

## Shmanners 320: Fashion Shows

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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're listening to *Shmanners*.

**Teresa:** It's extraordinary etiquette...

**Travis:** For ordinary occasions! Hello, my dove.

**Teresa:** Hello, dear. Welcome back!

**Travis:** Whoaaa, but I've been here the whole time!

**Teresa:** [laughs] Well, back—

**Travis:** Oh, you mean 'cause we took a break? Yeah.

**Teresa:** Back to the booth. We took a break.

**Travis:** So, one, we went and did tour, and that takes up [laughs] 100% mental capacity. And we took a break, right? Hung out with our kids.

**Teresa:** Because we were on vacation.

**Travis:** Went on vacation. Um, and so now what we're trying to do is to stay ahead of the game, get these episodes recording earlier, give Alex a little more time to prep, give Rachel a little more time to edit, give ourselves time to perfect it. Now, listen. Going into this one...

**Teresa:** Yes.

**Travis:** I was so tempted to do, like, a pre-roll, pre-credits, like, trying to do my best Miranda Priestly from *Devil Wears Prada*. Of like, "Give me Dolce &

Gabbana!" And then I was like, "I don't think I can think of enough [laughs] label names to do this."

**Teresa:** [laughs]

**Travis:** "Get me Calvin on the phone. Calvin Klein! What are you— Calvin and Hobbes? Get out of here, you're fired!" Or whatever. I just watched *Devil Wears Prada* for the first time this week.

**Teresa:** I've seen that movie before, and that's not a good, uh... impression.

**Travis:** No. No, clearly not!

**Teresa:** Clearly not.

**Travis:** Clearly not!

**Teresa:** [laughs]

**Travis:** I don't think, "Oh, you think you're wearing... uh, blue. And it's cerulean. And jackets and stuff."

**Teresa:** "And jackets and belts."

**Travis:** I only saw it the one time.

**Teresa:** [laughs]

**Travis:** It was very good, though. I enjoyed it immensely. I could write— I told Teresa this the other day. I could write a ten-page paper on that movie, to which—

**Teresa:** [laughs] And I said, "You can write a ten-page paper on any movie."  
[laughs]

**Travis:** This is true. I have— I have thoughts. Uh, period.

**Teresa:** But there are fashion shows in that movie.

**Travis:** Oh yes, very much so. And we've talked— we did a whole episode on haute couture, so this is not a new— this is not a new kind of subject matter, new area for us. But it is a very I think unique, like, sta— I think it's one of those things. I've been to not, like, a Paris Fashion Week haute couture, like, fashion show. I've been to, uh, fashion shows more on, like, nerdy stuff, which I'll talk about in a minute. But they are a thing all their own, right? I think the closest you come to— in my mind at least, I would connect them close— more— the closest thing I can connect them to...

**Teresa:** [laughs]

**Travis:** ... is, like, a drag runway show. Right?

**Teresa:** Oh, okay, sure.

**Travis:** Not like a drag lip sync show, but there are a lot of, like, runway kind of like, you know, work the runway kind of shows.

**Teresa:** I love to think about Sydnee, Dr. Sydnee McElroy, has a story of when she was in a tween fashion show at Huntington mall.

**Travis:** At the Huntington mall, yes.

**Teresa:** And wore, like, a Tweety Bird jacket or something. [laughs]

**Travis:** Yeah. Oh, fashion!

**Teresa:** That was the height of fashion in the late 90's, early 2000's

**Travis:** So the nerdy fashion show I went to, San Diego Comic Con, maybe 2018 or 2019, they had a Her Universe show. And it was about Princesses of Power. And it was, like, all of these amazing, like— basically they were fashion pieces that, like, had to transform.

**Teresa:** Oh!

**Travis:** So you'd, like, walk to the end of the runway and then, like, pull a string or do something—

**Teresa:** Your wings would pop out.

**Travis:** And it was incredible. I loved every second of it. But that is a different vibe, because those were— like, 70% of 'em were the creators were also modeling the fashions. And it was about, like, we're specifically celebrating this, and it was maybe a little rowdier and a little more— you know.

**Teresa:** Maybe. I mean, but also there are lots of different types of fashion shows. I mean, as in there are so many different types of art, you know?

**Travis:** Yes.

**Teresa:** Um—

**Travis:** Well, I think of a— and we'll get into the actual episode in a second. But I think about it a lot like, you know, conventions, right? Pop culture conventions. Where, like, there are some conventions that are like, "We're celebrating you, the person attending, the fan of the thing." Right? And then there are some that are more like expos, where it's like, "This is an industry thing."

So for example, San Diego Comic Con is a very industry based convention. Where it's like, yeah, it's great that all of you people are here and you love these things and that's wonderful and you're coming to panels and that's amazing. But... mostly this show is for us to, like, present these shows to you, and to put up these big banners and, you know, like, this is more about the industry of filmmaking. A lot of interviews take place here. A lot of, like, meetings take place here. This is a lot of work. Right? Whereas something more like C2E2, which I'm going to this weekend as we record this, is a lot more, like, fan-focused, you know, kind of thing, right? I think about fashion shows that same way. Where sometimes it's just fun to go to it and see what it is. But when you talk about, like, Fashion Week stuff, it's an expo.

**Teresa:** Sure. Well, so, like, there's obviously the big four, right? Which is New York, Paris, London, and Milan, right?

**Travis:** Of course.

**Teresa:** But there are several other cities that host incredible Fashion Weeks. Berlin, Hong Kong, Cairo, other places.

**Travis:** Huntington, West Virginia with their Tweety Bird jackets.

**Teresa:** Certainly. Um, and couture shows are actually hosted year-round in New York and Paris, and I mean any number—

**Travis:** Well, 'cause you got the fall, you got the spring, you got the summer collection, you got, uh— there's probably a winter collection, and then you gotta deal with jackets.

**Teresa:** Probably.

**Travis:** And then you're talking about, like, bathing suits, and then you're talking about cool shoes, I bet.

**Teresa:** And, like, any number of boutiques do their own fashion shows. And, you know, like I said, at the malls and things like that. And I think a really good example of, like, a boutique fashion show is in the movie *How To Marry a Millionaire*.

**Travis:** Okay, so you brought this up before. I knew that, um... oh my God. Marilyn Monroe, and I almost said Madonna?

**Teresa:** No. [laughs]

**Travis:** Which is a different—

**Teresa:** That's a different—[laughs]

**Travis:** —a later iteration of Marilyn Monroe.

**Teresa:** Yes, Marilyn Monroe and Jayne Mansfield and... hmm, another blonde. I don't— I can't remember the name of right now.

**Travis:** Blondie McGoogins? I think it was Blondie McGoogins.

**Teresa:** But they are models at a fashion house, and there's a really great scene where they are doing their little show for a client. And, I mean, the emotion of the scene is Jayne's character, Schatze, uh—

**Travis:** Lauren Bacall?

**Teresa:** Lauren—

**Travis:** Or Betty Grable? Or... I'm sorry. I'm just looking at the cast.

**Teresa:** Oh, it's Betty Grable, I think.

**Travis:** So Lauren Bacall, Marilyn Monroe, Betty Grable.

**Teresa:** Yeah.

**Travis:** Okay.

**Teresa:** Oh, Schatze is, like, mad because the guy that they're doing the show for she thinks is a bum, right? She met him at a diner earlier or something.

**Travis:** Oh, classic!

**Teresa:** But the guy— the hoity-toity Frenchman who runs the boutique is like "[French accent] I know my clientele." And all that kind of stuff. Um, but they put on a really great show, and basically they're just showing all the— you know, the designs, to this one guy sitting in a chair. And they walk in front of him and do, like, a little twirl, and go and sit on these, like, um— these, like, benches almost. Kind of like lean-to benches. And it's great because [laughs quietly] Marilyn Monroe's character, she needs glasses, but she won't wear them while she's modeling, and she trips. It's funny.

**Travis:** Mm-hmm. And actually there's a very similar scene in *Devil Wears Prada* where there's a fashion designer that, like, they are going to be showcasing and he ends up, like, becoming a huge deal by the end of it. But, like, they go for a preview at his studio and it's just, like, Miranda Priestly and then, like, all of her people behind her. But they're just coming out and showing the dresses. And they talk about, like, if you get a shake of the head— er, like, a nod, that's good. Two nods, that's great. Like, no one— like, there's been, like, one smile recorded, and if she purses her lips it's disaster. Right? That kind of thing.

**Teresa:** Ahh, okay. There's a little more to the fashion show in *How To Marry a Millionaire*, because he's, you know... he knows that they think that he's a bum.

**Travis:** So, how long have fashion shows been going on? 'Cause this is one of those ones— and we run into this from time to time— where if you said "When do

you think the first fashion show was?" To me, it's either, like, ancient Egypt or, like, 1875.

**Teresa:** Hey, actually it's that second one.

**Travis:** Oh, really? Not exactly, right?

**Teresa:** Not exactly.

**Travis:** That would've been wild. If I had nailed the year?

**Teresa:** [laughs] I think we would've had to, like—

**Travis:** Shut the whole show down.

**Teresa:** [through laughter] Shut the—

**Travis:** You've taught me too much!

**Teresa:** [laughs]

**Travis:** We can't do *Shmanners* anymore. Travis has learned too many things.

**Teresa:** Like, submit you to Mensa or something.

**Travis:** Right. Well, that— just 'cause I don't know when the first fashion show was doesn't mean I couldn't be submitted to Mensa, Teresa. Okay.

**Teresa:** Anyway. Anyway, so probably, um, fashion shows didn't really involve physical people for a very long time.

**Travis:** That makes a lot of sense, yeah.

**Teresa:** They put the clothes on mannequins. Which is a fine way to show what the clothes look like, but you don't really get to see—

**Travis:** Doesn't show how they move.

**Teresa:** Exactly, how they hang on a real person, how they move, how you are able to move in them.

**Travis:** Well, that's— a lot of fashion shows now, like I mentioned with the Her Universe one, is like, you see a lot of fashion shows where it's like, you walk to the end of the runway and then you, like, do the jacket over your shoulder and it's like, this is not, like, a slightly— this is a variation of this look, and this is how this changes, and all that stuff.

**Teresa:** Um, so around the mid-1800s is when people started to take the fashion off of the mannequins and put it on peoples. Um, and the groundbreaking designer Charles Frederick Worth is usually the first name that comes up when people mention the birth of the fashion show. He was one of the first designers to display his clothing on live models in Paris in the mid-1800s. And like I said, you could actually see it move, which I think is an interesting concept in itself. Because a lot of clothing, up to a certain point, is kind of just like the display of status, right? I think about, like, Elizabethan court kind of fashion, right? Where Elizabeth I made all of these rules about what she could wear versus what her courtiers could wear. And it didn't really seem— it all seemed very static. I mean, especially if you look at the paintings. They don't look like they can move at all, right?

**Travis:** Yeah, no, no, yeah.

**Teresa:** Um, but, you know, once you—

**Travis:** Well, a lot of that was for like, "This is wildly uncomfortable. And so I'm gonna sit [laughs] as much as I can."

**Teresa:** [laughs] Yeah, all the ruffs and the pearls and the heaviness and—

**Travis:** Boning and— yeah, just all the different, you know, layers and everything. Yeah.

**Teresa:** Yeah. So up to a certain point, clothing didn't have to move, so a mannequin I think would be just fine for that. But once you start getting into— so we're talking pre-Industrial Revolution into Industrial Revolution. People were on the go. People wanted to, like, move around and do things, and they had different places to go and wear different things for different activities, and all kinds of stuff like that.



**Travis:** Well, not only that but I have to guess, just gut, is like before the Industrial Revolution, a lot of this fashion was, like, handmade, bespoke, one piece. And so, like, why show it to a large number of people and make a big deal out of it when it's just like, I can make something like— yeah, you saw the queen wear that. I can make you another one.

**Teresa:** Or according to the laws, you can't.

**Travis:** Right.

**Teresa:** [laughs]

**Travis:** Or like, "Oh, your friend had a dress like that. Yes, I can make another one like it."

**Teresa:** Yeah.

**Travis:** Into, like, I can make 100 of those dresses, so I need to show these to people, to a wide audience, and make this an event so people know what we can make for them, and they can order it for their stores and order it for their— yeah.

**Teresa:** Right. And so the event was actually started by Lady Duff-Gordon, sometimes referred to as Lucille or Lucy Christiana. She was a leading British designer and a PR genius, because she started to send out fancy invitations to her, you know, esteemed clientele.

**Travis:** Sure.

**Teresa:** Which invited them to come and look at her work at her own private shows, right? So instead of you going to the boutique or whatever and saying "I need this," and then— like in the movie, and then someone, like, walks around in it to show you what the ideas are, she actually said "Hey, come and look at my ideas. I'll have a party, and then we can get all of this together." You know, like, make it so that we're all on the same page here. And it was amazing.

**Travis:** Which is also, like— that's a great opportunity and a great PR move, as you were saying. Because it also says, instead of just coming to my shop and it's just you and me, here's a chance for you to also network, to see and be seen, as they say. To see and be see. And then, like, come here. Maybe you don't end up

getting any of my stuff, that's fine. But think of all the cool people you can meet, right?

**Teresa:** So it made it exclusive. It gave it an elite feel, and it really turned into, like, the business of buying clothing, into a social event. Right?

**Travis:** Right, yeah.

**Teresa:** Um, and so at this point, most of the fashion shows were considered utilitarian. It was just, like, a— a formality. But then she started making it into, like, artistic expression, right?

**Travis:** Sure, okay, yeah.

**Teresa:** So she would love to give her designs— she called them gowns of emotion, right?

**Travis:** Ooo-o-o-oh! [laughs quietly]

**Teresa:** So instead of just simply—

**Travis:** I love that! By the— but that also sounds like a way— if someone was like, "Hey. Are you doing okay?" And like, "No, I'm kind of trapped in a gown of emotion right now?"

**Teresa:** [laughs] Well, so she gave her designs, like, ethereal names, like Love in a Mist. or Happiness, or things like that. And that—

**Travis:** Gorillas in a Mist.

**Teresa:** That stuck around for a very long time.

**Travis:** Not Gorillas in the Mist. No, you're wagging your finger at me. It's not that. Okay.

**Teresa:** That idea has stuck around for a very long time where you don't just, like, say "Skirt and blouse combination. A-line skirt and bustier."

**Travis:** No!

**Teresa:** You give it, like, a name that has the feeling. So, like... I'm trying to think of any of examples in the movie.

**Travis:** Well, I'm— I can pull an example that's not, you know, from fashion. That it's like, well yeah, obviously. It's like abstract art kind of thing, right? Where it's just like, you make a painting, or you make whatever, an art piece, or sculpture, or painting, whatever. And you title it something. Like, you know, Warring Emotions. Or, you know, Life and Death. And people look at it like, "Yeah, that's not a one for— like, it's not an actual battle scene, but I see where this represents a conflict, right?"

**Teresa:** Mm-hmm.

**Travis:** Because at a certain point— and I think what you are highlighting here is the transition from high fashion as, like, functional worn art to actual, like, self-expression art.

**Teresa:** Right, right. Um, and then another person, another artist who turned the runway show into a spectacle would be Paul Poiret. Um, he was known for conjuring up these kind of, like, extreme situations, right? He would give elaborate parties, like costume parties, around the kind of runway fashion show thing.

**Travis:** Love that.

**Teresa:** Um, there's one called Thousand and Second Night where he would transform the entire venue into, like, interactive catwalks, right?

**Travis:** Aw, yeah!

**Teresa:** It was like fashion parades.

**Travis:** Listen. I love that in theory. But I bet in practice if I was there I'd be like, "I shouldn't be here."

**Teresa:** [laughs]

**Travis:** "I feel wildly out of place." I would need very much, like, a guide through that to be like, "Don't eat that. That's... part of the display? Please."

Someone will come by with some crudité or whatever. Don't eat that carrot. That carrot's part of it."

**Teresa:** Um, and by the early 1900's— I mean, so far we've talked about the other side of the pond. But American retailers were starting to experiment with their own particular brand of fashion shows. Um, and the first American fashion show probably took place in New York City around 1903 in, you know, like a department store.

**Travis:** Sure.

**Teresa:** And then other large department stores in Manhattan and Philadelphia by 1910 started staging their runway walks. Um, and you know, these gowns were typically centered on, like, the collection the department store was holding. Gowns from, like, Paris and stuff.

**Travis:** Sure.

**Teresa:** Um, and this was to attract the attention of female shoppers, and it really worked. This marketing ploy was genius.

**Travis:** Well, yeah! Yeah, man! What's— what's not to love?

**Teresa:** I mean, you think about that. You say, "Well, yeah!" And I'm like, but it was new! This is— like, we take for granted the fact that you can go on YouTube and look up, you know, Yves Saint Laurent's like, 2013 collection or whatever, right? But this had never really been done before.

**Travis:** But see, I actually think the other way around, right? Because now I think the idea of, like, if you wanna see what people are wearing in Paris I can google, like, "What are people wearing in Paris," right? But this idea of like, "Hey. Do you wanna see what people are wearing in, like, *Paris*?" Feels like the *moon* to some people, right? And that idea of it being a huge attraction.

'Cause we talked about that before, way, way back when we were talking about hotels, right? Where, like, American hotels started saying, like, "Oh, it's European style." And it's like, that's nothing! But it makes you feel special and different, right?

**Teresa:** Right, yeah.

**Travis:** And so that idea of like, "Yeah. Do you— you know, you're here in—" I'm gonna pick a name, and please remember that I am from Huntington, West Virginia, and this is just— But, like, Wichita, Kansas, right? And it's just like, "Hey, do you wanna see what people are wearing in Paris?" Like, yeah, I do! Especially in 1903. Like, it's not like people were hopping on jets to fly over to Paris. I'm just saying, like, it's one of those things where yes, somebody had to have the idea, and it's easy in retrospect to be like, "Duh!" But, like, I'm not at all surprised that it went well.

**Teresa:** Um, and so around the turn of the century, these were still pretty much, like, private events. Even so much, like, photography was banned, because—

**Travis:** Which I also get.

**Teresa:** —they didn't want people stealing designs. Um, but then in 1918, fashion houses started establishing fixed dates for shows to occur, and that it would take place, like, twice annually, right? So it would allow a house to plan for their lines to, you know, foreign buyers and things like that. Um, and then vice versa, you would have a European fashion house plan a specific event for people in the states and things like that.

**Travis:** [simultaneously] So you could schedule everything. There's no conflict, yeah.

**Teresa:** Right. And by the 20's, retailers all over the US were hosting their own, like, theatrical fashion shows. Sometimes presented, like, around a narrative or organized around a theme. I mean, like, the sky—

**Travis:** The fashion of *Pinocchio* or whatever.

**Teresa:** Exactly. [laughs]

**Travis:** Probably not that.

**Teresa:** Probably not that. But the sky was the limit at this point.

**Travis:** Speaking of scheduling things, which we were a second ago, it's time to take a quick break, and we'll be right back!

[theme music plays]

**Travis:** Hey, Teresa. You know what you should do?

**Teresa:** What should I do?

**Travis:** You should visit [brynnacampbell.bandcamp.com](http://brynnacampbell.bandcamp.com) or search for *1000 Masks*, 1-0-0-0 Masks, on Spotify, iTunes, or wherever you find music. Do you know why?

**Teresa:** Why is that?

**Travis:** Well, this is the release of Brynna Campbell's new album, *1000 Masks*. There's some fun videos on YouTube.

**Teresa:** Hmm.

**Travis:** Ehh? Do you like good things?

**Teresa:** I do like good things.

**Travis:** Yeah?! Do you like to feel good?

**Teresa:** I do f— like to feel good.

**Travis:** Okay. If you like good things and you like to enjoy things—

**Teresa:** [simultaneously] Yes. Check.

**Travis:** Then you should go, B-R-Y-N-N-A C-A-M-P-B-E-L-L.bandcamp.com, or search for *1000 Masks* on Spotify, iTunes, or wherever you find music.

**Teresa:** I can't wait!

[music plays]

**John:** Hey, it's John Moe, host of *Depresh Mode*, a podcast about people's mental health journeys. Guess who we got. Guess who? It's Jamie Lee Curtis!

**Jamie:** I look at life now as the game of Guess Who? Which is simply the process of elimination. I know what I don't like. That's how I found out who I am.

**John:** Jamie Lee Curtis on addiction, show business, and fooling people, all on *Depress Mode* from Maximum Fun, wherever you get your podcasts.

[music and ad end]

[music plays]

**Jo:** Well, Manolo, we have a show to promote. It's called *Dr. Gameshow*.

**Manolo:** It's a family friendly podcast where listeners submit games and we play them with callers from around the world.

**Jo:** Oh, sounds good. New episodes, uh, happen every other Wednesday on Maximumfun.org.

**Manolo:** [uncertainly] It's a, it's a fast and loose oasis of absurd innocence and naivete and—

**Jo:** Are you writing a poem?

**Manolo:** No. I'm just saying things from my memory. And, uh, it's a nice break from reality [laughs]. Is that, are we allowed to say that?

**Jo:** I don't know, it sounds bad.

**Manolo:** It comes with a 100% happiness guarantee.

**Jo:** It does not.

**Manolo:** [laughs]

**Jo:** Come for the games and stay for the cats.

[music and ad end]

**Travis:** Okay. Where were we?

**Teresa:** We were...

**Travis:** It's the 1920's.

**Teresa:** No.

**Travis:** Oh.

**Teresa:** We're done with the 1920's. We're gonna skip over World War II.

**Travis:** Okay!

**Teresa:** Because—

**Travis:** Not a lot of fashion then. There was rationing.

**Teresa:** Not a lot of fashion. Not— yeah.

**Travis:** People, they couldn't wear their nylons. They needed that for parachutes.

**Teresa:** We were mending and make-doing.

**Travis:** Right, yeah. We were... riveting. We were fixing airplanes.

**Teresa:** Not with clothing.

**Travis:** Women were playing baseball. It was—

**Teresa:** Okay. Alright.

**Travis:** There was a lot going on.

**Teresa:** So, after World War II, this is when the fashion houses flung their doors open and began to seek—

**Travis:** Oh, yeah. Well, especially 'cause we have the—

**Teresa:** —larger audiences.



**Travis:** —we had the Paris rush. After World War II everybody was like, "Tell me more about this Paris thing. Skinny cigarettes, you say? Go on!"

**Teresa:** [laughs] And part of the Paris rush was Christian Dior.

**Travis:** Uh-huh. Okay.

**Teresa:** And his, quote, "new look." Um, so this is the, um— the very stylized silhouette of the thin waist and the voluminous A-line skirt, right? Which at the time was very, very, uh... controversial. Because we had just come out of rationing. Parts of Europe were still in rationing at that point, and just—

**Travis:** A lot of rebuilding over there.

**Teresa:** Yeah. Um, and just yards and yards of fabric felt like a waste, right? So we have the conservative media being like, "Can you believe this person? How dare they waste all this material when the slim silhouette was just fine?" And, I mean, it was— it caused quite a stir!

**Travis:** But don't you think— isn't—[sighs] at least in my opinion, and I say this with no judgment but rather a statement of fact, it feels like a lot of high fashion has always been a little bit about excess, right?

**Teresa:** Mm-hmm.

**Travis:** A little bit about, like...

**Teresa:** Certainly.

**Travis:** If you're showing off, right? There's a little bit of, like, "Look at all this stuff!"

**Teresa:** Well, it was a way to declare that the suffering of war was over and, you know, you should treat yourself.

**Travis:** Yeah, okay, I got you.

**Teresa:** Yeah. Um, and you know, it is beautiful, and timeless, and very classic today. Um, and then the— like we talk about so often, you have the pendulum of society, right? So we have the 50's, late 40's, early 50's, with this kind of, like,

very hourglass look. And then the 60's swing in, and it's about, like, personality, right? So you have loud music and models showing off, like, the lighter tone of their clothing designs. Think of, like, Twiggy and Mod and all this kind of stuff, right? So it looks very, uh— there was the futuristic push, which was also in the 50's too, right?

**Travis:** And a lot of straighter lines as well. I mean, when you think about Mod, Mod is a very, like— not geometric, but it's like... yeah.

**Teresa:** I mean, it is pretty geometric. Um, and then towards the 80's and 90's things get to be a little more, like, avant-garde.

**Travis:** You got big suits. You get big, weird suits. Big shoulders. Those weird pointy glasses that everyone was— you know, like the triangular glasses?

**Teresa:** [laughs] Um, and the runways at this time were trying to emulate the popular culture of, like, the club atmosphere, right? So lighting, and sound effects, and staging, and curated music was in at this point.

**Travis:** Then you get in the 2000's and I'm betting it's, like, not necessarily grunge, but it's kind of grunge, right?

**Teresa:** Well—

**Travis:** Where there's a little bit of, like... "[through gritted teeth] Oh, we don't care about— ohh, burn it all down." [laughs] Right?

**Teresa:** Certainly. With every art movement there's also the counterculture, right? But what I'm saying is, like, they just became more and more, like... less about showing the clothes and more about showing the show.

**Travis:** Yeah. Yeah.

**Teresa:** Yeah, totally.

**Travis:** Well, so this is the question. Can I hit a question real quick? We got this a couple times, right? Where people talk about, like— and I think that this is a thing I thought about for a long time whenever I would see, like, clips from a Paris Fashion Week and be like, "Okay, great. That's really cool looking. But that's not a thing that someone is wearing to go shop at Kroger or whatever," right?

**Teresa:** Sure.

**Travis:** And I think that what you are saying is exactly... at least in my opinion— and listen. I am not— this might surprise some people. I'm not a fashion expert.

**Teresa:** [laughs]

**Travis:** But my feeling on it, my gut, as I've said a couple times now, is that it is, like, this is a stylistic guide. This is a vibe we're going for.

**Teresa:** Sure.

**Travis:** Much like that speech that Miranda Priestly gives in *Devil Wears Prada* where it's just like, yes. You saw this on the runway, and then they made this with the jackets, and then that became this, and then that filtered down to this, and then that influenced that. Right? It's not saying like, oh, this fashion designer, this jacket that everyone is wearing with three-foot-wide shoulder blades or whatever, everyone's gonna be wearing that. But it is an indication that maybe accented shoulders is going to be a thing in the next year, right?

**Teresa:** Right. Unless you're people like Lady Gaga or Rihanna or, like, things like that.

**Travis:** You're going to the Met Gala, you're going to these big things. I mean, even—

**Teresa:** Or it's kind of just expected that you are at the— the height, or maybe even, you know, on the precipice of the next big fashion thing, and you want to wear the over-the-top kind of runway styles.

**Travis:** Or you're going to fashion events.

**Teresa:** Oh, certainly.

**Travis:** I mean, that's the other— not to reference *Devil Wears Prada* again, but I will.

**Teresa:** [through laughter] But you will!

**Travis:** DWP. Is that when they're going to these fashion events, when they're going to Paris Fashion Week, these, like, haute couture fashion events, you are wearing haute couture fashion to these fashion events, right?

**Teresa:** I mean, if you are part of the industry and, you know, like, if you are there to be seen as much as seeing it, yeah, you certainly can. That's not saying that if, you know—

**Travis:** It's not a dress requirement.

**Teresa:** It's not a dress requirement. If you're sitting front row you might want to. But, I mean, again, these places are usually packed to the gills, so not everybody is gonna wear that stuff.

**Travis:** Yeah. Sometimes if you are at a man at a fashion event, you just wear a t-shirt and jeans, and everyone says "How trendy."

**Teresa:** "How trendy!"

**Travis:** "Look at this great fa—" did I ever tell you about that time when I was, like, looking up, like, what's big in men's fashion this year?

**Teresa:** Oh yeah.

**Travis:** And it was this list of, like, hot men's looks for 2020 or whatever, and one of 'em was like "Try a t-shirt and jeans. So t—" I was like, "Get out of here." Ugh!

**Teresa:** [laughs]

**Travis:** "Classic white t-shirt and denim! Have you ever thought about this? Oh my God, what a great look." And it's like, "Oh my God."

**Teresa:** So let me give a small sampling of some of the very notable fashion shows of the last 30 years or so. So in 1998, Yves Saint Laurent set a runway show in a stadium, one hour before the World Cup final between France and Brazil. It involved 300 models, 900 backstage hands, 4000 stadium staff, and was televised to 1.7 billion people.

**Travis:** So a big deal, you say.

**Teresa:** Very big.

**Travis:** Okay.

**Teresa:** Big, big, big, very big.

**Travis:** Okay.

**Teresa:** Uh, in 1991, Gianni Versace sent Naomi Campbell, Christy Turlington, Linda Evangelista, and Cindy Crawford down the runway all together.

**Travis:** What?!

**Teresa:** Right?

**Travis:** Get outta town! That's like watching, what is it— Lady Marmalade performed at, like, the 1998 MTV Music Awards!

**Teresa:** And so they—

**Travis:** Was that when it was? It was something around there.

**Teresa:** I don't know. Uh, so they were arm in arm, and they lip synced George Michael's hit, "Freedom."

**Travis:** Yeah.

**Teresa:** Um, and each model was wearing a monochromatic colored dress, and I mean obviously bringing the icons together was, like, sweet solidarity, right?

**Travis:** [simultaneously] Yeah, four big names! Yeah, okay.

**Teresa:** Um, and you can watch that on YouTube. It's pretty cool. Um, and then, you know, you have the designers now that are pretty much, like, known for this kind of stuff. Um, Alexander McQueen for example. He's put a runway in a wind tunnel. Uh, he created a life size chess set with supermodels as the pieces. He once ended a show with a masked Joan of Arc character, surrounded by, like, representations of blood and fire.

**Travis:** Whoa.

**Teresa:** Um, and then you had—

**Travis:** Pageantry, one might say.

**Teresa:** Pageantry, yes. Karl Lagerfeld is also known for drawing runway inspiration from other places, like—

**Travis:** His name, by the way, always makes me think that he's in politics.

**Teresa:** [laughs]

**Travis:** There's something about that name— maybe because I'm confusing it with Donald Rumsfeld, which seems unfair to him.

**Teresa:** That does seem unfair.

**Travis:** Yeah.

**Teresa:** Um, so he stages places in fictitious airports—

**Travis:** What?

**Teresa:** —or supermarkets, or—

**Travis:** Get out.

**Teresa:** He once even turned the Great Wall of China into a catwalk.

**Travis:** Oh my God, that's amazing. Hey, I have some questions for you. Can I ask you some questions?

**Teresa:** Sure.

**Travis:** So this is from Rose Parker Audio.

"Are you allowed to take photos?"

**Teresa:** Um, unless it is expressly stated that you are not allowed to take photos. There is usually press at the events taking photos, because that's what they want, and they're invited for, right?

**Travis:** Yeah.

**Teresa:** So yeah, take some photos, and that's okay. Like, don't be all like— unless you are press. Don't, like, be all up in everybody's business about it. But one or two photos on your cell phone? Usually fine. But stay away from flash.

**Travis:** And be careful if you're, like, taking photos to use for something where you're, like, selling your— I don't know. If you're, like, a website or something like that, and you're going to use them to make money off of.

**Teresa:** Oh yeah.

**Travis:** Be careful with that.

**Teresa:** Um, blog photos are usually fine. You don't usually have to pay for, like, blogs. The, like, experiences and things like that. Um, but anything with commerce you gotta be super careful about, and you probably should pay for those photos.

**Travis:** Um, Spilling the Soup asks:

"How are you supposed to dress when you go to a fashion show? Do you wear that designer, or is that a faux pas? Like wearing a band's t-shirt to that concert? Is it like that?"

**Teresa:** I mean, no. You absolutely can. But, um, if you were gonna go see the show *Cats*, would you dress up like a cat?

**Travis:** That's different! I would wear maybe a t-shirt that says "I love Cats."

**Teresa:** I mean, okay. So maybe you would do an homage, right? Which is great. If you are sitting, like, front or second row and you want to be shown as a supporter, right? Because that's usually an invited seat, right? Um, yeah. You can wear something. I wouldn't wear something from, like, the last season's runway. But wear something that is recognizable as that designer? Fine. Absolutely fine.

**Travis:** That makes a lot more sense to me than, like, wearing a competing designer's work to that designer's show, right? Yeah.

**Teresa:** Yeah. Probably not do that. Um, but I do suggest that you dress for the weather, um, because sometimes these things are outside. And also—

**Travis:** Yeah. And when you have all these people and the lights and everything, it's gonna get hot.

**Teresa:** Yeah. Wear shoes that you can walk in. Um, even if, like, your thing is, like, super out-there shoes, um, I would suggest, because there usually is a lot of walking, because not only, you know, if you're [laughs quietly] on the runway, which you wouldn't be. But, like, you would have to walk to your seat, you walk to the event. Like, these are, like— you can't get dropped off at the door most of the time. Um, and designer knockoffs? Not a good idea.

**Travis:** Yeah. Um, Admiral Red asks:

"How does one get invited to a fashion show? Especially bougie ones like the Fashion Week big four?"

**Teresa:** Oh. Well, um, usually it's about anybody who's anybody, right?

**Travis:** Yeah. You gotta know somebody, or connections.

**Teresa:** You gotta know somebody. You gotta have a connection. You gotta, I mean, be a celebrity, be rich.

**Travis:** I mean, it's kind of like saying, like, "How do you get invited to the Met Gala?" Right?

**Teresa:** Yeah.

**Travis:** Like, they're not gonna just— like, they're not some—

**Teresa:** I mean, Anna Wintour, she does all of the Met Gala invitations, so you have to know or be known by her.

**Travis:** Now, I would say if there are not big four ones, right? If you're not at a Fashion Week and you would like to go, I would say, you know, reach out to the



event planning staff or whatever, you know, whatever it is. I bet there's easier ways to get to go. Um, if you're like, "I just want to enjoy a fashion show," you can probably buy tickets to most in your hometown, or in towns near you or whatever. But yeah, I would say those big industry ones, that's where it gets into that, like, convention versus expo feel.

**Teresa:** Yeah.

**Travis:** Of it's like, anybody who knows about, like, E3, before they opened it up to, like, attendees, right? It used to be, like, you could only go if you were press. You could only go if you had credentials to prove, like, "I am a journalist who writes about video games," or—

**Teresa:** "And I should be here."

**Travis:** Right. And so I think it's along those lines of, like, if you work for a magazine and you would like to cover, there's probably an application process where they can reach out through them and say "We are this magazine, and we would like to send someone to cover this." Right? But as far as just, like, "I, Travis, would like to go to a Paris Fashion Week event."

Like, "Cool, man! Good for you. No!"

**Teresa:** [laughs] Um, another way is, you know, if you know someone who happens to be working, perhaps they have an in that you could exploit. [laughs quietly]

**Travis:** Um, now, Mr. Clean Fanpage— which, huge get— asks, and a couple people asked this. Can you cheer when you see something great? Can you clap? Or does it have to be, like, silent, like, "Hmm, yes. Hmm."

**Teresa:** I mean, this is a read the room type thing, right?

**Travis:** Yeah.

**Teresa:** Um, there are definitely some runway shows I think that encourage that kind of thing. It'll depend on the music, and the vibe in the room. And look at what other people are doing, and is there, like, um...

**Travis:** Are they going for a clap factor, too? 'Cause sometimes when they're doing that, like, big reveal, pull a string, the dress drops down, oh my God, it's covered in write— right?

**Teresa:** Yeah.

**Travis:** That's, like... yeah, they want a reaction for that. But just, like, walk down, "Here's my coat," walk back, maybe they're not going for a clap. Maybe they're going for a "Hmm, hmm, ooh."

**Teresa:** I think that the music and the lighting is a great cue. I mean, obviously if the music is pretty deafening it wouldn't really matter anyway. But, um, if there are certain swells, or if, like, there's spotlights and things, I mean, yeah. Read the room.

**Travis:** It reminds me of when I— I grew up going to a Southern Baptist church. Don't any more. But it was always hard to tell, like, when this thing ends, is this an "Amen" moment or a clapping moment? And there was no way to tell.

**Teresa:** [laughs]

**Travis:** I have no idea, still to this day, what triggered which one. But it was like, "Okay— oop— yep, yep, amen! That's an amen." Or like, "Ame— aw, everyone's clapping. Aw, I could've clapped! Ugh."

**Teresa:** [laughs]

**Travis:** Okay. I think that's gonna do it for us.

**Teresa:** Okay. Um, I do want to leave you with a note of advice from William Norwich, who was written in Vogue saying:

"Do remember that despite any appearance to the contrary, we are invited guests at a fashion show. When we accept any invitation— this goes for dinner or a cocktail party as well— we are entering into a kind of social contract with our hosts, to support them and their event. At fashion shows, this means to try to save your judgments for later, not during the show. Also—"

**Travis:** As my parents would say, save it for the drive home.

**Teresa:** "Also, favor everyone who invites you to a show or a party at Fashion Week with a prompt and accurate reply. That means not saying yes if you're not certain you can make it, and there is no excuse for an empty seat."

**Travis:** Yes, agree.

**Teresa:** Thank you, William.

**Travis:** Yes. Um, hey, everybody. Uh, over at Maximum Fun, we are doing an ad survey now through the end of the month. This is an annual survey which helps us try to make sure our advertisers are well matched with our audience. So if you go to [Maximumfun.org/survey](https://Maximumfun.org/survey) and take that real quick, it helps us out a lot.

Over at the McElroy Merch store, we have a Garyl plushie from *The Adventure Zone: Balance*. It's very cute. If you like plushies, you like Balance, you like cute things, any of those, you're gonna love it.

We also have an— and this is hard to explain if you haven't listened to *My Brother, My Brother, and Me*— but a shirt which reads: "If God's not dead, how do you explain these gains?" [blows raspberry] It's *my* joke, and I don't know how to explain it to you.

Uh, that was designed by Lucas Hespeneide, and that is @mooselybased on Twitter. Go check it out. It's really good.

**Teresa:** [laughs]

**Travis:** Um, 10% of all merch proceeds this month will go to The Center for Reproductive Rights, which uses the power of law to advance reproductive rights as fundamental human rights around the world. You can find that and more at [mcelroymerch.com](https://mcelroymerch.com). You can preorder *The Adventure Zone: Eleventh Hour* graphic novel now at [theadventurezonecomic.com](https://theadventurezonecomic.com). We got more live shows coming up, if you go to [bit.ly/mcelroytours](https://bit.ly/mcelroytours) you can find all those tickets there. Mask and proof of full vaccination or negative COVID test within 72 hours of event start is required.

We want to say thank you to our podcast home, [Maximumfun.org](https://Maximumfun.org). Check out all the other great shows there. If you want to see the other McElroy projects, you can do that at [mcelroy.family](https://mcelroy.family).

Thank you to our researcher, Alex, without whom we would not be able to make this show. Thank you to our editor, Rachel, without whom we would not be able to make this show. And thank you to you for listening. We could make this show without you, but why?

**Teresa:** [laughs]

**Travis:** Who else, Teresa?

**Teresa:** We also want to say thank you to Brent "brentalfloss" Black for writing our theme music, which is available as a ringtone where those are found. Thank you to Kayla M. Wasil for our Twitter thumbnail art. That's @shmatterscast, where we got a lot of these great listener submitted questions. Thank you to Bruja Betty Pinup Photography for the cover picture of our fan-run Facebook group, *Shmatters* Fanners. If you love to give and get excellent advice from other fans, go ahead and join that group today. Also, if you are interested in submitting a topic or an idiom, we love those idiom shows. Uh, please email us, shmatterscast@gmail.com, and say hi to Alex, 'cause she reads every one.

**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 *Shmatters*...

**Teresa:** Manners, *Shmatters*. Get it.

[theme music plays]

[chord]

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