[*Gender Reveal* theme music plays]

**Molly:** Welcome to Gender Reveal. A podcast where we ask intrusive personal questions, and hopefully get a little bit closer to understanding what the hell gender is. I’m your host and resident gender detective, Molly Woodstock.

[*Gender Reveal* theme music ends]

**Molly:** Hey everyone! Hope you’re all hanging in there. This week on the show I have a truly delightful conversation with cartoonist, Emma Jayne. We talk about drawing trans women, creating space for trans cartoonists in the comic scene, crying about Adventure Time being over, and striking a balance between hopeful trans stories and tragic ones.

**Emma:** I don’t know, that just seemed like the most truthful way to depict the experience of being trans. Sometimes it’s going to suck really bad, but sometimes you’ll feel the best you’ve ever felt in your life.

**Molly:** But first, there are only a few days left to buy Gender is a Spooky Ghost tote bags designed by Z. Griffler after something that Eden Rohatensky said in Episode 4, and End Gender shirts made by friend of the show Beth Easton in our merch store, which is bit.ly/gendermerch. Spooky Ghost sales benefit *Gender Reveal*, Beth Easton’s design benefits Gendered Intelligence, a trans org in the UK. We’ll also have new designs coming soon! But when those designs come in, these designs will go away. We are still fundraising to pay for our grant program, the next round of which will open in–I believe—October, as well as our transcription team and our bills and all of that. So, donating any amount on Patreon will get you access to our extremely fun newsletter-type product, which is full of behind-the-scenes photos and news about upcoming episodes and pictures of my cat. And all sorts of fun stuff.

I’m gonna need to take a week off next week because I’m traveling with like eight extended family members who are all between the ages of like 60 and 90, and I’m also not out to most of them yet, so none of them gender me correctly. So when you don’t hear a lot from me next Monday, just think of me in gender hell. But! I’ve lined up a really, really exciting substitute for all of you, so you’ll still hear a really amazing podcast episode, it just won’t be hosted by me. So, stay tuned for that.

In the meantime, it’s time for This Week in Gender.

[This Week in Gender trumpeting news music plays]

**Molly:** This Week in Gender, I just wanted to briefly talk about an idea that’s been bubbling up in trans world lately, which is: can we just ask cis people to make up for misgendering us with actual legal currency?

[Introspective piano music plays]

**Molly:** For example, a month or two ago, I was talking to a friend who was in grad school. A professor misgendered them and they sort of kindly called their professor out on it, and their professor was super apologetic and was like “What can I do to make this up to you?” And my friend was like, “Can I just like… tell the professor to donate twenty bucks to trans lifeline? Is that a thing I can say when people ask me what would make it better?” And I was like, “I mean, I don’t know, try it.”

So, the second example of this is that *Pose* star Indya Moore tweeted “If I made a fundraiser that required everyone who misgendered me on or off social media to donate $1 to compensate for correction labor (100% of proceeds would benefit black trans women, femmes, at risk…) Would you actually hold yourself and each other accountable to donate?” And more than 1300 people said yes. Only 12% of respondents said no.

So later that day, Indya Moore posted a GoFundMe called “Common Mis-cis-conceptions” and the description said: “Social media has spoken. Everyone who misgenders me on and off social media said they’d hold themselves accountable to donating $1 to compensate for correction labor and 100% of the proceeds will benefit black trans women and trans people. Fun fact, I am inspired by my fabulous agents at CAA who created a money jar for everyone who continues to misgender me to hold themselves accountable until they don’t, and they are donating the coins to benefit black trans women and trans people.”

The fundraiser has already raised more than $700 in a couple days. All the donations I can see are for $5 or more, which is great. And the comments on the donations are somewhat split between cis people actually holding themselves accountable, and trans people going the extra mile to be like, “I know what it’s like to be misgendered. This cause is important to me; I’m going to donate.” Although, as one commenter pointed out, trans people can misgender other trans people, too… I’ve certainly misspoken many times, not because I don’t know someone’s pronouns or respect someone’s pronouns, but because my mouth moves faster than my brain most of the time. Also, I’ve been misgendered by trans people before. It sucks, it happens!

Anyway, I love this concept. Of course not everything needs to be about money, but guess what? Trans people need money. And so many cis folks are so lazy about gendering people correctly and they use every excuse they can to not do it, or not try. And I just bet they’d be less lazy about it if it cost them money! So. If you’re a trans person or a cis ally and you want to incorporate this like, quasi swear jar concept in your life—go for it, let us know how it goes! And? If you want to donate a dollar to Gender Reveal every time you misgender someone, I’d accept that, too.

[Introspective piano music ends]

**Molly:** Thanks to Indya Moore for this idea. I’ll put a link to their fundraiser in the show notes. This has been This Week in Gender.

[This Week in Gender trumpeting music ends]

[*Gender Reveal* theme music plays]

**Molly:** Emma Jayne is a cartoonist from Michigan who is committed to making work about trans people by trans people. She is also co-host of the comics podcast *We Should Be Friends*, which highlights the work of women and queer folks.

[*Gender Reveal* theme music ends]

**Molly:** The way we always start the show is asking, in terms of gender, how do you identify?

**Emma:** I am a trans woman. And it’s kind of funny because I used to think it was a lot more complicated than that. But then I kind of found out, for me at least, it totally wasn’t. And I feel like… I know a whole bunch of people who had the opposite experience. But, yeah. I’m just a girl—

**Molly:** [laughs]

**Emma:** --in the world.

**Molly:** I love that! ‘Cause yeah, I talk to people a lot about how the more they think about their gender the more complicated it feels to them. And I love that you’re just like--a girl! Moving on! [laughs]

**Emma:** Yes, yeah, I think it was kind of like… I don’t know, maybe a part of me that thought… I don’t deserve this? Or something. But yeah. I feel like I have a bunch of my friends who were like, “I’m just a trans woman,” and then, the further they went, they were like, “Oh god, what is gender?”

**Molly:** [laughs]

**Emma:** I lucked out so hard.

**Molly:** You figured it out. Actually! I would love to ask this of you, not—hmm. Well, I think that cis people… in a really shitty way to trans people, are like “how do you know you’re a man?” or “how do you know you’re a woman?” But just, as a nonbinary person who doesn’t experience knowing that I’m a woman, how do you know you’re a woman? [laughs]

**Emma:** Oh no, no one’s phrased it like that to me before. Now I’ll have to think. I mean, I guess in all of my explorations with gender, every time I did a super feminine thing I was like, “yeah I guess I want more of this.” And I tried more and more things until I realized that literally everything I liked was super feminine. [laughs softly] So I was like, oh--I dunno, this feels really pretty cut-and-dry to me.

**Molly:** Yeah! That’s great! I talked with Carta Monir a bit about this on the show, but we have so many cartoonists on the show, so many cartoonists that I want to have on the show but haven’t asked yet, because it’s not solely a trans cartoonist podcast. Why do you think comics work so well for telling trans stories?

**Emma:** So what I like about it is that it kind of gives the trans artist complete control over how trans people are depicted. Because, I don’t know, when you aren’t drawing a person, either it’s an actual human being, or it’s this abstract concept that you’ve read words about in a book. And especially in the more abstract way, there’s so much preconceived notion and baggage in the mind of whoever’s reading those words so that they aren’t necessarily getting all of the sense that the writer intends. And when it’s a real human being, it’s—I actually have no idea about theater, but—in cinema, it’s usually cis people playing trans people, which is infuriating, but don’t need to get into that. And with comics, I’m drawing more and more trans women, as it turns out. Because I made one comic about trans women now, I just realize it’s what I’m going to do for maybe ever? Being able to find this correct balance between, “Okay, I’m going to acknowledge that trans women don’t just always look like cis women.” But they’re not also, I don’t know, what you see a lot of TERFy cartoons have, which is this dude-in-a-dress stereotype with a big Adam’s apple, and a big beard, or whatever. Which, you know, some people look like that, and it’s fine, but what I really like about comics is that it kind of lets me—more in the future than what I have so far, but—express a spectrum of different trans people and what trans people can look like.

**Molly:** So you just said that you wrote one comic about trans women and now that’s maybe what you’re gonna do forever. So can you tell me more about that?

**Emma:** Well, I guess this isn’t necessarily true. Because I have a graphic novel that included one trans woman, and I did a short comic that also had her in it. But then I recently did a comic that was just about two trans women and that was what the whole thing was about. I see what you are talking about—it’s the most recent one which is called *Trans Girls Hit the Town*. And what that book is, is this short sort of thing—it’s about 40 pages—where it’s about these two trans women who go out for a night on the town to celebrate one of their birthdays. And my goal with it was to kind of demonstrate the highs and lows of existing in public as a trans person, specifically a trans woman, because that is what my experience is. I dunno, it’s kind of a rollercoaster ride of really high highs and really low lows. ‘Cause, at least in my experience, being trans in public is feeling really great about yourself and then feeling really awful about yourself, and repeat, repeat, every five minutes.

**Molly:** Yeah… This comic, it’s very good. Where can people find it and read it for themselves?

**Emma:** Well, there are multiple places! If you want to read it digitally, you can find it on my Itch page. If you don’t know what Itch is, that probably sounded really weird…

**Molly:** [laughs]

**Emma:** It’s this page I have that’s just a livestream of me just scratching different parts of my body.

**Molly:** [laughs]

**Emma:** No, in case you don’t know, Itch is a digital platform for usually distributing video games, but you can also distribute comics through it. I believe my page is emma-jayne-comics.itch.io, or, if you want a physical copy, you can go to all kinds of comic shows this year that I’m going to be at. But the Diskette Press online store? That store just has a whole bunch of really incredible work from trans people and there’s a lot of cool stuff there. Support trans people!

**Molly:** [Cheers] Yeah! Support trans media! So this comic, *Trans Girls Hit the Town*, has these two characters who are both trans women, but who are at different stages in their transition, and you know, quite different. And I was wondering if there was one of those characters who you identified with more than the other one?

**Emma:** [Inhales] I immediately realize the only other person who’s ever asked me this is my therapist.

**Molly:** Oh no!

**Emma:** [laughs]

**Molly:** [laughs]

**Emma:** It’s kind of both, I think. Okay, so there are two characters, named Cleo and Winnie. And Cleo is a much more anxious person, and she’s much less further along in her transition than Winnie is. And Winnie is very outgoing and confident. And there’s part of me that feels like that, oh, Cleo is the past me, and that Winnie is the future me. But that’s… like… not necessarily true. Because, I don’t know, like I said before, I feel like I’m a different one of them moment to moment. But I feel like I identify with Cleo more, just because I am naturally a very anxious person. [Laughs softly]

**Molly:** Aww. Yeah. I struggle a lot making the podcast and making the news segments, to strike a balance between hopeful, positive stories, and like, trauma/sad stories. And it feels like your comic strikes a really nice balance between those two things? Was that intentional that you wanted to have some of both in there?

**Emma:** It means a lot to me that you said that, because… Absolutely yes. It’s the kind of thing I agonized about, years and years ago, before I transitioned. But I was making comics and I wanted to put trans people in my comics because [whispers] secretly I was trans!

**Molly:** [laughs]

**Emma:** But now, I was like, “oh no… what do I do?” Do I make this thing that really depicts the reality of a lot of trans women that I know who just have this constant struggle? All these horrible things happening to them? Or do I depict this more hopeful thing where, I mean, not every trans woman I’d ever met was in complete despair. But something a little more aspirational? Like, just a world where everything was okay and this character is trans, and like, that’s true, but that’s not a major source of friction between them and everyone around them.

And then, there’s at some point where I realized, “Oh, you dumbass. You can do both of those things,” because both of them are true in some ways, and both of them have value. I dunno, that just seemed like the most truthful way to depict the experience of being trans. Just… yeah. Sometimes it’s going to suck really bad, but sometimes you’ll feel the best you’ve ever felt in your life.

**Molly:** Yeah, absolutely! One of the things you were talking about was the way that you put trans people in your comics and you try to explore the ways that different trans folks can be. And also sort of accepting that trans women and cis women don’t necessarily always look exactly the same. Do you—I’m curious—like, how, when you draw trans women, are you thinking about drawing them differently than you would draw cis women? Does it depend on, like, the individual character?

**Emma:** Yeah, I think it does. And, I’m just going to try to resist the urge to talk about the thing I’m working on now, because it has so many more trans women but it’s also a thing that will not exist in the world for probably a year at least?

**Molly:** Wait, but tell us about the thing! [Laughs]

**Emma:** Uhhhhhhm?

**Molly:** Only if you can! If you can’t or don’t want to, then don’t.

**Emma:** Well… Basically… uh, I’m not gonna spill all the beans. But I will say—

**Molly:** Spill one bean. [Laughs]

**Emma:** I will spill two beans.

**Molly:** Great!

**Emma:** Two times the trans women.

**Molly:** Yaaaaay!

**Emma:** Maybe two times the crying.

**Molly:** [Laughs]

**Emma:** So it, I mean, I think I tweeted this at one point. I’m giving the people what they want! I know what my audience wants. It’s trans women and crying! It’s what I want. You have to make the stuff that you would wanna read, and that’s what I want.

So for that, I’m actually still in the process of designing what two of these characters are going to look like. ‘Cause two of them are going to be Cleo and Winnie, and they are going to change a little bit. But largely they are the same. So hard needle to thread? Because there’s kind of this natural tendency like, as an artist—at least for me—to be like, “oh, well, just draw a very basic, eventually attractive cis-body-seeming woman.” But I need to remember, “oh, I have this trans woman that I’m drawing. Maybe one of them, like, her shoulders are slightly wider. And maybe this trans woman has kind of a more prominent Adam’s apple. And it’s just, those kinds of things, where it’s like… I feel like if I drew a whole bunch of “masculine” characteristics onto these women, that would feel very, I don’t know, like the TERFy cartoons that you see. But, I don’t know, it feels dishonest to just completely omit those sorts of things. Because, I mean, trans women come in all shapes and sizes and we all have these different characteristics that fortunately and unfortunately we carried over from the damned “male puberty” that we had. And sometimes hormones or different things can make them go away, or make them a little more tolerable if we feel bad about them. But, you know, sometimes they just are there.

**Molly:** So, because I am a queer and trans person who’s friends with other queer and trans people, and buy queer and trans comic anthologies and go to the queer and trans comic book shop, comics feels very queer and trans to me!

**Emma:** Yeah!

**Molly:** But! I know there’s this like, other world of mainstream comics that I literally just don’t engage with. So, my question is: do trans cartoonists have space in the mainstream comics community, or do you feel like you’re operating in like a separate space that you had to carve out for yourself?

**Emma:** I would definitely say the latter? I mean, part of it is because, not unlike you, I really feel apart from that mainstream comics scene, just because I don’t really read very much of it. There isn’t much of it that’s really that interesting to me. I’m trying to even think of an instance of trans people in more mainstream comics. I feel like if it is, it’s just another Marvel superhero that they retrofitted to be trans just so they could say that they have a trans character. [Laughs] I certainly don’t have feelings about this, don’t worry about it.

**Molly:** [Laughs] Please tell me all your feelings! That’s why you’re here.

**Emma:** That’s true. It’s not more complicated than that. It’s just my general salty feelings that it doesn’t matter what we want mainstream comics to do. It feels like what representation we get, it’s going to just be in this really box-checky way. And that’s why I’m only ever really interested in independent comics because that’s where trans people are allowed to be the most themselves and the most honest, and I think the most interesting.

**Molly:** Yeah. So, what has the process been like for you trying to find that space for yourself in creating community with other folks who are making comics that you’re actually interested in, and who are relevant to you?

**Emma:** I mean, I feel like this is a bad question to ask me, because I feel like I cheat so hard. I was really lucky to start going to comic shows already having some queer comics friends just because I knew them from college. [Sighs] Oh, I should talk about that.

**Molly:** Yeah!

**Emma:** No, it’s just extremely funny to me that back in college, I was in this student run comics publication. I was an editor for two years, but I contributed to it for all four years. And I graduated, basically everyone I knew that was an editor graduated. I think our hit rate is about 80% of those editors—separately, completely on their own—realized they were trans and transitioned in different ways.

**Molly:** [Laughs]

**Emma:** Yeah, I’m still really good friends with several of them. And just being able to mooch off of some of their connections in independent comics has been really helpful. So yeah, bringing it back to that.

I wish I had better advice for this. I think the biggest thing I realized at some point down the line was that I used to feel like all of these people whose work I really admired were these—I don’t want to say “god-like” beings, but—these huge, heroic entities or whatever. But then, I kinda realized they’re the same damn kind of nerd as me. So it helped my confidence a lot when I realized I could just talk to people. And as it turns out, when I’m talking to other queer, especially trans, cartoonists– turns out we have a lot in common. Believe it or not. [Laughs] It’s almost like we have similar interests and life experiences.

**Molly:** [Laughs]

**Emma:** I feel like I got away from your question.

**Molly:** No, I—you know what? The questions are just prompts to get you to tell me your cool thoughts, so [laughs] it’s great. I don’t actually need the answer to my specific questions, I just want to hear you say things.

**Emma:** Okay, this is getting scary because I think my therapist has also said that exact same thing.

**Molly:** Oh no! Am I your therapist? [Laughs]

**Emma:** I like, really—huh! I hope not. ‘Cause that would be a really impressive double life you’re leading. Yeah, it’s funny, ‘cause the last time I talked to my therapist she was asking—well, ‘cause I mentioned I was going to do this podcast—and she was asking questions about the podcast. But if you’re secretly the same person—

**Molly:** [Laughs]

**Emma:** —That’s like… so manipulative.

**Molly:** I just wanted your take on my work.

**Emma:** [Laughs]

**Molly:** All right, so. When Carta was on the show, we didn’t actually get to talk about *We Should Be Friends*. So can you talk to us about the show?

**Emma:** Oh! Well, yes. I certainly can do that. It is a weird time to talk about the show because it is ostensibly been kind of, unofficially, been on hiatus for a long time because we haven’t recorded for months and months. But, what it is, is this rotating cast of five different hosts. All of us are queer. And every time we record an episode and on and incredibly not-regular schedule, the idea is we pick an artist in the independent comics community to talk about. We go through some of their work and just discuss the things we really like about it and what makes it special. And why it should be getting more attention than it currently is. Even though, sometimes we do cover things that are getting plenty of attention, but it’s still never enough, because… support independent comics!

And it’s called We Should Be Friends because at the end of every episode, we ask: would this person be our friend? And that’s kind of gotten harder and harder because we’ve now made such an amount of friends through the podcast where we kind of know most of the people that we would cover anyway? And that’s just kind of a result of: we really wanted to emphasize queer voices, trans voices, women of color. I think our only rule of thumb was, “ehhhh, not cis men though.” So yeah, if you want to listen to a podcast where some cool queer folks talk about an exclusively visual medium—

**Molly:** [Laughs]

**Emma:** —and you can’t see it—

**Molly:** [Laughs]

**Emma:** —I highly recommend it.

**Molly:** [Laughs] It’s fun! And it has a robust back-catalog that people could check out while they wait to see if more episodes ever appear of not. But yeah, it’s a cute wholesome show, and we need cute wholesome shows from queer and trans people! Again, we can’t only thing about the bad things that are happening.

**Emma:** Right. And, I don’t know, there’s plenty of bullshit happening in the independent comics community that you just want to remember that there’s some really good pockets of it sometimes.

**Molly:** Yeah! And I guess this isn’t a question, but we—well—you were talking earlier about how it was sort of easier than you thought, maybe, to meet other folks who you had previously sort of deified. And then you’re like, “oh, these are just people who I can talk to.” And I feel like that’s something I think about all the time about being like, “trans famous”. It’s like, even if you’re trans famous—

**Emma:** [Laughs]

**Molly:** —nobody knows who you are, like, no one has ever heard of you. And—

**Emma:** I’ve never heard the term “trans famous,” but—

**Molly:** [Laughs]

**Emma:** —I understood what you were talking about immediately.

**Molly:** Yeah! That’s something that’s really cool about being trans, is that our celebrities, our people that we look up to, are so accessible to us, and are going through really similar things a lot of the time that we are going through.

**Emma:** I think my favorite part of hanging out with trans people in general—I guess I won’t just say about famous trans people—is that there’s something really refreshing about just not having to explain yourself. [Laughs] And just having this implicit understanding where it’s like, “ah yes. I have a kindred spirit here.” That I can just know does not think I’m an abomination, and in fact, has similar fears and wants as I do.

Yeah, I’ve started hanging around a little bit more with some of my coworkers at my day job, and they’re all pretty cis, straight, and sometimes I’ll just make very queer-specific jokes, and then they’ll all be like, “…whaaat?”

**Molly:** [Laughs]

**Emma:** I made a really good poppers joke once and no one understood what it was.

**Molly:** Yeah, we have an intern at my job right now who’s also gay. And the other day he called something homophobia because, like, when you’re gay you call everything homophobia. But everyone else we work with is straight, and they just like, panicked. [Laughs]

**Emma:** [Laughs]

**Molly:** [Laughs, inhales] We were like, no, no, no… It’s okay.

**Emma:** Yeah, it’s hard to explain to some people, it’s like if I burn some toast, I’ll say “that’s transphobic.”

**Molly:** Exactly!

**Emma:** I love—I have no idea if this part’s gonna be in the podcast, but I’m just gonna keep talking. No, I love Ann Arbor, and this nice queer community we have goin’ on. Just wish it was bigger, is the thing.

**Molly:** I feel like the amount of queer and trans community that I see remotely, in the distance, from y’all’s group of friends, is pretty impressive for living somewhere with like 100,000 people.

**Emma:** I completely agree, yeah. There was a point where I actually remarked to myself, “This feels Truman Showy.”

**Molly:** [Laughs]

**Emma:** I mean, I know there are more trans people than you’d think, but this feels like a bit much.

**Molly:** I honestly feel that way too, because there’s always these surveys that trans people are like 1% of the population or, like, maybe less, and I’m like “I don’t know, everyone I know is trans,” [laughs] “like, are you sure?!”

**Emma:** I think a part of that might be, like, I’ll go back to the college thing. I think there’s just this—oh, I don’t have a word for it, but I don’t want to say like “X factor”—but, I think there’s just this intangible thing where like, even if people don’t know they’re queer, there’s just something about how their brain is that makes them very compatible with other queer people, even if they don’t know they’re queer? So, I think it just happens.

**Molly:** Yeah, I mean. There’s a lot of talk—maybe not as much anymore, hopefully—about the myth of rapid onset gender dysphoria, where like, some teens all realize that they’re trans at the same time. And, transphobic adults treat it as like social contagion, but it’s just like, no, it’s just that most of us don’t ever get in a position where we feel safe exploring our gender, and then once people around us start creating that safe space and giving us the tools to explore it, it’s a lot easier for more people to sort of ripple out and make a trans chain of events, right? And it doesn’t mean that we’re like, turning people trans, so much as we’re creating a space for people to realize that they’re queer and trans. Which is what I do with this podcast, and people write into the podcast and they say it made them trans. And it is—

**Emma:** [Cheers] Yes!

**Molly:** — the reason that I make the podcast. To make more people trans. [Laughs]

**Emma:** That is… That is, like, the best.

**Molly:** It is. It’s the dream.

**Emma:** I love that.

**Molly:** [Laughs]

**Emma:** Ughhh!

**Molly:** Speaking of dreams, if you had infinite resources and infinite time, what is the dream project that you would work on?

**Emma:** Ohhhhhhhholy shit, I think, um—I don’t really know, is the thing. Like, I know, years ago, I was in college, and when I got drunk, I got always very sad. This is—oh come back, don’t worry, I promise. To the point where a lot of the times I was drinking just to be sad and let myself admit I was trans without my brain panickly—panickly? Sure, that’s a word—trying to think of all the reasons why, well, bullshit reasons that I was not and why it would be terrifying if I was. And the other thing I always got really sad about is that [sad voice] Adventure Time is going to end before I could ever work on it!

And well, it did, it’s over. And I don’t think I really wanna work on the comics. Basically it feels so corny to say, but I think what I’m working on right now is like… the thing I would have always wanted to work on. Because, I don’t know, I kind of have finally found the stuff I really want to write comics about. As it turns out, the two things are trans women and also punk rock, so.

**Molly:** Yes! Oh my gosh yes, my dream content. [Laughs]

**Emma:** [Laughs] Yeah I had the, well? My graphic novel kind of had both. But it didn’t lean as hard to the trans stuff. But this next thing—oh no, I dropped another bean!

**Molly:** [Laughs]

**Emma:** The next thing goes really hard into both. So…

**Molly:** Perfect. I can’t wait. Well! [Laughs] Well, you dumped some of this already, but this is the part of the podcast where I just ask “Hey, what else do you wanna talk about?”

**Emma:** I just, like, really want to encourage any trans person—I know, I wanna say like trans women, because I’m incredibly biased, but no—I love, love, reading work by just any trans person. But if there’s someone out there who’s trans and listening to this and like, you’ve made comics, and you’re like, scared to show them to people or you don’t know if you want to show them to people. I really wanna encourage you to put your stuff out there. Because there is this kind of subcommunity for us that is growing, and we want trans voices! And the things that you create have a lot of value, and people will get a lot out of it.

**Molly:** Yeah! Absolutely. And I think it can be a really powerful tool when you’re feeling like you’re the only person who’s ever gone through something, to put it out and give the opportunity for other people to say “oh wow, I really relate to this.” Right?

**Emma:** Yeah, that’s something I really felt when I was starting to write *Trans Girls Hit the Town*, which was this stream-of-consciousness sort of thing. I looked at it when I finished the rough draft, and I was like “I don’t think this is for anyone.” ‘Cause either they’re cis-het people and I don’t really care, or they’re trans people and they already know this stuff. But that’s complete bullshit. Because seeing yourself in media in a meaningful way is very powerful, actually.

**Molly:** Yeah. It really, really, really super is. [Inhales] Well. The way we always end this show is by asking, as you know: in your ideal world, what would the future of gender look like?

**Emma:** You see, I was prepared for this one!

**Molly:** [Laughs]

**Emma:** I think the biggest thing I would want to see is, kind of, this complete freedom from the expectation that you know what you’re doing? ‘Cause, I kinda feel like I know several people that are really obviously trans, and they will admit that they’re trans, but they don’t really wanna do anything about it because they’re scared because they don’t know where they’re going to end up. And I dunno, I just like, I want a world for them where they feel comfortable and they’re not afraid to understand that figuring out what your gender is is a process, and you can screw up, and it’s messy. And sometimes it’s a never-ending process, and you’re on the train forever. And,but sometimes you’re not. [Sighs] I wish I had, like, a better way to resolve it, but just… I want people to be less afraid.

[*Gender Reveal* theme music starts]

 **Molly:** That’s gonna do it for this week’s show. As you can probably tell, I had a really wonderful time talking with Emma, so if you had a good time listening, or if this felt valuable to you, you learned something, you feel like someone else would learn something, please share this episode with your community! You can support Emma on Patreon at patreon.com/emma\_jayne, that’s “j-a-y-n-e.” Emma has a brand new Patreon so it would be great if you could get in there and show her some love and support like you show us love and support.

Speaking of which, you can support us on Patreon, of course, at patreon.com/gender, and if you wanna make a one-time donation, maybe because you just misgendered someone, [laughs] you can support us on CashApp @mollywoodstock or at paypal.me/mollywoodstock.

Speaking of supporting trans people, don’t forget there are only a few days left to pick up some of that merch in our shop, and that URL is bit.ly/gendermerch. You can find us on Twitter, Instagram, our website genderpodcast.com, and on Slack at bit.ly/genderslack. Anyone is welcome to join us there. Our website has transcripts of some shows, we’re working on getting transcripts of all the shows, I have too many jobs. [Laughs]

This episode was produced and edited by me, Molly Woodstock. Our logo is by the talented Michelle Leigh who also designed some of our merch. Our theme song is by Breakmaster Cylinder. Additional music this week by Blue Dot Sessions.

I will be out next week, but again, I think you’re going to really really love the bonus episode we share instead—I’m really excited that I got permission to air it. I will be back real soon with more feelings about gender.

[*Gender Reveal* theme music ends]

**Emma:** I want people to be less afraid. [Laughs softly]

**Molly:** Yeah. [Sighs] Which is hard, because gender is a spooky ghost, so…

**Emma:** Gender both is and is not a spooky ghost, it’s—

**Molly:** [Laughs]

**Emma:** It’s the damnedest thing.