think so. I don't think so.

Travis: You think that if you had a dream where you have figured out the secret to hovering... and then thought, because you dreamed about it before, in the dream you thought, "Well, finally I figured out how to do it in real life," and then you woke up and you were like, "Aww." You wouldn't remember that?

Teresa: I don't know.

Travis: Okay.

Teresa: Anyway...

Travis: None of this has anything to do with Mabel Hampton.

Teresa: Um, so like a lot of marginalized people around this time period—

Travis: What time period are we talking?

Teresa: Uh, early 1900's, turn of the century.

Travis: Oh yeah, okay.

Teresa: Um, we don't have a lot of very concrete information about her early life. She does have an autobiography of sorts, an oral history that she has given herself, but as far as her very early life, details are kind of murky.

Travis: That happens a lot. Frustrating.

Teresa: Yeah. For example, we know that her mother died when she was very young. Was she two months old or two years old? Don't know. We know that she was taken in by a white family in her teens. Um, was she raised with them, or did she just take their last name? Don't know.

Travis: That does make sense, because I'm just gonna be honest, hearing the name Hampton— Hampton is a very white-sounding name. Okay.

Teresa: To you, yeah, maybe.

Travis: Yes. I think it's 'cause I think of the Hamptons.

Teresa: Oh, that's it.

Travis: Yeah, okay.

Teresa: Uh, we do know that she was born in Winston-Salem, North Carolina.

Travis: Okay. We've been there, I believe.

Teresa: We have, yes. We have. Uh, in 1902.

Travis: No, that's not when we went there. [laughs]

Teresa: No, no. That's when she was born.

Travis: Oh, okay.

Teresa: Um, and she went to live with her maternal grandmother shortly after her mother passed.

Travis: Okay.

Teresa: Um, but in 1909 she was put on a train to New York City to live with her aunt and uncle.

Travis: Excuse me, uh, New York City?

Teresa: Indeed.

Travis: Okay.

Teresa: She was only there for a year, because the home life was very bad.

Travis: Oh.

Teresa: Um, and... although there are lots of discrepancies, like I said, there's something that sticks out in all of these accounts, is that when she was eight years old and she had run away from her aunt and uncle, a kind woman on the street gave her a nickel so she could buy a bus ticket to New Jersey.

Travis: What was in New Jersey? Just... wanted to get there?

Teresa: Just wanted to get there. Get away from here.

Travis: Okay.

Teresa: It was probably the closest place she could get to for a nickel.

Travis: Now, let me ask you a question—

Teresa: Or the furthest place for a nickel? Yeah.

Travis: Let me ask you a question. Do you think that story is supposed to be sweet? Or do you think it is a story of a very reckless adult being like, "Sure, eight-year-old. Go buy yourself a bus ticket. Get outta here!"

Teresa: I don't know.

Travis: That's— that's the first thing I thought. Of, like, if my eight— but it's different times.

Teresa: Different times.

Travis: But if my eight-year-old ran away from home and then went up to a stranger and was like, "Hey. I'm trying to buy a bus ticket to New Jersey." And the stranger was like, "You've got a good face. [through laughter] Here you go, kid!"

I'd be like, "Whoa, man! No!"

Teresa: So, in New Jersey is where she was taken in by a family who cared for her until she was 17, and as she put it herself, once she arrived in New Jersey she was never looking back. Ms. Hampton created herself.

Travis: Oh, that's cool.

Teresa: Yeah!

Travis: I like that.

Teresa: That is great. What we know of this time period in her life was she was a very self-assured woman. She loved the lively artistic scene in Harlem. Um, and she had a passion for helping other people.

Travis: All good things.

Teresa: All of these things in time will cycle through her career. Um, but one thing that never changed—

Travis: Ahh, this is foreshadowing! I've heard about this before.

Teresa: One thing that never changed is that she was always out as a lesbian. She also has a very famous quote about, um, asked about her coming out. She said, "I was never in." Right?

Travis: [laughs] I like that.

Teresa: Because she's always been out. In 1919 is when she first meets her— a brush with the law.

Travis: [gasps]

Teresa: Uh, she was attending a woman-only party in Harlem and was falsely accused and imprisoned for sex work.

Travis: What? Okay.

Teresa: Um, she said that, according to her, that the imprisonment wasn't because of suspected sex work, although that's what's on the papers. It was punishment for being a lesbian.

Travis: Ohh, okay.

Teresa: Um, and here's the thing.

Travis: That sucks, but that makes more sense.

Teresa: It does. It does. And here's the thing—

Travis: Because I was like, why... why— okay. I was very confused.

Teresa: In prison is where she was able to really find a supportive social network for her sexuality. Um, so—

Travis: Oh yeah, other women who I assume were being detained for similar reasons.

Teresa: Absolutely. Her time in Bedford Hills Correctional Facility for Women—

Travis: She actually— wait, she actually went to prison?

Teresa: Yeah.

Travis: Not just, like, spent a couple days in jail to clear it up?

Teresa: No, she was— she was—

Travis: But, like, straight up went to prison?

Teresa: She served 13 months of a three-year sentence.

Travis: Get out!

Teresa: Yeah.

Travis: Okay.

Teresa: But like I said, this is where she really found a group of like-minded individuals. Um, you know, it gave her access to the queer prison community, surrounded her with people who understood her, and she was a model prisoner. And as soon as she served that 13 months, she was back out into the city.

Travis: Can I just say, and— and obviously false imprisonment of people continues to this day. Messed up. That, like— ugh.

Teresa: Yeah.

Travis: Yes. Okay, sorry.

Teresa: Um—

Travis: That you would get those charges and then it was like, that's not even why you were being charged. And, like, what proof do you have? No proof? Okay, so I'm going to jail for 13 months.

Teresa: Let's back up just a little bit and talk about the Harlem Renaissance.

Travis: Okay. I'd love to do that, and I can't wait to do that. But first, how about a thank you note for our sponsors?

Teresa: Awesome.

[theme music plays]

Travis: Hello. Gather round the fire. I want to tell you a little story about a company called Quip.

Teresa: Oh, okay. Yeah, I'm listening.

Travis: It's not really a story. I mean, it's the story of... I started them and my teeth feel cleaner. Is that—

Teresa: Oh, good!

Travis: I mean, it has a beginning, middle, and end.

Teresa: [laughs] Uh, Bebe and I brushed our teeth at the same time with our Quip toothbrushes this evening.

Travis: Today, Dot had me turn on— she picked up Bebe's toothbrush and said, "Push the button." And it pushed it and it started vibrating. [laughs] And she giggled like an absolute loon. Just was like, "[high pitched giggling]" It was great. It was wonderful.

I love Quip. It honestly, for kids, we've seen it with Bebe now, makes brushing fun. Um, that timer, that built-in timer, she absolutely loves it.

Teresa: Oh, yes.

Travis: She likes structure. She enjoys it. Um, I don't know why. She's a weirdo. Uh, but I also enjoy it. Teresa, you use it too. The toothpaste is my favorite flavor. Uh, the mouthwash is amazing. There's all these different things. We like the floss. It's all incredible. The toothbrush has timed sonic vibrations, a lightweight design for adults and kids with no wires or multiple chargers to weigh you down, and a multi-use travel cover which comes in very handy for me. And on top of that, you can upgrade your Quip with a new smart motor to track your brushing and earn rewards via your smartphone.

With stylish and affordable electrical brushes, starting at just \$25, you won't be paying through the teeth... eh?

Teresa: Eh?

Travis: For better oral health. If you go to getquip.com/shmanners right now, you'll get your first refill free. That's your first refill free at getquip.com/shmanners, spelled G-E-T-Q-U-I-P.com/shmanners. Quip: the good habits company.

Teresa: *Shmanners* is also sponsored in part this week by Coterie.

Travis: Coterie.

Teresa: So... I have been getting up in the middle of the night for our children pretty much since they've been born.

Travis: For the last 25 years... or so. It feels like.

Teresa: [laughs] It feels like that. Um, if there was anything that could possibly help, I want— I wanted in on it.

Travis: Okay. I'll travel back in time then, and tell you about Coterie.

Teresa: Great!

Travis: Does that sound great?

Teresa: Um, Coterie diapers keep your baby comfy, which can lead to less wake ups and more shuteye.

Travis: Because here's the thing about an uncomfy baby. They can't say to you, "Hey, the reason I'm screaming and melting down right now is because I'm uncomfortable." You have to go through this long, like, "Is it this? Is it this? Is it this? Is it this? Is it this?" Oh boy.

Teresa: So Coterie has up to two times more liquid capacity, and up to four times faster moisture wicking versus other brands. They're made with clothing grade material, giving your baby a cashmere-like feel so they are more comfortable for longer, day and night. They are dermatologist tested, plus Coterie wipes are National Eczema Association approved.

Coterie has been awarded best diaper and wipes by both *The Bump* and Parents.com. Right now, Coterie is partnering with our podcast to offer you 20% off your first order, plus free shipping, at coterie.com/shmanners. That's Coterie, spelled C-O-T-E-R-I-E.com/shmanners for 20% off, and free shipping. Coterie.com/shmanners.

Ben: A man goes to the doctor and says that he's depressed, and that life seems cruel. The doctor says, "Ah, the treatment is simple. The great clown Pagliaci is in town tonight. Go and see him and you will surely feel better."

The man bursts into tears and says, "But doctor, I am Pagliaci!"

"Ah, okay," says the doctor. "In which case, try listening to the *Beef and Dairy Network Podcast*."

[air horns]

[music plays]

Ben: The *Beef and Dairy Network Podcast* is a multi-award winning comedy podcast, and you can find it at Maximumfun.org, or wherever you get your podcasts.

[music and ad end]

Travis: Okay, so tell me about the Harlem Renaissance.

Teresa: So, it was a period of from, like, the late 1910's, lasting until the 1930's.

Travis: Okay.

Teresa: Um—

Travis: In Harlem, I assume.

Teresa: In Harlem, indeed. It's considered the golden age in Black culture, and it spanned all the arts. We've got literature, music, performance art, stage performances, you know—

Travis: The art of juggling.

Teresa: Sure. Um, some different names you might be familiar with that are associated with the era. Langston Hughes.

Travis: Yes.

Teresa: Louis Armstrong.

Travis: Okay, yes.

Teresa: Josephine Baker.

Travis: Sure.

Teresa: Great! Yeah. It was really an explosion, and I could name a bunch more but, you know, you get the drift.

Travis: Name 30 more.

Teresa: [laughs]

Travis: No, just keep going. Okay.

Teresa: No. Uh, so in the 20's, Mabel Hampton was working the stage. She was singing and dancing in an all-woman show in Coney Island. Um, and so she would have crossed paths with a lot of other performers of the time. Um, and she was known to frequent the parties of a woman named A'Lelia Walker.

Travis: Okay.

Teresa: Does Walker ring a bell to you?

Travis: It does from musical theater, because it makes me think of Coalhouse Walker.

Teresa: Oh...

Travis: From *Ragtime*. But that's not it.

Teresa: No. Remember CJ... Walker? Madam CJ Walker?

Travis: Oh yes, yes.

Teresa: Yeah. It was her daughter.

Travis: Ohh, okay.

Teresa: She's the only surviving child—

Travis: God, I'm a theater nerd. I can't believe that's where I went to.

Teresa: Of Madam CJ Walker.

Travis: [simultaneously] Okay, sorry, go on.

Teresa: Uh, in case you have not listened to our podcast on that, she was the first self-made female millionaire in the US, and one of the first Black millionaires in the country.

Travis: Sure.

Teresa: So A'Lelia was a successful—

Travis: Great name.

Teresa: —businesswoman herself. And a patron of the arts. And she loved to host, uh, who's who parties. You know, everybody who was anybody was there. But the best part about—

Travis: You know— by the way, sorry to interrupt, but it's what I do on this show.

Teresa: It is.

Travis: Do you know what the phrase "who's who" will always remind me of?

Teresa: No, what?

Travis: When I was a kid and we didn't have the internet yet, if you wanted to send fan mail to people, there were books called the *Who's Who of America*, and you could go and look up in this book, like, who the person's, like, agent was, or where to send fan mail. And it had, like, the addresses for, like, celebrities and sports people or whatever, and would, like, tell you where you could send their fan mail to.

Teresa: Huh.

Travis: Yeah. I did that a lot as a kid.

Teresa: Interesting.

Travis: Not a lot. I wasn't, like, in there sending a hundred letters a day or whatever. But, like—

Teresa: Were you asking for photographs?

Travis: I did that from time to time, yes. Uh, sometimes just to say, like, "Hey, I love your work."

Teresa: Okay.

Travis: Just a thing before the internet, and you couldn't just tweet at people.

Teresa: [laughs] Uh, the thing that these parties—

Travis: It has also just occurred to me, the connection between the fact that I did that as a kid, and now I will often tweet at people I like and be like, "Hey, I like your work."

Teresa: [laughs]

Travis: "[mumbling] I really enjoyed the show you're in."

Teresa: It really tracks.

Travis: Yeah it does.

Teresa: Yeah, it really tracks. Um, the best thing about these parties were they were queer safe spaces.

Travis: Oh, that's great!

Teresa: Um, and as we heard about earlier, queerness was still heavily policed and demonized at this point. Um, and so this is where a person could be themselves, and really anything you wanted to do, as long as it was consensual, was pretty much allowed.

Travis: Lovely.

Teresa: There were reports of people walking around naked. That's how they want to do it. There were reports of people openly having sex with each other. That's how they want to do it. And it was all there, and the parties could last for days.

Travis: Wow! Okay! I mean, I wouldn't have been able— I would've been so sleepy. I'm— two hours, now— two hours, now, at a party, I'm counting down. You know?

Teresa: I know, right? I've got— we need to get our, like, social— what, barometers? Back up to—

Travis: Yeah, we're gonna have to set up some obstacle courses in the backyard.

Teresa: [through laughter] I think so.

Travis: How long can you hold your hand inside, like, a bucket of ice as you pull out a drink, that kind of thing. Just work on it and do small talk exercises. Okay, sorry. Go on!

Teresa: Um, so this is the period in Mabel's life where she really, like, pursued her performing dreams and, you know, met all of the artistic giants, and all that kind of stuff. And the great part is she did all of this while being an openly out lesbian.

Travis: That's amazing.

Teresa: Which is fantastic for the time period. She had several different girlfriends, and she, you know, would live her life. Living it up in the 20's, as they say.

Travis: The— the Roaring 20's, you say?

Teresa: The Roaring 20's.

Travis: Excellent.

Teresa: She did eventually settle down, and by eventually I mean the 30's.
[laughs]

Travis: Ah.

Teresa: She met the love of her life, Lillian Foster, in 1932, and they remained partners until Foster's death in 1978.

Travis: Lillian's another great name.

Teresa: It is, isn't it?

Travis: Yes.

Teresa: Mabel and Lillian.

Travis: [whispering] Oh, that's great.

Teresa: Um, the Great Depression.

Travis: What?

Teresa: Really put a damper...

Travis: On everything? [laughs]

Teresa: On everything.

Travis: You know what, babe? I'm just gonna say...

Teresa: [laughs]

Travis: ... I could've figured that one out from the name.

Teresa: Including performing.

Travis: Yeah!

Teresa: Right? Um, and so performing really wasn't, like... she has said, uh, that when she left the, um... one of the chorus lines she was working in in Harlem, she left and a fellow performer implored her to stay. She refused, saying "I like to eat."

Travis: Yep.

Teresa: Yeah. Gotta go find something else to do.

Travis: Anyone who's ever worked in theater has been there. When someone's like, "Hey! Do you wanna come be in my show? I can't pay you."

"And you're like, "Nope! Sorry. Would love to, that sounds great. Sounds like a fun show. But this is my job, friend."

Teresa: This is when she began to explore other careers. She worked as a domestic worker for upper class white families. Um, she also served as a hospital matron, which means that she would lead teams of nurses to ensure that patients received the best possible care, making sure, like, cleanliness and bedside manner were, like, the pillars of their care.

Travis: Got it, got it, got it.

Teresa: And, you know, one of the ways that this influenced her later life is... she was working for a family, uh, and the daughter of this family was named Joan Nestle. Now, if you don't—

Travis: Wait a minute! The Nestles?

Teresa: No.

Travis: Oh.

Teresa: No, no, no, no. Um, who would go on to establish the Lesbian Herstory Archives.

Travis: Oh! I get it. Okay.

Teresa: Yeah.

Travis: Okay.

Teresa: And the two of them really clicked, even though there was a, you know, decades age difference between the two. Um, they really clicked, because Joan was also a lesbian, and Jewish. So— so probably the two of them found kinship in their marginalization, right?

Travis: Got it.

Teresa: And so if you would like to, listeners, check out the Lesbian Herstory Archives, it's still around today, and it's a very important part in Brooklyn. It is home to the world's largest organization of materials by and about lesbians and their communities.

Travis: Oh, awesome.

Teresa: It was started by Joan, and a couple— and a group of other women, who were involved in the Gay Academic Union, and— because they were concerned that lesbian herstory, history, was being wiped off the table as soon as it was being made.

Travis: We see that all the time, right? Where if there's a marginalized group, right? People want to make it seem like that wasn't a part of history before blah, blah, blah, right? And they want to be able to say, like, "This is a new thing! And weird!" And it's like, "No, actually it's been around forever."

So people want to, you know, cut that— the want to cut stuff out of history that they don't agree with.

Teresa: Exactly. Um, so Mabel joined the Lesbian Herstory Archives in 1974, and worked tirelessly with Joan and many other volunteers to amass as many

lesbian-related materials as they could. And Mabel herself donated an enormous collection of lesbian pulp fiction novels to the archives.

Travis: Awesome!

Teresa: Yeah. That's super cool to me.

Travis: I just love pulp fiction novels. I just like that— I like— I like—

Teresa: Well, yeah, but also, like—

Travis: —pulp fiction continuing on.

Teresa: Imagine someone bringing, like, the things that most influence them. To be shared by... everyone?

Travis: Yes. I'm saying this is— this is awesome.

Teresa: It's very cool. Um, so... she proved to be a vital and enduring element in the gay rights movement of both the 70's and the 80's, and many young people in the community who didn't— you know, there weren't a lot of examples of older people who were out and proud, right? It was considered to be very much a young person's—the youths were doing all of the action. But that's absolutely not true. She was a living inspiration to many people. Um, who were scared that they might not make it to live to their older years, right?

Travis: Yeah, especially in the 70's and 80's, yeah, definitely.

Teresa: It is said that she participated in every gay pride march that occurred during her lifespan, including the first march and demonstration for gay rights in Washington, DC in 1979. So much so that a few years later in 1985, she was named the Grand Marshall of the New York City Gay Pride March.

Travis: Oh wow. Okay.

Teresa: And that same year, she was rewarded a Lifetime Achievement Award by the National Coalition of Black Lesbians and Gays.

Travis: Okay.

Teresa: Yeah! Here's something that is really, really fun. You can hear her oral history in the archives in her own voice, so I would really implore you to take a look at our sources and go and explore those archives. It is not often that you get to hear about someone's life from their own lips, and I think that's very important to continuing, you know, growing and learning.

Travis: I agree.

Teresa: So, um, Hampton passed away on October 26th—

Travis: Aw.

Teresa: Well, you know.

Travis: I mean, I— yes. Listen, I know. If she was still alive now she'd be at 120.

Teresa: [laughs]

Travis: I get it. But it is always a bummer when we hit that point in someone's life.

Teresa: Uh, in 1989. But her story didn't end there, because she was posthumously profiled in the documentary *Not Just Passing Through*, about lesbian history and all of her memorabilia and letters and ephemera, and other records that she left to the archives. Um, and—

Travis: Another word I love, by the way. Ephemera.

Teresa: Yeah.

Travis: Ooh, it's a fun one.

Teresa: It's a good one.

Travis: It just makes you think of a ghost! And I know that's not what it is.

Teresa: [laughs]

Travis: But it's— okay.

Teresa: Uh, one really great record of Mabel was taken at the 1984 New York City Pride Rally, at which she was 82 years old.

Travis: And I would've been 1.

Teresa: Uh, I would've been born the next year.

Travis: Okay.

Teresa: She said, "I, Mabel Hampton, have been a lesbian all my life, for 82 years, and I am proud of myself and my people. I would like all of my people to be free in this country, and all over the world. My gay people, and my Black people."

I think that's very inspiring!

Travis: I think so too.

Teresa: It's about freedom and love and, you know, being proud of who you are. And that's great. That was Mabel.

Travis: I love it. Thank you. Thank you, Mabel. For being awesome. Thank you Alex, our researcher, without whom we would not be able to make this show. Thank you Rachel, our editor, without whom we would not be able to make this show. Thank you for listening. We could make this show without you, but why?

Thank you, Teresa, for being my wife.

Teresa: Aww, thanks. Thanks, Travis, for letting us keep the door open even though it's super hot in the booth.

Travis: It's so hot.

Teresa: So hot.

Travis: Um, but also thank you Teresa for being a great cohost.

Teresa: Aww!

Travis: And a great presenter, and I love you.

Teresa: Oh, thanks. I love you too.

Travis: Um, thank you for listening. You can go check out all the other amazing Maximum Fun podcasts. That is our podcast home. Just head to Maximumfun.org. If you want to check out the other McElroy projects, you can go to mcelroy.family. Uh, go to mcelroymerch.com. Check out all the great merch there. As you said, thank you to everybody who came out to the Boston shows and the Foxwood Casino show. We have other shows coming up in late July in, I believe, Portland and San Diego. Um, maybe other places. But you can find those tickets. Once again, just go to mcelroy.family. You can find 'em there. Uh, or I think it's bit.ly/mcelroytours? [quietly] Well, whatever.

Teresa: [laughs]

Travis: Um— hey, I believe in you. You can find it. Um, what else, Teresa?

Teresa: Well, we always thank Brent "brentalfloss" Black for writing our theme music, which is available where those are found. Also, thank you to Kayla M. Wasil for our Twitter thumbnail art. That's @shmatterscast. Um, and when we have topics that we want your questions for, that is where we find them. Thank you to Bruja Betty Pinup Photography for the cover picture of our fan-run Facebook group, *Shmatters* Fanners. Go ahead and join that group today if you love to give and get excellent advice from other fans.

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

Teresa: No— wait!

Travis: What?

Teresa: Also, please send in your topic submissions and your idioms to our gmail. That is shmatterscast@gmail.com. Say hi to Alex. She reads every email. Now...

Travis: You— you scared the crap out of me, madam.

Teresa: [laughs]

Travis: Oh my lord. Okay. That's gonna do it for us. Join us again next week.

Teresa: [through laughter] No RSVP required!

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

Teresa: Manners, *Shmanners*. Get it.

[theme music plays]

[chord]

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