

Shmanners 413: Cowpokes

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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, baby!

Teresa: It's ex... it's extraordinary etiquette...

Travis: For ordinary occasions! Hello, my dove.

Teresa: Howdy there, buckaroo!

Travis: Okay. I wanted a little flavor on my thing—

Teresa: [laughs]

Travis: —and then you put a little flavor on your thing!

Teresa: Well, my flavor is with the script, so.

Travis: Yeah. Time to mosey on, little cowpoke! And the bucka—the... oh, the dougies. [singing] The oold wind comes sweepin' down the plain.

Teresa: Grab—grab your lassos everyone. Put on your ten gallon hat.

Travis: 'Cause the farmer and the cowman can be friends. [singing] Ohh, Jud's dead.

Teresa: What?

Travis: [singing] Poor Jud's dead. [speaking] That's the song.

Teresa: I know, but we're not... this isn't a song about that.

Travis: Can I—but I can I sing the oh, what a beautiful morning part?

Teresa: Okay.

Travis: [singing loudly] Oh what a beautiful mornin'!

Teresa: You're gonna blow out the mic.

Travis: [singing loudly] Oh what a beautiful day.

Teresa: Sorry, Rachel, for the—

Travis: [singing loudly] I've got a beautiful feeling! Everything's goin' my way. [speaking] I turned away from the microphone.

Teresa: I know, but still. It's very loud.

Travis: [singing] There's a bright golden haze on the meadow. [speaking] Okay.

Teresa: Okay. Okay.

Travis: We're talking about, um, cowpeople.

Teresa: [laughs] Cowpokes!

Travis: Cowpokes, okay. 'Cause cowpeople is like cow—like, the C.O.W.-Boys of Moo Mesa. The Wild West Code of the West Boys of Moo Mesa. Which C-O-W stands for Code of the West in C.O.W.-Boys of Moo Mesa, so it's technically The Wild West Code of the West Boys of Moo Mesa.

Teresa: Yep.

Travis: Okay.

Teresa: You've told me that before!

Travis: I know. I know!

Teresa: [laughs] Cowpokes is what we're—

Travis: Cowpokes!

Teresa: —talkin' about.

Travis: Not cowpersons.

Teresa: No.

Travis: Not cowpies.

Teresa: No. Well, maybe.

Travis: Don't eat a cowpie.

Teresa: Um, so, uh, we've done a little bit into cowpokes.

Travis: 'Cause we did—we talked about, like, prairie poetry, right?

Teresa: Yeah, yeah.

Travis: Have we talked about, like, cow—like, you know, wild west kind of stuff?

Teresa: No, we haven't, but we will, today.

Travis: We should eventually do one, if it's not in here, about, like, actual, like, quick draw thing, if that ever happened and what the history of that is, yeah.

Teresa: [simultaneously] Ooh, that'd be cool.

Travis: We need to start a new cowboys—a cowpokes series. Cowperson. Cowpeople?

Teresa: No. Again—

Travis: Cowbodies.

Teresa: We're gonna say cowpokes.

Travis: [simultaneously] Cowbodies. Okay.

Teresa: We're gonna say cowpokes. Um, okay. So... if you close your eyes and think about this genre, perhaps you think about gunslingers. You think about people wearing big hats. Outlaws with a heart of gold. Maybe even John Wayne.

Travis: Or outlaws with gold hats and big guns.

Teresa: [laughs] Saloons and horses and all that sort of thing. And those wouldn't exactly be wrong, except for John Wayne. Screw that guy. But, um—

Travis: Let me ask you this real quick. Okay, close your eyes.

Teresa: Okay, okay, yeah.

Travis: Clear your mind. Cowboy. What movie or person or something actually popped first into your head?

Teresa: Uh...

Travis: No, you're overthinking it!

Teresa: No, I'm overthinking it. The Good, the Bad, and the Ugly popped into my head.

Travis: Okay. That's a good one. Why did you overthink that?

Teresa: Well, because!

Travis: Ask me mine. Mine's a bad one.

Teresa: Okay, what is it?

Travis: Back to the Future 3.

Teresa: Okay. [laughs]

Travis: Yours was a good answer, and mine was a dumb answer. Although, fun fact about Back to the Future 3, my favorite—why did—how did—my favorite movie is Blazing Saddles. How did that not pop into my head?

Teresa: I know, right?

Travis: Anyways, the guy who plays Lyle in Blazing Saddles, who is the assistant to the assistant to the main bad guy, he also appears in Back to the Future 3 as the guy running the shooting gallery at the, like, big festival thing that takes place in the old west town.

Teresa: Neat.

Travis: That's there when they do the firing thing. Yeah, it's a little crossover that I really enjoy.

Teresa: Very nice. The point is, though, those are not accurate. They are not.

Travis: No.

Teresa: The things that movies and TV tell us about those kind of things.

Travis: They also weren't cowpoke—I mean, most of 'em. It's not—having a hat and a gun didn't make you a cowboy or a cowperson.

Teresa: Exactly, exactly.

Travis: Yeah. I don't like saying cowpoke 'cause it sounds like you're poking a cow, and that seems annoying.

Teresa: [laughs] But it is a general term. Buckaroo?

Travis: [sighs] Yeah. I think that's more it.

Teresa: Cattle driver.

Travis: Ohh, cattlefolk. Cattlefolk is better.

Teresa: Yeah, you want—

Travis: Prairiefolk.

Teresa: Prairiefolk. Okay. So—

Travis: I don't know—cowfolk is b—how about cowfolk?

Teresa: Okay. Let us start with the most difficult part.

Travis: What it means?

Teresa: Which is when are—when were—what—what time—[laughs]

Travis: When was the old west?

Teresa: —is cowboy time.

Travis: It was before the new west. I know that. But after the old, old west.

Teresa: Mm-hmm.

Travis: So then you—so you have west, right?

Teresa: Yeah.

Travis: And now separate—um, if I—okay. Here's my... gut?

Teresa: Yeah.

Travis: Like, nine—18—no. Nine—mm. 1830 to, like, 1910 is what I think of.

Teresa: Okay. Just a little further back. We're really talking about the whole of the 1800's.

Travis: Huh.

Teresa: Um, because some would argue that westward expansion began with the Louisiana Purchase in 1803. Others may mark it—

Travis: [simultaneously] Yeah. Tommy J. bought it.

Teresa: That's right. From—from the French.

Travis: Who didn't own it.

Teresa: I know, right?

Travis: That's weird. I didn't know you could do that. But apparently back in the olden times—

Teresa: [simultaneously] You really can't.

Travis: —you could be like, "This is mine. How much are you gonna give me for it?"

Teresa: [laughs] Others would mark it by the Louis and Clark journey a few years later. Still others would mark it with people beginning to migrate on the Oregon Trail, which is a popular travel route in the 1840's.

Travis: And a popular video game in the 1990's.

Teresa: [laughs] Yes. But for our purposes...

Travis: Mm-hmm?

Teresa: ... let's zero in on the latter half of the 1800's.

Travis: Yeah.

Teresa: So—

Travis: Post gold rush.

Teresa: Yes.

Travis: Uhh, post... Civil War?

Teresa: Yes.

Travis: Okay.

Teresa: So, like, when people decided it would be good to live out there instead of here, right? Not just people going out to try and make their fortune.

Travis: And this was pre-Dust Bowl, right?

Teresa: Yes.

Travis: So this wasn't "We're going out there to farm."

Teresa: Right, no. This is "It would be better to live out there than it is to live here."

Travis: Okay.

Teresa: And the reason why this is hard to pin down is because—so, the government doing the whole manifest destiny thing, right? Telling settlers that the United States deserved to be from sea to sea, right? And that they needed people to tame the wild and make—and, like, beat down nature into civilization.

Travis: Yeah. And the people that already lived there.

Teresa: Yeah. But we needed things, right? You needed livelihood. So we needed the cattle. We needed the railroad. We needed the mining industries, right? So you needed jobs. You needed people to work those jobs. All that kind of stuff, right?

Travis: I also imagine it's hard to pin down because, um, at that point—if you've never looked at a map of, like, pre, you know, westward expansion to post-westward expansion, we're talking about a sliver of the country to then the westward expansion. So there was a lot of west. And it wasn't like, within six months would gone, you know, from the Mississippi River to the Pacific, right? It took years to settle these places.

Teresa: Now, there are cities along the way, right? So at this point there were, like, city hubs at, like, rivers, right? So down in Mississippi there were cities at this point. There were cities—I mean, Chicago, of course. Um, and as you get kind of, like, further into the middle of the country, the cities get a little more spread out. Like—

Travis: Still true to this day.

Teresa: Yeah. Like St. Louis, right?

Travis: Oh, the Gateway to the West.

Teresa: Mm-hmm. Mm-hmm.

Travis: That's what the Arch is.

Teresa: Yes.

Travis: And planes have to fly through it.

Teresa: No they don't.

Travis: No. I also made that joke when I was in St. Louis at the show and...

Teresa: [laughs]

Travis: It's just funny to me every time, to picture planes having to go through it.

Teresa: Like, queue up to just zoom underneath. Um, but to be completely frank...

Travis: I'd rather you just be completely Teresa.

Teresa: Ohh... thanks. The idea of a, let's say, John Wayne type, right? Lassoing cattle and bad guys, and living a life of adventure and freedom, is fake.

Travis: It's hokum!

Teresa: It was even fake way back then. Right? Um, because people began to migrate west, but they weren't all pioneers, or groups of families, or other things like that, right? These were people...

Travis: Who were working.

Teresa: Who were—well, they were working out there 'cause they didn't have a lot of options anywhere else.

Travis: Yeah.

Teresa: Um, people who were mostly Mexican, or Black, or indigenous, or queer, right?

Travis: Uh-huh.

Teresa: One number suggests that up to 40% of cowfolks were formerly enslaved Black people.

Travis: Okay.

Teresa: There are also records—

Travis: I knew that that was a thing. I didn't know it was that high.

Teresa: Yeah, yeah. There are also records of plenty of people who were women, and gay men. Um, and it was a popular career path for people who wanted to put their past behind them, right? They wanted to kind of drop everything about everything they used to be, become someone else. 'Cause you could do that out there. You know, before people had, like...

Travis: Driver's licenses.

Teresa: Driver's licenses. Or, like, I was gonna think—I was gonna say, like, face recognition technology.

Travis: [simultaneously] Like drones.

Teresa: Can't—

Travis: The internet.

Teresa: The internet. You can find people.

Travis: Back then you could just roll into town and be like, "My name is John Smith now." And people'd be like, "Okay."

Teresa: "Alright."

Travis: "Cool, man. I literally don't have any way of know—unless somebody draws your face on a wanted poster, I guess."

Teresa: Yep. That's it. That's it. So if you were going west to escape from something back home, whether it was slavery, or law enforcement, or being kicked out of your home, right? It was completely plausible that you would end up being...

Travis: [simultaneously] I bet there were also a lot of, like—

Teresa: ... a cattle rancher.

Travis: —uh, maybe some absentee parents in there.

Teresa: Maybe.

Travis: Who were like, "I'm just gonna go."

Teresa: Maybe.

Travis: Yeah.

Teresa: So, it is safe to assume that a lot of these rough riders were usually extremely poor. Um, economic opportunity was a great marketing tool, but it didn't exactly translate to truth out in the west.

Travis: Now, that's how it works a lot. Like, the thing about, like, the gold rush for example is, like, the people who made money during the gold rush were the people selling supplies and everything to the people rushing out. So they were the ones, like, spreading word of like, "Oh my god, you're just picking up hunks of gold off the ground." So people would come out and buy all the tools and supplies and everything you need from them, and then go on and buy the rights to, like, mine at different places or whatever.

Teresa: Right. So, the cowboys—cowpeople, cowfolks—were not the ones who were, like, climbing the ladders of success. It was the steel barons and the people building the railroads and—

Travis: And the ranchers.

Teresa: And the ranchers, and the oil barons, and things like that, right? So the money really tended to float towards the top.

Travis: This is the thing they never really talk about in, like, old west movies. When you have that dude who's, like, sitting up on the—you know, on the bluff on his horse, and he sees the—the guys going to, like, attack the train or rustling cattle, and he swoops down and he stops 'em and then he moseys from town to town. Who's paying him?

Teresa: I don't know, man.

Travis: Was it people just are like, "Hey, thanks for saving my cattle. Here's 100 dollars?" Like... what was his job?!

Teresa: [quietly] I don't know.

Travis: Hero?! Can you claim that on your taxes?

Teresa: [laughs] If they can't find you they can't tax you, at this point.

Travis: Oh my god, that's a good point.

Teresa: And so one of the things that also got people very rich at this point was livestock, right? And the livestock industry was exploding because indigenous people were being forcibly pushed out of their homes to make way for white settlements and ranching land.

Travis: Yeah.

Teresa: Yeah.

Travis: So then you would have these big swathes of land that are already been cleared and cared for, and just ready for white people to swoop in and put their livestock on.

Teresa: Yeah.

Travis: Yeah. And maybe capture some wild horses and turn them into regular horses?

Teresa: So obviously we can't talk about this point of history without talking about the indigenous people who underwent massive havoc and pain and violence while their land was stolen.

Travis: Yeah.

Teresa: Um, you know, same goes for the indigenous people being colonized by the Spanish in the southwest as well, right? They're getting it

on all sides here. Everyone wants this land, and they're willing to do terrible things to get it.

Travis: The French in the Louisiana Purchase area as well.

Teresa: Yes.

Travis: It's also important to note, as we talk about, like, the, uh, misconceptions and kind of, you know, the fake kind of old west images people have in their head from, like, movies and properties like that, those movies and stuff were also really great anti-indigenous people propaganda.

Teresa: Mm-hmm.

Travis: Um, of like, "This is why we had to do that stuff. And it's okay. It's totally fine that we did that stuff, because they were violent, and didn't know any better, or they're mystical people," or whatever kind of BS that was being touted in there that is still—is still a stigma and a prejudice. What's the word I'm looking for? When you have an idea about someone without actually—

Teresa: Stereotype.

Travis: Stereotype. There you go. That is being fought against to this day, from these, like, movies that were like, "We have the white man hero who sits up on his beautiful horse, and he's there to, like, save people from the violent, you know, Natives," or whatever kind of BS that they were pushing in those movies.

Teresa: Yeah. Okay. So, let's talk about the actual factual stuff now.

Travis: I would love to. But first, how about a word from another Max Fun show?

[theme music plays]

[music plays]

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[music and ad end]

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[music plays]

[music and ad end]

Travis: Okay. Tell me—tell me of the cowpokes.

Teresa: Well, now, right? That we have forcibly removed the people who were here peacefully the whole time, post-Civil War America, ranchers and livestock barons realized that what this—

Travis: I bet a lot of displaced Confederate people went out west.

Teresa: It's possible.

Travis: Where they were like, "Oh, we lost. I don't want to be under big government and all this stuff. I'm going out west where there's no... " I don't know. Big government or whatever.

Teresa: Yeah. But they realized it was possible to drive cattle all the way from Texas up as far as Canada, if they wanted to, right? And this opened up an entirely new market for beef across the entire plains. Um, which gets you those dollar dollar bills, y'all. You know?

Travis: Yeah.

Teresa: Um, but here's the thing.

Travis: Uh-huh?

Teresa: We, as humans, have made cows... very stupid. [wheeze-laughs]

Travis: Oh yeah. Oh yeah.

Teresa: They are—they are herd animals to a T, because one cow that wanders off in the wrong direction or gets scared of something is all that needs to happen before the entire herd is in chaos, right? And there could be thousands of cattle in one herd. So... if you were rounding these cattle, right? Your job wasn't to kill bandits or protect your favorite gal from a brawl at the saloon or whatever, right?

It was because you were a bovine bodyguard. Your job was to protect these cattle. Um, and so you would take them in one place and drive them all the way through the prairie or the desert to their next destination, where they'd be sold. And you were likely riding from, like, central Texas up into Kansas, where you could get, like, 25 dollars or more for a cow. But later it could be expected that you'd drive all the way from Texas to Colorado, or Wyoming, or like I said, Canada.

And it wasn't quick. Hundreds of miles from the beginning of the journey to a market or a train station, right? Um, and you were on horseback the whole time.

Travis: So, like, six hours? Seven hours?

Teresa: Uh... well...

Travis: 12?

Teresa: More.

Travis: 13 hours?

Teresa: Well, so they only moved about 10 to 15 miles a day. And because—although a cow is able to go about 25, most people preferred that they didn't go that fast, right? Because they'd be worried that if the cows hurried, they might lose too much weight on their way, right? And they might get stressed. And that could make the meat subpar.

Travis: And not only that. Not unlike hor—if a cow breaks a leg going down, you're moving quick over rocky terrain and you're going through deserts and stuff and your cow breaks a leg, it's not like, "Oh, we'll just rest here till—like, that cow's done. You're not driving it the rest of the way.

Teresa: Yeah.

Travis: And any cow lost, especially if you didn't own the ranch and you were driving it for a rancher and you lost a head of cattle on the way they weren't like, "Oh, totally cool." Like, they would take it out of your pay and stuff.

Teresa: Absolutely. Um, so 10 to 15 people would be needed to move as many as, like, 2000 steers, right? Um, and danger was everywhere. Not from the things that we see in the movies like bandits or gunslingers or whatever, right? More like... other animals.

Travis: Yeah, coyotes. Mountain lions.

Teresa: Right. More like the cow just getting spooked from stepping in something weird. I mean, like, there's so much. And the cows themselves

make a terrible kind of, like, dust storm, if they are running at all. Um, that's the reason why Spanish and Mexican cattle herders invented chaps, to protect your legs from the prairie wind, and the dust, and the rattlesnakes, and all that kind of stuff.

Travis: Same with—when we think of, like, bad guys with bandannas pulled up over their faces, it was so they weren't inhaling dust, not so they could rob trains. Because what were they worried about? People ID-ing them? No!

Teresa: Yeah. [laughs]

Travis: There weren't—there weren't cameras! They weren't worried about it! If I'm robbing trains it's not like, "Secretly I'm a pastor. They'll never know!" You were someone [through laughter] who just—who robbed trains all the time!

Teresa: Right.

Travis: You weren't afraid of being recognized.

Teresa: There was also the weather, which could go from bone chillingly cold to oppressively hot in the same, like, week, right? Depending upon the sun and the cloud cover or no cloud cover—

Travis: Also, if we're talking about deserts, in the same day! Right? If you're going—if you hit the wrong part of, like, Arizona or whatever as you're moving up through these places, you can go from, like, freezing cold temperatures at night to, like, searingly hot during the day.

Teresa: Exactly. Also, landslides, river crossings, heavy rains. Um, it was literally the whole journey was worrying about the animal that you depend on for your livelihood dying.

Travis: And it also, important to note, rustling was a thing.

Teresa: Yes, yes, definitely.

Travis: That was a thing. There just wasn't, like—I don't think that there were, like, super heroic, like, guys rushing in and driving off, you know, 40 bad guys that they, like, tied up.

Teresa: Mm-hmm.

Travis: You tried to shoot them, and not have them shoot you.

Teresa: Not only was it incredibly dangerous, it was also very uncomfortable. You were riding for hours, days on horseback, in the saddle, causing blisters and back problems. And then you had to sleep on the ground, maybe in a thin, like, roll, but it's probably pretty cold. Um, it's probably damp.

You also, like we said, the dust would get everywhere. It could turn into sticky mud you could get stuck in. Your cows could get stuck in.

Travis: Snakes. Scorpions. Um, mosquitoes, spiders. Uh, any of those things. That was a risk. Gotta check your boots. Getting—you'd get wet while you're riding. You're riding in the rain. Wet feet, right? You've got chafing and, like, skin problems when you have wet feet. And you—

Teresa: Sunburn and blistering.

Travis: Oh my goodness gracious. Not to mention the fact that, like, as far as food goes, you're eating what you could bring with you or get on the way, right? 'Cause this wasn't like, "I'll stop at the supermarket. Ooh, we'll pull over at that gas station and grab some Cheetos." Right? It was whatever you could bring with you. Um, and like, water you could find that was safe to drink as you were going, and stuff like that.

Teresa: Okay. Now, that was awful, and that was the reality for a lot of people. It could also get incredibly boring.

Travis: Oh yeah.

Teresa: Doing the same thing all day, every day. Um, being with the same people for months on end.

Travis: Working in a cubicle. Sitting over—

Teresa: [laughs]

Travis: Oh, sorry. I was thinking about something else.

Teresa: No, sorry. Something else. Um, but that's where—you know, we talked about—shameless plug, episode 245 is our cowboy poetry episode. But remember how I mentioned that this was a good place for a lot of queer people to find opportunity and find like-minded individuals?

There are several stories of trans people who came out west working as midwives, frontiersmen, farmers, starting over in the west with their affirming identities that they weren't allowed to express back east. There were also multiple accounts of women who cohabited and financially supported each other without the interference of men. Um, and... with no one to police you, and you might stop in a town maybe once or twice, but maybe you wouldn't.

Travis: You could also, like, send one person in from this team of, like, 10 to 15. 'Cause you still had to watch the cows, right? And if you got too close to town, now you run the risk of people rustling, right? 'Cause you're right there.

So it makes a lot more sense to be like, "We're gonna stop over here. You two go into town. Here's the money. Get supplies and then come back. Don't tell anybody where the cows are or what you're doing."

Teresa: Right. Um, and so it was a pretty okay place to be queer, but it wasn't any kind of, like, gay utopia, right?

Travis: Yeah. It wasn't like, "Well, the west was totally open minded."

Teresa: Exactly. There are a couple of poems by Walt Whitman talking about the ways that one could communicate that you were queer in the west. There are also multiple, like, accounts of people passing time out on the

range by holding dances where a bunch of men would dance together, and half of them would do the traditional women's roles, things like that.

Um, but you really did have to be careful who you trusted, and there were definitely things you had to avoid to keep yourself safe. But I think that that—that might be one of the silver linings that we could find, here in Pride month.

Travis: Okay.

Teresa: Um, at the end of the day... being a cowboy was messy, difficult, dangerous, painful, and sometimes pretty boring job. Um, although a lot of the stories are pretty incredible with those vast distances. Um, and, you know, the heroicism... ? Her—

Travis: Yeah, yeah. Heroism?

Teresa: Heroism. There it is.

Travis: There it is.

Teresa: That it would take to get all of the cattle from one place to another without losing any.

Travis: And I wanna say real quick, on that note, before anybody messages us or whatever, I know that there were figures like Wild Bill and, you know, there's your—your Bill Codies, your Bill Hickoks, your Jesse Jameses, right? Those people did exist.

Teresa: Yes.

Travis: Right? It's just that like, one, especially, like, Wild Bill, made up a lot of stories about himself as a showman to sell that stuff, right? And so even then, he was filling this kind of, like, John Wayne kind of, like, role, right? Of like, "I'm a bigger than life cowboy dude." Right?

And you had a lot of, like, gossip, right? Like, this is the other thing. If you think about you're bored, you're going from town to town, right? And, like,

maybe the newspapers are getting delivered every so often, right? And you start to think about figures like, you know, Wild Bill and Jesse James, right?

This is—anything where it's like, "Oh, we know about this guy."

"What have you heard about him? Tell me more."

Right? This is the gossip you could spread, and some just straight-up lying to be interesting and telling stories about these people. Right? It's where you get your, um—who's the dude who—Pecos Bill, right? You get these, like, tall tales that are being told.

Teresa: Wild Bill Hickok.

Travis: Wild Bill was a real guy.

Teresa: Yes.

Travis: Pecos Bill was a fake guy. Paul Bunyan, pretty sure was a fake guy.

Teresa: [laughs]

Travis: Um, but these ideas of like, a lot of those started because they were stories that were, like, bigger than life, that could grow bigger every time you told them. Right? And were interesting. Not 'cause they were accurate.

Teresa: Here are some very interesting real people. Nat Love, who was a formerly enslaved cowboy who became a very prominent figure in the west. Or Jackson Sundown of the Nez Perce Tribal Nation, who learned to breed horses at a very early age and became a legendary figure in rodeo culture.

Travis: Those are both powerful old west names.

Teresa: They sure are.

Travis: Although I will say Nat Love also sounds like it's a score in tennis. And I don't think it is. Okay.

Teresa: So, if you would like to learn more, there is a very interesting YouTube video that we got a lot of this queer history from titled Exploring the Queer History of the Old West by creator Kaz Rowe, and it's extremely fascinating. So if you would like to hear more about that kind of cool cowboy queer culture, check that out.

Travis: Thank you for listening. Thank you to our editor, Rachel, without whom we would not be able to do this show. Thank you to our researcher, Alexx, without whom we would not be able to do this show. Thank you to you for listening. We could do this show without you, but that would be sillypants. Make sure to go—

Teresa: S—sill—wear your sillypants.

Travis: That's the technical term.

Teresa: [laughs]

Travis: Make sure, uh, you go to mcelroymerch.com. Check out all the cool merch there. You can go to mcelroy.family to see all the upcoming stuff. We've got some more My Brother, My Brother, and Me and Adventure Zone shows coming up in July, as well as a bunch of other stuff for the rest of the year. Go check that out. 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 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.

As always, we are taking your topic submissions, your suggestions, your questions, your idioms. Um, you can send those to shmannerscast@gmail.com, and say hi to Alexx, '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 Shmanners...

Teresa: Manners, Shmanners. Get it.

[theme music plays]

[chord]

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