



Episode 29 – **“Jerkins DON’T Have Sleeves!”**

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EMILY: Well, yeah. We’ll live with that

SARAH: It’s a lot

SALLY: Sarah this is, like, you are driving, and I’m just here. Emily’s also here

EMILY: Well

SALLY: But mostly me [laughs]

EMILY: I’m only semi-present at the best of times, so [laughs]

SARAH: I mean, I don’t want to come on this podcast and be like, “My podcast now, bitch.” But also

EMILY: It is your podcast now

SARAH: It’s not. It’s your podcast. Introduce it – go! [claps three times]

EMILY: Well, hello

SALLY: Hi. So, we could do our typical intro. Sarah, what are you reading these days?

SARAH: Um, fuck. Um, does it have to be books? Or could I say – I’ve been reading the Fullmetal Alchemist manga and it’s very good

EMILY: AH, really? We *love* Fullmetal Alchemist, but we've never read the manga, except to look at it in Barnes & Noble. So, if you say it's good now I really want to read it

SARAH: It's, like, what's her face's – Arakawa's art style is, like, really just fresh and clean and like. Basically, just because I downloaded a manga reader onto my phone, I've been like, "Oooh reading the manga!" Like, I've been reading the JoJo's Bizarre Adventure Manga, because I'm really into fashion and, like, I love it, but I don't know what the fuck is happening, because everyone's posing really weird and there's, like, weird lines over the place. And there like [whooshing noises]. And everything is funny angles to be like, "OH action lines!" And I'm like,

EMILY: [laughs]

SARAH: "Looks great, but I don't know what the hap is fuckening right now."

SALLY: [laughs]

SARAH: And then you go to Fullmetal Alchemist time, and it's just so, like, clean and clear and dramatic. And I'm like, "Oh! He's doing alchemy now. I know what's happening. Oh, look! His arm just shattered. I'm really emotionally invested in this."

SALLY: Oh [laughs]

EMILY: [laughs]

SALLY: That was a really weird example of everything. Oh, Fullmetal

EMILY: I wonder what it's like to read manga and know what's going on, because my experience has been reading it, semi-illegally – the last time I read it, a bunch at once, it was in London, and I was reading on my phone

SALLY: Were you reading Attack on Titan?

EMILY: Yeah, I was reading Attack on Titan, to get caught up to where the manga was. That was during their five-year hiatus or whatever the hell it was

SARAH: Dark times when we all thought Attack on Titan was good

EMILY: Yep

SARAH: We didn't know

EMILY: [laughing] Sally –

SARAH: But I have also read that manga

EMILY: Sally's dying because I still read the manga

SALLY: [laughing loudly]

EMILY: I just need to know how it ends!

SALLY: I have been so weepy today. When I texted you that I was crying I was literally in tears at my kitchen table. My eyes are leaking

EMILY: [laughs]

SALLY: Good energy for the podcast [laughs]

EMILY: Okay, so Sarah's reading Fullmetal Alchemist Manga. What are you reading?

SALLY: I'm still trying to get through the *Tough Guide to Fantasyland*

EMILY: Oh!

SALLY: I know, I've had to time to read

EMILY: That's one of my favorite books of all time

SALLY: It's really funny

EMILY: Dianna Wynne Jones is a treasure

SALLY: Yeah, it's just, like, a tour guide to Fantasyland, quote unquote, so she's just talking about tropes and stuff

SARAH: I should *really* read that, because

EMILY: Oh, you'd love it. It's super funny, and she has some companion novels, that are actually novels, that sort of set in this Fantasyland, where they have tours coming through from our world. It's quite fun

SALLY: I know. I wish I would have read it before I wrote my thesis, so I think you should check it out, Sarah. Absolutely

SARAH: Yeah, I'm, like, opening my thesis planning document. I'm just gonna write down "Reading List from Sally and Emily"

SALLY: AY! Ay, ay, ay!

SARAH: [typing noises, muttering]

[a clunk]

EMILY: What?! Sally just threw her cell phone, because her dad texted her [laughs]. Which is...about as typical as it gets

SALLY: [bellows]

EMILY: Um, what have I been reading? I don't know what I've been reading. I've been sort of binge-reading *The Foxhole Court* for the second time in, like, three months. I just love it. I just love sports

SALLY: [laughing] You're so weird

EMILY: I know

SARAH: [laughs]

EMILY: Like, made up sports that are sort of like lacrosse, but also like soccer. There's a lot of body checks. It's really delightful

SALLY: Sounds violent

EMILY: It is

SALLY: Okay

EMILY: And the Yakuza gets involved [laughing]

SALLY: I don't – I can't

SARAH: Oh my god. Damn

SALLY: Don't put that on your reading list. Ignore her

SARAH: [snorts]

EMILY: Yeah, don't. Don't read that

SALLY: [laughing] Don't read it

EMILY: I mean, you can. I won't not recommend it, but for academic purposes [laughing] there's nothing good about it

SARAH: [laughs]

[THEME SONG – “Tubthumping” by Chumbawamba plays]

SALLY: Okay! But in actual – the theme song will go in there somewhere

EMILY: The theme song – we always say this. The theme song will go in there somewhere, and then I figure out later where it's actually going to go. This is Everybody Hates Rand

SALLY: Your friendly neighborhood *Wheel of Time* podcast

EMILY: We're here. We, being your usual co-hosts. I'm Emily Juchau

SALLY: I'm Sally Goodger

EMILY: And we're here with professional costumer, Sarah McClintock

SALLY: Yeah!

SARAH: Hello. It's me!

EMILY: Follow her on Twitter @SarahMcCostumes

SARAH: Yeah. I post...tweets

EMILY: You do [laughs]

SALLY: Yeah, your Twitter is always hopping. My Twitter now – my phone thinks I'm obsessed with you, which I am

SARAH: [laughs]

SALLY: [laughing] But basically every day it's like, "Did you see what Sarah tweeted?" And I'm like, "Oh, no I didn't. I should go check it out!" On both of my Twitters. On the EHR Twitter and on my personal Twitter, so [laughing] I just get a lot of your content. Which is great

EMILY: AH!

SARAH: Thank you

EMILY: You ripped my headphone out

SALLY: Oh, I'm so sorry! I'm sorry

EMILY: It's okay. So, we're here to talk about clothes in the *Wheel of Time*, which is a rich vein. Do you want to share your credentials with us?

SARAH: Um, I mean. Yeah, I – the *Wheel of Time*, I've read those

EMILY and SALLY: [laugh]

SARAH: Costumes [laughs], I've made those. Essays, I've written one once. So [laughs]

SALLY: [laughs]

SARAH: [laughs] No, I – basically I've been a *Wheel of Time* fan for, like, ages. I think I picked up the books when I was 10 or something

EMILY: Hashtag big mood

SARAH: Yeah. I picked them up because I'd just finished *Narnia*, and I was really sad that it was over. And I was in the book –

EMILY: Yeah!

SARAH: I was in the bookstore, and I was like – I looked at the *Wheel of Time* shelf and I was like, “Oh! There's so many of them. I'll never finish those! Those'll never be over!” So that's why I started *Wheel of Time*

EMILY: And theoretically we did reach a point where it was likely they never would be over, but then they got Brandon Sanderson involved. Otherwise, we would have just been...endless. For eternity

SALLY: Yeah

SARAH: The monkey's paw would have curled in on my ten-year old's wish. And would have felt like...anyway, I've been doing costuming stuff. I'm currently studying a Master's in performance costume in Scotland, which is fucking great. And,

SALLY: Awesome

SARAH: I've been working on shows and stuff for, like, three or four years. Five years. I did it in school as well for, like, ages. But part of – part of all this shit that I've got to say today, which is quite a lot of shit, you can decide for yourselves how much bullshit it is and how sort of valid I am. Please say I'm valid. I crave validation

EMILY: That's what we do every week is edit out all the bullshit that we've – and it's, like, not very much. I don't edit out very much, which is kind of a sad statement how willing I am to indulge us

SARAH: Um

EMILY: Okay. Okay. Hey, what was the last show you worked on? I know you did *Macbeth* really recently, but is that the most recent one?

SARAH: No, no. I've done two shows since then. I've – it's summertime, and summertime is, like, the season for youth projects and theater stuff, so I did *Wizard of Oz*

EMILY: Oh!

SARAH: And I also did *West Side Story*. *Wizard of Oz* is, mm, bad as a musical

EMILY: Sure. I agree

SARAH: And *West Side Story* is extremely good as a musical. *Wizard* was probably more exciting to costume than *West Side Story*, because it's all extra dresses, and I got to make a tin man suit, which nearly murdered a teenager

SALLY: Oh!

SARAH: Because he got so hot in it. And in *West Side Story*, everyone's just wearing fairly boring 50's – like people are wearing jeans are you're like, "Mm, okay."

EMILY: Snapping at each other

SARAH: Yeah [snaps a bunch]

EMILY: [laughs]

SARAH: That's me for now. Um, but yes I wanted to mention, part of the reason I am here is because for the second year of your Master's, whenever you do a Master's in Costume, you get to choose, um, a topic or a story – basically you choose a text to costume. So, what I think I'm going to be choosing next year is the *Wheel of Time*, um, and designing costumes for that. I'm doing research into all the sort of various cultures and stuff that are represented over the whole fuckton long length of the series

EMILY: Yeah, that's quite a project because it's so multi-cultural and it draws from so many cultures of the real world

SALLY: That's intense

SARAH: So, they'll be all that research. I'm not even going to bother getting towards, like, making a costume for Rand or whoever. I'm just going to be like, "What do they wear in Tear?" or "What do they wear in Cairhien?" Or buh buh buh buh buh. Um, and then I will be accompanying that with a written submission, which will likely be a [clears throat], well, I don't know. I'll talk about some stuff today, and all of that will probably be feeding into my dissertation, which I guess if you want to know more about, you can follow me on Twitter and see my bad tweets

EMILY: [laughs]

SALLY: Her great tweets

EMILY: Yeah. Don't let her fool you

SALLY: Okay, so do you have a place you want to begin the discussion? Because I have a suggested place, but you probably have more notes than me, so

SARAH: Um, I will take your suggestion

SALLY: I just, speaking of your Twitter, this is a great segue. I think it was last week or the week before, you tweeted about "Costuming fantasy to create a clothing language that displaces the viewer from their primary world." Which was just a super fascinating idea, and I've been thinking about that a lot, so I was wondering if you would kind of just, like, explicate that point and talk about what it means to, like, costume a fantasy realm and, like, this idea behind creating a clothing language for a world that isn't this world

SARAH: God, when you read that tweet back to me I'm like, "God, who wrote that? That's amazing?" [laughs]

EMILY: [laughs]

SARAH: *I* wrote that? *I'm* academia?

SALLY: It *was* amazing. You *are*!

SARAH: So, I think that was in reaction to what I was – 'cause I was writing up my proposal for my dissertation next year. I'm just gonna open it up and see what I wrote. But, what I see in fantasy films and tv shows, especially pre *Lord of the Rings* ones, like the 80s ones which are Sword and Sandal Conan Bullshit

EMILY: Right

SARAH: But they're, even still today, like, watching kind of any fantasy piece of media and you're like, "So someone spent their, like years of their life, making this other world and putting so much effort into worldbuilding, why, why have you turned around and just put fucking historical bullshit in it?"

SALLY: Mm-hm

SARAH: "Why have you done this? Why are – why is everyone wearing medieval clothing when it's not, it's not medieval times! This isn't the – the –" [sighs]

[Sally and Emily laugh]

EMILY: I'm just gonna –

SALLY: Yeah, I should mention that this tweet was specifically in reference to the costuming in *Game of Thrones*, I think

SARAH: Yeah. I was talking – sort of thinking about doing *Game of Thrones* as a case study, um, because the costume – *Game of Thrones* is a bad show for many reasons, the costumes are not one of them

SALLY: Yeah

EMILY: Yeah, they have great costumes

SARAH: *Game of Thrones* gets away with being really historical because it's basically medieval Europe fanfiction

EMILY: Right

SARAH: Like, the source material is supposed to be really medieval, so the costumes in that are – they have medieval twists, everyone's got big dress long sleeves, robes and shit. It kind of sits in this balance between historical and, mm, I think I will start by saying a lot of the tactics that I see costumers take when going for fantasy are, "Okay, well we'll draw on historical stuff, but change it a little bit." So historical with mistakes. So, really, it's not historical, it's something different. But if that's all their source material is, it just ends up looking the same as that. You have the image in your head of what fantasy is, it's all jerkins and gambesons and, like, tunics. And you're like, "Okay."

EMILY: Those are definitely the words I think of when I think of fantasy clothing

SALLY: Yeah

SARAH: And really –

EMILY: And breeches

SALLY: [laughs]

SARAH: Breeches. I've had several notes about breeches, because in the last two chapters that you guys talked about

EMILY: Uh-huh

SARAH: I think Rand gets his clothes stolen, and he's like, "Oh, well, I put on the new breeches and they really fit me and blah blah blah blah blah."

EMILY: They're a little tighter than usual

SARAH: Yeah, so we can really start talking about Rand's butt, which is going to be one of the core themes of the series going on, of course

EMILY: And Mat's, of course

SARAH: Just – just – just butts

EMILY: Everywhere. [laughs] Robert Jordan had a thing

SARAH: And I kind of wonder, like, if Robert Jordan is doing this because, like, he's, like – the character's gotta wear clothes, but he doesn't want to use the normal words for clothes, because he wants to create some distance between, like, the primary world and the world he's created. So instead of saying 'pants' or 'trousers' I'll use the word 'breeches' and the word 'jerkin' instead of saying 'jacket,' even though what he's describing when he says the word jerkin is a jacket. A jerkin does not have sleeves oh my god. Um

EMILY: [laughs]

SALLY: I'm gonna write that down. It's good to know

EMILY: Jerkins don't have sleeves

SALLY: Jerkins don't have sleeves

EMILY: We've already learned something

SALLY: No sleeves

EMILY: I never would have known

SALLY: Honestly

SARAH: Yeah, it's sort of – it's the sort of thing that you read fantasy and you're thrown words like "breeches" and "jerkin" and "shift" umm. I'm trying to think of other ones that are peppered in the series. Um, it's like he uses all these old timey words for clothing just to create an image of something different to what we would usually imagine as clothes. And that kind of results in everyone being, like, "Oh, well obviously it's historical timeys." And you're like [grunts]. I – I – okay, I'm gonna read you this Robert Jordan quote

EMILY: [laughs] Historical timeys

SARAH: Back in vampire times, you know? Vampire times

EMILY: Right

SARAH: To quoth MBMBAM. Right. So, this is a quote I saw floating around from Robert Jordan on tumblr

EMILY: Mm-hmm

SARAH: And it was accompanied with some fanart

EMILY: OH boy

SARAH: Which was – it was good fan art, but I wanted to shoot the fan artist

EMILY: [laughs]

SARAH: The quote is: “I dislike the view of the world of *The Wheel of Time* as medieval. I think of this as the 17th century, as it would have developed without gunpowder. Look at the things. I mean, moveable type and printing presses and books are not uncommon, and mechanical clocks, and a lot of other things. If you look at what’s going on, you’d realize that we’re not looking at a medieval world, we’re looking at the 17th century minus gunpowder.” Thanks, RJ

EMILY: Yeah, we’ve talked about that quote before, I think

SALLY: Yeah

SARAH: And accompanying –

EMILY: It’s an interesting one

SARAH: – this quote was a bunch of fan art of the characters in 17th century clothing, and the artist was like, “Oh, look! It’s so cool that he said this! This means that *this* is what the characters would have canonically looked like!” And I’m like [thumping noises and then a muffled] oh my god!!!

EMILY: [laughs]

SARAH: [high-pitched] It’s a fantasy world! It’s a fantasy world! You can’t just take our world. It’s a whole different world. It’s not the 17th century, it’s, like 996 NE or whatever bullshit that is. Like, you could – you have a whole chance to create something different and something new and something fascinating. And look at how much Asian influence and stuff that Robert Jordan build it, and you just are like, “No, I’m going to take exactly what Europeans wore in the 17th century and *that’s* what the *Wheel of Time* characters are wearing.” I want to die

EMILY: Yeah, it’s a bit single-minded. I mean, it wasn’t great of Robert Jordan to use that phrasing exactly, but, you know, you get what he’s saying. It’s the world is following the trajectory of technology and has ended up sort of in the 17th century. And it’s weird, because Robert Jordan clearly thinks so much about clothing, but probably wasn’t thinking about clothing when he said, “The world is more resembling of 17th century.”

SALLY: I can't find it. Yeah, you bring up – I talked a lot, not to – I'm sorry I always bring up my thesis, it's just my reference point. Because I was writing about, um, what it means to have fantastical elements inside a very real world setting, in this instance the Holocaust, and so in fantasy you come up with this really, almost frustrating dichotomy, of things need to be fantastic, but people are so entrenched with what we know from our world in that it's like – and so sometimes you get people trying to push through that with language or whatever, and so many times it feels so obviously constructed, like, if you think of like – for some reason I think of *The Maze Runner* and how he tried to put slang into that

EMILY: Oh

SALLY: And every time it was so

EMILY: It's very annoying

SALLY: Yeah, like, so constructed. And so –

EMILY: The movies worked a lot better that way

SALLY: Yeah, and so sometimes the fantastic doesn't make sense, but other times, sometimes with clothing, the real world doesn't make sense, where you try to push all this real world into the fantastic, and it would be like if you had Rand in jeans. You'd be like, "What? What's happening here? This is so weird."

EMILY: Or Mat running around in a denim jacket, you know?

SALLY: Yeah! It's just such an interesting

SARAH: That would be very good [laughs]

EMILY: Mat totally would wear a denim jacket

SALLY: [laughs]

EMILY: [laughing] That's not what I'm saying. I'm saying –

SALLY: [laughing] First of all, on character. But could you imagine?

EMILY: Mat would wear denim on denim

SALLY and SARAH: [laugh]

EMILY: One hundred percent of the time

SALLY: No, Rand would wear denim on denim, I think

EMILY: Oh, you right. And, like, New Balance sneakers

SALLY: Yeah

EMILY: EW

SARAH: [laughs]

SALLY: [laughs] Okay, not relevant. The characters' proclivities to denim is not what we're talking about

SARAH: But what if – sorry [audio goes a little incoherent]

EMILY: What'd she say?

SALLY: Yeah, sorry what was that?

SARAH: I just derailed you by saying Mat would wear denim jackets, but what we're you saying? Um [laughs], because I've lost track of what the fuck is going on

SALLY: No, I think I lost track, too. Because I was trying to say that sometimes the real world doesn't make sense, but Mat in a denim jacket makes a lot of sense, so own ruined my own point [laughs]

SARAH: Um, I think...I want to also – because when you're designing – if you are designing stuff – if you are designing costumes for a historical period, historical clothing, like, in reality, like, 17th century clothing was absolutely bonkers

EMILY: Oh yeah

SARAH: Like 50s, 60s. They were nuts for codpieces. A codpiece was, like the hottest thing a man could possibly wear, and if you actually put that kind of stuff in a film that's just...stupid. People are just going to be staring at people's dicks the whole time instead of listening to the dialogue

EMILY: Yeah, and everyone would be disoriented because they'd think it was a big joke on them, not a historical accuracy

SARAH: Yeah. So historical films are always designed with modern audiences in mind

SALLY: Mm-hmm

SARAH: Sort of an example of that would be, um Mr. Darcy's trousers in the 1996 *Pride and Prejudice*

EMILY: Right

SARAH: Um, BBC series. Mr. Darcy wears black trousers and a black suit jacket, and if you go back and look at what would actually be historically accurate, like, a good gentleman would always wear white britches, but that kind of looks a little bit silly to modern audiences. So, the costume designers put him in these suave black trousers, and he looks way cooler than everyone else

EMILY: I can't wait to watch this movie with my family the next time we watch it, because we watch it regularly, and I can hit them with this historical fact

SARAH: Yeah, bitch

SALLY: Do you know?

EMILY: Did you know? [laughs]

SARAH: When you kind of – when it comes down to it, historical period dramas are about as historically accurate than fantasy things that take this

EMILY: Right

SARAH: However, there are some really good, um, design in fantasy. When I think of likes of *Star Wars*, *Black Panther*, *Thor: Ragnarok*, *Avatar: The Last Airbender*, um, like,

EMILY: Ohhh yeah

SARAH: The cartoon series. Sorry, there's no other thing apart from the cartoon series. I don't know why I had to specify that

SALLY: We don't talk about that other –

EMILY: Yeah, that movie didn't exist

SALLY: [laughs]

EMILY: That was a blip in the collective consciousness. But you're right, *Black Panther* was masterfully costumed. Like, and it was costumed in such a way that even if you're totally ignorant of costuming, which I think we pretty much are, it's – it has this vibe of realness and authenticity to us, even though it's a fantasy world, basically

SARAH: Yeah, yeah

EMILY: And a fantasy country

SALLY: Um, you probably know more about this, but I just saw this tumblr post floating around that was trying to catalogue all the influences that the designers in that movie tried to draw on, from, like across Africa to create a fictionalized Africa, so would you say that is a good example of a designer using real world, historical influences to create something fantastical?

SARAH: Well – yes. Because, well my only source of information for that is also that exact same tumblr post, which I also reblogged

SALLY: Yeaah!

SARAH: But

SALLY: [laughs]

SARAH: If you took all the stuff that I mentioned, which was *Star Wars*, *Black Panther*, *Thor: Ragnarok*, *Avatar*, those are all things that are – they’re not really in the genre of fantasy, although *Avatar* kind of is, and they’re also very non-Western influenced. *Star Wars* having stolen a bunch of shit from Japanese culture, *Black Panther* is obvious, and *Thor: Ragnarok* having Maori influences and stuff, and *Avatar* being kind of like when Americans try and do anime. And it being this collision of culture, um, kind of coming up with something a lot better than just looking at your culture’s own history and seeing what you can bring from that. Um –

EMILY: Which is sort of what we would hope *Wheel of Time* actually – that’s what Robert Jordan had in mind, and if it was made into a television show that’s what –

SARAH: Yeah

EMILY: Yeah, because Robert Jordan pulled so much on Asian influences that I always imagined that the coats he refers to, especially in certain countries, have more of a, uh, I don’t know what the actual cut is called, but have sort of, you know, collars that seem more Asian in some way

SARAH: Yeah, I think those are Mao collars, um, they’re usually called. Um, the ones that usually stand up around the collar, around the neck

EMILY: Okay good to have a word

SARAH: Um, but yeah. I think that’s probably going to be one of the core things that I’ll be thinking about whenever I’m designing *Wheel of Time* costumes. Um, I have – this is – today, when I already started writing down these notes, is the first time I’ve really thought about this that much. And just the fact that it made me really mad. I was like, “Okay, I guess I can write a dissertation on this.”

EMILY: We’re glad to help

SALLY: Academia driven by anger [laughs] and spite

SARAH: I will be designing costumes from spite

SALLY: Everything I do is because of spite [laughs]

EMILY: That's how – most of motivation, yeah

SARAH: So yeah, swinging it 'round to the *Wheel of Time* costumes and all those kind of Asian influences, especially in *The Great Hunt* where we're hanging around Shienar and he's all like, "Oh, the Shienaran minimal design blah blah blah." And I'm like, "Thank you for describing Japanese painting history to me. I like to hear it."

EMILY: [giggles, laughs]

SARAH: Yeah, so we talked about how Robert Jordan just chucks in the word "britches" and "jerkin" where he really means trousers and jacket

EMILY: Right

SARAH: He's like – his actual description of clothing is, like, questionable, but he really, really, really does get the point of costume design. Which is to show of character and show of culture and to situate our characters in, like, how they're feeling in the way they're dressing. Or, like, where they are by what people around them are wearing. Um, did

EMILY: Uh-huh

SARAH: Someone say in the last episode that you walked to talk about *tel'aran'rhiod*?

SALLY: [bellows]

EMILY: Yeah that was Sally

SALLY: I'm so fascinated by the way that clothes change in *tel'aran'rhiod*

SARAH: It's fucking genius, like, holy shit

SALLY: Yeah

SARAH: Because I think I just read a chapter in – what am I reading? The red one – the *Fires of Heaven*. I'm reading the *Fires of Heaven* and there's all these chapters in *tel'aran'rhiod*, where Nynaeve goes and visits Egwene, good old Egg-ween

EMILY: Uh-huh

SARAH: My small egg child, and there's a part where she's suddenly clad in full plate armor, and Egwene just turns up and is like, "What the fuck, Nynaeve?" Um, it's very funny

[Emily and Sally laugh]

SARAH: And I love all their interactions in *tel'aran'rhiod*. They're – it's just a really good way of, like, the whole point of costume, to me, is to show off what someone's feeling like just [mumbles]. Show off what someone's decided to put on in the morning. It shows so much about what they're feeling and stuff. Listen to my podcast Unpick, I guess, because I talk to people a lot about that. But he's created this mechanic by which you can instantly show how someone is feeling purely by just changing what they wear, and I'm like, "You know, hats off. We stan a legend, I guess here."

EMILY: Yeah, and *tel'aran'rhiod* takes it to a new level of making the costuming sort of like a mood ring, in that it's shifting based on how characters are at that moment, and how much control they have over their own self-presentation, which as the series progresses Egwene gets more and more in control and Nynaeve and Elayne continue to struggle and show up in lingerie whenever they're feeling horny

SARAH: Oh. God

EMILY: Which is pretty often

SALLY: [laughs] Which I'm obsessed with

SARAH: It's like, "Oh, Nynaeve thought about Lan, her neckline got lower." Like, okay. I get it. I get it, Robert. Thanks

EMILY: [laughs] Her neckline's down to her bellybutton. Great, I get it. She just really wants to get that dick

SARAH: [laughs]

SALLY: Yeah, [laughs] *tel'aran'rhiod* talks a lot about cleavage, which is...appreciated I guess [laughs]

EMILY: Right?

SALLY: It's always like what's the cloth, what's the cleavage?

EMILY: Yeah 'what's the boob situation?' is sort of the underlying theme of *tel'aran'rhiod*

SARAH: God, whenever Graendal comes in as well. Ugh. I don't –

EMILY: Ugh, she's always in see-through clothes and it's, like, what's the point, then? Why don't you just go around naked?

SALLY: Just commit, Graendal. Jesus

EMILY: Yeah, come on. Don't be a coward

SALLY: Go naked, you coward! [laughs]

SARAH: [laughs]

EMILY: Enough with the sheer robbery

SARAH: I, yeah, 'cause those – the Seanchan have their servants who're just dressed in sheer robes, and then there's the whole Taraboner silk and, "Oh, it's not really fitted, but it's so sheer, and I'm Nynaeve and I suddenly love it."

EMILY: Nynaeve – one of Nynaeve's underlying themes is that she tries to hate every culture's clothing, but as soon she tries it on she's sort of in love, but refuses to admit it

SARAH: Yeah

EMILY: She's a ho for, uh, fancy clothes

SALLY: I also think Nynaeve just wants to be a ho, which is fine

SARAH: Yeah

EMILY: Yeah, slut it up like [laughs]

SALLY: It's fine, like [laughing], it's okay

EMILY: Well, speaking of Seanchan, there's also that, like, I don't know. This is just a stray thought, but I always think it's funny when Mat meets Tuon and she sort of says – she threatens, when she has just met him, to buy him from Tylin, not knowing that he's not really property, and says, "Well, you're not handsome enough to wear the sheer robes that the typical servants wear."

SARAH: Oh my god

EMILY: Which is mildly offensive to Mat

SARAH: [laughing] I don't remember this

SALLY: I don't know how to feel about this

EMILY: [laughing] It's pretty funny

SARAH: God, I love Ebou Dar. I *love* Ebou Dar

EMILY: Courtship! Oh, Ebou Dar has great costumes in my mind

SARAH: Yeah, and the other thing that Robert Jordan is good at is having each culture has their costumes. Although, that kind of doesn't really start until end of this book, next book. Like, when we were in Andor, like, he doesn't really describe the clothes. He's like, "Oh, a dress." And I think we're supposed to just assume it's, like, generic, like, European historical clothing, but he doesn't –

EMILY: You're supposed to fill in your default fantasy imagination of what these characters are looking like, and then he starts pushing back against that as soon as, I think as soon as the Seanchan get involved. Because that's when people really start commenting on how their armor's different and their clothing is different

SARAH: Yeah, yeah. Um, 'cause in this book we get to Shienar and he's still just like, "Oh yeah, people are wearing...coats." And people have topknots, but aside from topknots there's no real proper thing TM that the Shienaran have. Like, the Cairrhienin have the slashes across their bodices, and Tarabon has the veils and the clingy dresses, like, Tear has these harem pants almost, kind of, and longish coats that flare out. Ebou Dar has those, I think it's like their petticoats are revealed and pinned up and stuff

SALLY: Mm-hmm

EMILY: Petticoats, and they have the accessories of the marriage knives

SARAH: Yeah

SALLY: Oh yeah!

SARAH: Sea folk have their titties out

EMILY: It's very interesting

SARAH: Which, fucking goals, mate. Can we just, like, like bring that back, hello?

EMILY: I know. Anyone who goes to sea should just have their titties out, I think

SARAH: Yeah

EMILY: Is the consensus of that

SALLY: [laughing] Robert Jordan was like, "This is the hill upon which I die."

EMILY: [laughing] Everyone naked at sea

SARAH: Robert, you're valid

SALLY: Yeah, Robert you are valid

SARAH: [laughs] So, yeah, but that doesn't – it starts kind of at the end of *The Great Hunt*, this book, they go to Falme and everyone's like, [panicked], "Oh! We have to fit in! We have to get Falme clothes, like, what's everyone wearing?" And it's, like, these long sheepskin jackets and everything's kind of embroidered. Um, and that's when I see the start of

EMILY: Right

SARAH: Like, Robert, you actually bothered to create a cultural dress. Yes. Yes! We are getting there. We're getting there. But it kind of bothers me that he doesn't really do that for Andor, or Shienar

EMILY: Yeah, because it leaves us with this sort of weird default in our brains

SALLY: Yeah

EMILY: Of what, you know, it's already – because Book 1 is so westernized and set in sort of medieval England type country, it sort of makes England, as it usually is in fantasy, the default country, and whiteness is the default. Which is pretty annoying, I think

SALLY: Yeah, and I think –

EMILY: Everything else is sort of Othered in a strange way

SALLY: Yeah, and I think clothing in *Wheel of Time* – well, I think that in fantasy clothing, like we were talking about, jerkin, breeches, trousers, whatever these are words that if you've read enough fantasy, you have these, like, almost like rolodex of things that you can put in. So, a lot of books – I don't think – I'm trying to think of any book that pays as much attention to clothes as, like, this book does. And *Game of Thrones* does it to a certain extent. Kind of the expectation there is people will just fill it in. And, so I agree with you Sarah that the end of *The Great Hunt* is the first time where he's like, "Okay, let's take a – let's take a tour of Randland."

EMILY: Ugh

SALLY: I know. I hate it, too. I said that and I was like, "Oh, Sally."

SARAH: Let me just open my beer [can opening]

SALLY: Did you say open my *beer*?

EMILY: Yeah?!

SARAH: Yeah, I got a can of beer to open during the podcast, because I'm like that

SALLY: No, this is incredible

EMILY: If either of us drank, then we'd be drunk while we recorded this podcast one hundred percent of the time

SALLY: These weeks are driving me

EMILY: Yeah

SALLY: To drink. I wish I had a beer

EMILY: We're going to the liquor store after this

SALLY: I know. It's also 12:43 here, so I should not be drinking but [laughs]

SARAH: See, I've, like, filled my belly with good Indian food, so I'm ready to party and talk about clothes. It's cool that you brought up we would default to, like, what we know if it's not described, because I think, like, a core thing about, um, *my thesis*, or my thesis, is gonna be unless, like, described otherwise, like, our mind just imagines primary world defaults. And one of the ways to combat this in, um, visual media where I'm designing costumes is to make things different, and, like, weird. And that design is a key part of helping displace the viewer from this, like, medieval fantasy bullshit thing that we've become entrenched in. Um, I think, for example, you know how *Game of Thrones* is really bad for, like, being like, "Uh, back in vampire times everyone raped everyone, uh."

SALLY: Mm-hm

SARAH: And not to say that, like, the costume design is responsible for the awful, awful rape culture that surrounds that show, because no it's the show itself and the rape culture that's in our world, but it doesn't really help so much that the design and the costumes and the locations and stuff are still kind of medieval looking. It does make sense for *Game of Thrones* because it is a medieval, historical fantasy, more so than a lot of other fantasy, but, um, I think that if things looked like, I think my, um, I was gonna say code of conduct as a designer. That's not – the thing I want to do as a costume designer is to, kind of fight back against this defaulting to medieval times, by making designs that are...good [laughs]. I don't know how I'm going to do that, but we're going to find out

EMILY: Well, you're doing the Lord's work

SALLY: Yeah

EMILY: [laughs]

SALLY: Seriously. And you talking about that just reminded me of something I was thinking about when I was thinking about that wonderful tweet that tweeted out about creating a clothing language to displace people, is that, um, like so many of episodes ago I quoted one of my professors who mentioned that her hypothesis for why medieval fantasy was so common was

that it had to with, like, religion. And fantasy is so intrinsically tied to religion and yada yada yada. Whatever. But I was also thinking about how doing that clothing-wise, for some reason, I think, that medieval is about as far away as we can imagine from our, like, standard society. For some reason when people are like, “Things are so different. Oh, this is so *medieval*.” Like, that’s what people say in terms of technology. And so, I feel like it’s probably just a lack of imagination on a lot of people’s parts. Just be like, “Oh, I need people to know that this is a different world. I guess I’ll fill in medieval stuff.” Which is just so weird. Like that’s what we default to

EMILY: Mm-hmm

SALLY: Anyway

SARAH: Just to like steal – just to plunder from Sally and Emily’s reading list for a second, do you have any advice where I could go to read stuff about why default to medieval in fantasy?

SALLY: Oh [sighs]. I’m trying to think what my professor. This was one of my, my fairy tale professor who was, like, German and crazy, but [laughs] I can look back through my, um, notes from that class to see if we were talking about any text in particular there. Um, but I’m trying to think of anything that I... have you read the *Encyclopedia of Fantasy*? John Clute and John Grant?

SARAH: No, I have not

SALLY: I mean it’s, like, a twelve-hundred-page book

SARAH: You can – can just hit me up afterwards, um, we do not have to do this now

SALLY: That’s fine! You just hit me on something [audio cuts out] super interesting

EMILY: I think you’ll really like *The Tough Guide to Fantasyland*, though, because it does talk a lot about what default clothing is supposed to look like in fantasy

SALLY: Yeah

EMILY: There’s just supposed to be –

SALLY, at the same time: I just read the section about cloaks

EMILY: Yeah, everyone has a cloak, and here’s what a cloak looks like. There’s always a deep hood for someone to hide behind

SALLY: Yeah

EMILY: Like Aragorn in the bar at a Bree

SARAH: Yeah

EMILY: When everyone realized hmm maybe men aren't –

SALLY: Maybe men aren't the worst?

EMILY: Maybe men aren't terrible [laughs]

SALLY: I love one man [laughs]

EMILY: I love one man. It's Aragorn

SALLY: Son of Arathorn. Okay, what else is in your list of notes?

SARAH: Um, okay we've gone through my notes that are clothing in fantasy and why it's bad, and clothing in *Wheel of Time* and why it's good. I do also have a list of specific things about *The Great Hunt*

EMILY: Well, let's talk about Rand's, uh for lack of a better phrase, costume change early on in the books, and sort of what that means. He gets, like if you've read – obviously you've read it, but for listeners, what happens is Rand, all his old clothing from the Two Rivers gets burned and replaced by, uh, clothing that's been made and tailored specifically for him by sort of Moiraine's hand is suspected to be involved here, and then she just sort of commissioned it from the, uh, Lord and Lady here at the fortress of Fal Dara. And so suddenly he's got these clothes befitting a lord, and they've got some sketchy embroidery, including it's got, like, the dragon on his collar, which sort of has some forewarning of *ash'aman* vibes, I guess, but various stuff. What do you think about that?

SARAH: Um, okay. Moiraine is a goddamn genius. Woman, this woman did everything. The only thing she really does to Rand is steal his clothes in, like, the funniest scene in this entire series

EMILY: [laughs]

SARAH: And replace them with fancy clothes. All she did was give him fancy clothes and that's like – like that, I would argue, it's true, it's true...I say it's true, that just changing his clothes sets off the entire plot of this book. Um, because, it's like –

EMILY: We're nodding in agreement [laughs]

SARAH: Yeah

SALLY: [laughs] Solid agreement

SARAH: Like, Moiraine, Moiraine you fucking did it. Genius. Absolute genius move. Um, it's, like, that whole thing where you should dress for the job you want, not the job you have

EMILY: Right

SARAH: Or, in Rand's case, get forced to dress for the job that someone else wants you to do, and not the job you have. Um, like 'cause if you – I'm basing – I have a copy of *The Great Hunt*, which I went through, um, a few months back and highlighted every single mention of clothing, um, and a lot of it is, like, it's actually not that much highlighting. There are certain chapters like two and three where his clothes get stolen, but it's – or in Cairhien where he goes and everyone's like, "Wow, you're dressed so fancy," which brings me to my point. Like, the reason that Rand has to take on baby's first leadership role, is just because he's dressed fancier than everyone else. And everyone's like, "Oh, you must be a lord. You're dressed fancy. I'm going to defer to you." And Rand's like [panicked screaming]

SALLY: [laughs]

SARAH: And he just has to kind of fucking do the thing, because he's dressed fancy. Because, like, my experience of being a costume designer and going to – I've done pretty much mostly theater, and you go in and you have the costumes and you fix actors, um, and, like, they're kind of just hanging around the dressing room until you're like, "Right, come on. We'll give you these dresses. Or this jacket. Blah, blah, blah." And, like, as soon as the actors put on their costume, they're just, like, [snaps] instantly in character. Um, they don't

EMILY: Oooh

SARAH: Sometimes they don't even mean to be, but, like, if you give someone a really pretty dress, they will just immediately start swirling around and being like, "Ooh," and kind of having fun. But this is actors we're talking about, so they're obviously going to do this kind of thing, but even like, um, whenever you do put a fancy suit on, in commissions that I've done where I've made a really nice suit for someone. Like, I've gone to their house, here try this on. And when they put it on, they just – they change the way they stand, they change their kind of posture, because they're wearing a fancy suit and they're feeling it. And that's kind of the whole effect these eventually have on Rand

EMILY: Yeah, it changes his bearing, I think is probably the best word for it, is he sort of – and it's interesting to me that, um, Rand gets forced into this so early, whereas Mat and Perrin also get updated wardrobes, but since they're not quite as fancy they're not forced into these leadership roles as quickly. And they're sort of allowed to enter their leadership roles as they are, which is Mat has the famous line, I think in *Fires of Heaven*, where he says, "I'm a gambler, a farm boy, and I'm here to take command of your army." And he's allowed to remain as a farm boy in control of an army for most of his tenure

SARAH: Yeah

SALLY: Yeah, because Mat also finds a way to ruin his fancy clothes by sleeping in them [laughs]

EMILY: Right. Mat just trashes his clothes

SALLY: [laughing] Yeah

SARAH: I love in the start of – or no, it’s the start of the one after *The Dragon Reborn* that I’ve forgotten the name of because I don’t like it. *Shadow Rising*

EMILY: [cackles]

SALLY: Oh, *The Shadow Rising* or whatever

SARAH: It’s the start of *The Shadow Rising* and Mat’s living it up in Tear and he’s got just – he’s just bought really fancy clothes, because he’s got so much money he doesn’t know what to do with it, but then they’re just trashed and you’re like

SALLY: Yeah

SARAH: You legend

SALLY: Yeah, what a rockstar [laughs]

EMILY: He’s constantly unkempt. Egwene’s like, “Has he taken a shower in a year, who knows?” Yeah, Mat’s a legend [laughs]

SARAH: Yeah, and I – oh, I was on a train of thought about other things that happen in *The Great Hunt*. Sort of what happens. So, he’s dressed in fancy clothes so Hurin keeps calling him “my lord,” and eventually he just gives up stopping correcting people calling him my lord. Big mistake, Rand. Should have persevered. You wouldn’t be in this situation today

EMILY: [laughs]

SARAH: Um, so. Yeah. So, they go into that parallel universe and everyone’s like, “Oh, well, I guess you’re the leader.” So that’s baby’s first leadership role blah blah blah. Because of his clothes, all because of his clothes. Then they turn up to Cairhien like, bitch what the fuck did you think was going to happen when you turn up to Cairhien in, like, this really fancy suit and you’re like, “Uh, I’m not a lord.” Of course, it’s fucking Cairhien. The queen of gossip city. That’s not a sentence. What did you think was going to happen though, just turning up? Of course they’re like, “Oh, you’re a lord.” And then you’re going to get into all this bullshit, which it’s very good to me, I do actually really like *The Great Hunt*

[Emily and Sally laugh]

EMILY: Where Rand accidentally becomes a political manipulator

SALLY: Yeah

EMILY: Based on sheer ignorance and his clothing

SALLY: Based on sheer ignorance and a nice coat [laughs]

EMILY: Yeah. Some good embroidery

SARAH: Yeah

SALLY: His tight jeans, and his embroidered jacket [laughs]

SARAH: His ass is poppin', his coat is another word that means very nice coat. Um, [laughs] his ass is poppin' and his embroidery is flashin'. No. I'll think of something. One day

EMILY: [laughs]

SARAH: I think the other note I have about clothing in *The Great Hunt* is that Cairhien is also like another kind of first where, like, he goes and he's like, "Oh, everyone's got slashes on their jackets. That must mean they're fancy or something." But there is that scene where he goes to the party at whoever's house, I can't even remember, and these women corner him and each try to sleep with him. And there's a description of, "Oh, their skirts are really wide and he can't escape from them, because their skirts are pinning in him." Um

EMILY: Oh, yeah! I remember that

SARAH: [laughs] And it's like – it bothers me that Robert Jordan basically just lifted the entirety of, like, Cairhien from the, like, 18th century French court, but it's also very funny, so just. I like it

EMILY: Yeah, that's a very funny scene to imagine, is these women with their wide, uh, I don't know that word is, but the frame of their skirt?

SALLY: Yeah

EMILY: Just these wide stiff skirts that are trapping Rand

SALLY: Yeah, Rand our symbol of toxic masculinity is quite literally trapped by the idea of female clothing

EMILY: Yeah, wow

SALLY: Unpack that kids

EMILY: [laughing] That's deep. Think about that one

SARAH: I guess look out for it when you get there in the books

EMILY: Yeah, we'll talk about it

SALLY: That whole party scene is so wild [laughs]

EMILY: Yeah, Mat has to dress up as Rand's servant

SALLY: [continues to laugh loudly]

EMILY: And he's pissed about it

SALLY: I forgot about that party scene

EMILY: [laughs] It's a great party scene

SALLY: That shit is crazy

EMILY: Thom is there. Randomly

SALLY: Yeah, Thom just recently resurrected was like, "I'll come to your party."

EMILY: [laughs]

SARAH: I love it when Thom comes back [laughs]. Like, he's got, like, a cool girlfriend and he's like, "I don't want anything to do with you, go away."

EMILY: Uh

SARAH: Yeah, I'm about –

EMILY: Anything final thoughts?

SARAH: I'm about petered out in my, like, several rants here. Do you have any questions for me about some of the shit I –

SALLY: No, I think we did a sufficient job interrupting you with all our questions [laughs]

EMILY: Yeah, we covered them

SARAH: Alright, alright, alright

SALLY: But do you have anything that you want to plug for our listeners?

SARAH: I have several plugs and I have a very important PSA, for *Wheel of Time* fans that I would like to announce while I have some kind of platform to talk to everyone about

EMILY: A captive audience

SARAH: A captive audience of *Wheel of Time* fans. So, yes. I am Sarah McClintock. My Twitter, as has been mentioned several times, is Sara-ha McCostumes. That's Sarah with an H in it. And McCostumes has two c's. Um, M-cc-ostumes, I guess is a way to say that. So, you can follow me on Twitter. That's also my Instagram if you just want to see pictures of the costumes I make and don't want to put up with any of my bullshit, um, about D&D or JoJo's Bizarre Adventure, or whatever. Um, I also, if you want to hear me talk to people about their clothes, their day to day wear, how that affects them or how they express themselves through their clothes, I do have a podcast called Unpick. Um, which these lovely lads have been on

EMILY: Hell yeah

SARAH: I also do a Yu-Gi-Oh! podcast called Pod of Greed, but let's not talk about that

EMILY: [laughs] Wait, *let's* talk about that

SALLY: Yeah, hold on. Slow the roll [laughs]

SARAH: Did you not – ? Did you know that I did a Yu-Gi-Oh! podcast?

SALLY: No, somehow this – with all the Twitter notifications I get on my phone, somehow I have missed [laughs] your Yu-Gi-Oh! podcast

EMILY: That's great

SARAH: One thing that you may not know about me is that I also just love Yu-Gi-Oh! It's so wholesome. So, I do a podcast about it

SALLY: Amazing

SARAH: With several other gamers

SALLY: That's incredible

EMILY: We'll give it a listen

SALLY: Yeah

SARAH: Yes, and I think that's all I want to plug. The thing that I wanted to say to is, uh, okay. Do you guys have a computer to hand that you can Google things in?

EMILY: Sure

SARAH: Could you just Google, um, Northern Ireland flag quick for me? And tell me if you see anything that may be relevant to the *Wheel of Time*? Uh, specifically Matrim Cauthon

EMILY: Uhh

SALLY: What the heck? It's got a red hand on it

SARAH: Yeah!

EMILY: Hey, what the heck?

SARAH: It's got a red hand on it. Um, you may also want to Google loyalist paramilitary symbols. Um

EMILY: [groans]

SALLY: Oh boy

SARAH: So, yes. This is a thing that I have seen, is that several people out there have, um, tattoos or something

EMILY: Oooh

SARAH: With

EMILY: Scary

SARAH: Red hands. Um, and I just wanted to make some people aware that this is a real world, uh, symbol, which is often associated with essentially terrorist groups. Um

SALLY: Wow

SARAH: So, my PSA is please do not get a red hand tattooed on you. And if you do have a red hand tattooed on you, you can never come to Ireland. Um, it's kind of like – maybe, equivalent to a confederate flag

SALLY: Oh, wow

EMILY: OH

SARAH: So that was just the PSA that I wanted to let people know. Um

EMILY: Well thank you. We never would have known that

SALLY: Yeah, thank you so much for sharing that

SARAH: I wondered if Robert Jordan knew that

EMILY: Well, yeah. Yeah. I can't imagine he did [laughs]

SALLY: God. One would hope not

EMILY: Well, freaky

SARAH: But yeah

EMILY: We'll spread the word

SARAH: That's – that's everything I have to say. I mean, it's not but it's everything

SALLY: [laughs]

SARAH: I have said a lot of things here

EMILY: Well, thank you so much for joining us

SALLY: Yeah, Sarah do you want to sign us off this week?

SARAH: Oh, do I have to say something traumatizing about my life?

EMILY: [laughs]

SALLY: You don't have to if you don't want to. I've got trauma prepared, don't worry

SARAH: Um, let me – give me, like, two seconds to see if I can think about something appropriately inappropriate

[Sally and Emily laugh]

SARAH: Mm, yeah. I kind of got it. You know how I said I costumed *West Side Story*? Um, recently. Um, well after the run was done we went out to *da club*

SALLY: Oooh

SARAH: And we brought the actor who plays Bernardo with us, and we know he's over 18, because he got into the club

SALLY: Mm-hmm

SARAH: But my friend is kind of trying to sleep with him and I don't know how much over 18 he is. It's really bothering me

EMILY: [laughs]

SALLY: [cringing noises] I hate that! [laughs]

EMILY: Wow

SARAH: He's a really, really good dancer though, so we'll probably hang out

[Sally and Emily laugh loudly]