

## Shmanners 412: Ask Shmanners

Published July 19, 2024

[Listen here at themcelroy.family](https://themcelroy.family)

[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:** How are you?

**Teresa:** Well, how are you?

**Travis:** Quite well, thank you. Shall we begin the show and discuss the things? I expected a little more banter.

**Teresa:** [laughs]

**Travis:** But "well" is all I got. How are you? Well.

**Teresa:** Listen. You're the one—you're the one who said we should start the show.

**Travis:** You're the one that I want.

**Teresa:** [laughs] what?

**Travis:** You are the one I want, ooh, ooh, ooh.

**Teresa:** Oh.

**Travis:** We watched, like, four episodes of Schmigadoon last night and I—

**Teresa:** Oh hey, yeah, we did. It's true.

**Travis:** And I'm gonna be honest with everybody. I've been thinking a lot about musicals for the last eight hours, and I know what you're saying. Didn't you say last night, and aren't you recording this at nine o' clock in the morning? Yes.

**Teresa:** [laughs]

**Travis:** So I might have dreamed a lot about musicals.

**Teresa:** Oh, wow.

**Travis:** And I woke up this morning and played some—you can attest, some songs from musicals.

**Teresa:** You did.

**Travis:** They were in my head.

**Teresa:** You did.

**Travis:** But that's not what we're talking about. No. No, my friends. We're talking about your questions.

**Teresa:** Banter? Check.

**Travis:** Banter checked off.

**Teresa:** [laughs] Yes.

**Travis:** Sometimes banter is fun. Sometimes it's a chore. [laughs]

**Teresa:** [laughs]

**Travis:** Like on episodes of Taskmaster, you know? Sometimes the banter's there. Sometimes it banter's you. Pit Bull said that.

**Teresa:** I think you're right.

**Travis:** Yeah. We've got some questions from listeners.

**Teresa:** We do!

**Travis:** And they're in desperate need of our assistance. We're basically like EMTs?

**Teresa:** Oh.

**Travis:** Emergency manners technicians.

**Teresa:** Ohhh, I see what you did there.

**Travis:** Thank you. I didn't know I was going there till I—man, I said "EMT" and I got so excited when you realized M also stood for sh—for manners.

**Teresa:** Yeah.

**Travis:** Yeah, it's good. Okay. Our first question here.

"My sister in law is the queen of backhanded compliments. She regularly lets loose with classic jibes such as 'You're so cute, I can't believe you're single!' Or 'I love that you're confident enough to wear anything.' To be completely honest, I don't even think she knows that she's doing it, but that doesn't make it sting less. How do I handle a backhanded compliment with grace while keeping my feelings intact?"

Now, I'll say, before we get to the answers...

**Teresa:** Okay, okay, okay.

**Travis:** Because I know you have answers because you are a prepared, good student. And I'm a seat of the pants kind of kids, you know what I mean?

**Teresa:** Yeah, yeah, yeah.

**Travis:** I think that... there's a lot—both in My Brother, My Brother, and Me and whatever we do on Ask Shmanners, right? I see a recurring kind of theme in modern society where the question-asker's feelings have been hurt, but they are still concerned with preserving the other person's feelings to a point of sacrificing their own experience so as to preserve the other person's experience.

And I think that this is a flawed perspective in many ways, but also completely a human condition thing. Right? Like, I don't think that the question-asker or a listener who feels that way is alone by any means in that thought process. But I think the thing that it does ignore—and I've said this before and I'll say it again—is that in not addressing it with the other person, you are not giving them the opportunity to change the behavior and strengthen the relationship, right?

**Teresa:** Right, right.

**Travis:** And so I don't think that the thought process of "I am preserving this other person's experience" is as thorough as you think? Because basically what you're doing is like, you're drifting away from this person emotionally because you're allowing this experience to continue, and chances are if they're that way with you, they're that way with other people, and in not giving them the chance to correct it, right? It would actually be kinder to say something.

**Teresa:** I think—okay. I think that it is kind of you to assume that they don't mean it, right? And I think that it also is a great idea to maybe see if anyone else has this experience with that person, like you said. Um, but ultimately, it is not up to you to protect their feelings if they're hurting you, right?

**Travis:** Correct. That's what I'm—yes.

**Teresa:** That's what you're saying. So, I think there are a couple ways that you can do this. You can take it literally as a compliment. Even, like—that's the best way to take the passive aggressive out of the passive aggressive, right? Is if someone says "You're so cute."

Be like, "Yes, thank you. I am cute." Right? And take it completely at face value. It takes all of the power away from that person, right? Because if they are trying to cut you down by being passive aggressive like that—or, I mean, you know, trying to hurt you, if you don't let them hurt you, you take away the power, right?

**Travis:** Yeah. I would also point out, along those same lines—uh, and kind of combining that and what I said, of like, in society there's also something that we're trained culturally of like, giving sincere compliments can often be a kind of vulnerable feeling, right? Of like, "I'm gonna tell this person how much I like this thing. I'm afraid that I'll look stupid," or whatever. That I'm—and so there is a little bit of like, this person might have just been kind of—like, trained themselves or whatever of like, give compliment, but be careful not to be too sincere and kind, right? Or it'll make you feel vulnerable and weak or whatever. You know? That it might not be—like, as you said, good chance it's not about you. It's about them, right? 100%.

**Teresa:** Yeah. Um, and I think there are a couple of ways that you could also go the other way and call them out, right? Some of them not so gentle, some of them gentle.

**Travis:** What do you mean? What's that supposed to mean?

**Teresa:** Well, I mean—

**Travis:** How do you mean it?

**Teresa:** I think that as long as—that's a great way to, um... to try and call attention to a mean joke, right? So if someone thinks that they're being funny and they say something like that, you can say, "I don't understand. Explain that to me. What does that mean? How do you find that to be true? What are you talking about? No, explain it to me."

**Travis:** "Is there something wrong with my outfit?"

**Teresa:** Things like that. Right? Um, another way that you could call someone out is to say "I'm sure that you meant that in the nicest way possible, but that hurt my feelings."

**Travis:** I would also recommend in an effort to not, like, escalate it in any way, especially like if you're around a crowd or whatever, or standing there, of being like, "Hey, can I talk to you over here for a second?"

Like, "Oh, great. Hey, uh, I was just—can I talk to you over here for a—" right? Because even if you say it in the best, like, tactical way, right? There's still a chance that this person is gonna get defensive or something. And this is another thing, right? 'Cause I know 'cause I've also been this person. Where, like, saying like, "Hey, that hurt my feelings."

And then they're like, "What are you talking about?" Right? Can also be scary to say something and be vulnerable and say that your feelings got hurt. Because then you're afraid, like, maybe I'm being too sensitive. And I'm gonna say like, "That hurt my feelings," and everyone around is gonna be like, "What are you talking about? That was nothing." And not validate the feelings that you're having. So having that as more of a one-on-one, not in the exact moment, can give a little more diffusing tone.

**Teresa:** Um, also, you're allowed to walk away from any conversation that you don't want to be a part of, right? And I think that eventually, if you do not want to confront this person, you still do not have to be subjected to it, right? Um, hopefully that is something that they notice and talk to you about. But again, if you don't want to confront it, you don't have to. You can just leave.

**Travis:** I will also say—and listen, I know I talked about being direct and how important it is. And now... uh, a different story. Um, you don't make it clear if it's your sister in law via one of your siblings married them, or if you are married and it's a sibling through them or whatever. But whatever their partner is that you're connected to, you can also go to them and be like, "Hey. I have noticed a trend, um, in the way that she compliments me, and

I'm not wild about it. You are their partner, so if you would like to address that, you can. Otherwise, I'm gonna talk to them about it." But, like, they might have a better insight to it. They might have, you know, whoever your sibling or partner is that is connected to them, might be able to address it in a different way that makes it not feel so confront-y for you or for them.

**Teresa:** Sure. Sure.

**Travis:** Question two.

"I've always heard of people tipping their hats as a show of respect. Is that still a thing? And if so, who am I supposed to be tipping me hat to? Does it matter if it's a baseball cap or a fedora or a sunhat? I have questions."

**Teresa:** Hmm. Okay. A little background, right? Tipping your hat in the 1900's was a show of respect and general politeness, right? When you would pass someone, whether you, like, knew them or not, if you locked eyes you would tip your hat, right?

**Travis:** Yeah, and it's from, like, it used to be—I remember, like, being a kid and going to school wearing a baseball hat and like, having to take the hat off when you came inside, and there was a very strict, like, no hats in school thing.

And so, like, this concept of like, taking—you know, if you're wearing a hat back when that was, like, a big thing and everybody wore, you know, fedoras and bowlers and whatnot, and taking your hat off when you got into the office, taking your hat off when you got to church, taking your hat off when you got home, right? It is respectful to take your hat all the way off. So, like, without stopping and doffing your cap fully to the lord, you know, of the manor or whatever, just tipping your hat was like shorthand, right? For the—imagine me taking it all the way off, right? That kind of thing.

**Teresa:** Yes, certainly. Um, nowadays it's seen more as kind of a flirtation, right?

**Travis:** Milady.

**Teresa:** [laughs] I would say—

**Travis:** Yeah, see? Even there right now, you knew exactly what I meant. This is why I think, don't. [laughs] Don't do it.

**Teresa:** So if you wish to acknowledge someone, I think that the up nod is what people do now to acknowledge, like, "I see you," or "I respect you," or "Hey, um... I like your hat." [laughs] Anything like that, right? Instead of the tip your hat with your chin down, the up nod. Be like, "Bro. What's up?"

**Travis:** Now you can also, if it's someone you know, let me suggest—and this hasn't caught on in popularity yet—but a finger beside the nose.

**Teresa:** [laughs]

**Travis:** Like ahh, yeah. Secret code almost. You know what I mean?

**Teresa:** Secret, secret codes.

**Travis:** I'm just saying, like, yeah. Up nod for just anybody. But if it's like a good friend? Hmm, we know. We know. Or just a—any kind of elaborate hand signal you want to do. Do you think that the—it became flirtatious from, like, westerns?

**Teresa:** Hmm.

**Travis:** Because I think that there became this like, "Ma'am," kind of ideal. At least when I think of it, right? That like, there de—but like, musicals, romantic comedies, like, westerns. I think movies turned it into this, like, "I'm a cool guy tipping my hat to a lady" kind of idea is where it kind of evolved—that would be my theory.

**Teresa:** Perhaps. I also think that in general, um, we have a lot less kind of, like, street courtesy that we follow nowadays that's confrontational like that. Right? Whereas, you know, we've talked about in different periods in Europe, if you wanted to speak with someone you had to turn and walk with them the way that they are walking. You had to walk in a certain spot, tipping your hat or stepping off the curb, or—you know, all that kind of stuff is something



that in a very mannerly, like, confrontational way is the way that people interacted. But where now, it's not really appropriate to make eye contact with someone that you pass in the street, right? If you don't know them, you kind of make yourself less obtrusive to them, right?

**Travis:** And this is always fun when you're neurodivergent and maybe have, like, an attention deficit thing where you notice a lot of stuff, and maybe like, you're like, "Huh?" And you look and—this happened as I was dropping our children off at camp today, where maybe you look just 'cause movement catches your eye, and then you realize that the gentleman has clocked you noticing him eating a burrito. And it just looks like you're staring at a guy eating a burrito. And he's looking at you like, "Yeah?"

And you're like, "Mm-hmm, no, sorry. It was just movement. Drew my eye. I'm sorr—please enjoy your breakfast burrito. Oh, so sorry."

**Teresa:** [laughs] Exactly. Um, and so in today's society, no, you are not expected to tip your hat should you be wearing one. Like I said, if you happen to meet someone's eye, or the connection is made between two people, you can do an up nod.

**Travis:** Or I like to do a single hand raise. Like, I could wave right now, if only my elbow would move.

**Teresa:** Ah.

**Travis:** Kind of idea. And you're just like, "Hey." Right? I like that as well. Um, also, Alexx has written here, "Fun fact: When taking off your hat, always place it lining-side down. It's bad etiquette for someone to be able to see inside your hat." Which I bet is because that's where all the sweat goes.

**Teresa:** Yeah, probably dirty in there.

**Travis:** It's probably real dirty in there. Okay.

"What's a quick and easy way to correct someone in passing conversation if they misgender you? I don't want the conversation to grind to a screeching halt, but I'm also going to advocate for myself when necessary."

**Teresa:** We've addressed this a couple times, but it always deserves reiterating. The way that you do it is you pad it between other things, right? If you don't want to be obtrusive, if you don't want to stop the conversation just by saying "My pronouns are he," you have the kind of, like, keeps the things moving, right?

**Travis:** And let me recommend two words, two powerful words to tack on the end: "Go on. Oh, it's he. Go on." Right? And so that way—

**Teresa:** Sure, yeah.

**Travis:** —you're giving them permission. Now, once again, all of this is hedged with this. You can react to it however you want to, right? Someone misgendering you, especially when that person should know, right? As opposed to just, like, someone you're just talking to you or whatever. But like, if it's an acquaintance, right? That should know the proper—and they misgender you? You are allowed to get upset at that, right?

Like, all I think about is if it's a friend of mine and they called me Trevor, I'd be like, "It's Travi—why would you do that?" Right? It's like, yeah, man. That's a response that you are allowed to have in whatever way you want to. If you're asking, "How do I do it without it being a big thing, and I'm looking for an easy way to do it?" The "Go on," casual, "Oh, it's he, actually. Go on?" Right?

**Teresa:** Something like that, right?

**Travis:** And they're gonna react to it however they react to it. You can't control for their reaction.

**Teresa:** Oh, of course. I do think that, you know, people are human. If you have maybe recently transitioned or recently your pronouns have changed, I think that perhaps you could give someone the benefit of the doubt and say that maybe they were used to calling you something else and it was a slip of the tongue, or maybe they just didn't know, if it was something recent and not, like, a big kind of switch, right?

**Travis:** I'm trying to think of—there's a video I saw with a quote that was something like, "Never attribute malice for what could be mindlessness?"

**Teresa:** Sure.

**Travis:** Something like that. You know what I mean? Never assume malice for what could be mindlessness? Something like that.

**Teresa:** Something like that. Right? Um, it could—I mean, maybe this is the moment that you, uh—the two of you make a connection, right? And this is where you correct them, kindly, and then this opens up a bigger thing where they talk about how, "Tell me a little more about yourself," or "This isn't how I perceived you before. Let's talk about this." Right?

Um, so it doesn't—it's not always trying to be mean. Although... once again, if someone is misgendering you on purpose, I would say that there are several things, depending upon your relationship that you could do. Again, you're allowed to just leave, right? If you find that someone is misgendering you on purpose, they don't care about you, so you don't have to show care to them, and you can just leave.

Um, if it is someone in a business sort of standpoint, there are codes of conduct against this kind of thing. And so you may want to take it up the command chain, right? Someone is behaving inappropriately towards you by misgendering you. That's not okay. Right?

**Travis:** I also just—I—granted, once again, this is me talking from outside of the issue, right? Being misgendered is not something that I am faced with. But I do think that it's easy to get in your head about how to react to it because it seems like such a, um, hot button issue of like, oh, I don't know how this person's gonna react. Maybe they're a person who's like, gonna start screaming at me because I need to correct them on my pronouns.

But that's their baggage stuff. Because, like, the way I look at it is this. Your identity is very important. Who you are. And that's not just gender, that's throughout, right? And not to compare the two, but like, for whatever reason, throughout my life, no one has been able to hold in their minds that I'm from West Virginia unless they're in West Virginia. And I get, like, "How's

Kentucky?" All—like, "How Virginia?" Right? And it bothers me, right? Because it's like, I'm from West Virgi—like, you know me. We're having a conversation. Why can't you remember this important detail about me?

And me saying "It's West Virginia, actually." If they started screaming at me about that, about correcting them about that, I don't need that person in my life anymore. You know what I mean?

**Teresa:** Right, right. I think that the stress associated with this is very much about what could happen, but it's not usually what's going to happen, right? You're gonna correct someone, they're gonna say, "Oh, sorry. I'll do better next time."

**Travis:** I am also, though, gonna put on my dad hat for a second and say, um, I actually did just mime—

**Teresa:** You did!

**Travis:** —at hat. [sighs] Oh boy.

**Teresa:** [laughs]

**Travis:** Um, if you find yourself in a situation where you are, uh—feel threatened or dangerous, or the situation could go bad, take this as my full permission to take that moment and let that pass and get yourself out of it, and not feel the need to correct that person. If you're like, "I feel like this could break bad 800 different ways," then this is me giving you permission to keep yourself safe.

**Teresa:** Absolutely.

**Travis:** We're gonna take a quick break, um, and hear from another Max Fun podcast, and we'll be right back.

[theme music plays]

[music plays]

**Ify:** Since 2017 Maximum Film has had the same slogan:

**Alonso:** The podcast that's not just a bunch of straight white guys.

**Drea:** Ooh, we've learned something over the years. Some people out there really do not like that slogan.

**Ify:** Listen, we love straight white guys!

**Drea:** Well, some of them.

**Alonso:** But if there's one thing we can't change, it's who we are.

**Ify:** I'm Ify, a comedian who was on strike last year in two different unions.

**Drea:** I'm Drea! I've been producer and film festival programmer for decades.

**Alonso:** And I'm Alonso, a film critic who literally wrote the book on queer Hollywood.

**Ify:** You can listen to us talk movies and the movie biz every week on Maximum Film.

**Alonso:** We may not be straight white guys, but we love movies, and we know what we're talking about.

**Drea:** Listen to Maximum Film on Maximum Fun or wherever you listen to podcasts.

[music and ad end]

[music plays]

**Speaker 1:** Oh, darling. Why won't you accept my love?

**Speaker 2:** My dear, even though you are a duke... I could never love you. You... you... borrowed a book from me and never returned it!

**Speaker 1:** [gasps loudly] Save yourself from this terrible fate by listening to Reading Glasses. We'll help you get those borrowed books back and solve all your other reader problems.

**Speaker 2:** Reading Glasses, every Thursday on Maximum Fun.

[music and ad end]

**Travis:** Okay. We're back. And I think we've kind of talked around this question before. Let's nail it down right now.

"I know I should know the answer to this, but who pays for the date? I'm always happy to pay for someone I take out, but I know that sometimes people think that if a dude pays for the date, they're expecting something from the lady that they're taking out on the town. I promise I'm not. How do I navigate this?"

**Teresa:** Uh, this actually has a very simple answer, and the person who asks is the person who pays, right? So if you say, "Hey. Let's go out to dinner."

And the other person accepts, that is your contract that you are paying for it. And I think that, you know, the idea that there could be implications to this exchange isn't unfounded. That's certainly something that we do see. TV, movies, I hear about on Instagram, that kind of stuff, right? Um, and one way of making it if you have been asked on a date and you feel like this might be something that happens is to walk it back to something that's a little lower pressure, right? Like coffee, or like—

**Travis:** Bungee jumping. No!

**Teresa:** No.

**Travis:** No.

**Teresa:** No. Or maybe something that is in a very kind of, like, group-ish setting, right?

**Travis:** Like I did for our first date, sort of.

**Teresa:** Hmm, sort of.

**Travis:** But I couldn't get anyone else except Griffin. So mine and Teresa's first date was me, and Teresa, and Griffin.

**Teresa:** That's different.

**Travis:** It was different from everything!

**Teresa:** [laughs]

**Travis:** I can't—I don't advise it.

**Teresa:** But making something into more of a group kind of idea does take that kind of, like, transactional pressure off of it.

**Travis:** I would also say if you, uh—and it sounds like you are from the phrasing of the question—if you are a man and you are asking the person out on a date, and you are worried about that being, like, a worry, I would like to remind you that consent extends beyond just, uh, what one might call bedroom activities to all layers of comfort. And I think saying "Hey, I'd like to take you out for dinner. Um, and if you're comfortable with it, I would like to treat you for dinner, but I'm also okay with us splitting it if that's what you would prefer. It's completely up to you. I just want to spend time with you." Right?

**Teresa:** Sure.

**Travis:** And that way you are making it clear that you don't have expectations for what that means, that you are giving them the option, and you're setting that expecting before the date—before they even say yes. Before the date even occurs. So that when you're both going into the evening, expectations are clear, the procedure is clear. I'm gonna pay for it, we're gonna split it. So then it doesn't have to be, like—it doesn't have to be part of the date experience, and have that be weird or whatever, and there

be the social pressure of like, "Oh no, we're already here and we're already doing it. Uh, what are we gonna do?" Right?

Having that all figured out.

**Teresa:** Yes.

**Travis:** I would also say, and this is just me, I don't like surprises. If it's a first date—this wasn't the question—but you should tell the person where you're taking them and what they're gonna do.

**Teresa:** Mm-hmm, yeah, yes.

**Travis:** Right?

**Teresa:** Agreed.

**Travis:** I sometimes see these, like, horror stories on, like, TikTok and stuff of like, "And it was supposed to be a surprise, and they took me to this place." That's terrifying, for a lot of reasons. Don't do that. Now, I will—just, slight addendum to this. Which is—

**Teresa:** Touched me—he just touched my shoulder. What's that about?

**Travis:** I touched your shoulder 'cause I love you.

**Teresa:** [laughs]

**Travis:** There is an element of this outside of, like, a dating thing, where if it's like a friend hangout, right? I think that it is important to be like, "Hey." There's such a difference between "Do you wanna grab food before the movie?" And "I'd like to—" like, "Let me treat you to dinner," or "I would like to buy you dinner" or whatever. Right? Of like, an assumption of a hangout with a friend being like, we're paying for our own, versus like, I'm paying for you. How would you navigate that?

**Teresa:** Well, um, I think that—listen. If I know that my friend has, like, you know—has a kind of tighter budget than I do, if I suggest "Let's go do



this thing that costs money," I expect that I'm paying for it, because I am suggesting that, and I know their financial situation. It's something where, like, if—say a friend of mine—if I want to go get a pedicure, right? I invite my friend to come with me, but I know that they don't necessarily have pedicure money, right? I know when I'm asking them that this isn't—this is out of what they'd normally do, so I'm treating them.

**Travis:** Would you clarify the language and say like, "I'm gonna get a pedicure, let me treat you to one too." Or like—

**Teresa:** I think that's probably a good idea.

**Travis:** Yeah.

**Teresa:** Right? Um, but I think that if I'm inviting them, making it pretty clear to them that I know this isn't something they normally do is also a really good idea, right? To be like, "Hey, I know that you've been saving your money. I would love to treat you to a pedicure," or "Let's go together, and I'll take care of you." Something like that.

**Travis:** Another two powerful words. "On me."

**Teresa:** On me.

**Travis:** "Let's go get pedicures on me." Right?

**Teresa:** Right.

**Travis:** "Oh, we'll go out to dinner before the movie. It's on me."

**Teresa:** Right.

**Travis:** Right? Clear. Set expectation. Uh, one last thing. If it's a business meal, and the person—I think that whoever is, like, doing the pitching or the brainstorming or the, like, "I want to get you to invest," or "I'd like you to join this thing," or—they're paying, right?

**Teresa:** Yes.

**Travis:** Okay.

**Teresa:** That is normally the expectation. Otherwise, I think that you can ask, "What is your budget for this outing?"

**Travis:** Okay.

**Teresa:** Is another way of, like, saying "We need to split this." Being like, "Is this—what's your budget for lunch? Are we talking McDonald's, or are we talking... " I don't know, what's a middle-size one?"

**Travis:** Applebee's.

**Teresa:** Applebee's.

**Travis:** "Or are we talking... good restaurant." [crosstalk]

**Teresa:** [laughs] Right. So if you talk to them about what their budget is for this activity, that's a good way to let them know that I want to accommodate your budgetary concerns, but also I understand if you want to pay for yourself.

**Travis:** Yeah. And I think, to go back to language, if you use the language "I'd like to take you out to lunch and talk to you about this," you are telling them "I am paying for this." Right?

**Teresa:** Yes, yes.

**Travis:** Okay. Next question. The question here...

"I'll make this quick. The Irish goodbye. Is it okay? Because it's kind of the only way that I leave parties, and I don't want to be a jerk."

Now, here's what I'll say. One, I looked this up, because I, since my college days, have associated the term quote-unquote "Irish goodbye" with the idea of being too drunk to say goodbye, right? And so kind of sneaking out without having to deal with it.

From what I can find, that isn't the origin of it. The origin of it is, uh, Irish people wanting to talk a bunch—the gift of gab, if you will—and knowing, like, I'm gonna have to say goodbye to everybody. Everybody's gonna say goodbye to me for a long time, and I just wanna go.

**Teresa:** I get that. But I don't think that that is the way that it is used.

**Travis:** I agree. Now, I also will say that in looking up the origin of it, I also found, like, French exit is another one. And there's, like, other terms for it that are connected to different places. And I think in general... I don't—there's just something that rubs me the wrong way about naming things—like, especially when you're like, "This is kind of a frowned upon way to exit a party, so I'm gonna name it after people from another country?"

**Teresa:** Exactly.

**Travis:** I'm not wild about it.

**Teresa:** It's like the Spanish flu, or the French disease, or anything like that, right? It is othering another group of people in a way—

**Travis:** [simultaneously] Now, question-asker, I know you didn't mean it that way.

**Teresa:** —something that you don't want to do.

**Travis:** I know you didn't—you didn't mean it that way, question-asker. I know that. But I'm just saying. Like, I just don't like it. So I think we can say, like, the legend of the disappearing friend.

**Teresa:** [laughs]

**Travis:** The Hardy Boys and the Legend of the Disappearing Friend.

**Teresa:** I'm comfortable calling it a silent goodbye.

**Travis:** A silent goodbye. A ghostly goodbye. What do you think?

**Teresa:** Something. I mean, go—

**Travis:** Spiritual exodus.

**Teresa:** Again, ghosting has another reputation.

**Travis:** Friendly rapture. Yeah, okay.

**Teresa:** Uh, as it being a kind of, like—

**Travis:** How about disappearing act?

**Teresa:** —relation—relationship-ending.

**Travis:** Silent goodbye. You know what we mean.

**Teresa:** Silent goodbye. Alright. Um, I think there are always shades of grey to this, right? I think that if you do need to make a swift exit...

**Travis:** I get overwhelmed and sometimes... [crosstalk]

**Teresa:** You're allowed to. You're allowed to.

**Travis:** You know when you're at a party and you do have that feeling of like, "I'm ready to go... right now." And sometimes that switch just flips. Where you're like, "I'm having a great time. Oh! Need to go. I need to go right now. I'm done."

**Teresa:** Yes, yes.

**Travis:** And knowing, like, if I make a show of it I'm gonna have to spend the next, like, 20 minutes going around, finding everybody and saying goodbye.

**Teresa:** Mm-hmm. Here are some quick little tabs that you should think about. You should at least say goodbye to the host or the guest of honor at a party that's less than ten people. Right? That's considered an intimate

gathering of friends. You at least need to say thank you and goodbye to the host or the guest of honor of it's, like, a little birthday party or something. If you are at a baby or a wedding shower, again, this has a kind of guest of honor vibe to it, right? I think that you should say goodbye to that guest of honor.

**Travis:** I think guest of honor, yeah, is a good rule. Where it's like, if I leave—or at the very least make a point to find that guest of honor at some point during the evening and be like, "Hey. So happy for you. You're so great. Happy bir—" whatever. And make sure you interact with them, and so on.

**Teresa:** Um, I would also say that this is like, uh... if you are doing, like, a kind of hopping event, right? From bar to bar, or restaurant to restaurant, or home to restaurant, or whatever it is, if you are moving locations and you desire to leave instead of meet them at the next location, you need to let somebody know for safety reasons.

**Travis:** So they're not worried that, oh no, we left them behind or they got lost somewhere in between.

**Teresa:** Exactly, exactly. To let someone know, whether it's the host or, if you really gotta go you gotta go, right? But you need to let someone know.

**Travis:** Text works then too, you know what I mean?

**Teresa:** That you are aware that they have moved locations and you are not joining them. You're fine. Right?

**Travis:** I would add something to this list, too. Which is, if you came as a group with other people, like two or three friends came with you to the party where there was, like, a bigger party, I would make sure you let the people you came with know, like, "Hey, I'm exhausted. I'm gonna grab, you know, a car ser—or I'm gonna grab a Lyft or an Uber or whatever and head out."

**Teresa:** Yes, I agree.

**Travis:** Right? Because you all came together. And what you don't want is for now they're ready to go and they're like, "Well, we need to find Travis."

And they spend, you know, 30 minutes hunting around before they call you and you're like, "I'm at home in bed! Bye!"

**Teresa:** Exactly. Here are some certain situations where I think you are free to do as you like, and there's no need to let anyone know.

Large scale work events such as, like, office parties or conventions, right? That you're going to. In the same vein, fundraisers, networking events, things like that. If it's like a community gathering, right? Especially outside where people can, like, come as go as they please, open house type style parties, things like that, right?

I don't think that you're under any obligation to let anyone know that you're leaving. It's kind of a come and go as you please deal, right? Something that's very large, like a large scale birthday party or an off-site venue, something like that. I think that weddings should be included in this, as long as you have participated in the receiving line type style, like, between the actual, like, reception and the ceremony, right? There's usually a kind of, like, glad handing, "Thank you for coming" business. As long as you've been seen there, I think you can leave a large wedding.

Any kind of, like, uh, house party vibe. Like, a frat party or, you know, something like that.

**Travis:** Especially like an open house, come and go.

**Teresa:** Yeah, like I said.

**Travis:** Yeah.

**Teresa:** Yeah, like an open house, like that. If you are ill, that includes having imbibed too much, right?

**Travis:** But do call a ride.

**Teresa:** Do call a ride. Or if for any other reason—say you have IBS or whatever, right? You need to go. I think that you can just go. And if someone asks about it later, you'll say "I wasn't feeling well," or "It was just time for

me to leave." Or like you said, shoot a text later and say like, "Hey, I had a great time. I'm home safe now."

**Travis:** Yep. Let's do one last question, because this is a personal pet peeve of mine.

**Teresa:** Mmm.

**Travis:** "I do announcements for my job and I don't wanna say ladies and gentlemen anymore, because there are many more gender expressions than being a lady or a gentleman." And hey, even for the genders those might fit, not everybody's a lady or a gentleman. You know what I mean? "What are some gender neutral ways to corral everyone's attention?"

Yeah. For me, the reason this is a pet peeve is one, it's exclusionary, right? There's so many more in the gender universe than ladies and gentlemen. Also, it's just really old-fashioned, right? And it feels so, uh... not thoughtless, though it is. But like, mindless. Of like, just 'cause like, everybody says ladies and gentlemen. Don't do that. There's so—like—

**Teresa:** It's clichéd.

**Travis:** It's cliché, yes! It's exclusionary and it's cliché. And hey, folks. What up, nerds.

**Teresa:** [laughs]

**Travis:** Uh, works. I mean, maybe just start calling everybody Trav Nation, and then it's just inclusionary 'cause everybody's in Trav Nation.

**Teresa:** Okay.

**Travis:** Um, but I just think, like, if you're starting a thing or addressing people, and you just revert to "Ladies and gentlemen," it just feels so... blegh.

**Teresa:** You can say friends, you can say comrades, you can say neighbors, you can say—I mean, if you're addressing people of a certain, like—at like a work event, "Welcome, engineers."

**Travis:** Yeah.

**Teresa:** Doctors, lawyers—

**Travis:** Nerds.

**Teresa:** Sure, nerds. Any of that kind of stuff, right? Um, y'all.

**Travis:** Friends, Romans, countrymen.

**Teresa:** Y'all is a good all encompassing.

**Travis:** Everybody shut up and listen. That's a good one.

**Teresa:** [holding back laughter] Sure.

**Travis:** No, don't say shut up, 'cause Bebe will get really mad at you.

**Teresa:** Yeah, Bebe will get really mad. People, community members.

**Travis:** All it requires—and I think this is true of a lot of things in etiquette these days—and we talked about, like, misgendering, and we've talked about—and, like, asking someone on dates. A lot of these things, giving someone a backhanded compliment—a little more mindfulness of like, I thought about it, right? I didn't just do it 'cause I've always done this thing. I actually thought about the words I was saying before I said them. And if you've done that and you find a thing that you're comfortable with saying, that is inclusive of the people you're addressing, you've done it. Then that works. Right?

**Teresa:** Yes, yes, yes.

**Travis:** And, you know, it's about finding what works for you, but is also works for everybody else. And it's just mind—it's mindfulness, right? Of like,



"I've always given compliments this way so I don't even think about it anymore." That's a problem. Think about it. Right? "Oh, I've always called this person he, so I just didn't even think about it."

Oh, think about it. Right?

**Teresa:** Yes.

**Travis:** "Oh, I've always said ladies and gentlemen. I just don't even think about anymore."

Oh, think about it. Try to do better.

**Teresa:** And there are so many more colorful ways, especially for ladies and gentlemen. Assorted royals and dignitaries.

**Travis:** Shapeshifters.

**Teresa:** [wheezes] Grifters.

**Travis:** Dragons in human form.

**Teresa:** [laughs]

**Travis:** You know what I mean? Potential werewolves. You don't know! Any one of 'em could be a werewolf! Unless you're doing the event outside during a full moon, at which point you'd know.

**Teresa:** You'd know.

**Travis:** You'd know. Creatures of the night. That's a good one, you know? What beautiful music you make. Something like that. That's children of the night, isn't it?

**Teresa:** Oh, I guess. Children of the corn.

**Travis:** Yeah. Future skeletons.

**Teresa:** [laughs]

**Travis:** That's a good one.

**Teresa:** No, current skeletons.

**Travis:** Ohh, what?

**Teresa:** 'Cause everybody has a skeleton.

**Travis:** Future ghosts?

**Teresa:** Future ghosts. I like that one. Yeah. I mean, you're absolutely right. Just put a little thought into it and you can—you're better than that. You can find something cooler.

**Travis:** You can find it. Be creative.

**Teresa:** Yeah.

**Travis:** That's gonna do it for us. Thank you so much to Alexx, our researcher, without whom we couldn't make this show. Thank you to our editor, Rachel, without whom we could not make this show. Thank you to you for listening. You're great. I don't care what everyone else says.

**Teresa:** [laughs]

**Travis:** See, that's a backhanded compliment.

**Teresa:** Yes, that's a backhanded compliment.

**Travis:** Well, everyone else says you're really great, but I'm not ready to go there yet.

**Teresa:** [laughs]

**Travis:** And thank you to Teresa, for being there for me. In thick and in thin. It's not "in," is it? It's through thick and thin.

**Teresa:** Yeah, you're right.

**Travis:** You're not in thick.

**Teresa:** And thanks, Travis, for touching my shoulder at least six times during this episode. [laughs]

**Travis:** That's how you know I mean it. Because now not only am I doing this, but if I need to knock you out with some sort of nerve pinch, I could do it if I need to. If you're listening to this on Friday when it comes out, I think tonight in Detroit we're doing an Adventure Zone live show, so you should come to that.

**Teresa:** You will be doing one. It's just whether or not you're listening to it on the night of. [laughs]

**Travis:** Yes. Well, it's also—it's My Brother, My Brother, and Me first, which I think it is. That's Thursday. And then on Saturday we're gonna be doing My Brother, My Brother, and Me in Cleveland, with Sawbones opening, so that's very exciting. You can find all the details of those shows and the rest of our shows for the rest of the year at [bit.ly/mcelroytours](http://bit.ly/mcelroytours). 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, such as these question-askers here, please join that group today, Shmanners Fanners on Facebook.

Also, these questions were submitted to our email, [shmannerscast@gmail.com](mailto:shmannerscast@gmail.com)! Um, so please continue to send those questions in. Just headline your subject with "Ask Shmanners" and we will sure to put you on our list of questions for Ask Shmanners episodes.

You can also submit topics. You can also submit idioms. You can also just say hey to Alexx, 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!

[theme music plays]

[chord]

Maximum Fun.

A worker-owned network...

Of artist-owned shows...

Supported directly by you.