

Shmanners 426: Prohibition, Part 2

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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. You sounded like a, I don't know, one of those monster truck announcers. [laughs]

Travis: Oh, see I was going for more like I was announcing like a *Price is Right*, or let's make it—

Teresa: Ohhhh.

Travis: "Come on down!"

Teresa: Oh okay, I don't know why I went great— straight to the monster truck commercial.

Travis: I can do that too.

Teresa: [imitating a monster truck announcer] "Sunday, Sunday, Sunday!"

Travis: [imitating a monster truck announcer] "This Friday!"

Teresa: [laughs]

Travis: [imitating a monster truck announcer] "We'll be discussing all the etiquette topics your heart desires, Friday. You can pay for the whole

seat, but you'll only need the edge, because you're sitting up super straight."

Teresa: [laughs]

Travis: [imitating a monster truck announcer] "With perfect posture and balance."

Teresa: Sounds great.

Travis: Somethin' like that?

Teresa: Somethin' like that, I love it.

Travis: Okay.

Teresa: New intro.

Travis: It's part two of our prohibition episode.

Teresa: Mm-hmm. Mm-hmm.

Travis: Or two-hibition? I'm trying to think of like, "Prohibition 2: Too Dry, Too Furious."

Teresa: [laughs] Keep workshopping that, yeah.

Travis: Something like that, you know?

Teresa: Yeah, so we're onto part two, which—

Travis: "No drop left behind."

Teresa: Which is going to be— Oh, no drop left behind, yeah right.

Travis: 'Cause there's no drops of that—

Teresa: Got it.

Travis: I mean but there are, but... [grumbles]

Both: [grumble]

Teresa: We are done with the Civil War now, okay?

Travis: That's over.

Teresa: That's over. [chuckles]

Travis: I know people at home are like, "When did the Civil War end?"

Teresa: Well, it's over.

Travis: "Is it—" Well yeah, it's— that ended a while ago, we're fine.

Teresa: And so we enter the 1870s, and—

Travis: Disco was all the rage.

Teresa: No. No. No disco.

Travis: Platform shoes.

Teresa: But saloons began to reopen. And new immigrants started to come into the country. We've got now beer gardens, right?

Travis: Sure.

Teresa: With the German immigrants. And—

Travis: All the rave in Cincinnati.

Teresa: Indeed. And among other things, right? That's just a very pertinent part of Cincinnati history, but across the United States, there are lots of different waves of immigrants—

Travis: Sure.

Teresa: — coming and settling in different areas. And so the women of the country.

Travis: The women.

Teresa: All those womens.

Travis: Tell me about these womenfolk.

Teresa: Start to pick up their temperance movements again.

Travis: Yeah.

Teresa: Here is one—

Travis: Do you think—

Teresa: — [giggles] called—

Travis: I bet, not to get serious for a moment.

Teresa: Okay.

Travis: But I think that we— throughout history, right? Socially, time and time again, we see post-war era, right?

Teresa: Mm-hmm.

Travis: And mental health not being— I mean, I'm sure in like 1870, not even like really considered, let alone taken, you know, cared for, right?

Teresa: Yeah.

Travis: Post-war, the experience of people who fought in that war, and then turning to self-medication.

Teresa: That is certainly part of it, right? But also, especially on the home fronts here, right?

Travis: Yeah.

Teresa: It's about rebuilding community, which is what this particular era is about. The saloon is not just a bar, right?

Travis: Yeah.

Teresa: It is basically the community's living room.

Travis: Oh, I get that.

Teresa: Right?

Travis: I'm saying as far as like the temperance movement goes.

Teresa: Okay.

Travis: Right? Of like— 'Cause we talked in part one about the very sexist idea of like, "It's the man's job to provide, and it's the women's job to— like protect the morality of the man."

Teresa: Mm.

Travis: And to like make sure he's the best that he could be, right? So if that's what's been kinda drilled into the heads of women at this time, right? And then you come out of the Civil War, which was I would imagine horrible detrimental—

Teresa: It was rough.

Travis: Yeah, to one's mental health, when there was so much like brother against brother, and that kind of thing, friend against friend. Where then they probably were drinking more, right?

In the era immediately following the Civil War, right? You would've probably seen a high uptick in consumption of alcohol, and then that being like, "Ugh, alcohol's the problem."

Teresa: Mm.

Travis: Not mental health, that wasn't even a factor, right?

Teresa: I see where you're going with this, yes.

Travis: There's like—

Teresa: Yes.

Travis: "I'll tell you what's ruining these men, the alcohol."

Teresa: Mm-hmm. "Not the— that they had a really bad time and nobody will take care of them now."

Travis: Exactly.

Teresa: Yeah, okay. So a person who began the Woman's Christian Temperance Union was named Frances Willard.

Travis: Oh, that's not who I was gonna guess, okay.

Teresa: No. And at one point, she boasts an— a non-violent national army of 250,000. A strong against alcohol.

Travis: That's really big at this point. That's really big.

Teresa: That is really big.

Travis: That's a lot of people, compared to America's population at that point.

Teresa: And she would've been known, and at one point, you know, there was a time in America where everybody knew her name, and like listed them amongst like Susan B Anthony, Betsy Ross, Frances Willard, like all in the same kind of like breath, right?

Travis: Now, to be fair also, at that point, in the 1870s, I could've said that "Oh yeah, I've got 250,000 people."

Teresa: [giggles]

Travis: Like it's not— Like how could you fact check that, you know?

Teresa: I suppose. So not only was she beyo— behind the temperance movement at this point in time, she was also a pioneer in women's education, and a champion of woman's rights. It all kind of like—

Travis: We should clarify.

Teresa: — felt the same.

Travis: I'm just takin' a shot here to say, "white women."

Teresa: Yes. Yes.

Travis: Okay.

Teresa: She ran the Woman's Christians Temperance Union from 1879 until she died 19 years later. And so her typical day would be she'd get up at the dawn, dictate letters, speeches of articles, and books, and travel around the country and the world. She had petitions running—

Travis: Have a mimosa or two.

Teresa: Nope, not one.

Travis: Maybe a Bloody Mary.

Teresa: She collected a petition at one point with a million signatures, imploring the leaders of the world to place a global ban on alcohol. She wasn't just content with these like, "my county" or "my state," it was a global movement to her.

Travis: Can you imagine being a leader in like Europe or like anywhere else, and getting sent like a letter from like some lady in the Americas that's just like, "Hey, we want [chuckles] you guys to outlaw in your country, where I don't live, and you don't— Why should you absolutely at all care about my opinions, but still."

Teresa: Mm-hmm.

Travis: And you're like, "What is this?"

Teresa: "What? Who are you?"

Travis: "What's happening there? Who? I— This is a funny prank. Who did this?"

Teresa: But if she was brilliant in any way, it's this. She rebranded, okay. She took up with the Suffragettes, right?

Travis: Now she's Francis Extreme.

Teresa: [chuckles] No. She took up with the Suffragettes, so she was also pro-vote, right? Women's votes.

Travis: White women's votes.

Teresa: Whites wom— White women's votes, thank you for reminding me.

Travis: That's just— I just wanna make it clear that women of color got to vote waaaaay later.

Teresa: That's true. And the rebrand was "home protection."

Travis: Mm.

Teresa: Okay, so not just temperance.

Travis: Hey, listen.

Teresa: Or T-totaling, it was home protection.

Travis: This is— Man, the— You know, what is it? The same song over and over again kinda deal, right? Where it's just like think about how people have done this over and over and over again.

Teresa: Mm-hmm. Mm-hmm.

Travis: In recent history too, where they're like, "Ugh, my agenda is very controlling, but I wanna make it seem like the— Ah, we're gonna call this like 'Freedom Something'," right?

Teresa: Yeah.

Travis: "Ah, this is Patriot Something," you know what I mean?

Teresa: Yeah.

Travis: And it's like that way you know it's like, "Well, who would be against that? Of course I wanna protect my home."

Teresa: And parts of these movements I think we reap the benefits of. She wanted to establish public spaces for those with need, for instance, she is a big reason that water fountains began to be installed in city parks and squares.

Travis: Cool.

Teresa: She also started group homes for women who were finding themselves addicted to alcohol-heavy remedies that doctors prescribed.

Travis: Sure.

Teresa: I assume that laudanum probably was in there as well.

Travis: Yeah.

Teresa: And—

Travis: Coca-Cola. Yeah.

Teresa: Did it a— I can't remember. It didn't actually have—

Travis: Well, no it's alright, it had cocaine and wine in it.

Teresa: Okay, but—

Travis: It was mostly cocaine and wine.

Teresa: Alright, and so she had within this kind of conglomerate umbrella, about like 45 different departments organized on behalf of various social issues, ranging from childhood houselessness, to equal pay for equal work.

I mean like there are some really great ideas wrapped in here, and I'm finding myself drawn to like the socialism aspect of this, right? But I don't agree with banning alcohol.

Travis: Okay, so according to *USA Today*, just looking it up.

Teresa: Uh-huh.

Travis: Oh, the claim, the first bottle of Coca-Cola contained 3.5 grams of cocaine. According to *Snopes*, the amount of e— gonine? Eggonine? E-C-G-O-N-I-N-E. And alkaloid in the coca plant that could be synthesized to create cocaine was infinitesimal.

No more than one part in 50 million. In an entire year's supply of 25 odd millions of gallons of Coca-Cola syrup, he figured, there might be six hundredths of an ounce of cocaine.

Teresa: Okay, so no.

Travis: So no, but there was wine in it.

Teresa: [chuckles] But there was wine in it.

Travis: Okay.

Teresa: Here is the part that gets a little sticky for me, right?

Travis: Okay.

Teresa: At one point, they had lobbied their communities and their governors and their states so heavily, for alcohol education, that they began instilling in public school curriculums temperance classes.

And so I don't disagree with being informed of, you know, the effects of alcohol, and about, you know, the disease of alcoholism, and all that kinda stuff, right? But it seemed more like they were into the kind of scared straight [chuckles] mentality.

Travis: Mm-hmm.

Teresa: Where, you know, kindergarteners were made to chant quote "Tremble, King Alcohol, for we shall grow up."

Travis: We shall grow up?

Teresa: Yeah, meaning that they would not— they were girding themselves—

Travis: Oh.

Teresa: — against alcohol.

Travis: Like, “We’ll get stronger,” not like, “One day, we’re gonna be adults. [chuckles] You watch out.”

Teresa: Right, no. I mean kind of, like alcohol isn’t going to keep us from growing up, right? We’re not going to succumb, is the idea.

Travis: Okay.

Teresa: And so these were— these classes were filled with blatant misinformation. One particular book cautioned children that just one drink could burn the lining of your throat and your stomach, and immediately start eating away at your organs. Which is not true.

Travis: No.

Teresa: Right? And so while like I’m against this idea of all of this misinformation, right? I also think that people should be informed alcohol is poison.

Travis: Sure.

Teresa: Right? You are poisoning yourself when you do this. But there— You know, it’s all about the dose, right?

Travis: Right. That’s the thing, right? I think that [sighs] this is a sticky situation, but as long as we’re talking about prohibition, like my think—

Teresa: And we are.

Travis: And we are.

Teresa: [giggles]

Teresa: But I don't know, my thinking is always like honest, open education of a thing, prepare someone to make a decision, right? But as long as the thing that they're—

Like if someone decides to have a drink, right? There's a difference between like, "Okay, this person wanted to get drunk, and then they wanna get behind the wheel of a car," right? Okay, there's a line down the middle of those things, right?

Teresa: Right.

Travis: This person wants to get drunk, and then they get violent. There's a line down the middle of those things where it's like, "Okay, they were informed, they made a choice that might be detrimental to themselves, but that was their decision. And then they made a choice that would be harmful to others, and now it's a problem.

Teresa: Yes.

Travis: And that should be regulated.

Teresa: Yes. So, now that we've got a little more of that— the revamping of the temperance movement, let's move back to the idea of the saloon as a community hub, okay?

Travis: Yeah.

Teresa: So, not only is this a place to drink.

Travis: Yeah.

Teresa: It is kind of like your community's living room, right? You could cash your paycheck, you could pick up mail, you could read a newspaper, you could learn English, you could...

Travis: Beyond newspaper—

Teresa: Play cards and billiards and piano and—

Travis: You're gonna find out news from people travelling through and stopping there.

Teresa: Exactly.

Travis: And being like, “Hey, what’s going on in other places?” and.

Teresa: Absolutely, so like if you imagine a cramped tenement building, right? And across the street, you actually have room to kind of spread out and relax, I’m gonna go over there, right?

Travis: Yeah.

Teresa: I don’t wanna be smooshed up against 20 other people in my apartment, I’m gonna to out there and talk about things.

Travis: But, I can also see, and maybe we’ll get into this, the problem of that being an option to men.

Teresa: Yes.

Travis: Right? Where it’s like, “We got six kids and a tiny apartment, and they’re runnin’ round screamin’, it’s so loud. I’m gonna go over to the saloon and have—”

Teresa: Oh no, the children were out in the street.

Travis: Sure.

Teresa: Are you kidding me? [chuckles]

Travis: But that idea of like it’s cramped and there’s a lot of cleaning to do.

Teresa: Yes.

Travis: And it’s stressful. “I’m gonna go out for a drink while you, my wife, takes care of everything else.”

Teresa: Yes.

Travis: ‘Cause it wasn’t like women were going over and partying at the saloon, as— at least not as much as men.

Teresa: Not as much. And the saloon is where you could find work, it's also where union meetings were usually held. Things like that, and so what started to happen is the saloon owners became very influential. So at one point, 11 of New York City's 24 aldermen, who are the city councilmen, ran the local bars.

Travis: Yeah.

Teresa: Right? Because you were so well-connected, people knew who you were, you had a lot of money, you could pay for campaigns, you could buy drinks.

Travis: You had a place to hold rallies.

Teresa: Exactly.

Travis: And basically influence voters right there.

Teresa: And so, the corruption that came out of kind of like this community organizing has to be addressed as well, right? Politicians could buy votes with whiskey, or cigars.

Travis: Yeah.

Teresa: And the people who own the saloons, right? Amass more and more power, and so they wanted more and more kind of like influence, and so you ended up with kind of like vice dens.

Travis: Sure.

Teresa: Right? Regardless of laws and regulations, whether or not they were a prohibition state you always had some kind of red-light district.

Travis: Well and not only that, if you think about it logically, whatever the laws are, not in spite of, but if you run a bar like that, right? And your influence and power comes from owning that. And then someone else wants to open up a bar, and you have the power and influence to be like, "Hey, you go crack down on them."

Teresa: Mm-hmm.

Travis: "Leave me alone."

Teresa: Exactly.

Travis: And it helps maintain your power, right?

Teresa: Mm-hmm. Mm-hmm.

Travis: Because of the influence you're using, it's a cycle of like, "My influence protects my business, and my business protects my influence."

Teresa: And so we can see how, with the greatest of intentions, right? The saloon became kind of like the poster child of "If we get rid of the alcohol, we solve all of our problems."

Travis: Sure.

Teresa: And this is where Carrie Nation comes in.

Travis: Yeeeeeah.

Teresa: We've talked about her, right? And just for a little recap, her mother died when she was very young, and died in an asylum because she believed herself to be Queen Victoria.

And then Carrie's first husband died after battling alcoholism himself, and her second marriage was an unhappy ending in divorce. And so all of this firsthand tragedy turned her sights into "the place where the serpent drink crushed the hopes of my early years," right?

Travis: Okay.

Teresa: She said like, "This is the root of all my problems, and everybody's problems, so I'm gonna get rid of it."

Travis: Mm-hmm.

Teresa: She lived in Kansas, which had already banned the sale of alcohol in all 105 counties. But like you said. People gonna do it anyway, right?

Travis: Yeah.

Teresa: Especially you've got very sparse law enforcement the further west that you go. Nobody is really paying attention to the laws that are on the books, and so Carrie headed her own chapter of the Woman's Christian Temperance Movement. And she says that she took all of the peaceful routes that were available to her first.

Travis: Mm-hmm.

Teresa: Prayer marches, writing representatives, holding meetings, and pamphlets, and all that kinda stuff.

Travis: Asking really nicely, saying "pretty please with a cherry on top."

Teresa: She says she did. She says she did.

Travis: Uh-huh, sure.

Teresa: But on June 6th, 1900, she says she prayed for a sign from God that somehow, she could fight this pariah of her community.

Travis: And God said, "Chill out."

Teresa: [giggles]

Travis: "Don't— Just be cool for once, Carrie."

Teresa: Nope.

Travis: Aw.

Teresa: And she said she got it.

Travis: I can't wait to hear what that sign was, but first, how about a special Jumbotron message?

Teresa: Yaaaaay, Jumbotron.

[transition theme music plays]

Travis: Hi everybody, welcome to the Jumbotron. I'm your captain, Travis McElroy.

Teresa: Toot toot.

Travis: Oh, I thought it was a plane.

Teresa: Oh, I thought it was a ship.

Travis: Let me do that— Let me make that clear. [muffled] Ahhhh.

Teresa: [laughs]

Travis: Welcome to the Jumbotron, I'm ahhh your captain, Travis McElroy. Ahhhh.

Teresa: [laughs]

Travis: Whenever I do that bit, I do it way too long. And eventually Teresa goes from laughing to like, "Okay. Okay, stop. Okay now stop." This message is for Reilana, it's from Wynn.

"Reilana, thank you for helping me defeat the big bad here in Baldur's Gate. I couldn't do it without you, and your brilliant illusory magic. In all seriousness, thank you for your flexibility, love, and trust. You are truly the Sapphire to my Ruby (*Steve Universe* reference). I love you, and thanks for being the Teresa to my Travis."

Teresa: Aww.

Travis: "Happy Birthday." That's lovely. I hope you both have a wonderful day, and Reilana I hope you have a good birthday. And you guys are great.

[synth sounds play]

Doug Duguay: My name's Doug Duguay, I'm here to talk about my podcast in the middle of the one you're listening to. It's called *Valley Heat*, and it's about my neighborhood, the Burbank Rancho Equestrian

district. The center of the world when it comes to fozzball, frisbee golf, and high-speed freeway roller-skating.

And there's been a Jaguar parked outside on my kerb for 10 months, I have no idea who owns it. I have a feeling it was related to the drug drop that was happening in my garbage can a little over a year ago. And if this has been a boring commercial, imagine 45 minutes of it.

Okay, *Valley Heat*, it's on every month on maximumfun.org, or wherever you get podcasts. Check it out, but honestly skip it.

[with echoey effects] These are the chronicles of the Rancho Equestrian District in Burbank, California. These are the events that take place in my house... [fades out]

Travis: Okay, so what was this sign?

Teresa: The sign was she said that she awoke the next morning—

Travis: Mm-hmm.

Teresa: And heard very distinctly "Go, and I'll stand by you."

Travis: You ever notice that when someone asks God for a sign, it's never "Don't do it." It's always like, "Yeah man, that thing you're already wanting to do, I back you 100%." God's never like, "Whoa whoa whoa. Don't."

Teresa: So the next morning, she gathered an armload of what she called "smashers," rocks and bottles wrapped in paper so they looked like packages.

Travis: Just as God would have wanted. Remember when Jesus said, "Hey everybody, if you've got some sin, grab a stone, dude! Throw awaaaay!"

Teresa: And walked into a saloon, saying to the owner "Get out of the way. I don't want to strike you, but I'm going to break up this den of vice."

Travis: Cool.

Teresa: So she walked in lookin' like this granny from *Looney Tunes*, right? And she whipped out her smashers, and struck everything within arm's reach; bottles, mirrors, windows. And when a police officer was called to the scene for quote "defacing property," she declared "I am not defacing, I am destroying." And then she was thrown in jail.

Travis: I think that's worse, actually, madam.

Teresa: You think so?

Travis: Destroying property? Defacing is like, "I took out a Sharpie and I wrote a curse word on it."

Teresa: So she got her picture in the paper, right? And from that, thousands of congratulatory telegrams.

Travis: It's almost—

Teresa: [chuckles] Poured in for her from all over the country!

Travis: It's almost like when someone does something, if we publicize it in the news, it inspires other people to commit the same crime for that attention.

Teresa: I have heard of this.

Travis: Yeah.

Teresa: I have heard of this. And so, as soon as she was released, she went and smashed up another one.

Travis: I bet she did.

Teresa: And this is the time where she brought a hatchet.

Travis: Yeah.

Teresa: And this is where we get that, right? So the first time is was with like whatever she could find, like bottles and rocks and a bat, or whatever.

Travis: Bowling pins, the ACME TNT plungers.

Teresa: [chuckles] But Carrie Nation with the hatchet is what we all think of, right? And so she— Every— She just did this constantly. She would break up a saloon, she would get thrown in jail, she would make bail because people would send in money to get her out, right, and she'd go smash up another one right away. Like.

Travis: She was a menace.

Teresa: She was a menace, it's true. And she— [giggles]

Travis: A real Karen, let's just say it. A real Karen.

Teresa: She— [chuckles]

Travis: If this was now, there would be cellphone videos.

Teresa: That's true.

Travis: Of Carrie Nation all over that place, and people would be like, "Whoa, what is this Karen doing?" Carrie Nation, the original Karen. More like Karen Nation.

Teresa: Ohhhh.

Travis: Ohhhh.

Teresa: She also funded her various bails by selling [chuckles] souvenir hatchets. [laughs] Which is so funny to me.

Travis: She what? Do you think they were like little? Or were they like full-sized hatchets? Or do you think these were like—

Teresa: I don't know, man.

Travis: — "Take your own mini hatchet home?"

Teresa: I. Don't. Know.

Travis: Hatchet Junior, for kids.

Teresa: So, she had a big following, obviously, and they called themselves the Home Defenders Army. And the—

Travis: If you take the his— If you remove that this is historical and talk about it now, horrifying stuff, right?

Teresa: [chuckles

Travis: “Yeah, they were just going into businesses that they thought like inspired like vice, and they thought—”

Teresa: Poor behavior, yeah.

Travis: “Yeah, this is teaching kids bad stuff, and so we’re going to smash it all.”

Teresa: Yeah.

Travis: My god. Horrifying.

Teresa: The Women’s Christian Temperance Movement did not wish to be associated with this, right? But they couldn’t— I mean, they couldn’t help it, right? They put out the PR that they had nothing to do with it, but everyone was like—

Travis: Yeah, man.

Teresa: — “You guys have something to do with this, right?”

Travis: It’s like when a parent’s— You know, a kid does something terrible and the parent’s like, “Ah, I don’t know where they get it from.” And it’s like, “Well, do you know who started it?”

Teresa: Yeah.

Travis: “You know who gave birth to them and was like kind of responsible for teaching them the kind of things that they know. That’s you!”

Teresa: Yeah.

Travis: "You did that!"

Teresa: So, when she arrived in Topeka, which is the state's capital, the governor himself—

Travis: Now it—

Teresa: — implored her not to smash up any saloons.

Travis: Please.

Teresa: And she said, "How about you enforce your prohibition laws, alright? It is illegal for these saloons to be operating, and so if you do your business, I won't do my business."

Travis: Okay. Ignoring all of that, I wanna talk about our friend Justin McCombs who, when he was a kid, for a long time, thought that the song was [sings] "The heart of rock 'n' roll is Topeka."

Teresa: [laughs] Aw.

Travis: And—

Teresa: I remember that.

Travis: Especially because the song starts with Huey Lewis shouting out different cit— or in there it's like, "Detroit!"

Teresa: Yeah.

Travis: That, and it's like in Justin's mind, it was like, "Detroit! No. [chuckles] It's not that one, it's not that one, it's Topeka!" Anyways. That's what's important about this.

Teresa: And the governor said, "Uhhh, how about you head on back home, little lady, and know your place?"

Travis: Okay, he might've said that, but I have to stress, I think maybe they were both the bad guy here.

Teresa: [chuckles]

Travis: Like okay, I'm not defending him, but I'm definitely not defending her.

Teresa: So she said, "Let's have at it, ladies," and called upon her army of followers and said, "We tried, but we gotta smash up stuff." The first place that they went was a bar called The Senate. [giggles]

Travis: Fitting.

Teresa: And then they went out to the warehouses and they smashed up warehouses full of beer and alcohol, and on that day alone—

Travis: Ruined the crops.

Teresa: Well, car—

Travis: Just beer spilling out.

Teresa: [chuckles] Just beer spilled everywhere.

Travis: All over every plant.

Teresa: Carrie was jailed and released four times.

Travis: Why do they keep lettin' her out?

Teresa: That single day. Bail, she makes bail every time.

Travis: You don't have to do bail. You can revoke bail. I've seen judges do it on TV shows. You don't have to give 'em bail. You would think after the second time.

Okay, first time you let her have bail. The second time you're like, "Are you gonna do it again?" and she's like, "Yeah," and you're like, "Well then we're not gonna let you out!"

Teresa: More than a hundred saloons—

Travis: What about the third time?!

Teresa: I know, right.

Travis: The third time where they're like, "I think this time she's learned her lesson." [chuckles]

Teresa: A hundred saloons in 50 Kansas towns were attacked over the next few weeks, causing the state government to hastily pass a law about enforcing their prohibition status.

Travis: So she won.

Teresa: She won. [chuckles]

Travis: They negotiated with terrorists, and she won.

Teresa: She never stopped striking fear into the hearts of saloon owners, and—

Travis: Batman would stand up to Carrie Nation. This is what I'm saying is that Batman would stop Carrie Nation. And be like, "Hey look, I get it. I get it. You don't like alcohol. What you're doing is wrong."

Teresa: Many people would say that they wouldn't want Carrie to be the face of prohibition, because of such a—

Travis: Yes.

Teresa: Such of that, right?

Travis: 'Cause you can't tell me, right? Here's the thing. Okay, in all seriousness, right? And most of what I've said up til now is serious, I don't like the idea of Carrie Nation. Yeah, sue me. Don't mail me, please, I'm so sorry.

But you can't tell me, even if she was very careful, right. Even if she— when she had people with her doing this thing, that she was like, "We don't hurt people, we don't throw these things at people, right. This isn't about hurting people." You can't tell me that everybody she inspired

around the nation, every single other event, was like no-one got hurt, there was never any—

Teresa: Absolutely, I completely agree with you. I completely agree with you. And she—

Travis: I also wanna make it completely clear anyway before anybody does email me, I'm not saying that there aren't times where taking up arms to stand against like, you know, some kind of...

Teresa: Oppression?

Travis: Oppression, anything like that. Yeah man. But this wasn't it, right? This was like, "I don't like that you guys are drinking." This wasn't like someone's rights have been taken away. This wasn't— In fact it was "We wanna take people's rights away, so we're gonna smash things up." Not wild about that.

Teresa: She got a little bit of a— I don't wanna say like a... her comeuppance, but there was a political cartoon inspired by her, and Granny—

Travis: Lil' Carrie Nation.

Teresa: Granny Hatchet.

Travis: Ooo.

Teresa: Became a Vaudeville act, where people would dress up like little old ladies and smash things on stage, Gallagher style.

Travis: Oh my god, I was about to say Gallagher style, I love you so much. Okay.

Teresa: [chuckles] Okay. So here we have the next organization that will eventually enact the 18th Amendment, the Anti-Saloon League.

Travis: Oh, I know about this, they did it on *Drunk History*.

Teresa: Yes.

Travis: Was this the dude who like eventually became post master general? That guy, or something?

Teresa: Wayne B Wheeler.

Travis: Yeah yeah yeah. More like Wayne B Weiner.

Teresa: Ah. Can you say that on *Shmanners*?

Travis: Yeah I can, I just did.

Teresa: [chuckles] I don't know.

Travis: He was a wiener, I don't know what to tell you.

Teresa: And so it was in 1893 in Oberlin, Ohio when they formed this group, and this is when they start introducing the pressure to statesmen to have a countrywide ban on alcohol.

And so town by town, county by county, state by state, they wanted to abolish alcohol's presence in the United States. And like you said, Wayne B Wheeler was a pretty unassuming looking dude, okay?

Travis: A wiener, if you will.

Teresa: He looked— [chuckles] He looked a little bit like a bank teller, like with like round glasses.

Travis: But not like a cool bank teller. If you're listening, we're talking about the archetypal nerdy bank teller, not like you, bank teller listening to this. You're one of the cool ones.

Teresa: Yes, I'm talking about in movies and TV shows. When they—

Travis: [in a nerdy bank teller voice] "Ehhh. [stammers]"

Teresa: Yes. A little nerdy guy who pushes up his glasses.

Travis: Not like a cool guy who pushes up their glasses like me.

Teresa: And again, he had a kinda— Oh yes.

Travis: Thank you.

Teresa: A cool guy. He had a personal vendetta, because his life had been affected by alcohol.

Travis: Do you notice how so many of these people, it's not like, "You know what? I actually have no problem with alcohol, but when I really sit down and objectively look at our country and the things going on, I think that regulations regarding consu—" It's never that.

Teresa: It's never that.

Travis: It's like anecdotal, "Well, someone I know is affected, so nobody gets to do it."

Teresa: It's trauma is what it is.

Travis: Yeah!

Teresa: It's personal trauma. He lost an uncle to alcoholism, and he was also injured in his youth by a person who, when became drunk, turned violent against him with a pitchfork.

Travis: I'm just saying that how much— how— I don't think prohibition would've happened at all if there had been existing like mental healthcare, and an actual focus on understanding one, alcoholism as a disease.

Teresa: Mm-hmm.

Travis: And two, helping people who had experienced trauma related to like relationship alcoholism.

Teresa: Yes.

Travis: Right? Like so much of this wasn't like, "Well it— Here's all the things that were like quantifiably a problem." Like yeah, was there— You needed regulation on what ingredients were, the sale of it, all of that stuff.

Teresa: Yes.

Travis: But so much of this would have been alleviated if instead they'd said, "Instead of removing alcohol, which is maybe a catalyst."

Teresa: "Let's provide support."

Travis: Right.

Teresa: Yeah.

Travis: "Instead of the thing, let's get to the root, and like treat that." It wouldn't have been this.

Teresa: So here is where the tide turns, because not only was he very personally involved, he was a gifted lawyer. He was shrewd, he had a calculating political sensibility, right?

And so he was able to make the wheels and deals happen, even when the politicians themselves were avid drinkers. He was able to influence and get them to outlaw drink for everybody else.

Travis: See, this is another thing. Listen, I know— I don't know if I've sounded cynical or naïve throughout this episode, maybe both? But this sounds cynical but it's true. Of a classic like politician example of like they might believe in the thing.

Teresa: Mm-hmm.

Travis: Right? It might be true that it is a moral that they hold, but also because their desire is to have more influence and more power, they use that issue as a way to like gain that power and influence.

Teresa: Yeah, totally.

Travis: To a point where it gets hard to tell where— Are you trying to gain that influence to actually fix this thing that you're worried about? Or are you really pushing how worried you about this thing you are?

Teresa: Mm-hmm.

Travis: To gain power and influence.

Teresa: So, Wheeler was able to drive out nearly every one of temperance opponents from office. He was also able to toss out a governor of Ohio for being anti-prohibition. And so—

Travis: Anti-hibition?

Teresa: Ant— Hm. Interesting.

Travis: What a great way to say, “No.”

Teresa: [laughs]

Travis: “But I love you.”

Teresa: And! He enlisted the help of the cinema. In 1909, there was a very popular melodrama called *10 Night in a Bar Room*.

Travis: Of course. Classic.

Teresa: Which people watched at nickelodeons, and so this was a stage play of a small-town kind of like before the Civil War, where— Think about like, I mean, overblown drama. A clownish father blowing his family’s money on alcohol.

Travis: Sure.

Teresa: And the young daughter throwing himself injured at his feet to beg him to come home. And like I—

Travis: A nickelodeon was a machine, by the way, you put a coin in and then you would like crank a handle or something. And basically we would— Think of like those view masters or whatever, you’d put your eyes in it and watch as like the picture flipped by. And it was like a way to watch a little movie on a little stand.

Teresa: Yeah, and people loved it. The entertainment value was amazing, and it started—

Travis: The CGI was incredible.

Teresa: [giggles] And so people really started to internalize this narrative that a single drop of alcohol could destroy an entire family.

Travis: Isn't it weird that no-one's used that for anything else. That they did that kind of propaganda video—

Teresa: Mmm, mm-hmm.

Travis: — for alcohol, and then no-one's ever used—

Teresa: And no-one's ever used it.

Travis: That's never come up in videos again, that's so wild.

Teresa: And here I think is the most important point about this particular movement. It was considered a progressive movement, right? So that's why Hollywood, even though you see like, you know, like beautiful starlet swirling champagne flutes or whatever. That's why Hollywood was into this kind of like moving making, right?

Travis: 'Cause it was woke.

Teresa: It was, it was a progressive movement.

Travis: Quote unquote.

Teresa: Yes. And so the same people who were fighting for prohibition were fighting for suffrage, for child labor laws, to breaking up monopolies.

Travis: But doesn't it say—

Teresa: For unionizing, all that stuff.

Travis: It definitely seems like that's good— like good PR, right? 'Cause we talk about them talking about recalling it like, "home protection," right?

Teresa: Mm-hmm. Yeah.

Travis: That idea of like, “Yeah, and it all comes back to like the right thing to do,” right? We’re tying this in a like, “Well yeah, we’re fighting for women’s rights. And you know what’s a threat to women? Like angry drunk men. And we’re fighting to protect women, and you don’t want your children drinking alcohol, do you?”

Like they were folding in alcohol to all of these actual like progressive concerns and stuff, and saying like, “Oh, you know what’s a problem with that? Alcohol. And you know what’s the problem—” And instead of saying “reform,” right, or “regulation.”

Teresa: Yeah.

Travis: It was prohibition.

Teresa: Right.

Travis: Right? And rather than have to deal with, you know, fixing those problems, let’s just remove alcohol from the table altogether. I have feelings about this.

Teresa: Yes, I can—

Travis: Is that clear?

Teresa: That is clear.

Travis: Okay.

Teresa: I can tell. And so next week, we will continue with part 2.2? Is it a point— Part 2.5.

Travis: Part two redux.

Teresa: Where the— [chuckles]

Travis: Part two, the prohibitioning.

Teresa: Where we discuss a kind of component to this that you have already alluded to, which is racism in America.

Travis: Okay. I don't know whether to be excited, I'm not excited about that, but I look forward to talking more with you about it. Now here's my question for you.

Teresa: Yeah.

Travis: If you inhibit something, you regulate it, right? You decrease it. You prohibit something, it doesn't happen. So is inhibiting something doing it?

Teresa: [clicks tongue]

Travis: "I inhibited that. Oh yeah, here in this house, that's inhibited."

Teresa: It's kind of like if you've gotta rehearse, do you have to rehearse first?

Travis: I'm saying can you inhibit something? "Oh you guys wanna go out and play? That's inhibited. It's fine."

Teresa: [chuckles] I don't know.

Travis: Think about it. Right? Okay.

Teresa: Okay.

Travis: You know what? We didn't use to allow that, but we'll allow that now, that's re-inhibited.

Teresa: [chuckles] Okay.

Travis: I'm saying.

Teresa: Say the thing, we're done for today.

Travis: Yes, thank you everybody for listening. Thank you to our editor, Rachel, we couldn't have done this without you. Thank you to our researcher, Alex, we couldn't do this without you. Thank you to you for listening, we could do it without you, but man that'd be weird. Right?

Teresa: I wouldn't want to.

Travis: Might as well just unplug the computer, right? And just be talkin' into tin cans. Right? That'd be weird.

Teresa: You're in a mood today. [chuckles]

Travis: I am in a mood today. If you're listening to this on Friday, or Saturday morning, we're gonna be in Orlando doing a live show. What is that? The twenty... first? Yeah, Orlando on the 21st, and then we're gonna be in Atlanta on the 22nd doing *My Brother, My Brother And Me* at both of those. You can go to bit.ly/mcelroytours for all the information on there.

We're also going to be coming to Denver and Phoenix, and Indianapolis and Milwaukee, you can find that there. Myself and my dad are going to be at MCM London in October, you can come see us there. All that information, like I said, is at bit.ly/mcelroytours. And if you haven't this month, go check out mcelroymerch.com for all the great McElroy merch. What else, Teresa?

Teresa: We always thank Brent "Brentalfloss" Black for writing our theme music, which is available as a ringtone where those are found. Also thank you to Bruja Betty Pin Up 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.

As always, we are continually taking your topic submissions, your questions, your queries, your... idioms. We love those idioms. So send those to shmannerscast@gmail.com, and say hi to Alex, because she reads every single 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 *Shmanners*.

Teresa: Manners shmanners, get it?

[outro theme music plays]

[ukulele chord]

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