

## Shmanners 340: Marie-Antoine Carême

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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.

**Travis:** Why are you making eye contact so weird with me?

**Teresa:** [giggling]

**Travis:** I'm just trying to maintain eye contact to get on a shared wavelength of energy, and you're doing big bulgy eyes. Big Marty Feldman eyes.

**Teresa:** You guys don't know what happened just a few minutes ago.  
[laughing]

**Travis:** I was trying to touch your face romantically to maintain eye contact, and you act like I was trying to burn you with a cattle prod.

**Teresa:** [through laughter] I did not like it.

**Travis:** You reacted, "What?!" You were like, "What? What is this?"

**Teresa:** [continues laughing loudly]

**Travis:** And I was, like, just trying to, like, touch your chin. Like, "Ah, yes, let's stay in this moment." And you were, like, "Whoa, ahh. Ta— ah— ah!"

**Teresa:** I didn't like it.

**Travis:** Okay. All right.

**Teresa:** I don't have to apologize. I didn't like it.

**Travis:** No, that's fair. You don't have to apologize. You didn't want to be touched, and that's fine. [through laughter] I don't see why it has to carry over into the next—

**Teresa:** [laughs lightly] Hey, I have a question for you. Who is your favorite celebrity chef?

**Travis:** Huh. Who is my favorite celebrity chef? I like Nadiya.

**Teresa:** Mm-hmm.

**Travis:** Uh, I mean, I like Alton Brown. I've learned a lot from him. Um, I guess—

**Teresa:** None of these people do we know personally, by the way.

**Travis:** No, this is true.

**Teresa:** We are just talking about their body of educational work.

**Travis:** Yeah, I'm just saying, like, the stuff I've learned the most from. I mean, I've learned a lot from Mary Berry. I don't endorse them in person. I don't know nothing about them, but I enjoy Paul Hollywood's recipe book. I've been working my way through that. But I don't know. I mean, uh, like, Nigella.

**Teresa:** Yeah.

**Travis:** Nigella's fun.

**Teresa:** Nigella's fun. Again, don't know her personally.

**Travis:** Julia— Melissa Roberts. That's not it. Julia Child.

**Teresa:** That's not it. Julia Child.

**Travis:** Oh, Stanley Tucci. Does that count?

**Teresa:** Um...

**Travis:** He's got a TikTok channel where he shows up cooking stuff. It's great.

**Teresa:** I don't know if I would call him a celebrity chef, though. He was— he's a celebrity—

**Travis:** Slash.

**Teresa:** Slash chef.

**Travis:** Yeah.

**Teresa:** But I think you were along the right track with, um— with, like, Alton Brown and Nigella Lawson and people like that. I have several of those cookbooks. I am a person who—

**Travis:** What? [chuckles]

**Teresa:** ... reads— [chuckles lightly] Eye roll— who reads cookbooks like a novel, right?

**Travis:** Yes.

**Teresa:** So, I love the little, like, blips in front of recipes and things like that when I'm reading a book. Not on the internet. I don't care about the—

**Travis:** You just go straight to the— I don't want to hear about your 18 kids and, like, how your husband works hard.

**Teresa:** If I am looking up a recipe on my phone, I need that recipe.

**Travis:** Just go straight to it.

**Teresa:** But if I am reading a book, I really do like that kind of stuff. So, I have a lot of Alton Brown and Nigella. And I've got for Christmas, very excited to dive into Nadiya. And I mean, Julia Child definitely is up there. I wouldn't say that her books are necessarily very, like, mm, comment-heavy.

**Travis:** Mm-hmm.

**Teresa:** They do teach very well. But she had years and years— a decades-long, like, television career as well. Who would you say was the first celebrity chef?

**Travis:** Okay. Well, I don't know. Uh... oh. It's gonna be the person we're talking about whose name I've already forgotten.

**Teresa:** [laughing]

**Travis:** And if we hadn't already talked about her, I would have said Julia Child. But just so far as like TV show. I mean, I'm sure that there are chefs where it's just like they went and, like, made food in front of people live, and everybody loved them. But as far as like being on TV, I mean, Julia Childs, I think. I don't know.

**Teresa:** Well, I'm not talking about TV.

**Travis:** I know. I know, and you know what? Can I just say? Feels like a trick question.

**Teresa:** [laughing]

**Travis:** `Cause you know I don't know the answer.

**Teresa:** [giggles] I know. I know the answer.

**Travis:** I know you— you better know the answer! You asked the question! That doesn't happen a lot in, like, in tests at school where the teachers like, "What's six times five? I hope you guys know because I don't." [chuckles]

**Teresa:** So, the answer is Marie-Antoine Carême.

**Travis:** Oh, not Marie Antionette.

**Teresa:** No.

**Travis:** Okay.

**Teresa:** Antoine Carême. Here's a little background about the time period. Okay?

**Travis:** Okay.

**Teresa:** So, we're talking about the 16th century.

**Travis:** Okay.

**Teresa:** And France's—

**Travis:** So, the 1500s?

**Teresa:** Yes.

**Travis:** Confusing. Am I right?

**Teresa:** Sorry.

**Travis:** No, not you. Historians, get it together.

**Teresa:** At this time, France's relationship with food is not the way that we think of French and food, right?

**Travis:** Okay.

**Teresa:** So, we still have the class system, right? So, if you were a peasant—

**Travis:** Yeah.

**Teresa:** ... you primarily ate vegetables and legumes, right?

**Travis:** Sure.

**Teresa:** Very little meat because meat was reserved for the upper classes. And even then, except on, like, special feast days, unless you were nobility, we didn't have the big spread, right? That you think of when you think of, like, French cuisine.

**Travis:** Sure.

**Teresa:** Right?

**Travis:** Yes.

**Teresa:** And so, things were probably pretty basic until we head into about 1650. And that is when one of the first French cookbooks was published. And, you know, I mean, the title translates to "French Cuisine."

**Travis:** Okay.

**Teresa:** And this started the trend of cookbooking in France. And the revolution happens about 150 years later from this first cookbook.

**Travis:** They hated the cookbook that much?

**Teresa:** No. [chuckles softly]

**Travis:** Oh.

**Teresa:** And so, French cuisine just gets started and then is turned on its head, again, with the revolution.

**Travis:** I mean, it had some time. One hundred fifty years, it had some time to evolve.

**Teresa:** Well, okay. Okay. A little bit.

**Travis:** Okay.

**Teresa:** A little bit of time. I mean, but not everybody could afford books, and it was purely, like— it was a very novel thing still.

**Travis:** Right.

**Teresa:** Even 150 years later. And, of course, we have— we've all heard the "Let them eat cake" like apocryphal kind of like attribution to—

**Travis:** Yeah.

**Teresa:** ... to Marie Antoinette, right?

**Travis:** Yeah.

**Teresa:** But the point is, at that point—

**Travis:** They couldn't afford bread.

**Teresa:** ... it was bread. Exactly. And bread was tied to *everything* in French society.

**Travis:** So, the full, like, apocryphal— but you didn't say, is like, "Well, they can't afford bread, then let them eat cake." Right?

**Teresa:** Right. Right.

**Travis:** Okay. Without context—'cause people often just say the, "Let them eat cake," and it, like, sounds like a weird insult, right? Like, ah, this— it's like, but people like cake. Why are you saying it in such a way? "Ah-ha-ha, let them eat cake." What's that mean? But it's supposed to be, "Well, they can't afford bread, then let them eat cake." Oh, you're so out of touch, Marie Antionette.

**Teresa:** And bread, at this point, was tied to the state, right? It was— you were a public worker if you were a baker because, you know, you had, like, every aspect of your job was pretty much police controlled, right?

**Travis:** Yeah.

**Teresa:** From who could buy what breads, and how you had to mill it, and bake it.

**Travis:** Yeah.

**Teresa:** And, like, all that kind of stuff.

**Travis:** Like the show says,[singing] "Sitting flat on your butt doesn't buy any bread. Tun-tun-ta-tun. The children back home and the children have got to be fed." [singing in a high-pitched voice] "And you're lucky to be in a job—[lowers pitch] and in a bed."

**Teresa:** It sort of sounds like that.



**Travis:** I nailed it.

**Teresa:** [giggling]

**Travis:** Excuse me, madam, I'm ready for Broadway.

**Teresa:** You are. You are. The Great White Way.

**Travis:** Thank you.

**Teresa:** Nothing— nothing without you.

**Travis:** Thank you.

**Teresa:** So, there was a grain shortage, right? And that led, um, a bunch of people to be out of work. It led a bunch of people to be, you know, hungry. And that was, like, one of the things that really kick-started the French Revolution. Um, because the guild system is what was used up until then, and that was basically, like, um, where you had— it was almost... [exhales heavily] like a forced union.

**Travis:** Okay.

**Teresa:** But after the guild system, you had it opened up to anybody who wanted to cook, right? Could become a cook.

**Travis:** Okay.

**Teresa:** Could become a baker.

**Travis:** Even a little rat in Paris.

**Teresa:** That's right. Even Remy.

**Travis:** I think his name was Ratatouille.

**Teresa:** No. No. It isn't. His name was not—

**Travis:** I think it was.

**Teresa:** It was—

**Travis:** If you, uh, knew as much about the movie as I do, you'll know that his name was Ratatouille.

**Teresa:** [laughing] And so, this was when the restaurant came about. In, you know, 1782, the first restaurant opened up in Paris. It was a café.

**Travis:** There'd not been restaurants before?

**Teresa:** Not in the same way that we think of restaurants. There were taverns, right?

**Travis:** Uh-huh.

**Teresa:** That kind of thing.

**Travis:** And, like, public houses and stuff.

**Teresa:** And public houses. Well, not so much in France, but—

**Travis:** Yes.

**Teresa:** ... the first, like, branded as restaurant, where it— you didn't like— they didn't have rooms for rent, and they didn't have, like, a stable.

**Travis:** And it wasn't mostly a bar, right?

**Teresa:** Right, right.

**Travis:** Okay.

**Teresa:** Right. And even then, it was mostly just open to, like, um— like, rich clientele.

**Travis:** Okay. Interesting.

**Teresa:** Yeah. And everybody needed jobs, so they started opening restaurants and stuff. Here comes Marie-Antoine Carême.

**Travis:** I can't wait. But I will wait, 'cause first I would like to hear a word from some other MaxFun shows.

[theme song plays]

[new music plays]

**Biz:** Parenting, it's hard, but don't worry, you're not alone. Belly up to the low bar with *One Bad Mother*, and let us remind you that fine is good enough.

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**Speaker 3:** So, that is not a thing.

**Biz:** So, join us each week, and let us tell you that you are doing a good job. You can listen to *One Bad Mother* on Maximum Fun or wherever you get your podcasts.

[music fades out]

[upbeat music plays]

**Jesse:** This week on *Bullseye*, Tom Hanks, as you've never heard him before. Mad.

**Tom:** You moron!

**Jesse:** [laughing]

**Tom:** Thank you for the use of the turn signal! Way to use your blinker, idiot!

**Jesse:** That's *Bullseye* from Maximumfun.org and NPR.

[music and ads end]

**Travis:** So, here he comes. That person whose name I keep forgetting.

**Teresa:** [giggling] He may have been born in 18— uh, 1783 or 1784.

**Travis:** I mean, he was definitely born, right?

**Teresa:** Definitely born. He may have been born in one of those years.

**Travis:** But he's not like Schrodinger's, like, famous— he was *definitely* born at some point.

**Teresa:** [through laughter] Definitely born in one of those years.

**Travis:** Okay. The question is, "What year?" not the status of his existence.

**Teresa:** Correct.

**Travis:** Okay.

**Teresa:** And his parents were destitute, so he was abandoned during the French Revolution.

**Travis:** Not a great start.

**Teresa:** Not a great start, but at eight years old, he found work as a kitchen boy for a chop house in Paris in exchange for room and board. And at 15, he became an apprentice to [French enunciation] Sylvain Bailly, a well-known patisserie with a prosperous bakery.

**Travis:** Ooh.

**Teresa:** The bakery was located in the place to be post-revolution, [French enunciation] Palais-Royal.

**Travis:** Sure.

**Teresa:** Because it was, you know, it was full of bustling life and ideas.

**Travis:** I wish everybody could see you. Teresa's doing this, like, she's kind of juggling—

**Teresa:** [bursts out laughing]

**Travis:** ... like her shoulders are way in, and there's a lot of oh-ah-fa-ah!

**Teresa:** It was like the artist scene, right? And we think of France that way.

**Travis:** Yeah.

**Teresa:** With, like, the berets and the smoking.

**Travis:** Oh, I do, yes.

**Teresa:** The artists.

**Travis:** Stripped shirts.

**Teresa:** Indeed.

**Travis:** Mimes. Boxes invisible.

**Teresa:** [laughing]

**Travis:** [pause] Free the mimes. Hashtag-free the mimes.

**Teresa:** [through laughter] They're all stuck in those boxes.

**Travis:** We don't talk about this enough. You know?

**Teresa:** That really tickled me.

**Travis:** Not enough people are working hard to get the mimes out of those boxes. For just pennies a day, you could get a mime out of a box. [chuckles]

**Teresa:** Okay. So, this is where he is, like, discovered, right? Because he is experimenting in the pastry shop. And he is, like, learning to read and write— of, like, teaching himself to read. He's going next door to the Bibliotheque Nationale, right? To learn to read and write. It's a real, you know, "up-from-the-ashes" story. Um, and this is when he starts making his sugar masterpieces. Do you remember when we would watch *The Supersizes Go*?

**Travis:** Yes.

**Teresa:** We haven't mentioned this program in a long time on this.

**Travis:** Yeah, it's been at least three episodes. Yes.

**Teresa:** At least. This is one of the things they talk about, is these enormous sugar sculptures, right?

**Travis:** Oh, yeah. Yeah.

**Teresa:** And everything was edible. So, he would make them out of pastry and marzipan and sugar and, like, you know, famous buildings.

**Travis:** Yes, architectural structures. That's the thing I remember the most. Yeah, that he did a lot of architecture.

**Teresa:** Yes, exactly. And, you know, this was definitely impressive, and it really drew people into the bakery when they put it in the window.

**Travis:** Can you imagine, though, being at a party where one of those is served? And, like, wanting to eat it, but being, like, "I'm not going to be the first person."

**Teresa:** [laughing]

**Travis:** Somebody else is going to have to break it.

**Teresa:** Somebody else is going to have to.

**Travis:** I don't want to feel like a Doozer on *Fraggle Rock* just tearing into this guy's work.

**Teresa:** [giggling]

**Travis:** Someone else is going to have to, like, get in there. But then I'm getting the second piece. We can all agree the second piece, right?

**Teresa:** Yes. The second one. So, he was noticed by Charles Maurice de Talleyrand—

**Travis:** The Fraggles ate the Doozers'— I feel terrible. I just read, "The Fraggles ate the Doozers' work." The Doozers didn't eat the Fraggles' work. I feel terrible.

**Teresa:** Well, I didn't even miss— didn't even catch that.

**Travis:** I'm so sorry. It took me a second. I was like, "What did I say?" This is terrible! I have to go back. I recognize that the Fraggles ate the Doozers' structures.

**Teresa:** [giggles] Think— they really needed that apology. He was noticed by a French diplomat, Charles Maurice de Talleyrand-Perigord.

**Travis:** Sure.

**Teresa:** [enunciates carefully] Per-i-gord. Peri-gord. I'm not quite sure. Anyway, 1804 is when he started his career for the rich and famous. He began, uh, his life as kind of, like, a personal chef, right?

**Travis:** Can I tell you what's wild to me? And I'm just realizing this about myself. If you say, like, "It happened in, like, the late 1600s." Or even, like, if you said, "It was 1790," I'm like, "Old times." Old times in my head, right? Just that's what I think. And then as soon as it's, like, 18-something, I'm like, "Modern." And I don't know why, but that's the flip-over switch in my head.

**Teresa:** Interesting.

**Travis:** It's, like, anything that starts with a 17, old. Even if it's 1799—

**Teresa:** [laughing]

**Travis:** ... I'm like, "Who can even imagine? Oh, so far back." And then you're like, "1801." I'm like, "So, about now." [through laugh] And I don't know why.

**Teresa:** I don't know either. That's weird.

**Travis:** I don't know why that is. 1800, well, that forward is basically now. And 17-anything back is, like, that's old times.

**Teresa:** [giggles]



**Travis:** I'm so sorry, everybody. I've had a lot of sugar today.

**Teresa:** Okay. You have?

**Travis:** No, I just ate some granola at about 2:30, and it's giving me a buzz.

**Teresa:** So, granola, it's right there.

**Travis:** It's giving me a bust.

**Teresa:** All right, so the challenge was the young baker had to use local seasonal fruits and vegetables and could not repeat the same entrée. And he was like, "Watch me, bro." He did it. It was amazing, um, and he was skyrocketed to fame. So, I mean, he had a full scope of culinary experience, and he was ready to run. He worked in several private kitchens of many members of high Parisian society until he was scooped up by... Napoleon Bonaparte.

**Travis:** Oh, I've heard of him.

**Teresa:** You surely have.

**Travis:** Yeah.

**Teresa:** He had a— Napoleon had an interesting relationship with food, particularly French food. He was unimpressed by the decadence of the early 18th century. He was like, "Whateves, dude. It's food; we should eat it." Um, but, I mean, here's the— like, he still had the pressure to, like, keep up with the Jones's of the Parisian society, right?

**Travis:** Oh, yeah.

**Teresa:** He had to show that he was an Emperor or whatever.

**Travis:** I could do it. I could do it if I wanted to.

**Teresa:** So, he summoned Carême to work in the kitchen at his palace. He even commissioned him to do the wedding cake for his second wife. Um, which consisted of an enormous tower of macarons, choux pastry, meringue, and other confections. Like, with a giant sugar orb on the top.

**Travis:** Like Werther’s and Raisinettes.

**Teresa:** Mm-hmm. Yep.

**Travis:** And Twix bars.

**Teresa:** Rolos.

**Travis:** Rolo—oh, of course, Rolos. You’re not going to do it without Rolos. What ‘cha talking about?

**Teresa:** They’re an amazing building material. So sturdy.

**Travis:** Look out, gumdrops on toothpicks! Everywhere! You can make atoms out of that stuff. [chuckles]

**Teresa:** And this—this lavishness is what really sets Carême apart. Um, and, like, he was the first one of the modern chefs to really focus on the table scaping—

**Travis:** Mm.

**Teresa:** ... kind of idea, right? Because we’ve talked about the different dining— uh, the dining structures, right? A la Russe, a la Francaises, a l’anglaise, all that kind of stuff, right?

**Travis:** Of course.

**Teresa:** Um, but he said, “I want order and taste. A well-displayed meal is enhanced 100% in my eyes.” So, he really took— I think about— do you

remember that celebrity chef? What was her name? Like, it was like *Semi-homemade with Sandra D* or something.

**Travis:** Oh, yeah. I think so. Yeah.

**Teresa:** She was big on those tablescapes. Like, that was half of the program. She showed you how to, like, turn cupcake wrappers into ballerinas and, you know, all that kind of stuff.

**Travis:** Who has the time?

**Teresa:** Well, when you're semi-homemade—

**Travis:** Oh.

**Teresa:** ... and you use things like freezer stuff and box mixes, you have the time to make a tablescape.

**Travis:** Sure. But not when you have a six-year-old going, "What are you doing?"

**Teresa:** [laughing]

**Travis:** "Here, I'll help you." And you're like, "No, no. It's fine. I don't need it." And then the three-year-old is like, "I help too!" And you're like, "Well, you know what? Let's just color." [chuckles]

**Teresa:** [giggling] That's actually kind of like a controversy with Sandra. Do you remember? You don't remember this?

**Travis:** Oh, I do. Yeah.

**Teresa:** Remember the cupcake— the— like, the birthday cake episode? Or she was making, like, for her niece, like, cupcakes or something.

**Travis:** She just wouldn't let the kid help.

**Teresa:** And her cupcake is, like, she's trying to, like, put all this different stuff on it, and Sandra's like, "Oh, no. You can't do—" Anyway, I digress.

**Travis:** I remember. I do remember now.

**Teresa:** I do too. His next great, I guess, conquest was England. In 1816—

**Travis:** You're talking about the chef, not Napoleon?

**Teresa:** Yes. [through laughter] Not Napoleon.

**Travis:** Okay.

**Teresa:** I'm talking about the chef, Carême. In 1816, he went to cook for the Prince Regent. Um—

**Travis:** Albert, at this point? Yeah.

**Teresa:** No, George the Fourth.

**Travis:** Oh, George. That was the Prince consort was— okay.

**Teresa:** Yes, was Albert, but Prince Regent was George.

**Travis:** Yes.

**Teresa:** And then he moved to the far— farther eastern continent of— the Russian continent.

**Travis:** To cook for Rasputin.

**Teresa:** To cook for Czar Alexander, the First.

**Travis:** Yep. Uh-huh. Also known as Rasputin.

**Teresa:** No, those are different people.

**Travis:** What? He's a shapeshifter?

**Teresa:** [through laugh] No. [normally] Two different people. Anyway, um, and he, I mean, when you have cooked for such, you know, all the crown heads of Europe, you're gonna brag about that, right?

**Travis:** Yeah.

**Teresa:** He was a little bit of a braggart, and so in all of his cookbooks, he included a sketch of himself so that people could recognize him in the street. [chuckles]

**Travis:** I love that.

**Teresa:** [through laughter] And clap and tip their hats to him. [continues laughing]

**Travis:** I love that. That's a great maneuver.

**Teresa:** It is pretty cool. If you happen to see, like, the drawings or, like, a recreation of some of the beautiful sugar work and sculptural, like, elements, you really have to be in awe that something like that could be constructed at that time, like, without machine help or, you know, things like that. Um, it's—

**Travis:** Some of it looks, like, 3D printed.

**Teresa:** It does!

**Travis:** It's incredible.

**Teresa:** It does.

**Travis:** Yeah.

**Teresa:** It's really awesome. Um, there's one feast in particular. Uh, Carême designed a celebration of the Grand Duke Nicholas of Russia visiting George the Fourth's Brighton Pavilion in 1817. 120 different dishes highlighting eight different soups, 40 entrées, and 32 desserts.

**Travis:** I bet some of those in there, though, were just, like, here's a hard-boiled egg on a plate, right? Just to get enough— he was, like, "How many are we at? 119? Oh, I hate that."

**Teresa:** Ah.

**Travis:** "I hate that. Let's see. Uh, some bread!"

**Teresa:** [laughing]

**Travis:** "Do we have any bread? Just get to 120."

**Teresa:** So, he established a lot of the fine dining standards and staples that we still use today. For example, he invented the four (quote) "Mother sauces." If you've heard about these in France, uh, bechamel, for example.

**Travis:** Yes.

**Teresa:** And he was the first to perfect the soufflé. The first chef to pipe meringue through a pastry bag.

**Travis:** [incredulously] What?

**Teresa:** He even introduced the standard chef uniform, the double-breasted white coat, and the toque. [pause] I know, right? Can you believe it?

**Travis:** Okay. This guy's very influential. Now, I'm trying to figure out what the other mother sauces are, though. Bechamel— and I'm going to look it up. You keep going.

**Teresa:** Okay. Okay. Um, and so, like, when he wasn't galivanting through Europe, of course, cooking for the rich and famous, his cookbooks would be used throughout the next few centuries. His manuals, including a massive five-tome collection called *The Art of French Cuisine*, of course, was so in-depth, right? Um, that it had to be completed in full *after* he died. So, posthumously.

**Travis:** Mm. Like he's dead?

**Teresa:** Yeah. [sheepishly] Sorry. [normally] And in these books, he walked people through common kitchen tasks, um, you know, talking about how to run a well-run kitchen. And it was really the first kind of, um, push towards the idea of "it's so easy, you can do this at home" idea, right?

**Travis:** So, a chef named Auguste Escoffier, I'm going to say, was a French chef who popularized and updated traditional methods. Much of his technique was based on Carême's. And he was the one who codified the mother sauces, which are: bechamel, espagnole, tomato, velouté, and mayonnaise. The five mother sauces. I mean, tomato's just, well—

**Teresa:** I mean—

**Travis:** ... it's just tomato. We get it.

**Teresa:** [giggles] Okay. And so, here is the sad part, right? He died very young. Not very young, he died—

**Travis:** He partied too hard?

**Teresa:** No. From cooking in coal-fired kitchens—

**Travis:** Oh.

**Teresa:** In very close kitchens, um, he died of lung damage.

**Travis:** Oof.

**Teresa:** Yeah.

**Travis:** He had, like, black lung in the— yeah, yeah.

**Teresa:** Kind of. Kind of. He was only 50 years old.

**Travis:** Ohh.

**Teresa:** Yeah.

**Travis:** Yeah, not like— when you said young, I was like, “27.” But still, 50 for someone—

**Teresa:** Yeah.

**Travis:** ... who’s had so much impact on it. Yeah, yeah, yeah, yeah.

**Teresa:** I mean, I think about Julia Child. She was kicking it for a long time.

**Travis:** And I plan on making it to 120.

**Teresa:** Exactly.

**Travis:** Even if one of those years is just bread. [chuckles lightly] See, I’m tying it back to the dishes.

**Teresa:** Right. Mm-hmm.

**Travis:** Okay.

**Teresa:** Yeah. He’s still hailed as the father of fine dining and haute cuisine. Um, I mean, just Google him, and thousands and thousands of recipes pop up. Not only that, but also lectures, fine dining institutions, and, you know—

**Travis:** I wonder if he had kids.



**Teresa:** So here is one of his many writings, and he laid out quite clearly what it is he hoped his lasting legacy would be. He wanted to (quote) “Set the standard for beauty in classical and modern cookery and attest to the distant future that French chefs of the 19th century were the most famous in the world.”

**Travis:** Okay. So, Carême—okay, Carême married Henriette Mahy de Chitenay. And Carême had one child a few years later, a daughter named Marie, but not with Henriette, rather with a woman named Agath—uh, Agatha Guichardet. But records aren’t clear whether Carême had remarried at the time or just had an affair. So, there we are. [high pitched] There we are.

**Teresa:** There we are.

**Travis:** All right. Well, on that note, um, we want to tell you a few things before we let you go. First, if you’re a fan of *The Adventure Zone*, *The Adventure Zone: Eleventh Hour* graphic novel comes out February 21st. You can pre-order that at [theadventurezonecomic.com](http://theadventurezonecomic.com). There’s a couple special editions on there, and you can submit your receipt at [bit.ly/eleventh](http://bit.ly/eleventh), all spelled out, [hourpreorder](http://hourpreorder) ([bit.ly/eleventhhourpreorder](http://bit.ly/eleventhhourpreorder)) to get a lenticular sticker featuring art from the book.

Over at the merch store, we’ve got *Amnesty “Flamebright”* Dice which are absolutely beautiful. A sticker from *The Adventure Zone: Dadlands 2 Show* of—featuring Griffin jumping around in his grilled-out outfit that says, “Corn Hole for your Soul.” There’s a pin—all of these require a lot of explanation.

**Teresa:** [giggling]

**Travis:** There’s a pin, uh, taken from our—we do—me and Justin and Griffin do a series called *McElroyal*, mostly Mondays, where we live stream Monday morning some games on our YouTube channel. And there’s a thing I was going to say of, like, “You know what? There’s a rudeness to that. They shot us, and there’s a rudeness to that.” So, you can order a “there’s a rudeness” enamel pin.

**Teresa:** [laughing]

**Travis:** And 10% of all merch proceeds this month go to RAICES, which promotes justice by providing free and low-cost legal services to underserved immigrant children, families, and refugees. All of that at [mcelroymerch.com](http://mcelroymerch.com).

Um, and we're still working on new tour dates for this year, but we're going to be doing the *20 Rendezvous Fancy Takes Flight* make-up shows in San Jose and Denver. That's April 27, San Jose, *Adventure Zone* with Aabria Iyengar. San Jose on the 28th, with *My Brother, My Brother, and Me*. And on April 29th, we're in Denver with *My Brother, My Brother, and Me*.

If you already have tickets, those will be honored. If not, you can still get new tickets at, I believe it's [bit.ly/mcelroytours](http://bit.ly/mcelroytours), and we'll see you there. Mask and proof of full vaccination or negative Covid test within 72 hours of event start is required.

We wanted to say "thank you" to our editor, Rachel, without whom we wouldn't be able to make this show. We want to say "thank you" to Alex, our researcher, without whom we wouldn't be able to make this show. And we wanted to say "thank you" to you for your support because we couldn't make this show without you—

**Teresa:** [giggling]

**Travis:** ... I've decided right now at this moment. I wanted to say "thank you" to Teresa for putting up with me today.

**Teresa:** Aw, thanks, Travis. Thank you too.

**Travis:** Okay. You're not gonna say like, "Well, it was fine. Don't worry about it?"

**Teresa:** [bursts out laughing]

**Travis:** It's fine. It's fine. Okay. And what am I— what am I forgetting?

**Teresa:** Thank you to Brent "brentalfloss" Black for writing our theme music which is available as a ringtone where those are found. Thank you to Bruja Betty Pinup Photography for the cover picture of our fan-run Facebook group, *Shmanners* Fanners. If you love to give and get excellent advice from other fans, go ahead and join that group today. You can always submit topics suggestions, idiom suggestions; I don't know, just say "Hi," uh—

**Travis:** Suggestion suggestions. If you have suggestions for suggestions, you can accept, suggest them to us.

**Teresa:** [laughing lightly] Send those to [shmannerscast@gmail.com](mailto:shmannerscast@gmail.com), and say "hi" to Alex because she reads every one.

**Travis:** And that's going to do it for us, so join us again next week.

**Teresa:** No RSVP required!

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

**Teresa:** [laughs softly] Manners, *Shmanners*. Get it.

[theme music plays]

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