

Lechery, lycanthropy and Little Red Riding Hood in Type O Negative's 'Wolf Moon (Including Zoanthropic Paranoia)'

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Abstract

Type O Negative's 'Wolf Moon (including Zoanthropic Paranoia)' seems to be a melodic ode to lascivious werewolves or to sexual intercourse during menstruation, which is transformative, allowing participation to channel animalistic instincts. Subject to more critical examination, 'Wolf Moon (including Zoanthropic Paranoia)' can also be presented as a contemporary incarnation of the 'Little Red Riding Hood' myth. Both contain the same themes: the stigmatization of eroticism, reclamation of agency, along with the nuances of gender identity and representation. Any Women's Studies programme student is attuned to how storytelling and imagery of those within the story influence gender roles and their perceptions. Real-life themes are undoubtedly found within fairy tales as well, with a special emphasis on how women who do not remain in their proper place are punished because of it. In 'Wolf Moon (including Zoanthropic Paranoia)', the woman is rewarded for those experiences, by being permitted to indulge in her darkest desires. Meeting (or meeting) a wolf that is hungry for you is nothing to fear in Type O Negative's version of 'Little Red Riding Hood'. Instead, it is the hallmark of a 'great day', and is something that should be celebrated. As 'Little Red Riding Hood' traverses onward throughout the western society's cultural consciousness, one can only hope for further metal music acts interpretations of this infamous fairy tale. Representation matters, and the nuances of how the female gender has been portrayed throughout the centuries as reflected in the re-telling of a fairy tale is a subject that warrants a closer look through metal music and gender.

Keywords

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sexuality

At first glance, Type O Negative's 'Wolf Moon (including Zoanthropic Paranoia)' is a melodic ode to sexual intercourse during menstruation, or a ballad dedicated to lascivious werewolves. When examined with a more critical lens, 'Wolf Moon (including Zoanthropic Paranoia)' can be understood as a modern incarnation of the 'Little Red Riding Hood' myth. Contemporary feminist interpretations of 'Little Red Riding Hood' and 'Wolf Moon (including Zoanthropic Paranoia)' both contain the same themes – mainly, the reclamation of agency by women through transformative consensual sexual acts. Tori Amos' cover of Slayer's *Reign in Blood* turns a thrash classic into a feminist menstrual war cry. *Ginger Snaps* (Fawcett, 2000), a werewolf film, presents a feminist narrative on female sexuality and menstruation. This counters the traditional uses of 'Little Red Riding Hood' and women's bodies. The Sam the Sham in The Pharaohs song entitled 'Lil' Red Riding Hood' views Red Riding Hood as an object to be conquered and consumed. This article will argue that men singing about women's menstruation and bodies are countered by the feminist retelling and reclaiming of Little Red Riding Hood narratives.

‘Wolf Moon (including Zoanthropic Paranoia)’, which I will hereafter refer to as ‘Wolf Moon’, is the thirteenth track on Type O Negative’s *October Rust*. The song opens with musical effects that simulate a wolf’s howl, with strings and a harpsichord melody playing below them. Type O Negative’s lead singer and bass player, Peter Steele, enters with the vocals thirteen seconds into the track. The lyrics of ‘Wolf Moon’ include descriptions of monthly bleeding, ‘moon time’, spells being cast, curses and warnings to avoid the lunar light, as well as the woods at night. Steele adds some melodic howling at the end of the track.

‘Curse’ is a term that is used in ‘Wolf Moon’. The term ‘curse’ is often used to describe the scourge associated with being a werewolf, as well as being a lay term for menstruation. The moon is imperative for werewolves to transform, as werewolves are forced to go into their wolf form when the moon is full. The term ‘Wolf Moon’ can possibly be referring to the January full moon, in accordance to *The Old Farmer’s Almanac* (Almanac n.d.). The lunar cycle is habitually associated with the female menstrual cycles (Knight 1997). However, Steele, in a benediction, asks the moon to cast a spell on him, once again referencing popular cultural beliefs about werewolves.

Scholars have found that, initially, shape-shifting in werewolves was seen as an innate ability: shape-shifting as a result of a spell or an enchantment is a decidedly a later phenomenon (Guðmundsdóttir 2007), and many of the spell-transformed werewolves were cursed by devious women. Norwegian manuscripts indicate that werewolves are the victims of the enchanted curses of dishonest women (Guðmundsdóttir 2007). Irish stories from the seventeenth to the thirteenth century feature a particular form of werewolf legend containing the characteristic element of a deceitful wife who transforms her husband into an animal by using a magic incantation (Guðmundsdóttir 2007). In rare instances, women are transformed into werewolves because of

their mother's enchantments: in the Danish *Sagan af Þorsteini glott*, a woman is the victim of a spell cast by her mother, transforming into 'the most savage wolf-bitch', who kills both people and livestock before being burned to death (Guðmundsdóttir 2007: 300). By beseeching the moon, Steele is beckoning a female transformative power to enchant him into being a wolf.

'Moon time' in 'Wolf Moon' is a term layered with duality, as it can refer to either transforming into a werewolf or a woman's menstrual period. Blood is certainly mentioned in 'Wolf Moon', as 'sanguine addiction', 'blood benediction', 'a rusted essence' and 'bleeding' are all sung by Steele during the duration of the song. Some variants of the werewolf myth have werewolves literally (as well as metaphorically) shedding their human skin when they morph into their animal form, similar to Joe Dante's 1981 film, *The Howling*, making the process a rather gory affair. One werewolf film, 2000's *Ginger Snaps*, depicts female adolescences of the source of a twofold 'curse': monstrosity and menstruation (Miller 2005). An overwhelming number of women in western cultural studies on menstruation use the word 'curse' or other negative terms to refer to menstruation; thereby indicating that these women view menstruation as dirty and disgusting (Miller 2005). When Steele sings about kissing the curse away, the 'curse' can be interpreted as either lycanthropic or menstrual in nature.

A more obvious association between 'Little Red Riding Hood' and 'Wolf Moon' is the numerous wolf allusions found in both works. The word 'zoanthropic', in the track's title, refers to an individual who believes that they are an animal. Werewolves transform from human to wolf or a wolf-like creature. The reference to 'silver bullets' in 'Wolf Moon', which are common weapon used against werewolves, denotes that the characters in the song are certain they are lycanthropes. Delving deeper, listeners can draw connections between 'Wolf Moon' and the 'Little Red Riding Hood' myth. In several feminist materializations of 'Little Red Riding Hood'

(such as Angela Carters' 'The company of wolves', and John Connolly's *The Book of Lost Things* [2006], and Michael Dougherty's *Trick 'r Treat* [2009]), it is Little Red Riding Hood who transmutes into the sexual aggressor, or 'the wolf', as well as sometimes being a werewolf herself. Little Red Riding Hood having consensual sex with or becoming a werewolf ties in with the sexual undertones and werewolf mentions found in 'Wolf Moon'.

'Little Red Riding Hood' is a story that has evolved numerous times throughout the centuries, but traditionally has been a story about metamorphoses that are peppered with sexual connotations. Some scholars believe that the myth traces back all the way to the eleventh-century Latin story, 'Fecunda Ratis', which tells of a girl garbed in red, found among a pack of wolves (Connolly 2006). The first literary adaptation of the fairy tale came in the seventeenth century, entitled 'Le Petit chaperon rouge', courtesy of Frenchman Charles Perrault (Warner 1994). Perrault's Red Riding Hood, garbed in her trademark red, goes to take food and drink to her grandmother and meets a male wolf. It is in Perrault's final verses that the identity of the wolf is distinguished:

Now, there are real wolves, with hairy pelts and enormous teeth; but also wolves who seem perfectly charming, sweet natured and obliging, who pursue young girls in the street and pay them the most flattering attention. Unfortunately, these smooth-tongued, smooth-pelted wolves are the most dangerous beasts of all. (Carter 2008)

The most dangerous of Perrault's wolves are not found in the timber of the wilderness. The wolves that Perrault warns his readers about are gentile men with silver tongues: the warning is implicit rather than explicit (Connolly 2006). The real danger to Perrault's Little Red

Riding Hood, and to all girls on the cusp of womanhood, is their sexuality. Perrault's Red Riding Hood leaves the civilization of girlhood, and is thrust into the wilderness of womanhood, where she falls victim to the male gaze, and male desires (although culpability always lies on Little Red Riding Hood for letting the wolves in). In order to preserve their chastity, Perrault tells the girls they must remain compliant, and not stray from their patriarchal pre-ordained path, lest they be gobbled up or consumed by wolves. The Brothers Grimm version of the fairy tale (Grimm and Grimm 2015) applies the male influence further, as the figure of the Huntsman or Woodsman is added. This man is the only one that can save Little Red Riding Hood from her dire mistakes, as he slices open the wolf's belly to rescue her, restoring her to life and her virtue through the death of her assailant. Throughout the centuries, Perrault and Grimm's Little Red Riding Hood has steadily been replaced by heroines who are arguably cut from a more feminist cloth. The Little Red Riding Hood in the feminist retellings by Carter, Connolly and director Dougherty needs no male figure to assist her. The feminist Little Red Riding Hood is her own champion.

One of the most common reoccurring themes in feminist retellings and reclamations of 'Little Red Riding Hood' is the transformative power of the wolf's pelt on the eponymous heroine. The finest example is in a 1972 feminist revision of 'Little Red Riding Hood', written by the Merseyside Women's Liberation Movement (Orenstein 2002). In this version of the 'Little Red Riding Hood' myth, the reluctant, wary Red Riding hood is terribly frightened of almost everything. Little Red Riding Hood too encounters the wolf, but in this version, it is her grandmother (a former huntress that triumphed over a wolf in her youth) that comes to her aid, not the huntsman (Orenstein 2002). As her grandmother fends off the wolf with a blazing piece of wood from the cottage stove, Red Riding Hood discovers a strength that she never knew she had. Red Riding Hood is the one that slays the wolf, taking a sewing knife from her basket, and

plunging it deep inside the wolf's heart. Red Riding Hood and Grandmother then fastidiously sew the wolf's coat into the lining of Red Riding Hood's cloak, providing a new lining to fend off the cold. Red Riding Hood's Grandmother adds that the cloak is now instilled with magical properties, and that any child that wears it will become courageous (Orenstein 2002).

The wolf pelt altering the personality of the wearer is not a new narrative idea. Centuries ago, some Europeans believed that by donning a wolf fur, a man might turn himself into a werewolf (Orenstein 2002). By donning the wolf cloak at the end of the Merseyside retelling, Red Riding Hood arguably becomes the wolf. Red Riding Hood is a killer, she is confident, she is brave and she turns to the resident alpha female, her Grandmother, for guidance. Little Red Riding Hood as the wolf is further explored in the 2009 anthology horror film, *Trick r' Treat* (Dougherty, 2009).

In the vignette entitled 'Surprise Party', viewers are introduced to Laurie (played by Anna Paquin), a nervous 22-year-old version who is preparing to attend a surprise Halloween party with her older sister, Danielle, and her two friends, Maria and Janet. Laurie decides to dress as a somewhat demure Little Red Riding Hood, while her sister and friends as sexy versions of fairy tale princesses. Laurie is much more subdued and awkward around men than the other women, causing Danielle to remark that their mother always said that Laurie was 'the runt of the litter'. Growing irritated at the discussion constantly revolving around seemingly sexual conquests (of either gender, as Maria remarks, '... it all tastes the same to me anyways...'), Laurie snaps, and tells the group that she will meet up with them later.

As the other women successfully find men to invite to the party (this is done by lasciviously flirting with them), Laurie takes an alternate forest route. While walking in the woods alone at night, Laurie is attacked by a vampire dressed in a black cloak. At the bonfire

party with the men they have brought, Danielle, Maria and Janet are worried about Laurie being a no-show. On cue, the vampire's body drops from a tree, and Laurie appears. It turns out that the 'vampire' is not a vampire at all; it is a local school headmaster, all decked out in false fangs for Halloween. As the Marilyn Manson version of 'Sweet Dreams (Are Made of This)' plays in the background, the women transform into werewolves. Laurie sheds her Red Riding Hood cloak for a wolf pelt. It is revealed that Laurie's virginity is not referencing the social construct of sexual purity. The 'virginity' that Laurie clung on to was the fact that she has never killed in werewolf form. Laurie straddles her male faux-vampire victim in an implicitly sexual position. As the headmaster is trembling and moaning with fear, Laurie's fangs come out. Laurie purrs, 'My, my what big eyes you have'.

Laurie then devours her prey. The werewolf women behind her join her in the feast and howling song, and the camera pans out. In Laurie's world, zoanthropic paranoia in regard to other people is a valid mental health challenge to have. Notably, the Little Red Riding Hood in *Trick r'Treat* and the Little Red Riding Hood in the Merseyside Women's Liberation Movement both lose metaphorically lose their virginites without committing a sexual act. Metaphors and virginity can sometimes go hand in hand; studies on the subjective experience of virginity loss report that some respondents view their virginity as a 'gift' (Carpenter 2001). When taken out of a sexual context, virginity is more like a symbol than a metaphor, as evident by the usage of virginity in *Trick r'Treat*. The Little Red Riding Hoods go from being a female who has not killed to a female who has. This duo of Little Red Riding Hoods is penetrating their chosen ones with knives or teeth, instead of having themselves penetrated with a phallus, fingers or a tongue. Heteronormative culture often associates the loss of virginity with blood, which corresponds to the act of slaughter itself. This is relevant, as some feminist Little Red Riding Hoods have blood

on their hands, and not in-between their thighs. Comparing sex to slaughter is not a new revelation. Luce Irigaray describes 'full-fledged female libertines' as seducing, screwing, striking and slaughtering those who are weaker than themselves (1985: 199).

Modern 'Little Red Riding Hood' stories can also be blatantly imbued with sexual imagery or acts, while simultaneously restoring autonomy to Red Riding Hood. One of the best examples of a sexually empowered Little Red Riding Hood can be found in Angela Carter's 'The company of wolves' (2011). Carter's Red Riding Hood is notably not 'Little', and has just begun her menstrual cycle. Red Riding Hood is also a virgin at the beginning of 'The company of wolves'. Carter pronounces Red Riding Hood as being 'sealed' by a 'membrane' (her hymen), and as being an 'unbroken'. This Red Riding Hood is no shrinking violet, for 'She has her knife and is afraid of nothing' (Carter 2011). The main villain in this story is the Huntsman, who is later revealed to be the wolf.

Later on in the story, Carter's heroine (a derivative of Little Red Riding Hood), hears the howls of wolves outside of her Grandmother's cabin. Red Riding Hood describes the wolves as singing carols, 'howling in concert as if demented or deranged' (Carter 2011: 150), in addition to 'howling as if their hearts would break' (Carter 2011: 150). Carter uses the howling of the wolf to transmit the feelings of fear and dread to the reader. Carter compares the wolves' howls to various forms of music (such as carols, arias and concerts), while simultaneously using themes popular in heavy metal music. Earlier in the work, Carter describes the wolves as being 'shadows', and a 'congregation of nightmare' (Carter 2011: 142). Shadows and a congregation of nightmare would arguably be welcome at any Black Sabbath or a similar band's performances.

The Wolf, who was previously in his human guise as the Huntsman (his red eyes indicating that he is a werewolf), devours the Grandmother and disposes her bones beneath the bed. Like other incarnations of 'Little Red Riding Hood', the werewolf dresses himself in the Grandmother's clothes, crawls into her bed and waits. When Red Riding Hood enters her grandmother's home, she immediately recognizes that something is amiss. Red Riding Hood is not fooled by the charade of the werewolf. Red Riding Hood notes that '... the worst wolves are hairy on the inside, and she shivered, in spite of the scarlet shawl she pulled closely and round herself as if it could protect her although it was a red as the blood she must spill' (Carter 2011: 150).

Yet, it is not the blood of the werewolf Huntsman that Red Riding Hood is talking about. Red Riding Hood strips naked, throws her clothing into the fire (where she saw one lock of her Grandmother's hair earlier) and approaches the Huntsman. Red Riding Hood begins to admire various parts of the Huntsman, and kisses him after complimenting his mouth. The wolves who have slowly begun to gather outside begin to sing a 'prothalamion', which indicates that this is a wedding night of sorts between Red Riding Hood and the Huntsman. When Red Riding Hood admires the size of the Huntsman's teeth, the wolf, saliva slathering his mouth, utters, 'All the better to eat you with'. This remark is a double entendre, as there is also the sexual 'eating'. Common slang defines cunnilingus as 'eating out'. In 'Wolf Moon', it is also heavily implied that the female subject of the song is on the receiving end of oral sex during her menstrual period. As mentioned previously, the references to blood abound in 'Wolf Moon'. Additionally, 'Don't spill a drop dear, let me kiss the curse away, yourself in my mouth, will you leave me with your taste...' could indicate that the male protagonist of 'Wolf Moon' is engaging in

cunnilingus with a menstruating female partner. After being propositioned, Red Riding Hood in Carter's 'The company of wolves' takes control:

She burst out laughing. She knew she was nobody's meat. She laughed at him full in the face, she ripped off his shirt for him and flung it into the fire, in the fiery wake of her own discarded clothing [...] carnivore incarnate, only immaculate flesh will please him.

(2011: 151)

Unlike Perrault's version of 'Little Red Riding Hood', in 'The company of wolves', the wolf (or werewolf) does not devour Red Riding Hood's corporal body. Instead, it is Red Riding Hood's alacritous sexuality that consumes the werewolf. Carter ends the story with this idyllic line: 'see! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf' (1979: 152).

There are strong parallels between Steele's and Carter's wolf. Like the werewolf in 'Little Red Riding Hood', the man is pursuing a woman. In true candid fashion, the man knows that the woman is in his general vicinity by her scent, as indicated by the lyric describing the scent of iron (which is time and again synonymous with the smell of blood) in the air. This is akin to the wolf being attracted to Red Riding Hood via her red cap and, arguably, menstrual blood. The connection that lies between the red cape Red Riding Hood wears in 'The company of wolves' and blood is apparent. By way of example, Carter describes the coat as looking like 'blood on the snow'. Shortly after Red Riding Hood burns her cloak, her hymen is also destroyed, after she chooses to exorcize her virginity by having consensual intercourse with the werewolf.

The man in 'Wolf Moon' seemingly has some semblance of knowledge about consent. The words 'May I', are found in the song, as well as 'Will you leave me with your taste?' implying that the female is free to reject the man's advances. This points towards the woman he is pursuing is a woman with agency, much like Angela Carter's modern day incarnation of Little Red Riding Hood found in 'The company of wolves'.

Steele's lyrics embody a 'wolfish' man, a truly rapacious fellow whose sole focus is the sexual consumption of his female partner. The wolf in 'The company of wolves' too is focused on consumption, with expositions ranging from physical to sexual hunger. The difference between the wolfish man in 'Wolf Moon' and the werewolf in 'The company of wolves' is that the man in 'Wolf Moon' has some consideration of his partner's pleasure, pledging to 'alleviate the pain' associated with either menstruation, or the physical pain of a werewolf's conversion from human to wolf. That being said, the werewolf in 'The company of wolves' grows to be loving towards Red Riding Hood, as the last line of the story describes him as being 'the tender wolf'. The warning to 'Beware the woods at night' in 'Wolf Moon' can be drawn from any retelling of the 'Little Red Riding Hood' myth. The woods in both 'Wolf Moon' and 'The company of wolves' are riddled by lecherous, predatory forces, and are full of peril.

Angela Carter's Red Riding Hood, along with Peter Steele's female protagonist in 'Wolf Moon', are all sex-positive characters. Sex-positivity is saturated within many waves of feminist theory. Radical-libertarian feminists of the second wave have long defied theories of sexuality that separate supposedly 'good' or 'legitimate' healthy sexual practices from allegedly 'bad' or 'illegitimate' sexual practices (Tong 2014). Radical-libertarian feminists show the dangers of always implementing patriarchal gender roles in the boudoir, as this ideology makes certain that men always have the dominant sexual role, and women continuously have the subordinate sexual

role (Tong 2014). Radical-libertarian feminists urge women to experiment with different kinds of consensual sexual intercourse, and not to limit themselves to a banal series of sexualized experiences (Tong 2014). Third-wave feminists continue the tradition of sex positivity, as the prevailing current belief is that consensual sexual expression is an empowering act of resistance, not a manifestation of internalized oppression (Tong 2014). Sex-positive feminists use the empowerment of the sexual act to dislocate and displace the dominant socially respectable categories of sexuality (Glick 2000). To the third-wave feminist, consensual sex and seeking sexual fulfilment remains a political act. Criticisms of sex-positive theory centre on the idiosyncratic nature of empowerment and self-sufficiency (Tong 2014). Characters in each of the feminist recitations of ‘Little Red Riding Hood’ and the couple in ‘Wolf Moon’ all go through transformative acts. These acts are varied, ranging from donning a wolf’s pelt to becoming courageous instead of a coward, casting off a red cloak in order to transform from a virgin into a sexually empowered being, making a kill to become a full-fledged member of a pack or experiencing the waxing moon or menstrual cycle. There are erotic undertones to all of these renovations, and, much like in third-wave feminism, each of these revolutions become commanding acts against conventional and oppressing societal norms.

Carter’s Red Riding Hood uses her sexuality to dominate the wolf, who is referenced several times as being ‘carnivore incarnate’ (Carter 2011: 151), disrupting a dominant role. Peter Steele’s female protagonist in ‘Wolf Moon’ similarly runs to the wolf, and engages in sexual intercourse while menstruating. By engaging in sexual intercourse while menstruating, the female protagonist in ‘Wolf Moon’ engages in an act of sex-positive resistance. The fear of menstrual blood of women has been recorded in many cultures throughout the centuries. In *Who Cooked The Last Supper: The Women’s History of the World*, author Rosalind Miles succinctly

summarizes this fear by saying ‘Menstruation is mysterious blood, dangerous, unclean, and threatening’ (2001: 111). Taboos and fears related to menstruation have been recorded from the primordial Kafe of Papua New Guinea to the early Native Americans of the Dakota Territory (Miles 2001). Jews and Christians in the high Middle Ages wrote extensive descriptions of the physical dangers posed by menstruants and menstrual blood (Koren 2009). Menstruating women were denied access to the temple, and sexual intercourse with them was prohibited (Koren 2009). In Greco-Roman medicine, biology was used to underscore women’s perceived inferiority, and in classical natural philosophy, menstruating women were said to pose risks and hazards to others (Koren 2009). By engaging in a consensual act during her menstrual cycle, the female protagonist of ‘Wolf Moon’ resists the history of menstrual blood and sex while menstruating as being dirty, shameful and unclean.

Sam the Sham and the Pharaohs use ‘Little Red Riding Hood’ as the inspiration of their song ‘Li’l Red Riding Hood’. The wolf-man in ‘Li’l Red Riding Hood’ is a sexually aggressive man. The wolf-man in ‘Li’l Red Riding Hood’ is dedicated to wooing the eponymous heroine, and is even willing to keep a sheep suit on until he can prove himself as trustworthy to Little Red Riding Hood. For this reason, the howls of the wolf turn into ‘baa’ at the end of the song (Blackwell 1966). The use of the male protagonist in ‘Li’l Red Riding Hood’ stands in sharp contrast to the central character in Type O Negative’s ‘Wolf Moon’. In ‘Li’l Red Riding Hood’, the wolf-man’s singing demands that Red Riding Hood listens to him, and is seemingly stalking her throughout the woods, with little to no concern about how Red Riding Hood is feeling about his advances. This coincides with traditional patriarchal gender expectations about sex, as well as gender roles: in ‘Li’l Red Riding Hood’, the wolf-man is the aggressor, and seems to be oblivious to his intended partners’ wants and desires. ‘Li’l Red Riding Hood’ stands in sharp

contrast to 'Wolf Moon'. The transformative power of the moon in 'Wolf Moon' unleashes the sexual animal within the man, whose sole purpose is to pleasure his female partner. This is evident by the wolf-man asking to 'kiss the curse away'. Additionally, the wolf-man in 'Wolf Moon' seems to be seeking some sort of consent for the sexual act, as evident by him singing 'Woman may I know you're there', as well as 'Will you leave me with your taste?' There are no questions directed towards the female Red Riding Hood by the wolf-man in 'Li'l Red Riding Hood', instead he issues directive statements.

Swedish power-metal band Wolf sings about transforming into a werewolf with blood as a conduit in their track entitled 'Wolf's Blood'. Niklas Stålvind of Wolf sings, 'You are calling, it's raining blood in my heart, the beast is out of control, raging in the darkness of my soul' (2004). Stålvind's werewolf narrator has a proclivity for violence, with the lyrics stating, 'Next time when the moon is full, don't ever walk alone, you'll never know when I'm coming for you'. While 'Wolf Moon' and 'Wolf's Blood' do share similar lyrical themes (a lycanthropic transformation, sanguine references, instructions to be wary of the woods), two stark differences between the two records can be found. 'Wolf Moon' undoubtedly contains a female subject that the wolf-man is pursuing, and the blood mentioned in 'Wolf Moon' potentially comes from a menstruating female, in contrast to the blood raining in the heart of the speaker in 'Wolf's Blood'.

Tori Amos' cover of Slayer's 'Raining Blood' in 2001 reframes the lyrical content of the track into an ode to the female menstrual cycle. This coincides with many female artists and 'girl bands', who have staged a reappearance of bodily fluid in the western culture, a culture in which all bodily excretions, except for tears, are deemed as being unmentionable (commercial marketing of deodorants, 'period products', and 'Feminine Wash' reinforces this belief) (Eileraas

1997: 132). Karina Eileraas, author of ‘Witches, bitches & fluids: Girl bands performing ugliness as resistance’, states, ‘Girl bands’ focus on fluids re-maps the female body, its traditionally unspeakable desires, and its threats to contaminate’ (1997: 132). Amos has mentioned blood in her songs prior to the 2001 cover of ‘Raining Blood’, having evoked bloodletting as a form of catharsis in 1992’s ‘Precious Things’, singing ‘let them bleed, let them was away’ (Eileraas 1997: 132). Amos drew inspiration from the menstrual cycle in her cover of ‘Raining Blood’, stating in one interview,

When I heard ‘Raining Blood’ I just had this picture at the time, of this beautiful vulva [laughs]. [...] raining blood over this male abusive force. That was how ‘Raining Blood’ came about – that was the picture I saw when I recorded it, and what I see to this day when I hear it [laughs]. (Amos 2009)

When viewed in the context of a ‘beautiful vulva’ raining blood over a ‘male abusive face’ (Amos 2009), Amos’ cover of ‘Raining Blood’ continues girl bands’ reclamation of bodily fluids as ‘sickly revenge’, against a society that would shame them for exhibiting the corporeality of femininity (Eileraas 1997: 132).

Type O Negative’s ‘Wolf Moon’ is a subversive modern day melodious retelling of the ‘Little Red Riding Hood’ myth. Both works contain analogous themes: the wolfish male character’s hunt for a woman with a sanguine essence (whether it be menstrual blood or a fetching red cap), sexual intercourse and the metamorphic nature of the sexual act. Meeting (or meating) a wolf that is hungry for you is nothing to fear in the feminist versions of ‘Little Red Riding Hood’. The same can be said for Type O Negative’s ‘Wolf Moon’. As ‘Little Red Riding

Hood' traverses onward throughout cultural consciousness, one can only hope for further metal music acts interpretations of this infamous fairy tale. Representation matters, and the nuances of how female sexual agency and sex positivity have been portrayed throughout the centuries as reflected in the re-telling of a fairy tale or the lyrical composition of a song is a subject that warrants a closer look as we consider metal music and gender.

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